C.B. VAN VORST CO. MANUFACTURING PLANT/SANTA FE ART COLONY
2345-2421 South Santa Fe Avenue
CHC-2019-3798-HCM
ENV-2019-3799-CE

Agenda packet includes:

1. Final Determination Staff Recommendation Report
2. Commission/Staff Site Inspection Photos—August 22, 2019
3. Categorical Exemption
4. Under Consideration Staff Recommendation Report
5. Historic-Cultural Monument Application
6. Correspondence from the Owner's Representative

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

Los Angeles Department of City Planning
RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2019-3798-HCM
ENV-2019-3799-CE

HEARING DATE: November 7, 2019
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 2345-2421 South Santa Fe Avenue
Council District: 14 – Huizar
Community Plan Area: Central City North
Area Planning Commission: Central
Neighborhood Council: Downtown Los Angeles
Legal Description: Huntington Industrial Tract, Block A, PT "UNNUMBERED LT"

EXPIRATION DATE: November 30, 2019

PROJECT: Historic-Cultural Monument Application for the C.B. VAN VORST CO. MANUFACTURING PLANT/SANTA FE ART COLONY

REQUEST: Declare the property an Historic-Cultural Monument

OWNERS: Art Colony Property LLC
c/o Chris MacConnell, Fifteen Group
47 NE 36th Street, 2nd Floor
Miami, FL 33137

Santa Fe Art Colony
401 North Clifford Avenue
Los Angeles, CA 90049

APPLICANT: Adrian Scott Fine
Los Angeles Conservancy
523 West 6th Street, Suite 826
Los Angeles, CA 90014

PREPARERS: Katie Horak and Evanne St. Charles
Architectural Resources Group
360 East 2nd Street, Suite 225
Los Angeles, CA 90012

RECOMMENDATION **That the Cultural Heritage Commission:**

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

2. **Adopt** the staff report and findings.

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
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

Attachments: Historic-Cultural Monument Application
Commission/Staff Site Inspection Photos—August 22, 2019

FINDINGS

- The C.B. Van Vorst Co. Manufacturing Plant/Santa Fe Art Colony "exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community" for its association with the development of manufacturing in Los Angeles in the early 20th century, and as the Santa Fe Art Colony, the city's first publicly subsidized artists' housing.

- The C.B. Van Vorst Co. Manufacturing Plant/Santa Fe Art Colony "embodies the distinctive characteristics of a style, type, period, or method of construction" as an excellent and rare example of an early 20th-century daylight manufacturing plant.

CRITERIA

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

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

SUMMARY

The C.B. Van Vorst Co. Manufacturing Plant/Santa Fe Art Colony comprises five industrial buildings located on a single parcel near the northwest corner of South Santa Fe Avenue and East 25th Street in downtown Los Angeles: a two-story building (2401 S. Santa Fe) and two one-story buildings constructed in 1916 (2349 and 2415 S. Santa Fe), a one-story building erected in 1924 (2421 S. Santa Fe), and a one-story building constructed in 1953 (2345 S. Santa Fe). Commissioned by the C.B. Van Vorst Furniture Manufacturing Company as a manufacturing plant, the three original 1916 structures were designed by local architect John Montgomery Cooper. By the mid-1950s, Van Vorst had vacated the complex, and began leasing the site to other manufacturing companies that included Central Furniture Co., Rest Well Furniture Manufacturing, Borin Manufacturing, and California Moulding & Manufacturing. Between 1986 and 1990, four of the buildings were converted to publicly subsidized artists' housing, and the property was renamed the Santa Fe Art Colony.

With the exception of 2345 South Santa Fe Avenue, which has an irregular footprint, all of the buildings are rectangular in plan. The buildings are primarily clad in brick, with some board-and-batten siding present, and feature either a flat roof with a stepped parapet and rolled asphalt or low-pitched gable roof with a stepped parapet. The east and north façades of the 2401 South Santa Fe building, originally the primary and most visible façades, are characterized by large bays delineated by simple brick pilasters. These façades are clad with a more decorative, patterned, rough textured ("tapestry") brick with geometric marble details; the south and west

façades retain a lighter-colored, less ornate brick cladding. Fenestration across the subject property primarily consists of multi-lite steel sash windows with awning, hopper, or casement center sashes, double-hung wood windows, multi-lite fixed wood windows, and aluminum double hung and fixed windows. Several of the buildings feature metal roll-up freight doors and the two-story structure retains its freight elevator. Interior features include open floor plans, wide metal entrance doors, light wells, exposed wood roof systems, brick walls, and concrete flooring.

During the early 1900s, the Chamber of Commerce, along with the Los Angeles Merchants and Manufacturers Association, made an earnest effort to develop the city's economic base through the promotion of industrial growth in the region. The completion of the Port of Los Angeles in 1907 and the Panama Canal in 1914 further boosted Los Angeles' rise as one of the nation's leading industrial powerhouses. Between the 1910s and 1920s, furniture production had become one of the region's fastest growing industries. By 1926, the furniture industry was the eighth largest industry in Southern California, and by 1948, the city had become the third largest furniture production center in the nation.

The southeastern area of downtown Los Angeles experienced its first post-World War II revitalization wave in the mid-1970s when a community of artists began to relocate to the area in search of cheaper rent and large open spaces to create their work. By the mid-1980s, downtown's burgeoning artist community began to attract developers who bought up commercial real estate for conversion into housing, resulting in rising property values and higher rents that many artists could no longer afford. Recognizing the importance of artists to the revitalization of the city center, the City of Los Angeles' Community Redevelopment Agency (CRA) supported the artist community through policies such as its Percent for Art initiative and Art in Public Places policy. In addition, as artists were being priced out of downtown in the mid-1980s, the CRA collaborated with a for-profit general partnership, led by Marvin Zeidler and Leonard Skuro, to create low-income live-work lofts just outside the city center for the city's artist community which opened as the Santa Fe Art Colony in 1988.

John Montgomery Cooper was born in 1883 in Dayton, Ohio and graduated from Yale University. Cooper began his career working as an engineer on the Panama Canal before relocating to Los Angeles in 1910. After receiving his architectural license in 1913, Cooper opened a practice in Long Beach with architect Frank H. Webster and later established an independent practice in 1919. Throughout his career, Cooper designed a number of retail stores, office buildings, hotels, theaters, institutional buildings, industrial factories and warehouses, and single-family residences. Cooper designed dozens of industrial buildings in Los Angeles, most of which were constructed in the 1920s and 1930s in the wholesale manufacturing and garment district, southeast of downtown. Some of his commissions include buildings for Emil Brown & Co. (1922), McComas Dry Good Company (1922), Western Auto Supply Company (1923), Grether & Grether Inc. (1923, HCM #1067), and Maxfield & Co. (1925, HCM #1092).

The subject property has undergone multiple alterations since the erection of the original three structures in 1916 that include the construction of a one-story brick storage and assembly shop in 1924; the construction of a warehouse building in 1953; the conversion of 2401 and 2415 South Santa Fe Avenue into live-work units, the addition of stairwell/wall seismic bracing and some window infill in 1987; interior remodeling and the conversion of 2349 South Santa Fe Avenue into live-work units in 1988; the installation of an artist palette sculpture at the property entrance in 2006; and the replacement of some wood windows with aluminum windows at 2401 South Santa Fe Avenue, the replacement and infill of some windows and doors and the addition

of several small light wells on all buildings, and the addition of wood siding at 2415 South Santa Fe Avenue and 2349 South Santa Fe Avenue, all at unknown dates.

SurveyLA, the citywide historic resources survey, identified the subject property as individually eligible for listing under the national, state, and local designation programs as an excellent and rare example of an early-20th century manufacturing plant and as an excellent example of a 1916 daylight factory building in Los Angeles' primary industrial district.

DISCUSSION

The C.B. Van Vorst Co. Manufacturing Plant/Santa Fe Art Colony meets two of the Historic-Cultural Monument criteria.

The subject property "exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community" for its association with the development of manufacturing in Los Angeles in the early 20th century, and as the Santa Fe Art Colony, the city's first publicly subsidized artists' housing. The subject property is directly associated with the rise of Los Angeles as an important industrial center during the early 20th century. It contains four, purpose-built buildings for the manufacture of furniture and mattresses by the C.B. Van Vorst Manufacturing Company, which played an important role in the early development of the furniture manufacturing industry in Los Angeles and throughout the West Coast.

Furthermore, the subject property represents the successful collaboration of the for-profit general partnership, the Santa Fe Art Colony, and the CRA to create affordable housing for the city's artist community. The Santa Fe Art Colony was developed in response to the increased demand for affordable live-work spaces in the areas surrounding downtown during Los Angeles' burgeoning art movement in the 1970s and '80s. At this time, the high cost of living in established artist communities such as Pasadena and Venice forced young and emerging artists to look elsewhere for housing and work space. Cheap rent and spacious open floor plans made the vacant commercial buildings and industrial warehouses in downtown ideal artist studios. The development of artist lofts continued through the 1980s, expanding into the industrial areas south and east of the city center. While only a handful of artists were living in downtown in 1975, by 1990, an estimated 1,800 artists lived and worked out of studios in and around downtown. However, by the mid-1980s, many local artists, who had played a significant role in downtown's renewal in the previous decade, could no longer afford to rent in the heart of downtown. As exemplified by the subject property, the CRA recognized the importance of local artists and art organizations to the revitalization of the city center, and sought out methods to support their existence downtown.

The subject property also "embodies the distinctive characteristics of a style, type, period, or method of construction" as an excellent and rare example of an early 20th-century daylight manufacturing plant. At a time when electricity was expensive and not always reliable, early 20th century factories were often designed to maximize the amount of light reaching the interior of the building, featuring bays of large industrial sash windows, skylights, or other roof forms that bring in additional light. Hallmarks of industrial buildings during this era, as exemplified by the subject property, include a height between one and two stories, continuous steel sash windows on two or more elevations, oversized bays with industrial sash windows, and the extensive use of skylights. Low-scale industrial building complexes dating to the early 20th century such as the C.B. Van Vorst Co. Manufacturing Plant/Santa Fe Art Colony are a rare property type in Los Angeles, with only a handful known to survive.

While the applicant argues that the subject property also "represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age" as noted local architect John Montgomery Cooper's earliest known industrial project in Los Angeles, the information provided in the application does not support this finding. Cooper designed dozens of industrial buildings in Los Angeles throughout the 1920s and 1930s in the wholesale manufacturing and garment district, however he does not appear to rise to the level of a master architect, builder, or designer.

Although the subject property has experienced alterations over the years, the subject property retains a high level of integrity of location, setting, design, workmanship, materials, feeling, and association to convey its significance.

CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") FINDINGS

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

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

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

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

> The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.
>
> The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation,

restoration and reconstruction of historic buildings and sites in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties.

Categorical Exemption ENV-2019-3799-CE was prepared on September 17, 2019.

BACKGROUND

On July 18, 2019, the Cultural Heritage Commission voted to take the property under consideration. In accordance with LAAC 22.171.10, on August 8, 2019, the property owner requested up to a 60-day extension to the time for the Commission to act. On August 22, 2019, a subcommittee of the Commission consisting of Commissioners Barron and Kanner visited the property, accompanied by staff from the Office of Historic Resources.


2345




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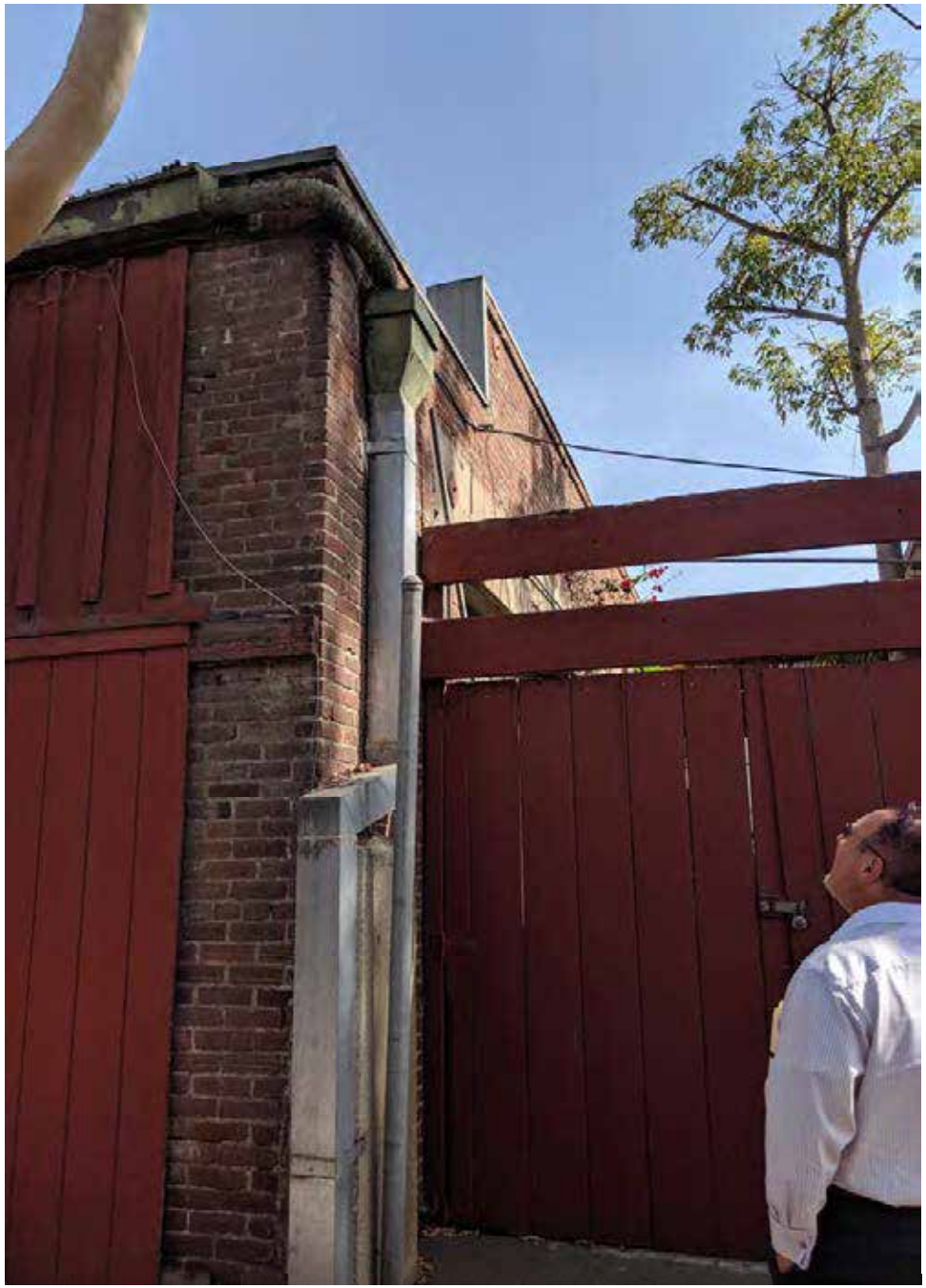


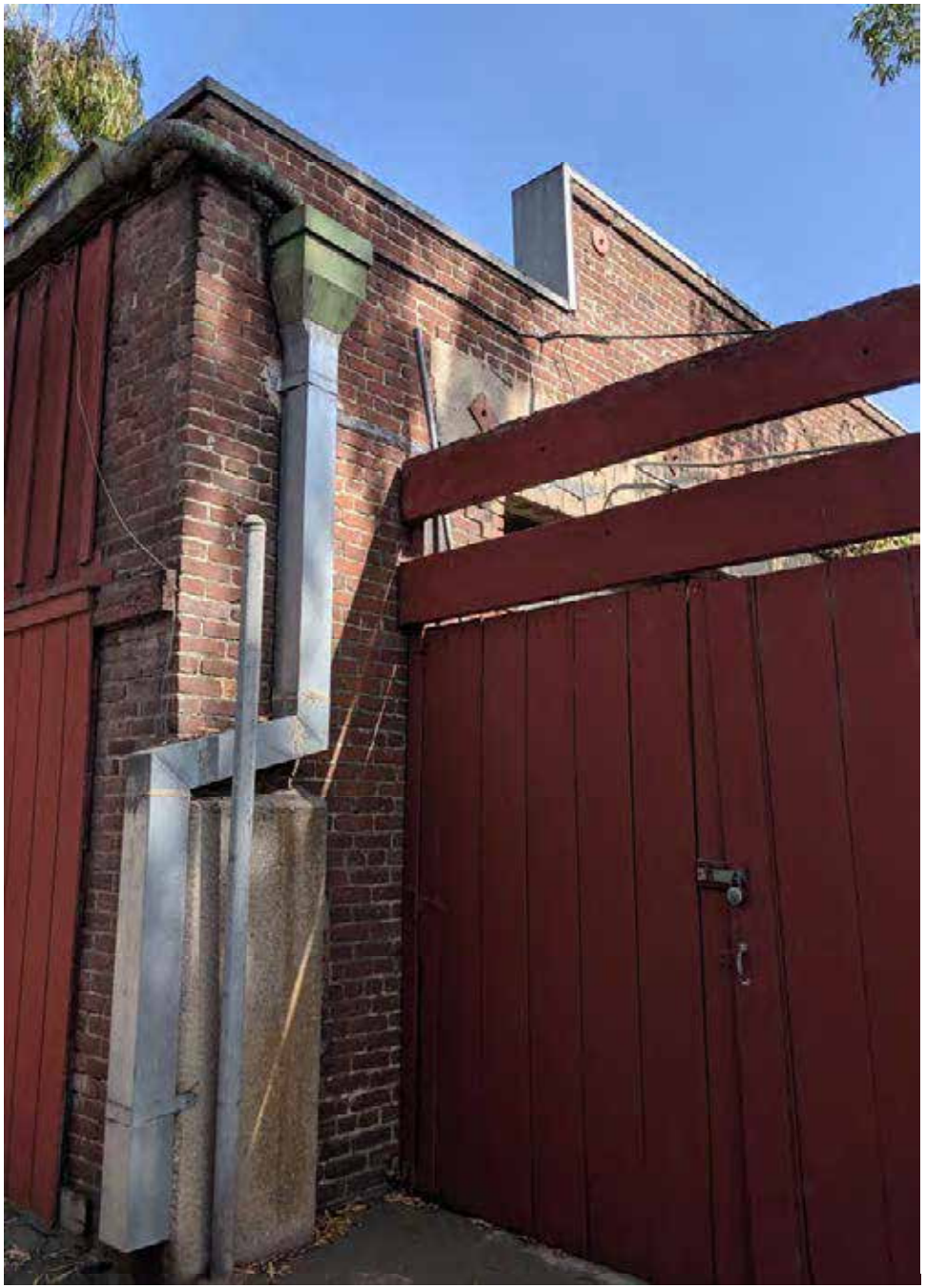


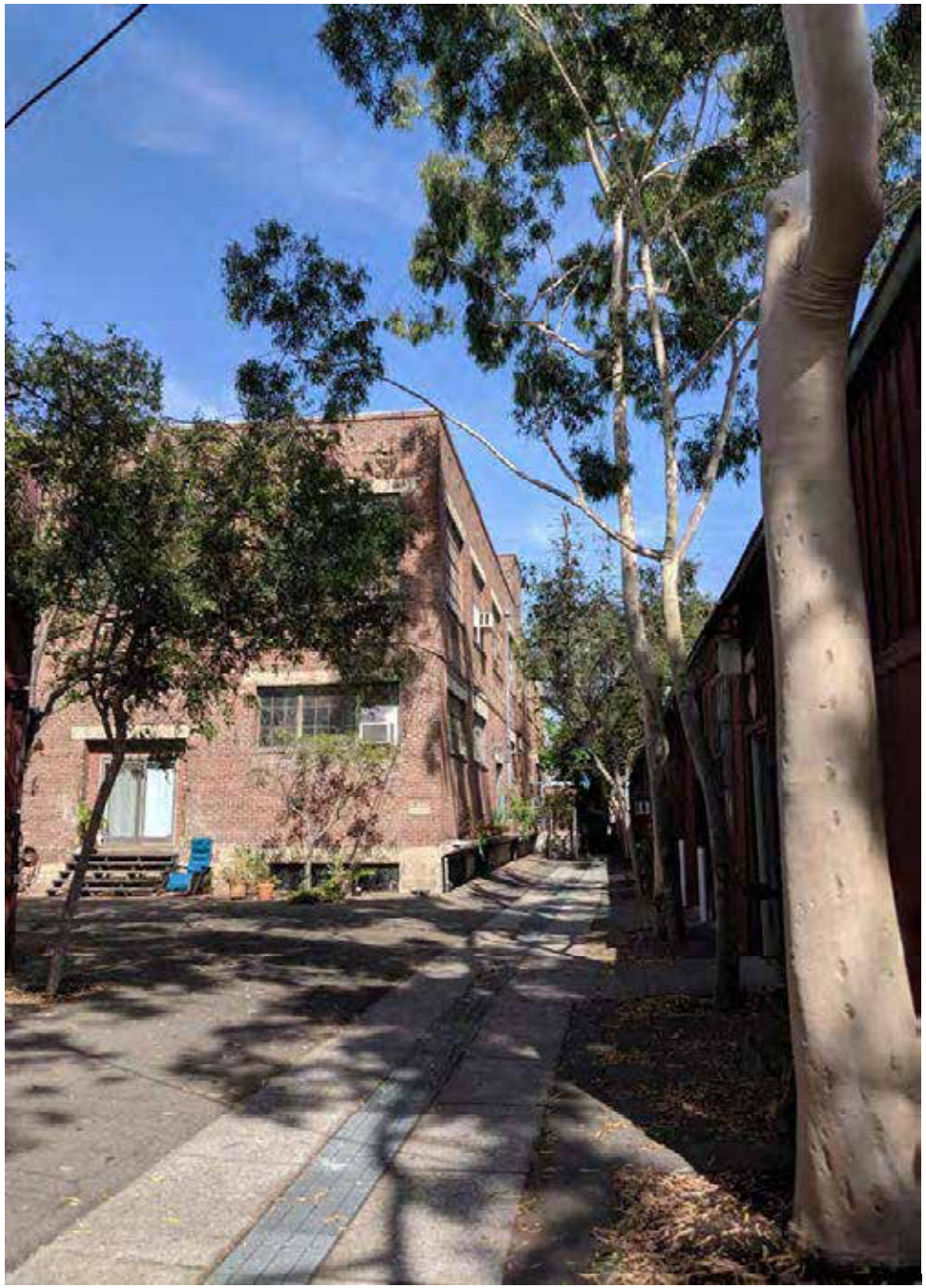




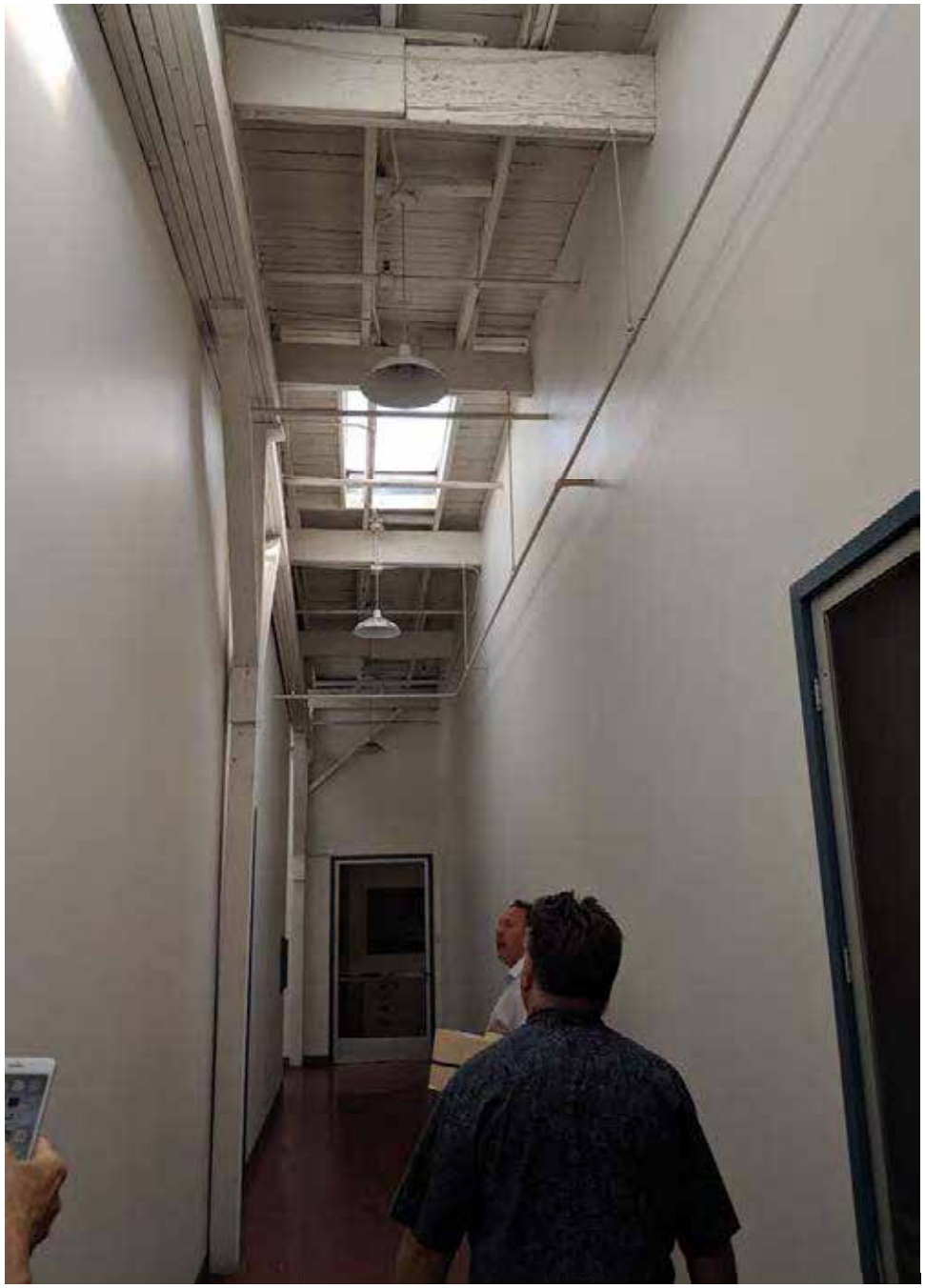


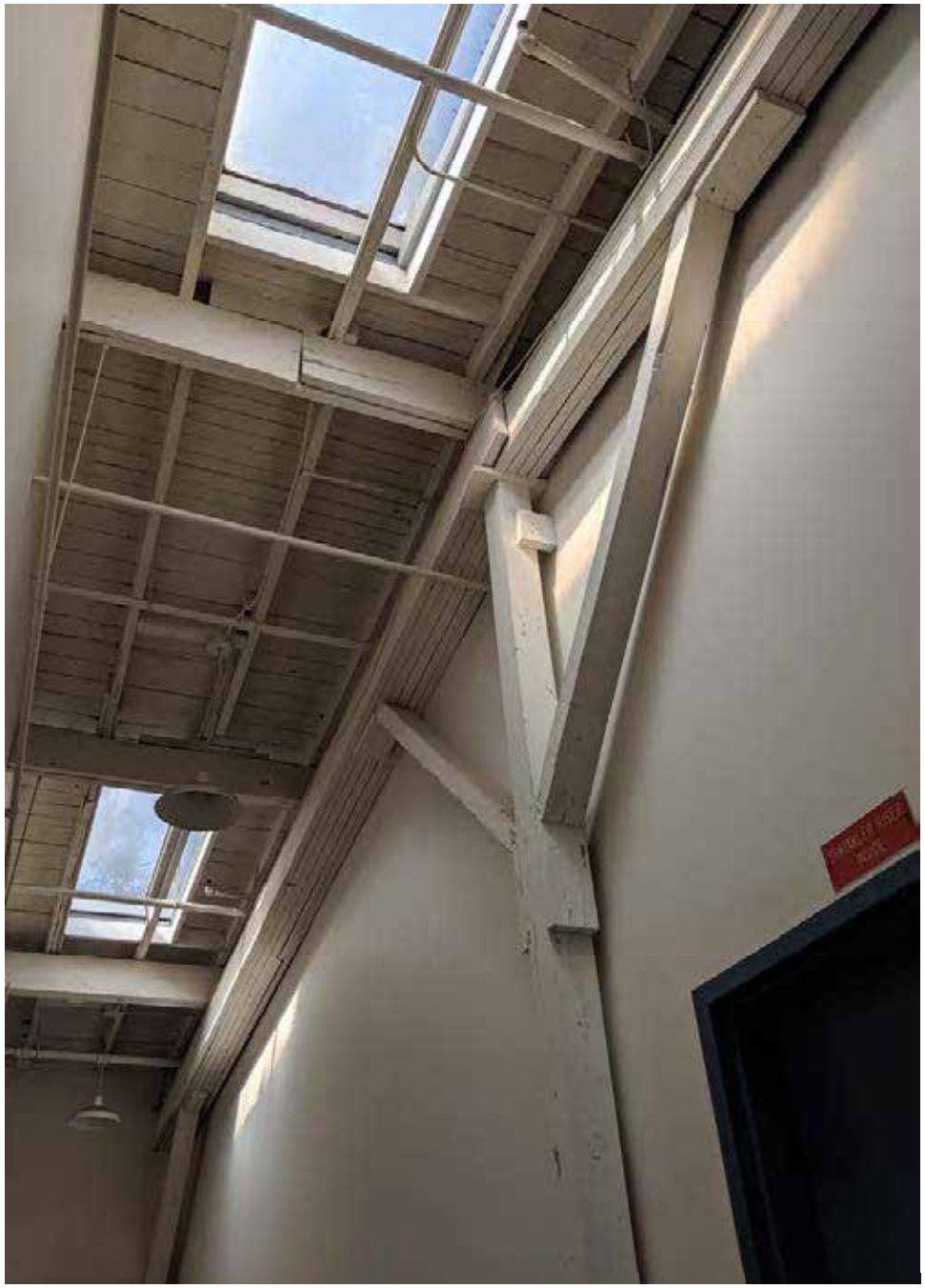




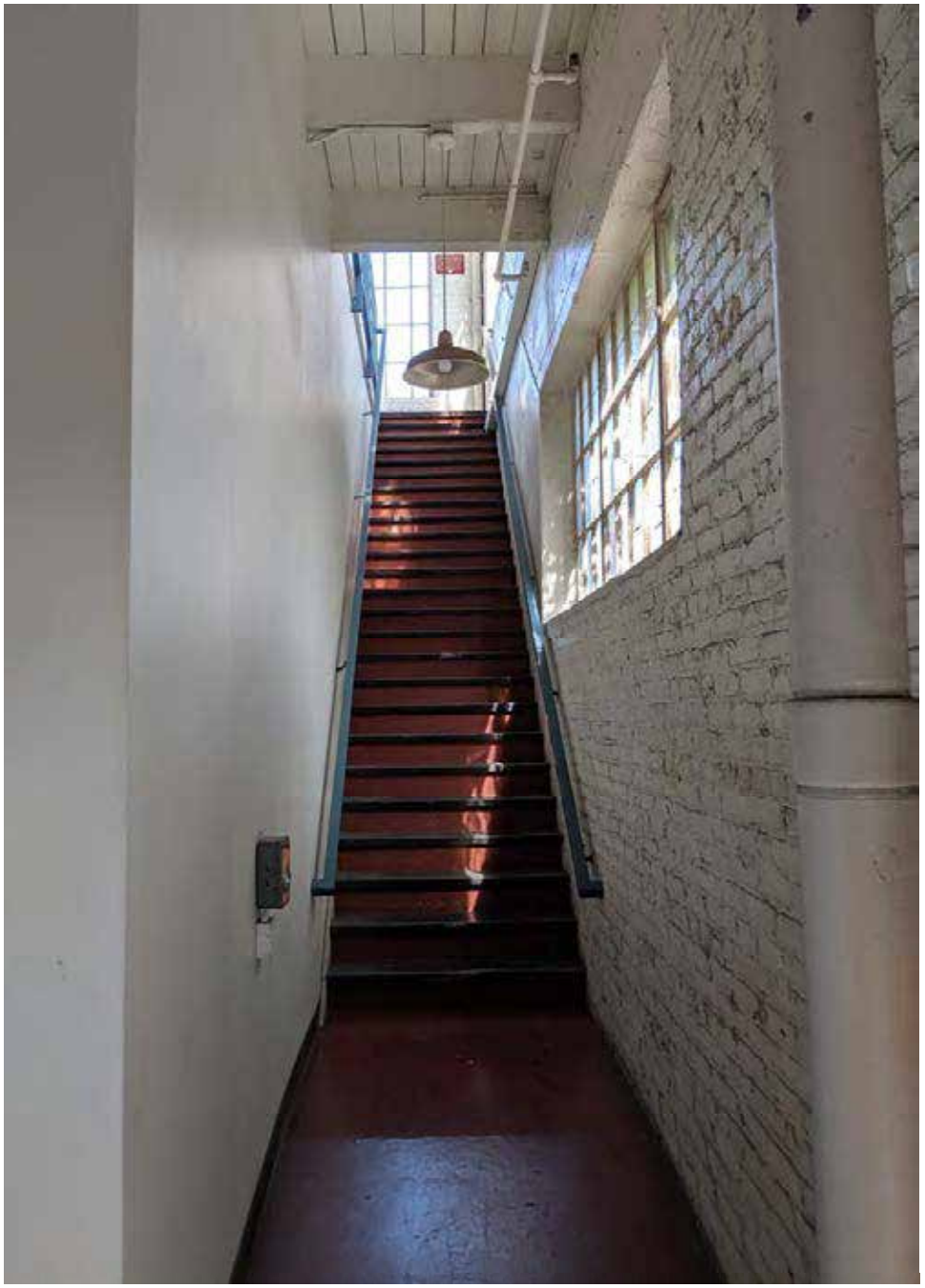




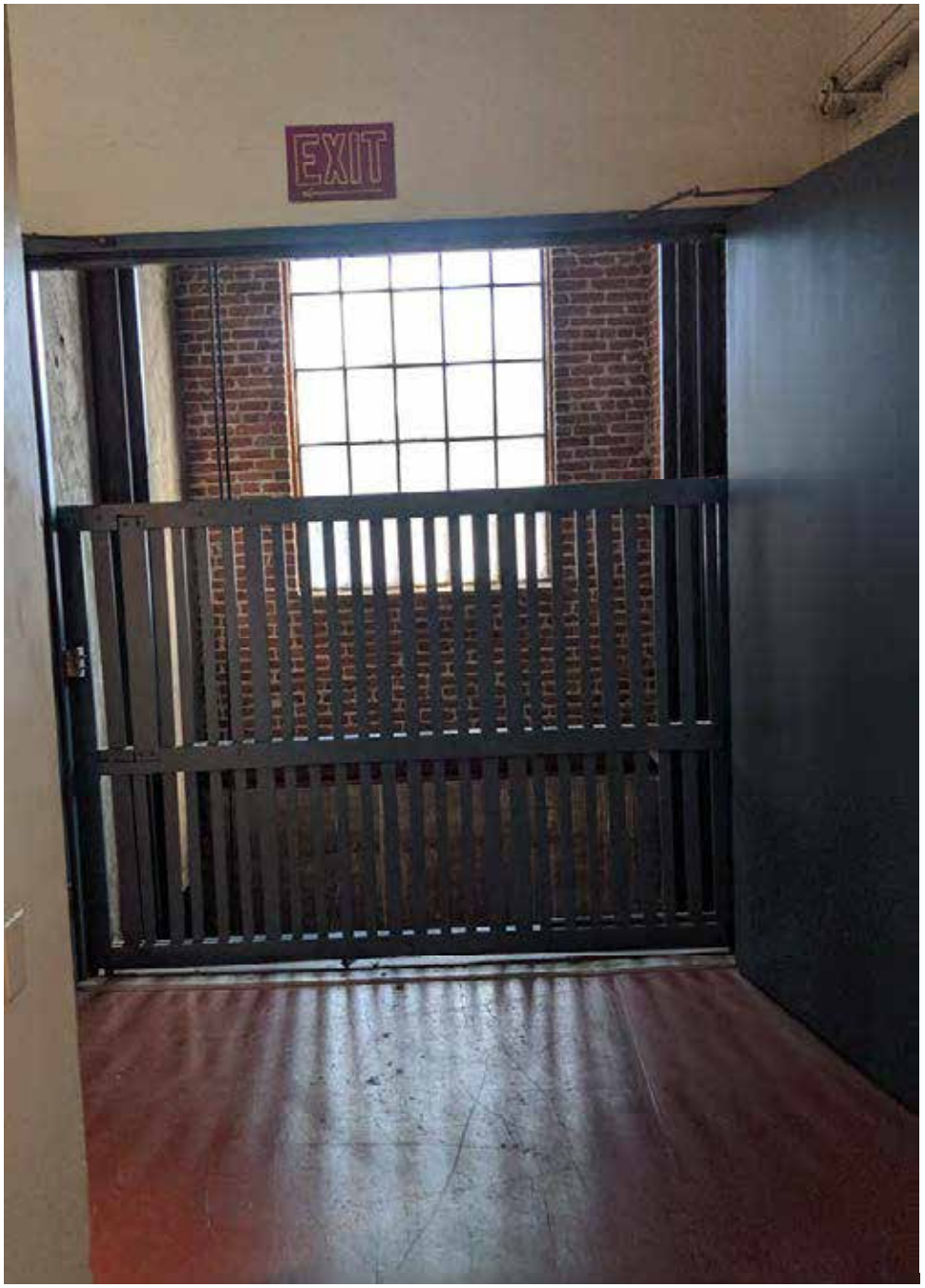










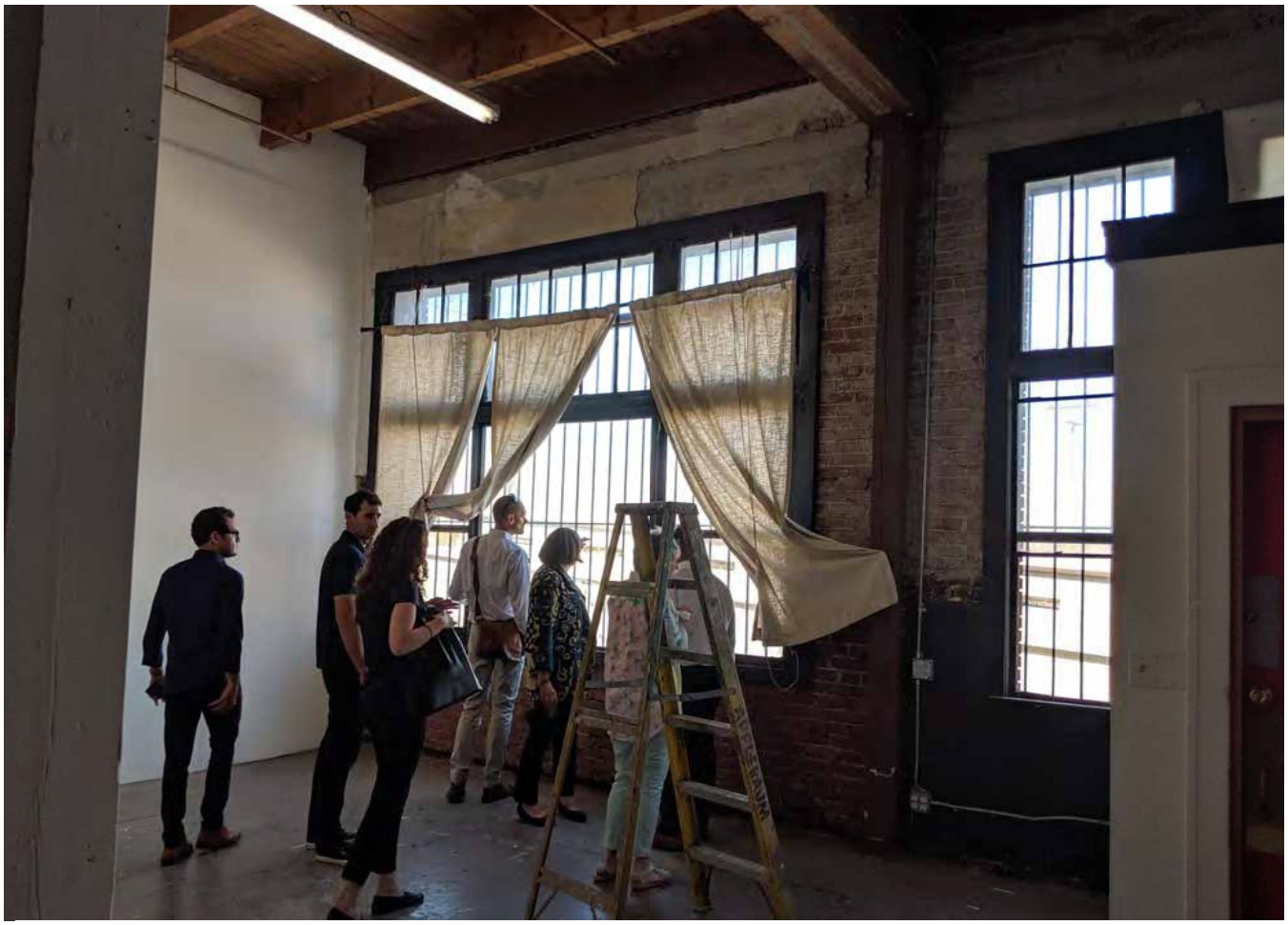

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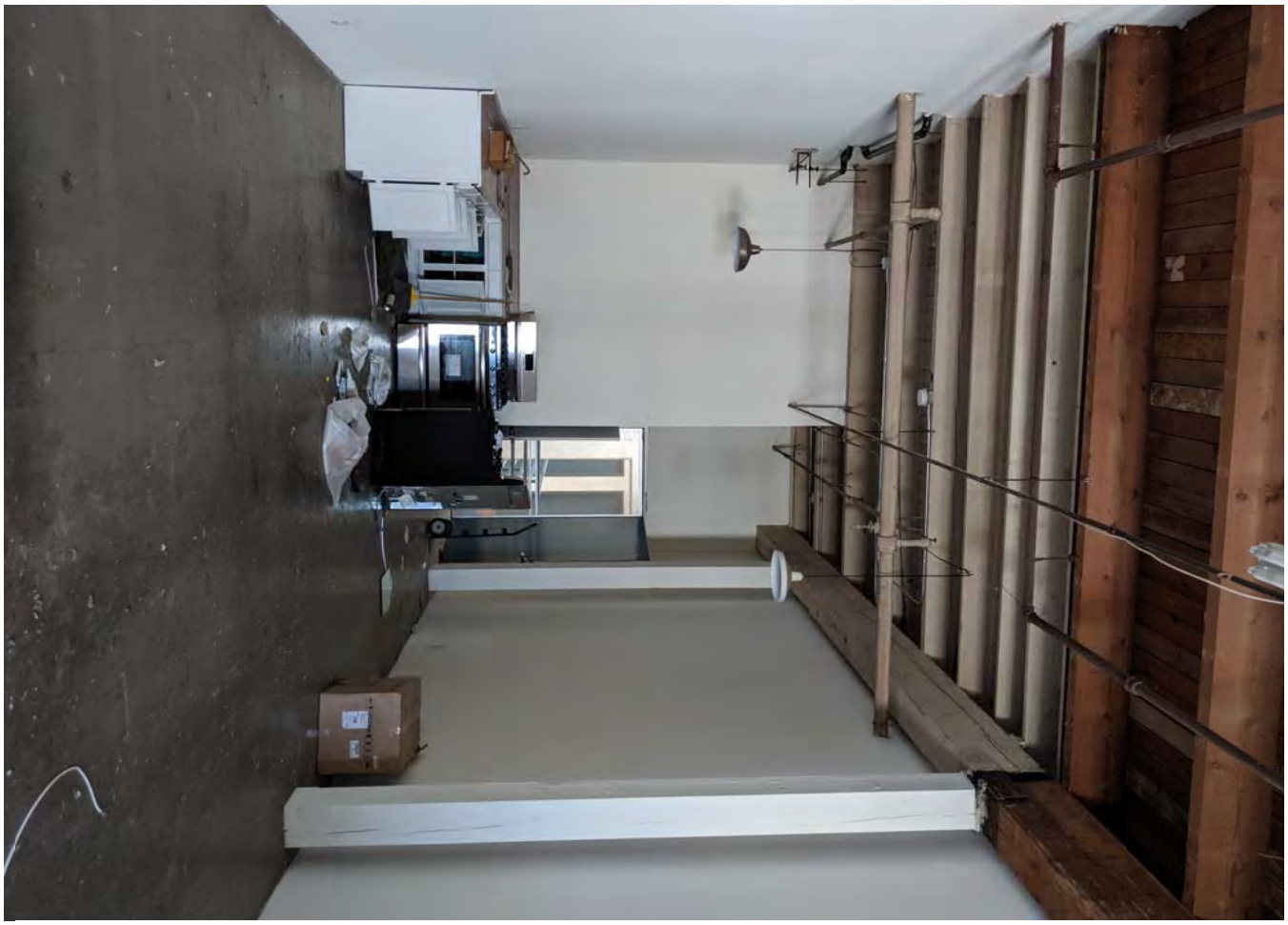




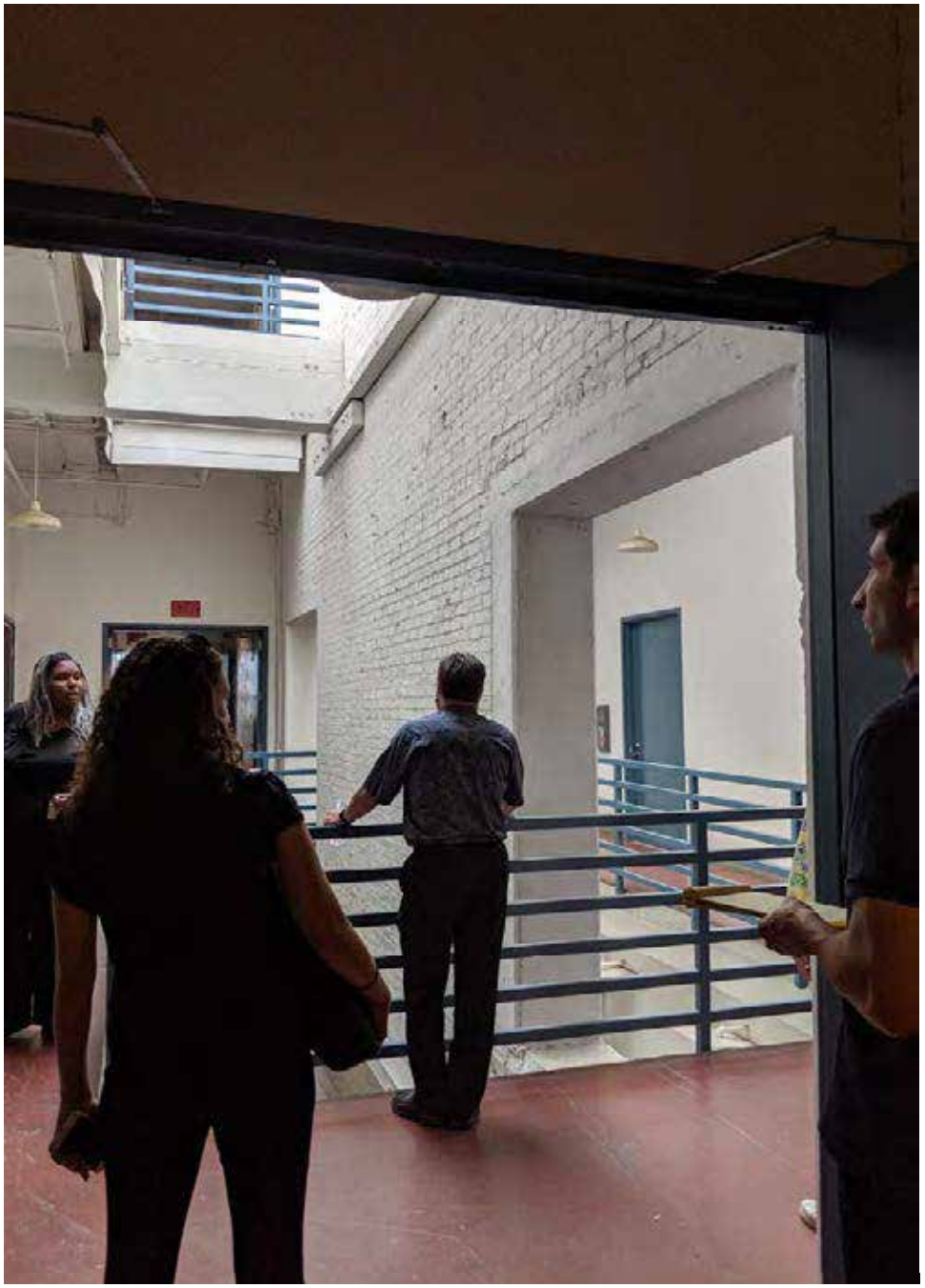




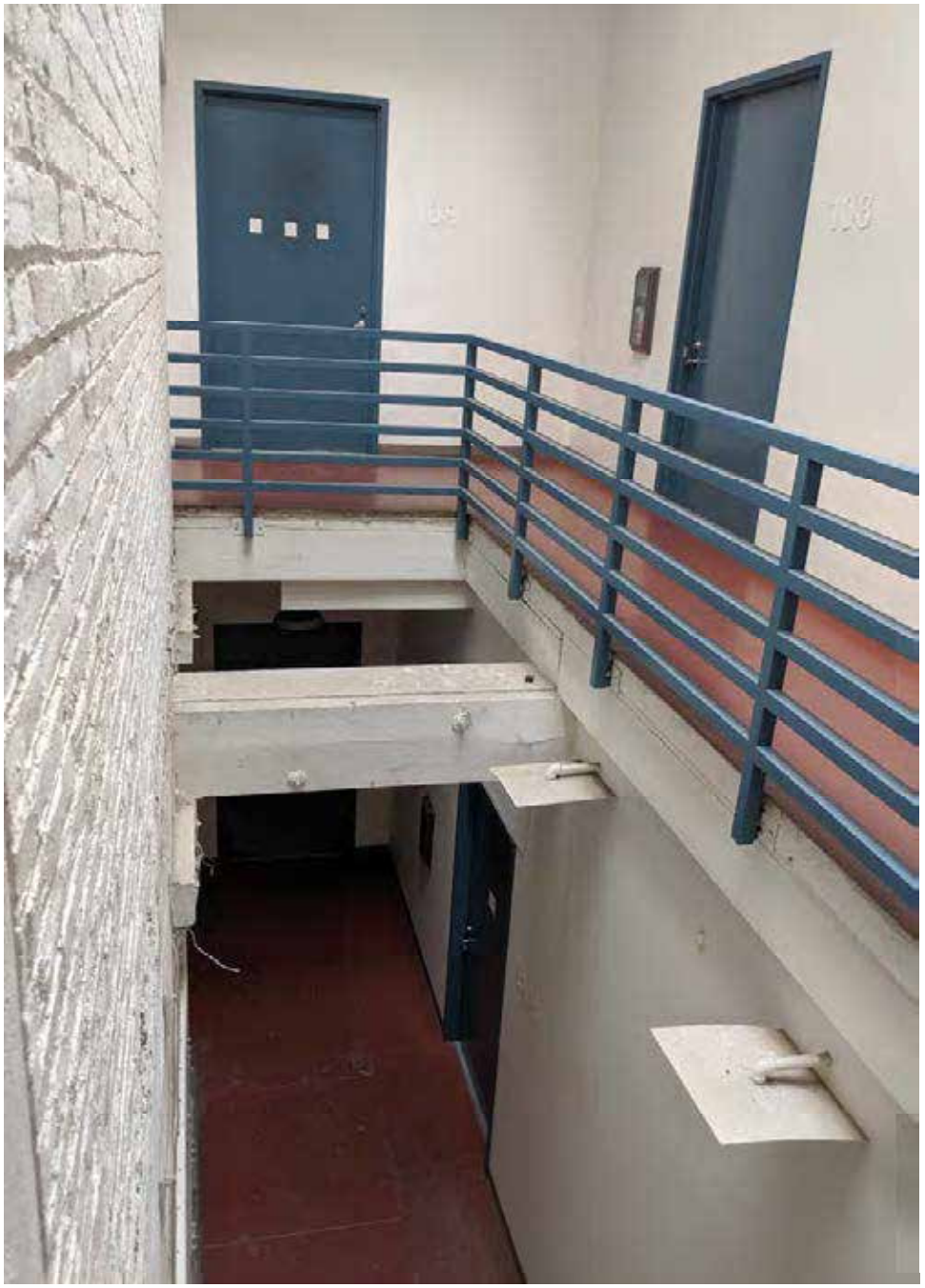


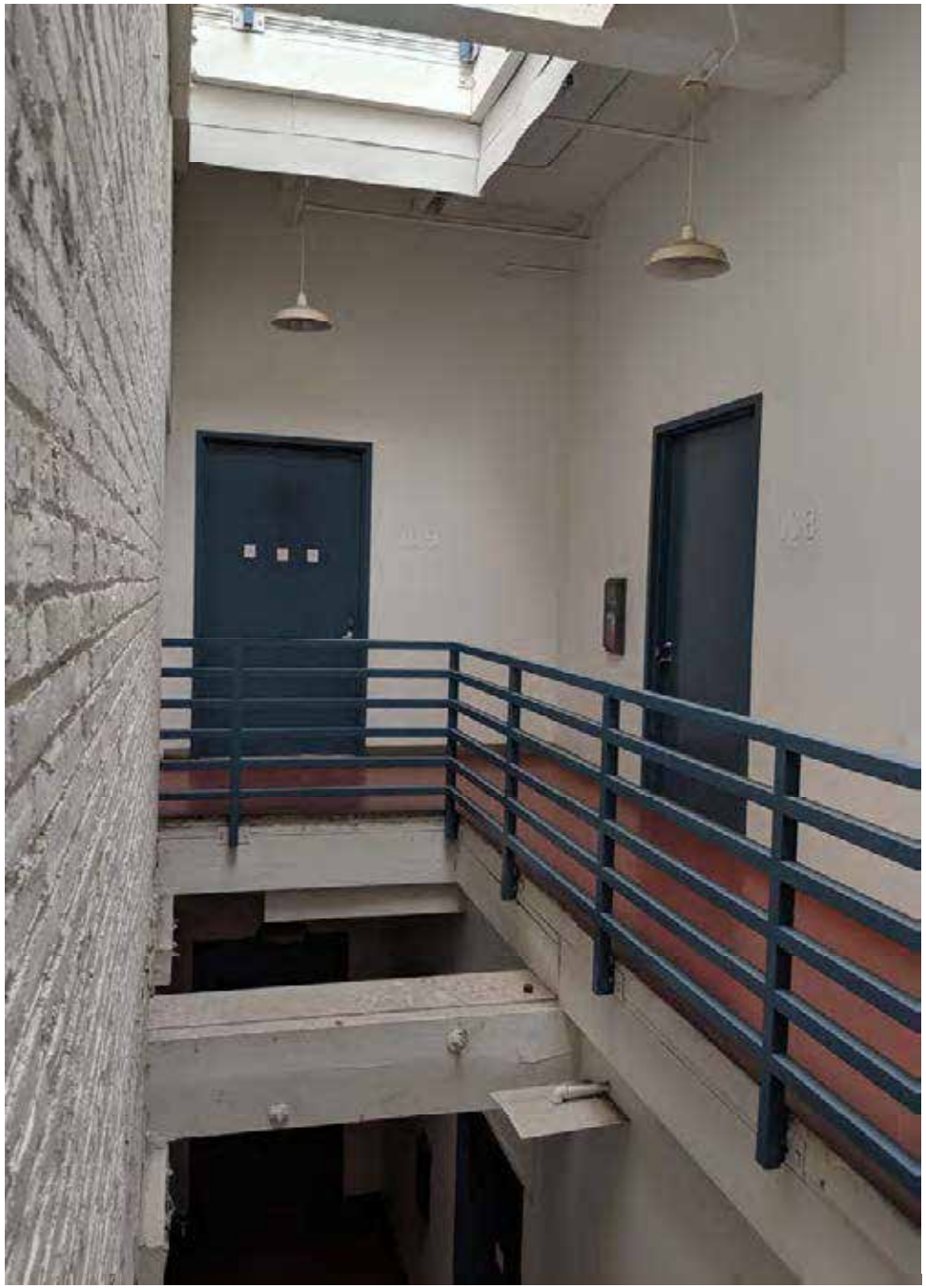



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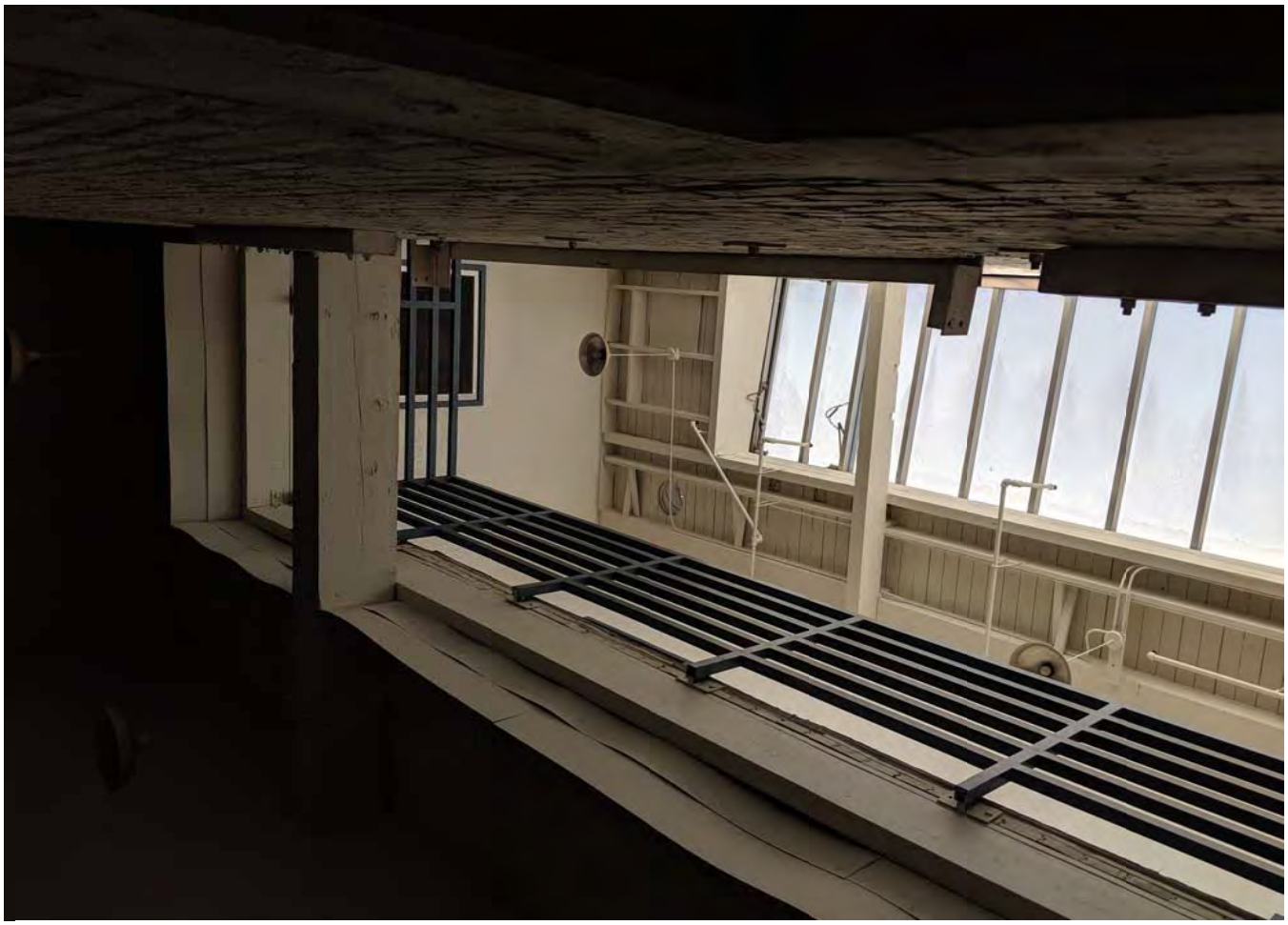













2401
2415
2421
2345
2349


2401


2401
2405
2409
CAUTION
ALLSTAR














2401



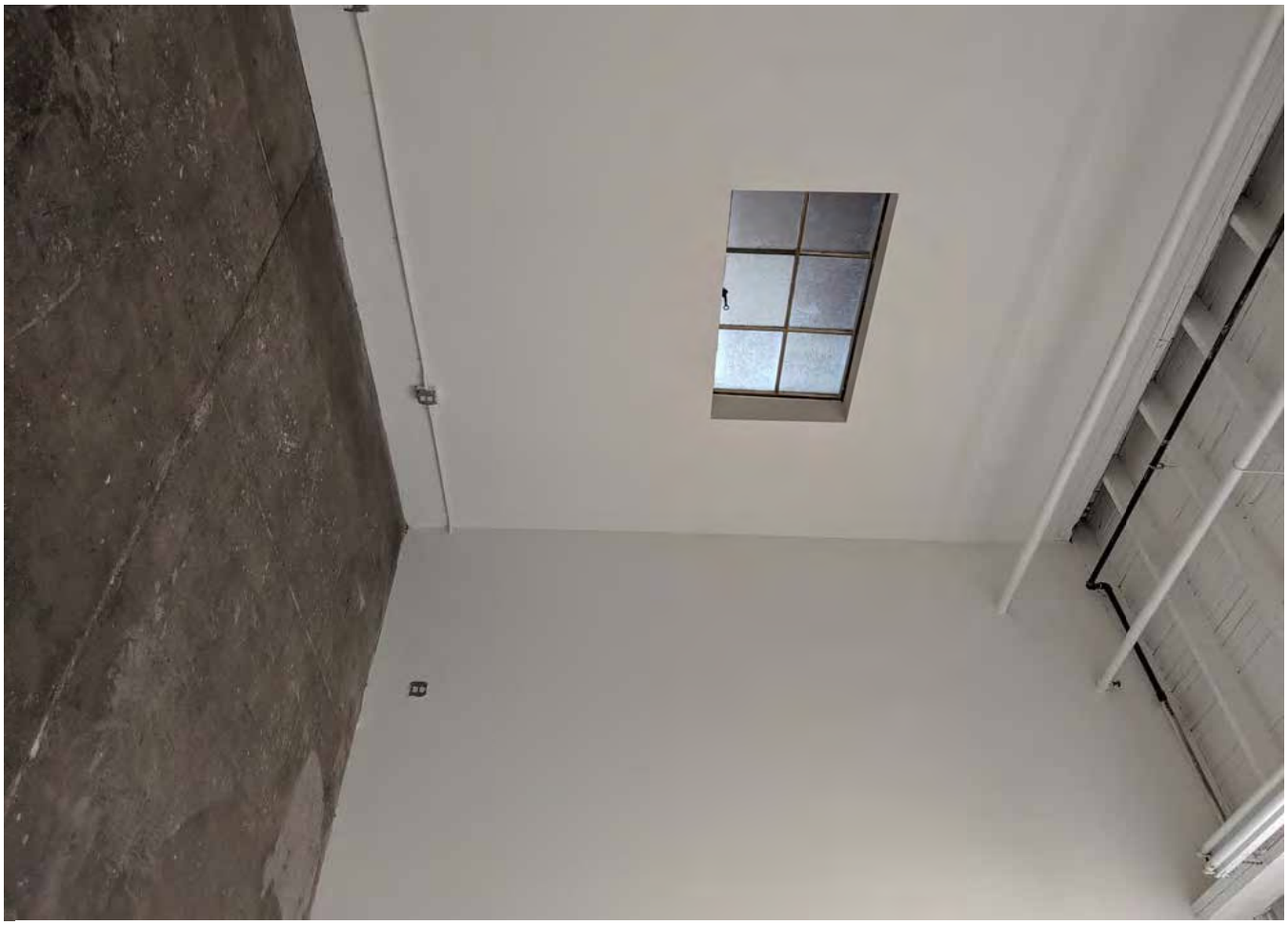


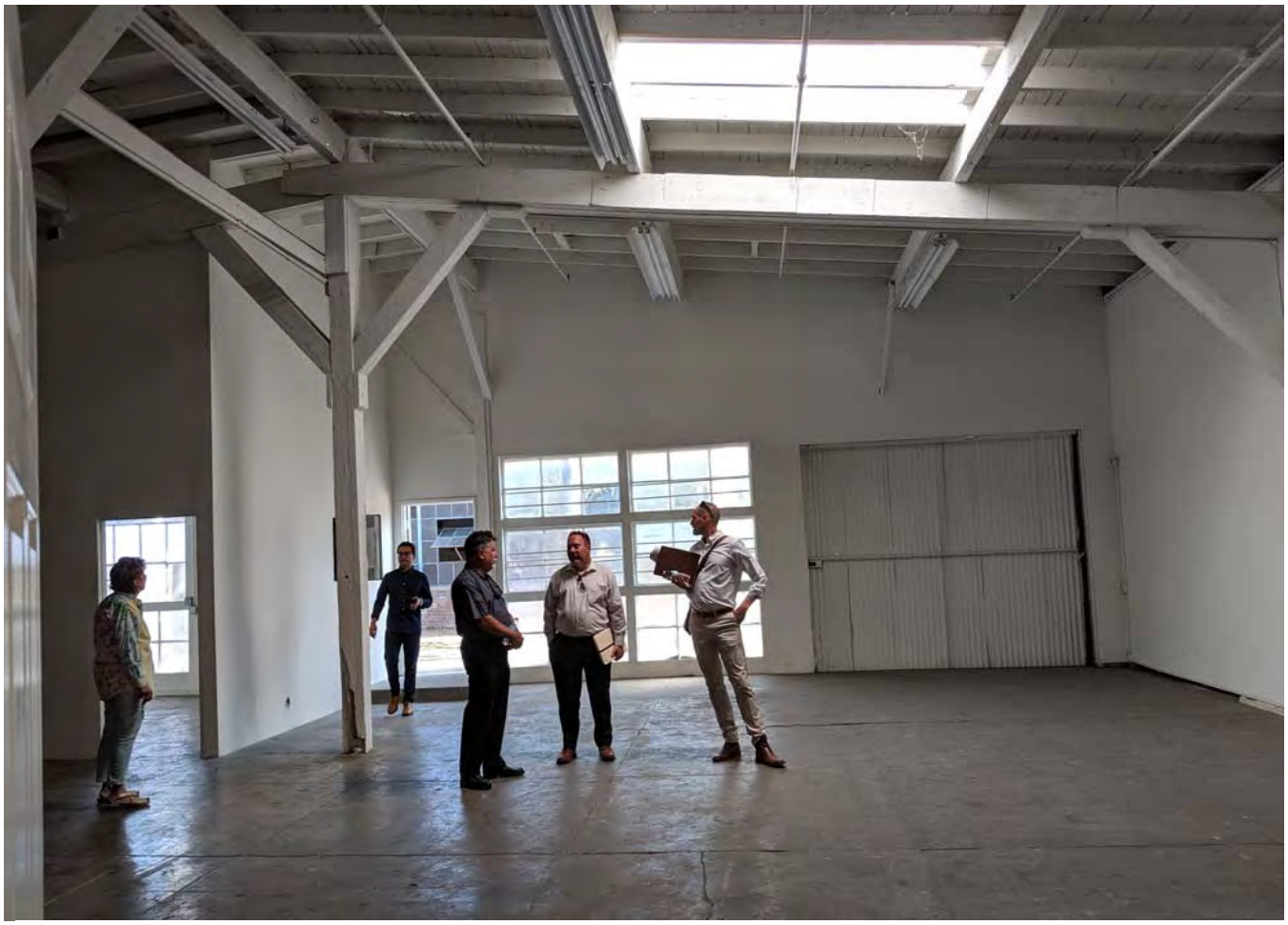




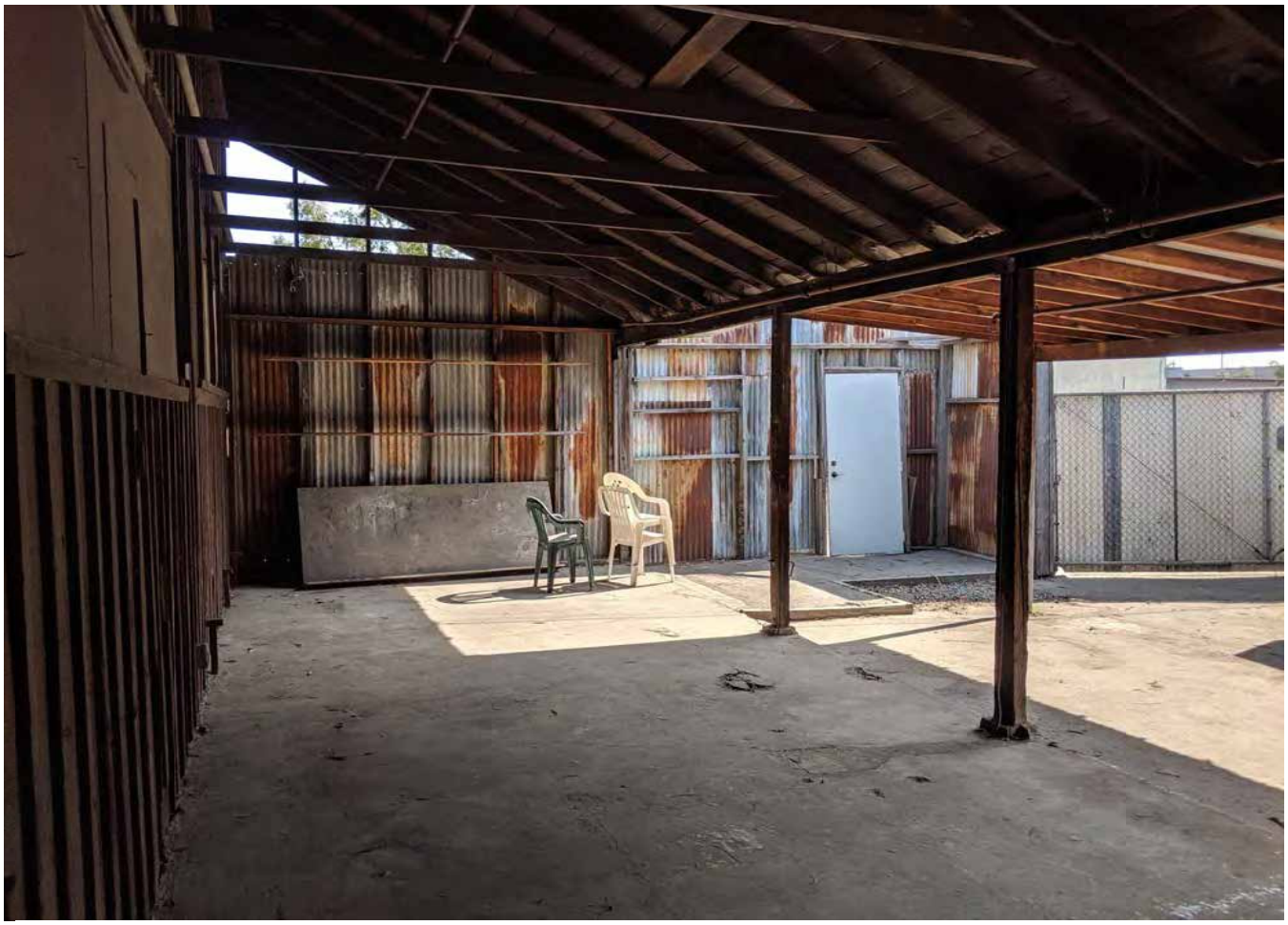













BRUTE










2345

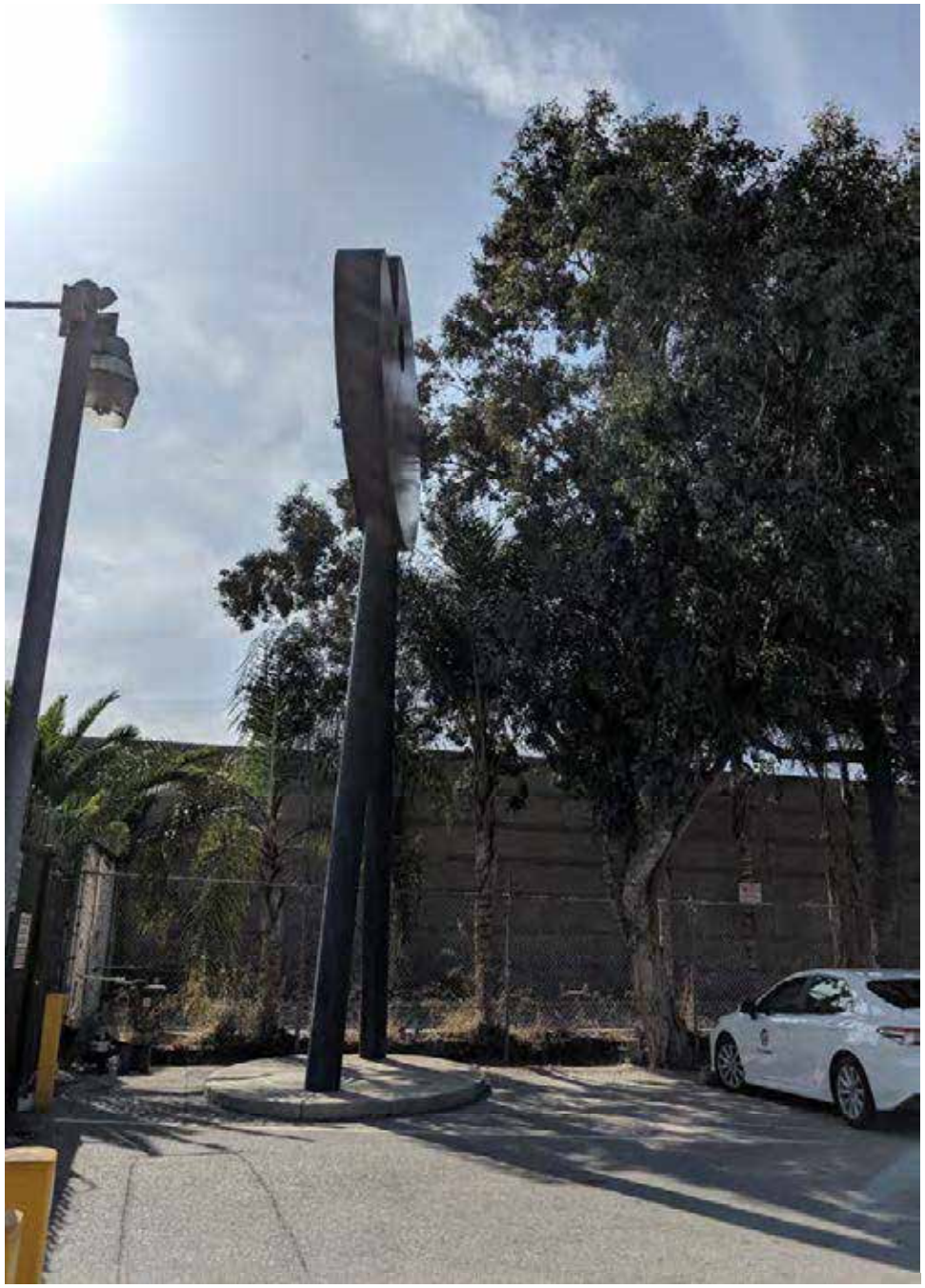








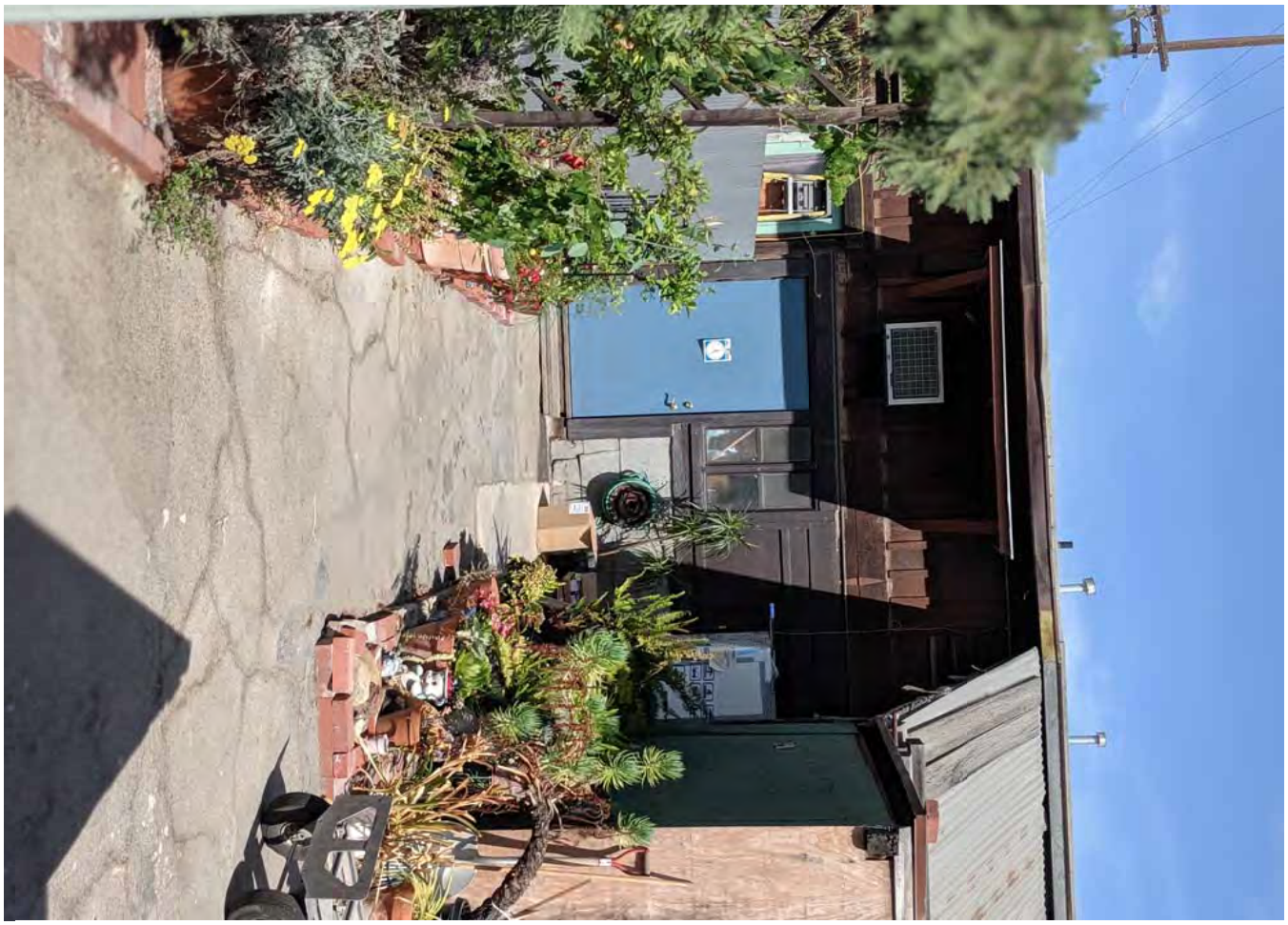

SUNS






SUNS


SANTA FE
ART COLONY
Rental Office




2345
NO PARKING


SUNS







COUNTY CLERK'S USE

CITY OF LOS ANGELES
OFFICE OF THE CITY CLERK
200 NORTH SPRING STREET, ROOM 395
LOS ANGELES, CALIFORNIA 90012

CALIFORNIA ENVIRONMENTAL QUALITY ACT

NOTICE OF EXEMPTION

(PRC Section 21152; CEQA Guidelines Section 15062)

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

PARENT CASE NUMBER(S) / REQUESTED ENTITLEMENTS
CHC-2019-3798-HCM

LEAD CITY AGENCY	CASE NUMBER
City of Los Angeles (Department of City Planning)	ENV-2019-3799-CE
PROJECT TITLE C.B. Van Vorst Co. Manufacturing Plant/Santa Fe Art Colony	COUNCIL DISTRICT 14

PROJECT LOCATION (Street Address and Cross Streets and/or Attached Map) ☐ Map attached.
2345-2421 South Santa Fe Avenue, Los Angeles, CA 90058

PROJECT DESCRIPTION: ☐ Additional page(s) attached.
Designation of C.B. Van Vorst Co. Manufacturing Plant/Santa Fe Art Colony as an Historic-Cultural Monument.

NAME OF APPLICANT / OWNER:
N/A

CONTACT PERSON (If different from Applicant/Owner above)	(AREA CODE) TELEPHONE NUMBER | EXT.
Melissa Jones	213-847-3679

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

STATE CEQA STATUTE & GUIDELINES

☐ STATUTORY EXEMPTION(S)

Public Resources Code Section(s) _____

☒ CATEGORICAL EXEMPTION(S) (State CEQA Guidelines Sec. 15301-15333 / Class 1-Class 33)

CEQA Guideline Section(s) / Class(es) **8 and 31**

☐ OTHER BASIS FOR EXEMPTION (E.g., CEQA Guidelines Section 15061(b)(3) or (b)(4) or Section 15378(b))

_____

JUSTIFICATION FOR PROJECT EXEMPTION: ☐ Additional page(s) attached

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

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

IF FILED BY APPLICANT, ATTACH CERTIFIED DOCUMENT ISSUED BY THE CITY PLANNING DEPARTMENT STATING THAT THE DEPARTMENT HAS FOUND THE PROJECT TO BE EXEMPT.
If different from the applicant, the identity of the person undertaking the project.

CITY STAFF USE ONLY:

CITY STAFF NAME AND SIGNATURE	STAFF TITLE
Melissa Jones [SIGNED COPY IN FILE]	City Planning Associate

ENTITLEMENTS APPROVED
N/A

FEE:	RECEIPT NO.	REC'D. BY (DCP DSC STAFF NAME)
N/A	N/A	N/A

DISTRIBUTION: County Clerk, Agency Record
Rev. 3-27-2019

Los Angeles Department of City Planning
RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2019-3798-HCM
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HEARING DATE: July 18, 2019
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200 N. Spring Street
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REQUEST: Declare the property an Historic-Cultural Monument

OWNERS: Art Colony Property LLC
c/o Chris MacConnell, Fifteen Group
47 NE 36th Street, 2nd Floor
Miami, FL 33137

Santa Fe Art Colony
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APPLICANT: Adrian Scott Fine
Los Angeles Conservancy
523 West 6th Street, Suite 826
Los Angeles, CA 90014

PREPARERS: Katie Horak and Evanne St. Charles
Architectural Resources Group
360 East 2nd Street, Suite 225
Los Angeles, CA 90012

RECOMMENDATION **That the Cultural Heritage Commission:**

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

2. **Adopt** the report findings.

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

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Lambert M. Giessinger, Preservation Architect
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Attachment: Historic-Cultural Monument Application

SUMMARY

The C.B. Van Vorst Co. Manufacturing Plant/Santa Fe Art Colony comprises five industrial buildings located on a single parcel near the northwest corner of South Santa Fe Avenue and East 25th Street in downtown Los Angeles: a two-story building (2401 S. Santa Fe) and two one-story buildings constructed in 1916 (2349 and 2415 S. Santa Fe), a one-story building erected in 1924 (2421 S. Santa Fe), and a one-story building constructed in 1953 (2345 S. Santa Fe). Commissioned by the C.B. Van Vorst Furniture Manufacturing Company as a manufacturing plant, the three original 1916 structures were designed by notable local architect John Montgomery Cooper. By the mid-1950s, Van Vorst had vacated the complex, and began leasing the site to other manufacturing companies that included Central Furniture Co., Rest Well Furniture Manufacturing, Borin Manufacturing, and California Moulding & Manufacturing. Between 1986 and 1990, four of the buildings were converted to publicly subsidized artists' housing, and the property was renamed the Santa Fe Art Colony.

With the exception of 2345 South Santa Fe Avenue, which has an irregular footprint, all of the buildings are rectangular in plan. The buildings are primarily clad in brick, with some board-and-batten siding present, and feature either a flat roof with a stepped parapet and rolled asphalt or low-pitched gable roof with a stepped parapet. The east and north façades of the 2401 South Santa Fe building, originally the primary and most visible façades, are characterized by large bays delineated by simple brick pilasters. These façades are clad with a more decorative, patterned, rough textured ("tapestry") brick with geometric marble details; the south and west façades retain a lighter-colored, less ornate brick cladding. Fenestration across the subject property primarily consists of multi-lite steel sash windows with awning, hopper, or casement center sashes, double-hung wood windows, multi-lite fixed wood windows, and aluminum double hung and fixed windows. Several of the buildings feature metal roll-up freight doors and the two-story structure retains its freight elevator. Interior features include open floor plans, wide metal entrance doors, light wells, exposed wood roof systems, brick walls, and concrete flooring.

During the early 1900s, the Chamber of Commerce, along with the Los Angeles Merchants and Manufacturers Association, made an earnest effort to develop the city's economic base through the promotion of industrial growth in the region. The completion of the Port of Los Angeles in 1907 and the Panama Canal in 1914 further boosted Los Angeles' rise as one of the nation's leading industrial powerhouses. Between the 1910s and 1920s, furniture production had become one of the region's fastest growing industries. By 1926, the furniture industry was the eighth largest industry in Southern California, and by 1948, the city had become the third largest furniture production center in the nation.

The southeastern area of downtown Los Angeles experienced its first post-World War II revitalization wave in the mid-1970s when a community of artists began to relocate to the area in search of cheaper rent and large open spaces to create their work. By the mid-1980s, downtown's burgeoning artist community began to attract developers who bought up commercial real estate for conversion into housing, resulting in rising property values and higher rents that many artists could no longer afford. Recognizing the importance of artists to the revitalization of the city center, the City of Los Angeles' Community Redevelopment Agency (CRA) supported the artist community through policies such as its Percent for Art initiative and Art in Public Places policy. In addition, as artists were being priced out of downtown in the mid-1980s, the CRA partnered with a for-profit general partnership, led by Marvin Zeidler and Leonard Skuro, to create low-income live-work lofts just outside the city center for the city's artist community which opened as the Santa Fe Art Colony in 1988.

John Montgomery Cooper was born in 1883 in Dayton, Ohio and graduated from Yale University. Cooper began his career working as an engineer on the Panama Canal before relocating to Los

Angeles in 1910. After receiving his architectural license in 1913, Cooper opened a practice in Long Beach with architect Frank H. Webster and later established an independent practice in 1919. Throughout his career, Cooper designed a number of retail stores, office buildings, hotels, theaters, institutional buildings, industrial factories and warehouses, and single-family residences. Cooper designed dozens of industrial buildings in Los Angeles, most of which were constructed in the 1920s and 1930s in the wholesale manufacturing and garment district, southeast of downtown. Some of his commissions include buildings for Emil Brown & Co. (1922), McComas Dry Good Company (1922), Western Auto Supply Company (1923), Grether & Grether Inc. (1923, HCM #1067), and Maxfield & Co. (1925, HCM #1092).

The subject property has undergone multiple alterations since the construction of the original three structures in 1916 that include the construction of a one-story brick storage and assembly shop in 1924; the construction of a warehouse building in 1953; the conversion of 2401 and 2415 South Santa Fe Avenue into live-work units, the addition of stairwell/wall seismic bracing and some window infill in 1987; interior remodeling and the conversion of 2349 South Santa Fe Avenue into live-work units in 1988; the installation of an artist palette sculpture at the property entrance in 2006; and the replacement of some wood windows with aluminum windows at 2401 South Santa Fe Avenue, the replacement and infill of some windows and doors and the addition of several small light wells on all buildings, and the addition of wood siding at 2415 South Santa Fe Avenue and 2349 South Santa Fe Avenue, all at unknown dates.

SurveyLA, the citywide historic resources survey, identified the subject property as individually eligible for listing under the national, state, and local designation programs as an excellent and rare example of an early-20th century manufacturing plant and as an excellent example of a 1916 daylight factory building in Los Angeles' primary industrial district.

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.

CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission

HISTORIC-CULTURAL MONUMENT
NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name: See below.			First Owner/Tenant
Other Associated Names: C.B. Van Vorst Co. Manufacturing Plant/Santa Fe Art Colony			
Street Address: 2401 S. Santa Fe Avenue		Zip: 90058	Council District: 14
Range of Addresses on Property: 2345-2421 S. Santa Fe Avenue		Community Name: Central City North	
Assessor Parcel Number: 5167008012	Tract: Huntington Industrial Tract	Block: A	Lot: PT
Identification cont'd:			
Proposed Monument Property Type: ● Building	○ Structure	○ Object	○ Site/Open Space ○ Natural Feature
Describe any additional resources located on the property to be included in the nomination, here: The resource comprises five industrial buildings located on a single parcel.			

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: 1916-1953 ● Factual ○ Estimated	Threatened? Private Development
Architect/Designer: John M. Cooper	Contractor: Alta Planing Mill
Original Use: Furniture manufacturing plant	Present Use: Artist in Residence
Is the Proposed Monument on its Original Site? ● Yes ○ No (explain in section 7) ○ Unknown (explain in section 7)	

3. STYLE & MATERIALS

Architectural Style: Vernacular - Industrial	Stories: 1-2	Plan Shape: Rectangular

FEATURE	*PRIMARY*	*SECONDARY*
CONSTRUCTION	Type: Brick	Type: Concrete poured/precast
CLADDING	Material: Brick	Material: Select
ROOF	Type: Flat	Type: Gable
	Material: Rolled asphalt	Material: Select
WINDOWS	Type: Fixed	Type: Awning
	Material: Steel	Material: Steel
ENTRY	Style: Centered	Style: Off-center
DOOR	Type: Glass	Type: Slab

CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission

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.	
	See attached.

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

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

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):	
☑	1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community.
☐	2. Is associated with the lives of historic personages important to national, state, city, or local history.
☑	3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

HISTORIC-CULTURAL MONUMENT
NOMINATION FORM

7. WRITTEN STATEMENTS

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

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

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

8. CONTACT INFORMATION

Applicant

Name: Adrian Scott Fine		Company: Los Angeles Conservancy	
Street Address: 523 W 6th Street, Suite 826		City: Los Angeles	State: CA
Zip: 90014	Phone Number: (213) 430-4203	Email: afine@laconservancy.org	

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

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

Nomination Preparer/Applicant's Representative

Name: Katie Horak/Evanne St. Charles		Company: Architectural Resources Group	
Street Address: 360 E 2nd Street, Suite 225		City: Los Angeles	State: CA
Zip: 90012	Phone Number: 626-583-1401	Email: k.horak@arg-la.com	

CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission

HISTORIC-CULTURAL MONUMENT
NOMINATION FORM

9. SUBMITTAL

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

APPLICATION CHECKLIST

1. ☑ Nomination Form
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 digitial copy of the main photo to: planning.ohr@lacity.org)
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.	
☑	I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.
☑	I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.
☑	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Katie E. Horak	5/22/19	
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

Architectural Resources Group

C.B. Van Vorst Furniture Manufacturing Company Plant/Santa Fe Art Colony

Historic-Cultural Monument Nomination Continuation Sheet

A. PROPERTY DESCRIPTION

Site

The subject property comprises an approximately three-acre site located near the northwest corner of S. Santa Fe Avenue and E. 25th Street at the southeast edge of downtown Los Angeles, just north of the City of Vernon. It consists of five buildings – one two-story building and four one-story buildings – located on a single rectangular parcel with addresses 2345-2421 S. Santa Fe Avenue. The property is surrounded by small-scale industrial buildings constructed between the 1910s and the 1950s, with infill from the 1980s and 1990s directly to the north. Former Southern Pacific/Pacific Electric Railway lines are located to the west of the site. A narrow strip of concrete paving with a center metal grate extends east-west through the property and marks the location of a former spur line that connected to the Southern Pacific line. Landscaping, including small inset planters with trees and potted plants, is present within the open spaces between the buildings. In 1998, Santa Fe Avenue was elevated east of the property during the construction of the Alameda Corridor (freight rail expressway connecting to the ports of Los Angeles and Long Beach). The primary entrance is now reached via an unnamed street accessed from E. 23rd Street, which terminates in a cul-de-sac east of the property.

Buildings

2401 S. Santa Fe Ave.

2401 S. Santa Fe Ave. is a two-story brick building with basement at the northeast corner of the site. Constructed in 1916 as the office and display room for the C.B. Van Vorst Furniture Manufacturing Company, the building is more articulated than the other buildings on site; however, its appearance is still largely industrial/vernacular. The building has a rectangular plan and sits on a poured board-formed concrete foundation. It is capped with a flat roof with rolled asphalt roofing and a stepped parapet. An original rectangular skylight sits at the center of the roof, and several smaller light wells have been added. The east and north façades, originally the primary and most visible façades, are characterized by large bays delineated by simple brick pilasters. These façades are clad with a more decorative, patterned, rough textured ("tapestry") brick with geometric marble details; the south and west façades retain a lighter-colored, less ornate brick cladding. Windows are primarily large multi-light fixed steel sash with awning, hopper, or casement center sashes. The first story windows at the east façade and the first two bays of the north façade retain grouped fixed and double-hung wood windows and aluminum replacement windows. The original primary entrance is located at the center of the east façade and features a recessed pedimented doorway surrounded by fixed multi-light wood windows and aluminum replacements. The current main entrances are located at the south and west façades and consist of fully glazed metal doors reached via raised concrete pads with metal railings. A freight door opening with a replacement door is also located at the south façade and opens onto a narrow concrete loading dock. Large roll-up metal freight doors are located on the north façade.

The interior of the building comprises a series of 30 live-work lofts situated around a central light well. The lofts feature largely open floor plans, wide metal entrance doors, exposed wood roof systems, brick walls, and concrete flooring. The building also retains an original freight elevator and original sliding metal freight doors.

2415 S. Santa Fe Ave.

2415 S. Santa Fe Ave. is a one-story rectangular building south of 2401 S. Santa Fe Ave. The former spur line, now marked by a concrete strip and metal drainage grate, runs between the two buildings. The building was constructed in 1916 for use as a furniture warehouse and is vernacular in appearance. It sits on a concrete foundation and is sheltered by a very low-pitched gable roof with a stepped parapet and rolled asphalt roofing. Several skylights have been added to the roof. The building's walls are primarily clad in brick; a darker brick at the east façade delineates fenestration openings, painted address numbers, and ghost signs. The brick at the north façade has been clad over with wood board-and-batten siding.[1] The west façade faces a small alley shared with 2421 S. Santa Fe Ave. Windows are primarily large multi-light fixed steel sash with smaller awning and hopper sashes. The original main entrance to the building was located on the east façade; it has been filled in with wood siding. The current main entrances are located at the north façade and include a center metal freight door and three single fully glazed metal doors, which lead to interior corridors.

The building's interior consists of 15 live-work spaces accessed via wide central corridors. The lofts retain largely open floor plans, wide metal entrance doors, visible wood roof systems, brick walls, and concrete flooring.

2421 S. Santa Fe Ave.

2421 S. Santa Fe Ave. is a one-story rectangular brick building directly west of 2415 S. Santa Fe. The building was constructed in 1924 for furniture manufacturing and is vernacular in appearance. It is supported by a concrete foundation and is capped by a very low-pitched gable roof with a stepped parapet and rolled asphalt roofing. Several skylights have been added to the roof. Fenestration comprises large multi-light fixed steel windows with awning and hopper center sashes and metal doors (glazed and unglazed). Some original door openings have been partially or completely filled in with brick.

The building's interior consists of eight live-work spaces; six units are accessed via a wide interior corridor, and two units have separate exterior entrances. The lofts retain largely open floor plans, wide metal entrance doors, exposed wood roof systems, brick walls, and concrete flooring.

2349 S. Santa Fe Ave.

2349 S. Santa Fe Ave. is a one-story rectangular building west of 2401 S. Santa Fe and north of 2421 S. Santa Fe. Constructed in 1916 for use as a planing mill, the building retains a vernacular aesthetic. It has a concrete foundation and is sheltered by a very low-pitched gable roof with a stepped parapet and rolled asphalt

[1] Based on visual inspection, portions of the building's north and south brick exterior walls may have been replaced with wood stud walls. However, ARG was not able to confirm through building permits or other historical documentation.

roofing. Several skylights have been added to the roof, and the building's walls have been re-clad with vertical wood siding.[2] Fenestration includes unglazed metal doors and multi-light steel windows.

2345 S. Santa Fe Ave.

2345 S. Santa Fe Ave. is located west of 2349 S. Santa Fe. Avenue, at the rear of the property. Constructed in 1953, the building was designed to be compatible with the industrial/vernacular aesthetic of the other buildings on the site. It is a one-story brick building with an irregular footprint. It sits on a concrete foundation and retains a very low-pitched gable roof with rolled asphalt roofing, a stepped parapet, and skylights. The west end of the building's south façade features a slightly curved wall surface, presumably in response to the historic spur line that was once present at this location. The east end of the façade is set further back, where a loading dock sits perpendicular to the façade. Fenestration includes several metal roll-up freight doors (raised above grade for easy loading/unloading) and multi-light steel windows with fixed and operable sashes.

With the exception of a small office space along the east end, the building retains an open interior floor plan. Its roof system is exposed and consists of wood purlins supported by large metal girders and narrow metal columns. Its walls are of brick and its floor is unpainted concrete.

Chronology and Alterations

Based on its current appearance and available building permits, it appears that the subject property has experienced relatively minor alterations over time. Most alterations appear to have occurred when it was converted for use as the Santa Fe Art Colony in the 1980s.

1916: Permit pulled for the construction of a two-story brick furniture factory (2401 S. Santa Fe Ave.); owner listed as C.B. Van Vorst; architect listed as J.W. Cooper (LADBS Permit No. 2275).

Permit issued for the construction of a one-story mill building behind 2401 S. Santa Fe Ave. (2349 S. Santa Fe Ave.); owner listed as C.B. Van Vorst Co.; contractor listed as Alta Planing Mill (LADBS Permit No. 3267).

Permit pulled for the construction of a one-story storage building (2415 S. Santa Fe Ave.); owner listed as C.B. Van Vorst Co.; Alta Planing Mill was the contractor (LADBS Permit No. 3266).

1924: Permit pulled for the construction of a one-story brick storage and assembly shop (2421 S. Santa Fe Ave.); owner listed as C.B. Van Vorst Co.; architect/contractor listed as H.J. Brown (LADBS Permit No. 31952).

[2] Based on visual inspection, portions of the building's brick exterior walls may have been replaced with wood stud walls. However, ARG was not able to confirm through building permits or other historical documentation.

1953: Permit issued for the construction of a warehouse building behind 2349 S. Santa Fe Ave. (2345 S. Santa Fe Ave.); owner listed as Van Vorst Properties Inc.; engineer/contractor listed as Webber & Co. (LADBS Permit No. LA58426).

ca. 1954-1985: In the mid-1950s, Van Vorst began leasing the site to other manufacturing companies. Occupants included Central Furniture Co., Rest Well Furniture Manufacturing, Borin Manufacturing, California Moulding & Manufacturing, Young Spring-Wire, and Terry Tuck Inc.[3] By 1985, Michael O'Rourke was listed as the property's owner.[4]

1985: The City of Los Angeles's Community Redevelopment Agency (CRA) entered into an agreement with a for-profit development group led by Marvin Zeidler, proprietor of the Zeidler & Zeidler retail chain, and sculptor Leonard Skuro. The result of the partnership was the Santa Fe Art Colony, which acquired the property at this time.[5]

1987: Permits issued for the conversion of 2401 and 2415 S. Santa Fe Ave. into live-work units (30 units in 2401 and 15 units in 2415; LADBS Permit Nos. LA66736 and LA66737). During this time, the buildings also underwent earthquake upgrades, including the addition of stairwell/wall bracing and filling in some fenestration openings with brick/wood stud walls.

1988: Certificates of Occupancy were issued for 2401 and 2415 S. Santa Fe Ave. (LADBS Permit No. LA66737/87). Multiple permits were pulled for interior remodeling between January and June 1988.

2349 S. Santa Fe Ave. was converted into four live-work units.[6]

1989: Permits issued for the conversion of 2421 S. Santa Fe Ave. into eight artists' lofts (LADBS Permit No. 89HO00724).

1990: A Certificate of Occupancy was issued for 2421 S. Santa Fe Ave. (LADBS Permit No. 89HO-00724). With the finished conversion of 2421 S. Santa Fe Ave., the development of the Santa Fe Art Colony was complete.

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[3] Los Angeles City Directories, 1956, 1960, 1963, 1967, and 1973.

[4] O'Rourke was one of the signatories of the CRA Agreement for the Santa Fe Art Colony, a California general partnership. LADBS Permit No. LA25488.

[5] Community Redevelopment Agency of the City of Los Angeles, "Authorization to Execute a Loan Agreement with the Santa Fe Art Colony, a General Partnership for the Conversion and Rehabilitation of Four (4) Vacant Industrial Buildings, into Artists in Residence Spaces (A.I.R.) Located at 2401 South Santa Fe Avenue," Memorandum, CW 109.06, June 24, 1985; Scott Harris, "Space Effort Getting Aloft: Subsidies Will Provide Rooms for L.A. Artists."

[6] 2349 S. Santa Fe Ave. was originally intended to be a theater space, per the CRA Agreement between the City and the Santa Fe Art Colony general partnership. However, the partnership converted it into live-work units shortly after acquiring the property. The City discovered the unpermitted dwelling units in 2011 and mandated that the building be brought up to code. A Certificate of Occupancy was issued in September 2015. Sylvia Tidwell, personal communication with the author, May 2019.

1995:	The loan agreement between the CRA and the Santa Fe Art Colony was amended to eliminate a provision requiring the owner to include a theater space (2349 S. Santa Fe Ave.) in the complex.[7]
2006:	The CRA and the Santa Fe Art Colony selected noted local artist Bob Zoell to design a sculpture in satisfaction of the city's art policy for publicly subsidized residential developments. Composed of an artist palette elevated and supported by two metal columns, the sculpture marks the entrance to the complex.[8]
2018:	On June 3, 2018, Art Colony Property LLC, a subsidiary of Fifteen Group, Miami, purchased the property.
Dates unknown	Some of the wood windows at the north/east façades of 2401 S. Santa Ave. replaced with aluminum. Some window/door replacements and infill on all buildings. Wood siding added to the north and south façades of 2415 S. Santa Fe Ave. and all façades of 2349 S. Santa Fe Ave.[9]

B. STATEMENT OF SIGNIFICANCE

Summary

The subject property meets Los Angeles Historic-Cultural Monument Criteria 1 and 3, as follows:[10]

> 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.

Constructed between 1916 and 1953 by the C.B. Van Vorst Furniture Manufacturing Company, the subject property is significant for its association with the rise of manufacturing in Los Angeles during the early 20th century and continuing into the decades after World War II. During the early 1900s, the Chamber of Commerce, along with the Los Angeles Merchants and Manufacturers Association, made an earnest effort to

[7] Community Redevelopment Agency of the City of Los Angeles, "Various Actions Related to: Authorization to Contract with Artists Bob Zoell for a Total Not-to-Exceed Amount of $55,000 for Artwork Services at the Santa Fe Art Colony," Board Memorandum, CRA File No. 4960, August 3, 2006.
[8] Community Redevelopment Agency of the City of Los Angeles, Board Memorandum, CRA File No. 4960, August 3, 2006.
[9] Based on visual inspection, portions of the brick walls at 2415 and 2349 S. Santa Fe Ave. may have been replaced with wood stud walls. However, ARG was not able to confirm through building permits or other historical documentation. The wood siding was added prior to 1986, according to photographs included in Los Angeles Department of City Planning, ZA Case No. 86-0404, April 4, 1986.
[10] The property was identified in the Los Angeles Citywide Survey (SurveyLA) of the Central City North Community Plan Area (CPA). It was found eligible under the Criteria 1 and 3.

develop the city's economic base through the promotion of industrial growth in the region. The completion of the Port of Los Angeles in 1907 and the Panama Canal in 1914 further boosted Los Angeles's rise as one of the nation's leading industrial powerhouses. Between the 1910s and 1920s, furniture production had become one of the region's fastest growing industries. In 1916, the same year the Van Vorst plant opened on Santa Fe Avenue, the Industrial Commission of the Los Angeles Chamber of Commerce reported that there were 25 furniture manufacturers in the city, which employed over 1,000 workers and had a combined annual production value of $2.5 million.

The subject property is also significant as the Santa Fe Art Colony, the city's first publicly subsidized artists' housing. This part of downtown Los Angeles experienced its first post-World War II revitalization wave in the mid-1970s when a community of artists began to relocate to the area in search of cheaper rent and large open spaces to create their work. By the mid-1980s, downtown's burgeoning artist community began to attract developers who believed these largely educated, white individuals were "good for business."[11] As developers moved in, buying up commercial real estate for conversion into housing, property values rose, and many artists living in the city center could no longer afford to do so. Recognizing the importance of artists to the revitalization of the city center, the City of Los Angeles's Community Redevelopment Agency (CRA) made a concerted effort in the 1980s to support the community through policies such as its Percent for Art initiative and Art in Public Places policy. As artists were being priced out of downtown in the mid-1980s, the CRA began to explore opportunities for the development of low-income live-work lofts just outside the city center. Opened in 1988, the Santa Fe Art Colony represents the successful collaboration of the for-profit general partnership, the Santa Fe Art Colony, and the CRA to create affordable housing for the city's artist community.

> 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.

The property is an early, largely intact example of a daylight manufacturing plant. It retains the essential features of the property type, including oversized bays, industrial steel sash windows, and skylights. Characteristic of early small-scale industrial plants, the property comprises a collection of utilitarian buildings with one more-articulated two-story building, which housed offices and display rooms. The buildings' brick exteriors, loading docks with freight doors, and large, open interior spaces, as well as the property's spur track remnants that once connected the complex to the Southern Pacific Company's Pacific Electric Railway, further distinguish it as a rare, cohesive industrial complex south of downtown.

The subject property is also a notable work of noted local architect John Montgomery Cooper. Upon graduating from Yale, Cooper worked on the Panama Canal as an engineer before arriving in Los Angeles in 1910.[12] Throughout his career, Cooper served as the architect and often the general contractor for numerous Los Angeles buildings, including retail stores, offices, hotels, theaters, institutional buildings,

[11] Rachel Kreisel, "Shock Troops of Redevelopment: Los Angeles's Art Community, 1980s," *Perspectives: A Journal of History Inquiry* 40 (Winter 2013): 145.
[12] "John M. Cooper, Noted Southland Architect, Dies," *Los Angeles Times*, May 29, 1950.

industrial factories and warehouses, and single-family residences. He designed dozens of industrial buildings in the city, most of which were constructed in the 1920s and 1930s. With its first phase of construction completed in 1916, the Van Vorst Company plant represents Cooper's earliest known industrial project in Los Angeles. Cooper designed the main two-story building (2401 Santa Fe Ave.) as well as the two one-story buildings directly south and west of the main building (2415 and 2349 Santa Fe Ave., respectively).

Historical Background

Los Angeles's Industrial Development: Manufacturing for the Masses

Prior to the turn of the 20th century, Los Angeles's industrial growth was rather slow, primarily consisting of agriculture and cottage industry. However, in the late 1880s, a rate war between the Santa Fe and Southern Pacific resulted in an influx of new residents and land speculation boom throughout the region. This increased development necessitated the establishment of new industries to provide building materials, consumer goods, and food to the growing community. During the early 1900s, the Chamber of Commerce, along with the Los Angeles Merchants and Manufacturers Association, made a sincere effort to develop the city's economic base through the promotion of industrial growth in the region. The city's industrial development was further bolstered by the formation of the Port of Los Angeles in 1907 and the opening of the Panama Canal in 1914, expediting the time it took Los Angeles exports to reach Eastern U.S. and European markets. Additionally, the Chamber of Commerce and *Los Angeles Times* heavily advertised the city as having an "open shop" policy – business elites hindered the formation of unions in an effort to lure manufacturers from other parts of the country with its non-unionized, cheap labor force.[13] Goodyear was the first reputable manufacturer to locate to the city in 1919. In subsequent decades, a number of other companies located production facilities in the city, part of which may have been due to cheap labor, but also because of its growing population, availability of raw materials, and access to international markets. By 1929, Los Angeles's manufacturing output ranked fifth in the nation. The city produced a variety of manufactured goods, including automobiles, rubber, tires, oil drilling and production tools, electronics, textiles, paper goods, and furniture.[14]

Between the 1910s and 1920s, furniture production had become one of the region's fastest growing industries. In 1916, the same year the C.B. Van Vorst Manufacturing Plant opened on Santa Fe Avenue, the Industrial Commission of the Los Angeles Chamber of Commerce reported that there were 25 furniture manufacturers in the city, which employed over 1,000 workers and had a combined annual production value of $2.5 million. As observed by Arthur W. Kinney, chairman of the commission, "The furniture trade, manufacturing, wholesale and retail is apparently flourishing in Los Angeles at present as in no other locality."[15]

[13] City of Los Angeles, "SurveyLA Los Angeles Citywide Historic Context Statement, Context: Industrial Development, 1850-1980," prepared by LSA Associates for the City of Los Angeles, Department of City Planning, Office of Historic Resources (2011, rev. 2018), 5-7.
[14] Ibid, 118.
[15] "Big Industry Found: Investigation by Commission Shows Furniture Manufacturing Huge in Volume and Value of Product: Thousand Employees Here," *Los Angeles Times*, October 8, 1916.

In the early 1920s, the Furniture Manufacturers' Association of Los Angeles embarked upon a major campaign to further expand the industry through advertisements encouraging homeowners to purchase locally made goods and exhibits featuring Los Angeles-made furniture.[16] By 1926, the furniture industry was the eighth largest industry in Southern California, with 43 factories manufacturing over $30 million worth of product in that year. The Furniture Manufacturers' Association credited Southern California's "Cheap water, cheap fuel, the low cost of factory upkeep and ideal year-round working conditions…" for the exponential growth of the region's furniture industry.[17] As described by Charles A. Singer, secretary of the association:

> There is every reason to believe…that with the hardwoods from Mexico, South America and the Orient entering the country through the port, with working conditions that tend toward maximum production by contented workers, making for lowered cost per item; with this city the Mecca for the highest artistic designing and craftsman's skill of the country because of the climatic lure, and with the population pouring in faster than houses can be built and furnished…Los Angeles will become the real center for artistic as well as for quantity production of furniture.[18]

Los Angeles's furniture industry continued to prosper in the post-World War II period. By 1948, the city had become the third largest furniture production center in the nation, producing $200 million worth of furniture.[19] By the late 1950s, Los Angeles County's furniture manufacturers employed 18,000 workers and generated $300 million in business.[20]

C.B. Van Vorst Furniture Manufacturing Company Plant

The C.B. Van Vorst Furniture Manufacturing Company Plant was constructed between 1916 and 1953 in an area historically known as the Vernon District. The plant was established just north of the Vernon city limits, and the property was bisected by a spur track connected to the Southern Pacific Company's Pacific Electric Railway, which extended north-south along the rear of the property.

The Van Vorst Furniture Manufacturing Company was founded circa 1896 by Charles Bowen Van Vorst and Frank Berman as the Van Vorst & Berman Company. Established in Los Angeles, the first known location of the furniture and mattress manufacturing company was at 224 E. 4th Street (no longer extant).[21] In 1902, the company relocated to a larger facility comprising a varnishing and upholstering factory, warehouses, an office, and lumber shed at 1333 E. 6th Street (no longer extant).[22] In 1915, the company's name was changed to the C.B. Van Vorst Company; Charles B. Van Vorst served as president.[23]

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[16] "Furniture Makers in More Room: Local Association Takes Larger Quarters; Secretary Expresses Optimism," *Los Angeles Times*, September 11, 1921.
[17] "Furniture Industry Reaches Huge Total: Local Manufacturers Will Have Output This Year of More Than Thirty Million," *Los Angeles Times*, August 5, 1923.
[18] "Furniture Makers in More Room."
[19] "City Becomes Nation's Third Furniture Center," *Los Angeles Times*, December 4, 1949.
[20] "State Furniture Industry at 350 Million Mark: Convention Told $300,000,000 of Yearly Wholesale Total Is in County," *Los Angeles Times*, October 30, 1957.
[21] "Los Angeles Representative Firms: Wholesale, Retail, Financial and Professional," *Los Angeles Herald*, February 25, 1901.
[22] "New Buildings," *Los Angeles Times*, May 23, 1902, 7; Sanborn Fire Insurance Map, 1906.
[23] "Contract Let for Big Furniture Factory," *Los Angeles Times*, May 7, 1916.

By the mid-1910s, the company's growth, which paralleled the rise in industrial development in Los Angeles during the early 20th century, necessitated the construction of a larger, more modern manufacturing plant. In early 1916, the company purchased a three-acre site near the corner of Santa Fe Avenue and E. 25th Street, on the ground formerly occupied by the Vernon Arena (destroyed by fire in 1915). The site's new development comprised three buildings – a two-story office building, one-story planing mill, and one-story warehouse – with room for additional buildings, as needed. The company's investment in the new plant, including the latest in furniture manufacturing machinery, totaled $250,000, reflecting its ambitions for continued expansion. A 1916 article in the *Los Angeles Times* describes the Van Vorst Company's contributions to the rise of the city as an industrial powerhouse as well as its ambitions for expansion through the construction of the new plant:

> The impressive list of important new industries started in Los Angeles in 1916 will be increased at once by the addition of a modern furniture factory to be erected by the C. B. Van Vorst Company at the southwest corner of Santa Fe avenue and Cheney street.
>
> The company has gradually been increasing its furniture manufacturing facilities for the past few years and will go in for the making of high-grade furniture products on an extensive scale after entering its new plant…The company will specialize on the better grades of hardwood furniture, using mahogany, Japanese and native oaks and other woods that up to recent times merely passed through Los Angeles in transit to eastern manufacturing centers. The manufacture of mattresses and springs will be continued as before. About 150 men will be employed at the start, an increase of a third over the number at present working with the company.[24]

As with much of the city's furniture industry, the Van Vorst Company continued to thrive in the 1920s. In 1924, the company constructed a new one-story brick building behind the warehouse building that fronted on Santa Fe. The building originally housed an assembly shop and storage. In 1953, the company constructed a fifth building at the rear of the property for warehouse purposes.[25] By the mid-1950s, Van Vorst had vacated the complex.[26] During the 1950s through the mid-1980s, the complex was occupied by myriad manufacturing companies, including Central Furniture Co., Rest Well Furniture Manufacturing, Borin Manufacturing, California Moulding & Manufacturing, Young Spring-Wire, and Terry Tuck Inc.[27] In 1985, the Santa Fe Art Colony, a California general partnership, bought the complex.[28]

Industrial Design and Engineering

During the 19th century, factories and workshops were largely dependent on daylight as their source of illumination within the workspace, prompting manufacturers to devise new ways to maximize the amount of available light. Around the turn of the 20th century, industrial steel sash was invented. Due to its thin frames,

[24] "Contract Let for Big Furniture Factory."
[25] LADBS Permit Nos. 31952 and LA58426.
[26] According an attachment to the CRA Agreement between the City and the Santa Fe Art Colony, the Van Vorst family continued to own the property until 1985.
[27] Los Angeles City Directories, 1956, 1960, 1963, 1967, and 1973.
[28] Community Redevelopment Agency of the City of Los Angeles, Memorandum, CW 109.06, June 24, 1985.

steel sash, in combination with advances in structural framing, dramatically increased the amount of wall glazing possible and subsequently the amount of light entering a space. By 1910, steel sash, which was marketed as "daylight units," had become the standard window type in industrial buildings.[29]

The subject property is an excellent example of a daylight manufacturing plant. It retains the essential features of the property type, including oversized bays, industrial steel sash windows, and skylights. Characteristic of early small-scale industrial plants, the property comprises a collection of utilitarian buildings with one more-articulated two-story building, which housed offices and display rooms. A 1916 *Los Angeles Times* article relays the initial plans for the complex:

> The main building will be 108x188 feet in size and two stories high and will contain a manufacturing department, offices and showrooms. The structure will be handsomely faced with red and gold tapestry brick and will have art stone and marble trim. The office suite and showrooms will be finished in oak, as will also a reception-room adjoining.
>
> The buildings through will be fitted with steel sashes and will receive a maximum of light and air. The group will be so arranged as to create a forecourt and this will be laid out in lawn and flower gardens, the whole being enclosed within an ornamental iron grill fence. Switching facilities will be provided by the installation of a double-track right of way.[30]

The buildings' brick exteriors, loading docks with freight doors, and large, open interior spaces, as well as the property's spur track remnants that once connected the complex to the Southern Pacific Company's Pacific Electric Railway, further distinguish it as a rare, largely intact industrial development south of downtown.

Low-scale industrial building complexes dating to the early 20th century are a rare property type in Los Angeles, with only a handful known to survive. The majority are located within the Downtown Los Angeles Industrial Historic District identified by SurveyLA in the Arts District (Central City North Community Plan Area) in 2016; this district contains at least five smaller industrial complexes, including five connected brick buildings at 1309-1313 E. 6th Street (1923), four connected brick buildings at 500 S. Molino Street (1923), three connected brick buildings at 515-549 S. Molino Street (1920-1940), and three connected brick buildings at 210 S. Garey Street (1910-1945). None of these four complexes were recommended eligible on their own due to integrity issues, but they retained sufficient integrity to be district contributors. The fifth complex, 1575-1719 E. Industrial Street, is a street-facing block of five connected brick warehouse buildings dating to 1905-1929. It was found eligible as a stand-alone resource as well as a contributor to the district. Another notable resource of this type is the Columbia Mills complex (Talbert-Whitmore Company/Lacy Street Studios) at 2360 Lacy Street in the Northeast Los Angeles CPA; developed between 1908 and 1948 as a window shade manufacturing plant, this property contains multiple two-story buildings, some of which are attached, on a large parcel.

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[29] Betsy Hunter Bradley, *The Works: Industrial Architecture of the United States* (Oxford University Press, 1999), in City of Los Angeles, "SurveyLA Los Angeles Citywide Historic Context Statement, Context: Industrial Development, 1850-1980," 197-198.
[30] "Contract Let for Big Furniture Factory."

Neither the Industrial Street or Lacy Street properties reflect a configuration like that of the Van Vorst complex, which incorporated a landscaped forecourt and featured a unified design, including one-story factories and warehouses, as well as a two-story showroom building.

John Montgomery Cooper, Architect

Born in 1883 in Dayton, Ohio, John Montgomery Cooper graduated from Yale University. Upon graduating, Cooper worked on the Panama Canal as an engineer before arriving in Los Angeles in 1910.[31] In 1913, he received his architectural license and opened a practice in Long Beach with architect Frank H. Webster. After his partnership with Webster dissolved in 1919, he established his own practice, John M. Cooper Company, Inc., an architectural and general contracting firm.[32] Throughout his career, Cooper served as the architect and often the general contractor for numerous buildings, including retail stores, office buildings, hotels, theaters, institutional buildings, industrial factories and warehouses, and single-family residences. He worked in a variety of architectural styles, ranging from Mediterranean Revival (Padre Hotel, City of Bakersfield Cultural Resource), to Art Deco (Roxie Theater, contributor to the National Register Broadway Theater and Commercial Historic District and Wilshire Theater, City of Santa Monica Historic Landmark) and Moderne (Pepperdine College's first campus, south Los Angeles).[33]

John M. Cooper designed dozens of industrial buildings in Los Angeles, most of which were constructed in the 1920s and 1930s in the wholesale manufacturing and garment district, southeast of downtown. He completed buildings for Emil Brown & Co. (1922), McComas Dry Good Company (1922), Western Auto Supply Company (1923), Grether & Grether Inc. (1923, Los Angeles HCM No. 1067), and Maxfield & Co. (1925, Los Angeles HCM No. 1092).[34] Cooper's industrial designs "emphasized efficient and flexible floor plans, rapid construction techniques, with decorative elements limited to the ground floors and primary elevations."[35]

The Van Vorst Company Manufacturing Plant's initial phase of construction (1916) represents John Cooper's earliest known industrial project in Los Angeles. Cooper designed the main two-story building (2401 Santa Fe Ave.) as well as the two one-story buildings directly south and west of the main building (2415 and 2349 Santa Fe Ave., respectively).

Los Angeles's Art Community and Downtown Redevelopment in the Postwar Period

Downtown Los Angeles witnessed the emergence of a vibrant art community in the mid-1970s. In the decades following World War II, residents and businesses abandoned the city center for the single-family suburbs of the San Fernando Valley. Around the same time, the high cost of living in established artist communities such as Pasadena and Venice had begun to force young and emerging artists to look elsewhere for housing and work space. Cheap rent and spacious open floor plans made the vacant commercial buildings

[31] "John M. Cooper, Noted Southland Architect, Dies."
[32] "John Montgomery Cooper (Architect)," *Pacific Coast Architecture Database*, accessed January 31, 2019, http://pcad.lib.washington.edu/person/520/.
[33] Chattel, Inc., "Grether & Grether Building," City of Los Angeles Historic-Cultural Monument Application, December 11, 2013.
[34] Chattel, Inc., "Maxfield Building," City of Los Angeles Historic-Cultural Monument Application, December 17, 2014.
[35] Chattel, Inc., "Grether & Grether Building."

and industrial warehouses in downtown ideal artist studios. Art galleries soon followed the artists, relocating their exhibit spaces to the city center. By the early 1980s, more than 20 art showplaces, including Cirrus, Riko Mizuno, Ovsey, Stella Polaris, Adrian Simard, Kirk De Gooyer, and Simon Lowinsky, had established venues downtown.[36]

The migration of artists to the city center did not go unrecognized. During the 1970s and '80s, articles published in the *Los Angeles Times*, the *Los Angeles Daily*, and other local newspapers heavily publicized the artists' repopulation of downtown and their revitalization of the historic core. In the eyes of city planners, the burgeoning artist community, largely comprising middle class, white individuals, "held real potential as an agent for renewal," and was "a critical 'component' in redevelopment."[37] Thus, the City of Los Angeles's Community Redevelopment Agency (CRA) sought to support their presence downtown.

In the early 1980s, two art organizations – Los Angeles Visual Arts (LAVA), a collaborative of gallery dealers and artists, and the artists' cooperative Los Angeles Contemporary Exhibitions (LACE) – appeared as "important voices in the discourse around public space and downtown renewal efforts."[38] With the support of City Council and the CRA, LACE sponsored two notable events. In 1984, the City permitted LACE, along with 200 artists, to transform the abandoned downtown Cotton Exchange building into a five-week-long mixed media art venue prior to the building's demolition. When artists hung a large banner outside the building illustrating police brutality and the police department threatened to shut the event down, the CRA intervened in support of LACE, stating the event would not be censored. The second LACE-sponsored and CRA-supported event occurred on a vacant lot owned by the Rapid Transit District. The lot became the site of a large-scale, multi-day performance piece of flame-shooting, fighting robots, a comment on war and civil violence.[39]

While the collaboration between LACE and the CRA/City Council was viewed as successful within the local art community, LAVA's downtown arts festival, also backed by the City, was more controversial. Art galleries that wished to participate in the festival's guided tours were required to pay a fee, and some artists felt "'exploited' and 'put on display' for the benefit of commercial galleries and large corporations."[40] The festival was perceived as elitist. Despite the support of the CRA and City Council, the festival only lasted four years.[41]

Since 1964, the CRA had overseen a policy compelling land developers who received CRA financial assistance to spend at least one percent of their construction costs on public art. However, the policy, known as the Percent for Art requirement, was largely administered on a case-by-case basis until the 1980s. By 1985, Percent for Art had been "responsible for the placement of nearly two dozen major works…in 15 projects in the downtown and Bunker Hill areas," as well as the construction of the Museum of Contemporary Art and

[36] William Wilson, "Downtown – Is the Lease Up on a Dream?," *Los Angeles Times*, September 1, 1985.
[37] Kreisel, 128.
[38] Kreisel, 135.
[39] Kreisel, 135-136.
[40] Kreisel, 138.
[41] Kreisel, 138.

the Dance Gallery.[42] In 1985, the CRA established a new funding program, modifying the previous requirement so that 60% of the funds produced through Percent for Art would be allocated for permanent on-site works of art, and the remaining 40% would be deposited in a Cultural Trust Fund. The program also established an Art in Public Places policy, which would "provide for arts activities, and established a selection process for programs and artists."[43] Initially limited to the Bunker Hill, Central Business District, and Little Tokyo redevelopment project areas, the Art in Public Places policy was expanded in 1993 to include redevelopment project areas throughout the city.[44]

The early 1990s marked a decline in investment in Los Angeles's downtown art movement. Heightened social unrest (reaching its peak during the 1992 riots), coupled with a rise in homelessness and a nationwide economic recession, led to a significant reduction in downtown interests. As then described by Kim Abeles, a noted local visual artist, resident of the Santa Fe Art Colony (1988 to mid-1990s), and member of LACE's board of directors, "People seem more and more reluctant to come downtown, as if it's this whole other entity outside L.A. proper."[45] Though a community of artists continued to live and work downtown, many galleries and art collectives moved westward to areas such as Hollywood and Santa Monica, or in some cases, closed altogether. With the shuttering of the Woman's Building in 1992, the folding of the CRA-funded resident company at the Los Angeles Theatre Center, and the relocation of LACE to Hollywood in 1993, the downtown art scene had reached an impasse. It was not until the end of the decade that city investment in the local arts resumed in earnest.

Downtown Artist Live-Work Spaces

Beginning in the 1970s, artists, including recent art graduates, transplants, and an older generation who had been priced out of other areas in the city, flocked to downtown in search of cheap rents and larger spaces to create their art. Proprietors eager to fill their underutilized real estate readily disregarded city zoning and building codes, renting thousands of square feet of warehouse and manufacturing space for $0.02 to $0.04 per square foot.[46] The earliest known downtown artist live-work spaces include 212 S. Los Angeles Street (1974; demolished), 607 E. 3rd Street (1975; demolished), the Victor Clothing Building at 240 S. Broadway (established 1976), 851 Central Avenue (1976; demolished), and 239 S. Los Angeles Street (ca. 1976; demolished).[47] The development of artist lofts continued through the 1980s, expanding into the industrial areas south and east of the city center. While only a handful of artists were living in downtown in 1975, by 1990, an estimated 1,800 artists lived and worked out of studios in and around downtown.[48] Most artists resided in an industrial area east of the historic core, officially designated the Arts District in the mid-1990s.[49]

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[42] Cathleen Decker, "Municipal Collection: Art in L.A.: Trying to Catch Up," *Los Angeles*, May 29, 1985, A1; City of Los Angeles, "The Nexus Report," prepared by Morris McNeill, Inc. for The City of Los Angeles, Cultural Affairs Department (1991).
[43] Suzanne Muchnic, "Plan Unveiled for Artwork in Public Places," *Los Angeles Times*, August 16, 1985.
[44] Community Redevelopment Agency of the City of Los Angeles, "Art Policy," Los Angeles, 2005, 1.
[45] Robin Rauzi, "A New Space for LACE: Linchpin of Downtown Art Scene Moving to Hollywood," *Los Angeles Times*, April 27, 1993.
[46] Kreisel, 129.
[47] GPA Consulting, Memorandum: 800 Traction Avenue Historic-Cultural Monument Application, Additional Research on 800 Traction Avenue, November 6, 2017, 5.
[48] Jon Peterson, "The Big Picture After a Decade of Decline Brought on by the Recession, the Downtown Artists Development Assn. Is Working to Revitalize the Once-Thriving Art Scene," *Los Angeles Times*, June 12, 1994.
[49] Los Angeles Conservancy, "The Arts District: History and Architecture in Downtown L.A.," Los Angeles, CA, no date.

As most of these makeshift artist lofts did not comply with existing zoning and building occupancy codes, artists were often at odds with the Building and Safety and Fire departments, who regularly patrolled downtown in search of illegal studios. The CRA and City Council, who recognized the value in having artists downtown as an agent for revitalization, worked to amend the existing code to accommodate the reuse of buildings for artist live-work spaces. Passed by City Council in 1981, the Artist-in-Residence (AIR) ordinance amended previous restrictions regarding living in industrial zones and defined "live-work" as one-third housing and two-thirds work space.[50] Following the signing of the ordinance, Councilman Joel Wachs addressed an enthusiastic crowd at the downtown Japanese American Cultural and Community Center: "Recognition is beginning to set in that the arts and artists are essential to what this city is all about. If Los Angeles is ever to achieve the potential greatness as a world center, the arts must be a large part of its development."[51]

The 1981 Artist-in Residence (AIR) ordinance increased developer interest and investment in downtown properties for conversion into artist live-work spaces. The first converted live-work buildings known to receive Certificates of Occupancy following the passage of the ordinance include 923 E. 3rd Street (1984), 1800 E. Industrial Street (1984), the Santa Fe Avenue Lofts at 688 S. Santa Fe Avenue (1985), and the Traction Avenue Lofts at 811 Traction Avenue (1985).[52] By the mid-1980s, hundreds of artists had moved into these rehabilitated warehouses and commercial buildings. Art dealers soon followed, taking advantage of cheap rents and large spaces for use as galleries.[53]

Downtown's burgeoning artist community began to attract developers, who saw these predominantly educated, white individuals as "good for business."[54] As developers moved in to buy up commercial real estate for conversion into housing, property values rose, and many artists living in the city center could no longer afford the higher rents. By 1990, the cost per square foot for a studio or loft was approximately 30 times ($0.60 to $0.70) more than it was 15 years prior. In most instances, anyone who acquired an art retailer's license, which cost an approximate $20, could qualify for tenancy in these live-work spaces. Consequently, full-time artists and individuals in the fine arts were often priced out and replaced by those in the more lucrative creative fields (graphic design, commercial photography). By the late 1980s, many artists had relocated from downtown to areas such as Atwater Village, Glendale, East Los Angeles, Vernon, and the San Fernando Valley.[55] Recognizing the need for affordable housing options in order to sustain the downtown artist community, the CRA began to explore opportunities for the development of low-income live-work lofts. In 1986, the CRA financed the new LACE gallery on Industrial Street. In addition to the gallery space, the mixed-use development included a performance space, bookstore, and four artist lofts. During the construction of the LACE development, the CRA was considering another housing project comprising eight

[50] Kreisel, 132.
[51] Maria La Ganga, "L.A. Artists Now Can Live in Lofts: New Law Seen Symbol of City's Respect for the Arts," *Los Angeles Times*, September 14, 1981.
[52] GPA Consulting, 7.
[53] Diane Seo, "On the Rebound: Artists Launch Campaign for Downtown Arts Revival," *Los Angeles Times*, August 15, 1994.
[54] Kreisel, 145.
[55] Judy Pasternak, "Fleeing Rising Rents Lofts Ideals Keep Artists on the Move," *Los Angeles Times*, July 11, 1989.

artist live-work units.[56] The CRA's first large-scale effort to provide affordable artist housing came later the same year when it entered into an agreement with a for-profit development group led by Marvin Zeidler, proprietor of the Zeidler & Zeidler retail chain, and sculptor Leonard Skuro. The result of the partnership was the Santa Fe Art Colony.[57] Initially comprising 53 live-work units, the low-income development was "the city's first publicly supported housing project for artists."[58] The Santa Fe Art Colony was lauded as a considerable success within the artist community.

Following the completion of the Santa Fe Art complex, the CRA's intentions to further the creation of affordable live-work spaces came to an abrupt halt. According to the CRA's director of rehabilitation, by 1989, "there [was] just no more money for artists' projects in the foreseeable future."[59] As indicated in the 1993 Downtown Los Angeles Strategic Plan, which called for "the reinforcement of arts and cultural uses and the development of new housing for artists," the support of artists' housing remained an objective of the CRA and the City.[60] However, with the economic recession in the early '90s followed by a decline in downtown reinvestment, significant efforts to further the development of affordable live-work housing were not made until the latter part of the decade.[61]

Development of the Santa Fe Art Colony

The Santa Fe Art Colony was developed in response to the increased demand for affordable live-work spaces in the areas surrounding downtown during L.A.'s burgeoning art movement in the 1970s and '80s. By the mid-1980s, many of L.A.'s artists, who had played a significant role in downtown's renewal in the previous decade, could no longer afford to rent in the heart of downtown. The CRA recognized the importance of local artists and art organizations to the revitalization of the city center, and sought out methods to support their existence downtown.

On June 24, 1985, the CRA entered into a $1.785 million loan agreement with the for-profit general partnership, led by Marvin Zeidler and Leonard Skuro, for the conversion of four of the Van Vorst property's vacant industrial buildings near the corner of S. Santa Fe Avenue and E. 25th Street into 53 Artist-in-Residence (AIR) units known as the Santa Fe Art Colony.[62] In 1987, the complex experienced damage due to the Whittier Earthquake, leading to an increase in the initial loan agreement to cover a portion of the repair costs.[63]

The Santa Fe Art Colony was unique amongst the other live-work studios that existed in and around downtown during this time. Unlike other downtown live-work spaces, where anyone willing to pay a nominal

[56] Research did not indicate whether the eight-unit housing project was ever realized. Scott Harris, "Space Effort Getting Aloft: Subsidies Will Provide Rooms for L.A. Artists," *Los Angeles Times*, December 21, 1986.
[57] Harris, "Space Effort Getting Aloft: Subsidies Will Provide Rooms for L.A. Artists."
[58] Scott Harris, "L.A.'s Art Colony," *Los Angeles Times*, March 22, 1986.
[59] Pasternak, "Fleeing Rising Rents Lofts Ideals Keep Artists on the Move."
[60] City of Los Angeles, Downtown Strategic Plan Advisory Committee, "Downtown Strategic Plan: Los Angeles" (Los Angeles, CA: 1993), 6.
[61] Larry Gordon, "Downtown L.A. Looks to Lofts for Revival," *Los Angeles Times*, June 9, 1997.
[62] Community Redevelopment Agency of the City of Los Angeles, Memorandum, CW 109.06, June 24, 1985.
[63] Community Redevelopment Agency of the City of Los Angeles, Board Memorandum, CRA File No. 4960, August 3, 2006.

art retailer's license fee could be a tenant, prospective residents of the Santa Fe Art Colony were required to "prove to the developers that they [were] seriously committed to the fine arts."[64] Furthermore, under the CRA's financing agreement, prospective tenants were required to have a maximum $18,000 annual income to qualify for the low-income units.[65] The complex stood "against a stark backdrop of other downtown artists and artists organizations being forced out by rising rents."[66] During a time when downtown lofts were commanding upwards of $800 per month, in its initial phase, the colony provided units ranging between $415 and $623 a month.[67] By 1986, the developers already had a wait list of more than 50 prospective residents.[68]

The Santa Fe Art Colony opened in 1988. Historically an industrial complex built for the C.B. Van Vorst Furniture Manufacturing Company, the property comprised five buildings – a two-story building (2401 S. Santa Fe) and two one-story buildings constructed in 1916 (2349 and 2415 S. Santa Fe), a one-story building erected in 1924 (2421 S. Santa Fe), and a one-story building constructed in 1953 (2345 S. Santa Fe). Between 1986 and 1990, 2401, 2415, 2349, and 2421 S. Santa Fe were converted into approximately 56 live-work units. 2345 S. Santa Fe was retained as a warehouse/storage building.

Typical of downtown's converted live-work lofts, the Santa Fe complex units were largely left unimproved. A bathroom, water heater, and a stub-out for a kitchen sink were the only amenities that had been added to units prior to being rented. Artists installed kitchens, partitions, mezzanines, lighting, and storage according to their needs. Residential units were large and open with unfinished brick walls and concrete floors and exposed wood roof systems. The buildings were also equipped with oversized doorways, a freight elevator (in 2401 S. Santa Fe), and wide hallways to accommodate the transportation of large-scale artwork.

From its inception, artists living in the Santa Fe Art Colony have played an active role in the cultivation of Los Angeles's art scene. Colony artists created the oldest and longest-running art walk in L.A., the annual Open Studios event, run by residents since 1988. Programming includes studio walk-throughs; panel discussions; music, video, and performance pieces; and drawing workshops. Over the years, this event has attracted thousands of visitors, including other artists, arts professionals, collectors, critics, gallerists, schoolchildren, and the general public. In recent years, residents have participated in the guided L.A. Art Tours, "Maiden L.A.," a countywide program of events and studio walkthroughs, as well as privately organized studio tours.

In 2006, the CRA displayed its continued commitment to the prosperity of the Santa Fe Art Colony through its funding for artist Bob Zoell's public artwork on the site. The biomorphic form of the fiberglass and steel sculpture rises almost 35 feet above the entrance. It depicts a classic artist's palette in black silhouette, announcing the Santa Fe Art Colony's presence in the industrial landscape.[69]

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[64] Pasternak, "Fleeing Rising Rents Lofts Ideals Keep Artists on the Move."
[65] Paul Feldman, "Struggling Artists Find New Colony Downtown," *Los Angeles Times*, May 30, 1988.
[66] Don Snowden, "The Artists are Restless Culture Boom? L.A.'s Avant-Garde Hasn't Seen it Yet," *Los Angeles Times*, November 6, 1988.
[67] Feldman, "Struggling Artists Find New Colony Downtown."
[68] Harris, "Space Effort Getting Aloft: Subsidies Will Provide Rooms for L.A. Artists."
[69] Bob Zoell's artwork has been featured in *The New Yorker*, and he has authored and illustrated many children's books. His work has been included in exhibitions throughout the world, including the Fundació Joan Miró, Barcelona, and the Pompidou Center in Paris.

Throughout its existence, the colony has housed a number of noted artists, including Kim Abeles, Sam Durant, John Frame, Lisa Adams, and Tom LaDuke, among many others. Most of these artists, who are still active, began their career at the complex and are now exhibited in national and international markets.[70] The Santa Fe Art Colony "is the oldest live/work complex in the industrial section of downtown L.A."[71] The complex is currently home to approximately 80 fine artists.

Periods of Significance

The subject property is significant under multiple criteria and thus has multiple periods of significance.

For its association with the city's rise as one of the nation's major industrial centers between the 1890s and the 1950s, its period of significance begins in 1916, when the first phase of the Van Vorst Company's plant was completed, and ends in 1953 when the last building (2345 S. Santa Fe Ave.) was built, prior to Van Vorst vacating the property.

For its association with the Santa Fe Art Colony, the city's first publicly subsidized artists' housing and a significant cultivator of Los Angeles's local art community, the property's period of significance begins in 1988 when the complex opened and ends in 1990 when the development of the art complex was completed and lofts were occupied. This end date also represents the beginning of the period (from 1990 until the end of the decade) during which the CRA was relatively inactive in its financial support of the art community.

For its significance as a rare, relatively intact industrial plant designed by noted local architect John M. Cooper, the property's period of significance is 1916-1924, corresponding with the period during which the Van Vorst plant's initial construction phase (2401, 2415, 2421, and 2349 S. Santa Fe) was completed.

Character-Defining Features

Site

- Industrial setting of light and heavy manufacturing buildings with the former Southern Pacific/Pacific Electric Railway line to the west of the property
- Complex of five small-scale industrial buildings grouped around a landscaped forecourt
- Narrow concrete strip with center metal grate marking the location of a former spur line that ran east-west through the property

Building Exteriors

- Largely vernacular/utilitarian aesthetic

His artwork is included in the permanent collection of the Museum of Contemporary Art, Los Angeles (https://www.metro.net/about/art/artists/zoell/).

[70] "SFAC Artists," accessed April 18, 2019, https://santafeartcolony.wordpress.com/about/.

[71] Community Redevelopment Agency of the City of Los Angeles, Board Memorandum, CRA File No. 4960, August 3, 2006.

- Brick wall cladding, with more decorative cladding and marble/stone accents at 2401 and (to a lesser extent) 2415 S. Santa Fe
- Low-pitched and flat roofs with stepped parapets and skylights
- Large multi-light steel windows with primarily fixed, awning, and hopper sashes

Building Interiors

- Wide central corridors leading to artists' lofts
- Large metal entrance doors to accommodate transportation of large art pieces to and from lofts
- Live-work spaces with large, open floor plans, exposed wood roof systems, brick walls, and concrete flooring

Integrity

In addition to meeting multiple eligibility criteria, the subject property retains sufficient integrity to express its historic significance. Historic integrity is the ability of a property to convey its significance and is defined as the "authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's prehistoric or historic period."[72] The aspects of integrity, as defined by the National Park Service, are location, design, setting, materials, workmanship, feeling, and association.

- Location: The complex remains on its original site and therefore retains integrity of location.
- Design: The buildings within the complex have undergone some alterations to their original design, including some window and door replacements and infill and the addition of wood cladding on two buildings. However, many of the property's character-defining features, including wide bays of industrial steel sash windows and brick exteriors at the buildings, as well as a landscaped forecourt and a concrete strip with center metal grate marking the location of a former spur line, still remain. The complex is still able to convey its historic significance as an early industrial complex designed by noted local architect John M. Cooper. Thus, it retains integrity of design.
- Setting: Though some buildings historically adjacent to the subject property have been demolished, and others were added as recently as the 1990s, its industrial setting, just east of railroad tracks and surrounded by small-scale manufacturing buildings, is still intact. Thus, it retains integrity of setting.
- Materials: Though all of the buildings have lost some materials (some original windows and doors), and other materials have been added (wood siding at two of the buildings), most original materials (brick cladding and steel windows) remain. Therefore, the complex retains integrity of materials.
- Workmanship: The subject property retains its physical features from the time period it was constructed, including its grouping of small-scale industrial buildings around a landscaped forecourt,

[72] U.S. Department of the Interior, *National Register Bulletin 16A: How to Complete the National Register Registration Form* (Washington D.C.: National Park Service, 1997), 4.

and brick cladding and multi-light steel windows at building exteriors. Thus, the property retains integrity of workmanship from its historic period.

- Feeling: The property retains its essential character-defining features and appearance from its historic periods. It therefore retains integrity of feeling.
- Association: Though no longer occupied by the Van Vorst Company, the property largely appears as it did when the company vacated the complex in the 1950s. Furthermore, the complex continues to be occupied by the Santa Fe Art Colony. Thus, it retains integrity of association.

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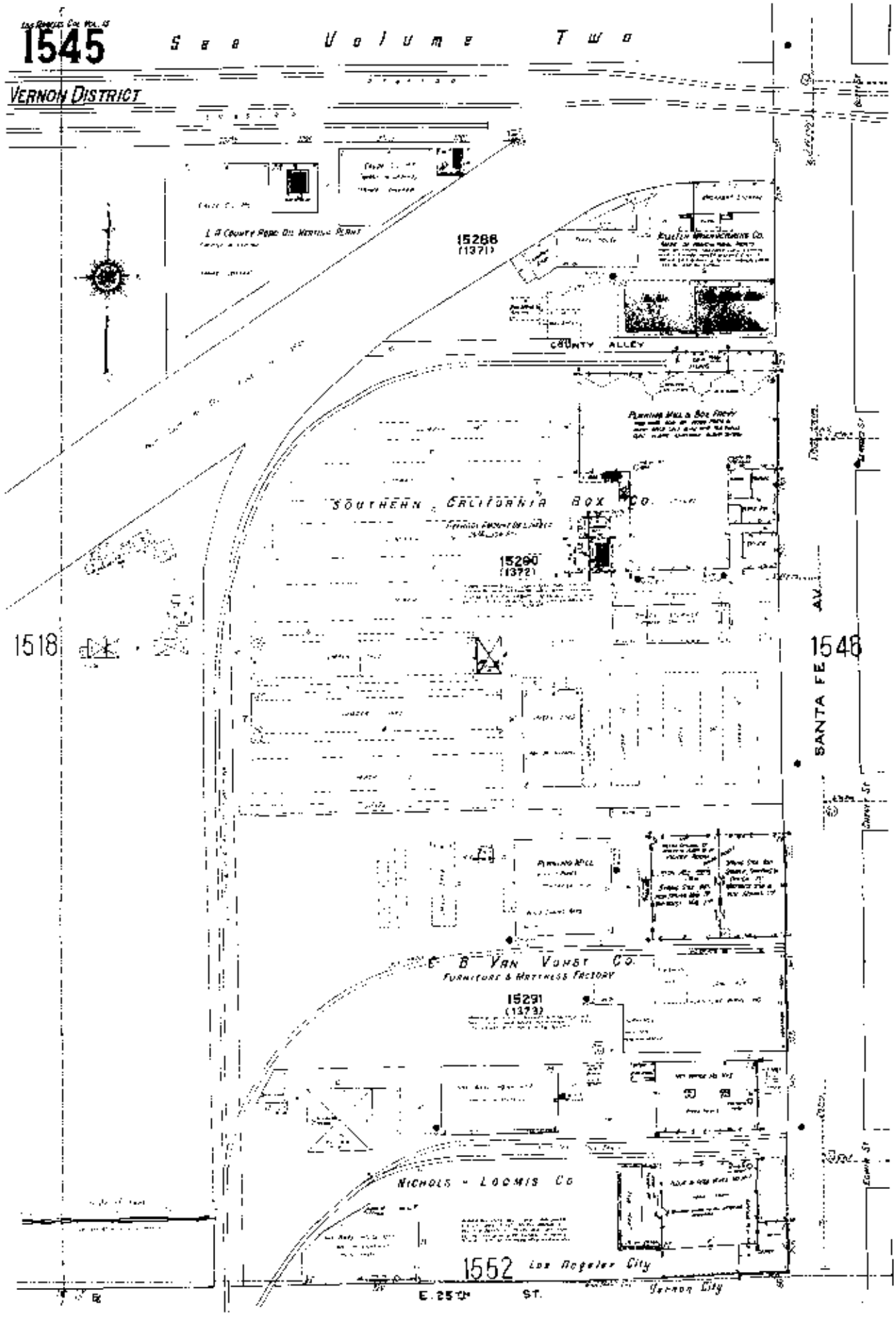
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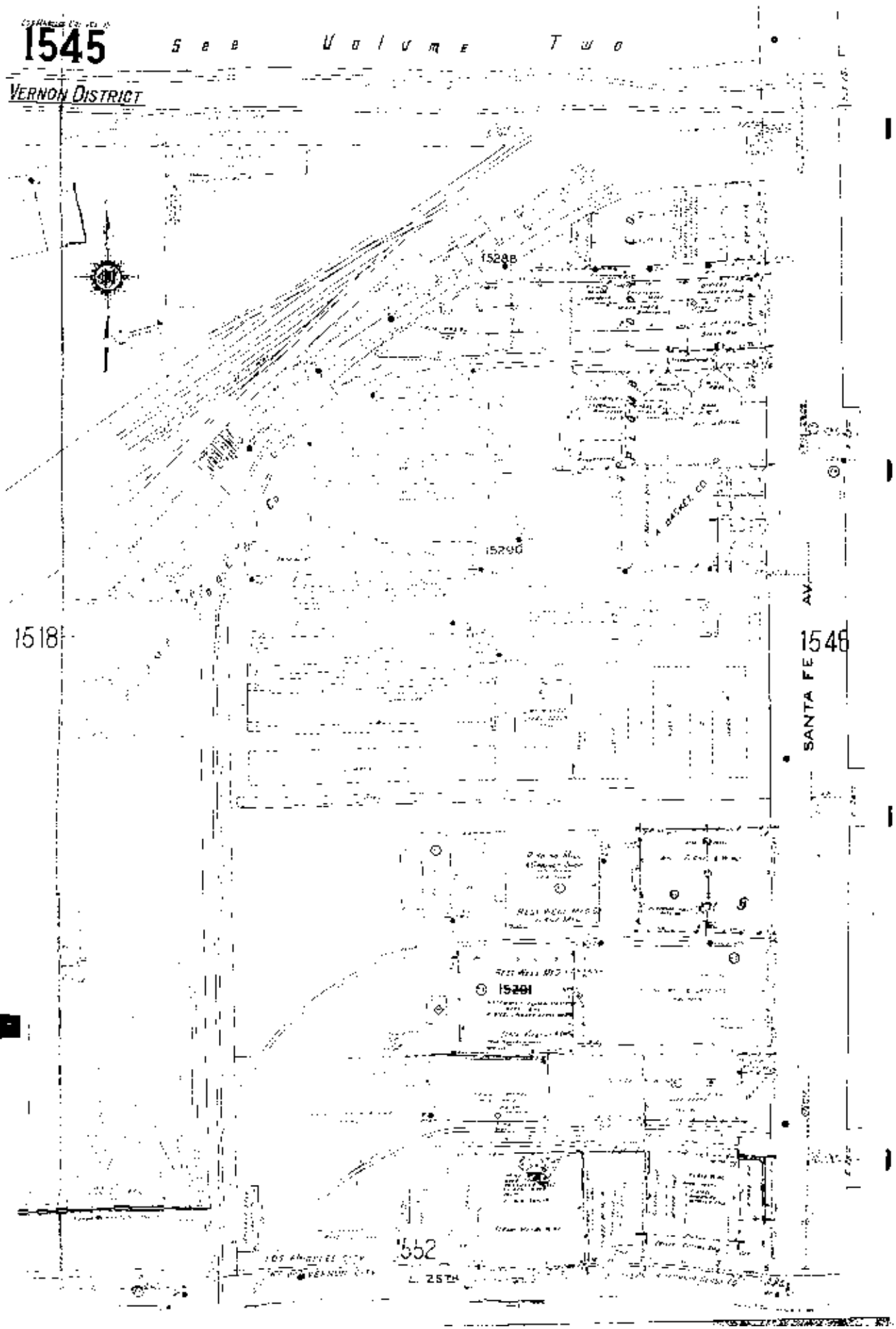
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Architectural Resources Group

Exhibit 1. Sanborn Maps


1545
See Volume Two
VERNON DISTRICT
15288
(1371)
COUNTY ALLEY
SOUTHERN CALIFORNIA BOX CO.
15290
(1372)
1518
1546
SANTA FE AV.
B. B. VAN VORST CO.
FURNITURE & MATTRESS FACTORY
15291
(1373)
NICHOLS - LOOMIS CO
1552
Los Angeles City
Vernon City
E. 25TH ST.

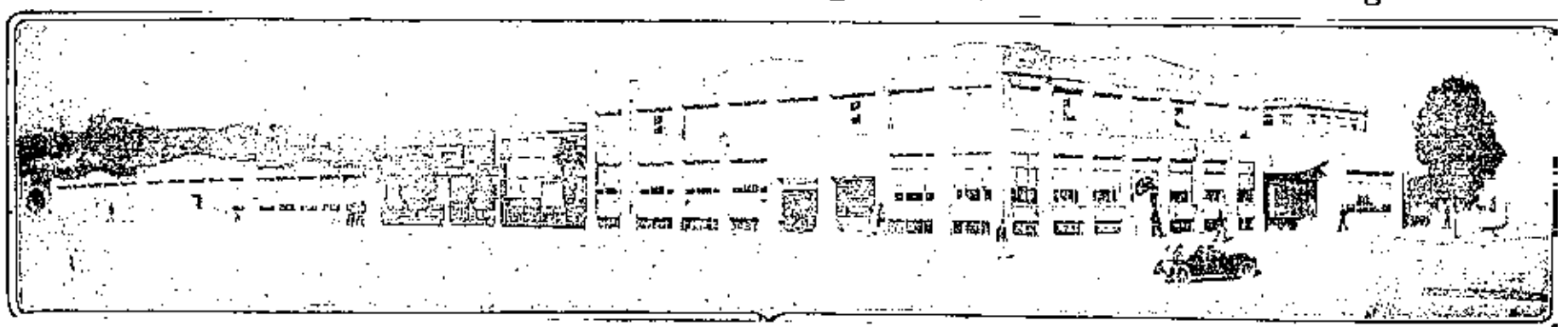

1545
See Volume Two
VERNON DISTRICT
1528B
1529C
1518
1548
SANTA FE AV.
1529I
552
E. 25TH

Architectural Resources Group

Exhibit 2. *Los Angeles Times* Articles

CONTRACT LET FOR BIG FURNITURE FACTORY.: WORK TO BE STARTED AT ONCE ...
Los Angeles Times (1886-1922); May 7, 1916; ProQuest Historical Newspapers: Los Angeles Times
pg. V1

Quarter Million-Dollar Manufacturing Plant for Southeast Los Angeles.



Modern furniture factory for the C. B. Van Vorst Company of this city.
The buildings were planned by John M. Cooper with the Alta Planing Mill Company, which concern has the contract for the immediate construction of the main structure. The group will stand at the corner of Santa Fe avenue and Cheney street.

Home Industry.

CONTRACT LET FOR BIG FURNITURE FACTORY.

Work to be Started at Once on Quarter-million-dollar Plant on Santa Fe Avenue — Manufacturer Calls it Mistake for Los Angeles to Pay Tribute to Grand Rapids.

THE impressive list of important new industries started in Los Angeles in 1915 will be increased at once by the addition of a modern furniture factory to be erected by the C. B. Van Vorst Company at the southwest corner of Santa Fe avenue and Cheney street. The project has attracted more than ordinary interest in local manufacturing circles, owing to the strides that have been made in the furniture industry within a comparatively short time in this section. Another large furniture factory, started in January by the Peck & Hills Company, is now nearing completion.

The concern now known as the C. B. Van Vorst Company has been engaged in the manufacture of mattresses, springs and certain kinds of furniture in this city for the past twenty years, having done business until a year ago under the name of the Van Vorst-Herman Company. The firm began business in a small way at Fourth and Los Angeles streets in 1894, removing to its present location at No. 1338 East Sixth street five years later. The company's growth has been continuous, until today it finds larger quarters imperative.

The new site in Southeast Los Angeles was purchased about six months ago and comprises three acres, having a frontage of 260 feet on Santa Fe avenue by a depth of 700 feet. The ground was formerly occupied by the old Vernon arena, which was destroyed by fire about a year ago.

The company will build three buildings at this time, contemplating the construction of others in the future, as the need for them arises. Plans for the main structure have just been completed by John M. Cooper with the Alta Planing Mill Company, which concern has also been awarded the contract for its erection. Mr. Cooper is now finishing plans for the other two buildings, the construction of which will be started within a few weeks.

The main building will be 103x122 feet in size and two stories high and will contain a manufacturing department, offices and showrooms. The structure will be handsomely faced with red and gold tapestry brick and will have art stone and marble trim. The office suite and showrooms will be finished in oak, as will also a reception-room adjoining.

The second building to be started will house the heavier machinery used by the company and will be 256x108 feet in size and a single story high. The third will be 100x150 feet and of like height and will be used for storage purposes. Both structures will be of brick.

The buildings throughout will be fitted with steel sashes and will receive a maximum of light and air. The group will be so arranged as to create a forecourt and this will be laid out in lawn and flower gardens, the whole being enclosed within an ornamental iron grill fence. Switching facilities will be provided by the installation of a double-track right of way.

HOME INDUSTRY.

The company has gradually been increasing its furniture manufacturing facilities for the past few years and will go in for the making of high-grade furniture products on an extensive scale after entering its new plant. Valuable special machinery has been ordered by the company from the East and will be here within the next few months.

The company will specialize on the better grades of hardwood furniture, using mahogany, Japanese and native oaks and other woods that up to recent times merely passed through Los Angeles in transit to eastern manufacturing centers. The manufacture of mattresses and springs will be continued as before. About 150 men will be employed at the start, an increase of a third over the number at present working with the company.

The officers of the company are C. B. Van Vorst, president; N. E. Fulkerson, vice-president, and John Beach, general manager. "Our total approximate investment in site, buildings and equipment will be $250,000," said Mr. Van Vorst yesterday. "We feel that the time is ripe for developing the furniture industry in this section and are going into the thing on a big scale. We shall have our own lumber yard and dry kilns and shall be able to handle large quantities of hardwoods at all times.

"Until very recent years Los Angeles was merely a port of entry for hardwoods going to the great furniture centers of the East. Millions of feet of mahogany, oak and other woods from lands contiguous to the Pacific have entered our harbor, have been loaded onto cars and sent on across the Rockies to Grand Rapids and other places, there being manufactured into furniture that has later been shipped back here for Southern California to buy. The time has come to manufacture that hardwood into furniture right here. I regard the furniture industry as one of the most promising now being developed in Los Angeles."

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L.A.'s Art Colony
Harris, Scott
Los Angeles Times (1923-1995); Mar 22, 1986; ProQuest Historical Newspapers: Los Angeles Times
pg. SD_A6

L.A.'s Art Colony

A touch of the Left Bank, a dab of Greenwich Village and the time-borrowed pulse of the Beat Generation may come close to defining it, or maybe not. After all, we are talking about an art community that mostly adheres to the School of But-Is-It?

By SCOTT HARRIS,
Times Staff Writer

LOS ANGELES—Victoria Wendell and her 12-year-old son, Adam, found Marilyn Monroe on the Hollywood Freeway, only she wasn't named Marilyn then, and probably not Norma Jean either. "She was starving," Victoria said. "Half-dead and starving." Now, 1½ years later, Marilyn shares a litter box with Chuck Berry and Margot Kidder, and peacefully coexists with Murphy, the German shepherd. Home for Victoria, Adam, their pets and three cost-cutting human roommates is 3,500 square feet of downtown Los Angeles, in a building that in a former life was the Canadian Consulate. Now it is just another run-down hulk on Main Street, a few blocks south of the Union Rescue Mission, next door to a porno house. And here, two flights up from Skid Row, art has found a home, too.

Consider the old, bashed-in television in a corner of the studio-abode of Vickie Wendell, *avant-garde* photographer. Inside its shattered screen is a photograph of a nude woman folded upon herself on a carpeted floor, like a collapsed numeral 2, a television upon her back. On that TV screen (within the photo, within the bashed-in TV) is again the image of the nude and TV; and so on.

Vickie Wendell's ambition is "to be an L.A. artist, to exemplify L.A." But she is now a virtual unknown, and in that way typifies most of the citizens of the little artistic community downtown.

If an appreciation for the *avant-garde* is helpful in understanding the works of a Vickie Wendell—another of her projects is a video band called "Debutantes in Heat"—it is mandatory in assessing the artistic colony of downtown Los Angeles as a whole.

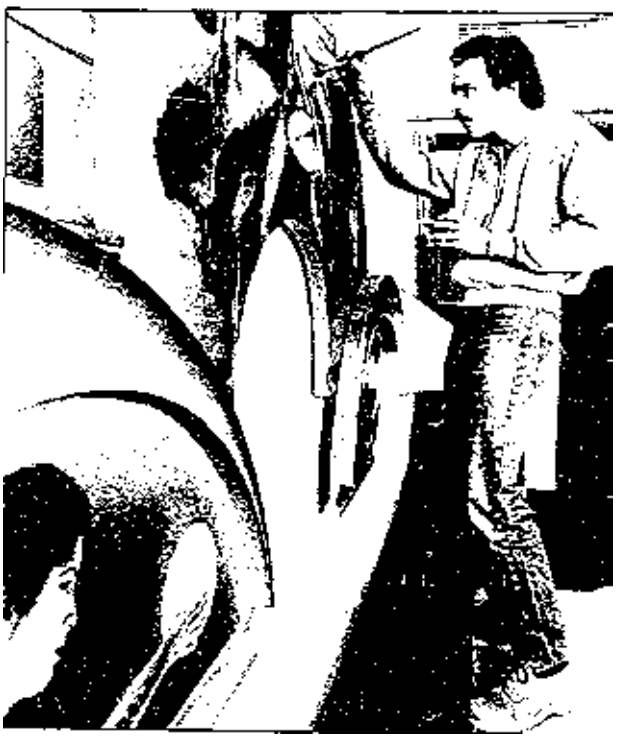
Mostly, the art produced here is from the School of But-Is-It?—a matter of perspective, of maybe not your cup of tea, or maybe so. The community is defined not by ethnicity or economic class, but by a way of looking at the world and a way of living.

An open mind is especially appropriate now, when this amorphous, nameless settlement finds itself in a new spasm of evolution.

"Things are changing so much, so fast," says Joy Silverman, director of the nonprofit Los Angeles Contemporary Exhibitions (LACE), which recently opened new quarters on Industrial Street, deep in the wholesale produce district. "It will be interesting to see what happens."

This scruffy community is in danger of transforming into something bigger and trendier, some say. The questions are: Can the so-called "true artists" survive the onslaught of the arty? Will success spoil this fragile colony?

Geographically, the arts settlement, like Los Angeles itself, is spread out. The colony is centered in the warehouses-cum-lofts east of Little Tokyo, with outposts scattered from Lincoln Heights down through Greater Skid Row and the wholesale and industrial districts. City records show 93 buildings, mostly downtown, that house artists' lofts, most of which do not meet city codes. City inspectors suspect that many of the lofts have gone undetected. A smattering of cafes, bars, galleries and playhouses serves as social coordinates. The population numbers from a few hundred to perhaps 2,000.



BOB SCHNEIDER / Los Angeles Times

Artist Randall Lavender, above, works in his loft on 8th Street in Los Angeles. At right, John Frame takes a break in his downtown studio.

Blocked due to copyright. See full page image or microfilm.

Spiritually, the colony thinks of itself as someplace nearer Paris' Left Bank, or the Beat Generation's stomping grounds of the 1950s, such as New York's Greenwich Village, San Francisco's North Beach or Los Angeles' own Venice. A recent promo from LACE imagines what Vincent van Gogh would be writing to his brother if both were alive today: "Dear Theo . . . Paris in the 1890s and Los Angeles in the 1980s have a lot in common. . . ."

A more common comparison is to New York's SoHo, the once-desolate warehouse district that artists homesteaded in the 1960s and 1970s, now "gentrified" into a land of pricey lofts and trendy boutiques. Victims of their own success, many artists were priced out of the neighborhood, supplanted by "urban professionals." Some of the artists moved on to the dingy East Village, where the cycle started anew.

Something similar is now happening in Los Angeles. A 1982 city ordinance that legalized and established standards for artist live-work studios in manufacturing zones has triggered a real estate rush by speculators and developers, who now dominate the loft conversion business.

Where artists 10 years ago could find raw space for 5 to 10 cents a square foot, converted lofts now go for 60 cents to $1 a square foot. Laundry rooms and secured parking are often available. One building has a racquetball court. Rents in small lofts start at about $650 a month and escalate rapidly according to size, location and completeness.

Increasingly, the proverbial starving artists are being replaced by their more capitalistic brethren—architects, designers, movie people, commercial photographers and illustrators. A few lawyers, accountants and other professionals have moved in; more are expected."

The ordinance, it turns out, has not reserved the turf for artists. "There's no way to enforce it. Who am I to say who an artist is?" explains Nick Delliquadri, a city engineer who supervises enforcement of the code. Inspectors ask that loft residents have a business certificate identifying them as an artist—but anyone willing to pay the $20.16 fee can get one.

The dynamics of change go beyond real estate development, and the signals of change are confusing.

The L.A. Weekly recently ballyhooed "The Theater of the Future" taking place at the Los Angeles Theatre Center, an ambitious four-theater complex that opened last year on Spring Street. In the same week, "The New LACE" took the cover of the Reader; its opening Feb. 21 attracted more than 1,500 patrons and artists.

Meanwhile, work is progressing on the $1.2-billion California Plaza on Bunker Hill, a grandiose complex that will house the Museum of Contemporary Art (MOCA) and also serve as home for the Joffrey Ballet and Bella Lewitsky Dance Company. MOCA will continue to operate an annex in its present quarters, known as the Temporary Contemporary. Such "high culture" institutions, adding to the Music Center, promise more patrons downtown.

As for low culture, a number of dance clubs, legal and otherwise, have sprouted, quickening the

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ART: L.A.'s Art Colony Feeling Spasms of Evolution

Continued from Page 6

pulse of night life. The new, 40-lane Little Tokyo Bowl is trying to organize an artists' bowling league.

On the other hand, several galleries that opened downtown in recent years have gone out of business or moved to the Westside, forced out by rising rents and the reluctance of patrons to venture downtown. The community's principal boutique, "Big Bang," now located on industrial turf, is planning to move to the MacArthur Park area in search of more foot traffic.

Perspective is all. Many artists, especially visual artists who have lived downtown for several years, bemoan the corruption of their community; others, especially theater people and relative newcomers, think it has just reached puberty.

"A lot of real L.A. style is evolving. Right now, it's boiling up like a volcano," Vickie Wendell declares. "It's exciting. I'm an evolving artist in the midst of this change."

"It's a shame," counters Doug Ward, a painter, poet and community activist who is facing eviction April 1, the building to be converted into work studios. He is standing in the Rose Street loft he renovated with his own hands, amid artwork by himself and friends. Sunlight filters through windows shaded with translucent clouds of silver paint put there by earlier industrial tenants—"found art," Ward says.

"I mean, I love the way the light is. . . . It's just a shame. You create something beautiful, and people get twisted around, and you have to leave."



CRUS SCHNEIDER / Los Angeles Times

Artist Victoria Wendell strolls downtown Los Angeles streets with son Adam near her studio-living quarters.

□

It is No Talent Night at Al's Bar—a little window on this downtown art world. Tucked on a side street east of Little Tokyo in a building adorned with a star-spangled airplane, Al's has long been a social mecca of this bohemian enclave. During the dark ages of punk, it is said, a person on Al's stage burned himself with a cigarette in the name of art.

It's tamer now. Folk singers are followed by bizarre performance artists. A middle-aged woman clutches a stuffed animal on stage and recites anti-nuke verse. When a tipsy blues singer discovers he can't play the guitar, a volunteer steps up and plays for him. A woman named George is a regular; her song "Johnny Has Herpes" has the crowd singing along. Occasionally, some undeniable talent sneaks through.

Many artists are groping. "People find out they aren't very good musicians or good actors, so they say, 'I'm a performance artist,'" says artist Marc Kreisel, the owner of Al's Bar. Mediocre musicians and actors, he adds, may turn out to be fine performance artists.

"If there's anything that characterizes L.A., it's a freer attitude in terms of experimentation," said Steve Durland, editor of High Performance, a downtown-based chronicle of performance art. It's a little more personal, more spiritual, less formal . . . a little crazier."

Along with more traditional forms, downtown artists offer a wide array of performance art, "guerrilla" art, graffiti art. High-tech tools—computers, video equipment, synthesizers—are commonplace.

Kreisel was one of the so-called "Young Turks," young artists who declared downtown as their domain in the mid-1970s. Earlier, artists had been priced out of Venice, and a smaller enclave in Pasadena was uprooted by redevelopment.

"All space is mine to conquer," Kreisel wrote in one artwork from that period. Then again, in a work titled "The Ten Commandments," he wrote, "Consider art a guest in L.A."

Bravado and diffidence are still evident. And what some interpret as experimentation, others see as self-indulgence. Everybody's a critic.

"Most people down here are playing at it, rather than getting serious," says John Frame, a critically acclaimed wood sculptor who lives weekdays in an 8th Street studio and weekends with his family in the San Bernardino Mountains. "There is a notion that whatever you do artistically is OK.

"Sometimes I feel that every loser and dropout who wants a dodge calls himself an artist . . . But at the same time, [the artistic community] has a small percentage of the best, most interesting people within the culture."

Here, you can meet someone such as Drew Lesso, a computer music composer who plays you a work that instantly evokes the feel of a long stretch of highway—and then tells you it is called "I-40 West." Lesso is not a commercial success, though producers of "Miami Vice," he says, are listening to his work.

Or Clyde Casey, a blithe street performer who bicycles around town on Sundays with two kindred souls, making music with drums, harmonica, bells and kazoos. Casey, who has a beret perched atop his head and a cockatoo named "Que Sera" on his shoulder, bills himself as "*The Avant Guardian*" because of his nighttime job as a security man for a complex of three small theaters—the Wallenboyd, the Boyd Street Theater and the Theatre of N.O.T.E. "These are *avant-garde* theaters," he reasons, "so I must be an *avant-guardian*."

Or Randall Lavender, working away in his loft. An "emerging artist" who has had some critical kudos, Lavender mixes oils and pigment in a manner that replicates the blend used by Titian and Rubens. He calls his style "neoconservative;" the voluptuous human forms seem to float against a blue sky. He is not a believer in letting art "happen." "I believe in making happen what I want to happen," Lavender says.

And there is Chuck Skull, a tattooed, shaven-headed tough guy who skates on Roller Derby's "Hollywood Hawks," carries a knife, collects comic books and has a vast portfolio of "Atari Artist" computer graphics. "It took a while for the community to accept me as an artist," Skull says.

□

The way that Marilyn Monroe's forepaws were scraped, Vickie Wendell figures she had been discarded there on the freeway, maybe tossed from a moving car or thrown off an overpass. After she was nursed back to health, Marilyn was still skittish, afraid of strangers.

How the Wendells got here is a more complicated story.

Married twice and divorced twice by age 21, Vickie Wendell at 33 is a refugee from suburbia. She "did the single-mother thing" in Pasadena for several years. "Somehow I thought if I baked enough cookies it would all work out right." But she never fit in. When Wendell tried to make her voice heard at the PTA meetings, she was told she should have filled out a speaker's card in advance.

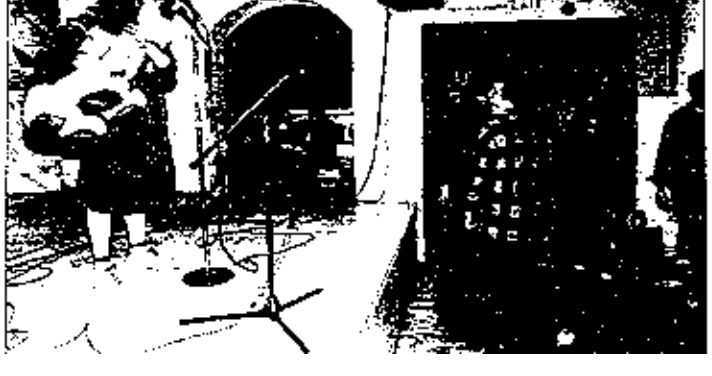
After Vickie studied photography at Pasadena City College, the Wendells moved to their present home.

Vickie Wendell fits in better here. Her bleached hair looks like synthetic fiber ripped from a cushion. A plastic shrimp, a child's plaything, serves as an ear earring. She laughs through a gap-toothed grin when she is asked why she lives downtown. "I like hearing wings sing."

The rent is $1,350 a month—3,500 square feet is a large space—but the roommates are a big help. Wendell makes her living doing commercial photo jobs and working in phone sales with the Los Angeles Theatre Center.

The Wendells have never had any any serious trouble in this rough neighborhood, they say. Hookers are protective of Adam. "One of 'em would give me

Please see ART, Page 12





Cynthia Toronto takes the stage at Al's Bar, a downtown artists' hangout. Chuck Skull, at right, a computer artist, ponders his next keystroke.

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ART: L.A.'s Struggling Colony

Continued from Page 10

change," Adam recalled, "but she went out of business."

Living downtown is fine, Adam says, even though friends his age are hard to find. He attends school in the San Fernando Valley, commuting 70 minutes each way on the RTD. Sometimes he takes the bus to the Westside to trade baseball cards.

Vickie Wendell looks upon all of downtown as a subject for her camera. Her social life also revolves around her art. For more than two years, she has been "involved with" John Canaday, a self-taught video artist and musician. With Concetta Halstead, a 23-year-old student at the Art Center College of Design in Pasadena, they formed "Debutantes in Heat" as a personal laboratory in video, music, words and drama.

"It's so experimental, we learn from it. It helps us in other things we do," said Halstead, who lives with her parents in San Marino. She is the only authentic deb in the group, having "come out" at 18.

Canaday, who lives above Al's Bar, is a lean, intense man committed to artistic spontaneity. "I'm more or less accepting what I get," he says. "A lot of times I'll mess up a riff and I'll leave it, because it shows humanity."

In one project, Canaday is recording and amplifying the noises made by wind-up toys. "I'm into toy sounds . . . I know it's a lot of stuff that's never been done before."

On one recent day, Canaday and Wendell screened several "Debutante" videos. Imagine MTV on a shoestring budget. In a piece called "Research Nurse," Vickie is featured as a mental patient in a straitjacket (actually, a white coat worn backwards) and Halstead plays the title role, smiling wickedly.

Wendell's vocals are a dreary monotone:

They shaved my head
Who can I tell
They said I'm crazy now

The lyrics weren't created so much as documented. The video cuts to a haggard woman on the street rambling through a horrific tale about being terrorized with electrodes by "the research nurse."

The group waffles on their desire to go public. Still, they have already attracted the attention of one critic.

"Yuk," Adam says, shaking his head. "They don't sing good."

□

"Look at this!" Doug Ward says, anger in his voice. "This is what they're trying to do!"

He is holding a flyer advertising the Binford Building, a loft conversion on Traction Avenue, one block from Al's Bar. The jazzy facade, with three different textures, suggests an urban progression. The street, usually desolate, is portrayed in the flyer as busy, carrying a Lincoln Continental, an Italian sports car and an antique jalopy. A man in a suit and tie walks on the sidewalk, carrying a briefcase.

All of which makes Doug Ward think, well, there goes the neighborhood.

Michael Kamin, the owner of the Mika Co., is the developer of the Binford Building. A specialist in downtown commercial real estate, Kamin saw opportunity in the ordinance that legalized lofts in industrial zones.

Kamin, who for many years has collected works from young artists, started renting raw space to artists in 1976 in a building on Broadway. He accepted art as partial rent, just as Parisian landlords had done in the 19th Century, he points out.

After the new law took effect, Kamin developed one artists' project on Spring Street, then did the 34-unit Binford Building.

"We wanted to make the building a statement and an art piece—something that says this is an exciting place to live, something to keep the focus on this street," he says.

With its striking facade, security system and handsome lobby, the building "has got some sex," Kamin says. He talks about hiring a graffiti artist from East Los Angeles to dress up the eastern wall, "because it faces East L.A."

But all those additions added to the cost of the project. Unexpected building requirements from the city added more costs. Kamin said that he had hoped monthly rents in the Binford Building would start between $500 and $600. Instead, they range from $850 to $1,600. The units are moving slowly, Kamin acknowledges.

Doug Ward, for one, rejects such bourgeois splendor. Ward has been working in a nonprofit partnership hoping to develop public housing for artists, but his efforts have thus far met with disappointment.

But the city's first publicly supported housing project for artists—a 52-unit loft conversion dubbed "The Artists Colony" at 24th Street and Santa Fe Avenue—is expected to provide an option for displaced artists. Work is to begin by June 1, after a few details are ironed out in the $1.2-million loan agreement between the Community Redevelopment Agency and a for-profit development group backed by arts patron Marvin Zeidler, president of Zeidler & Zeidler clothiers.

Zeidler says a committee will wrestle with the tricky question of deciding who is and who isn't an artist. "I'm sure we'll not make everyone happy," he said.

Ward foresees other artists migrating south and east in search of cheaper spaces, one step ahead of the city inspectors.

"It's not going to die. People are going to pop up in the weirdest places. . . ."

□

True, true. Many artists and observers have always scoffed at the notion of downtown Los Angeles as a Greenwich Village West or a North Beach South. The theory is that the languor of the beach and the schlock of Hollywood militate against meaningful art.

"A myth," said Joy Silverman of LACE Los Angeles "artists don't get the support from the patrons, the collectors and press—that's where the problem lies."

And so, Silverman said, many of Los Angeles' best and brightest migrate to New York in hopes of making it big—and only then get discovered by Los Angeles collectors. David Salle, Eric Fischl, Ericka Beckman and Barbara Bloom are among the high-profile artists to have moved from Los Angeles to New York over the past decade.

Jean Milant, proprietor of the Cirrus Gallery on Alameda, recalls that an Australian art dealer recently toured Los Angeles. "He was very excited by the amount of activity, and the quality of activity—the uniqueness, the honesty and integrity," Milant said. "Yet he felt there was a sort of self-deprecation."

If art is a spiritual pursuit, some suggest that the success of an artistic community may be essentially a matter of faith.

Michael Luchessi and Suzanne Averitt are keepers of the faith. The two sweethearts are newcomers downtown, having moved from the Midwest via Hollywood. They make money in phone sales at the theater center, and devote their mental energies to staging theater on the cheap. Michael is the writer, Suzanne the director, friends are the actors.

Luchessi, 30, and Averitt, 28, last year adapted the obscure Beat Generation novel "Go" for Sunday afternoon productions at Al's Bar.

They never sought permission from author John Clellan Holmes to adapt the material. Later, they located Holmes in New York and sent him an audio tape of the performance.

"He was jazzed by it," Luchessi says. Adaptations had been tried before, "but he said that ours came much closer to capturing what it was really all about."

The success of "Go" helped Averitt earn a humble $500 grant from the Otis Art Institute. "It's exciting," Averitt says. "It's just like the '50s with Kerouac and Ginsberg. We can tell that somebody is really going to make it, but you never know who."

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Space Effort Getting Aloft: Subsidies Will Provide Rooms for L.A. ...
Harris, Scott
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JOSE GALVEZ / Los Angeles Times

Artist Leonard Skuro, left, and businessman Marvin Zeidler outside factory that will be turned into housing for artists.

Space Effort Getting Aloft

Subsidies Will Provide Rooms for L.A. Artists

By SCOTT HARRIS, *Times Staff Writer*

Artists don't talk about space the way normal people do. It's seldom, "Hey, there's a space over there, next to the Buick."

Space is the great obsession of the artist. It is outer and inner, physical and psychic, the void that gives way to inspiration and creation.

And the best space is cheap.

All of which explains why sculptor Leonard Skuro would walk through a barren three-story brick building at 2401 Santa Fe Ave., deep in the grit and clatter of industrial downtown Los Angeles, and say, "This is a beautiful space."

This property, where terry cloth was once tailored into the "Robes of California," is unique at the least. Construction will commence next month to transform the three buildings on this 3¼-acre site into 44 units of loft housing. While loft conversion projects downtown have become common, this plan represents the city's first major attempt to provide subsidized housing for artists.

The Santa Fe Art Colony, as the project is known, promises to be a significant outpost for the tenacious art community scattered in the crannies of downtown Los Angeles. For the individual artists—the lucky few who get in—the project promises affordable rent, a stimulating working environment and permanence.

"Artists call me and say they hear we're going to have some lofts available," said Skuro, who is a part of a development group led by arts patron Marvin Zeidler and the Community Redevelopment Agency. "When they ask me how much, it's so nice to say four hundred. They say, 'Four hundred a month? You're kidding!' "

At a time when 1,000-square-foot lofts are being routinely leased for $800 per month and more, the art colony will provide 13 such lofts for roughly $404 per month, 26 lofts for $605 and five more spacious units for $750. Tenants should be able to move in the spring. Another eight units are to be added within five years.

Coming on the heels of the recent opening of the Museum of Contemporary Art on Bunker Hill and the expansion of the Los Angeles County Museum of Art, the colony is sure to be cited by some as further evidence of Los Angeles' maturity as a center for the arts. New York has had subsidized artist housing for many years.

Yet the $3-million project comes at a time when the downtown art community is struggling, a potential victim of its own success. Its founders were able to get vacant industrial space—illegally—for a nickel a square foot 15 years ago. In 1980 the city sanctioned loft living with its artist-in-residence ordinance, but the new code forced upgrades that jacked up rents and forced many artists to find more illegal roosts.

Professional developers are now at the forefront of the loft conversion business. As the "serious" artists who aren't financially successful get displaced, commercial artists move in, and so do the young urban professionals enamored of the idea of loft living.

The Santa Fe Art Colony is reserved expressly for "serious" artists. Already, more than 50 names are on the waiting list, although the only advertisement has been by word of mouth.

A review panel will face an interesting task. First it must determine whether an applicant is truly a serious artist, whatever *that* is. The artist must also need the physical space to do his work (poets need not apply). Applicants must also qualify under income guidelines established by the CRA, which has the right to review tax statements in its screening process.

Zeidler, the proprietor of the Zeidler &

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ARTISTS: A Space Effort Creates New Colony in L.A.

Continued from Page 1

Zeidler chain of men's stores, says the panel will not judge whether an applicant is a good artist or a bad artist—just whether he or she is an artist or a non-artist.

Drawing these distinctions is a fretful matter.

"I know it's going to be difficult to determine who is an artist . . . but it's someone who is making a serious attempt at doing art for a living," Zeidler says. "If you're doing clowns, that may not be my bag, but I'm not going to pass judgment on that kind of work."

"I think the clown issue is a real problem," said Skuro, who hopes that the painters of clowns and waves crashing on the beach aren't interested in the garret life.

Skuro cited a friend, a talented person who spends 90% of her time working at commercial art, but another 10% striving for something more meaningful. He shook his head. How do you judge her against one who strives for something meaningful 100% of the time, especially if he never achieves it?

"We're going to make some enemies," he said. Skuro is sympathetic. His started as a potter. Now represented by the Ovsey Gallery, he says he has supported himself for three years exclusively through the sales of his work.

"I know what it feels like to be on the other side," he said, "I feel lucky to be on this side."

Zeidler and Skuro did not begin with the idea of subsidized housing. They first teamed up on a five-unit loft project a few years ago a few blocks from the Santa Fe, where Skuro has his studio.

When the Santa Fe property became available, their group bought the building—and only then, when they learned how much renovation would cost, realized that it was financially unfeasible.

The redevelopment agency entered with a $1.2-million loan at 6% interest, with the strings attached to assure housing for low-income artists. Zeidler expects some modest profits, 10% of which under the CRA agreement must be donated for art in public places.

"It seemed like a good idea from the beginning," said Bill Jones, the agency's rehabilitation director. On another industrial block nearby, the CRA had earlier financed the Los Angeles Contemporary Exhibits (LACE) gallery, which includes four lofts along with a a performance space and bookstore. Another project of eight units for artists is also being considered.

Hopes for the Future

Beyond that, it does not appear that the agency could fund other artist housing projects for several years. "There's just no buck," Jones said. Such "big-ticket items" as a new Convention Center and expansion of the Central Library, he said, have absorbed much of the budget.

As for Zeidler and Skuro, their fondest vision for the Santa Fe Art Colony is of a vibrant collection of artists who draw inspiration from each other and maybe even become a movement. It is possible, they say, that some truly important art and artists will arise from this space.

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Los Angeles Times | ARTICLE COLLECTIONS

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Struggling Artists Find New Colony Downtown

May 30, 1988 | PAUL FELDMAN | Times Staff Writer

For a decade, sculptor Kim Abeles suffered for her art, living one step ahead of the city building inspector in bootleg lofts above the gritty streets of downtown Los Angeles.

These days, Abeles, 35, still struggles with aesthetics. But no longer does she worry about the roof over her head.

Abeles and her painter husband, Russell Moore, share one of 45 units in Los Angeles' first large-scale, city-subsidized housing for low-income artists, the Santa Fe Art Colony. Opened last December, the $3-million security-gated complex, housed on the one-time site of a terry cloth robe tailoring plant, is located amid warehouses and garment factories on the southeast perimeter of downtown.

"This is a nice change--to live in a space where I don't have to hide all my clothes and do all my dishes in the shower," said Abeles, who is two months pregnant. "This is a step up, and it's very secure."

Funded in part by a $1.2-million Community Redevelopment Agency loan, the Colony, at 2401 Santa Fe Ave., has quickly filled to capacity with eager young painters and sculptors whose material successes have yet to match their artistic visions.

Spaces ranging from 1,000 to 1,200 square feet in the main three-story brick building rent for $415 to $623 a month. That's roughly 50% to 65% of the market rate for legal loft space downtown, where struggling artists are being increasingly squeezed out by lawyers, designers and other monied professionals.

Under the CRA's financing arrangement, prospective tenants are required to have a maximum $18,000 yearly income to qualify for the cheaper units. They also had to convince the Colony's developers that they are "serious" fine artists, who would use their units as work space as well as living quarters.

Consequently, none of the subsidized spaces have been rented to graphic or commercial artists or to people involved in photography, film or television production, according to general manager Leonard Skuro, himself a sculptor.

Also rejected was a man whose art form is floral arrangement.

"He was very serious about it and he did these huge things and you know he felt that he was an artist," Skuro said. "I did not quibble with him that he's an artist. My position was simply that we feel that he is in a commercially based art and his potential for making income is much greater than (for studio artists) where we targeted our support."

Although some might argue that the Colony's definition of "serious art" is arbitrary, Skuro said it is based on a principal aim of the development group, headed by arts patron Marvin Zeidler--to give fledgling artists an opportunity to pursue their creative impulses in a hassle-free environment.

"If one or two people out of the whole place become really good or make really good work, that's all it is about," Skuro said. "I mean what else can you expect?"

And if they reap financial rewards, they won't be evicted for exceeding the income limits. "People aren't penalized for getting successful," Skuro explained. "They can just stay, and in a way, they'll act as a role model for the other people in the studios trying to scrape by."

"So far, we feel it's been wonderful," said Bill Jones, the CRA's rehabilitation director. "The development partners seem to be benevolent to the artsy, folksy people . . . and (Zeidler) was (always) up-front. He said he wanted to make a little money but provide some spaces for low-income artists because they were getting chased out of places that were getting more trendy."

Unfortunately, Jones added, the CRA, which has helped finance one other mixed-use art gallery, performance space and four-loft conversion project, has no funds for more art-related loans.

The Colony's initial batch of tenants include a slew of abstract painters. There are also a handful like Abeles, who uses such functional items as toilet-tank parts, potato mashers and Rolodexes in her mixed-media, anti-establishment works, and Rudy Mercado, 25, who fashions historic battle-scene dioramas out of modeling clay.

Over the years, Abeles, a part-time college teacher, has shown her sculptures in galleries from Malibu to SoHo. Mercado has participated in exhibits in Barnsdall Park, downtown Los Angeles and Northridge.

Despite the Colony's infancy, 14 of its tenants were among 75 downtown artists who participated this month in the annual open studio tour sponsored by the vanguard Los Angeles Contemporary Exhibitions.

"Some said you're not going to get things done because of the social life, but people here are really serious about what they do," painter Janet Jenkins said. "It's not party animals."

Indeed, when tenants are not painting or sculpting, many are busy fixing up their units.

As with most loft conversions, the only improvements the developer provided were full bathrooms. Ironically, in a building full of artists, the common hallways are still unpainted because of a $300,000 construction overrun, Skuro said. That has led to some tenants filling the second-floor corridor with their works and inspired one graffiti artist to scrawl, "Paint me 'fore I die--Plato."

Some tenants have already transformed their spaces into charming abodes with the feel of pricey apartments. Abeles, meanwhile, has traded artworks to a plumber in exchange for a rudimentary washer, dryer and kitchen sink. Still others, like roommates Tom Cobb and Mary Buck, live a Bohemian life style, cooking on a propane stove, taping their canvasses to the walls and boasting a floor with enough paint drippings to look like a Jackson Pollock original.

The latter couple's table also stands out--as a sort of still life of rustic loft living. Among the items haphazardly scattered about one recent afternoon were a package of rice cakes, a bottle of soy sauce, several tubes of acrylic paint, a tape measure and a paint brush.

About 70% of the Colony's residents hold part-time or full-time jobs to help supplement their meager art earnings, Skuro said.

For example, abstract painter Heidi Von Kann doubles as a part-time special-events manager for Union Bank. David Hines, who paints outdoor scenes, is a senior storekeeper at UCLA Medical Center. And painter/sculptor Mary Allan serves as a field service representative for the Long Beach Gas Department.

"I like it here (at the Colony) a lot," Allan said. "It's sort of an island within the industrial area. I like having other people who are like me around and not having that many other people around."

Within blocks of the Colony are storage yards containing dozens of big-rig trucks owned by regional supermarket chains. But the project is so isolated that the nearest actual supermarket is two miles south in Huntington Park.

Tenants say that as time goes on, they hope to foster a supportive salon-type environment of creative interchange at the Colony.

"Like in the 1920s when Gertrude Stein was alive--I'd love to see something like that occur," Abeles said. "At this point, it is not yet a big forum for art dialogue. . . . That would have to slowly evolve."

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THE ARTISTS ARE RESTLESS Culture Boom? L.A.'s Avant-Garde Hasn't Seen It Yet

Snowden, Don . Los Angeles Times (pre-1997 Fulltext) ; Los Angeles, Calif. [Los Angeles, Calif]06 Nov 1988: 4.

ProQuest document link

ABSTRACT (ABSTRACT)

PHOTO: COLOR, (Cover) [Rachel Rosenthal]-Performance Artist; PHOTO: COLOR, (Cover) [Terry Wolverton]-Writer; PHOTO: COLOR, (Cover) Art Jarvinen-Musician/Composer; PHOTO: [Richard Amromin], COMPOSER, PRESIDENT INDEPENDENT COMPOSERS ASSN., ADMINISTRATIVE /TREASURER FILMFORUM. "What (the city) gave last year generously be called despicable and insulting both to the artists and the public."; PHOTO: RACHEL ROSENTHAL, PERFORMANCE ARTIST. "If Los Angeles presenting organizations got ahold of real money, extraordinary work would be put out because talent is here, but it's just not respected."; PHOTO: TERRY WOLVERTON, WRITER/EXECUTIVE DIRECTOR OF THE WOMAN'S BUILDING. "Artists are the only group of workers that are not only expected to work for free, they're expected to pay for the privilege of doing their work . . . ."; PHOTO: ART JARVINEN, MUSICIAN/COMPOSER. "To make L.A. a vital and meaningful cultural center, you have to do everything to stimulate new art and give artists who are alive a chance to survive."; PHOTO: [Steven Durland], EDITOR, HIGH PERFORMANCE MAGAZINE. "Substantial chunks of the (art) system are missing here."; PHOTO: [Al Nodal], GENERAL MANAGR OF L.A. CITY DEPARTMENT OF CULTURAL AFFAIRS. " . . . The funding hasn't caught up with the need."; PHOTO: [Vinny Golia], MUSICIAN/COMPOSER. "In New York, you've got the good, the bad, the ugly, the beautiful and here everyone tries to be the beautiful."; PHOTO: JOHN MALPEDE, THEATER TROUPE FOUNDER. "L.A. can't decide whether it wants to sever the white people's island from the mainland and put up moats or try to enjoy the vitality of the cultural diversity . . . ."; PHOTO: [David Ocker], MUSICIAN/COMPOSER. "Heaven forbid that you should make any money producing a small concert in Los Angeles. I've done it once out of probably a hundred concerts."; PHOTO: VINZULA KARA, VISUAL ARTIST/COMPOSER. "I don't think about whether I want to (be on the cutting edge) or not. Some people just think a certain way that puts them on the cutting edge . . ." / [Gary Friedman] / Los Angeles Times; TABLE: ARTS SPENDING BY U.S. CITIES

FULL TEXT

SEE CORRECTION APPENDED

Rachel Rosenthal thought she had found a home in Los Angeles when she settled here more than 30 years ago. Over time, she became an internationally renowned performance artist-of sufficient stature to be one of three locally based artists selected for the Los Angeles Festival last year. With media reports regularly trumpeting the arrival of Los Angeles as a world-class art center, Rosenthal figured to be sitting pretty, sifting through offers to present fresh pieces in her hometown.

So why is she "seriously considering" leaving town?

"I'm in a weird position because the places where performance artists work here are just not capable of paying my fee," said Rosenthal in her West Los Angeles storefront studio. "Over the years, my fee has risen just like painters' prices, and I'm not that flexible simply because I'm 61. I can't put out the kind of energy, work and time that I used to, when I was younger, for peanuts.

"I'm working to get to the big places that can afford me-the Doolittle Theater, the Taper or the Wadsworth-and I don't want to play clubs or small theaters."

Rosenthal's experience isn't unique among the Los Angeles avant-garde working in a more exploratory, non-

mainstream vein. Looking beyond the high-profile facades of the Music Center, the major museums, theaters and the thriving gallery scene, the picture for these artists in the Los Angeles area isn't as rosy as it has often been depicted in the last few years by arts journals and other accounts:

Stephen Prina's 1982 multimedia "Aristotle, Plato and Socrates" finally was exhibited at the Museum of Contemporary Art this year . . . after years of being presented in European and American museums.

John Carter and Vinny Golia are regulars on the East Coast and European tour circuits featuring exploratory jazz artists. But Golia's last Los Angeles date was a year ago, and Carter's favored group, an octet, has worked here only once in the last two years.

Artist Erika Suderburg's video piece, "Displayed Termination: The Interval Between Deaths," was recently featured at the "LACE Annuale" exhibit at Los Angeles Contemporary Exhibitions (LACE). But the high expenses involved in producing video art means Suderburg will have to divert time from her art to hold down three part-time teaching positions this fall.

"The hype (about the L.A. art scene) has convinced or intrigued a lot of people into thinking that L.A. is already a world-class art center," said Steven Durland, editor of High Performance magazine, a nationally distributed journal published in Los Angeles that is geared toward the "new arts audience."

"When you get inside it, artists who are familiar with the way a complete art system can and should work become frustrated because substantial chunks of that system are missing here."

All this doesn't mean that the Los Angeles art community resembles the classic construction of a Hollywood set-all front and no substance. Rather, to Durland and many artists interviewed by Calendar, it's more like a construction site where some parts are completed and others tenuously supported by makeshift, patchwork scaffolding.

The artists are indeed restless about this kind of situation-where public encouragement and support, as well as affordable facilities are not available. But they're not gloomy.

The magic word that popped up in almost every artist's consideration of Los Angeles as a world-class art center: potential.

"There is the feeling that something interesting is going to happen here," said Tim Miller, a performance artist with a growing national reputation. "There's a desire for this cultural moment to happen.

"The problem is that there's not any infrastructure or vision-at least there wasn't until Al Nodal was appointed to head the (Los Angeles City) Cultural Affairs Department-to be implementing that, but all of this is teetering on the edge. In typical L.A. fashion, five years from now it could be the best city to work in and live up to its promo."

The first concerted attempt to construct a more systematic municipal support structure comes Nov. 22 when the Los Angeles City Council is scheduled to vote on a proposed Los Angeles Endowment for the Arts program that could generate $20 million to $25 million annually. As outlined in the report of the Los Angeles Task Force on the Arts appointed by Mayor Tom Bradley, the Endowment would be funded by a 1% assessment on city capital improvement funds, 1% on private development projects over $500,000 (excluding single-family homes) and an 8% slice of the city's hotel bed tax.

A 1% tax on development has been used to generate funds for arts in several American cities, including San Francisco and Santa Monica.

The level of municipal and state support of artists here is much less than in many other American cities (see accompanying chart). According to a Los Angeles Department of Cultural Affairs spokeswoman, the department dispensed $761,000 in grants during the 1987-88 fiscal year out of its total budget of $4.4 million. In the current 1988-89 fiscal year, that figure rose to $1.345 million. The population of Los Angeles is 4 1/2 times greater than that of San Francisco, but the latter dispensed $6.1 million in 1987-88 and $6.8 million for 1988-89.

"The public sector things (financing and leadership) that have been missing in the past are starting to happen now," said Al Nodal, who on Monday will become the general manager of the Department of Cultural Affairs. "Only in the last five years has culture really demonstrated to a broad section of Los Angeles what it can do for the city."

The Mayor's Task Force report, which lays out the design for the proposed Los Angeles Endowment, embodies

many of the concerns and possible solutions voiced by artists interviewed for this article. The report was instigated by City Councilman Joel Wachs, a long-time advocate of a more active municipal role in supporting the arts.

"You don't have too many people against the arts, but they've always thought of the arts as nice but not top priority," Wachs said. But he said, "Quality-of-life issues are really high on the political agenda all of a sudden. . . . What kind of Los Angeles do we want?"

The Task Force report projects that the annual Endowment fund would be distributed by a 19-member board of trustees drawn from the private sector, public sector and the artistic community. That board will be advised by an "Arts Congress" and peer review panels.

Some artists characterized the upcoming council vote as a make-or-break indicator of the seriousness of Los Angeles' support.

"Cultural leadership is central to everyone's vision of L.A. in the future," said Aaron Paley, who organized the Fringe Festival adjunct of local, experimental work to the Los Angeles Festival. "If the Task Force is passed as written, it would bring L.A. up to par with the major cultural centers of the country in terms of support."

The creation of Los Angeles Endowment would put to rest the near-unanimous response of artists when asked if Los Angeles can claim status as a world-class art center: "Put your money where your mouth is."

Many interviewed felt that the current funding support is skewed much too heavily toward the established, mainstream institutions. Their restlessness is fueled by a conviction that the Los Angeles art world suffers from an "edifice complex" that leads to expensive buildings, imported art "stars" and Hollywood blockbuster festivals, but ignores the smaller-scale needs of the city's working artists and grass-roots artists organizations.

Beyond their excitement over the city's vital cultural mix and the need for more municipal and state funding, there was no consensus among the artists on what should be done to encourage home-grown arts.

Each discipline has its own problem area:

For the dance community, it is the absence of affordable rehearsal space.

For film and video artists, the world's movie and TV capital ironically is one of the few major U.S. cities without an alternative, co-op film and video center offering low-cost technical assistance.

Fueled by the gallery boom and the opening of the Museum of Contemporary Art and new buildings at the County Museum of Art, the visual arts are considered the healthiest in the city. But the commercial slant of galleries often works against their selection of visual artists who explore the offbeat.

Those working in the performing arts-music, dance, performance art, and, to a lesser extent, theater-decried the tendency of local presenters to ignore contemporary, exploratory work. As art journalist Linda Frye Burnham and several others said in interviews, the emphasis here has almost exclusively fallen on older pieces that are safe, familiar and officially sanctioned as "culture."

"Why has UCLA brought in such awesome dance groups but just left music completely in the 19th Century?" asked Titus Levi, co-founder of the California Outside Music Assn. "They had the Kronos Quartet but that's it and their jazz series is a joke as far as new music."

There was concern expressed that the large festivals (the Olympic Arts Festival and the Los Angeles Festival) were one-shot extravaganzas that were of no help in developing on-going audiences for the work of local experimental artists.

Los Angeles' experimental artists have been actively engaged in small-scale presentations in "cutting-edge" galleries or performance spaces for years. But between that level and the Music Center, Museum of Contemporary Art and the County Museum of Art, there is a void in the middle. Where are the mid-size venues for performing artists and in mid-size arts organizations that can nurture emerging artists, those interviewed asked.

The absence of that middle strata poses a "Catch-22" dilemma for many Los Angeles artists. Like Rosenthal, they're too big for the performance spaces available to them but not big enough for the crown jewels (or they may be doing work they know isn't appropriate for the latter). That state of affairs can foster restlessness as artists face the unappetizing options of staying here and spinning their wheels or following the time-honored tradition of

leaving town.
"At my level of career as a creative artist, I don't see that much help from the community in terms of promoting a career from California class to national or world class," said composer-clarinetist David Ocker.
"I have discussions (within my peer group of musicians) about certain art museums-a large, new one downtown being a particular example-which we have concluded is pure and simple not interested in us. There has been hardly any support for local composers from the Los Angeles Philharmonic in spite of their oft-announced good intentions."
One person who bailed out nearly two years ago is performance artist Lin Hixson.
"I had an opportunity in Chicago to work with three men who were willing to commit to a company idea," Hixson said by phone before a New York City performance. "In L.A., (such an arrangement) would be difficult because the film industry overshadows the theater and performance community; if a film or a commercial comes along, your troupe is gone."
Unlike their European counterparts, who, with government support, can make a full-time job of producing art, artists here feel they're battling ingrained American views that art is a non-essential frill.
"One question that people who make cultural policy need to ask is: Do you want people from your community of artists making art in their spare time?" said Terry Wolverton, the executive director of the Woman's Building. "The art we nurture in this city takes on a part-time, catch-as-catch-can quality."
Another frustration: A good deal of the work done by small L.A. arts groups and individuals has eventually gained prominence-but artists here see little support trickling down from the mainstream arts organizations or the entertainment industry.
Advocates of nonprofit arts organizations contend they showcase experimental, sometimes controversial work and/or artists that museums are unwilling to take a risk on in their early, formative years. Howard Spector, who recently resigned as head of L.A. Center For Photographic Studies, characterized it as "a trickle-up theory in terms of the (artistic) activity."
That trickle-up effect extends to the performing arts world. Whoopi Goldberg performed at LACE in 1980, and her last Los Angeles appearance before her transformation into a Hollywood star was at downtown's Wallenboyd Theatre in 1984-with bed sheets and blankets hung on the wall for a backdrop. Pee-wee Herman came out of the off-beat, improvisational comedy group The Groundlings, where he performed for minimal pay before hitting the big screen and the tube.
But drawing on the talent pool apparently is the mainstream entertainment industry's chief, if only, contact with the local alternative art world.
Said composer Richard Amromin, who doubles as president of the Independent Composers Assn. and administrative director and treasurer for Filmforum, a nonprofit organization that has presented the work of independent, experimental film makers for the past 14 years:
"In the past, there have been approaches made seeking financial support and the (movie) industry basically told Film Forum that, `You're not doing anything with film. You don't even count.' "
Is Los Angeles inhospitable?
Not to the Big Boys-$13.8 million of the total county spending of $14.9 million goes to two major institutions, the Music Center and the Los Angeles County Museum of Art. But it's a different story when it comes to the city's little guys.
"In other cities, a small, young organization usually finds its first institutional support in a municipal grant," said Mark Anderson, the director of ARTS Inc., a consulting firm that advises nonprofit arts organizations in Los Angeles County. "There's a hump here that a lot of organizations never get over."
One consequence of limited municipal support is the small number of nonprofit organizations of any substantial size. Beyond Baroque in Venice, the Woman's Building and LACE downtown are the major ones presenting exploratory artists. The Department of Cultural Affairs produces occasional shows at its Barnsdall Park facility.
"In Toronto, a city of 2 million, they have about 10 alternative galleries, all specializing in something different," said

photographer George Legrady. "Los Angeles, a city of 8 million, now has one that tries to cover everything: LACE."
The development of "presenting locations" that consistently feature experimental work was high on the list of many artists. Several mentioned that the closing of the Lhasa Club in Hollywood and the House in Santa Monica (for reasons other than lack of patrons) in the past two years seriously cut into the number of better-known performing spaces.
Choreographer Sara Elgart had been producing her own concerts locally for 10 years, usually at the House. "I could pack in over 100 people a night, sell out up to three nights in a row, break even-just about-and be very happy," she said. "Tell me where you can do that now?"
The situation isn't any brighter for adventurous musicians in either the jazz or classical realm.
"There aren't good venues here for groups playing serious, high-caliber chamber music that need to work in a smaller hall because they're not going to draw thousands of people," said percussionist Art Jarvinen of the California E.A.R. Unit ensemble.
"It's frustrating, especially when you go out of town and play some place where you've got fantastic sound equipment, great acoustics and the hall is just the right size. Suddenly, the group has never sounded better and you think, `Jeez, I wish we could take this back to L.A. with us.' "
Starting a performing place from scratch may be nearly impossible for a Los Angeles artist faced with building and fire code regulations that may require prohibitively expensive alterations and parking requirements.
"Real estate," said Terry Wolverton, "is going to be the backbreaking issue for most arts organizations in the next 10 years."
Escalating real estate prices in Los Angeles was one reason that Moins Rastgar decided to open his System M alternative arts outlet in Long Beach two years ago.
"It takes a period of time to make the community aware any sort of cultural outlet is here, and high rent could be a factor in the place surviving," said Rastgar. "In Los Angeles, the rent of all the spaces I'd been looking around at was two or three times the amount I'm paying here in Long Beach."
The downtown Los Angeles development boom has apparently wiped out the once-promising prospects of a flourishing underground art community there. The Community Redevelopment Agency-supported Santa Fe Avenue artist loft colony that opened earlier this year stands against a stark backdrop of other downtown artists and artists organizations being forced out by rising rents.
Said Lawrence Gipe, a young, more traditional painter who shares a downtown loft with two other artists: "If rents continue to keep coming up here, the city either's going to have to start subsidizing artists or we'll all be out in Fullerton."
A case study: The Wallenboyd building, not far from the Midnight Mission on Skid Row, was an early focal point of downtown activity with the Stella Polaris Gallery, the Wallenboyd Theater and the Brantner Design Center.
"At its heyday in late '83 and '84, on any given Friday or Saturday night there was a lot happening in the building, " said designer Cheryl Brantner, who presented jazz and classical concerts there.
But that scene disappeared when the building changed owners in 1985.
"My rent was approximately tripled, and I think 50%-75% of the building moved out at the time of the change of ownership," Brantner said.
The result: Brantner shifted her design company to the Westside and phased out her involvement in concert production. The Stella Polaris Gallery moved to Beverly Hills and later folded. Now the Wallenboyd Theater, which became a recognized center for experimental theater and performance art pieces, is scheduled to shut its doors this month.
"When we came downtown (to the Wallenboyd), the city and the Cultural Affairs Department were saying we'll help you along-and nothing's happened for five years," said Alex Wright of the Pipeline group which presented work there. "It's like hitting our head against the wall-the city touted us as one of the success stories (of downtown revitalization) yet gave us no support."
If the artists are restless, they're also on the move. The nexus of experimental art work in Los Angeles appears to

be moving inexorably toward the city's Westside and Santa Monica.
"La Brea has now turned out to be the East Side of where art venues are," said artist Stephen Prina. "What's between La Brea and LACE? Not too much any more."
The shift reflects both where much of the audience for exploratory art lies and a concerted effort on the part of Westside municipalities. West Hollywood has embarked on an aggressive marketing campaign to bill itself as "The Creative City."
Santa Monica has also positioned itself as an "art-friendly" city through zoning law changes which facilitated a surge of new art galleries, public art programs and a commitment to regularly feature the work of local, exploratory artists at the new Santa Monica Museum of Art.
One project still being developed will house the offices of High Performance magazine, a local outlet for the "Electronic Cafe" two-way video concept introduced by artists Kit Galloway and Sherrie Rabinowitz during the 1984 Olympic Arts Festival, and a home for a performance art project headed by Linda Frye Burnham and Tim Miller.
Said Miller: "The building is in Santa Monica proper, which concerns me a little bit because Los Angeles is the city in Southern California. But pie in the sky is not going to be worth waiting around for if we have a nice building."
That westward push by Los Angeles' restless artists may put an extra urgency to the City Council's vote on the Los Angeles Task Force on the Arts report. Token support or complete inaction may spur the exodus of local artists away from the city proper.
The larger question: Will Los Angeles be satisfied to remain an art-consuming center rather than a city which offers serious support to the home-grown artists who may one day be recognized as innovators?
"To make L.A. a vital and meaningful cultural center, you have to do everything to stimulate new art and give artists who are alive a chance to survive," said Art Jarvinen.
"Vienna, for example, is a cultural center because at one time it really supported living, active, breathing artists who were creating all that stuff we're trying to preserve now. We're artists in L.A. trying to create something as good as that and, if L.A. will support it, I think it will pay off."
ARTS SPENDING BY U.S. CITIES Tax money spent in support of the arts

Total Per

(in millions) Capita

Pittsburgh $6.6 $17.03
San Francisco $9.5 $12.68
New York $62 $8.87
Miami $2.4 $6.41
Atlanta $2.5 $5.92
Washington $3.7 $5.91
Dallas $5.9 $5.90
Baltimore $4.2 $5.57

San Diego * $5.12 $4.88
St. Louis $2 $4.69
Seattle $1.5 $4
Columbus $1.9 $3.24
Los Angeles * $4 $1.53
Chicago $4.1 $1.36
Denver $.559 $1.10
New Orleans $.250 .50

* Combined city and county funds Source: Opinion Research Associates, Madison, Wis., and various city agencies. Compiled by Elizabeth Hayes and John Burman

**** START OF CORRECTION ********** CORRECTION: FOR THE RECORD SECTION:Calendar DATE:11/13/88 TYPE:Correction EDITION:Home DAY:Sunday PAGE:107 PART: DESK:Calendar Carol Bernson, not Gary Friedman, was the photographer who took the Rachel Rosenthal photo on last Sunday's cover (see above). **** END OF CORRECTION **********

Illustration

PHOTO: COLOR, (Cover) Rachel Rosenthal-Performance Artist; PHOTO: COLOR, (Cover) Terry Wolverton-Writer; PHOTO: COLOR, (Cover) Art Jarvinen-Musician/Composer; PHOTO: RICHARD AMROMIN, COMPOSER, PRESIDENT INDEPENDENT COMPOSERS ASSN., ADMINISTRATIVE /TREASURER FILMFORUM. "What (the city) gave last year generously be called despicable and insulting both to the artists and the public."; PHOTO: RACHEL ROSENTHAL, PERFORMANCE ARTIST. "If Los Angeles presenting organizations got ahold of real money, extraordinary work would be put out because talent is here, but it's just not respected."; PHOTO: TERRY WOLVERTON, WRITER/EXECUTIVE DIRECTOR OF THE WOMAN'S BUILDING. "Artists are the only group of workers that are not only expected to work for free, they're expected to pay for the privilege of doing their work . . . ."; PHOTO: ART JARVINEN, MUSICIAN/COMPOSER. "To make L.A. a vital and meaningful cultural center, you have to do everything to stimulate new art and give artists who are alive a chance to survive."; PHOTO: STEVEN DURLAND, EDITOR, HIGH PERFORMANCE MAGAZINE. "Substantial chunks of the (art) system are missing here."; PHOTO: AL NODAL, GENERAL MANAGR OF L.A. CITY DEPARTMENT OF CULTURAL AFFAIRS. " . . . The funding hasn't caught up with the need."; PHOTO: VINNY GOLIA, MUSICIAN/COMPOSER. "In New York, you've got the good, the bad, the ugly, the beautiful and here everyone tries to be the beautiful."; PHOTO: JOHN MALPEDE, THEATER TROUPE FOUNDER. "L.A. can't decide whether it wants to sever the white people's island from the mainland and put up moats or try to enjoy the vitality of the cultural diversity . . . ."; PHOTO: DAVID OCKER, MUSICIAN/COMPOSER. "Heaven forbid that you should make any money producing a small concert in Los Angeles. I've done it once out of probably a hundred concerts."; PHOTO: VINZULA KARA, VISUAL ARTIST/COMPOSER. "I don't think about whether I want to (be on the cutting edge) or not. Some people just think a certain way that puts them on the cutting edge . . ." / GARY FRIEDMAN / Los Angeles Times; TABLE: ARTS SPENDING BY U.S. CITIES

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Fleeing Rising Rents Lofty Ideals Keep Artists on the Move

Pasternak, Judy . Los Angeles Times (pre-1997 Fulltext) ; Los Angeles, Calif. [Los Angeles, Calif]11 July 1989: 1.

ProQuest document link

ABSTRACT (ABSTRACT)

Then painter John Millei phoned to say he had walked down the alley and noticed [Laurence Dreiband]'s name on the back door. "I didn't know you were here, too," Millei said. Soon after, Dreiband spotted conceptualist Tim Ebner and painter Judie Bamber in a restaurant up the street. "I didn't know you were here, too," Dreiband said.
These days, the search is taking full-time artists to some decidedly unhip locations. [Atwater] is just one. In the last three or four years, warehouses have been converted into studios in Glendale, Vernon and East Los Angeles. Sculptures take form on the decks of Highland Park and in the industrial district of Elysian Valley near the Los Angeles River and Dodger Stadium. Other artists have traveled even further, to Sepulveda and Tujunga in the San Fernando Valley.
Once such commodities were found in Venice, but rents skyrocketed when the yuppies moved in. Redevelopment uprooted a cluster of Pasadena artists. Then in the 1970s artists flocked downtown, but over the last five years prices for the old brick lofts have risen from a level that painters and sculptors can afford to the sphere of fashion designers and architects.

FULL TEXT

Atwater Village is not exactly a bohemian neighborhood. Certainly Laurence Dreiband didn't think so when he leased an old movie theater on the main drag and converted it to a studio three years ago. He expected to work on his galactic-theme paintings in isolation from the city's artistic circles.
This appeared to be a logical deduction. Atwater is a sleepy section of Los Angeles just south of the Glendale border, where an old-fashioned striped pole revolves outside the barbershop and the locals stop by the Dutch bakery for coffee and Eikelblaadjes as they have for decades. The side streets are lined with modest bungalows, miniature lawns in front, clotheslines and bird baths in the back.
Then painter John Millei phoned to say he had walked down the alley and noticed Dreiband's name on the back door. "I didn't know you were here, too," Millei said. Soon after, Dreiband spotted conceptualist Tim Ebner and painter Judie Bamber in a restaurant up the street. "I didn't know you were here, too," Dreiband said.
`Village of the Damned'
At least a dozen artists of local repute have moved into the area, braving their friends' jokes about "Atwater: Village of the Damned" and jibes about the need for "No Parking" signs on their lawns.
That a fledgling art colony of sorts could surface in Atwater, of all places, is an indication of an occupational hazard. Sometimes it seems as though the artist's endless quest is not so much for universal truth as it is for cheap space and light.
These days, the search is taking full-time artists to some decidedly unhip locations. Atwater is just one. In the last three or four years, warehouses have been converted into studios in Glendale, Vernon and East Los Angeles. Sculptures take form on the decks of Highland Park and in the industrial district of Elysian Valley near the Los Angeles River and Dodger Stadium. Other artists have traveled even further, to Sepulveda and Tujunga in the San Fernando Valley.
Displaced by Yuppies

Once such commodities were found in Venice, but rents skyrocketed when the yuppies moved in. Redevelopment uprooted a cluster of Pasadena artists. Then in the 1970s artists flocked downtown, but over the last five years prices for the old brick lofts have risen from a level that painters and sculptors can afford to the sphere of fashion designers and architects.

The latest round of migrations has some artists worrying that they are too far from Westside art dealers and collectors and too dispersed from each other. But their main fear is the same one they always have had: They scrutinize the streets of their new communities for signs of nascent trendiness, signaling another rise in costs, another exodus.

"It's an age-old problem," said Adolfo V. Nodal, general manager of the city's Cultural Affairs Department. "The arts community moves into an area that's kind of downtrodden. They fix it. They've got a lot of energy and activity. And then they get priced out."

The lack of affordable housing and studio space, Nodal said, was one of two issues raised at every one of about 25 meetings held throughout the city to discuss how to spend the new Los Angeles endowment for the arts, which is expected to generate millions of dollars each year. The other was health insurance.

Los Angeles has had an artists-in-residence ordinance since 1981 allowing development of live-in studios under a building code less stringent than that for apartments. But because those are technically commercial spaces, there is no rent-control provision. And anyone who spends $20.16 for an art retailer's license can qualify as a tenant. Consequently building owners can find high-income residents to pay $1,000 a month or more for spaces that commanded $75 or so 10 years ago.

"They aren't putting real artists in their buildings," said Joy Silverman, executive director of downtown's Los Angeles Contemporary Exhibitions. "They're commercial photographers who have Porsches and Jaguars." More than one downtown warehouse resident, she said with disdain, "is just a lawyer who lives in a loft."

City records show 105 artists-in-residence buildings, mostly downtown, with five to 10 lofts in each. Owners and managers of several of them estimated that about half their tenants work in the fine arts.

In recent years, the Community Redevelopment Agency has spent $100,000 on a mixed-use project that includes four lofts and $1.2 million on a subsidized 45-unit building where prospective residents must prove to the developers that they are seriously committed to the fine arts.

The agency would also like to see studios in vacant upper floors along Broadway and Spring Street. But there is just no more money for artists' projects in the foreseeable future, "nothing in the hopper," said Bill Jones, the agency's director of rehabilitation.

"It's a shame," said Lee Ramer, arts deputy to Councilman Joel Wachs. "It's almost like we're letting our artists down."

Michael John Pittas, a former National Endowment for the Arts official living in Los Angeles, agrees. Letting artists scatter about the city inhibits their art, he believes.

"I think there is a certain synergy, a certain chemistry, that comes about by virtue of the presence of many art forms in a concentrated area," said Pittas, who also served as New York City's director of comprehensive planning. "That's how some of the most productive and creative work goes on."

The artists have more prosaic concerns.

"Especially when you're just starting out, art dealers don't know you, they're forming a judgment," said painter Linda Burnham. "When they hear you're out in Glendale or somewhere, they wonder what they're going to get out of it if they go all the way out there to take a look. It's away from the rounds."

She was so horrified when she realized that her converted warehouse is in the 818 area code that she made special arrangements for a 213 telephone.

Although city arts officials want to interrupt the cycle that keeps artists moving on, they are not sure how to do it. Their counterparts elsewhere are similarly stymied.

In Chicago, for instance, space costs about six times as much in River North, northwest of the Loop, as it did before artists colonized the neighborhood about 10 years ago, said Nick Rebkin, deputy commissioner of the city's

cultural affairs department. Galleries are now concentrated there, but studios have been replaced by expensive boutiques.

The next stops were Bucktown, an industrial area to the north, and Pilsen, a traditionally Slovak section on the Near South Side that also has a large Latino population. "Bucktown began to be trendy about three years ago and Pilsen is starting to get a little trendy now," Rebkin said.

In New York, prospective residents in the SoHo and NoHo warehouse districts theoretically must prove to a six-member peer panel that they are actively pursuing careers in the fine arts. The city has certified 6,000 artists. But somehow at least 2,000 non-artists got in.

Jim Kelly, director of real estate services for New York City's Cultural Affairs Department, attributes the rise in prices there to such illegal-and mostly affluent-residents. Even if the city does eventually find and evict non-artists, SoHo's prices "have gone up beyond the point where artists can afford to go there," Kelly said.

So artists are leaving Manhattan for Long Island City, Brooklyn, the Bronx and New Jersey. If gentrification follows, they are likely to have to leave again.

"From the city's point of view, arts activity leads to the enhancement of the community and it's not a bad thing to have that happening all over," Kelly said.

Some critics also say artists do not deserve to be favored over other low-income people.

Jon Peterson, a painter who owns three downtown Los Angeles loft buildings, puts it this way: "Most of the artists I know have college degrees and can support themselves if they want to, but they choose to be artists. They have the ability to earn money. I think there are probably people who are a lot more needy, as a group."

It was illegal to live in downtown's warehouses when Peterson arrived in 1976. Only a few dozen struggling artists were there, literally camping out inside cavernous brick shells. Like the others, Peterson improved his space himself. He paid a monthly fee of three cents per square foot for his 2,500-square-foot space.

Authorized, renovated lofts now fetch as much as 60 and 70 cents per square foot. The main reason that owners and managers give for such steep increases is the high bills they have been forced to pay to shore up the turn-of-the-century brick buildings against earthquakes. Others needed to repair damage from the 1987 Whittier earthquake.

Still others are turning away from the loft business altogether, further restricting artists' options. After Sue Iwasaki pondered the cost of replacing walls that fell during the quake, "it was demolition time," she said. Her four-story building is now a pile of bricks and lumber, destined to become a parking lot near the corner of 2nd and Los Angeles streets. Eight of the 10 departing tenants had to leave the downtown area.

Likewise, Maggie Salenger, who manages five artists' buildings downtown, is planning to lease for industrial use a 100,000-square-foot building she recently bought. "We can get 55 and 60 cents for ground floor space," she said. "We'd get only 5 cents more for artists' space and spend hundreds of thousands for improvements."

Some artists, determined to tough it out downtown, have taken roommates. But they worry about the future. "I am sharing and it's a lot," said Peter Zecher, who lives on Traction Street. "Can I afford it after three years or two years? I don't know."

Alexis Moore, who creates multimedia installations, and painter Peter Wirth were Zecher's neighbors until January. When the rent for their 3,200-square-foot loft went from $900 to more than $1,500, they bailed out. They live now in a 1,000-square-foot house in Highland Park. "My work is getting smaller," Moore said.

In Atwater, Judie Bamber paints in the 300-square-foot garage of the house she has shared with Tim Ebner since October.

Under incandescent lights and long fluorescent strips, she hangs her finished canvases: minutely detailed depictions of such objects as a marble on a field of brown (called "If You Don't Know, I'm Not Going to Tell You") or a cervical cap against a green backdrop (titled "Closeness Is Easier When You're Far Away").

When the two moved in together-Ebner from Hollywood and Bamber from Silver Lake-the downtown area was briefly considered and quickly rejected. For the cost of a loft, they could find a place in Atwater that would provide the ultimate protection: they decided not to rent, but to buy.

Crime Rate Lower

Bypassing downtown has its advantages, they said. The crime rate, for one, seems much lower.

And Atwater has its own quirky charms: the footbridge over the Los Angeles River, the row of riverside drain caps painted to resemble cats' faces and with a mouse at the end, the block of houses with Egyptian-style windows and medieval-castle turrets.

Many of the neighbors are only dimly aware of the arts activity in their midst.

"I haven't heard any complaints," said Ed Waite, a 34-year resident who heads the Atwater Village Homeowners Assn. Indeed, some of the merchants are ecstatic.

"Something would happen to change this area, anyway," said Leona Gardner of Arabesque Photography. "But artists do a little to shade the direction of change. When they move in, they fix a place up. We'll like the design quality, the type of places they frequent."

It is getting harder already for newcomers to gain a foothold. Atwater is being discovered. The area is a hot topic at openings and exhibitions. A sign that hangs near the local driving school announces: "Studios. High-ceiling work space for lease."

"This is how downtown started," Ebner said, "with a couple of dozen people."

Eight months ago, a chic Italian restaurant opened, complete with designer pizzas and ponytailed waiters. A few months earlier, the massive brick Sonntag's Plumbing building had come on the market. "A lot of artists looked at that building," said Linda Burnham, who sent friends over to check it out. "But the price was just too high."

A graphic design firm moved in instead.

Illustration

PHOTO: Laurence Dreiband discovered that his studio was part of Atwater's fledgling art colony. / ROBERT GABRIEL / Los Angeles Times

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Architectural Resources Group

Exhibit 3. Building Permits

Exhibit 3a. 2401 S. Santa Fe Ave. Building Permits

Exhibit 3b. 2415 S. Santa Fe Ave. Building Permits

Exhibit 3c. 2349 S. Santa Fe Ave. Building Permits

Exhibit 3d. 2421 S. Santa Fe Ave. Building Permits

Exhibit 3e. 2345 S. Santa Fe Ave. Building Permits

Building Permits

2401 S. Santa Fe Ave.

BLDG. DEPT. FORM 1

All applications must be filled out by applicant

WARD 6

PLANS AND SPECIFICATIONS and other data must also be filed

BOARD OF PUBLIC WORKS

DEPARTMENT OF BUILDINGS

Application for the Erection of Building

CLASS "A"—"B"—"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

ASSESSOR PLEASE VERIFY

Lot No. 11 Block

(Description of Property)

Hunting Industrial Tract Blk 7 & 6a

S W corner of Santa Fe & Cheney Sts.

District No. 5 M. B. Page 18 F. B. Page 264

O.K. City Assessor By [illegible] Deputy. 4-11-16

TAKE TO ROOM No. 34 THIRD FLOOR

ENGINEER PLEASE VERIFY

No. 2401 Santa Fe Ave

(Location of Job)

Street

O.K. City Engineer By [illegible] Deputy. 4-11-16

(USE INK OR INDELIBLE PENCIL)

1. Purpose of Building Factory No. of Rooms 4 No. of families
2. Owner's name C. B. Van Voast Phone
3. Owner's address Western Ave. bet. 6th Ave & Wilshire 615 So. Western Av
4. Architect's name J. M. Cooper Phone 10595
5. Contractor's name Not Let Phone
6. Contractor's address —
7. ENTIRE COST OF PROPOSED BUILDING {Including Plumbing, Gas Fitting, Sewers, Cesspools, Elevators, Painting, Finishing, etc.} $ 35000 00
8. Any other buildings on the lot? No How used? —
9. Size of proposed building 108 x 128 Height to highest point 28 feet
10. Number of stories in height 2 Character of ground Compact Sandy Gravel
11. Material of foundation Concrete Size footings Duplex Size wall 21-24 Depth below ground 10'-0"
12. Material of chimneys None Number of inlets to flues — Interior size of flues — x —
13. Answer following: Material of Exterior Walls Brick Material of Interior Construction Semi Mill Lumber

Material of Floors Wood Material of Roof Wood-tar & Gravel

Are there any other buildings within 30 feet of the proposed structure? No

14. State if there is sewer or sewer to be constructed on this lot

(No cesspools allowed where there is a street sewer)

15. Plumbing and gas fitting contractor's name

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

3/11/16

(Sign here) J. M. Cooper Archt. per F. C. Kennedy

(Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

PERMIT NO.	Plans and specifications checked and found to conform to Ordinances, State Laws, etc. (Use Ink)	Application checked and found O. K. (Use Rubber Stamp)	Stamp here when permit is issued
2275	[illegible] H.S. Plan Examiner.	APR 13 1916 O.K. Clerk	RECEIVED APR 13 1916 JULY

16. —

REMARKS

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

0 3 3 0 9 5 0 1 2 5

Return E.Q.

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT	BLOCK frac. A	TRACT Huntington Industrial Tr.	COUNCIL DISTRICT NO 9	DIST MAP 117-217 / CENSUS TRACT 2065.00
2. PRESENT USE OF BUILDING (12) Manufacturing		NEW USE OF BUILDING ( ) Same			ZONE M3-2
3. JOB ADDRESS 2401 S. Sant Fe Ave.					FIRE DIST two
4. BETWEEN CROSS STREETS E. Washington Bl.	AND E. 25th St.				LOT TYPE int.
5. OWNER'S NAME Harry P. Carten - c/o Richard Van Vorst			PHONE		LOT SIZE incomplete legal
6. OWNER'S ADDRESS 35 ~~E~~ Chandler Pl.	CITY San Marino		ZIP 91108		
7. ENGINEER Paul H. Winter	BUS LIC NO	ACTIVE STATE LIC NO S-636	PHONE 796-6081		ALLEY
8. ARCHITECT OR DESIGNER	BUS LIC NO	ACTIVE STATE LIC NO	PHONE		BLDG. LINE
9. ARCHITECT OR ENGINEER'S ADDRESS 1021 E. Walnut, Pasadena CA			ZIP 91106		AFFIDAVITS CCPD ZI 418 See Map UM
10. CONTRACTOR ~~SR. M INC~~ to be selected	BUS LIC NO	ACTIVE STATE LIC NO 433645	PHONE 355-4106		
11. SIZE OF EXISTING BLDG. WIDTH 108 LENGTH 133	STORIES 2	HEIGHT 34	NO OF EXISTING BUILDINGS ON LOT AND USE		
12. CONST. MATERIAL OF EXISTING BLDG.	EXT. WALLS UM	ROOF Wd. frame	FLOOR Wd. Frame		
3 13. JOB ADDRESS 2401 S. Santa Fe Ave.			STREET GUIDE		DISTRICT OFFICE L.A.
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	$9,000-PC	$1000-BP			SEISMIC STUDY ZONE
15. NEW WORK (Describe) Stairwell bracing & correct detail					GRADING / FLOOD
ON PERMIT 49600/82				class II	HWY. DED. yes / CONS. UM
NEW USE OF BUILDING (12) MANUF.	SIZE OF ADDITION		STORIES	HEIGHT	ZONED BY MT
TYPE IIA	GROUP OCC. G-1	FLOOR AREA N/C	PLANS CHECKED		FILE WITH LA/49600/82
DWELL UNITS	MAX OCC. N/C	TOTAL	APPLICATION APPROVED		TYPIST
GUEST ROOMS N/C	PARKING REQ'D —	PARKING PROVIDED STD / COMP	INSPECTION ACTIVITY COMB / GEN. / MAJ. S. / CONS.		INSPECTOR

PC 51.85	GPJ	CONT INSP	
SPC	PM		
BP 13.00	EI 0.50	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	
IF	OSS 1.31		
O/S	SOSS.		
DIST OFFICE LA	C/O	SPRINKLERS REQ'D SPEC.	
PC NO. A 7457		ENERGY	

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

CASHIER'S USE ONLY

B & S B-3 (R 1.83)

C 51.85 EQPC
C 13.00 EQBP
C .50 EQEI
C 1.31 OSS
7 83 DOM
E7243 3 08/24/83 66.66 CMTD

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 8-24-83 Lic. Class B Lic. Number 433645 Contractor _____ (Signature)

OWNER-BUILDER DECLARATION

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

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

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

☐ I am exempt under Sec. _____, B & P. C. for this reason _____

Date _____ Owner's Signature _____

WORKERS' COMPENSATION DECLARATION

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

Policy No. BS 4080051 Insurance Company ZENITH (1-1-84)

☐ Certified copy is hereby furnished.

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

Date 8-24-83 Applicant's Signature _____

Applicant's Mailing Address 55 W SIERRA MADRE BL. SIERRA MADRE CA 91024

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

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

Date _____ Applicant's Signature _____

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

CONSTRUCTION LENDING AGENCY

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

Lender's Name _____ Lender's Address _____

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

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

Signed _____ (Owner or agent having property owner's consent) Contractor Position 8-24-83 Date

0 3 1 0 5 0 0 2 2 6

3 APPLICATION FOR INSPECTION

CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

1 5 2 0 0 1 -0 0 1

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

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR. LOT	BLOCK Fract. Of A	TRACT Huntington Industrial	COUNCIL DISTRICT NO. 9	DIST. MAP 117-217 / CENSUS TRACT 2065
2. PRESENT USE OF BUILDING ( ) ~~Warehouse~~ MANUF/100SM	NEW USE OF BUILDING) Artist in Residence			ZONE M3-2
3. JOB ADDRESS ~~2349~~-2401 S. Santa Fe Ave. (1-30)				FIRE DIST. II
4. BETWEEEN CROSS STREETS Washington Blvd.	AND 25th St.			LOT TYPE
5. OWNER'S NAME Santa Fe Art Colony	PHONE (213) 392-4066			LOT SIZE Inc Leg.
6. OWNER'S ADDRESS 214 Ashland Ave.	CITY SM. Ca	ZIP 80905		
7. ENGINEER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	ALLEY
8. ARCHITECT OR DESIGNER Zeidler/ Frishberg	BUS LIC. NO.	ACTIVE STATE LIC. NO.	PHONE 392-4066	BLDG. LINE
9. ARCHITECT OR ENGINEER'S ADDRESS 214 Ashland Ave.	CITY SM	CA	ZIP 90405	AFFIDAVITS CCPD ZI 1231
10. CONTRACTOR TO BE SELECTED	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	
11. SIZE OF EXISTING BLDG. WIDTH LENGTH	STORIES HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE ~~Warehouse~~ MANUF.		P.C. REQ'D yes
12. CONST. MATERIAL OF EXISTING BLDG.	EXT. WALLS Masonry	ROOF Wood	FLOOR Wood	
3 13. JOB ADDRESS ~~Same As Above~~ 2401 S. SANTA FE AV.			STREET GUIDE	DISTRICT OFFICE LA
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	480,000 ~~400,000.00~~ (1 of 2) / Total 680,000			SEISMIC STUDY ZONE
15. NEW WORK (Describe) Interior Remodeling for Art.				GRADING FLOOD
30 NON CONDITIONED UNITS.				HWY. DED. yes CONS. yes
NEW USE OF BUILDING AIR	SIZE OF ADDITION NONE	STORIES	HEIGHT	ZONED BY STORAGE
TYPE III GROUP OCC. R1/B2 FLOOR AREA	PLANS CHECKED DN			FILE WITH
DWELL UNITS 30 MAX OCC. TOTAL	APPLICATION APPROVED Rockcastle/Juan			TYPIST DAR
GUEST ROOMS PARKING REQ'D 30 PARKING PROVIDED STD. 30 COMP.	INSPECTION ACTIVITY COMB | GEN. | MAJ.S. | CONS. | E.Q.			INSPECTOR

~~P.C. 1,626.90~~	G.P.I.	CONT INSP	
S.P.C. 1,587.80	P.M.		
B.P. 1,404.00	E.I. 33.60	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.	
I.F.	F.H. 1,056.00		
~~O/C~~ S.D. N/A	O.S.S. $32.54		
DIST. OFFICE LA	S.O.S. 49.09	SPRINKLERS REQ'D SPEC. YES - 1HR	
P.C. NO. C 2844	C/O	ENERGY 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

CASHIER'S USE ONLY

B & SB-3 (R 5.85)

pk 1,626.90 B-PC
32.54 OSS
G-8141 06-4-86 1,659.44
C 1404.00 BP-R
C 33.60 E.I.
C 1056.00 FIRE
C 49.09 OSS
667.36 DD@1
667.36 DD@1 SUBST.
K2588 1 06/01/87 2542.69 CHTO

C 1404.00 BP-R
C 33.60 E.I.
C 1056.00 FIRE
C 49.09 OSS
667.36 DD@1
K2588 4 06/01/87 2542.69 PNDR

DECLARATIONS AND LICENSED CONTRACT

16. I hereby affirm that I am licensed under the provisions of Ch Business and Professions Code, and my license is in full force a

Date _____ Lic. Class _____ Lic. Number _____

OWNER-BUILDER

17. I hereby affirm that I am exempt from the Contractor's License [illegible] d Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars ($500).): – employees with wages as their sole compensation, will do the work, and the structure [illegible] Code: The Contractor's License Law does not apply [illegible] own employees.

CAT. NO. NN00630
TO 1946 CA (9–84)

(Partnership)

TICOR TITLE INSURANCE

STATE OF CALIFORNIA
COUNTY OF LOS ANGELES } ss.

On November 24, 1986 before me, the undersigned, a Notary Public in and for said State, personally appeared MARVIN ZEIDLER

_____, personally known to me or proved to me on the basis of satisfactory evidence to be the person ___ who executed the within instrument as one of the partners of the partnership that executed the within instrument, and acknowledged to me that such partnership executed the same.
WITNESS my hand and official seal.

Signature Carey Irene Costa
CAREY IRENE COSTA

OFFICIAL SEAL
CAREY IRENE COSTA
NOTARY PUBLIC - CALIFORNIA
LOS ANGELES COUNTY
My comm. expires AUG 14, 1987

(This area for official notarial seal)

STAPLE HERE

enter upon the above-mentioned [illegible]

I realize that this permit is an application for inspection, that it does not [illegible] 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 _____ Partner Nov 24 1986
(Owner or agent having property owner's consent) Position Date

No new driveways to be built

Interior remodeling only
No Addition.

Fuller 11-25-86

Grad Asked 11/25/86.

<117-217 c>

Abd for 6-1-87
~~Abd for 11/25/86~~
CB 751-0642

$3995.25 ~~$644.75~~

BUTCHER 11/26/86

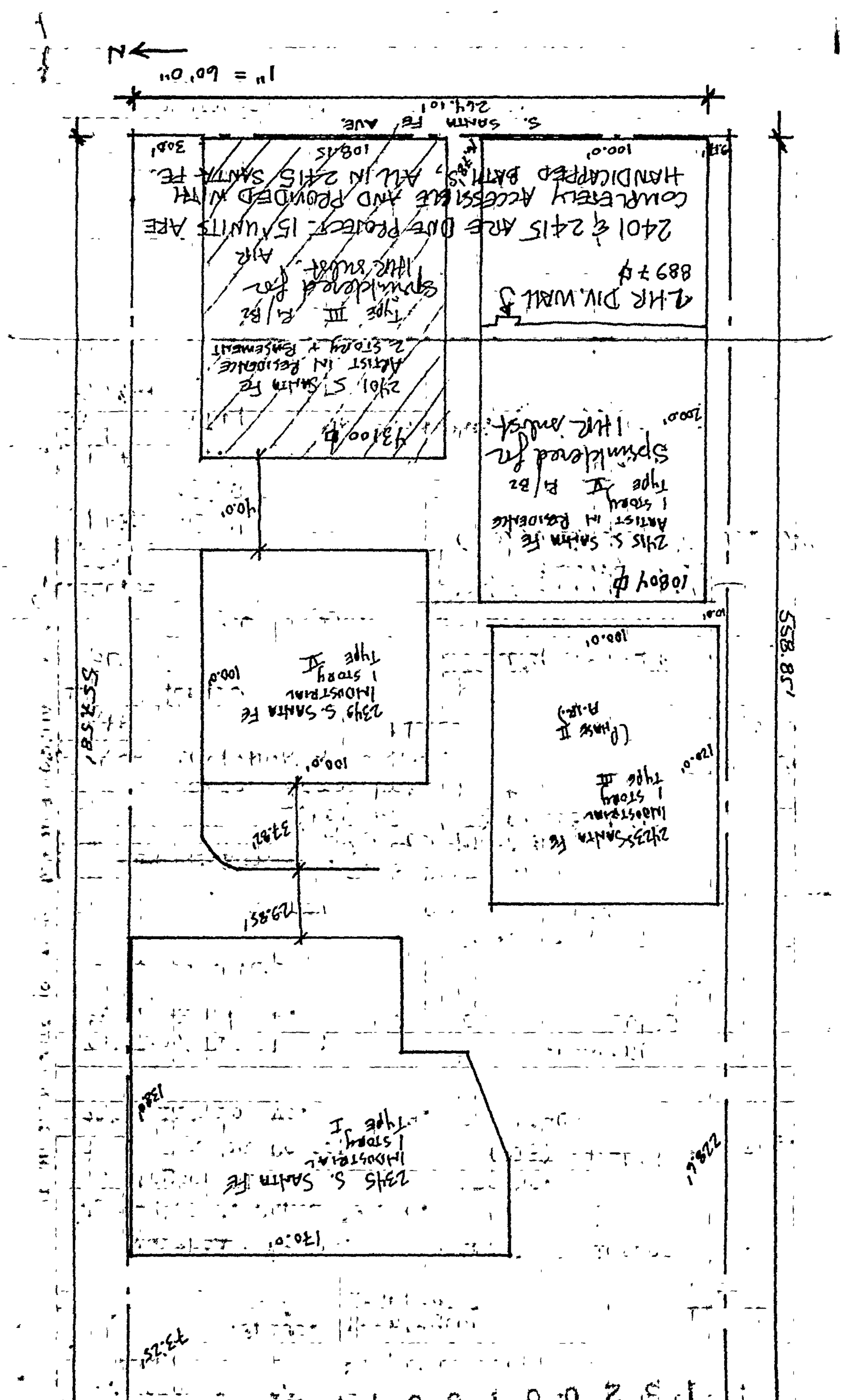
11-25-86 EXISTING DRWY & PARKING

G 135335

PC Excepted 3(f) 11/25/86 (87)

+30

ZA-86-0404(CUZ)-PR 11/26/86



DESCRIPTION:

PARCEL 1:

THAT PORTION OF BLOCK "A" OF THE HUNTINGTON INDUSTRIAL TRACT, IN THE CITY OF LOS ANGELES, COUNTY OF LOS ANGELES, STATE OF CALIFORNIA, AS PER MAP RECORDED IN BOOK 6, PAGE 10 OF MAPS, IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY, DESCRIBED AS FOLLOWS:

BEGINNING AT A POINT IN THE EAST LINE OF SAID BLOCK "A", DISTANT SOUTH 0 DEGREES 45 MINUTES 30 SECONDS EAST 745.81 FEET FROM THE NORTHEAST CORNER OF SAID BLOCK, SAID POINT BEING THE SOUTHEAST CORNER OF THE LAND CONVEYED TO THE SOUTHERN CALIFORNIA BOX COMPANY BY DEED RECORDED IN BOOK 4613, PAGE 38 OF DEEDS, RECORDS OF SAID COUNTY; THENCE ALONG THE SOUTHERLY LINE OF THE LAND SO CONVEYED TO SAID SOUTHERN CALIFORNIA BOX COMPANY AND ITS PROLONGATION SOUTH 89 DEGREES 44 MINUTES WEST 557.58 FEET; THENCE SOUTH 0 DEGREES 29 MINUTES EAST 30 FEET, BEING A POINT IN THE WEST LINE OF THE LAND CONVEYED TO VAN VORST & BERMAN COMPANY BY DEED RECORDED IN BOOK 5741, PAGE 107 OF DEEDS, RECORDS OF SAID COUNTY; THENCE CONTINUING SOUTH 0 DEGREES 29 MINUTES EAST ALONG SAID WEST LING 234.09 FEET TO THE SOUTHWEST CORNER OF SAID LAND; THENCE ALONG THE SOUTHERLY LINE OF THE LAND CONVEYED BY SAID LAST MENTIONED DEED, NORTH 89 DEGREES 44 MINUTES EAST 558.85 FEET TO THE EAST LINE OF SAID BLOCK "A"; THENCE NORTH 0 DEGREES 45 MINUTES 30 SECONDS WEST 264.10 FEET TO THE POINT OF BEGINNING.

EXCEPT THEREFROM ALL OIL, OIL RIGHTS, MINERALS, MINERAL RIGHTS, NATURAL GAS, NATURAL GAS RIGHTS, AND OTHER HYDROCARBONS BY WHATSOEVER NAME KNOWN, GEOTHERMAL, STEAM, AND ALL PRODUCTS DERIVED FROM ANY OF THE FOREGOING, INCLUDING, WITHOUT LIMITATION, THE RIGHT TO DRILL, MINE AND EXTRACT THEREFROM, BUT WITHOUT THE RIGHT OF ENTRY UPON THE SURFACE THEREOF, AS RESERVED IN DEED RECORDED NOVEMBER 29, 1984 AS INSTRUMENT NO. 84-1406405.

PARCEL 2:

AN EASEMENT FOR A SINGLE SPUR TRACK OVER THAT PORTION OF SAID BLOCK "A", DESCRIBED AS FOLLOWS:

BEGINNING AT THE SOUTHWEST CORNER OF SAID TRACT OF LAND SO CONVEYED TO SAID VAN VORST AND BERMAN COMPANY; THENCE ALONG THE SOUTHERLY LINE OF THE LAND SO CONVEYED, NORTH 89 DEGREES 44 MINUTES EAST 41 FEET TO A POINT IN A CURVE CONCAVE TO THE EAST AND HAVING A RADIUS OF 230 FEET THE RADIAL LINE AT SAID POINT BEARS SOUTH 57 DEGREES 57 MINUTES EAST; THENCE SOUTHERLY ALONG SAID CURVE 97.80 FEET; THENCE TANGENT TO SAID CURVE SOUTH 7 DEGREES 41 MINUTES WEST 53.20 FEET TO A POINT IN THE EASTERLY LINE OF THE 30 FOOT STRIP OF LAND CONVEYED TO THE SOUTHERN PACIFIC RAILROAD COMPANY, BY DEED RECORDED IN BOOK 5033, PAGE 225 OF DEEDS, RECORDS OF SAID COUNTY; THENCE ALONG SAID EAST LINE NORTH 0 DEGREES 29 MINUTES WEST 144.50 FEET TO THE POINT OF BEGINNING.

CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

3 APPLICATION FOR INSPECTION 7 0 0 5 0 2 8 1

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

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT: -	BLOCK: Ptn of A	TRACT: Huntington Ind. Tr.	COUNCIL DISTRICT NO.: 9	DIST. MAP: 117-217
					CENSUS TRACT: 2065
2. PRESENT USE OF BUILDING: ( ) Artists in Residence		NEW USE OF BUILDING: ( ) Same			ZONE: M3-2
3. JOB ADDRESS: 2401 S. Sta. Fe Ave. (#B03)					FIRE DIST.: II
4. BETWEEN CROSS STREETS: Washington AND 25th St.					LOT TYPE: INt
5. OWNER'S NAME: Jean Hoenninger			PHONE: (213) 587-3166		LOT SIZE: No Legal
6. OWNER'S ADDRESS: 2401 S. Sta. Fe Ave.,	CITY: LA	#B03	ZIP: 90058		
7. ENGINEER: Dejban	BUS. LIC. NO.	ACTIVE STATE LIC. NO.: SE2521	PHONE		ALLEY: -
8. ARCHITECT OR DESIGNER: Leo Frishberg	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE: 391-7425		BLDG. LINE: -
9. ARCHITECT OR ENGINEER'S ADDRESS: 2221 Glencoe Ave.,	CITY: Venice		ZIP: 90291		AFFIDAVITS: See map Y4 ZI 1231/CUPD ZA86-0404
10. CONTRACTOR: To be selected	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE		
11. SIZE OF EXISTING BLDG. WIDTH 100 LENGTH 138	STORIES: 2+B	HEIGHT: 30	NO. OF EXISTING BUILDINGS ON LOT AND USE: 5 - Air & Comm		P.C. REQ'D: -
12. CONST. MATERIAL OF EXISTING BLDG. →	EXT. WALLS: Masonry	ROOF: Wood	FLOOR: Conc/Wood		
3 13. JOB ADDRESS: 2401 S. Sta. Fe Ave (#B03)			STREET GUIDE		DISTRICT OFFICE: LA
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING		$ 1,500.00			SEISMIC STUDY ZONE: -
15. NEW WORK (Descr(be): Interior remodel - ~~loft~~ MEZZANINE addition					GRADING: - FLOOD: -
96 SF					HWY. DED.: - CONS.: -
NEW USE OF BUILDING: Artists in Residence	SIZE OF ADDITION: MEZ. 15'X6'	STORIES: 1	HEIGHT: N/C		ZONED BY: Kendig
TYPE: V-N	GROUP OCC.: R1/M1	FLOOR AREA: +96 TOTAL	PLANS CHECKED: CONG		FILE WITH
DWELL. UNITS: N/C	MAX OCC.: N/C		APPLICATION APPROVED: Lou		TYPIST: hla
GUEST ROOMS: N/C	PARKING REQ'D: N/C	PARKING PROVIDED STD. COMP.	INSPECTION ACTIVITY: COMB. GEN. MAJ. COND. EQ.		INSPECTOR: Padilla

P.C. 21.51	G.P.I. —	CONT. INSP.	
S.P.C.	P.M.		
B.P. 23.00	E.I. 0.50	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 or extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC.	
I.F.	F.H. —		
S.D. N/A	O.S.S. 1.00		
DIST. OFFICE LA	S.O.S.S.	SPRINKLERS REQ'D SPEC. THRU-OUT	
P.C. NO. D4051	C/O	ENERGY NO / TAS No	

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.

OWNER'S USE ONLY

B & S B-3 (R.2/87)

C 21.51 B-PC
C 1.00 OSS
C7876 2 12/11/87 22.51 CHTD

C 23.00 BPC
C .50 EIR
87647 0001 POS
N6926 3 01/28/88 23.50 CHTD

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 _____ Lic Class _____ Lic Number _____ Contractor _____ (Signature)

OWNER-BUILDER DECLARATION

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

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

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

☐ I am exempt under Sec. _____ B. & P. C. for this reason _____

Date 1-25-88 Owner's Signature Jean Hoenninger (Lessee)

WORKERS' COMPENSATION DECLARATION

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

Policy No. _____ Insurance Company _____

☐ Certified copy is hereby furnished.

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

Date _____ Applicant's Signature _____

Applicant's Mailing Address _____

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 1-25-88 Applicant's Signature Jean Hoenninger

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

CONSTRUCTION LENDING AGENCY

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

Lender's Name _____ Lender's Address _____

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

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

Signed Jean Hoenninger (Lessee) 1-25-88

(Owner or agent having property owner's consent) Position Date

Bureau of Engineering	17700	ADDRESS APPROVED	2345 2	Cordukes 11-30-87
		DRIVEWAY		
		HIGHWAY DEDICATION	REQUIRED / COMPLETED	
		FLOOD CLEARANCE		
SEWERS		SEWERS AVAILABLE		
		NOT AVAILABLE		
		SFC PAID		
	SFC NOT APPLICABLE	SFC DUE		
Grading	PRIVATE SEWAGE SYSTEM APPROVED			
Conservation	APPROVED FOR ISSUE ☐ NO FILE ☐ FILE CLOSED ☐			
Fire	APPROVED (TITLE 19) (L.A.M.C.-5700)			
Housing	HOUSING AUTHORITY APPROVAL			
Planning	APPROVED UNDER CASE # ZA 88-0404 (CUZ)			
Traffic	APPROVED FOR CL FOR MEZZANINE ONLY			
Construction Tax	RECEIPT NO.	DWELLING UNITS		

LEGAL DESCRIPTION

NEW MEZZANINE NOT STRUCTURALLY ATTACHED TO EXISTING MASONRY WALLS.

- BLDG OWNER: SANTE FE ART COLONY 2415 S. SANTE FE AV, LA, CA 90058

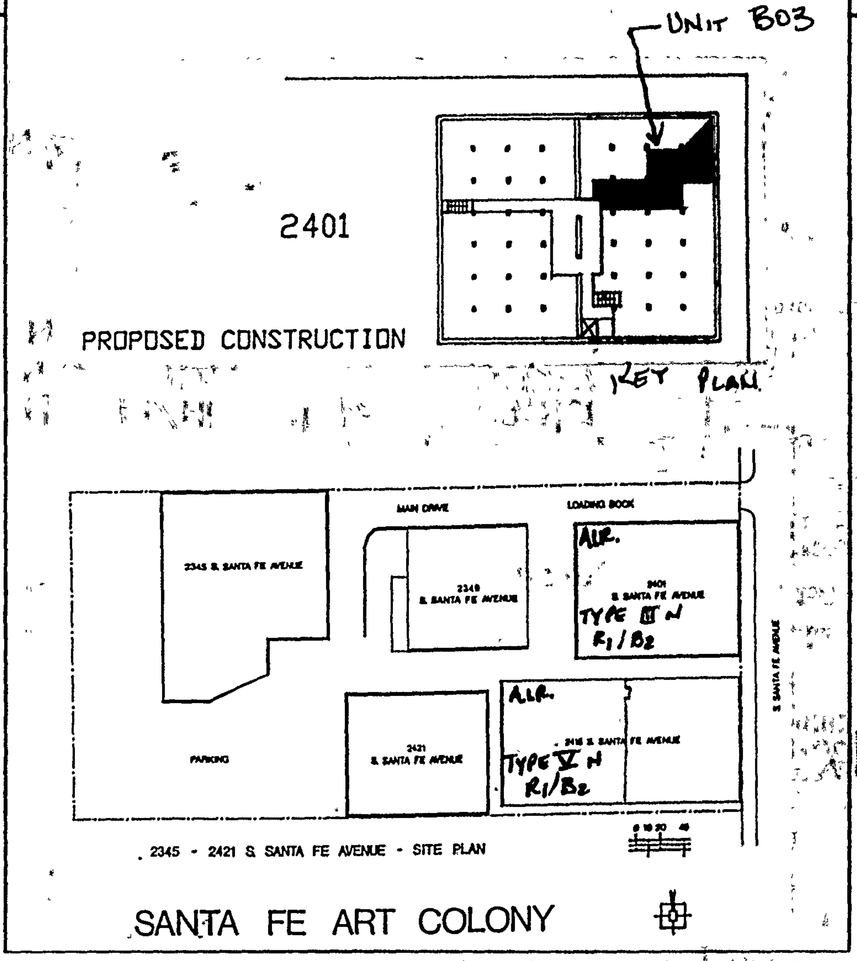
ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH

213-391-7425

- EARTHQUAKE COMPLIANCE COMPLETED 1-20-88 FOR MEZZANINE ADDITION ONLY PER A. PEREZ

- NO NEW CONDITIONED SPACE H.B.

ATTACHED PLOT PLANS SHALL NOT EXTEND ABOVE THIS LINE



2345 - 2421 S. SANTA FE AVENUE - SITE PLAN

SANTA FE ART COLONY

PLAN CHECK
BUREAU OF BUILDING
DEPARTMENT OF BUILDING AND SAFETY
CITY OF LOS ANGELES

3 APPLICATION FOR INSPECTION

CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

E 9406100003

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

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. OBS# NL

1. LEGAL DESCR.	LOT [redacted] Pt of A	BLOCK A	TRACT HUNTINGTON INDUSTRIAL	CITY CLERK REF. NO. MP 6-10	DIST. MAP 117B217 / CENSUS TRACT 2060
2. PRESENT USE OF BUILDING (23) A.I.R.		NEW USE OF BUILDING (23 SAME			ZONE M3-1
3. JOB ADDRESS 2401 S. SANTA FE AVE.				SUITE/UNIT NO.	FIRE DIST. -- / COUN. DIST. 9
4. BETWEEEN CROSS STREETS 25TH ST.		AND WASHINGTON			LOT TYPE INT.
5. OWNER'S NAME SANTA FE ART COLONY	( ) TENANT	( ) BUILDING		PHONE 587-5902	LOT SIZE [redacted]
6. OWNER'S ADDRESS 2349 SANTA FE #B		CITY L.A.	CA	ZIP 90058	
7. ENGINEER MEHRDAD GIVECHI	BUS. LIC. NO. NONE	ACTIVE STATE LIC. NO. C045725		PHONE 213-581-8900	ALLEY -
8. ARCHITECT OR DESIGNER --	BUS. LIC. NO.	ACTIVE STATE LIC. NO.		PHONE	BLDG. LINE -
9. ARCHITECT OR ENGINEER'S ADDRESS 5300 S. SANTA FE		CITY VERNON		ZIP 90058	DOCUMENTS/ EASEMENTS ZI 1231
10. CONTRACTOR DECOMA Industries	BUS. LIC. NO. 530809-78	ACTIVE STATE LIC. NO. B375508		PHONE 213-581-8900	CCPD
11. SIZE OF EXISTING BLDG. WIDTH 108 LENGTH 138	STORIES 2	HEIGHT 35	NO. OF EXISTING BUILDINGS ON LOT AND USE 3		
12. FRAMING MATERIAL OF EXISTING BLDG.	EXT. WALLS URM	ROOF WOOD	FLOOR WOOD		
13. JOB ADDRESS 2401 S. SANTA FE AVE.				SUITE/UNIT NO.	
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	$ 2,000.00				DIST. OFF. L.A. / P.C. REQ'D NO
15. NEW WORK (Describe) EQ DAMAGE REPAIR: URM CRACK REPAIR AT WEST ELEVATION ~~NO FEE PER ORD. 169813~~					GRADING - / SEISMIC -
					HWY. DED. YES / FLOOD EQ
NEW USE OF BUILDING SAME	SIZE OF ADDITION	STORIES	HEIGHT BUILDING	ZONING	FILE WITH -
TYPE	GROUP OCC. R1	MAX OCC.	PLANS CHECKED FRANK ROJAS		ZONED BY FR
DWELL UNITS NC	BUILDING AREA	ZONING AREA C	APPLICATION APPROVED Frank Rojas 7/94		TYPIST CAUDILLO
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED S C HC.	INSPECTION ACTIVITY CS / GEN. / MAJ. S. / (EQ.)		INSPECTOR --

P.C. 35.70	G.P.I. + NP --	CONT. INSP.	
S.P.C. --	P.M. 10.00		
B.P 42.00	E.I. .50	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.	
I.F. --	F.H. --		
S.D. ---	O.S.S. YES		
ISS. OFF. HO	S.O.S.S. YES	SPRINKLERS REQ'D SPEC.	
P.C. NO. G2724	C/O	ENERGY NO	DAS NO

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

CASHIER'S USE ONLY

06/03/94 11:40:15AM H001 T-1810 C 26
E Q PLAN CHECK 35.70
SYS DEV 2.14
ONE STOP SURCH 1.00
TOTAL 38.84
CHECK 38.84

2401 S SANTA FE

94HD 29453

06/22/94 10:39:05AM H001 T-3720 C 26
EQ PERMIT 42.00
INVOICE # 0099660 BR
PLAN MAINTENAN 10.00
EI RESIDENTIAL 0.50
SYS DEV 3.15
ONE STOP 1.05
TOTAL 56.70
CHECK 56.70

NEW AFFIDAVITS None

PLAN CHECK EXTENDED TO _____ PER

ADMINISTRATIVE APPROVAL DATED N/A

BY _____

D.A.D PLANS CHECKED

HOUSING MITIGATION FEE ORDINANCE

☐ REQUIRED ☒ EXEMPT

ASBESTOS NOTIFICATION

Check Box ☐ Notification letter sent to AQMD or EPA.

☒ I declare that notification of asbestos removal is not applicable to addressed project

Signature mehrdad Givechi Date 6/22/94

UNDER PENALTY OF PERJURY I HEREBY AFFIRM THAT I HAVE NOT AND WILL NOT RECEIVE ANY INSURANCE SETTLEMENT WHICH INCLUDES PAYMENT FOR DEPT OF BUILDING & SAFETY PERMITS OR INSPECTION COST IN CONNECTION WITH NORTHRIDGE EARTHQUAKE DAMAGE

OWNER OR OWNER'S AGENT

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

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

Date 6/22/94 Lic. Class B Lic. Number 375508 Contractor mehrdad Givechi (Signature)

OWNER-BUILDER DECLARATION

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

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

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

☐ I am exempt under Sec. _____, B. & P. C. for this reason _____

Date _____ Owner's Signature _____

WORKERS' COMPENSATION DECLARATION

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

Policy No. PWC-180610-00 Insurance Company Golden Eagle

☐ Certified copy is hereby furnished.

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

Date 6/22/94 Applicant's Signature mehrdad Givechi

Applicant's Mailing Address 5300 S. Santa Fe Vernon, CA 90058

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

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

Date _____ Applicant's Signature _____

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

CONSTRUCTION LENDING AGENCY

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

Lender's Name _____ Lender's Address _____

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

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

Signed mehrdad Givechi (Owner or agent having property owner's consent) CONTRACTOR Position 6/22/94 Date

4 5 2 0 0 6 7 0 0 4

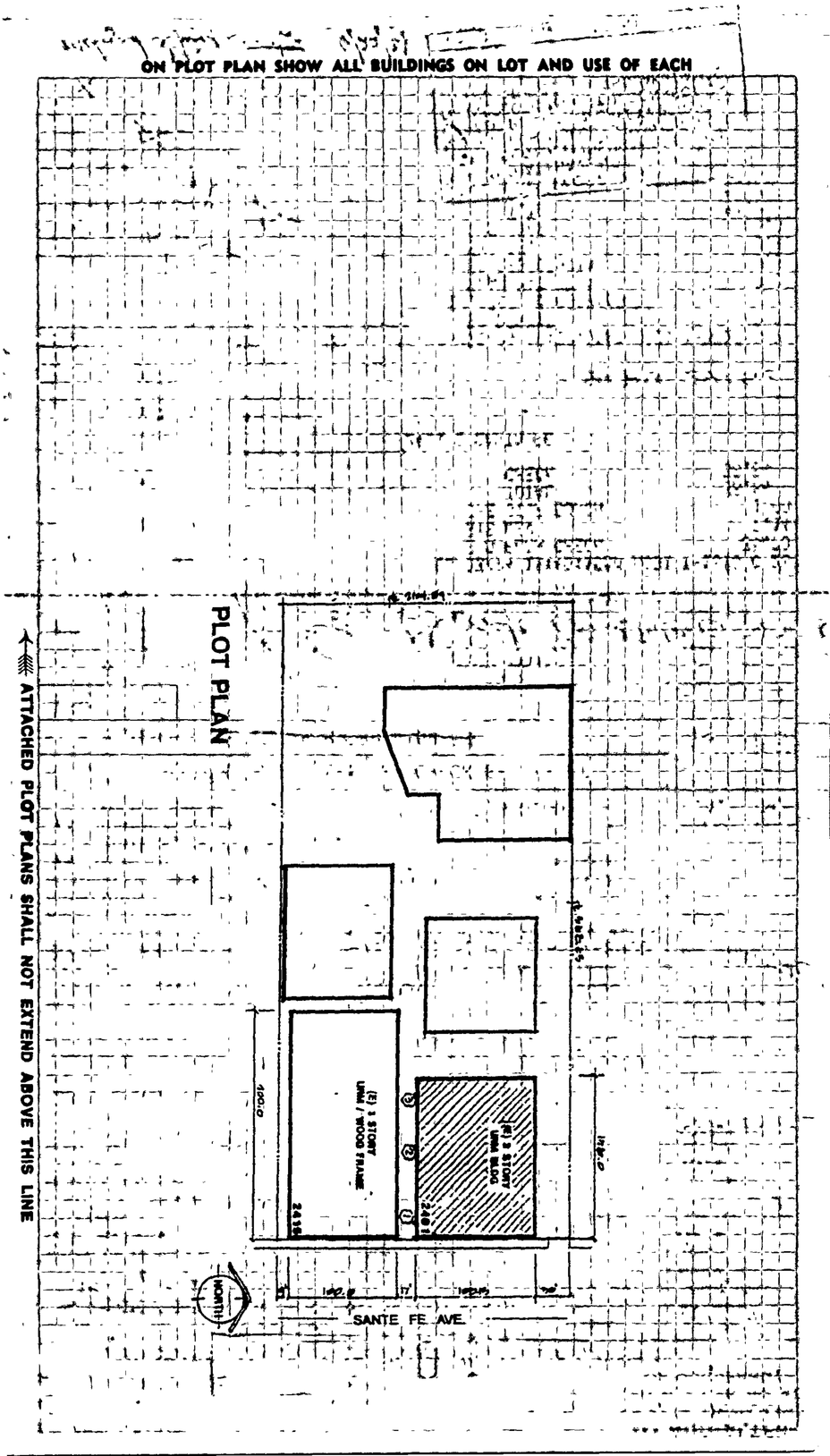
Bureau of Engineering	ADDRESS APPROVED		
	DRIVEWAY		
	HIGHWAY	REQUIRED	
	DEDICATION	COMPLETED	
	FLOOD CLEARANCE		
Public Works Improvement	Required YES ☐ NO ☐ PERMIT	#	
SEWERS		SEWERS AVAILABLE	
RES. NO		NOT AVAILABLE	
CERT. NO.		SFC PAID	
	SFC NOT APPLICABLE	SFC DUE	
Grading	PRIVATE SEWAGE SYSTEM APPROVED		
Comm. Safety	APPROVED FOR ISSUE ☐ NO FILE ☐ FILE CLOSED ☐		
CEQA			
Fire	APPROVED (TITLE 19) (L.A.M.C.-S700)		
	APPROVED - HYDRANT UNIT, ROOM 920 CHE		
CRA	APPROVED PER REDEV. PROJECT		
Transportation	APPROVED FOR DRIVEWAY LOCATION		
	APPROVED FOR ORD. #		
Planning	WORK SHEET #		
	APPROVED UNDER CASE #		
	LANDSCAPE / XERISCAPE		
	SIGHT PLAN REVIEW		
Housing	HOUSING AUTHORITY AFFIDAVIT NO.		
Construction Tax	RECEIPT NO.	DWELLING UNITS	
Cultural Affairs			
Rent Stabilization Division			

LEGAL DESCRIPTION

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

PLOT PLAN

ATTACHED PLOT PLANS SHALL NOT EXTEND ABOVE THIS LINE



Building Permits

2415 S. Santa Fe Ave.

(Eng. Dept. Form D)

All applications must be filled out by applicant

WARD 6

PLANS AND SPECIFICATIONS and other data must also be filed

BOARD OF PUBLIC WORKS
DEPARTMENT OF BUILDINGS

2

Application for the Erection of Frame Building

CLASS "D"

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.

Lot No. A Portion of Lot A Block Huntington Industrial Tract
(Description of Property)

TAKE TO ROOM No. 6 FIRST FLOOR
ASSESSOR PLEASE VERIFY

District No. 2 M. B. Page 18 F. B. Page 262

TAKE TO ROOM No. 405 SOUTH ANNEX
ENGINEER PLEASE VERIFY

No. 2401 Santa Fe Ave
(Location of Job)

Street

O. K. City Assessor By ____ Deputy.

O. K. City Engineer By ____ Deputy.

(USE INK OR INDELIBLE PENCIL)

1. Purpose of Building Storage Bldg. No. of Rooms 3 No. of Families —
2. Owner's name G. P. Van Vleet Co. Phone
3. Owner's address 1333 East 6th
4. Architect's name Phone
5. Contractor's name Alta Planing Mill Phone 1059 5
6. Contractor's address 830 McGarry Street
7. ENTIRE COST OF PROPOSED BUILDING {Including Plumbing, Gas Fitting, Sewers, Cesspools, Elevators, Painting, Finishing, etc.} $ 6500
8. Any other buildings on the lot? Yes How used? in construction
9. Size of proposed building 100 x 200 Height to highest point 22 feet
10. Number of stories in height 1 Character of ground sand & gravel
11. Material of foundation concrete Size footings piers Size wall none Depth below ground 2'-6"
12. Material of chimneys none Number of inlets to flues none Interior size of flues — x —
13. Give sizes of following materials: REDWOOD MUDSILLS 2 x 6 Girders 6 x 12 H 12x12
EXTERIOR studs 1 x 6 INTERIOR ~~BEARING~~ studs 2 x 6 Interior Non-Bearing studs none Ceiling joists none Roof rafters 1 x 6 FIRST FLOOR JOISTS none
Second floor joists — x — Third floor joists — x — Specify material of roof tar & gravel
14. State number of Plumbing fixtures to be installed Number of gas outlets
15. State if there is a sewer or cesspool to be constructed on this lot
(No cesspools allowed where there is a street sewer.)
16. Plumbing and gas fitting contractor's name

PERMIT NO. 3266 CHANGES ON PLANS NO. DATE

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

(Sign here) Alta Planing Mill Co. by Greiffley
(Owner or authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO.	Plans and specifications checked and found to conform to Ordinances, State Laws, etc. (Use Ink)	Application checked and found O. K. (Use Rubber Stamp)	Stamp here when permit is issued.
3266	Plan Examiner.	MAY 27 1916 R.B. Clerk.	ISSUED MAY 27 1916 DEPT. OF BUILDINGS

REMARKS

3 APPLICATION FOR INSPECTION

CITY OF LOS ANGELES DEPT OF BUILDING AND SAFETY

460-0178

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

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR. LOT	BLOCK A	TRACT Huntington Industrial	COUNCIL DISTRICT NO. 9	DIST. MAP 117-217	CENSUS TRACT 2065
2. PRESENT USE OF BUILDING (22) warehouse	NEW USE OF BUILDING (CHANGE OCC. Same) A.I.R.			ZONE M3-2	
3. JOB ADDRESS 2415 Santa Fe Avenue				FIRE DIST. two	
4. BETWEEEN CROSS STREETS 25th Street	AND Washington Blvd.			LOT TYPE Int	
5. OWNER'S NAME Santa Fe Art Colony		PHONE		LOT SIZE Inc legal	
6. OWNER'S ADDRESS 2221 Glencoe Ave. Venice	CITY	ZIP 90291			
7. ENGINEER E.D. Birnbaum	BUS. LIC. NO. 5628	ACTIVE STATE LIC. NO. 663-9218	PHONE	ALLEY	
8. ARCHITECT OR DESIGNER Zeidler-Frishberg	BUS. LIC. NO.	ACTIVE STATE LIC. NO. 392-4066	PHONE	BLDG. LINE	
9. ARCHITECT OR ENGINEER'S ADDRESS 1626 Silverlake L.A.	CITY	ZIP 90026		AFFIDAVITS ZI 1231 Prior 6-1-4 See map 6	
10. CONTRACTOR to be selected	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE		
11. SIZE OF EXISTING BLDG. WIDTH 100 LENGTH 200	STORIES 1	HEIGHT 12	NO. OF EXISTING BUILDINGS ON LOT AND USE	P.C. REQ'D NO (e)	
12. CONST. MATERIAL OF EXISTING BLDG. ⇒	EXT. WALLS wd./mas.	ROOF wd./comp.	FLOOR conc.		
13. JOB ADDRESS 2415 Santa Fe Avenue			STREET GUIDE	DISTRICT OFFICE LA	
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING		$ 10000 ~~5,000.00~~		SEISMIC STUDY ZONE	
15. NEW WORK (Describe) EARTHQUAKE WORK ON WEST END WALL. FULL COMPLIANCE ~~ANCHORS ONLY~~ CLASS III MED. RISK				GRADING	FLOOD
				HWY. DED. yes	CONS.
NEW USE OF BUILDING ~~Warehouse~~ A.I.R.	SIZE OF ADDITION	STORIES	HEIGHT	ZONED BY J.R.	

TYPE V	GROUP OCC. B-2	FLOOR AREA	PLANS CHECKED S.Frank	FILE WITH	
DWELL UNITS	MAX OCC. 60	TOTAL	APPLICATION APPROVED	TYPIST	
GUEST ROOMS ME	PARKING REQ'D NIL	PARKING PROVIDED STD. COMP	INSPECTION ACTIVITY COMB | GEN. | MAJ S. | CONS. | EQ.	INSPECTOR GQ	

P.C. 37.40	G.P.I	CONT INSP	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.
S.P.C. 25.50	P.M. 60		
B.P. 74.00	E.I. 07.6		
I.F.	F.H.		
O/S SD N/A	O.S.S. 1.00		
DIST. OFFICE LA	S.D.S. 1.87	SPRINKLERS REQ'D SPEC.	
P.C. NO. C 2997	G/O	ENERGY	

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

B & S B-3 (R 5-85)

CASHIER'S USE ONLY

C	37.40 EQPC	
C	25.50 EQSC	
88146	74.00 EQBP	38.40 CHTO
C	6.00 PL/M	
C	.70 E.I.	
C	1.87 DSS	
	66738 DDa1	
	66738 DDa1	
K2590	1-06/01/87	108.07 CHTO

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 _____ Contractor _____ (Signature)

17. I hereby affirm that
Professions Code: Any
prior to its issuance, a
provisions of the Con
fessions Code) or tha
any applicant for a pr

C 25.50 EQPC
C 74.00 EQBP
C 6.00 PL/M
C .70 E.I.
C 1.87 DSS
66738 DDa1
K2590 5 06/01/87 108.07 PNDR

lowing reason (Sec. 7031.5, Business and
improve, demolish, or repair any structure,
atement that he is licensed pursuant to the
7000) of Division 3 of the Business and Pro-
mption. Any violation of Section 7031.5 by
an five hundred dollars ($500).):
nsation, will do the work, and the structure
ne Contractor's License Law does not apply
ork himself or through his own employees,
r, the building or improvement is sold within
e did not build or improve for the purpose

☐ I, as owner of th
is not intended or of
to an owner of prop
provided that such i
one year of completion, the owner
of sale.).

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

☐ I am exempt under Sec. _____, B. & P. C. for this reason _____

Date 5-29-87 Owner's Signature Leonard Stern

WORKERS' COMPENSATION DECLARATION

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

Policy No. _____ Insurance Company _____

☐ Certified copy is hereby furnished.

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

Date 5-29-87 Applicant's Signature Leonard Stern

Applicant's Mailing Address _____

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 5-29-87 Applicant's Signature Leonard Stern

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

CONSTRUCTION LENDING AGENCY

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

Lender's Name _____ Lender's Address _____

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

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec 91.0202 LAMC)

Signed Leonard Stern Owner 5-29-87

(Owner or agent having property owner's consent) Position Date

NO. 201

GENERAL ACKNOWLEDGMENT

State of CALIFORNIA
County of LOS ANGELES } ss.

On this the 29 day of MAY 1987, before me,

the undersigned Notary Public, personlly appeared MAS GOTO,

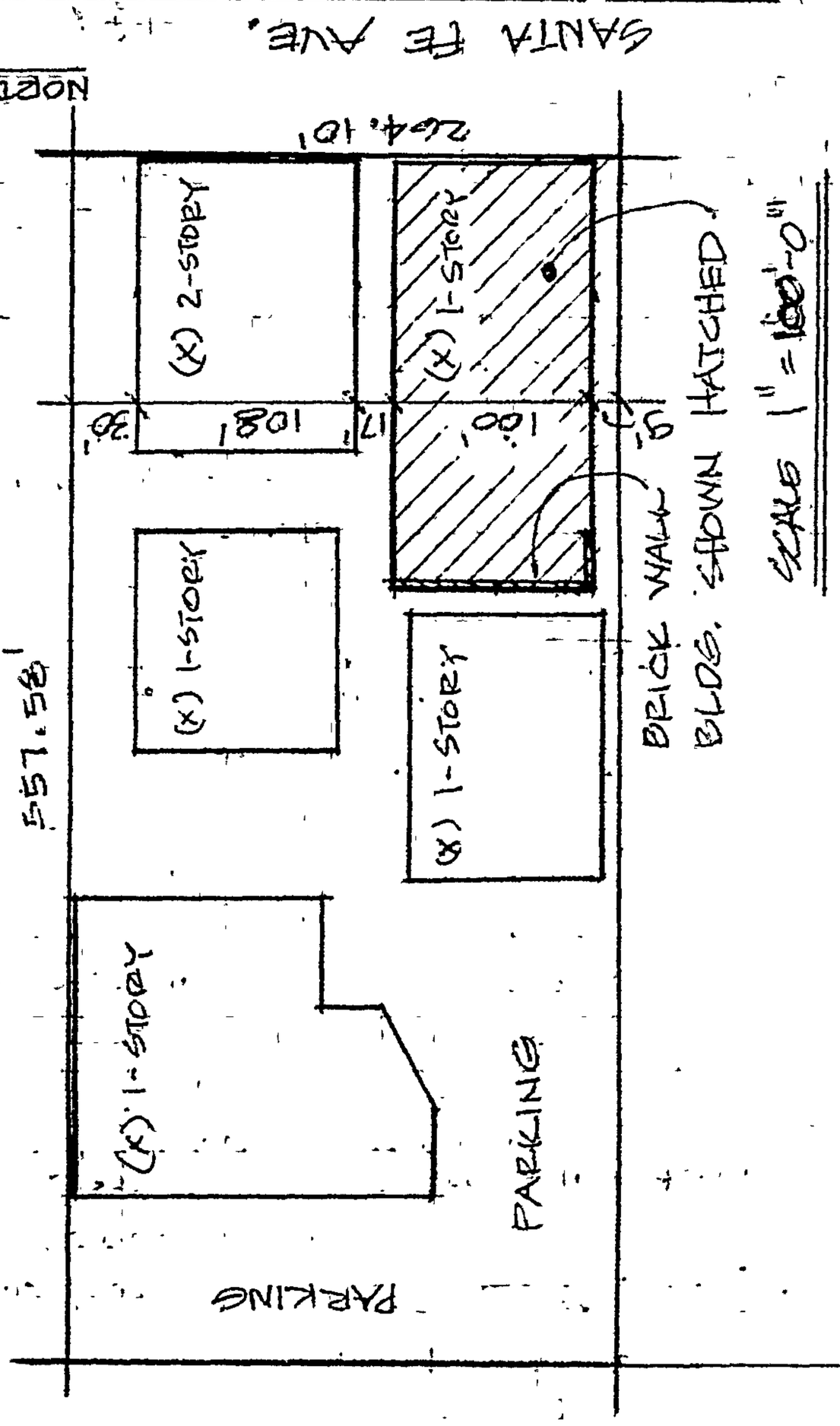
☐ personally known to me
XX proved to me on the basis of satisfactory evidence
to be the person(s) whose name(s) HAS subscribed to the
within instrument, and acknowledged that HE executed it.
WITNESS my hand and official seal.

OFFICIAL SEAL
MAS GOTO
NOTARY PUBLIC - CALIFORNIA
LOS ANGELES COUNTY
My comm. expires OCT 7, 1989

Notary's Signature MAS GOTO

NATIONAL NOTARY ASSOCIATION • 23012 Ventura Blvd. • P.O. Box 4625 • Woodland Hills, CA 91364

7110 122



13200100179

Address of Building 2415 So. Santa Fe Avenue

CITY OF LOS ANGELES

CERTIFICATE OF OCCUPANCY

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

This certifies that, so far as ascertained by or made known to the undersigned, the building at the 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 Law—for following occupancies:

Issued 5/2/88 **Permit No. and Year** LA66737/87

Entire one story warehouse change of occupancy to 15 Artist in Residence spaces.

CUZ 86-0404 2 9 F 0 0 2 0 0 2 3 4

15 Required parking spaces provided.

Owner Marvin Zeidler

Owner's Address 401 No. Clifford
Los Angeles, CA 90049

Form B-95b

BY J. CARNEY/flp

3 APPLICATION FOR INSPECTION

CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

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

17001 3407

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT: –	BLOCK: Ptn of A	TRACT: Huntington Ind. Tr.	COUNCIL DISTRICT NO.: 9	DIST. MAP: 117-217
					CENSUS TRACT: 2065
					ZONE: M3-2
2. PRESENT USE OF BUILDING: ( ) Artists in Residence		NEW USE OF BUILDING: ( ) Same			FIRE DIST.: II
3. JOB ADDRESS: 2415 S. Sta. Fe Ave. #11		AND			LOT TYPE: Int
4. BETWEEN CROSS STREETS: Washington		AND: 25th St.		PHONE	LOT SIZE: 100 x 200 Legal
5. OWNER'S NAME: Phil Lubin		CITY: LA	ZIP: 90058	213 588 0822	
6. OWNER'S ADDRESS: 2415 S. Sta. Fe Ave.,		BUS. LIC. NO.	ACTIVE STATE LIC. NO.: SE2521	PHONE	ALLEY: –
7. ENGINEER: Dejban		BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE: 391-7425	BLDG. LINE: –
8. ARCHITECT OR DESIGNER: Leo Frishberg		CITY: Venice	ZIP: 90291		AFFIDAVITS: See map ZI1231/OCPD ZA86-0404
9. ARCHITECT OR ENGINEER'S ADDRESS: 2221 Glencoe Ave.,		BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	
10. CONTRACTOR: To be selected					P.C. REQ'D
11. SIZE OF EXISTING BLDG. WIDTH 100 LENGTH 200	STORIES: 1	HEIGHT: 17	NO. OF EXISTING BUILDINGS ON LOT AND USE: 5 - Air & Comm		
12. CONST. MATERIAL OF EXISTING BLDG. →	EXT. WALLS: Wood	ROOF: Wood	FLOOR: Conc/Wood	STREET GUIDE	DISTRICT OFFICE: LA
13. JOB ADDRESS: 2415 S. Sta. Fe Ave. #N					SEISMIC STUDY ZONE: –
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING			$ 1,500.00		GRADING: – FLOOD: –
15. NEW WORK (Describe): Interior remodel ~~left~~ addition 172 SF STE #11					HWY. DED.: – CONS.: –
	SIZE OF ADDITION		STORIES	HEIGHT: N/C	ZONED BY: Planning D.P.
NEW USE OF BUILDING: Artists in Residence		PLANS CHECKED			FILE WITH
TYPE: V-N	GROUP OCC.: B2/M1	FLOOR AREA: 173 TOTAL	APPLICATION ACCEPTED		TYP.ST: hla
DWELL. UNITS: N/C	MAX OCC.: N/C		INSPECTION AUTHORITY		INSPECTOR: Padilla
GUEST ROOMS: N/C	PARKING REQ'D: N/C	PARKING PROVIDED: STD. / COMP.	COMB / GEN / MAS. / CONC. / EQ.		

B&SB-3 (R2/87)

P.C. 21.51	G.P.I.	CONT. INSP.	
S.P.C.	P.M.		
E.P. 23.00	F. 0.50	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 2212 & 2213 LAMC.	
I.F.	F.R.		
S.D. N/A	D.S.S. 1.00	SPRINKLERS REQ'D SPEC.	YES-1HR
DIST. OFFICE LA	S.S.S.S.	ENERGY	YES / NO
P.C. NO. D4051	C.G.		NO

If 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.

OWNER'S USE ONLY

21.51 B-PC
1.00 DSS
C7875 2 12/11/87 22.51 CHTQ

23.00 B-PC
.50 BRIA
1.00 DSS
07622 CC01
07674 2 01/21/88 24.50 CHTQ

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

OWNER-BUILDER DECLARATION

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

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

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

☐ I am exempt under Sec. _____, B. & P. C. for this reason _____

Date 1/22/88 Owner's Signature

WORKERS' COMPENSATION DECLARATION

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

Insurance Company _____

Policy No. _____

☐ Certified copy is hereby furnished.

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

Date _____ Applicant's Signature _____

Applicant's Mailing Address _____

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 1/22/88 Applicant's Signature

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

CONSTRUCTION LENDING AGENCY

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

Lender's Name _____ Lender's Address _____

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

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC.)

Signed _____ FENNANT 1/22/88

(Owner or agent having property owner's consent) Position Date

Bureau of Engineering	1 / / 0 0	ADDRESS APPROVED	Cordukes 11-30-87
		DRIVEWAY	
		HIGHWAY DEDICATION — REQUIRED / COMPLETED	
		FLOOD CLEARANCE	
SEWERS		SEWERS AVAILABLE / NOT AVAILABLE	
		SFC PAID / SFC DUE	
	SFC NOT APPLICABLE		
Grading	PRIVATE SEWAGE SYSTEM APPROVED		
Conservation	APPROVED FOR ISSUE ☐ NO FILE ☐ FILE CLOSED ☐		
Fire	APPROVED (TITLE 19) (L.A.M.C.-S700)		Waived 12/2/88
Housing	HOUSING AUTHORITY APPROVAL		
Planning	APPROVED UNDER CASE # ZA 86-0140(CUB)		
Traffic	APPROVED FOR OL FOR MEZZANINE ONLY		
Construction Tax	RECEIPT NO.	DWELLING UNITS	

LEGAL DESCRIPTION

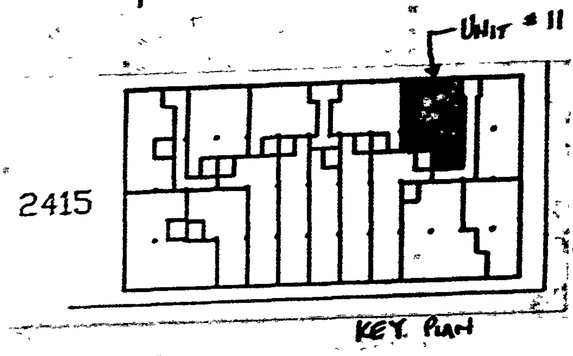
- NEW MEZZANINE NOT STRUCTURALLY CONNECTED TO EXISTING MASONRY WALLS.
- SEE BTLA-66737 FOR CHANGE OF USE

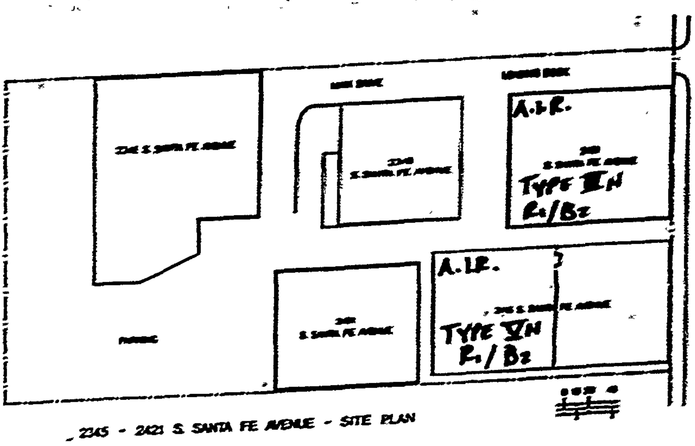
ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH

BLDG OWNER -

SANTE FE ART COLONY
2415 S SANTE FE AV
LA CA 90058
213 391 7425.

- EARTHQUAKE COMPLIANCE COMPLETED PER A. PEREZ. 1-20-88
- School District Fee - N/A NO NEW CONDITIONED SPACE. H.B.





2345 - 2421 S. SANTA FE AVENUE - SITE PLAN

SANTA FE ART COLONY

ATTACHED PLOT PLANS SHALL NOT EXTEND ABOVE THIS LINE

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
MECHANICAL CORRECTION
APPROVED

3 APPLICATION FOR INSPECTION

CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

17001352

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

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT	BLOCK: Pt. of A	TRACT: Huntington Industrial Tr. Residence MP 6-10	COUNCIL DISTRICT NO.
2. PRESENT USE OF BUILDING	( ) Artists in Residence	NEW USE OF BUILDING	) Same	
3. JOB ADDRESS	2415 S. Santa Fe Ave. #10	AND		
4. BETWEEN CROSS STREETS	Washington		25th ST.	
5. OWNER'S NAME	Janet Jenkins	PHONE	213-663-1751	
6. OWNER'S ADDRESS	2415 Santa Fe Ave. #10	CITY L.A.	ZIP 90058	
7. ENGINEER	Dejban	BUS. LIC. NO. SE2521	ACTIVE STATE LIC. NO.	PHONE
8. ARCHITECT OR DESIGNER	Leo Frishberg	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE 391-7425
9. ARCHITECT OR ENGINEER'S ADDRESS	2221 Glencoe Ave.	CITY Venice	ZIP 90291	
10. CONTRACTOR	NS	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE

11. SIZE OF EXISTING BLDG. WIDTH 100	LENGTH 200	STORIES 1	HEIGHT 17	NO. OF EXISTING BUILDINGS ON LOT AND USE 5	
12. CONST. MATERIAL OF EXISTING BLDG. →	EXT. WALLS ~~Wood~~ BRICK	ROOF Wood	FLOOR conc.	STREET GUIDE	

3

13. JOB ADDRESS: 2415 S. Santa Fe Ave. #10

14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING: $ 8,000

15. NEW WORK (Describe): Loft addition interior remodel 3004 NO HEATING. NO COOLING

NEW USE OF BUILDING: Artists in Residence	SIZE OF ADDITION +3004	STORIES N/C	HEIGHT N/C	
TYPE V	GROUP OCC. N/C	FLOOR AREA +3004	PLANS CHECKED REYES	
DWELL UNITS 0	MAX OCC. N/C	TOTAL N/C	APPROVATION APPROVED Reyes	
GUEST ROOMS 0	PARKING REQ'D N/C	PARKING PROVIDED STD. COMP.	INSPECTION ACTIVITY COMB MCH MAS CMS EQ	

P.C. 24.31	G.P.I.	CONT. INSP.		
S.P.C. 28.39	F.M.			
B.P. 62.00	E.I. .56	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.		
L.F.	F.H.			
S.D. N.A.	O.S.A. 2.00 ~~2.50~~			
DIST. OFFICE LA	~~2.30~~ 1.30	SPRINKLERS REQ'D SPEC. YES		
P.C. 44.0088 64018	C/O	ENERGY NONE		

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

CASHIER'S USE ONLY

B&SB-3 (R1.2/87)

24.31 B-PC
.50 E.I.
1.00 OSS
85714 | 12/10/87 25.81 CHTD

28.39 C-PC
.05 E.I.
1.30 OSS
86917 D221
B 884 | 01/22/88 31.74 CHTD

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

OWNER-BUILDER DECLARATION

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

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

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

☐ I am exempt under Sec. _____ B. & P. C. for this reason _____

Date 1-22-88 Owner's Signature

WORKERS' COMPENSATION DECLARATION

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

Insurance Company _____

Policy No. _____

☐ Certified copy is hereby furnished.

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

Date _____ Applicant's Signature _____

Applicant's Mailing Address _____

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 1-22-88 Applicant's Signature

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

CONSTRUCTION LENDING AGENCY

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

Lender's Name _____ Lender's Address _____

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

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described hereon or the condition of the property or soil upon which such work is performed. (See Sec. 97.0005 LAMC)

Signed _____ Owner 1-22-88

(Owner or agent having property owner's consent) Position Date

Bureau of Engineering	1717	ADDRESS APPROVED A. J. Cordukes 11-30-87	
		DRIVEWAY	
		HIGHWAY DEDICATION	REQUIRED / COMPLETED
		FLOOD CLEARANCE	
SEWERS	C117-2172>	X SEWERS AVAILABLE	Ali Ahmed 1-20-88
		NOT AVAILABLE	
		SFC PAID	
		SFC DUE	
	X SFC NOT APPLICABLE		
Grading	PRIVATE SEWAGE SYSTEM APPROVED		
Conservation	APPROVED FOR ISSUE ☐ NO FILE ☐ FILE CLOSED ☐		
Fire	APPROVED (TITLE 19) (L.A.M.C.-S700)		H. Ward 1/25/88
Housing	HOUSING AUTHORITY APPROVAL		
Planning	APPROVED UNDER CASE # ZA 86-0404 (CUZ)		
Traffic	APPROVED FOR		
Construction Tax	RECEIPT NO.	DWELLING UNITS	

LEGAL DESCRIPTION

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

UNIT #10

2415

KEY PLAN

2345 - 2421 S. SANTA FE AVENUE - SITE PLAN

SANTA FE ART COLONY

ATTACHED PLOT PLANS SHALL NOT EXTEND ABOVE THIS LINE

CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

3 APPLICATION FOR INSPECTION 9400300521

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

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only

1. LEGAL DESCR.	LOT: Blk A	BLOCK: -	TRACT: Huntington Industral Tr.	COUNCIL DISTRICT NO.: 9
2. PRESENT USE OF BUILDING	Artist in Residence	NEW USE OF BUILDING	Same	
3. JOB ADDRESS	2415 S. Santa Fe Ave. #14			
4. BETWEEN CROSS STREETS	24th ST. / 25th ST.	AND		
5. OWNER'S NAME	Keith Perske	CITY	PHONE (215) 569-0466	ZIP
6. OWNER'S ADDRESS	2415 S. Santa Fe Ave. #14	CITY		ZIP 90058
7. ENGINEER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE (818) 345-3551	
8. ARCHITECT OR DESIGNER	Masoud Dejban	BUS. LIC. NO. C15990	ACTIVE STATE LIC. NO. 2521	PHONE 391-7425
9. ARCHITECT OR ENGINEER'S ADDRESS	Leo Frishberg	CITY Venice		ZIP 90291
10. CONTRACTOR	2221 Glencoe Ave.	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE
11. SIZE OF EXISTING BLDG.	Owner	STORIES 1	HEIGHT 17	NO. OF EXISTING BUILDINGS ON LOT AND USE
WIDTH 100	LENGTH 200			
12. CONST. MATERIAL OF EXISTING BLDG. →	EXT. WALLS Wood	ROOF Wood	FLOOR Conc.	STREET GUIDE

DIST. MAP	117-217
CENSUS TRACT	2065
ZONE	M3-2
FIRE DIST.	II
LOT TYPE	Corr
LOT SIZE	~~Inc. legal~~
ALLEY	--
BLDG. LINE	--
AFFIDAVITS	ZI 1231 CCPD 100PE Rail-road Co
P.C. REQ'D	yes
DISTRICT OFFICE	LA
SEISMIC STUDY ZONE	--
GRADING	FLOOD
ANY DED.	CONS.
ZONED BY	M. L.
FILE WITH	
TYPIST	
INSPECTOR	PADILLA

13. JOB ADDRESS: 2415 S. Santa Fe Ave. #14

14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING: $ 2,000.

15. NEW WORK (Describe): Addition of Mezz. - TENANT IMPROV. (Mezz. level)

NEW USE OF BUILDING	Artist in Res.	SIZE OF ADDITION	~~200~~ 1REG.	STORIES	HEIGHT
TYPE V	GROUP OCC. B/R1	FLOOR AREA TOTAL +2695F	PLANS CHECKED JOHN VASQUEZ		
DWELL UNITS	MAX OCC. N/C		APPLICATION APPROVED		
GUEST ROOMS N/C	PARKING REQ'D N/C	PARKING PROVIDED STD.	COMP.	INSPECTION ACTIVITY: ZONE / GEN. / MAJ.S. / CONS. / EQ.	

B&SB-3 (R2/87)

CASHIER'S USE ONLY

P.C.	22.10	E.P.I. ✓	CONT. INSP. ✓
S.P.C.	✓	P.M. ✓	
B.P.	26.00	E.F. 6.50	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 or extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC.
I.E. ✓		F.H. ✓	
S.D. N/A		O.S.S. 1.00	
DIST. OFFICE	LA	S.O.S.F. 1.00	SPRINKLERS REQ'D SPEC.
P.C. NO.	D6677	C/O ✓	ENERG. NO AS No

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.

C 22.10 8-PC
C 1.00 OSS
J8767 4 04/18/00 23.10 CHTC

C 26.00 8-CI
C 6.50 EI-8
C 1.00 OSS
C 810 0021
07226 2 06/13/00 27.50 CHTC

LA 810

DECLARATIONS AND CERTIFICATIONS

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☐ I am exempt under Sec. _____ B. & P. C. for this _____

Date June 10, 1988 Owner's Signature

WORKERS' COMPENSATION DECLARATION

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

Insurance Company: _____

Policy No. _____

☐ Certified copy is hereby furnished.

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

Applicant's Signature _____

Date _____

Applicant's Mailing Address _____

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

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Applicant's Signature _____

Date June 10, 1988

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Signed _____ Position _____ Date _____

(Owner or agent having property owner's consent)

Bureau of Engineering

7 4 0 0 3	ADDRESS APPROVED	4-18-88
	DRIVEWAY	
	HIGHWAY	REQUIRED
	DEDICATION	COMPLETED
	FLOOD CLEARANCE	
SEWERS [11-21C] [C875-0643]	X SEWERS AVAILABLE	HGT 6-2-88
	NOT AVAILABLE	
	SFC PAID	
X SFC NOT APPLICABLE HGT 6-2-88.	SFC DUE	
Grading	PRIVATE SEWAGE SYSTEM APPROVED	
Conservation	APPROVED FOR ISSUE ☐ NO FILE ☐ FILE CLOSED ☐	
Fire	APPROVED (TITLE 19) (L.A.M.C.-S700)	
Housing	HOUSING AUTHORITY APPROVAL	
Planning ✱	APPROVED UNDER CASE # WS #88-1861	
Traffic	APPROVED FOR	
Construction Tax	RECEIPT NO.	DWELLING UNITS

6-2-88

6-2-88

✱ ZA-86-0404, PC EX 39, CUZ 86-0404

LEGAL DESCRIPTION

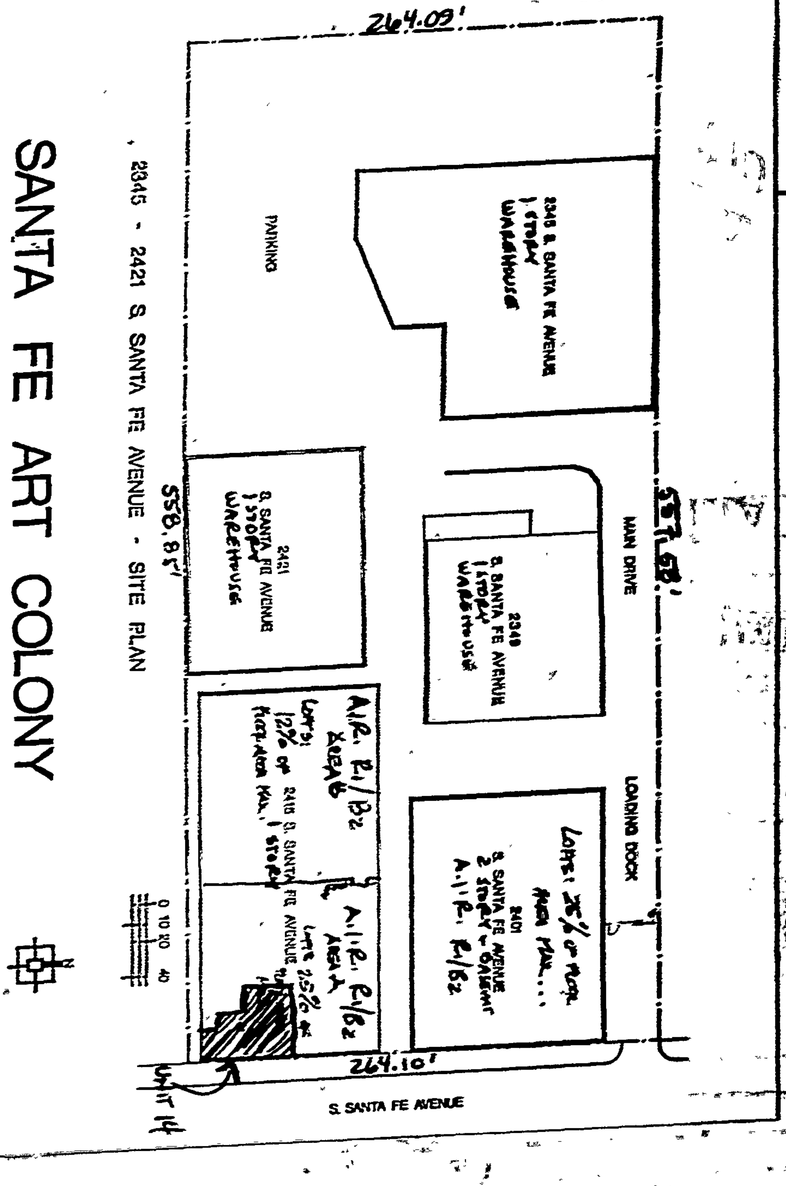
If Masonry walls are Encountered: Do not add DMS to exist. URM walls per Ord 99563 JV

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

SANTA FE ART COLONY

2345 - 2421 S. SANTA FE AVENUE - SITE PLAN

ATTACHED PLOT PLANS SHALL NOT EXTEND ABOVE THIS LINE



Building Permits

2349 S. Santa Fe Ave.

(Bldg. Dept. Form 2)

All applications must be filled out by applicant

WARD 6

PLANS AND SPECIFICATIONS and other data must also be filed

BOARD OF PUBLIC WORKS
DEPARTMENT OF BUILDINGS

2

Application for the Erection of Frame Building
CLASS "D"

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 ASSESSOR PLEASE VERIFY

Lot No. A Portion of Lot A Block Huntington Industrial Tract
(Description of Property)

District No. 5 M. B. Page 16 F. B. Page 262

O. K. City Assessor By [illegible] Deputy.

TAKE TO ROOM No. 405 SOUTH ANNEX ENGINEER PLEASE VERIFY

No. Rear of 2401 Santa Fe Ave.
(Location of Job)

Street

O. K. City Engineer By [illegible] Deputy.

(USE INK OR INDELIBLE PENCIL)

1. Purpose of Building Mill - Bldg. No. of Rooms 1 No. of Families —
2. Owner's name L. A. Van Vorst & Co. Phone
3. Owner's address 1333 East 6th
4. Architect's name Alta Planing Mill Co. Phone
5. Contractor's name Alta Planing Mill Co. Phone 10595
6. Contractor's address 830 McGarry Street
7. ENTIRE COST OF PROPOSED BUILDING {Including Plumbing, Gas Fitting, Sewers, Cesspools, Elevators, Painting, Finishing, etc.} $ 3500
8. Any other buildings on the lot? Yes How used? Use construction
9. Size of proposed building 100 x 100 Height to highest point 22 feet
10. Number of stories in height 1 Character of ground sand & gravel
11. Material of foundation concrete Size footings piers Size wall — Depth below ground 1'-6"
12. Material of chimneys none Number of inlets to flues none Interior size of flues none
13. Give sizes of following materials: REDWOOD MUDSILLS 2 x 6 Girders 8 x 12 & 12-12
    EXTERIOR studs 2 x 6 INTERIOR BEARING studs none Interior Non-Bearing studs none Ceiling joists none Roof rafters 2 x 6 FIRST FLOOR JOISTS none
    Second floor joists none Third floor joists none Specify material of roof tar & gravel
14. State number of Plumbing fixtures to be installed Number of gas outlets
15. State if there is a sewer or cesspool to be constructed on this lot
(No cesspools allowed where there is a street sewer.)
16. Plumbing and gas fitting contractor

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

(Sign here) Alta Planing Mill Co. by Greiffe
(Owner or authorized Agent.)

Ref 11 2c

FOR DEPARTMENT USE ONLY

PERMIT NO.	Plans and specifications checked and found to conform to Ordinances, State Laws, etc. (Use ink)	Application checked and found O. K. (Use Rubber Stamp)	Stamp where permit is issued
3267 V	Plan Examiner.	MAY 27 1916 Clerk.	RECEIVED MAY 27 1916

5

REMARKS

2349 S Santa Fe Ave

Permit #: **12016 - 10000 - 04857**
Plan Check #: B12LA02696 Printed: 08/02/12 08:24 AM
Event Code:

Bldg-Alter/Repair
Commercial
Regular Plan Check
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: 08/02/2012

1. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
HUNTINGTON INDUSTRIAL	BLK A	"UNNUMBERED LT"	28	M B 6-10	117A217 26	5167 - 008 - 012

3. PARCEL INFORMATION

Area Planning Commission - Central
LADBS Branch Office - LA
Council District - 14
Certified Neighborhood Council - Downtown Los Angele
Community Plan Area - Central City North
Census Tract - 2060.50
District Map - 117A217
Energy Zone - 8
Fire District - 2
Lot Cut Date - 08/18/1924
Lot Cut Date - PRIOR-06/01/1946
Near Source Zone Distance - 0
Parking Dist. - CCPD
Thomas Brothers Map Grid - 674-H2

ZONES(S): M3-1

4. DOCUMENTS

ZI - ZI-2129 East Los Angeles State Ent	RENT - YES	CPC - CPC-1983-506-SP	CPC - CPC-2007-3036-CA
ZA - ZA-1986-404-CUZ	ORD - ORD-162128	CPC - CPC-1986-607-GPC	CDBG - FEZ-Los Angeles
ZA - ZA-2011-2074-ZAD	ORD - ORD-164855-SA3270	CPC - CPC-1995-352-CPU	CDBG - LARZ-Central City
SPA - South Los Angeles Alcohol Sales	ORD - ORD-171682	CPC - CPC-1997-423	CDBG - SEZ-East Los Angeles State En

5. CHECKLIST ITEMS

Std. Work Descr - Seismic Gas Shut Off Valve

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION

Owner(s):
Santa Fe Art Colony Lp — 0 Po Box 25965 — SHAWNEE MISSION KS 66225

Tenant:

Applicant (Relationship: Agent for Owner)
Mehrzad Givechi - — 19162 Van Ness St — TORRANCE, CA 90501 — (310) 782-9100

LA Department of Building and Safety
LA 03 17 340439 09/30/12 08:47A

7. EXISTING USE
(12) Manufacturing

PROPOSED USE
(27) Artist-in-Residence
(12) Manufacturing

8. DESCRIPTION OF WORK
CHANGE OF USE TO CONVERT PORTION OF SINGLE STORY MANUFACTURING BUILDING TO 2 ARTIST IN RESIDENCE UNITS 'A' AND 'C' AND TO ADD MEZZANINES IN EACH UNIT, AND TO COMPLY WITH DEPARTMENT ORDER effective date 05/11/2011. PERMIT WILL EXPIRE 30 DAYS FROM ISSUANCE DATE.

BUILDING PERMIT COPY
BUILDING PLAN CHECK
PLANNING
ENGINEERING
INVESTIGATION
ONE STOP SUPER
EXPEDITED
CITY PLANNING SURVEY
PLANNING CEQA
PLANNING GEN PLAN MAINT
SCHOOL DEV RES
DWELLING UNIT
RES DEVT TAX
CA BLDG STD COMMISSION S
BUILDING PLAN CHECK

P120161000004857FN

Total Due
Check

9. # Bldgs on Site & Use:

For inspection requests, call toll-free **(888) LA4BUILD (524-2845)**. Outside LA County, call (213) 482-0000 or request inspections via **www.ladbs.org**. To speak to a Call Center agent, call **311** or (866) 4LACITY (452-2489). Outside LA County, call (213) 473-3231.

10. APPLICATION PROCESSING INFORMATION

BLDG. PC By: Ricardo Tres
OK for Cashier: Ricardo Tres
Signature:
DAS PC By: Eddie Garm
Coord. OK:
Date: 8/2/2012

For Cashier's Use Only **W/O #: 21604857**

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period

Permit Valuation: $186,248 — PC Valuation:

FINAL TOTAL Bldg-Alter/Repair	9,778.16	School District Residential Level 2	2,921.32
Permit Fee Subtotal Bldg-Alter/Re	1,180.69	Dwelling Unit Construction Tax	400.00
Handicapped Access		Residential Development Tax	600.00
Plan Check Subtotal Bldg-Alter/R	1,062.62	CA Bldg Std Commission Surchar	8.00
Off-hour Plan Check	531.31	Permit Issuing Fee	0.00
Fire Hydrant Refuse-To-Pay			
E.Q. Instrumentation	39.11		
Investigation-CE	2,361.38		
O.S. Surcharge	103.50		
Sys. Surcharge	310.51		
Planning Surcharge	166.48		
Planning Surcharge Misc Fee	10.00		
Planning Gen Plan Maint Surcharg	83.24		

Sewer Cap ID:
Total Bond(s) Due:

12. ATTACHMENTS
Plot Plan

P120161000004857FN

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

12016 - 10000 - 04857

(P) Floor Area (ZC): 0 Sqft / 11769 Sqft
(P) Height (BC): 0 Feet / Feet
(P) Height (ZC): 0 Feet / Feet
(P) Length: 0 Feet / 100 Feet
(P) Mezzanine: +1 Levels / 1 Levels
(P) Stories: 0 Stories / 1 Stories
(P) Width: 0 Feet / 100 Feet
(P) Dwelling Unit: +2 Units / 2 Units
(P) NFPA-13 Fire Sprinklers Thru-out
(P) R2 Occ. Group: +6008 Sqft / 6008 Sqft
(P) S2 Occ. Group: -6008 Sqft / 5761 Sqft
(P) R2 Occ. Load: +30 Max Occ. / 30 Max Occ.
(P) S2 Occ. Load: -24 Max Occ. / 29 Max Occ.
(P) Parking Req'd for Bldg (Auto+Bicycle): 0 Stalls / 0 St
(P) Parking Req'd for Site (Auto+Bicycle): +75 Stalls / 7
(P) Type V-B Construction

14. APPLICATION COMMENTS:
** Approved Seismic Gas Shut-Off Valve may be required. ** 16LA03267 is the original building permit for manufacturing building.

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

15. BUILDING RELOCATED FROM:

16. CONTRACTOR, ARCHITECT & ENGINEER NAME	ADDRESS		CLASS	LICENSE #	PHONE #
(C) Decoma Structural Industries Inc	19162 Van Ness Avenue,	Torrance, CA 90501	B	751888	
(E) Givechi, Mehrzad	344 Via Colusa,	Redondo Beach, CA 90277		C45725	

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

17. LICENSED CONTRACTOR'S DECLARATION

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

License Class: **B** License No.: **751888** Contractor: **DECOMA STRUCTURAL INDUSTRIES INC**

18. WORKERS' COMPENSATION DECLARATION

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

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

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

Carrier: **State Comp. Ins. Fund** Policy Number: **497-0501717**

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

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

19. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

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

20. CONSTRUCTION LENDING AGENCY DECLARATION

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

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

21. FINAL DECLARATION

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

By signing below, I certify that:

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

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

Print Name: MEHRZAD GIVECHI Sign: [signature] Date: 8/2/2012 [X] Contractor [ ] Authorized Agent

2349 S Santa Fe Ave

Permit Application # : **12016 - 10000 - 04857**

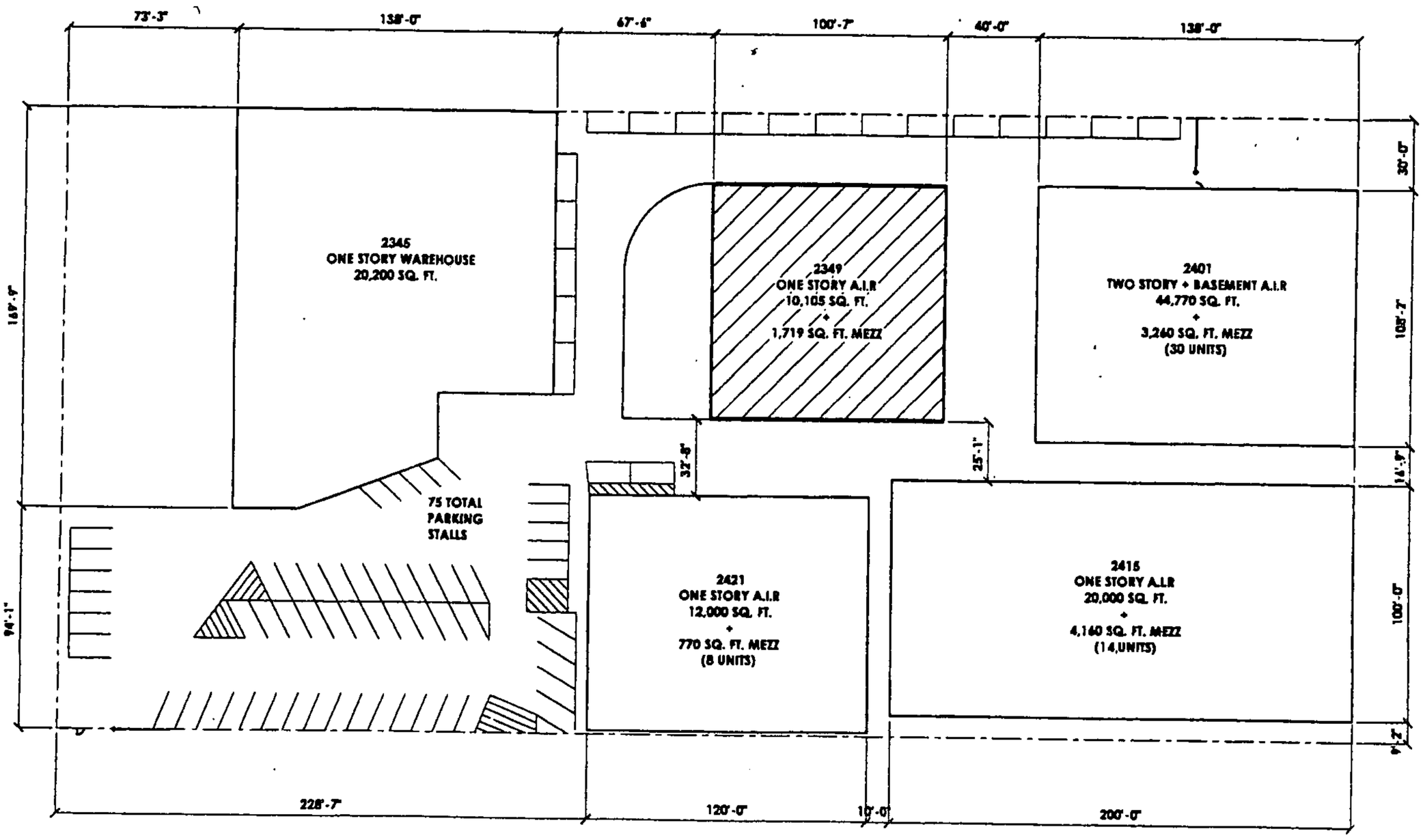
Bldg-Alter/Repair
Commercial
Plan Check

City of Los Angeles - Department of Building and Safety

PLOT PLAN ATTACHMENT

Plan Check #: B12LA02696FO
Initiating Office: METRO
Printed on: 07/19/12 10:10:23

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



COUNCIL DISTRICT: 14

INSPECTION DISTRICT: BIGIM1

PLOT PLAN ATTACHMENT

2349 S Santa Fe Ave

Permit #: **13016 - 10000 - 18272**

Plan Check #: B13LA10920 Printed: 11/06/13 09:51 AM

Event Code:

Bldg-Alter/Repair
Commercial
Regular Plan Check
Plan Check

City of Los Angeles - Department of Building and Safety

APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY

Issued on: 11/06/2013
Last Status: Issued
Status Date: 11/06/2013

1. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
HUNTINGTON INDUSTRIAL TR.	BLK A	"UNNUMBERED LT"	28	M B 6-10	117A217 26	5167 - 008 - 012

3. PARCEL INFORMATION

Area Planning Commission - Central
LADBS Branch Office - LA
Council District - 14
Certified Neighborhood Council - Downtown Los Angeles
Community Plan Area - Central City North
Census Tract - 2060.50
District Map - 117A217
Energy Zone - 8
Fire District - 2
Lot Cut Date - 08/18/1924
Lot Cut Date - PRIOR-06/01/1946
Near Source Zone Distance - 0
Parking Dist. - CCPD
Thomas Brothers Map Grid - 674-H2

ZONES(S): M3-1

4. DOCUMENTS

ZI - ZI-2129 East Los Angeles State Enterpris	RENT - YES	CPC - CPC-1983-506-SP	CPC - CPC-2007-3036-CA
ZA - ZA-1986-404-CUZ	ORD - ORD-162128	CPC - CPC-1986-607-GPC	CDBG - FEZ-Los Angeles
ZA - ZA-2011-2074-ZAD	ORD - ORD-164855-SA3270	CPC - CPC-1995-352-CPU	CDBG - LARZ-Central City
SPA - South Los Angeles Alcohol Sales	ORD - ORD-171682	CPC - CPC-1997-423	CDBG - SEZ-East Los Angeles State Enterpri

5. CHECKLIST ITEMS

Std. Work Descr - Seismic Gas Shut Off Valve

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION

Owner(s)
SANTA FE ART COLONY LP
0 PO BOX 25965, SHAWNEE MISSION KS 66225 --
Tenant

Applicant (Relationship: Agent for Owner)
MEHRZAD GIVECHI -
19162 VAN NESS ST, TORRANCE, CA 90501 -- (310) 782-9100

For Cashier's Use Only **W/O #: 31618272**

7. EXISTING USE	PROPOSED USE
(27) Artist-in-Residence	(27) Artist-in-Residence
(12) Manufacturing	

8. DESCRIPTION OF WORK

ADAPTIVE-REUSE: CHANGE OF USE TO CONVERT PORTION OF SINGLE STORY MANUFACTURING BUILDING TO 2 ARTIST IN RESIDENCE UNITS "D" AND "E" ADDING MEZZANINE'S TO EACH UNIT, AND CREATE MANAGERIAL STORAGE UNIT "B", AND TO COMPLY WITH DEPARTMENT ORDER effective date 05/11/2011.

9. # Bldgs on Site & Use:

10. APPLICATION PROCESSING INFORMATION

BLDG. PC By: Ricardo Tres
OK for Cashier: Ricardo Tres
DAS PC By: Wai Lau
Coord. OK:
Signature:
Date: 11/06/2013

11. PROJECT VALUATION Final Fee Period

Permit Valuation: $90,000
PC Valuation:
Sewer Cap ID:
Total Bond(s) Due:

12. ATTACHMENTS

Plot Plan

For inspection requests, call toll-free **(888) LA4BUILD (524-2845)**. Outside LA County, call (213) 482-0000 or request inspections via **www.ladbs.org.** To speak to a Call Center agent, call **311** or (866) 4LACITY (452-2489). Outside LA County, call (213) 473-3231.

* P 1 3 0 1 6 1 0 0 0 0 1 8 2 7 2 F N *

LA 0005 104023912 11/6/2013 9:51:11 AM

BUILDING PERMIT COMM	$776.25
BUILDING PLAN CHECK	$0.00
PLAN MAINTENANCE	$15.53
EI COMMERCIAL	$18.90
INVESTIGATION - CE	$1,552.50
ONE STOP SURCH	$47.26
SYSTEMS DEVT FEE	$141.79
CITY PLANNING SURCH	$47.51
MISCELLANEOUS	$10.00
PLANNING GEN PLAN MAINT SURCH	$39.59
SCHOOL DEV RES	$2,944.00
DWELLING UNIT	$400.00
RES DEVT TAX	$600.00
CA BLDG STD COMMISSION SURCHARGE	$4.00
BUILDING PLAN CHECK	$0.00
Sub Total:	$6,597.33

Permit #: 130161000018272
Receipt #: 0104221882
Building Card #: 2013LA24192

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

13016 - 10000 - 18272

(P) Floor Area (ZC): 0 Sqft / 11191 Sqft
(P) Height (BC): 0 Feet / Feet
(P) Height (ZC): 0 Feet / Feet
(P) Length: 0 Feet / 100 Feet
(P) Mezzanine: +1 Levels / 1 Levels
(P) Stories: 0 Stories / 1 Stories
(P) Width: 0 Feet / 100 Feet
(P) Dwelling Unit: +2 Units / 4 Units
(P) NFPA-13 Fire Sprinklers Thru-out
(P) R2 Occ. Group: +4662 Sqft / 11191 Sqft
(P) S2 Occ. Group: -4662 Sqft / 0 Sqft
(P) R2 Occ. Load: +23 Max Occ. / 23 Max Occ.
(P) S2 Occ. Load: -23 Max Occ. / 0 Max Occ.
(P) Parking Req'd for Bldg (Auto+Bicycle): 0 Stalls / Stall
(P) Parking Req'd for Site (Auto+Bicycle): +75 Stalls / 75 S
(P) Provided Standard for Site: +75 Stalls / 75 Stalls
(P) Type V-B Construction

14. APPLICATION COMMENTS:
** Approved Seismic Gas Shut-Off Valve may be required. ** Per city planning approval, required parking is for the entire site and not individual buildings

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

15. BUILDING RELOCATED FROM:

16. CONTRACTOR, ARCHITECT & ENGINEER NAME	ADDRESS		CLASS	LICENSE #	PHONE #
(C) DECOMA STRUCTURAL INDUSTRIES INC	19162 VAN NESS AVENUE,	TORRANCE, CA 90501	B	751888	
(E) GIVECHI, MEHRZAD	344 VIA COLUSA,	REDONDO BEACH, CA 90277		C45725	

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

17. LICENSED CONTRACTOR'S DECLARATION

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

License Class: B License No.: 751888 Contractor: DECOMA STRUCTURAL INDUSTRIES INC

18. WORKERS' COMPENSATION DECLARATION

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

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

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

Carrier: STATE COMP. INS. FUND Policy Number: 497-0501717

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

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

19. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

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

20. CONSTRUCTION LENDING AGENCY DECLARATION

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

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

21. FINAL DECLARATION

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

By signing below, I certify that:

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

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

Print Name: MEHRZAD GIVECHI Sign. Date: 11/06/2013 [X] Contractor [ ] Authorized Agent

2349 S Santa Fe Ave

Permit Application # : **13016 - 10000 - 18272**

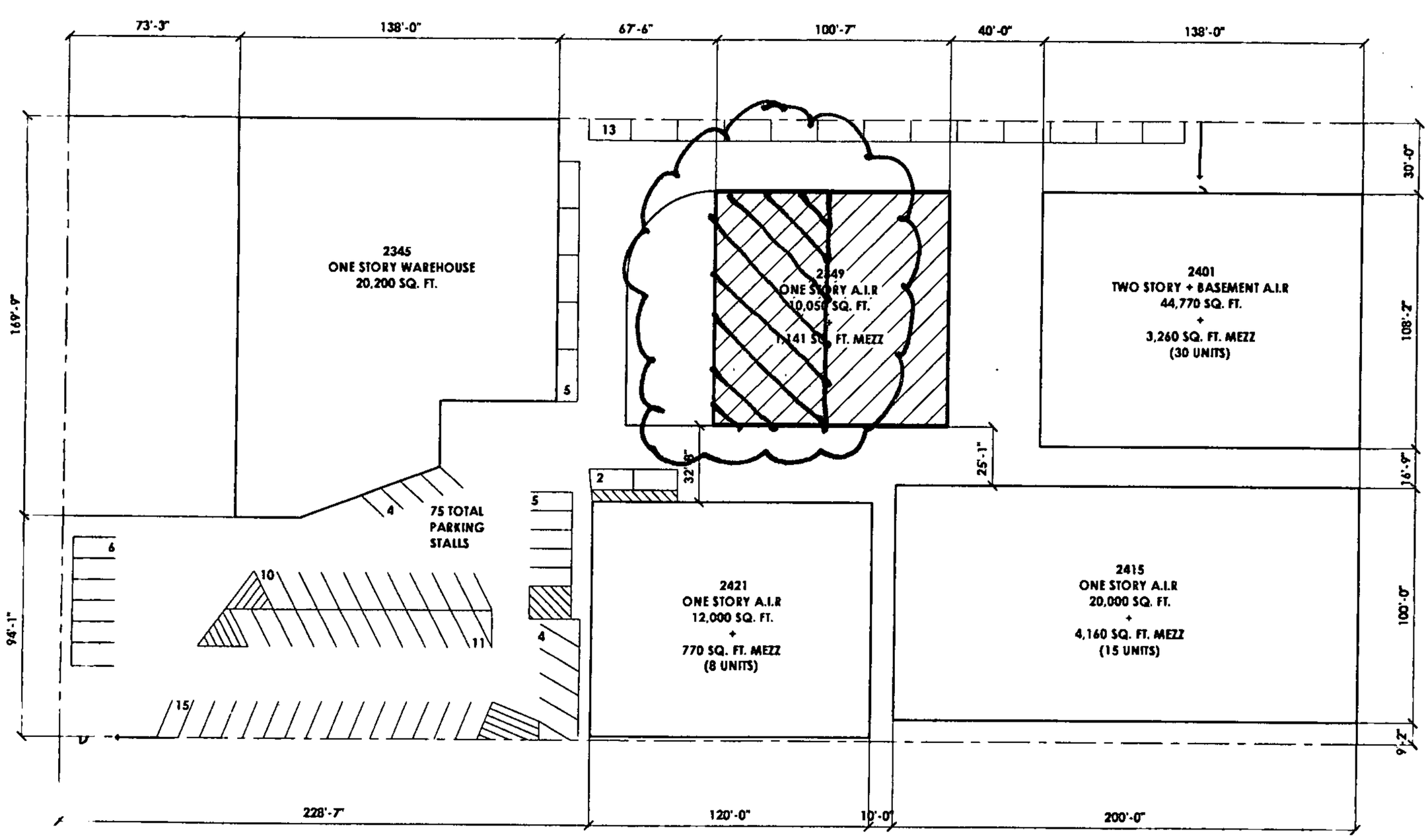
Bldg-Alter/Repair
Commercial
Plan Check

City of Los Angeles - Department of Building and Safety

PLOT PLAN ATTACHMENT

Plan Check #: B13LA10920
Initiating Office: METRO
Printed on: 10/08/13 07:08:30

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



N

11/06/2013

COUNCIL DISTRICT: 14

INSPECTION DISTRICT: BIGIM1

PLOT PLAN ATTACHMENT

CITY OF LOS ANGELES
CALIFORNIA

ERIC GARCETTI
MAYOR

CERTIFICATE OF OCCUPANCY

OWNER **SANTA FE ART COLONY LP**

0 PO BOX 25965
SHAWNEE MISSION KS **66225**

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

CERTIFICATE:	**Issued-Valid**	DATE:
BY:	**RICKEY JACKSON**	**09/09/2015**

SITE IDENTIFICATION

ADDRESS: **2349 S SANTA FE AVE 90058**

LEGAL DESCRIPTION

TRACT	BLOCK	LOT(s)	ARB	CO. MAP REF #	PARCEL PIN	APN
HUNTINGTON INDUSTRIAL TRACT	**BLK A**	**"UNNUMBERED LT"**	**28**	**M B 6-10**	**117A217 26**	**5167-008-012**

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

COMMENT **CHANGE OF USE TO CONVERT A SINGLE STORY MANUFACTURING BUILDING TO 4 ARTIST IN RESIDENCE UNITS A, C, D,and E AND TO ADD MEZZANINES IN EACH UNIT, AND CREATE MANAGERIAL STORAGE UNIT B This certificate corrects one issued on 08/19/2015 to apply a correction/inventory .**

USE

PRIMARY	OTHER
Artist-in-Residence	**Manufacturing**

PERMITS

12016-10000-04857 | **13016-10000-18272** |

STRUCTURAL INVENTORY

ITEM DESCRIPTION	CHANGED	TOTAL
Dwelling Unit	**2 Units**	**4 Units**
Floor Area (ZC)	**0 Sqft**	**11769 Sqft**
Height (BC)	**0 Feet**	
Height (ZC)	**0 Feet**	
Length	**0 Feet**	**100 Feet**
Mezzanine	**1 Levels**	**1 Levels**
NFPA-13 Fire Sprinklers Thru-out		
Stories	**0 Stories**	**1 Stories**
Type V-B Construction		
Width	**0 Feet**	**100 Feet**
R2 Occ. Group	**6008 Sqft**	**6008 Sqft**
R2 Occ. Load	**30 Max Occ.**	**30 Max Occ.**
S2 Occ. Group	**-6008 Sqft**	**5761 Sqft**
S2 Occ. Load	**-24 Max Occ.**	**29 Max Occ.**
Parking Req'd for Bldg (Auto+Bicycle)	**0 Stalls**	**0 Stalls**
Parking Req'd for Site (Auto+Bicycle)	**75 Stalls**	**75 Stalls**

CITY LA DBS
DEPARTMENT OF BUILDING AND SAFETY

APPROVAL

CERTIFICATE NUMBER:	**105297**
BRANCH OFFICE:	**LA**
COUNCIL DISTRICT:	**14**
BUREAU:	**INSPECTN**
DIVISION:	**BLDGINSP**
STATUS:	**CofO Corrected**
STATUS BY:	**RICKEY JACKSON**
STATUS DATE:	**09/09/2015**
APPROVED BY:	**RICKEY JACKSON**
EXPIRATION DATE:	

 Certificate No: *105297

PERMIT DETAIL

PERMIT NUMBER	PERMIT ADDRESS	PERMIT DESCRIPTION	STATUS - DATE - BY
12016-10000-04857	**2349 S Santa Fe Ave**	**CHANGE OF USE TO CONVERT PORTION OF SINGLE STORY MANUFACTURING BUILDING TO 2 ARTIST IN RESIDENCE UNITS "A AND C" AND TO ADD MEZZANINES IN EACH UNIT, AND TO COMPLY WITH DEPARTMENT ORDER effective date 05/11/2011. PERMIT WILL EXPIRE 30 DAYS FROM ISSUANCE DATE.**	**CofO Corrected - 09/09/2015 RICKEY JACKSON**
13016-10000-18272	**2349 S Santa Fe Ave**	**ADAPTIVE-REUSE: CHANGE OF USE TO CONVERT PORTION OF SINGLE STORY MANUFACTURING BUILDING TO 2 ARTIST IN RESIDENCE UNITS "D" AND "E" ADDING MEZZANINE'S TO EACH UNIT, AND CREATE MANAGERIAL STORAGE UNIT "B", AND TO COMPLY WITH DEPARTMENT ORDER effective date 05/11/2011. PERMIT WILL EXPIRE 30 DAYS FROM ISSUANCE DATE.**	**Permit Finaled - 08/19/2015 ERNESTO CORRAL**

PARCEL INFORMATION

Area Planning Commission: Central
Community Plan Area: Central City North
Energy Zone: 8
Lot Cut Date: 08/18/1924
Parking Dist.: CCPD
Census Tract: 2060.50
Council District: 14
Fire District: 2
Lot Cut Date: PRIOR-06/01/1946
Thomas Brothers Map Grid: 674-H2
Certified Neighborhood Council: Downtown Los Angeles
District Map: 117A217
LADBS Branch Office: LA
Near Source Zone Distance: 0
Zone: M3-1

PARCEL DOCUMENT

City Planning Cases (CPC) CPC-1983-506-SP
City Planning Cases (CPC) CPC-1986-607-GPC
City Planning Cases (CPC) CPC-1995-352-CPU
City Planning Cases (CPC) CPC-1997-423
City Planning Cases (CPC) CPC-2007-3036-CA
Community Development Block Grant (CDBG) FEZ-Los Angeles
Community Development Block Grant (CDBG) LARZ-Central City
Community Development Block Grant (CDBG) SEZ-East Los Angeles State Enterprise Zone
Ordinance (ORD) ORD-162128
Ordinance (ORD) ORD-164855-SA3270
Ordinance (ORD) ORD-171682
Rent Stabilization Ordinance (RENT) YES
Specific Plan Area (SPA) South Los Angeles Alcohol Sales
Zoning Administrator"s Case (ZA) ZA-1986-404-CUZ
Zoning Administrator"s Case (ZA) ZA-2011-2074-ZAD
Zoning Information File (ZI) ZI-2129 East Los Angeles State Enterprise Zone

CHECKLIST ITEMS

Attachment - Plot Plan
Std. Work Descr - Seismic Gas Shut Off Valve

PROPERTY OWNER, TENANT, APPLICANT INFORMATION

OWNER(S)

Santa Fe Art Colony Lp **0 Po Box 25965** **SHAWNEE MISSION KS 66225**

TENANT

APPLICANT

Relationship: **Agent for Owner**

Mehrzad Givechi- **19162 Van Ness St** **TORRANCE, CA 90501** **(310) 782-9100**

BUILDING RELOCATED FROM:

(C)ONTRACTOR, (A)RCHITECT & (E)NGINEER INFORMATION

	NAME	ADDRESS		CLASS	LICENSE #	PHONE #
(C)	**Decoma Structural Industries Inc**	**19162 Van Ness Avenue,**	**Torrance, CA 90501**	**B**	**751888**	
(E)	**Givechi, Mehrzad**	**344 Via Colusa,**	**Redondo Beach, CA 90277**	**NA**	**C45725**	

SITE IDENTIFICATION-ALL

ADDRESS:

2349 S SANTA FE AVE 90058

LEGAL DESCRIPTION-ALL

TRACT	BLOCK	LOT(s)	ARB	CO.MAP REF #	PARCEL PIN	APN
HUNTINGTON INDUSTRIAL TRACT	**BLK A**	**NUMBERED**	**28**	**M B 6-10**	**117A217 26**	**5167-008-012**

Building Permits

2421 S. Santa Fe Ave.

All Applications must be filled out by Applicant

Bldg. Form 1

PLANS AND SPECIFICATIONS and other data must also be filed

BOARD OF PUBLIC WORKS

DEPARTMENT OF BUILDINGS

1

Application for the Erection of Buildings

CLASS ~~"A B C"~~ "D Brick"

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. ..... Block ..... (Description of Property) Por Blk A Franklin Gardens Tract as per Map Rec in Bk 13 Pg 77 Misc Rec Los Angeles Co Cal more particularly described as beg at a pt in the N line of said Blk A distant thereon S 89° 58' 30" E 264.18 ft from the NW cor of said Blk A; thence S 0° 02' 30" E 264.18 ft; thence S 89° 58' 30" E 264.18 ft; thence N 0° 02' 30" W 264.18 ft to the N line of said Blk A; thence N 89° 58' 30" W 264.18 ft to the pt of beg

Franklin Gardens Industrial Dist

District No. 5 M. B. Page 20 F. B. Page 232

TAKE TO ROOM No. 405 SOUTH ANNEX **ENGINEER PLEASE VERIFY**

No. 2401 Santa Fe Ave Street

(Location of Job) 16th & Santa Fe

O. K. City Clerk By ..... Deputy.

O. K. City Engineer By ..... Deputy.

(USE INK OR INDELIBLE PENCIL)

1. Purpose of Building Storage and assembling shop. No. of Rooms 1 No. of Families ——
2. Owner's name H. J. Brown Co Phone .....
3. Owner's address 2401 Santa Fe Ave.
4. Architect's name H. J. Brown Phone .....
5. Contractor's name Same Phone .....
6. Contractor's address R.F.D. #1 Box 464 Inglewood (10750.00)
7. TOTAL VALUATION OF BUILDING {Including Plumbing, Gas Fitting, Sewers, Cesspools, Elevators, Painting, Finishing, all Labor, etc.} $ 10750.00
8. Any other buildings on lot at present? yes How used? Furniture factory
9. Size of proposed building 100 x 120 Size of lot 264.18 x 552 feet
10. Number of stories in height 1 Height to highest point 18 ft.
11. Material of foundation concrete Character of soil Sandy loam
12. Size of footings 21" Depth below surface of ground 18 inches
13. Number of chimneys none Material of chimneys .....
14. Number of inlets to each flue —— Interior size of such flues — x — x —
15. Material of exterior walls Brick
16. Material of interior construction Post & girders are frame
17. Material of floors Cement
18. Material of roof Composition
19. Are there any other buildings within 50 feet of the proposed structure? .....

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

7/28/24 (Sign here) H. J. Brown (Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO.	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc.	Application checked and found O. K.	Stamp here when permit is issued.
31952	8/6/24 Plan Examiner	8/6/24 Clerk.	AUG 6 1924

Bldg & Loan Bldg Permit Ass'n Bldg Permit Fee 21.20

REMARKS

I hereby agree to locate and erect this building or structure and every portion thereof, except unenclosed porches, back a distance from the front property line equal to the set-back line of the nearest building now erected on any lot in this block in Zone "A" or "B" on the same side of the street.

Building goes in rear of another building.

.....
Owner.

CITY OF LOS ANGELES DEPT OF BUILDING AND SAFETY

3 APPLICATION FOR INSPECTION 2406 Earthquake Safety Division 460-Y 8324 4

TO ADD-ALT REPAIR-DEMO AND FOR CERTIFICATE OF OCCUPANCY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT: unnumbered lot	BLOCK: A	TRACT: Huntington Industrial	COUNCIL DISTRICT NO: 9	DIST. MAP: 117-217
					CENSUS TRACT: 2065
2. PRESENT USE OF BUILDING: (20) WAREHOUSE	NEW USE OF BUILDING: 5/13 (1-B) ~~same~~ ARTIST IN Resi.				ZONE: M3-2
3. JOB ADDRESS: 2421 S. Santa Fe Av	MP 6-10A				FIRE DIST.: two
4. BETWEEN CROSS STREETS: Butte AND 25th					LOT TYPE: int
5. OWNER'S NAME: Marvin Ziedler / LEONARD SKUTO	CITY		PHONE 213)489-3304 ZIP		LOT SIZE: 1RR ~~inc legal~~
6. OWNER'S ADDRESS: 401 N. Cliffwood Av, LA			90021		
7. ENGINEER: DeComa Engineering	BUS. LIC. NO. C)45233	ACTIVE STATE LIC. NO.	PHONE 213)627-9222		ALLEY:
8. ARCHITECT OR DESIGNER: Phase II Architecture	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE 213)391-7425		BLDG. LINE:
9. ARCHITECT OR ENGINEER'S ADDRESS: 2221 Glencoe Av, Venice	CITY		ZIP 90291		AFFIDAVITS: ZI 1231 & CCPD
10. CONTRACTOR: n/s	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE		P.C. REQ'D: yes

11. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE	12. CONST. MATERIAL OF EXISTING BLDG.	EXT. WALLS	ROOF	FLOOR
WIDTH 100 LENGTH 120	1	14	5		URM	wood	conc slab

3 13. JOB ADDRESS: 2421 S. Santa Fe Av — STREET GUIDE:

14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING: P.C. 250 000 TV $ 450,000 2 of 2

15. NEW WORK (Describe): CHANGE OF USE FROM WAREHOUSE TO ARTIST IN RESIDENCE.

DISTRICT OFFICE: LA

SEISMIC STUDY ZONE:

GRADING: FLOOD: HWY. DED.: yes CONS.:

ZONED BY: G. Griffith

NEW USE OF BUILDING	SIZE OF ADDITION	STORIES	HEIGHT
ARTIST IN RESIDENCE		1	18

TYPE	GROUP OCC.	FLOOR AREA	DWELL UNITS	MAX OCC.	GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED
~~III-1HR~~	R1/B2	3837/1673 TOTAL	8		—	75/104	STD. 62 COMP. 42

PLANS CHECKED: Greg Griffith

APPLICATION APPROVED:

INSPECTION ACTIVITY: COMB | GEN. | MAS. | CONS. | EQ.

INSPECTOR:

FILE WITH:

TYPIST:

B & S B-3 (R.2/87)

P.C. ~~$356.50~~	G.P.I.	CONT INSP ~~Ground Anchors~~	
S.P.C.	P.M. 19 90		
B.P. 994 80	E.I. 37 50	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.	
I.F.	F.H. 550 —		
S.D. N/A	~~D.S.S.~~		
DIST. OFFICE LA	S.O.S.S. 04 32	SPRINKLERS REQ'D SPEC. FULLY SPRINKLERED BLDG.	
P.C. NO. E2294	C/O YES	ENERGY N/A	DBS YES

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.

CASHIER'S USE ONLY

904.00 GENP
19.90 PLAN
37.50 EI-C
500.00 PINE
30.00 DBS
784 0001
946 3 07/17/89 1634.80 CHTD

D.C. # R0235000

634

HO-724

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

OWNER-BUILDER DECLARATION

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

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

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

☐ I am exempt under Sec. _____, B. & P. C. for this reason _____

Date 7-11-89 Owner's Signature Leonard Skuto

WORKERS' COMPENSATION DECLARATION

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

Policy No. _____ Insurance Company _____

☐ Certified copy is hereby furnished.

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

Date _____ Applicant's Signature _____

Applicant's Mailing Address _____

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 7-11-89 Applicant's Signature Leonard Skuto

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

CONSTRUCTION LENDING AGENCY

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

Lender's Name _____ Lender's Address _____

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

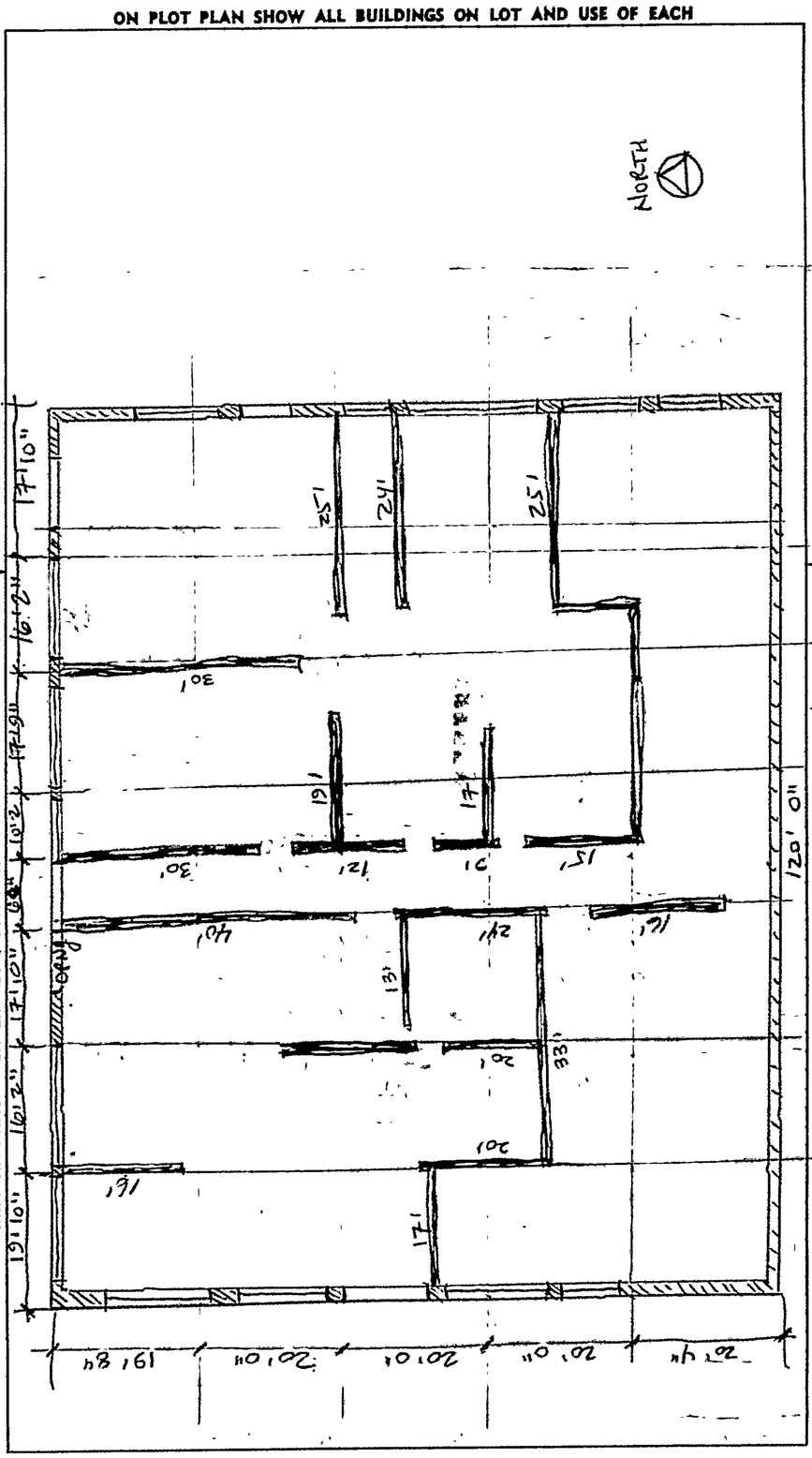
I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

Signed Leonard Skuto (If agent is signing, owner's consent) Owner Position 7-11-89 Date

Bureau of Engineering	2 4 6 0 0 3	ADDRESS APPROVED	
		DRIVEWAY 2 4 5	
		HIGHWAY / REQUIRED	
		DEDICATION / COMPLETED	
		FLOOD CLEARANCE	
SEWERS 117 217 C	X	SEWERS AVAILABLE	SUSH 7-13-89
		NOT AVAILABLE	
	X	SFC PAID C8945	1217 SUSH 7-13-89
		SFC NOT APPLICABLE	SFC DUE
Grading	PRIVATE SEWAGE SYSTEM APPROVED		
Conservation	APPROVED FOR ISSUE ☐ NO FILE ☐ FILE CLOSED ☐		
Fire	APPROVED (TITLE 19) (L.A.M.C.-S700)		E Spencer
Housing	HOUSING AUTHORITY APPROVAL		
Planning Y	APPROVED UNDER CASE # 89-2458-		Marta · 6-29-89
Traffic	APPROVED FOR		
Construction Tax	RECEIPT NO.	DWELLING UNITS	

LEGAL DESCRIPTION: D Z.A. 86-0404-CUZ - (LAST PHASE 8 UNIT ARTIST-IN-RESIDENCE)

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



Address of Building 2421 So. Santa Fe Ave.

CITY OF LOS ANGELES

CERTIFICATE OF OCCUPANCY

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

☒ This certifies that, so far as ascertsined or made known to the undersigned, the vacant land, building or portion of building described below and located at the above address complies with the applicable construction requirements (Chapter 9) and/or the applicable zoning requirements (Chapter 1) of the Los Angeles Municipal Code for the use, or occupancy group in which it is classified * (Non-Residential Uses)

☒ This certifies that, so far as ascertained by or made known to the undersigned, the building or portion of building deacribed below and locsted at the above address complies with the applicable requirements of the Municipal Code, as follows Ch 1, es to permitted uses, Ch 9, Arts 1, 3, 4, and 5, and with applicable requirements of State Housing Law-for following occupancies * (Residential Uses)

Permit No and Year 89HO-00724

Change of use from a one story type III-N, 100' X 120', brick building B-4 manufacturing to a one story type III one hour, 100' X 120', brick building, B-2/R-1, Artist in Residence with 8 dwelling units.

No Change in parking.

Total Parking Required _____ ☒ No Change in Parking requirement

Total Parking Provided _____ = Standard _____ + Compact _____

* ALSO SUBJECT TO ANY AFFIDAVITS OR BUILDING AND ZONING CODE MODIFICATIONS WHETHER LISTED ABOVE OR NOT

Issued By / Office HO LA - VN - WLA - SP - C D #____ Bureau (BLDG.)BCS Division GEN - MS (EQ -)BMI - COMM

Owner : Marvin Ziedler/Leonard Sturo

Owner's Address : 401 N. Cliffwood Ave.
Los Angeles Ca 90021

Issued 3-9-90 By M. Perez

B & S B-95A (R 3/88)

Building Permits

2345 S. Santa Fe Ave.

1 ELECT. DIV.
Plot. rec'd.
Approved.
For initial insp.
Final

APPLICATION TO ERECT A NEW BUILDING AND FOR A Certificate of Occupancy

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

Lot No. PORTION OF BLK. A.

Tract HUNTINGTON INDUSTRIAL TRACT

Location of Building 2345 So. SANTA FE AVE. L.A.
(House Number and Street)

Between what cross streets? 1st & E WASHINGTON BLVD

Approved by City Engineer
Deputy.

USE INK OR INDELIBLE PENCIL

1. Purpose of building WAREHOUSE BLDG. Families — Rooms —
(Store, Dwelling, Apartment House, Hotel or other purpose)
2. Owner VAN VORST PROPERTIES INC Phone
(Print Name)
3. Owner's Address 600 So. ST. ANDREWS PL. - P. O L. A.
4. Certificated Architect State License No. Phone
5. Licensed Engineeer CHAS. L. WEBBER State License No. 4017 Phone TR 6595
6. Contractor WEBBER & Co. State License No. Phone
7. Contractor's Address 606 So. HILL ST. L.A. Eng dk
8. VALUATION OF PROPOSED WORK (Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein or thereon.) $70,000.00 90,000
9. State how many buildings NOW on lot and give use of each. 4 BLDGS. FURN. MFG. & DISPCH. ROOMS
(Store, Dwelling, Apartment House, Hotel or other purpose)
10. Size of new building 175 x 138 No. Stories 1 Height to highest point 23'-8" Size lot 264 x 557
11. Material Exterior Walls MASONRY (Brick) Type of Roofing COMPO.

For Accessory Buildings and similar structures
12. (a) Footing: Width 2'-0" Depth in Ground Per Code Width of Wall 8"
(b) Size of Studs Material of Floor CONC.
(c) Size of Floor Joists, x Size of Rafters 2 x 10

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

A.C. code does not see mod

DISTRICT OFFICE

Sign here Webber & Co.
(Owner or Authorized Agent)
By

FOR DEPARTMENT USE ONLY

PLAN CHECKING Supp

Valuation $ 70,000	$ 20,000				Investigation Fee $	
Fee $ 75-	$ 25-				Bldg. Permit Fee $	
					Total $ 183.00	
TYPE III-A	Maximum No. Occupants 240	Inside Lot / Corner Lot	Key Lot / Corner Lot Keyed	Lot Size 264 x 558	Ft. rear alley / Ft. side alley	Clerk Wendy
GROUP G-1	Plans and Specifications checked	Zone M-3	Fire District No. 2		District Map No. 193	
Fee Plans See	Correction Verified	Bldg. Line Ft.	Street Widening Ft.		Application checked and approved MAY 1 1955	Clerk
Filed with	Plans, Specifications and Application Approved	Continuous Inspection	SPRINKLER Special Required / Valuation Included Yes / No		Inspector	

DO NOT WRITE BELOW THIS LINE

TYPE OF RECEIPT	DATE ISSUED	TRACER NO. (M)	RECEIPT NO.	CODE	FEE PAID
Plan Checking	APR -1 55		32807		
Supplemental Plan Checking	MAY -4 55		LA31711		
Building Permit	MAY -4 55		LA58426		LA 58426

N

18'

264.09'

220

20 8x18 CARS

18

19 cars 8x18

10'

8'

PROPOSED NEW BLDG.

YARD

29'

138'

120'

101.28'

85.28'

57.85'

120.0'

10'

8.40'

201.0'

100.41'

100.3'

67.58'

57.58'

39.25'

136.23'

20.25'

100.30'

17'

108.15'

SANTA FE AVE

PROPOSED ADDITION TO EXISTING BUILDING

ALL CHANGES ARE TO BE CALCULATED BY A REGISTERED ENGINEER

AMOUNT OF PARKING REQUIRED BY ZONING CODE

Current Use

Proposed Use

NUMBER OF EMPLOYEES IN THE LARGEST WORKING SHIFT

NUMBER OF DWELLING UNITS

Address of Building 2345 S. Santa Fe. Ave.

Permit No. and Year LA 58426 - 1953

Certificate Issued Oct. 13, 1954 19 .....

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY

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. 11, 3, 4, and 5; and with applicable requirements of State Housing Act,—for following occupancies:

1 Story, Type III-A, 138' x 175' Warehouse.
G-1 Occupancy.

Owner Van Vorst Properties

Owner's Address 6100 S. St. Andrews Pl.
Los Angeles 47, Calif.

WILLIAM A. TINKER

Form B-95-a—20M—11-53 **G. E. MORRIS, Superintendent of Building** By.....

Architectural Resources Group

Exhibit 4. Existing Conditions Photos (2019)



Aerial view of subject property, outlined in red (courtesy Google Earth, 2019).



Santa Fe Art Colony, view east towards 2401 S. Santa Fe Ave. Note concrete strip with metal grate in the foreground, marking the location of a former spur line (ARG, 2019).



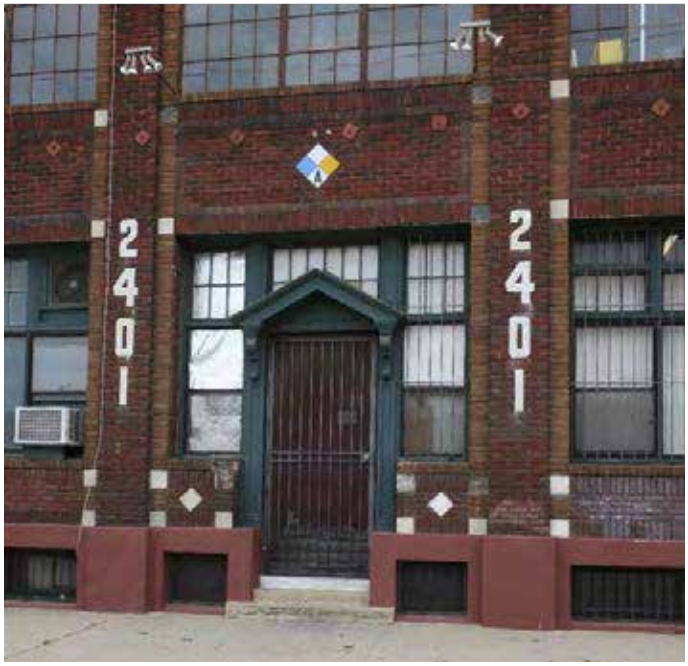
Santa Fe Art Colony, view north of the forecourt between 2401 and 2349 S. Santa Fe Ave. (ARG, 2019).



Santa Fe Art Colony, view west of the forecourt between 2415, 2421, and 2349 S. Santa Fe Ave. (ARG, 2019).



2401 S. Santa Fe Ave., east façade, view northwest (ARG, 2019).



Close-up of 2401 S. Santa Fe Ave. original primary east entrance (ARG, 2019).



2401 S. Santa Fe Ave., north and west façades, view southeast (ARG, 2019).



2415 S. Santa Fe Ave., east façade, view southwest (ARG, 2019).



2349 S. Santa Fe Ave, east and south façades, view northwest (ARG, 2019).



2421 S. Santa Fe Ave., north façade, view southeast (ARG, 2019).



2345 S. Santa Fe Ave., south façade, view north (ARG, 2019).

Exhibit 5. Photographs, Los Angeles Department of City Planning, ZA Case No. 86-0404, April 4, 1986

1 of 3

ZA CASE NO. ZA 86-0404(CUZ)

Environmental Clearance No. ND 86-0211 CUZ

Existing Zone M3-2

District Map No. 117-B-217

Councilmanic District 9

Planning Area 111 Central City North

Census Tract No. 2065

22020

CITY PLANNING

CRC 58163

DEPARTMENT OF CITY PLANNING

OFFICE OF ZONING ADMINISTRATION

Applicant: Santa Fe Art Colony

Address: 401 North Cliffwood Av Daytime Phone No. (213)392-4066

Representative _____ Daytime Phone No. _____

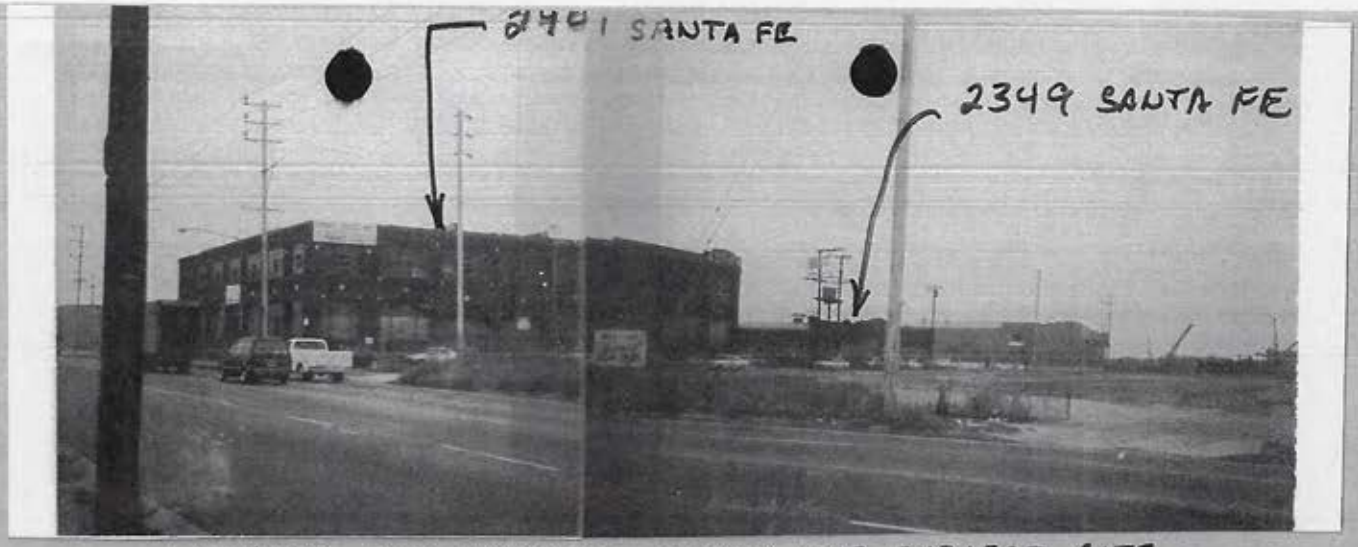
Project Location: 2349, 2401, 2421 Santa Fe Avenue

Date Submitted 4-4-86 Date Deemed Completed/Filed 4-8-86

Date of Hearing Tuesday, June 17, 1986 at 10:30 A.M.

Assigned Investigator Bill Taylor

Assigned Administrator Darryl Fisher



LOOKING SOUTHWEST TOWARD THE SUBJECT SITE



LOOKING EAST ALONG NORTH SIDE OF BUILDING AT 2421 SANTA FE AVE PROPOSED FOR FOUR UNITS (PHASE 2)



LOOKING SOUTHWEST TOWARD 2349 SANTA FE AVE. PROPOSED FOR 99 SEAT THEATER



LOOKING NORTHWEST TOWARD SUBJECT PROPERTY 14 UNITS ARE PROPOSED AT 2415 SANTA FE AVE.

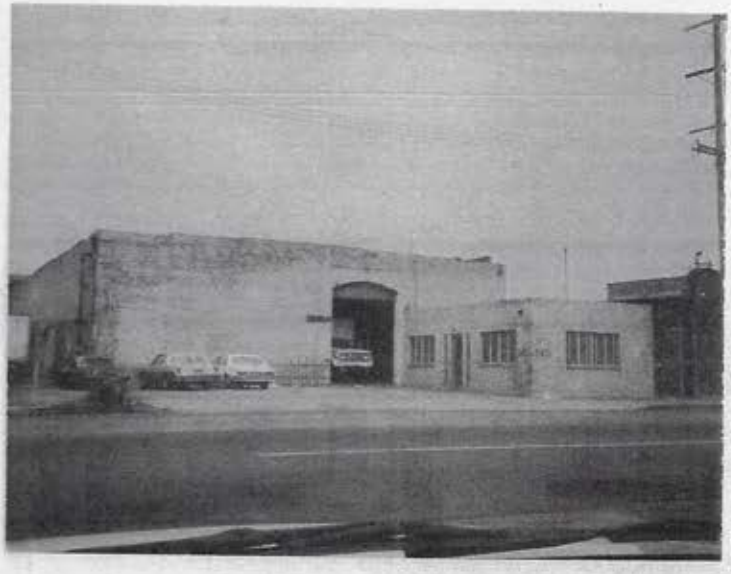


LOOKING WEST TOWARD WAREHOUSE BUILDING ON WEST SIDE OF SUBJECT PROPERTY AT 2345 SANTA FE AVE. THIS BLDG TO REMAIN A WAREHOUSE BLDG

0800005000015



LOOKING NORTH FROM SUBJECT PROPERTY



LOOKING NORTHWEST TOWARD INDUSTRIAL BUILDING ADJACENT TO, AND SOUTH OF, THE SUBJECT PROPERTY



LOOKING SOUTHEAST, ACROSS SANTA FE AVE. TOWARD INDUSTRIAL BUILDINGS EAST OF THE SUBJECT PROPERTY

Architectural Resources Group

Exhibit 6. Parcel Profile Report

City of Los Angeles
Department of City Planning

6/26/2019
PARCEL PROFILE REPORT

PROPERTY ADDRESSES
2345 S SANTA FE AVE
2349 S SANTA FE AVE
2401 S SANTA FE AVE
2411 S SANTA FE AVE

ZIP CODES
90058

RECENT ACTIVITY
CHC-2019-3798-HCM
ENV-2019-3799-CE

CASE NUMBERS
CPC-2017-432-CPU-CA
CPC-2014-5000-CA-GPA
CPC-2014-2415-GPA-CA
CPC-2008-3125-CA
CPC-2007-3036-RIO
CPC-1997-423
CPC-1995-352-CPU
CPC-1990-346-CA
CPC-1986-607-GPC
CPC-1983-506
ORD-183145
ORD-183144
ORD-171682
ORD-171681
ORD-164855-SA3270
ORD-162128
ZA-2011-2074-ZAD
ZA-1986-404-CUZ
ENV-2017-433-EIR
ENV-2014-4000-MND
ENV-2014-2416-MND
ENV-2013-3392-CE
ENV-2013-2636-CE
ENV-2011-2075-CE
ENV-2007-3037-ND
ENV-1995-328-MND
ND-86-211-CUZ
PRIOR-06/01/1946

Address/Legal Information	
PIN Number	117A217 26
Lot/Parcel Area (Calculated)	82,089.3 (sq ft)
Thomas Brothers Grid	PAGE 674 - GRID H2
Assessor Parcel No. (APN)	5167008012
Tract	HUNTINGTON INDUSTRIAL TRACT
Map Reference	M B 6-10
Block	BLK A
Lot	PT "UNNUMBERED LT"
Arb (Lot Cut Reference)	28
Map Sheet	117A217
Jurisdictional Information	
Community Plan Area	Central City North
Area Planning Commission	Central
Neighborhood Council	Downtown Los Angeles
Council District	CD 14 - José Huizar
Census Tract #	2060.31
LADBS District Office	Los Angeles Metro
Planning and Zoning Information	
Special Notes	None
Zoning	M3-1-RIO
Zoning Information (ZI)	ZI-2358 River Improvement Overlay District
	ZI-2129 EAST LOS ANGELES STATE ENTERPRISE ZONE
	ZI-1231 South Los Angeles Alcohol Sales
General Plan Land Use	Heavy Manufacturing
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	No
Specific Plan Area	South Los Angeles Alcohol Sales
Subarea	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
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	Yes
SN: Sign District	No
Streetscape	No

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

Adaptive Reuse Incentive Area	None
Affordable Housing Linkage Fee	
Residential Market Area	Medium-High
Non-Residential Market Area	Medium
Transit Oriented Communities (TOC)	Not Eligible
CRA - Community Redevelopment Agency	None
Central City Parking	Yes
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No
Assessor Information	
Assessor Parcel No. (APN)	5167008012
Ownership (Assessor)	
Owner1	ART COLONY PROPERTY LLC C/O C/O FIFTEEN GRP CHRIS MACCONNELL
Address	47 NE 36TH ST 2ND FL MIAMI FL 33137
Ownership (Bureau of Engineering, Land Records)	
Owner	SANTA FE ART COLONY
Address	401 N. CLIFFORD AVE. LOS ANGELES CA 90049
APN Area (Co. Public Works)*	3.380 (ac)
Use Code	3020 - Industrial - Industrial - Artist in Residence - One Story
Assessed Land Val.	$10,200,000
Assessed Improvement Val.	$5,100,000
Last Owner Change	06/18/2018
Last Sale Amount	$15,000,150
Tax Rate Area	7
Deed Ref No. (City Clerk)	905541-42
	90
	785
	686909
	5-548
	49
	4243
	4144
	4-345
	4-342
	3646
	3408
	32593
	261816
	2604
	151-2
	1406404-05
Building 1	
Year Built	1953
Building Class	C5A
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	20,533.0 (sq ft)
Building 2	
Year Built	1916

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Building Class	C5A
Number of Units	31
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	44,712.0 (sq ft)
Building 3	
Year Built	1924
Building Class	C5A
Number of Units	8
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	11,940.0 (sq ft)
Building 4	
Year Built	1916
Building Class	C5A
Number of Units	15
Number of Bedrooms	0
Number of Bathrooms	0
Building 5	
Year Built	1916
Building Class	DX
Number of Units	5
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	10,000.0 (sq ft)
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	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	No
Oil Wells	None
Seismic Hazards	
Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	Within Fault Zone
Nearest Fault (Name)	Puente Hills Blind Thrust
Region	Los Angeles Blind Thrusts
Fault Type	B
Slip Rate (mm/year)	0.70000000
Slip Geometry	Reverse
Slip Type	Moderately / Poorly Constrained
Down Dip Width (km)	19.00000000
Rupture Top	5.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	25.00000000
Maximum Magnitude	7.10000000
Alquist-Priolo Fault Zone	No

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Landslide	No
Liquefaction	No
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No
Economic Development Areas	
Business Improvement District	None
Opportunity Zone	Yes
Promise Zone	None
Renewal Community	No
Revitalization Zone	Central City
State Enterprise Zone	EAST LOS ANGELES STATE ENTERPRISE ZONE
Targeted Neighborhood Initiative	None
Housing	
Direct all Inquiries to	Housing+Community Investment Department
Telephone	(866) 557-7368
Website	http://hcidla.lacity.org
Rent Stabilization Ordinance (RSO)	No
Ellis Act Property	No
Public Safety	
Police Information	
Bureau	Central
Division / Station	Newton
Reporting District	1309
Fire Information	
Bureau	Central
Batallion	1
District / Fire Station	17
Red Flag Restricted Parking	No

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CASE SUMMARIES

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

Case Number:	CPC-2017-432-CPU-CA
Required Action(s):	CA-CODE AMENDMENT
	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	COMMUNITY PLAN UPDATE
Case Number:	CPC-2014-5000-CA-GPA
Required Action(s):	CA-CODE AMENDMENT
	GPA-GENERAL PLAN AMENDMENT
Project Descriptions(s):	CODE AMENDMENT TO ESTABLISH ARTS DISTRICT LIVE/WORK ZONE AND GENERAL PLAN AMENDMENT TO THE CENTRAL CITY NORTH COMMUNITY PLAN MAP TO ADD SPECIAL STUDY BOUNDARY, UPDATE CORRESPONDING ZONES, AND ADD NEW FOOTNOTES.
Case Number:	CPC-2014-2415-GPA-CA
Required Action(s):	CA-CODE AMENDMENT
	GPA-GENERAL PLAN AMENDMENT
Project Descriptions(s):	PROPOSED ORDINANCE TO CREATE NEW LIVE/WORK ZONE AND PROPOSED GENERAL PLAN AMENDMENT TO THE CENTRAL CITY NORTH COMMUNITY PLAN TO ADD POLICY DIRECTION FOR NEW LIVE/WORK PROJECTS IN THE ARTS DISTRICT.
Case Number:	CPC-2008-3125-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	THE ADDITION OF A RIVER IMPROVEMENT OVERLAY (RIO) DISTRICT AS SECTION 13.12 OF THE L.A.M.C. IN RESPONSE TO THE LOS ANGELES RIVER REVITALIZATION MASTER PLAN (LARRMP) THAT WAS ADOPTED IN MAY 2007. THIS SUPPLEMENTAL USE DISTRICT WOULD ESTABLISH STANDARDS FOR NEW DEVELOPMENT ALONG WATERWAYS
Case Number:	CPC-2007-3036-RIO
Required Action(s):	RIO-RIVER IMPROVEMENT OVERLAY DISTRICT
Project Descriptions(s):	THE ESTABLISHMENT OF AN ORDINANCE THAT FACILITATES DEVELOPMENT WITHIN THE LA-RIO BOUNDARIES TO ENHANCE THE WATERSHED, URBAN DESIGN AND MOBILITY OF THE AREA. THESE BOUNDARIES ARE ADJACENT TO, NOT INSIDE, THE LOS ANGELES RIVER ON LAND ALREADY ZONED FOR DEVELOPMENT.
Case Number:	CPC-1997-423
Required Action(s):	Data Not Available
Project Descriptions(s):	PRELIMINARY PLAN FOR THE PROPOSED DOWNTOWN RIVERFRONT INDUSTRIAL PROJECT IN COOPERATION WITH THE COMMUNITY REDEVELOPMENT AGENCY OF THE CITY OF LOS ANGELES.
Case Number:	CPC-1995-352-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	CENTRAL CITY NORTH COMMUNITY PLAN UPDATE PROGRAM (CPU) - THE CENTRAL CITY NORTH COMMUNITY PLAN IS ONE OF TEN COMMUNITY PLANS THAT ARE PART OF THE COMMUNITY PLAN UPDATE PROGRAM PHASE II (7-1-95 TO 12-31-96)
Case Number:	CPC-1990-346-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	AMENDMENT TO THE L.A.M.C. TO - DRAFT AN ORDINANCE TO PROHIBIT THE GRANTING OF A CONDITIONAL USE PERMIT FOR THE OFF-SITE SALE OF ALCOHOLIC BEVERAGES (LOURDES GREEN/KAREN HOO)\
Case Number:	CPC-1986-607-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	AB-283 PROGRAM - GENERAL PLAN/ZONE CONSISTENCY - CENTRAL CITYNORTH NORTH AREA - COMMUNITY WIDE ZONE CHANGES AND COMMUNITY PLAN CHANGES TO BRING THE ZONING INTO CONSISTENCY WITH THE COMMUNITY PLAN. INCLUDES CHANGES OF HEIGHT AS NEEDED. REQUIRED BY COURT AS PART OF SETTLEMENT IN THE HILLSIDE FEDERATION LAWSUIT (G/GREEN/BOWMAN)\
Case Number:	CPC-1983-506
Required Action(s):	Data Not Available
Project Descriptions(s):	SPECIFIC PLN ORD FOR INTERIM CONDITIONAL USE APPRVL FOR ESTABLISHMENTS FOR THE SALE OF ALCOHOL WHICH ARE GENERALLY LOCATED INTHE SOUTH CENTRAL AREA OF THE CITY
Case Number:	ZA-2011-2074-ZAD
Required Action(s):	ZAD-ZA DETERMINATION (PER LAMC 12.27)
Project Descriptions(s):	PURSUANT TO SECTION 12.24-X.13, A ZAD TO ALLOW THE CONTINUED USE AND MAINTENANCE OF AN EXISTING 4 UNIT ARTIST-IN-RESIDENCE AND ONE MANAGERIAL OFFICE CONSISTING OF 11,665 SQ FT OF FLOOR AREA WITHIN AN EXISTING ONE-STORY WOOD STRUCTURE IN THE M3 ZONE.
Case Number:	ZA-1986-404-CUZ
Required Action(s):	CUZ-ALL OTHER CONDITIONAL USE CASES
Project Descriptions(s):	CONDITIONAL USE - PERMIT THE CONVERSION OF THE INTERIORS OF EXISTING BUILDINGS INTO ARTIST-IN-RESIDENCE UNITS AND ONE M3-2 INDUSTRIAL BUILDING TO A 99-SEAT THEATRE. A TOTAL OF 52 UNITS ARE TO BE CONSTRUCTED AND 75 PARKING SPACES.

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Case Number:	ENV-2017-433-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	COMMUNITY PLAN UPDATE
Case Number:	ENV-2014-4000-MND
Required Action(s):	MND-MITIGATED NEGATIVE DECLARATION
Project Descriptions(s):	CODE AMENDMENT TO ESTABLISH ARTS DISTRICT LIVE/WORK ZONE AND GENERAL PLAN AMENDMENT TO THE CENTRAL CITY NORTH COMMUNITY PLAN MAP TO ADD SPECIAL STUDY BOUNDARY, UPDATE CORRESPONDING ZONES, AND ADD NEW FOOTNOTES.
Case Number:	ENV-2014-2416-MND
Required Action(s):	MND-MITIGATED NEGATIVE DECLARATION
Project Descriptions(s):	PROPOSED ORDINANCE TO CREATE NEW LIVE/WORK ZONE AND PROPOSED GENERAL PLAN AMENDMENT TO THE CENTRAL CITY NORTH COMMUNITY PLAN TO ADD POLICY DIRECTION FOR NEW LIVE/WORK PROJECTS IN THE ARTS DISTRICT.
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-2013-2636-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	CONDITIONAL USE - PERMIT THE CONVERSION OF THE INTERIORS OF EXISTING BUILDINGS INTO ARTIST-IN-RESIDENCE UNITS AND ONE M3-2 INDUSTRIAL BUILDING TO A 99-SEAT THEATRE. A TOTAL OF 52 UNITS ARE TO BE CONSTRUCTED AND 75 PARKING SPACES.
Case Number:	ENV-2011-2075-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	PURSUANT TO SECTION 12.24-X.13, A ZAD TO ALLOW THE CONTINUED USE AND MAINTENANCE OF AN EXISTING 4 UNIT ARTIST-IN-RESIDENCE AND ONE MANAGERIAL OFFICE CONSISTING OF 11,665 SQ FT OF FLOOR AREA WITHIN AN EXISTING ONE-STORY WOOD STRUCTURE IN THE M3 ZONE.
Case Number:	ENV-2007-3037-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Descriptions(s):	THE ESTABLISHMENT OF AN ORDINANCE THAT FACILITATES DEVELOPMENT WITHIN THE LA-RIO BOUNDARIES TO ENHANCE THE WATERSHED, URBAN DESIGN AND MOBILITY OF THE AREA. THESE BOUNDARIES ARE ADJACENT TO, NOT INSIDE, THE LOS ANGELES RIVER ON LAND ALREADY ZONED FOR DEVELOPMENT.
Case Number:	ENV-1995-328-MND
Required Action(s):	MND-MITIGATED NEGATIVE DECLARATION
Project Descriptions(s):	CENTRAL CITY NORTH COMMUNITY PLAN UPDATE PROGRAM (CPU) - THE CENTRAL CITY NORTH COMMUNITY PLAN IS ONE OF TEN COMMUNITY PLANS THAT ARE PART OF THE COMMUNITY PLAN UPDATE PROGRAM PHASE II (7-1-95 TO 12-31-96)
Case Number:	ND-86-211-CUZ
Required Action(s):	CUZ-ALL OTHER CONDITIONAL USE CASES
Project Descriptions(s):	Data Not Available

DATA NOT AVAILABLE

ORD-183145

ORD-183144

ORD-171682

ORD-171681

ORD-164855-SA3270

ORD-162128

PRIOR-06/01/1946

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ZIMAS INTRANET

LARIAC5 2017 Color-Ortho

06/26/2019

City of Los Angeles
Department of City Planning



Address: 2345 S SANTA FE AVE

APN: 5167008012

PIN #: 117A217 26

Tract: HUNTINGTON INDUSTRIAL TRACT

Block: BLK A

Lot: PT "UNNUMBERED LT"

Arb: 28

Zoning: M3-1-RIO

General Plan: Heavy Manufacturing

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GIBSON DUNN

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Client: 30936-00044

October 16, 2019

VIA E-MAIL (LAMBERT.GIESSINGER@LACITY.ORG)
VIA MESSENGER

Lambert Giessinger
Historic Preservation Architect
Office of Historic Resources, Department of City Planning
211 North Figueroa Street, Suite 1350
Los Angeles, California 90012

Re: CHC-2019-3798-HCM -- C.B. Van Vorst Company Manufacturing Plant / Santa Fe Art Colony

Dear Mr. Giessinger:

As you know, our client, an affiliate of Fifteen Group, is the owner of the Santa Fe Art Colony which is the subject of a pending nomination as a historic-cultural monument. We understand that this item has been set for hearing on November 7, 2019. As a follow up to the Commission's August 22 site visit, we retained Historic Resources Group to undertake an independent evaluation of whether the five buildings located on the subject property in fact meet the eligibility criteria and integrity thresholds for listing. Their report is attached and we hereby submit it for consideration by the Commission.

Historic Resources generally concurs in the nomination's assertion that four of the five buildings (2401, 2415, 2421 and 2349) meet the criteria and have sufficient integrity to be designated pursuant to Los Angeles Historic Cultural Monument criteria 1 and 3. However, their further research shows that the period of significance is more truncated than suggested in the nomination and should be appropriately set at 1916 to 1924, which includes the time period of construction of the four component buildings. After that period, C.B. Van Vorst Company relocated their manufacturing plant to a different location and although the subject property remained in control of the Van Vorst Family, it was leased to a series of other manufacturers. In addition, further research unequivocally concludes that (1) the stand alone warehouse building constructed in 1953 at 2345 South Santa Fe Avenue does not contribute to the historic significance of the site (and indeed was never included in the Art Colony itself), and (2) the interior of all the buildings lack sufficient integrity to be appropriately included as part of the historic fabric and character defining features.

Accordingly, the owner supports the nomination of the four structures as an historic-cultural monument, with the express proviso that the designation exclude the 2345 South Santa Fe warehouse building, and interiors of all buildings, and incorporate the specific character defining features delineated in the HRG report.

We look forward to discussing this matter further when we come before the Commission on November 7 and appreciate the staff's time.

Very truly yours,

Amy R. Forbes

ARF/hhk
Enclosure

103537472.1



PHASE 1: HISTORICAL RESOURCE ASSESSMENT REPORT

C.B. Van Vorst Company/Santa Fe Art Colony

October 2019

HISTORIC RESOURCES GROUP
12 S. Fair Oaks Avenue, Suite 200, Pasadena, CA 91105-3816
Telephone 626 793 2400, Facsimile 626 793 2401
www.historicresourcesgroup.com

PREPARED FOR

Fifteen Group
555 West 5th Street, 35th Floor
Suite 35025
Los Angeles, CA 90013

PHASE 1: HISTORICAL RESOURCE ASSESSMENT REPORT

C.B. Van Vorst Company/Santa Fe Art Colony

October 2019

HISTORIC RESOURCES GROUP

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Appendix B: Building Permit Chronology

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Appendix D: Historic Aerial Photography

Appendix E: Legal Agreements and Documentation

Appendix F: Resumes of Authors/Contributors

This report evaluates the former industrial property at 2401 S. Santa Fe Avenue (the "Subject Property") in the City of Los Angeles for potential historic significance using eligibility criteria and integrity thresholds for listing in the National Register of Historic Places, the California Register of Historical Resources, and as a Los Angeles Historic-Cultural Monument. Originally developed to by the C.B. Van Vorst Company for the manufacture of wholesale mattresses and ancillary furniture, the Subject Property contains five buildings originally constructed for industrial use between 1916 and 1953. These are 2401 S. Santa Fe Avenue, 2415 S. Santa Fe Avenue, 2349 Santa Fe Avenue 2421 S. Santa Fe Avenue, and 2345 S. Santa Fe Avenue.

The Subject Property is located in the City Center North Community Plan Area ("CPA"), which was evaluated by SurveyLA, the City of Los Angeles' citywide historic resources survey, in two phases. The first phase was conducted between September 2011 and May 2012; the second phase was conducted between October 2015 and September 2016.[1] Four of the five buildings located on the Subject Property were identified collectively as appearing to be eligible through survey evaluation for listing in the National Register of Historic Places, the California Register of Historical Resources, and as a City of Los Angeles Historic-Cultural Monument during that study. The Subject Property was identified as eligible under the "Early Industrial Development, 1880-1925" theme as an "excellent and rare example of an early-20th century manufacturing plant in Los Angeles," and under the "Industrial Design and Engineering" theme as an "excellent example of a 1916 daylight factory building." The fifth building was not identified as being potentially eligible.

More recently, a City of Los Angeles Historic-Cultural Monument (HCM) nomination for the "C.B. Van Horst Manufacturing Plant/Santa Fe Art Colony" was submitted by the Los Angeles Conservancy in May 2019. The nomination was formally taken up for consideration by the Los Angeles Cultural Heritage Commission on July 22, 2019. The HCM nomination suggested that the subject property meets Los Angeles Historic-Cultural Monument Criteria 1 "for its association with the rise of manufacturing in Los Angeles during the early 20th century and continuing into the decades after World War II," and "as the Santa Fe Art Colony, the city's first publicly subsidized artists' housing." The subject property was also identified as potentially significant under HCM Criteria 3 "as an early, largely intact example of a daylight manufacturing plant," and as "a notable work of noted local architect John Montgomery Cooper."

The Subject Property is independently evaluated in this report using the SurveyLA findings as baseline information. Additional information used to inform this report is based on expanded

[1] City of Los Angeles, Department of City Planning, Office of Historic Resources, *Historic Resources Survey Report: City Center North Community Plan Area,* prepared by Historic Resources Group, September 2016.

research related to the history of the property including Los Angeles City directory review, review of historic building permits and published newspaper records as well as a review of the relevant historic contexts and eligibility requirements established by SurveyLA. This information allows for additional narrative detail to clarify the Subject Property's site history and refine periods of significance. Physical inspection of the existing conditions on the property, not available to SurveyLA also allows for a more detailed understanding of physical integrity and character-defining features.

The analysis contained herein confirms the SurveyLA findings. Four buildings located on the Subject Property are collectively eligible for listing in the National Register, California Register and as a Los Angeles HCM as an excellent and rare example of an early-20th century manufacturing plant in Los Angeles. These include three buildings constructed in 1916 (2401 S. Santa Fe Avenue, 2415 S. Santa Fe Avenue, and 2349 Santa Fe Avenue); and one building (2421 S. Santa Fe Avenue) constructed in 1924. The three buildings constructed in 1916 were also designed by noted Los Angeles architect John Montgomery Cooper. There have been numerous alterations, and modifications made to the buildings over time, and significant portions of the original fabric have been changed. However, collectively, the four buildings appear to maintain sufficient integrity to convey this significance. An integrity analysis and identification of character-defining features for each of the four properties is included in Section 8 of this report.

Consistent with the SurveyLA conclusions, 2345 S. Santa Fe Avenue, the fifth building located on the Subject Property, was not found to contribute to the historic significance of the site. Constructed in 1953, the building was developed outside the period of significance for the Early Industrial Development theme established by SurveyLA (1880-1925), is not an example of the daylight factory property type and was not designed by John Montgomery Cooper or any other noted or celebrated architect.

In addition, this evaluation does not support the suggestion in the HCM nomination that the Subject Property is *historically* significant as the site of the Santa Fe Art Colony which was established in 1988 to provide subsidized live-work space for artists through a partnership of private developers and the Los Angeles Community Redevelopment Agency (CRA). While the Santa Fe Art Colony was unquestionably a laudable accomplishment and of great benefit to the many artists who have lived there, evidence was not found to support the assertion that its establishment made "significant contributions to the broad cultural, economic or social history of the nation, state, city or community," or to the broad patterns of history in general. Creation of the Santa Fe Art Colony did not precipitate an important trend or pattern. As noted in the HCM nomination, the adaptive reuse of industrial buildings as work and live-work space for artists was long established prior to formation of the Santa Fe Art Colony. More importantly, founding of the Santa Fe Art Colony did not precipitate any broader public-sector program or programs to provide subsidized artist's space throughout the City.

The Santa Fe Art Colony's requirement that units be affordable was set up to remain in effect for just 30 years and was not intended to provide ongoing subsidized artists housing which would arguably have the potential to make a more significant, long-term contribution to Los Angeles cultural history. Moreover, the Santa Fe Art Colony is a relatively recent addition to Los Angeles from a historic perspective and more time is needed to acquire the appropriate distance and perspective to evaluate its potential historic significance properly. Lastly, 2345 S. Santa Fe Avenue, the fifth building located on the Subject Property, was never included in the Santa Fe Art Colony, and was specifically excluded from the arrangements and documentation entered into with the CRA.

Figure 1: Site Map



The Subject Property was evaluated using integrity thresholds and eligibility criteria for listing in the National Register of Historic Places, the California Register of Historical Resources, and as a City of Los Angeles Historic-Cultural Monument. The field methods and analysis are based on guidance from the National Park Service, the California Office of Historic Preservation, and the City of Los Angeles Office of Historic Resources for evaluating potential historic resources; and an identification of physical features and historic integrity ascertained during the site visit and through building records.

Research

Research for this report was conducted using sources related to the history and development of the Subject Property. The following sources were consulted:

- Building permits
- Sanborn Fire Insurance maps
- Historic newspaper articles
- Los Angeles City Directories
- SurveyLA Historic Context Statement
- SurveyLA Central City North Community Plan Area Survey Report, and survey findings
- Los Angeles County Tax Assessor Records
- Historic aerial photos
- "C.B. Van Vorst Co. Manufacturing Plant/Santa Fe Art Colony." City of Los Angeles Historic-Cultural Monument Application, May 2019

Field Examinations

A preliminary site visit was conducted on August 22, 2019. A second site visit to assess integrity and document character-defining features was conducted on September 18, 2019.

Project Team

Research, evaluation, field inspection, and analysis were performed by Paul Travis, AICP, Principal; John LoCascio, AIA, Principal; Laura Jannsen, Senior Architectural Historian; and Morgan Quirk, Associate Preservation Planner. All are qualified professionals who meet the Secretary of the Interior's Professional Qualification Standards.

Historic resources may be designated at the federal, state, and local levels. Current landmark designations available for properties located in Los Angeles include: listing in the National Register of Historic Places, the California Register of Historical Resources, and as City of Los Angeles Historic-Cultural Monuments. While all designation programs place emphasis on architectural character, they also use basic criteria relating to a property's place in important events or patterns of development, association with important personages, and architectural significance.

National Register of Historic Places

The National Register of Historic Places is an authoritative guide to be used by Federal, State, and local governments, private groups and citizens to identify the Nation's cultural resources and to indicate what properties should be considered for protection from destruction or impairment.[2] The National Park Service administers the National Register program. Listing in the National Register assists in preservation of historic properties in several ways including: recognition that a property is of significance to the nation, the state, or the community; consideration in the planning for federal or federally assisted projects; eligibility for federal tax benefits; and qualification for Federal assistance for historic preservation, when funds are available.

To be eligible for listing and/or listed in the National Register, a resource must possess significance in American history and culture, architecture, or archaeology. Listing in the National Register is primarily honorary and does not in and of itself provide protection of a historic resource. The primary effect of listing in the National Register on private owners of historic buildings is the availability of financial and tax incentives. In addition, for projects that receive Federal funding, a clearance process must be completed in accordance with Section 106 of the National Historic Preservation Act. Furthermore, state and local regulations may apply to properties listed in the National Register.

The criteria for listing in the National Register follow established guidelines for determining the significance of properties. The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects:

A. That are associated with events that have made a significant contribution to the broad patterns of our history; or

[2] 36CFR60, Section 60.2.

B. That are associated with the lives of persons significant in our past; or

C. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or

D. That have yielded, or may be likely to yield, information important in prehistory or history.[3]

Integrity

In addition to meeting any or all of the National Register designation criteria listed above, properties nominated must also possess historic *integrity*. Historic integrity is the ability of a property to convey its significance and is defined as "the authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic period."[4]

The National Register recognizes seven aspects or qualities that comprise integrity: location, design, setting, materials, workmanship, feeling, and association. These qualities are defined as follows:

- *Location* is the place where the historic property was constructed or the place where the historic event took place.
- *Design* is the combination of elements that create the form, plan, space, structure, and style of a property.
- *Setting* is the physical environment of a historic property.
- *Materials* are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.
- *Workmanship* is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
- *Feeling* is a property's expression of the aesthetic or historic sense of a particular period of time.

[3] 36CFR60, Section 60.4. Criterion D addresses potential archaeological resources which is outside the scope of this study.
[4] U.S. Department of the Interior, "National Register Bulletin 16: How to Complete the National Register Registration Form" (Washington, D.C.: National Park Service, 1997).

- *Association* is the direct link between an important historic event or person and a historic property.[5]

California Register of Historical Resources

The California Register is an authoritative guide in California used by State and local agencies, private groups, and citizens to identify the State's historic resources and to indicate what properties are to be protected, to the extent prudent and feasible, from substantial adverse change.[6]

The criteria for eligibility for listing in the California Register are based upon National Register criteria. These criteria are:

1. Associated with events that have made a significant contribution to the broad patterns of local or regional history or the cultural heritage of California or the United States.
2. Associated with the lives of persons important to local, California or national history.
3. Embodies the distinctive characteristics of a type, period, region or method of construction or represents the work of a master or possesses high artistic values.
4. Has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California or the nation.[7]

For integrity purposes, resources eligible for listing in the California Register must retain enough of their historic character or appearance to be recognizable as historical resources and to convey the reasons for their significance. It is possible that resources lacking sufficient integrity for listing in the National Register may still be eligible for the California Register.[8]

City of Los Angeles Historic-Cultural Monuments

The City of Los Angeles Cultural Heritage Ordinance, first enacted in 1962 and updated in 2018, allows for the designation of buildings and sites as individual local landmarks in the City of Los Angeles. These landmarks are known as "Historic-Cultural Monuments."

Section 22.171.7 of Article 1, Chapter 9, Division 22 of the City of Los Angeles Administrative Code defines a Historic-Cultural Monument as "any site (including significant trees or other plant

[5] U.S. Department of the Interior, "National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation" (Washington D.C.: National Park Service, 1995).
[6] California PRC, Section 5024.1 (a).
[7] Criterion 4 addresses potential archaeological resources; therefore, it is not analyzed as part of this report.
[8] State of California Department of Parks and Recreation, "California Office of Historic Preservation Technical Assistance Series #6: California Register and National Register: A Comparison," Sacramento, CA: Office of Historic Preservation, 2011.

life located on the site), building or structure of particular historic or cultural significance to the City of Los Angeles." A proposed Monument may be designated by the City Council upon the recommendation of the Cultural Heritage Commission 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.

Designation as a Historic-Cultural Monument is "reserved for those resources that have a special aesthetic, architectural, or engineering interest or value of a historic nature."[9] For integrity purposes, resources eligible for local designation should retain enough of their historic character or appearance to convey the reasons for their significance.

[9] Los Angeles Department of City Planning, "Historic-Cultural Monuments: What Makes a Resource Historically Significant?," Los Angeles: Office of Historic Resources, https://preservation.lacity.org/commission/what-makes-resource-historically-significant (accessed August 2019).

SurveyLA

SurveyLA is the City of Los Angeles' citywide survey of historic resources, conducted in accordance with the standards and guidelines set forth by the National Park Service and the California State Office of Historic Preservation, and overseen by the City's Office of Historic Resources. Properties surveyed as part of SurveyLA were evaluated for eligibility for listing in the National Register of Historic Places, the California Register of Historical Resources, and for designation as City of Los Angeles Historic-Cultural Monuments.

The Santa Fe Art Colony property is located in the Central City North CPA, which was surveyed in two phases. The first phase was conducted between September 2011 and May 2012, and the second phase was conducted between October 2015 and September 2016.[10]

Four of the five buildings on the subject property, constructed between 1916 and 1924, were identified by SurveyLA as appearing to be eligible through survey evaluation for listing in the National Register of Historic Places, the California Register of Historical Resources, and as a local Historic-Cultural Monument. The subject property was identified as eligible under two themes within the context "Industrial Development, 1850-1980." It was identified as eligible under the theme "Early Industrial Development, 1880-1925," as an "excellent and rare example of an early-20th century manufacturing plant in Los Angeles' primary industrial district." The property was also identified under the theme "Industrial Design and Engineering, 1887-1965" as an "excellent example of a 1916 daylight factory building in Los Angeles' primary industrial district."

SurveyLA findings specifically did not include the rear building at 2345 S. Santa Fe Avenue which was constructed in 1953. SurveyLA is conducted from the public right-of-way and the survey team did not have internal access to the property.

Historical Resources Inventory

The California Office of Historic Preservation (OHP) maintains the California Historical Resources Inventory (HRI), a database of previously evaluated resources throughout the state. The Subject Property is not listed in the California Historic Resources Inventory (HRI).[11]

[10] City of Los Angeles, Department of City Planning, Office of Historic Resources, *Historic Resources Survey Report: Central City North Community Plan Area*, prepared by Historic Resources Group, Inc., September 2016.
[11] California Historical Resources Inventory, August 15, 2011.

Architectural Description

The C.B. Van Vorst Co. Manufacturing Plant occupies an approximately three-acre site located on the west side of South Santa Fe Avenue, between East Washington Boulevard and East 25th Street near the southern edge of downtown Los Angeles. The property is in a predominantly industrial area and is surrounded by one- to two-story manufacturing and warehouse facilities. The single legal parcel is occupied by five buildings. Four are clustered on the eastern half of the property and are separated by landscaped walkways occupying what was historically a railroad spur cutting across the parcel. The fifth building is located in the western (rear) portion of the property and is surrounded on two sides by a surface parking lot.

2401 S. Santa Fe Avenue

2401 S. Santa Fe Avenue is located in the northeast corner of the property. It was constructed in 1916 and originally housed the company's offices, samples showroom, and mattress manufacturing for the C.B. Van Vorst Company. It is a two-story building over a raised basement, with a rectangular plan, simple massing, and a flat roof with stepped parapet. There is a large rectangular skylight in the middle of the roof. The exterior walls are of brick masonry construction on a board-formed concrete foundation. The floors and roof are of wood frame construction. The primary (east) and north façades are articulated into regular bays by pilasters, and are faced in patterned, textured brick with decorative marble inserts. The south and west façades are utilitarian in nature and are of exposed brick masonry with board-formed concrete lintels at window and door openings. Fenestration consists primarily of large, rectangular steel-sash windows in tripartite groupings of fixed, casement and awning units. The first-floor windows on the east façade, and in the two easternmost bays of the north façade, are tripartite windows with wood frames and divided-light, wood sash transom lights. The window sash on the east façade have been replaced with metal-framed fixed and double-hung units set within the original wood frame. The primary entrance is symmetrically located on the east façade and consists of a replacement flush door in a wood-paneled recess with a corbeled wood pediment. The entrance has aluminum-sash sidelights and divided-light wood transom lights and is accessed by concrete steps. Entrances on the south and west façades consist of fully-glazed metal doors with concrete stoops and metal pipe railings. There are two metal roll-up doors on the north façade.

The interior has been substantially altered, most recently as part of its conversion to live/work lofts but retains some historic features including the original freight elevator, exposed brick masonry and board-formed concrete walls, wood framing, and scored concrete flooring.

2415 S. Santa Fe Avenue

2415 S. Santa Fe Avenue is located immediately south of 2401, in the southeast corner of the property. The two buildings are separated by a tree-lined walkway, which was originally the site

of the railroad spur. 2415 was constructed in 1916 and originally served as a warehouse. It is a one-story building with a rectangular plan, simple massing and a low-pitched double gable roof. It is primarily of wood frame construction with a combination of wood board-and-batten and non-original T-111 panel siding; the east and west walls are of brick masonry construction with shaped parapets. The east façade, fronting on Santa Fe Avenue, is articulated with brick piers and panels. Fenestration on the east façade consists of tripartite, steel-sash, divided-light windows. Two of the windows appear to have been altered into doorways and are now infilled with T-111 panel siding. Fenestration on the north façade consists of steel-sash, divided-light windows in a variety of sizes and combinations of fixed, casement and awning units. Entrances on the north façade consist of fully-glazed metal doors.

The interiors have been substantially altered, most recently in its conversion to live/work lofts but retains scored concrete floors and exposed wood framing.

2421 S. Santa Fe Avenue

2421 S. Santa Fe Avenue is located immediately west of 2415, along the south side of the property. The two buildings are separated by a narrow, gated yard. 2421 was constructed in 1924 and originally served as the stock room and finishing department. It is a one-story building with a rectangular plan, simple massing and flat roof with parapet. The exterior walls are of expressed brick masonry construction with board-formed concrete lintels over window openings. The roof is of wood frame construction, supported on wood posts. Fenestration consists of divided-light, steel-sash windows with fixed and awning units. The primary entrance consists of a fully-glazed metal door, asymmetrically located on the north façade. Secondary entrances consist of painted slab doors. There is a corrugated metal awning over the easternmost door on the north façade.

The interior has been substantially altered, most recently in its conversion to live/work lofts but retains scored concrete flooring, brick walls and exposed wood roof framing.

2349 S. Santa Fe Avenue

2349 Santa Fe Avenue is located immediately north of 2421, along the north side of the property. It was constructed in 1916 and originally served as the planning mill. It is a one-story building with a rectangular plan, simple massing and a very low-pitched double-gable roof with shaped parapets on the north and south façades, and open eaves on the east and west. It is of wood frame construction with a combination of wood board-and-batten and non-original T-111 panel siding, and some areas of non-original corrugated metal siding. Fenestration consists of divided-light, steel sash windows in a variety of sizes and configurations. There are multiple entrances, consisting of painted flush doors. There is a non-original shed-roofed lean-to along the west façade, and a yard fenced with corrugated metal siding.

2345 S. Santa Fe Avenue

2345 S. Santa Fe Avenue is located in the northwest portion of the property, west of 2349. It was constructed in 1953 as a warehouse. It is a one-story building with an irregular plan, simple massing and a low-slope roof with a low parapet. The exterior walls are of expressed brick masonry construction on a board-formed concrete foundation; the roof is of wood and metal frame construction, supported on steel posts. Fenestration consists of large, square, divided-light steel sash windows with fixed and awning units. There is a covered loading dock on the west façade, and roll-up metal truck doors on the southeast and east façades.

Figure 2: Subject Property Component Buildings





2401 S. Santa Fe Avenue, east and north façades, view facing southwest.



2401 S. Santa Fe Avenue, west façade, view facing northeast.



2401 S. Santa Fe Avenue, south façade, view facing northwest.



2415 S. Santa Fe Avenue, east façade, view facing southwest.



2415 S. Santa Fe Avenue, north façade, view facing southeast.



2349 S. Santa Fe Avenue, south and east façades, view facing northwest.



2349 S. Santa Fe Avenue, north façade, view facing southwest.



2349 S. Santa Fe Avenue, west façade, view facing northeast.



2421 S. Santa Fe Avenue, north façade, view facing southwest.



2421 S. Santa Fe Avenue, west façade, view facing northeast.



2345 S. Santa Fe Avenue, south façade, view facing north.



2345 S. Santa Fe Avenue, east façade, view facing northwest.

The Subject Property was originally developed by the C.B. Van Vorst Company in 1916 when three buildings were constructed to house the manufacture of mattresses and ancillary bedroom furniture. In 1920, the C.B. Van Vorst Company's founder and his son diversified by establishing a separate entity for the production of furniture (Western Furniture Manufacturing Company) with production facilities established at a different Los Angeles location. A fourth building was added to the Subject Property in 1924. In the early 1930s, the C.B. Van Vorst Company, now focused almost exclusively on the production of mattresses, was also relocated to a different Los Angeles location, after which the Subject Property facilities were leased out to various manufacturing concerns. In 1953, an additional warehouse was added to the Subject Property. The property remained under control of the Van Vorst family until the mid-1980s. In 1988, the first four buildings constructed between 1916 and 1924 were adaptively reused as live-work space for artists and dubbed the "Santa Fe Art Colony." This use has continued to the present day. The later 1953 building has continued to be used separately as a warehouse.

C.B. Van Vorst Company

The precursor of the C.B. Van Vorst Company, the Van Vorst-Berman Company, was established in 1896 as a wholesale furniture and mattress manufacturer. The Van Vorst-Berman manufacturing facility was originally located at Fourth and Los Angeles Streets.[12] [13] The company relocated to 1333 East Sixth Street in 1901.[14] In 1915, the Van Vorst-Berman Company changed its name to the C.B. Van Vorst Company, with Charles B. Van Vorst as president and treasurer. The C.B. Van Vorst Company specialized in the manufacturing of mattresses for wholesale distribution.[15]

The C.B. Van Vorst Company submitted permit applications in May of 1916 for the construction of a new manufacturing facility at the Subject Property on Santa Fe Avenue. The permit includes three buildings: a two-story building with manufacturing department, offices, and showroom at 2401 Santa Fe Avenue; a one-story building at 2349 Santa Fe Avenue; and a one-story warehouse at 2415 Santa Fe Avenue. All three buildings were designed by architect John M. Cooper.[16] A May 1916 *Los Angeles Times* article announced that "plans for the main structure have just been completed by John M. Cooper with the Alta Planing Mill Company, which concern has also been awarded the contract for its erection." The main building at 2401 Santa Fe Ave, is described as "handsomely faced with red and gold tapestry brick and will have art stone and marble

[12] "Contract Let for Big Furniture Factory," *Los Angeles Times*, May 7, 1916.
[13] "Chamber of Commerce Extends Invitation to General Conference to meet Here," *Los Angeles Times*, October 9, 1902.
[14] "Contract Let for Big Furniture Factory," *Los Angeles Times*, May 7, 1916.
[15] "Contract Let for Big Furniture Factory," *Los Angeles Times*, May 7, 1916.
[16] City of Los Angeles, Department of Building and Safety, Building Permit LA02275, April 13, 1916; Building Permit LA03266, May 27, 1916; and Building Permit LA03267, May 27, 1916.

trim…The office suite and showrooms will be finished in oak, as will also a reception-room adjoining."[17]

In 1920, the Western Furniture Manufacturing Company was established at 759 North Spring Street, with Charles B. Van Vorst as president and his son, George Van Vorst, as secretary-treasurer and general manager. This second Van Vorst family company focused on the production of oak and enamel bedroom furniture suites.[18] Western Furniture Manufacturing Company established a larger furniture manufacturing plant in 1922 at 5955 S. Western Avenue.[19] The Western Furniture Manufacturing plant is indicated at this location in the 1927 Sanborn map.

The C.B. Van Vorst Company continued to manufacture at the Subject Property at Santa Fe Avenue. In 1924, a permit application was submitted to construct a storage and assembly shop building (2421 Santa Fe Ave.) at the Santa Fe Avenue plant. The architect and contractor is listed as H. J. Brown.[20] The construction of this building in 1924 added a fourth building to the Subject Property.

In 1926, Charles B. Van Vorst died somewhat unexpectedly at his Los Angeles home; he was 54 years old.[21] Van Vorst's death appears to have precipitated a reconfiguration and consolidation of the Van Vorst family manufacturing concerns and real estate holdings over the next several years. 1927 is the final year that a building permit specifically lists the C.B. Van Vorst Company as the owner of the Santa Fe manufacturing facility.[22] Subsequent permits into the 1930s list George W. Van Vorst as the owner. Research using Los Angeles city directories also indicates that the C.B. Van Vorst Company was in the process of vacating the Subject Property as a manufacturing facility for its own purposes and leasing the facility to other manufacturing concerns. 1929 is the last year that the C.B. Van Vorst Company is listed at the Santa Fe Avenue plant in Los Angeles city directories. The 1929 directory also indicates 2421 Santa Fe Avenue, one building located on the Subject Property, as the address of "Furniture Manufacturing Company," owned by Morris and Louis Lippman and Paul Shapiro.[23]

In 1930, the Los Angeles Times announced the merger of 13 West coast furniture manufacturing companies, including the C.B. Van Vorst Company and Western Furniture Manufacturing Company, under the corporate name "Furniture Corporation of America." The resulting corporation was reputed to be the "third largest furniture company in the world" with headquarters in Portland, Oregon.[24] The merger was spearheaded by the

[17] "Contract Let for Big Furniture Factory," *Los Angeles Times,* May 7, 1916.
[18] "Quadruples in Two Years," *Los Angeles Times,* January 22, 1922.
[19] "Quadruples in Two Years," *Los Angeles Times,* January 22, 1922.
[20] City of Los Angeles, Department of Building and Safety, Building Permit LA31952, August 6, 1924.
[21] "Van Vorst Death Rites Scheduled," *Los Angeles Times,* May 31, 1926.
[22] City of Los Angeles, Department of Building and Safety, Building Permit LA37026, December 12, 1927.
[23] Los Angeles City Directory, 1929.
[24] "Huge Combine in Furniture on West Coast," *Los Angeles Times,* September 23, 1930.

Doernbecher Manufacturing Corporation of Portland.[25] Contemporary press announcements stated that "the merger will increase the output and provide better distribution of finished products on the Pacific coast and in the east….each unit will continue under the same management as in the past,"[26] and that "personnel of all plants will be retained as well as trade names and present plants will be operated on a divisional system in addition to the main quantity production plants in Oakland and Los Angeles."[27]

It is unclear exactly how this new corporation operated or how long it was in existence. In 1935, a "Notice and Summons" announcement in the Roseburg, Oregon News-Review lists the Furniture Corporation of America as one of many companies in foreclosure of delinquent tax certificates although this was, presumably, a common occurrence during the Great Depression.[28] Later newspaper mentions of "Furniture Corporation of American" were not found for this study although some Oregon print advertisements for furniture include the statement: "built to last to the specifications of the famous Furniture Corporation of America" as late as the 1960s.[29]

By 1930, only Furniture Manufacturing Company is listed in the city directory at the Subject Property (listing is for the 2421 Santa Fe Avenue building). While C.B. Van Vorst Company is not listed in the directory, the Western Furniture Manufacturing Company is still listed at 5955 S Western Ave.[30]

By 1931, it appears that although the Subject Property is still controlled by the Van Vorst family, the C.B Van Vorst Company is no longer a primary presence at the site. A 1931 classified advertisement lists the address of the C.B. Van Vorst Company at the corner of 60th Street and St. Andrews Place, Los Angeles.[31] This is corroborated with a later building permit which places the C.B. Van Vorst Company at a more precise 1856 W. 60th Street, just a few parcels south of the Western Avenue location of Van Vorst family-owned Western Furniture Manufacturing Company.[32] By 1932, three of the existing manufacturing buildings located on the Subject Property appear to be leased out with the Biltmore Ero Manufacturing Company of California at 2401 Santa Fe Ave, the European Trading Company, Inc at 2415 Santa Fe Ave, and Furniture Manufacturing Company at 2421 Santa Fe Avenue.[33] 2349 Santa Fe Ave is not listed but is presumably still used as storage. By 1935, the C.B. Van Vorst Company is listed in Los Angeles city directories at

[25] "Companies in Merger," *Oakland Tribune,* September 23, 1930.
[26] "Furniture Companies in Huge Merger," *The Klamath News,* June 26, 1930.
[27] "Companies in Merger," *Oakland Tribune,* September 23, 1930.
[28] "Notice and Summons," *The News-Review,* Roseburg, Oregon, August 13, 1935.
[29] "Clean-lined Danish Comfort," *Albany Democrat-Herald,* September 21, 1964.
[30] Los Angeles City Directory, 1930.
[31] "Employment," *Los Angeles Times,* January 15, 1931.
[32] City of Los Angeles, Department of Building and Safety, Building Permit LA02890, March 13, 1933
[33] Los Angeles City Directory, 1932.

the 60th Street/St. Andrews Place address which would ultimately be listed as 6000 St. Andrews Place.[34]

The C.B. Van Vorst Company continued to grow and prosper as a wholesale mattress manufacturer.[35] In 1941, the C.B. Van Vorst Company opened an additional mattress manufacturing plant at 415 Boren Avenue in Seattle, Washington and continued to operate at that location until 1974.[36] A Sanborn map confirms that the C.B. Van Vorst Company mattress factory was still operating at the 6000 St. Andrews Place address in 1950. The C.B. Van Vorst Company continued to operate as a wholesale mattress manufacturer through the 1970s.

In 1953, a permit was issued to construct a one-story warehouse building at 2345 Santa Fe Ave with "Van Vorst Properties Inc." listed as property owners.[37] This was the final building to be constructed on the Subject Property. The Van Vorst family continued to control the Subject Property[38], leasing it to a variety of manufacturing concerns into the early 1980s. 1983 was the last year that a building permit for the Subject Property showed ownership under the Van Vorst family.[39] The property was sold in the mid-1980s and redeveloped as artist live-work spaces.

Santa Fe Art Colony

Since 1987, the Subject Property has operated as an artist live-work community named the Santa Fe Art Colony. The conversion of underutilized industrial space by artists began in the latter part of the 20th century when American industrial needs changed, many manufacturing concerns moved out of city centers, and the industrial loft spaces from the 19th and early 20th centuries were deemed obsolete. Artists, perennially cash-strapped and in need of large work spaces, were willing to brave suspect neighborhoods and forego standard living amenities for the available cheap space.

Arguably the most famous example of this phenomenon took place in New York City where blocks of 19th century industrial buildings stood underutilized in lower Manhattan. An area located "south of Houston Street," particularly rich in old factories and warehouses, started being colonized by artists as early as the 1950s. Dubbed "Soho" in a New York City planning report, the area was not zoned for residential use, but landlords were willing to look the other way in order to rent their spaces. By the early 1970s, the

[34] [34] https://rescarta.lapl.org/ResCarta-Web/jsp/RcWebImageViewer.jsp?doc_id=040428be-8b21-4de1-9b1c-3421068c0f1c%2fcl000000%2f20180218%2f00000005
[35] "Manufacturer Says Real Bargains Here," *Los Angeles Times,* August 8, 1951.
[36] "C.B. Van Vorst Building, 415 Boren Ave," Seattle Historical Sites, Seattle Department of Neighborhoods, https://web6.seattle.gov/DPD/HistoricalSite/QueryResult.aspx?ID=16C466209 (accessed October 2019).
[37] City of Los Angeles, Department of Building and Safety, Building Permit LA58426, May 4, 1953.
[38] Permits variously list the property owner as "Van Vorst Properties, Inc.," "Geo. Van Vorst," "Van Vorst," "Van Vorst Co., and "Harry P. Carten c/o Richard Van Vorst,"
[39] City of Los Angeles, Department of Building and Safety, Building Permit LA71183, August 24, 1983.

zoning code was amended to permit "Joint Live-Work Quarters" for artists and a permitting process specifically for visual artists to live where they worked was established.

Similar colonization of former industrial space by artists was happening in other cities throughout the United States. In Los Angeles, artists began moving in and around Downtown as early as the 1960s when the substantial economic decline of central Los Angeles neighborhoods left inexpensive and largely abandoned commercial and industrial buildings available. Like New York City, the early conversions were largely illegal as most of the buildings were not zoned for residential use and the artist-led rehabilitations did not conform with standard codes. To address the zoning and safety issues, the City of Los Angeles passed the Artist-in-Residence ordinance in 1981, which legalized the conversion of former industrial buildings into live-work residential spaces for artists.[40] One of the first projects to capitalize on the new ordinance was the conversion of a former power plant and later Pabst Blue Ribbon brewery in Lincoln Heights. The Brewery Art Colony opened in 1982.[41] Others soon followed including 923 E. 3rd Street and 1800 E. Industrial Street, both in 1984, and the Santa Fe Avenue Lofts at 688 Santa Fe Avenue and Traction Avenue Lofts at 811 Traction Avenue in 1985.[42] By the mid-1980s, hundreds of artists had decamped to Downtown and its adjacent industrial areas. Art galleries quickly followed, and a vibrant artistic community was established.

The Santa Fe Art Colony was the brainchild of Marvin Ziedler, a Los Angeles arts patron and proprietor of the Ziedler & Ziedler men's clothing store chain, and Los Angeles sculptor Leonard Skuro. By the mid-1980s it was becoming clear that the building codes required by the 1981 Artists in Residence ordinance increased the costs of rehabilitating industrial buildings for live-work space. Once the product of ad hoc and largely unpermitted DUI rehabs by a scrappy community of artists, conversion of industrial space for live-work increasingly became the domain of commercial developers who had the deeper pockets to fund code-compliant projects. Costs of the early projects were kept in check by the barebones conditions of the rentable units (allowable under the 1981 ordinance) and the isolated and often high-crime locations of the buildings, both of which limited the potential customer base.

By the mid-1980s, however, the image of living in converted industrial space, had rapidly assumed an arty, urban glamour that appealed to professionals in more lucrative creative fields such as commercial photography, architecture and graphic design. Developers were happy to welcome a better-heeled clientele who could afford higher rents. Unit rents rose beyond the means of many of the working fine artists who had pioneered the use of industrial buildings as live-work studios.

[40] "Arts District," Los Angeles Conservancy, 2013, https://www.laconservancy.org/sites/default/files/files/documents/ArtsDistrict_Booklet_LR.pdf (accessed October 2019).
[41] Brewery Artist Lofts website accessed October 2019. http://www.breweryartistlofts.com/
[42] GPA Consulting, *Joannes Brothers Company Building Historic Structure Report*, June 2018, p. 9.

Recognizing the potential threat of rising rents to the artist community, Ziedler and Skuros decided to try developing their own live-work projects with a more community-based and artist-focused approach. After successfully developing a small, five-unit loft project, Ziedler and Skuro's development group purchased the former C.B. Van Vorst Company property with the intention of converting the existing buildings to artist live-work space. Soon after purchasing the building, however, it became clear that the cost of rehabilitation was financially prohibitive.[43]

To move the project forward, the Ziedler and Skuro team entered into a partnership with the CRA to create affordable live-work space at the Santa Fe Avenue site. In keeping with the stated goals of redevelopment, the CRA was enthusiastic about encouraging artist residency, recognizing the civilizing effects of people living and working in formerly underutilized and abandoned commercial and industrial buildings. More importantly, the creation of affordable housing would be a recognizable public benefit justifying the existence and mission of the CRA. When finally worked out, the agreement provided a loan to fund conversion of the four original buildings constructed between 1916 and 1924. The project specifically excluded the fifth building constructed in 1953.[44] In return, the developers were required to make "at least 30%" of the units affordable to low-income households and "at least 60%" of the units affordable to low- and moderate-income households. The rent restrictions stipulated by the loan agreement were to remain in effect for a period of 30 years.[45]

The first phase of the Santa Fe Art Colony opened in 1988 with 45 artist-in-residence units.[46] Fifty-six units were eventually completed by 1990. Residents of the Santa Fe Art Colony have played an active role in the Los Angeles art scene including spearheading the creation of the annual Open Studios event in 1988. Over the 30 years of its existence, the Santa Fe Art Colony has housed a number of noted artists at the beginning of their careers who have since achieved national recognition including Kim Abeles,[47] Sam Durant,[48] and John Frame.[49]

[43] "Space Effort Getting Aloft," *Los Angeles Times,* December 21, 1986.
[44] "Loan Agreement Santa Fe Art Colony." By and between the Community Redevelopment Agency of the City of Los Angeles and the Santa Fe Art Colony, July 3, 1986, pp. 2-3
[45] "Loan Agreement Santa Fe Art Colony." By and between the Community Redevelopment Agency of the City of Los Angeles and the Santa Fe Art Colony, July 3, 1986, p.11
[46] "Struggling Artists Find New Colony Downtown," *Los Angeles Times,* May 30, 1988.
[47] https://kimabeles.com/
[48] http://www.samdurant.net/
[49] http://johnframesculpture.com/

SurveyLA Context/Themes & Associated Eligibility Standards

SurveyLA is the City of Los Angeles' citywide survey of historic resources, conducted in accordance with the standards and guidelines set forth by the National Park Service and the California State Office of Historic Preservation. Properties surveyed as part of SurveyLA were evaluated for eligibility for listing in the National Register of Historic Places, the California Register of Historical Resources, and for designation as a Los Angeles Historic-Cultural Monument.

Utilizing the contexts and themes developed by SurveyLA, the buildings on the Subject Property were re-evaluated the context/theme/property type combinations (CTPs) listed below.

CONTEXT: INDUSTRIAL DEVELOPMENT 1850-1980

Theme: Early Industrial Development, 1875-1925

Property Type: Industrial – Industrial Building (all types)[50]

Period of Significance: 1875–1925

Period of Significance Justification: Resources significant within the theme of early industrial development include all types of industrial buildings. They are significant in the area of Industry for their association with the earliest periods of industrial development in the city. Some resources may also be significant the area of Architecture.

Property Type Description: Industrial buildings identified under this theme may represent a range of early industrial building types and uses. They are often utilitarian in design but may represent architectural styles prevalent during the period of construction

Property Type Significance: Resources significant within the theme of early industrial development include all types of industrial buildings. They are significant in the area of Industry for their association with the earliest periods of industrial development in the city. Some resources may also be significant the area of Architecture.

[50] Excerpted from City of Los Angeles, Office of Historic Resources, Los Angeles Citywide Historic Context Statement: Context: Industrial Development, 1850-1980, Theme: Early Industrial Development, 1875-1925, prepared by LSA Associates, Inc. In September 2011; rev. February 2018, p.214-215

Geographic Location: Citywide, in areas historically developed for and associated with industrial uses. A significant concentration is located in the industrial area east of the Downtown.

Criteria: NR: A/C CR: 1/3 Local: 1/3

Eligibility Standards:

- Dates from the period of significance
- Represents a very early phase of industrial development in a neighborhood or area.
- Is a rare surviving example of the type in the neighborhood or community

Character Defining/Associative Features:

- Retains most of the essential character defining features from the period of significance
- May also be significant for its association with early industrialists or industries
- May also be a good example of an architectural style from its period and/or the work of a significant architect or builder

Integrity Considerations:

- Should retain integrity of Location, Design, Feeling, and Association
- Because of the rarity of the type there may be a greater degree of alterations or few extant features
- Setting may have changed
- Uses may have changed over time

CONTEXT: INDUSTRIAL DEVELOPMENT 1850-1980

Theme: Industrial Design and Engineering, 1875-1965

Property Type #1: Industrial – Daylight Factory[51]

Period of Significance: 1910–1940

Period of Significance Justification: Date range encompasses brief but prolific period during which daylight factories were part of the standard industrial design, from the

[51] Excerpted from City of Los Angeles, Office of Historic Resources, Los Angeles Citywide Historic Context Statement: Context: Industrial Development, 1850-1980, Theme: Industrial Design and Engineering, 1875-1965, prepared by LSA Associates, Inc. In September 2011; rev. February 2018, p.203-204

introduction of industrial sash to rise of the controlled conditions factory during and after World War II.

Property Type Description: Prior to the widespread use of electric lighting, controlling and capitalizing on daylight was a necessary component of the design of manufacturing buildings. Daylight was brought into the building using a variety of methods, including expansive industrial sash windows, orientation of intensive hand work next to the exterior walls of the building, skylights, and specialized roof forms to bring light into the interior.

Property Type Significance: Excellent examples of the daylight factory property type are significant as they embody the distinctive characteristics of an important historical method of construction. While the practice of constructing daylight factories was popular in its time, the period of significance is limited by the introduction of steel sash in 1910 and the widespread use of fluorescent lighting after 1940. This date range happens to coincide with the greatest period of industrial growth in Los Angeles history and, as a result, many excellent examples of one- and two-story daylight factories remain. However, many factors including environmental cleanup, industry preference for controlled conditions, and difficult location for alternative uses threaten the extant stock of these visually striking buildings.

Geographic Location: Citywide along historic railroad alignments, concentrations found in the eastern and southern portions of Downtown, Boyle Heights, Lincoln Heights, and south and southeastern Los Angeles.

Eligibility Standards:

- Constructed between 1910 and 1940 for industrial use
- Exemplifies the use of industrial sash and distinctive roof forms to maximize and control the level of sunlight inside the building

Character Defining/Associative Features:

- Retains most of the essential character defining features of the type from the period of significance
- 1–2 stories in height (2nd story is often a mezzanine level)
- Continuous industrial steel sash on two or more elevations
- Oversized bays of industrial sash
- Sawtooth, butterfly, Aiken, or monitor rooflines
- Extensive skylights (in the absence of more dramatic rooflines)
- Often designed in prevalent architectural styles of period
- May also be a significant example of an architectural style from the period of significance and/or the work of a noted architect

Integrity Considerations:

- Should retain integrity of Location, Design, Materials, Feeling, and Association

- Setting may have changed since the time of its construction
- Original use may have changed

Based on the SurveyLA contexts and themes discussed in Section 7 of this report, the Subject Property was evaluated using eligibility criteria and integrity thresholds for listing in the National Register of Historic Places, the California Register of Historical Resources, and as a City of Los Angeles Historic-Cultural Monument.[52]

As noted in Section 4 of this report, the Subject Property was identified as significant through SurveyLA under the Early Industrial Development theme as an "excellent and rare example of an early-20th century manufacturing plant in Los Angeles' primary industrial district." Significance under the Early Industrial Development theme corresponds to National Register Criteria A and C, California Register Criteria 1 and 3, and Los Angeles HCM criteria 1 and 3.

The property was also identified under the theme "Industrial Design and Engineering, 1887-1965" as an "excellent example of a 1916 daylight factory building in Los Angeles' primary industrial district." Significance under this theme corresponds to National Register Criteria C, California Register Criteria 3 and Los Angeles HCM criteria 3.

Criterion A/1/1 (association with events or patterns of development)

The Subject property is directly associated with the rise of Los Angeles as an important industrial center during the early decades of the 20th century. It contains four buildings purpose-built for the manufacture of mattresses by the C.B. Van Vorst Company, which played an important role in the early development of the furniture manufacturing industry in Los Angeles and throughout the West Coast.

The Subject Property was developed southeast of Downtown Los Angeles where an extensive concentration of industrial properties clustered along the Los Angeles River realized in physical form the early 20th century development of Los Angeles as an industrial center. Together, the Subject Property's four original buildings exhibit the features associated with vernacular industrial design of the early 20th century. These include the rectangular plan and simple massing of the four component buildings, brick, concrete and wood-frame construction, wood board-and-batten siding and steel-sash windows. All four buildings retain their original locations, configuration and spatial relationships.

For these reasons, the four buildings located on Subject Property are collectively historically significant under Criterion A/1/1 as a rare and intact example of an early-20th century manufacturing plant in Los Angeles, directly associated with the earliest periods of industrial development in the city. The period of significance is 1916-1924, which includes the construction of the four component buildings constructed by the C.B. Van

[52] This report analyzes the subject property for eligibility under Criterion A/1/1, B/2/2, and C/3/3. Criterion D/4 addresses potential archaeological resources which is outside the scope of this study.

Vorst Company. After this period, the C.B. Van Vorst Company relocated their manufacturing plant to a different location at 6000 St. Andrews Place after which the Subject Property remained in control of the Van Vorst family but was leased to other manufacturers.

The four buildings contributing to the significance of the Subject Property under Criterion A/1/1 include 2401 S. Santa Fe Avenue, 2415 S. Santa Fe Avenue, and 2349 Santa Fe Avenue, all constructed in 1916; and 2421 S. Santa Fe Avenue, constructed in 1924. The warehouse at 2345 S. Santa Fe Avenue was not found to contribute to the historic significance of the site under Criterion A/1/1. Constructed in 1953, the building was developed over 20 years after the W.B. Van Vorst Company had relocated their operations. It is also well outside the period of significance for the Early Industrial Development theme established by SurveyLA (1880-1925).

Criterion B/2/2 (association with an important person)

According to the National Park Service, properties may be eligible for an association with the lives of persons significant in our past. Persons "significant in our past" refers to individuals whose activities are demonstrably important within a local, state, or national historic context. A property is not eligible if its only justification for significance is that it was owned or used by a person who is a member of an identifiable profession, class, or social or ethnic group. In addition, the property must be associated with a person's productive life, reflecting the time period when he or she achieved significance.

The SurveyLA Historic Context Statement includes a "Commercial Merchants, Leaders, and Builders" theme for evaluating properties that may be significant for their association with persons who are proven to have made important contributions to commercial growth and development in Los Angeles.

The Subject Property was originally developed by the C.B. Von Vorst Company under the leadership of Charles B. Van Vorst, a prominent figure in the furniture manufacturing industry in Southern California during the late 19th and early 20th centuries. Van Vorst rose to prominence as one of two founders of the Van Vorst & Berman Company, a furniture manufacturer established in 1896. During its operation under the "Van Vorst & Berman" name, the company was associated with two different locations before it was renamed the C.B. Van Vorst Company, with Charles B. Van Vorst as president, in 1915. The C.B. Van Vorst Company established itself at the Subject Property in 1916. In 1920, Charles B. Van Vorst would go on to found Western Furniture Manufacturing Company at 759 North Spring Street. That company later established its manufacturing plant at 5955 S. Western Avenue in 1922.

Though the Subject Property is associated with Charles B. Van Vorst, he has been associated with several manufacturing properties in Los Angeles throughout his career and was already a well-established manufacturer when the Subject Property was first developed. Indeed, by the time the Subject Property was developed in 1916 his most productive days were behind him. Van Vorst died just ten years after the C.B. Van Vorst

Company developed the Subject Property by which time his son, George Van Vorst, had long been positioned to take control of the Van Vorst family business interests.

Therefore, the Subject Property is not eligible for listing in the National Register of Historic Places, the California Register of Historical Resources, or as a City of Los Angeles Historic-Cultural Monument under Criterion B/2/2.

Criterion C/3/3 (architectural merit or work of a master architect)

According to guidance from the National Park Service, to be eligible under Criterion C/3/3, a building must clearly contain enough of the "distinctive characteristics" to be considered a true representative of the style or type. Buildings eligible for artistic merit must embody the distinctive characteristics or a type, period, or method of construction, and they must possess high artistic value

As noted above, the Subject Property is historically significant under Criterion A/1/1 as a rare and intact example of an early-20th century manufacturing plant in Los Angeles, directly associated with the earliest periods of industrial development in the city. The Subject Property is also significant under Criterion C/3/3 as an excellent example of an early industrial property type under the SurveyLA Early Industrial Development theme.

The three buildings constructed in 1916 (2401 S. Santa Fe Avenue, 2415 S. Santa Fe Avenue, and 2349 Santa Fe Avenue) were all designed by noted Los Angeles architect John M. Cooper. These three buildings are the most distinctive and cohesive of the four buildings that make up the C.B. Van Vorst Company manufacturing plant and largely determine the property's configuration and overall design.

John M. Cooper was born in in Dayton, Ohio in 1883 and attended Yale University. He worked as an engineer on the Panama Canal before relocating to Los Angeles in 1910 where he received his architectural license in 1913. He established his first architectural practice in Long Beach in partnership with architect Frank H. Webster. In 1919, he established his own practice in Los Angeles as an architectural design and general contracting business. Highly prolific during a booming construction period, Cooper designed numerous building types including industrial plants, office buildings, theatres, hotels, institutional buildings and residences. Buildings designed by Cooper include the Grether and Grether, Inc. Office and Warehouse in Los Angeles (1924), the Roxie Theater in Los Angeles (1932), the San Bernardino City Hall (1938, demolished), and buildings on the Los Angeles campus of Pepperdine University (1938). He died in 1950.[53]

Under Criterion C/3/3 the period of significance for the Subject Property is again 1916-1925 representing the construction dates for the four buildings originally developed by the C.B. Van Vorst Company, including the three designed by John M. Cooper. The 1953

[53] Pacific Coast Architectural Database accessed October 1, 2019. http://pcad.lib.washington.edu/firm/221/

warehouse does not contribute to the significance of the Subject Property as it was constructed outside the period of significance.

The Subject Property was also identified as historically significant by SurveyLA under the theme "Industrial Design and Engineering, 1887-1965" as an "excellent example of a 1916 daylight factory building in Los Angeles' primary industrial district." While this study largely concurs with that finding, it is important to clarify that SurveyLA was conducted from the public right-of-way and a complete visual inspection of the Subject Property was not possible at the time of the survey. Field inspection of the Subject Property for this study reveals that not all of the four buildings include the distinctive features associated with the daylight factory property type as defined by SurveyLA. Neither 2329 Santa Fe Avenue or 2415 Santa Fe Avenue have the continuous or extensive use of industrial steel sash; the sawtooth, butterfly, Aiken or monitor rooflines; or extensive skylights characteristic of a daylight factory. 2421 Santa Fe Avenue does include bays of industrial sash on its north and west facades but none of the rooftop elements that would traditionally be used to bring in light. Only the main building at 2401 Santa Fe Avenue, with repeated bays of industrial sash on the east and north facades and a central skylight, displays the features specifically associated with the daylight factory property type.

Under Criterion C/3/3 the period of significance for the Subject Property is again 1916-1925 representing the construction dates for the four buildings originally developed by the C.B. Van Vorst Company, including the three designed by John M. Cooper. Because it is a rare intact example of an early-industrial property type in Los Angeles and the complex includes a daylight factory building, the Subject Property is eligible for listing in the National Register of Historic Places, the California Register of Historical Resources, or as a City of Los Angeles Historic-Cultural Monument under Criterion C/3/3.

The warehouse at 2345 S. Santa Fe Avenue was not found to contribute to the historic significance of the site under Criterion C/3/3. Constructed in 1953, the building was developed well outside the period of significance for the Early Industrial Development theme established by SurveyLA (1880-1925). It was also constructed well after the 1910-1940 period of significance established by SurveyLA for the daylight factory property type. It was not designed by architect John M. Cooper or any other noted or important architect.[54]

54 The construction permit lists as owners and Chas L. Webber as the engineer and contractor. City of Los Angeles, Department of Building and Safety, Building Permit LA58426, May 4, 1953.

Integrity Evaluation

Integrity is the ability of a property to convey its significance. To be eligible for designation as an historical resource, a property must not only be shown to be significant under one or more of the applicable criteria, but it also must have integrity. The National Park Service recognizes seven aspects or qualities that in various combinations define integrity: *location, design, setting, materials, workmanship, feeling* and *association*. The integrity of the C.B. Van Vorst Manufacturing Co. is evaluated below against these seven aspects. The evaluation does not include 2345 S. Santa Fe Avenue, as this building was constructed outside the property's period of significance; because the building is not historically significant, the concept of historic integrity is not applicable.

Location: The four historic buildings of the Van Vorst property remain on their original sites. The property therefore retains integrity of location.

Design: 2401 N. Santa Fe Avenue retains most of the features of its original vernacular industrial design, including its rectangular plan and simple massing, patterned brick walls and piers with marble insets, large steel-sash windows, wood sash transom lights, board-formed concrete lintels, and decorative primary entrance. 2415 and 2421 S. Santa Fe Avenue have both undergone alterations, including alteration of openings and replacement of original siding with T-111 panels, but retain most of the features of their original utilitarian construction including their rectangular plans and simple massing, expressed brick and wood frame construction, wood board-and-batten siding, and steel-sash windows. 2349 S. Santa Fe Avenue appears to have undergone more extensive alterations, but due to a lack of documentation it is impossible to definitively ascertain their extent. It does retain its rectangular plan and simple massing, some wood board-and-batten siding, and steel-sash windows. Collectively, all four buildings retain their historic locations, configuration and spatial relationships. Despite alterations including changes to and infill of some openings, some window replacements and replacement of siding, the property retains integrity of design.

Setting: Widening and grade separation of Santa Fe Avenue since the period of significance has substantially altered the property's setting to the east. The surrounding area, however, remains largely low-rise industrial, and the buildings on the property retain their historic locations, configuration and spatial relationships. Although trees and other landscape elements have been added, the property retains an industrial feel. It therefore retains integrity of setting.

Materials: The four historic buildings on the property collectively retain most of their historic materials including board-formed concrete, brick masonry walls, wood board-and-batten siding, steel-sash windows and scored concrete floors. The property therefore retains integrity of materials.

Workmanship: The four historic buildings collectively retain the physical evidence of early-20th century industrial design and construction including board-formed concrete, brick masonry construction, decorative patterned face brick with marble inserts, wood board-

and-batten siding, and steel-sash windows. The property therefore retains integrity of workmanship.

Feeling: Because the property retains integrity of location, design, setting, materials and workmanship, it retains the physical features that convey its historic character and thus continues to express the aesthetic and historic sense of an early-20th century industrial property in Los Angeles. It therefore retains integrity of feeling.

Association: Because the property retains integrity of location, design, setting, materials, workmanship and feeling, it continues to convey its relationship to early-20th century industrial development in Los Angeles. It therefore retains integrity of association.

Character-Defining Features

Character-defining features are those visual aspects and physical characteristics, dating from the property's period of significance, that comprise the appearance of an historic building and convey its historic significance. Character-defining features give the historic building its visual character and historic integrity and should be preserved to the maximum extent possible. The character-defining features of the four historic buildings of the C.B. Van Vorst Manufacturing Co. are identified below. Unless listed here, interior features have been largely gutted and reconfigured.

2401 S. Santa Fe Avenue

- Location, configuration and spatial relationships
- Rectangular plan, simple massing, and two-story height
- Flat roof with stepped parapet and large rectangular skylight
- Exterior walls are of brick masonry construction on a board-formed concrete foundation
- Floors and roof of wood frame construction
- East and north façades articulated into regular bays by pilasters
- Patterned, textured face brick with decorative marble inserts.
- Exposed brick masonry with board-formed concrete lintels at window and door openings
- Large, rectangular steel-sash windows in tripartite groupings of fixed, casement and awning units.
- Tripartite windows with wood frames and divided-light, wood sash transom lights
- Wood-paneled, recessed primary entrance with a corbeled wood pediment, sidelights, divided-light wood transom lights, and concrete steps

- Freight elevator
- Scored concrete flooring and exposed wood framing

2415 S. Santa Fe Avenue

- Location, configuration and spatial relationships
- Rectangular plan, simple massing and one-story height
- Low-pitched double gable roof
- Expressed wood frame construction
- Original wood board-and-batten siding
- East and west walls of brick masonry construction with shaped parapets.
- Brick piers and panels at east façade
- Steel-sash, divided-light windows
- Scored concrete floors and exposed wood framing.

2421 S. Santa Fe Avenue

- Location, configuration and spatial relationships
- Rectangular plan, simple massing and one-story height
- Flat roof with parapet
- Exterior walls of expressed brick masonry construction with board-formed concrete lintels over window openings
- Wood-framed roof supported on wood posts
- Divided-light, steel-sash windows with fixed and awning units
- Scored concrete flooring, brick walls and exposed wood roof framing

2349 S. Santa Fe Avenue

- Location, configuration and spatial relationships
- Rectangular plan, simple massing and one-story height
- Low-pitched double-gable roof with shaped parapets on the north and south façades, and open eaves on the east and west

- Wood frame construction
- Original wood board-and-batten siding
- Divided-light, steel sash windows

Figure 3: Subject Property with Historically Significant Buildings



Acknowledging alterations of original fabric, this analysis ultimately is consistent with the findings presented in the May 2019 HCM Nomination with respect to the Subject Property's historic significance for its association with early industrial development in Los Angeles. However, this analysis suggests the period of significance ended much earlier than suggested in the nomination. And, 2345 Santa Fe is not a part of the resource, and should properly be excluded from the designation. The HCM nomination, also finds the Subject Property significant "as the Santa Fe Art Colony, the city's first publicly subsidized artists' housing." Historic significance as the Santa Fe Art Colony would likely correspond to National Register Criteria A, California Register Criteria 1, and Los Angeles HCM criteria 1 for association with events or patterns of development.

According to guidance from the National Park Service, in order to be considered eligible for designation for association with an event:

> …A property must be associated with one or more events important in the defined historic context. The event or trends, however, must clearly be important within the associated context: settlement, in the case of the town, or development of a maritime economy, in the case of the port city. Moreover, the property must have an important association with the event or historic trends, and it must retain historic integrity…Mere association with historic events or trends is not enough, in and of itself, to qualify under [this criterion]; the property's specific association must be considered important as well.[55]

While establishment of the Santa Fe Art Colony was unquestionably a laudable accomplishment, was of great benefit to the many artists who have lived there, and demonstrably incubated artists who are today recognized for their artistic contribution, the assertion that establishment of a single publicly subsidized artist housing project made "significant contributions to the broad cultural, economic or social history of the nation, state, city or community," or to the broad patterns of history in general, is highly questionable for several reasons:

- Creation of the Santa Fe Art Colony did not precipitate an important trend or pattern. The rehabilitation of industrial buildings as live-work space for artists was well established prior to the creation of the Santa Fe Arts Colony. Indeed, the City created the Artist-in-Residence ordinance in 1981 to legalize and regulate what had already been happening. After adoption of the 1981 ordinance, several live-work conversions were completed before the Santa Fe Arts Colony was constructed. More importantly, the City of Los Angeles did not continue public

[55] "National Register Bulletin 15."

sector funding of artist live-work space after establishment of the Santa Fe Art Colony despite its success.

- The Santa Fe Art Colony was a one-off experiment that was purposely limited in its scope. The property's distinguishing factor, the requirement that units be affordable to low- and moderate-income households, was set up to remain in effect for just 30 years.[56] As conceived by the CRA, the Santa Fe Art Colony was not intended to provide permanent, ongoing subsidized housing for artists which would arguably have the potential to make a more significant, long-term contribution to Los Angeles cultural history.

- Established in 1988, the Santa Fe Art Colony is a relatively recent addition to Los Angeles from a historic perspective. The Subject Property is 103 years old, and the Santa Fe Artist Colony represents just the last 30 years of its existence. No historic context has been established to address the potential significance of those 30 years and arguably more time is needed to acquire the appropriate distance and perspective.

Regardless of of individual opinions pertaining to historic significance, the 1953 warehouse building at 2345 Santa Fe was expressly excluded from the Art Colony development by the CRA and therefore is not a part of the historic narrative of the Santa Fe Art Colony.

[56] "Loan Agreement Santa Fe Art Colony." By and between the Community Redevelopment Agency of the City of Los Angeles and the Santa Fe Art Colony, July 3, 1986, p.11

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U.S. Department of the Interior. "National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation." Washington D.C.: National Park Service, 1995.

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APPENDIX A – CITY DIRECTORIES

Los Angeles Public Library Historic City and Business & Phone Directories Collection for 1873-1970 and Los Angeles Street - Reverse Directories Collection for 1906, 1927, 1956-1987 via https://rescarta.lapl.org/ResCarta-Web/jsp/RcWebBrowseCollections.jsp (accessed October 2019).

YEAR	OCCUPANT	ADDRESS	NOTE
1916	C.B. Van Vorst Co.	1333 E 6th Street	
1917	C.B. Van Vorst Co.	2401 S Santa Fe Avenue	
1918	C.B. Van Voorst[sic] Co.	2401 S Santa Fe Avenue	
1919	n/a	n/a	No directory
1920	C.B. Van Vorst Co.	2401 S Santa Fe Avenue	
1921	C.B. Van Vorst Co.	2401 S Santa Fe Avenue	
1922	C.B. Van Vorst Co.	2401 S Santa Fe Avenue	
1923	n/a	n/a	None listed
1924	C.B. Van Vorst Co.	2401 S Santa Fe Avenue	
1925	C.B. Van Vorst Co.	2401 S Santa Fe Avenue	
1926	C.B. Van Vorst Co.	2401 S Santa Fe Avenue	
1927	n/a	n/a	None listed
1928	C.B. Van Vorst Co.	2401 S Santa Fe Avenue	
1929	C.B. Van Vorst Co.	2401 S Santa Fe Avenue	
	Furniture Manufacturing Co.	2421 S Santa Fe Avenue	
1930	Furniture Manufacturing Co.	2421 S Santa Fe Avenue	
1931	Cover and Camp Goods	2401 S Santa Fe Avenue	
	Biltmore Ero Manufacturing Co.	2401 S Santa Fe Avenue	
1932	Biltmore Ero Manufacturing Co.	2401 S Santa Fe Avenue	
	European Trading Co.	2415 S Santa Fe Avenue	
	Furniture Manufacturing Co.	2421 S Santa Fe Avenue	
1933	European Trading Co.	2415 S Santa Fe Avenue	
1934	European Trading Co.	2415 S Santa Fe Avenue	
	Triangle Steel Corp.	2415 S Santa Fe Avenue	
1935	C.B. Van Vorst Co.	1856 W 60th Street	
	Fairbanks Morse & Co.	2401 S Santa Fe Avenue	
	Triangle Steel Corp.	2415 S Santa Fe Avenue	
	Advance Furniture Manufacturing	2421 S Santa Fe Avenue	
1936	C.B. Van Vorst Co.	1856 W 60th Street	
	Fairbanks Morse & Co.	2401 S Santa Fe Avenue	
	Triangle Steel Corp.	2415 S Santa Fe Avenue	
	Diamond T. Truck Corp.	2421 S Santa Fe Avenue	
	Advance Furniture Manufacturing	2421 S Santa Fe Avenue	
1937	C.B. Van Vorst Co.	1856 W 60th Street	
	Fairbanks Morse & Co.	2401 S Santa Fe Avenue	
	Triangle Steel Corp.	2415 S Santa Fe Avenue	
	Advance Furniture Manufacturing	2421 S Santa Fe Avenue	
1938	C.B. Van Vorst Co.	1856 W 60th Street	
	Fairbanks Morse & Co.	2401 S Santa Fe Avenue	
	Triangle Steel Corp.	2415 S Santa Fe Avenue	
	Advance Furniture Manufacturing	2421 S Santa Fe Avenue	
1939	C.B. Van Vorst Co.	6000 S St. Andrews Place	Address name change from 1856 W 60th Street
	Fairbanks Morse & Co.	2401 S Santa Fe Avenue	
	Triangle Steel Corp.	2415 S Santa Fe Avenue	
	Advance Furniture Manufacturing	2421 S Santa Fe Avenue	
1940	C.B. Van Vorst Co.	6000 S St. Andrews Place	
	Fairbanks Morse & Co.	2401 S Santa Fe Avenue	

	Triangle Steel Corp.	2415 S Santa Fe Avenue	
	Advance Furniture Manufacturing	2421 S Santa Fe Avenue	
1941	C.B. Van Vorst Co.	6000 S St. Andrews Place	George Van Vorst is also listed as manager of Modern Plastic Co. at 4641 Pacific Boulevard
	Fairbanks Morse & Co.	2401 S Santa Fe Avenue	
	Triangle Steel Corp.	2415 S Santa Fe Avenue	
	Advance Furniture Manufacturing	2421 S Santa Fe Avenue	
1942	C.B. Van Vorst Co.	6000 S St. Andrews Place	
	Triangle Steel Corp.	2415 S Santa Fe Avenue	
1943-1950	n/a	n/a	No directory
1950	n/a	n/a	None listed
1951-1955	n/a	n/a	No directory
1956	C.B. Van Vorst Co.	6000 S St. Andrews Place	
	Central Furniture	2401 S Santa Fe Avenue	
	Borin Manufacturing Co.	2415 S Santa Fe Avenue	
	California Moulding & Manufacturing Co.	2415 S Santa Fe Avenue	
1957-1959	n/a	n/a	No directory
1960	C.B. Van Vorst Co.	6000 S St. Andrews Place	
	Terry Truck Inc.	2401 S Santa Fe Avenue	
	Borin Manufacturing Co.	2421 S Santa Fe Avenue	
1961	C.B. Van Horst[sic] Co.	6000 S St. Andrews Place	
	Terry Truck Inc.	2401 S Santa Fe Avenue	
	Borin Manufacturing Co.	2421 S Santa Fe Avenue	
1962	C.B. Van Horst[sic] Co.	6000 S St. Andrews Place	
	Terry Truck Inc.	2401 S Santa Fe Avenue	
	Borin Manufacturing Co.	2421 S Santa Fe Avenue	
1963	C.B. Van Horst[sic] Co.	6000 S St. Andrews Place	
	Terry Truck Inc.	2401 S Santa Fe Avenue	
	Borin Manufacturing Co.	2421 S Santa Fe Avenue	
1964	C.B. Van Horst[sic] Co.	6000 S St. Andrews Place	
	Terry Truck Inc.	2401 S Santa Fe Avenue	
	Borin Manufacturing Co.	2421 S Santa Fe Avenue	
1965	C.B. Van Vorst Co.	6000 S St. Andrews Place	
	Terry Truck Inc.	2401 S Santa Fe Avenue	
	Borin Manufacturing Co.	2421 S Santa Fe Avenue	
1966	n/a	n/a	No directory
1967	C.B. Van Vorst Co.	6000 S St. Andrews Place	
	Terry Truck Inc.	2401 S Santa Fe Avenue	
	Windsor Art Prod.	2421 S Santa Fe Avenue	
1968	C.B. Van Vorst Co.	6000 S St. Andrews Place	
	Terry Truck Inc.	2401 S Santa Fe Avenue	
	Windsor Art Prod.	2421 S Santa Fe Avenue	
1969	C.B. Van Vorst Co.	6000 S St. Andrews Place	
	Terry Truck Inc.	2401 S Santa Fe Avenue	
	Windsor Art Prod.	2421 S Santa Fe Avenue	
1970-1972	n/a	n/a	No directory
1973	C.B. Van Vorst Englander Co.	6000 S Santa Fe Avenue	
	Terry Truck Inc.	2401 S Santa Fe Avenue	
1974-1986	n/a	n/a	No directory
1987	Hall Brothers Moving & Storage	6000 S St. Andrews Place	
	Carpet Creations	2421½ S Santa Fe Avenue	
1988-Present	n/a	n/a	No directory

APPENDIX B – BUILDING PERMIT CHRONOLOGY

DATE	PERMIT NO.	WORK PERFORMED	OWNER/OCCUPANT	ARCHITECT/CONTRACTOR	TYPE/SIZE	USE
2401 S. Santa Fe (1916)						
4/13/1916	LA02275	New 108′ x 128′ two story building with brick walls, wood floors, and wood-tar gravel roof	C. B. Van Vorst	J. M. Cooper	108′ x 138′; two story	Factory
5/27/1916	LA03266	New 100′ x 200′ one story wood-frame storage building with a tar and gravel roof	C.B. Van Vorst Co.	Alta Planning[sic] Mill	100′ x 200′; one story	Storage Bldg.
5/27/1916	LA03267	New 100′ x 100′ one story wood-frame mill building with a tar and gravel roof	C.B. Van Vorst Co.	Alta Planning[sic] Mill Co.	100′ x 100′; one story	Mill Bldg.
10/14/1916	LA06022	Change front of building from a plastered exterior to brick veneer	C.B. Van Vorst Co.	A. E. White		Warehouse
8/1/1923	LA34434	The intent is to replace a wooden wall with a masonry wall and to roof over a space 50′ x50′ that is at present an open angle[sic] of this building	C. B. Van Vorst Co.	H. J. Brown	100′ x 120′; one story	Assembling room furniture factory

8/6/1924	LA31952	New 100′ x 120′ furniture factory building with brick walls and composition roofing; building goes in rear of another building	C. B. Van Vorst Co.	H. J. Brown	100′ x 120′; one story	Storage and assembling shop
9/23/1924	LA38563	Install and automatic sprinkler system in accordance with the Rule of the Board of Fire Underwriters of the Pacific	C. B. Van Vorst Co.	Western Automatic Sprinkler Co.	100′ x 120′; one story	Furniture Storage
9/25/1926	LA27798	Propose to remove a partition to enlarge a room and to rebuild partition on second floor	C. B. Van Vorst Co.	H. Brewster Brown	Two story	Factory
12/12/1927	LA37026	Office 14′ x 20′; 1st floor; wall board	C.B. Van Vorst	B.H. McCall		Furniture factory
4/23/1930	LA09259	Install and connect vent line from 2 drying ovens; Vents will be exposed on inside of factory building and are to consist of 6″ galvanized pipe to ceiling of first floor and 8″ vitex[sic] to roof with hood & flashing	Biltmore Ero Co. Std.	Coony & Winterbottom Inc.		Factory
6/26/1930	LA14829	Drying oven to be built size 20′ x 30′ with 8ft ceiling, specifications of timber as follows: 1x6 T&G walls & ceiling walls, ceiling joists completely level with asbestos and galvanized sheet iron, vented thru to roof.	Geo Van Vorst		100′ x 150′; two story	Manufacturing

10/3/1930	LA23880	Alteration in automatic fire sprinkler system	Biltmore Ero Co.	Western Automatic Sprinkler Co.	Two story + basement	Auto-accessories
11/29/1933	LA17017	Strengthen floor by adding new joist-girder & post to carry additional load	George Van Vorst	W. Schnider	Two story	Factory
1/12/1934	LA00472	Remove stairs as shown on plan & floor over opening	Geo. Van Vorst	Los Angeles Cont. Co.	138′ x 108′	Loft Bldg.
2/23/1944	LA03063	Construct masonry vault addition to present building office space of size 8′0″ x 12′0″; conc. foundations, floor and roof slabs, brick walls, compo. Roofing, etc, as shown on accompanying blue prints	Geo. W. Van Vorst	Chas. L. Webber	108′ x 138′; two story	Warehouse
8/9/1944	LA03063	COO: addition of masonry vault	G. W. Van Vorst			Warehouse
2/9/1954	LA79680	227 dbl to neon com. sign	Central Furniture Co.	Paul Bateman; Advance Neon Sign Co.	100′ x 140′; two story	Wholesale furniture

6/22/1955	LA18186	Install 3 wall signs	Central Furniture	Advance Neon Sign Co.	100′ x 150′; two story	Office and Store
12/7/1955	LA13975	10′ x 19′ conc. loading dock & canopy above	Geo. Van Vorst	Chas. Webber; Webber & Co.	108′ x 138′; two story	Mfg. Storage
5/2/1956	LA42028	Install S/F wall sign.	Central Furniture	Advance Neon Sigh[sic] Co.	100′ x 140′; two story	Stores
10/20/1959	LA45009	New office partitions, picking room, replaced posts and beams	Van Vorst	Harry M. Lukens, Inc.		Vacant-Furniture mfg.
2/15/1960	LA53315	Add platform only (interior) for air condition units	George Corey	Samuel Schultz; J. Herman Co	200′ x 150′; two story	Garment Mfg.
12/21/1960	LA45009	COO: 2 story, type IIIA, 109′ x 138′ conversion of an 18′6″ x 21′ portion of an existing 2 story, type IIIA, 109′ x 138′ furniture manufacturing building from G-1 to E-2 occupancy. G-1, E-2 occupancy.	Terry Truck, Inc.		109′ x 138′; two story	Furniture manufacturing building

3/27/1970	LA05990	Build partitions first floor	Van Vorst Co.	Owner	108′ x 138′; two story	Office & Mfg.
4/16/1970	LA07130	Air conditioning equipment platform below 2nd floor (interior)	Terry Truck, Inc.	J. Herman Co., Inc.		Mfg. & Warehouse
9/9/1982	LA49600	Install wall anchors	Harry P. Carten – c/o Richard Van Vorst	To be selected		Manufacturing
8/24/1983	LA71183	Stairwell bracing & correct detail	Harry P. Carten – c/o Richard Van Vorst	Paul H. Winter; SR. M. Inc.	108′ x 133′; two story	Manufacturing
12/3/1986	LA52026	Full compliance with division 88	Michael O′ Rurke[sic]	Jose A. Aguilar; Owner		
6/1/1987	LA66736	Interior remodeling for Air. 30 non-conditioned units.	Santa Fe Art Colony	Zeidler/Frishberg		Artist in Residence

6/18/1987	LA68279	Change of plans on permit no.52026	Michael O'Rourke	Jose A. Aguilar; owner	108' x 138'; two story	Mfg./Off./W'house
7/20/1987	LA70948	Change of plans on permit no.52026/86	Michael O'Rourke	Jose A. Aguilar; owner	108' x 138'; two story	Mfg.Ofc.Warehouse
1/28/1988	LA87647	Interior remodel – mezzanine addition 96 SF	Jean Hoenninger	Dejban; Leo Frishberg; to be selected	100' x 138'; two story	Artists in Residences
5/2/1988	LA66737	COO: Entire two story warehouse change of occupancy to 30 Artist in Residence. 30 Require parking spaces provided.	Marvin Zeidler			Artist in Residence
6/22/1994	HO29453	EQ damage repair: URM crack repair at we elevation	Santa Fe Art Colony	Mehrdad Givechi; DECOMA Industries		A.I.R.
4/19/2012	11016-10000-15848	Add 368 sq ft mezzanine structures in unit #207. Existing artist in residence buildings with a total of 30 units per C of O Dated 5/2/88 (83LA66737), Comply with department order effective date 5/1/2011.	Santa Fe Art Colony Lp	Morshedi Ahmad; Le, Thang Huu		Artist-in-Residence

3/16/2015	14016-10000-13682	Add secondary stair to access existing mezzanine level	Santa Fe Art Colony Lp	Stankard, Mark Raymond; Morshedi, Ahmad; Le, Thang Huu		Artist-in-Residence
4/1/2015	15043-90000-01323	One new fire sprinkler head installed under newly built stairs in unit 207	Santa Fe Art Colony Lp	I S Firepro		
2349 S. Santa Fe (1916)						
4/13/1916	LA02275	New 108′ x 138′ two story factory building with brick walls, wood floors, and wood-tar & gravel roofing	C. B. Van Vorst	J. M. Cooper	108′ x 138′; two story	Factory
2/2/2011	11043-90000-00250	Replace 7 sprinkler heads	Santa Fe Art colony Lp	Icon Fire Protection Service Inc		
8/2/2012	12016-10000-04857	Change of use to convert portion of single-story manufacturing building to 2 artist in residence units A and C and to add mezzanines in each unit, and to comply with department order	Santa Fe Art colony Lp	Decoma Structural Industries Inc; Givechi, Mehzad		Artist-in-Residence; Manufacturing
11/6/2013	13016-10000-18272	Adaptive-reuse change of use to convert portion of single-story manufacturing building to 2 artist in residence units “D” and “E” adding mezzanines to each unit, and create managerial storage unit “B”, and to comply with department order	Santa Fe Art Colony Lp	Decoma Structural Incustries Inc; Givechi, Mehzad		Artist-in-Residence

8/19/2015	12016-10000-04857; 13016-10000-18272; CERT 105297; 12016-10000-04857; 13016-10000-18272; CERT 105297	Change of use to convert portion of single story manufacturing building to 2 artist in residence "A" and "C" and to add mezzanine in each unit, and to comply with department order; adaptive-reuse: change of use to convert portion of single story manufacturing building to 2 artist in residence units 'D' and "E' adding mezzanine's to each unit, and create managerial storage unit "b", and to comply with department order	Santa Fe Art Colony Lp	Deocoma Structural Industries Inc; Givechi, Mehrzad		Artist-in-Residence
2415 S. Santa Fe (1916)						
1/30/1931	LA01988	Install auto fire sprinkler system in office addition in the present warehouse building at 2415 Santa Fe Ave.	Mr. J.B. Van Vorst	Viking Auto Spr Co.	24' x 36'; one story	Office
1/7/1947	LA00122	Repairs-sliding doors-truss & supporting wood calince[sic], brick seams[sic] edge (truck floor[sic]); replace damaged truss membrane, the same as existing (lower chord only)	Van Vorst Properties, Inc.	Davis Eng. Co.	100' x 200'	Warehouse
3/4/1947	LA04695	Make depression for trucks-22' long, 20' wide, 3' deep at lowest point; No structural change to bldg.- no changes in opening	Von Vorst Properties, Inc.	Davis Eng. Co.	100' x 200'; one story	Furniture Mfg. & Storage

9/24/1957	LA83106	Convert silo to 5′ x 8′ multiple chamber incinerator	Von Vorst Properties	C. McBeanfield		Incinerator
4/29/1969	LA87033	Shredding and filling – from sewing room	Van Vorst Co.	Owner	100′ x100′; one story	Mfg.
5/8/1969	LA87696	Add interior partitions	Van Vorst Co.	Owner	100′ x100′; one story	Mfg.
6/1/1987	LA66737	Interior remodeling for Air. 15 non-conditioned units.	Santa Fe Art Colony	Zeidler/Frishberg		Artist in Residence
6/1/1987	LA66738	Earthquake work on west-end wall. Full compliance.	Santa Fe Art Colony	Zeidler-Frishberg		Change occ. A.I.R.
1/20/1988	LA86653	Correct Address on LA81578/87	Santa Fe Art Colony	Phase II; not selected		AIR; Artist Studio/Resid.

1/21/1988	LA87022	Interior remodel mezzanine addition 172 SF Ste #11	Phil Lubin, Lessee	Leo Frishberg; to be selected	100′ x 200′; one story	Artists in Residence
1/22/1988	LA86917	Loft addition interior remodel. 300+ no heating. No cooling.	Janet Jenkins	Dejban; Leo Frishberg; NS	100′ x 200′; one story	Artists in Residence
2/5/1988	LA88379	Interior remodel – addition of mezzanine approx.. 196 SF	Richard Gerrish, Lessee	Dejban, Masoud; Leo Frishberg; Owner	100′ x 200′; one story	Artist in Residence
5/2/1988	LA66737	COO: Entire one story warehouse change of occupancy to 15 Artist in Residence spaces. 15 required parking spaces provided.	Marvin Zeidler[sic]			Artist in Residence
6/13/1988	LA00810	Addition of Mezz. Tenant Improvement (Mezz. Level)	Keith Perske	Masoud Dejban; Leo Frishberg; Owner	100′ x 200′; one story	Artist in Residence
8/2/2012	12016-10000-14351	Reduce number of artist in residence units from 15, as permitted under 87LA66737, to 14 artist in residence units, kitchen in unit 8 will be removed and front door to unit 7 will be closed, and segment of wall between units 7 and 8 will be removed	Santa Fe Art Colony Lp	Decoma Structural Industries Inc; Givechi, Mehrzad		Joint Living and Working

2421 S. Santa Fe (1924)						
1/4/1928	LA00274	Sample room from office in front part.; plate in front of S. partition, ¼ glass – ceiling of plaster board	L. Lippman	L. Lippman	25′ x 15′; one story	Manufacture-Furniture
1/6/1930	LA00348	Extending sample room, 32′ x 16′	Lipman & Shupuso[sic]	Advance Furniture Co.	80′ x 200′; one story	Warehouse-Sample Room
1/2/1931	LA00066	Build office and toilets rooms inside of warehouse; cut truck door and front door, windows general repairs—move brick after wall and place new angle over opening	European Trading Co.	Same	100′ x 180′; one story	Ware House & Offices
11/24/1937	LA38564	[sic] of new existing building redwood sill redwood edge; addition to warehouse	Advance Furniture	None	40′ x 150′	Warehouse
2/17/1938	LA04583	Install automatic sprinkler system	Advance Furniture Co.	Viking Automatic Sprinkler Co.		Lumber Shed

8/25/1948	LA24503	Add paint storage room within bldg.	Rest Well Mfg. Company	A.E. Howay	20′ x 100′; one story	Furniture Mfg. Co.
7/1/1949	LA17114	Take out wood sash & replace with steel sash in front of bldg.-remove wood sliding door, install new ent. door (steel sash around) -no structural change	Van Vorst Properties Inc.	C.L. Webber	100′ x 200′; one story	Furniture Mfg.
5/29/1959	LA33522	Remove wood sash & re-install steel sash	Van Vorst Properties	P.J. Keith Constn. Co.		Mfg.
11/22/1985	LA25488	Wall anchor with division 88	Michael O′ Rurke	Jose A. Aguilar; Parcco Const. Co.		Manufacturing
7/17/1989	HO00723	Full compliance with Div 88 (RGA)	Marvin Ziedler/Leonard Skuro	Decoma Engineering; Phase II Architecture	100′ x 200′; one story	Warehouse; Artist in Residence

7/17/1989	HO00724	Change of use from warehouse to Artist in Residence	Marvin Ziedler/Leonard Skuro	Decoma Engineering; Phase II Architecture; n/s	100′ x 120′; one story	Warehouse; Artist in Residence
9/27/1989	HO02122	Detail change	Marvin Ziedler/Leonard Skuro	Decoma Engineering; Phase II Architecture; Decoma Construction	100′ x 120′; one story	Warehouse; Artists-in-Residence
10/12/1989	HO02429	Detail change	Marvin Ziedler/Leonard Skuro	Decoma Engineering; Phase Architecture; Decoma Construction	100′ x 120′; one story	Warehouse; Artists-in-Residence
1/30/1990	HO04256	Detail change	Marvin Ziedler	DECOMA Engineering; DECOMA	100′ x 120′; one story	Warehouse; Artists-in-Residence
3/9/1990	HO00724	COO: Change of use from a one story type III-N, 100′ x 120′ brick building B-4 manufacturing to a one story type III one hour[sic], 100′ x 120′, brick building, B-2/R-1, Artist in residence with 8 dwelling units. No change in parking.	Marvin Ziedler/Leonard Sturp[sic]			Artist in Residence
1/18/2008	07048-10000-02082	Install onsite pole sign irrg. 11′-9″ x 13′-6″ x 34′-7″ high double face externally illuminated	Santa Fe Art Colony Lp	Chief Neon Sign Co Inc; Kawasaki, Isao		Pole Sign

10/11/2011	11016-10000-16932	Add soffits & 7'-0" high partitions *no impact tools shall be used***interior only	Santa Fe Art Colony Lp	Morshedi Ahmad; Le, Thang Huu		Artist-in-Residence
2345 S. Santa Fe (1953)						
5/4/1953	LA58426	New 175' x 138' one story brick masonry building with concrete floors	Van Vorst Properties Inc.	Chas. L. Webber; Webber & Co.	175' x 138'; one story	Warehouse bldg..
10/13/1954	LA58426	COO: 1 story, type III-A, 138' x 175' warehouse. G-1 occupancy.	Van Vorst Properties		138' x 175'; one story	Warehouse
8/11/1961	LA95046, LA95047, LA95048	2343-2451 Santa Fe Avenue Bldg. "A": Parapet corrections along Santa Fe Avenue	Van Vorst Properties	Willard-Brent Company	100' x 200'; one story	Factory
8/28/1961	LA96240, LA96241, LA96242	2343-2421 Santa Fe Avenue: Repair corrections for bldg. A&B as per file X60864	Van Worst[sic] Properties	Willard Brent Co.	100' x 320'; one story	Factory

5/18/1976	LA26382	COO: footing only for storage silo	George W. Van Vorst			
2/11/2019	1902C-10000-00273	16' x 10' concrete pad for future soil vapor extraction system	Art Colony Property LLC	Strongarm Environmental Field Ser; Weise, Trent Anthony		Miscellaneous Bldg/Structure

APPENDIX C – SANBORN MAPS

2401 S Santa Fe Avenue (1920)

2401 S Santa Fe Avenue (1949)

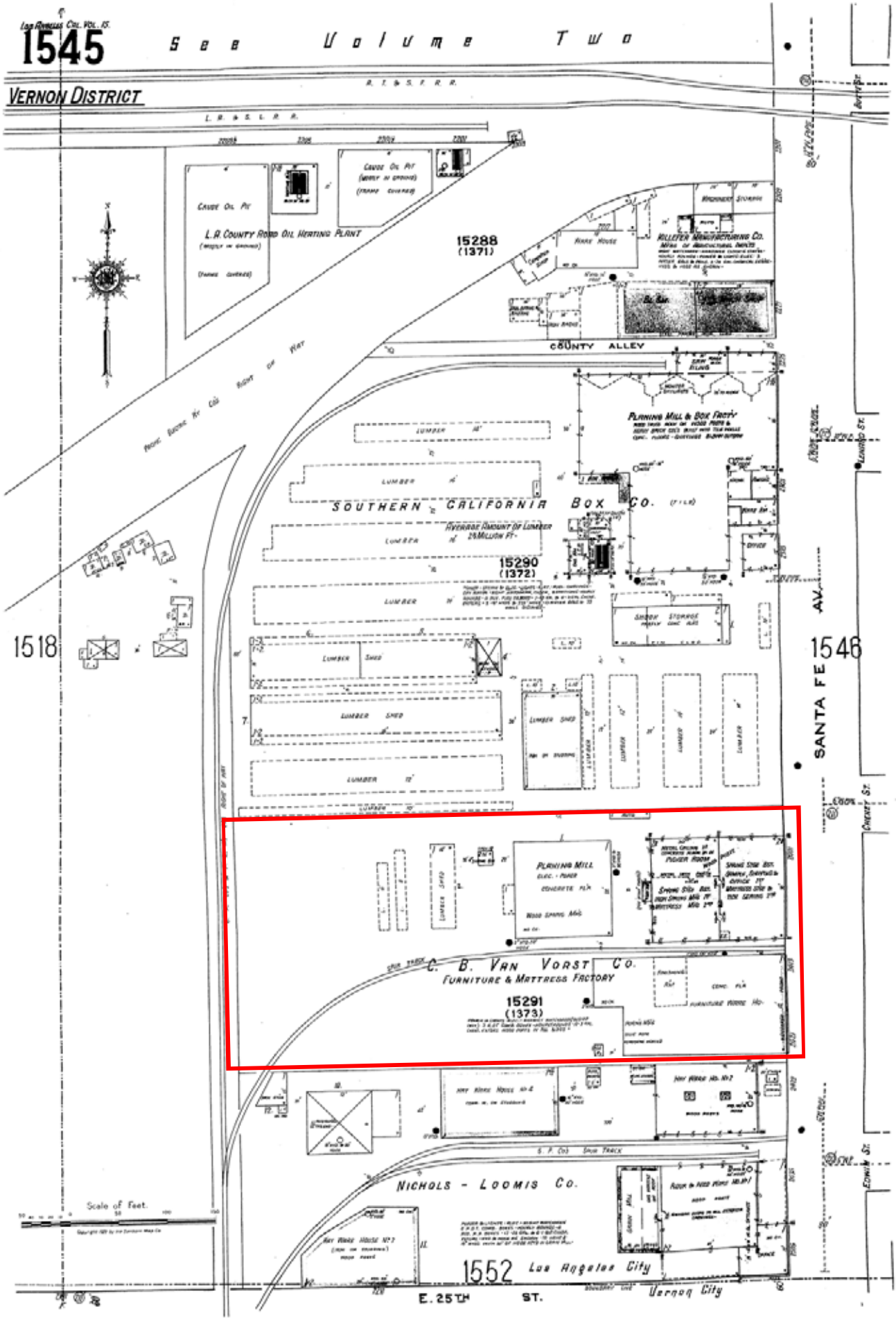
2401 S Santa Fe Avenue (1953)

5955 S Western Avenue (1927)

5955 S Western Avenue (1950)

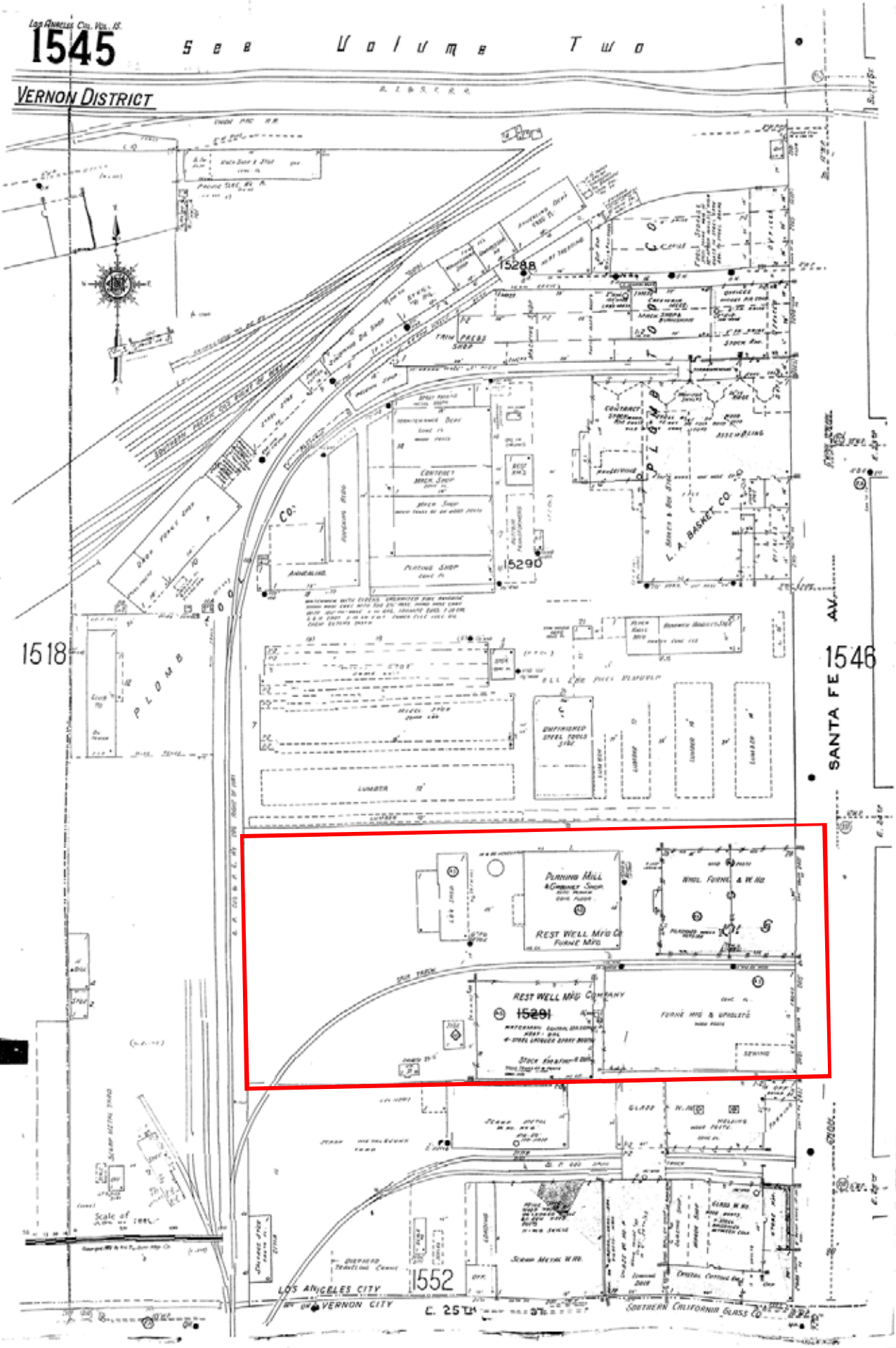
6000 S St. Andrews Place (1927)

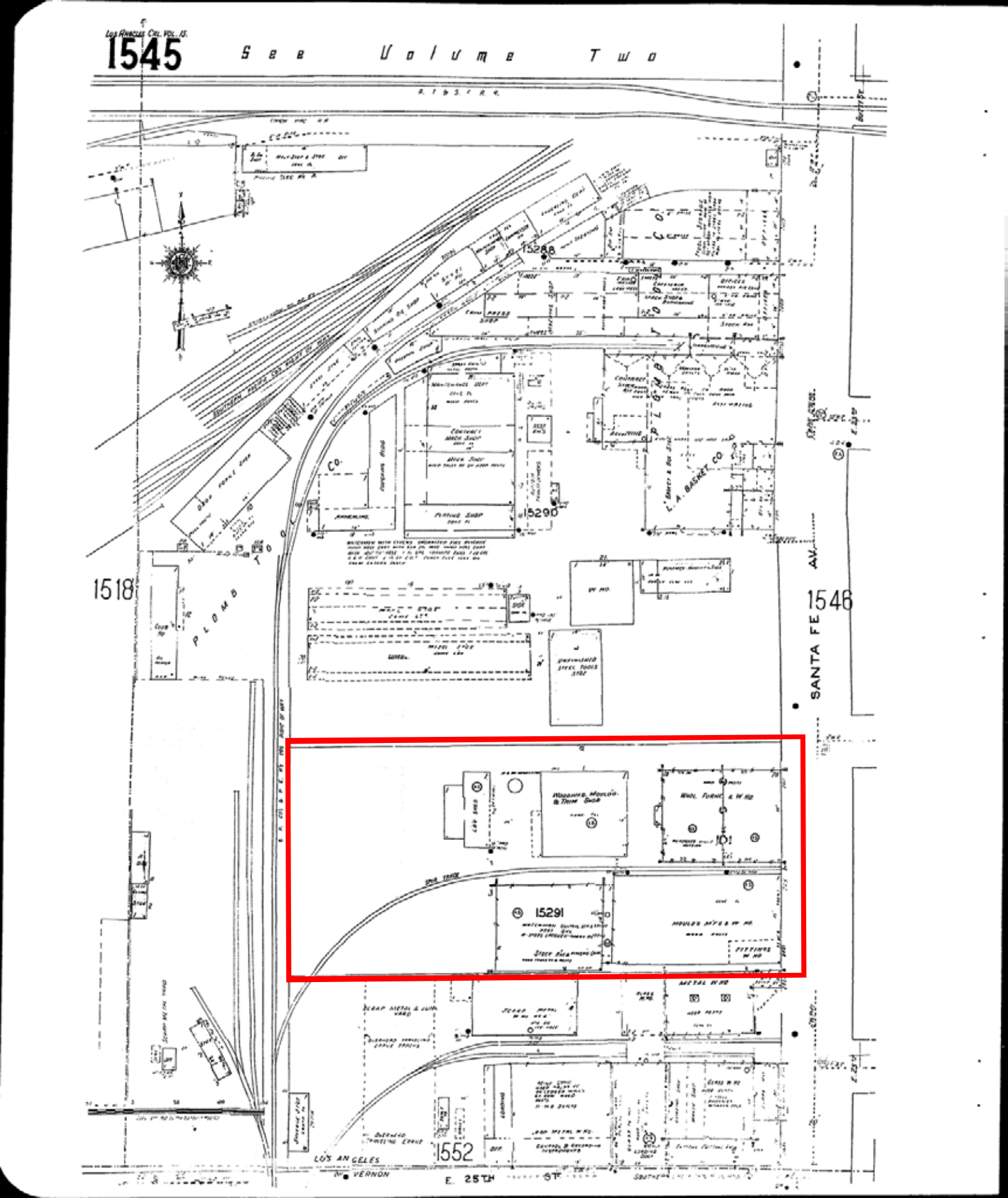
6000 S St. Andrews Place (1950)

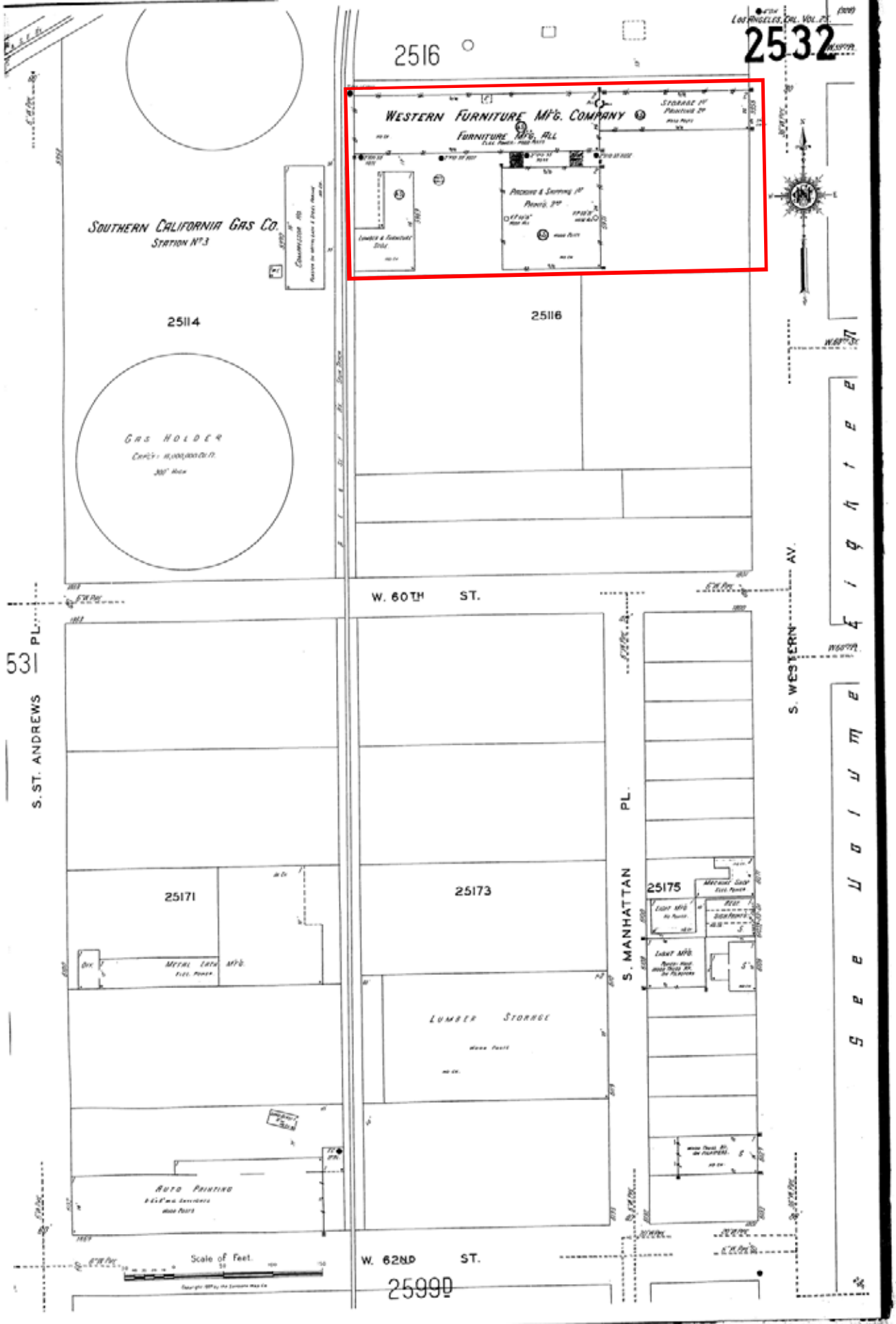

Los Angeles Co. Vol. 15.
1545
See Volume Two
VERNON DISTRICT
A. T. & S. F. R. R.
L. A. & S. L. R. R.
Cause Oil Pit
L. A. County Road Oil Heating Plant
15288
(1371)
Killeen Manufacturing Co.
Rear House
County Alley
Planing Mill & Box Factory
Southern California Box Co.
Average Amount of Lumber 25 Million Ft.
15290
(1372)
Lumber
Lumber Shed
Lumber Stowage
1518
1546
Santa Fe Av.
Planing Mill
Elec. - Power
Concrete Flr.
Wood Shaving Bag.
C. B. Van Vorst Co.
Furniture & Mattress Factory
15291
(1373)
Hay Rinse House No. 2
Hay Rinse House No. 1
S. P. Co. Spur Track
Nichols - Loomis Co.
Hay Waste House No. 1
1552
Los Angeles City
Vernon City
E. 25th St.
Scale of Feet.
Boyle St.
Chery St.
Edwin St.

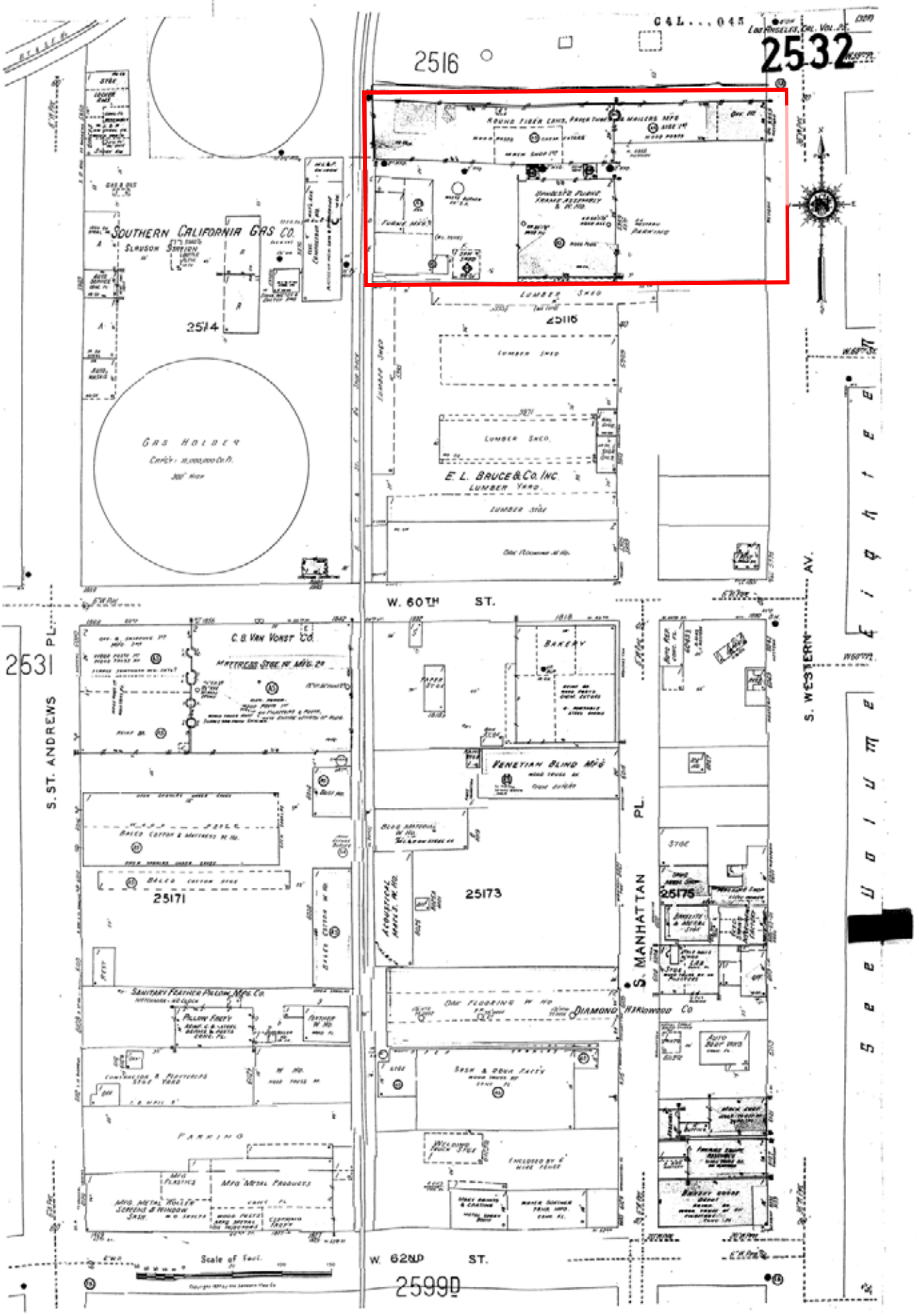
See Volume Two

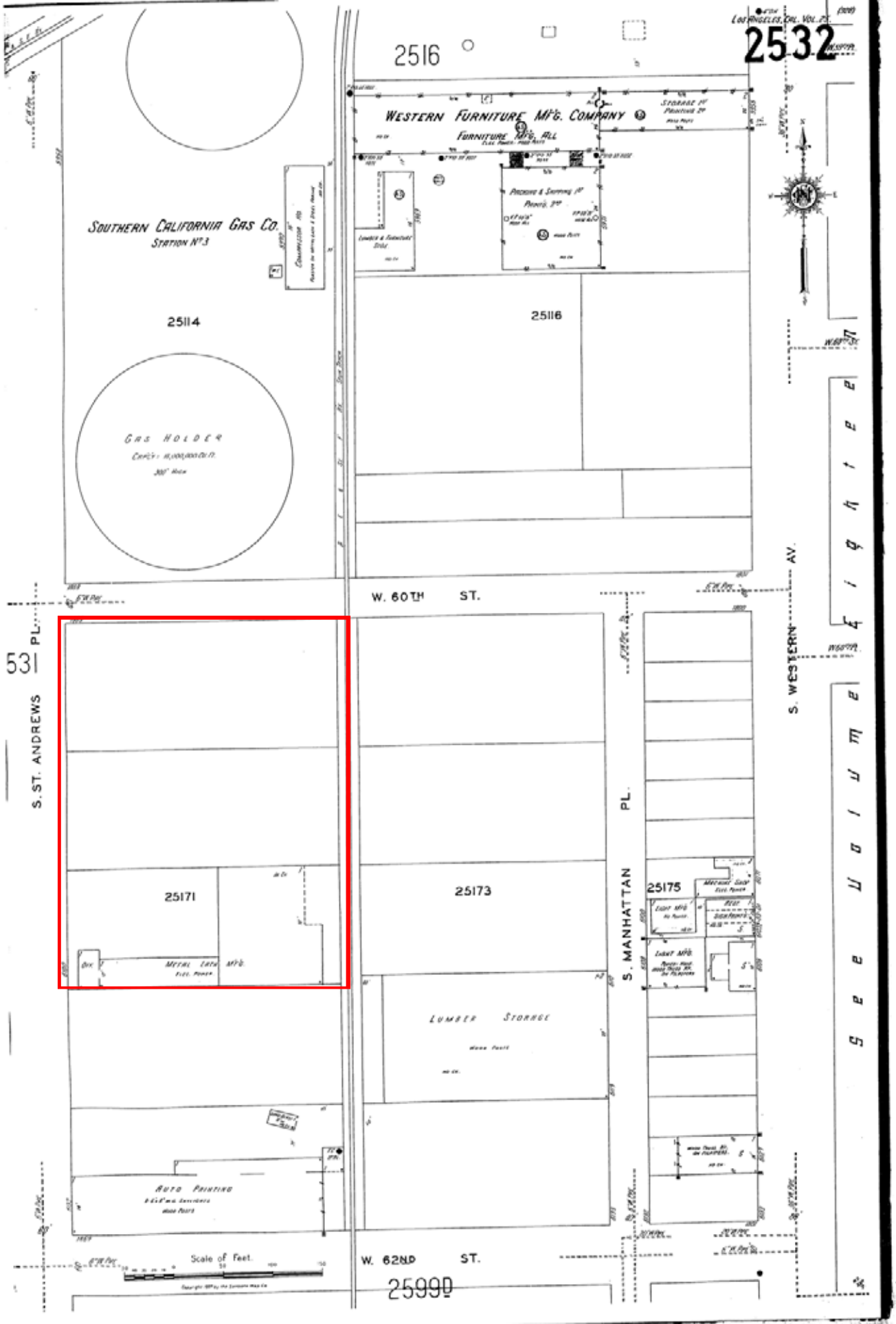
VERNON DISTRICT

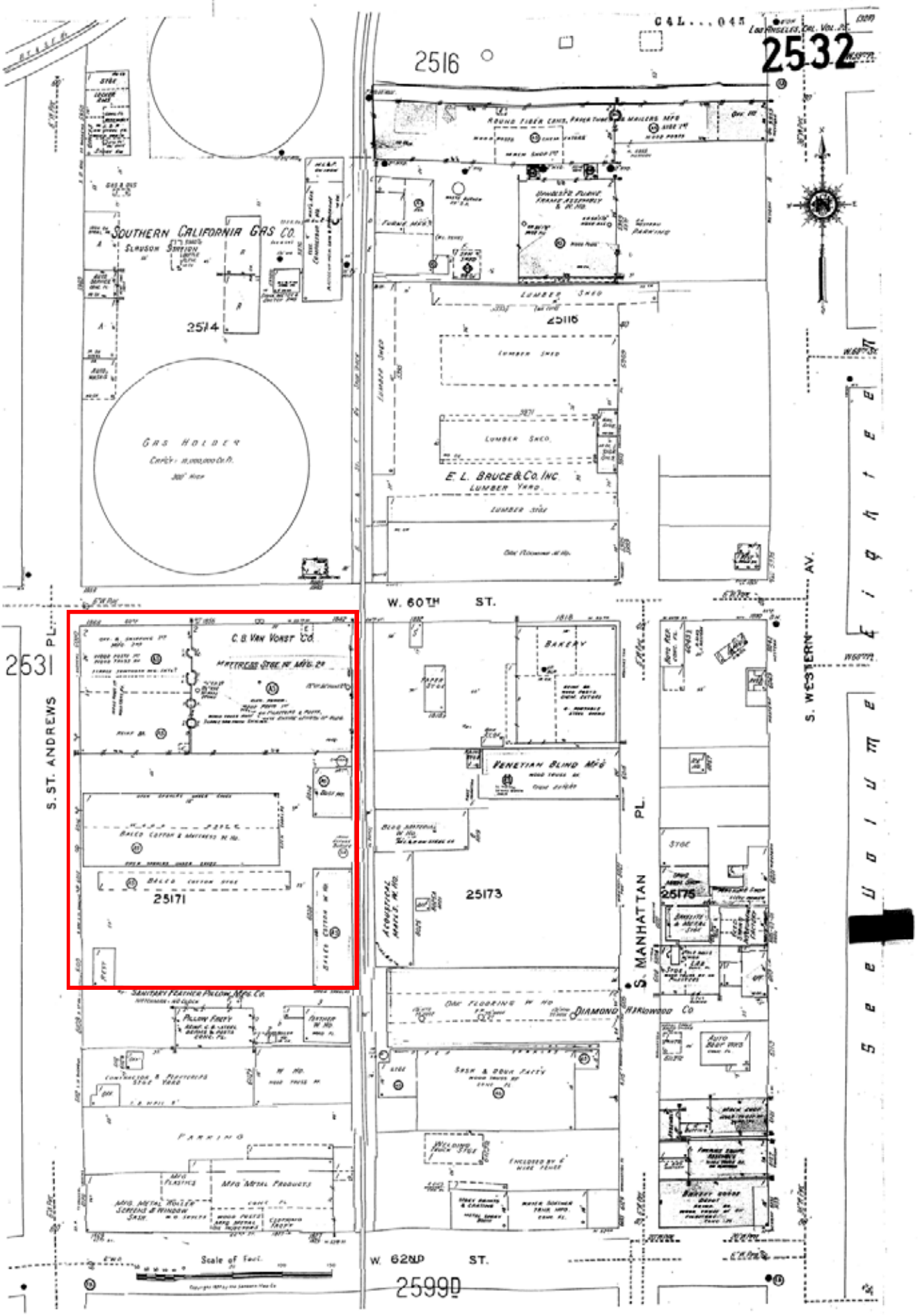



Los Angeles Cal. Vol. 15.
1545
See Volume Two
15288
15290
15291
1518
1546
1552
SANTA FE AV.
E. 25TH ST
VERNON
L. A. BASKET CO
PLUMB


Los Angeles, Cal. Vol. 2
2532
2516
WESTERN FURNITURE Mf'G. COMPANY
FURNITURE Mf'G. ALL
SOUTHERN CALIFORNIA GAS CO.
STATION N°3
25114
25116
GAS HOLDER
W. 60TH ST.
S. ST. ANDREWS PL.
S. WESTERN AV.
S. MANHATTAN PL.
25171
25173
25175
LUMBER STORAGE
AUTO PRINTING
W. 62ND ST.
Scale of Feet.
531
2599


2532
2516
2514
2531
25116
25171
25173
25175
25990
SOUTHERN CALIFORNIA GAS CO.
GAS HOLDER
E. L. BRUCE & CO. INC.
LUMBER YARD
LUMBER SHED
C. B. VAN VORST CO.
BAKERY
VENETIAN BLIND MFG
SANITARY FEATHER PILLOW MFG. CO.
DIAMOND H. Rowood Co
PARKING
W. 60TH ST.
W. 62ND ST.
S. ST. ANDREWS PL.
S. MANHATTAN PL.
S. WESTERN AV.
Scale of Feet


Los Angeles, Cal. Vol. 2
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WESTERN FURNITURE Mf'G. COMPANY
FURNITURE Mf'G. ALL
SOUTHERN CALIFORNIA GAS CO.
STATION N°3
25114
GAS HOLDER
25116
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S. ST. ANDREWS PL.
S. WESTERN AV.
S. MANHATTAN PL.
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LUMBER STORAGE
AUTO PRINTING
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Scale of Feet.
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25990
SOUTHERN CALIFORNIA GAS CO.
GAS HOLDER
E. L. BRUCE & CO. INC.
LUMBER YARD
LUMBER SHED
C. B. VAN VORST CO.
BAKERY
PENETIAN BLIND MFG
DIAMOND R. Redwood Co
S. ST. ANDREWS PL.
S. MANHATTAN PL.
S. WESTERN AV.
W. 60TH ST.
W. 62ND ST.
PARKING
Scale of Feet.

2401 S Santa Fe Avenue



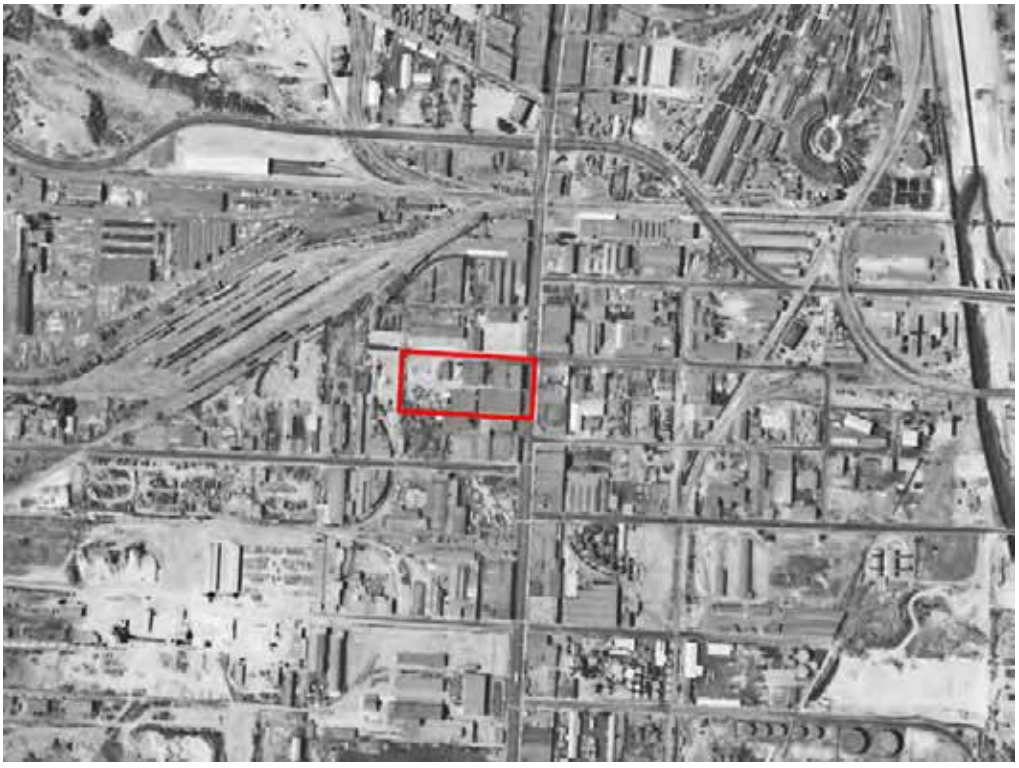
Special Research Collections, UCSB Library, University of California Santa Barbara. *Los Angeles* [air photo]. 1:18,000. Flight C_113, Frame 309. Los Angeles, California. July 31, 1927.



Special Research Collections, UCSB Library, University of California Santa Barbara. *Los Angeles* [air photo]. 1:7,200. Flight C_1930, Frame 23. Los Angeles, California. December 15, 1931.



Special Research Collections, UCSB Library, University of California Santa Barbara. *Los Angeles* [air photo]. 1:20,000. Flight AXJ_1938, Frame 64-61. Los Angeles, California. December 31, 1937.



Special Research Collections, UCSB Library, University of California Santa Barbara. *Los Angeles* [air photo]. 1:24,000. Flight C_11351, Frame 9-45. Los Angeles, California. April 30, 1947.



Special Research Collections, UCSB Library, University of California Santa Barbara. *Los Angeles* [air photo]. 1:24,000. Flight PAI_LA, Frame 8-15. Los Angeles, California. May 31, 1952.



Special Research Collections, UCSB Library, University of California Santa Barbara. *Los Angeles* [air photo]. 1:24,000. Flight C_22555, Frame 17-32. Los Angeles, California. June 30, 1956.



Special Research Collections, UCSB Library, University of California Santa Barbara. *Los Angeles* [air photo]. 1:14,400. Flight C_23870, Frame 1310. Los Angeles, California. April 30, 1960.



Special Research Collections, UCSB Library, University of California Santa Barbara. *Los Angeles* [air photo]. 1:24,000. Flight C_25019, Frame 287. Los Angeles, California. November 26, 1965.



Special Research Collections, UCSB Library, University of California Santa Barbara. *Los Angeles* [air photo]. 1:24,000. Flight TG_7300, Frame 19-12. Los Angeles, California. December 31, 1972.



Special Research Collections, UCSB Library, University of California Santa Barbara. *Los Angeles* [air photo]. 1:23,000. Flight EAG_05, Frame 4423. Los Angeles, California. February 28, 2007.

5955 S Western Avenue (lower site)
6000 S St. Andrews Place (upper site)



Special Research Collections, UCSB Library, University of California Santa Barbara. *Los Angeles* [air photo]. 1:18,000. Flight C_113, Frame 199. Los Angeles, California. July 31, 1927.



Special Research Collections, UCSB Library, University of California Santa Barbara. *Los Angeles* [air photo]. 1:18,000. Flight C_300, Frame K-126. Los Angeles, California. December 31, 1927.



Special Research Collections, UCSB Library, University of California Santa Barbara. *Los Angeles* [air photo]. 1:12,000. Flight C_7347, Frame 57. Los Angeles, California. August 29, 1941.



Special Research Collections, UCSB Library, University of California Santa Barbara. *Los Angeles* [air photo]. 1:24,000. Flight C_11351, Frame 9-55. Los Angeles, California. April 30, 1947.



Special Research Collections, UCSB Library, University of California Santa Barbara. *Los Angeles* [air photo]. 1:14,000. Flight C_22555, Frame 18-26. Los Angeles, California. June 30, 1956.



Special Research Collections, UCSB Library, University of California Santa Barbara. *Los Angeles* [air photo]. 1:12,000. Flight C_24400, Frame 9-195. Los Angeles, California. September 30, 1962.



Special Research Collections, UCSB Library, University of California Santa Barbara. *Los Angeles* [air photo]. 1:10,440. Flight TG_2755, Frame 13-19. Los Angeles, California. February 28, 1971.



Special Research Collections, UCSB Library, University of California Santa Barbara. *Los Angeles* [air photo]. 1:36,000. Flight AMI_LA_83, Frame 11729. Los Angeles, California. April 13, 1983.



Special Research Collections, UCSB Library, University of California Santa Barbara. *Los Angeles* [air photo]. 1:24,000. Flight EAG_LA_07, Frame 4522. Los Angeles, California. February 23, 2007.

APPENDIX E – LEGAL AGREEMENTS AND DOCUMENTATION

LINN K. WYATT
CHIEF ZONING ADMINISTRATOR

ASSOCIATE ZONING ADMINISTRATORS
R. NICOLAS BROWN
SUE CHANG
LOURDES GREEN
CHARLES J. RAUSCH JR.
JIM TOKUNAGA
FERNANDO TOVAR
DAVID S. WEINTRAUB
MAYA E. ZAITZEVSKY

CITY OF LOS ANGELES
CALIFORNIA

ANTONIO R. VILLARAIGOSA
MAYOR

DEPARTMENT OF CITY PLANNING
MICHAEL J. LOGRANDE
DIRECTOR

OFFICE OF ZONING ADMINISTRATION
200 N. Spring Street, 7th Floor
Los Angeles, CA 90012
(213) 978-1318
FAX: (213) 978-1334
www.planning.lacity.org

February 3, 2014

Mehrzad Givechi (A)(R)
19162 Van Ness Avenue
Torrance, CA 90501

Santa Fe Artist Colony L.P. (O)
2349 South Santa Fe, #B
Los Angeles, CA 90058

CASE NO. ZA 86-0404(CUZ)(PA1)
APPROVAL OF PLANS
2415 South Santa Fe Avenue
Central City North Planning Area
Zone : M3-1
D. M. : 117A217
C. D. : 14
CEQA : ENV-2013-2636-CE
Legal Description: PT Unnumbered Lot, Block A, Huntington Industrial Tract

Pursuant to Los Angeles Municipal Code Section 12.24-M, I hereby APPROVE:

plans to legalize the 15th artist-in-residence unit in a building that was previously authorized for 14 units located in the M3-1 Zone,

upon the following additional terms and conditions:

1. All other use, height and area regulations of the Municipal Code and all other applicable government/regulatory agencies shall be strictly complied with in the development and use of the property, except as such regulations are herein specifically varied or required.

2. The use and development of the property shall be in substantial conformance with the plot plan submitted with the application and marked Exhibit "A", except as may be revised as a result of this action.

3. The authorized use shall be conducted at all times with due regard for the character of the surrounding district, and the right is reserved to the Zoning Administrator to impose additional corrective Conditions, if, in the Administrator's opinion, such Conditions are proven necessary for the protection of persons in the neighborhood or occupants of adjacent property.

4. All graffiti on the site shall be removed or painted over to match the color of the surface to which it is applied within 24 hours of its occurrence.

5. A copy of the first page of this grant and all Conditions and/or any subsequent appeal of this grant and its resultant Conditions and/or letters of clarification shall be

printed on the building plans submitted to the Development Services Center and the Department of Building and Safety for purposes of having a building permit issued.

6. The applicant shall defend, indemnify and hold harmless the City, its agents, officers, or employees from any claim, action or proceedings against the City or its agents, officers, or employees relating to or to attack, set aside, void or annul this approval which action is brought within the applicable limitation period. The City shall promptly notify the applicant of any claim, action, or proceeding and the City shall cooperate fully in the defense. If the City fails to promptly notify the applicant of any claim action or proceeding, or if the City fails to ceoperate fully in the defense, the applicant shall not thereafter be responsible to defend, indemnify, or hold harmless the City.

7. Approved herein is the legalization of the 15th artist-in-residence unit in a building which was previously approved for 14 artist-in-residence units, located in a five building complex containing 57 artist-in-residence units and a 20,200 square-foot warehouse with 75 parking spaces.

8. The owner shall require as a condition of the tenant lease agreement, that the tenant seek and secure and pay all required fees necessary to obtain a business tax registration certificate. Said certificate(s) shall be issued by the Office of Finance pursuant to Los Angeles Administrative Code Section 21.03 permitting those persons to engage in business as artists or artisans.

9. One or more signs or symbols of a size and design approved by the Fire Department shall be placed by the applicant at designated locations on the exterior of each building approved as joint living and work quarters to indicate that these buildings are used for residential purposes.

10. Any exterior signs, except for those indicating the building is used for residential purposes, shall be of a directional or signature nomenclature and each shall not be over 12 square feet in size.

11. No kiln or welding apparatus or activity involving same shall be permitted on the subject property.

12. All conditions previously imposed on the site under cases ZA 86-0404(CUZ) and ZA 2011-2074(ZAD) shall remain in full force and shall be complied with.

13. Prior to the issuance of any building permits the Housing Department shall determine if any prior agreements with CRA regarding the units approved under case ZA 86-0404(CUZ) have been maintained as low and moderate income housing units, and if any such agreements shall be extended to the unit under consideration herein.

14. Prior to the issuance of any permits relative to this matter, a covenant acknowledging and agreeing to comply with all the terms and conditions established herein shall be recorded in the County Recorder's Office. The agreement (standard

master covenant and agreement form CP-6770) shall run with the land and shall be binding on any subsequent owners, heirs or assigns. The agreement with the conditions attached must be submitted to the Development Services Center for approval before being recorded. After recordation, a certified copy bearing the Recorder's number and date shall be provided to the Zoning Administrator for attachment to the subject case file.

OBSERVANCE OF CONDITIONS - TIME LIMIT - LAPSE OF PRIVILEGES

All terms and conditions of the approval shall be fulfilled before the use may be established. The instant authorization is further conditional upon the privileges being utilized within three years after the effective date of approval and, if such privileges are not utilized or substantial physical construction work is not begun within said time and carried on diligently to completion, the authorization shall terminate and become void.

TRANSFERABILITY

This authorization runs with the land. In the event the property is to be sold, leased, rented or occupied by any person or corporation other than yourself, it is incumbent upon you to advise them regarding the conditions of this grant.

VIOLATIONS OF THESE CONDITIONS, A MISDEMEANOR

Section 12.29 of the Los Angeles Municipal Code provides:

> "A variance, conditional use, adjustment, public benefit or other quasi-judicial approval, or any conditional approval granted by the Director, pursuant to the authority of this chapter shall become effective upon utilization of any portion of the privilege, and the owner and applicant shall immediately comply with its Conditions. The violation of any valid Condition imposed by the Director, Zoning Administrator, Area Planning Commission, City Planning Commission or City Council in connection with the granting of any action taken pursuant to the authority of this chapter, shall constitute a violation of this chapter and shall be subject to the same penalties as any other violation of this Code."

Every violation of this determination is punishable as a misdemeanor and shall be punishable by a fine of not more than $2,500 or by imprisonment in the county jail for a period of not more than six months, or by both such fine and imprisonment.

APPEAL PERIOD - EFFECTIVE DATE

The applicant's attention is called to the fact that this grant is not a permit or license and that any permits and licenses required by law must be obtained from the proper public agency. Furthermore, if any Condition of this grant is violated or if the same be not complied with, then the applicant or his successor in interest may be prosecuted for violating these Conditions the same as for any violation of the requirements contained in the Municipal Code. The Zoning Administrator's determination in this matter will become effective after FEBRUARY 18, 2014, unless an appeal therefrom is filed with the City

Planning Department. It is strongly advised that appeals be filed early during the appeal period and in person so that imperfections/incompleteness may be corrected before the appeal period expires. Any appeal must be filed on the prescribed forms, accompanied by the required fee, a copy of the Zoning Administrator's action, and received and receipted at a public office of the Department of City Planning on or before the above date or the appeal will not be accepted. **Forms are available on-line at http://planning.lacity.org.** Public offices are located at:

Figueroa Plaza
201 North Figueroa Street,
4th Floor
Los Angeles, CA 90012
(213) 482-7077

Marvin Braude San Fernando
Valley Constituent Servico Center
6262 Van Nuys Boulevard, Room 251
Van Nuys, CA 91401
(818) 374-5050

If you seek judicial review of any decision of the City pursuant to California Code of Civil Procedure Section 1094.5, the petition for writ of mandate pursuant to that section must be filed no later than the 90th day following the date on which the City's decision became final pursuant to California Code of Civil Procedure Section 1094.6. There may be other time limits which also affect your ability to seek judicial review.

NOTICE

The applicant is further advised that all subsequent contact with this office regarding this determination must be with the Zoning Administrator who acted on the case. This would include clarification, verification of condition compliance and plans or building permit applications, etc., and shall be accomplished **BY APPOINTMENT ONLY**, in order to assure that you receive service with a minimum amount of waiting. You should advise any consultant representing you of this requirement as well.

FINDINGS OF FACT

After thorough consideration of the statements contained in the application, the plans submitted therewith, and the statements made at the public hearing on January 7, 2014, all of which are by reference made a part hereof, as well as knowledge of the property and surrounding district, I find that the requirements for authorizing a conditional use plan approval under the provisions of Section 12.24-M have been established by the following facts:

BACKGROUND

The subject parcel is composed of a level rectangular-shaped industrial lot measuring 65,791 square feet with a 264-foot frontage on the west side of Santa Fe Avenue. The property is developed with five buildings, four of which contain artist-in-residence units and one warehouse building. There are 57 artist-in-residence units on the property. The following addresses are located on the property:

2349 South Santa Fe Avenue	Artist in Residence Use
2401 South Santa Fe Avenue	Artist in Residence Use

2415 South Santa Fe Avenue	Artist in Residence Use
2421 South Santa Fe Avenue	Artist in Residence Use
2345 South Santa Fe Avenue	Warehouse Use

The subject building (2415 South Santa Fe Avenue) is a one-story wood and brick structure constructed in 1953. The building contains 20,800 square feet of floor area (20,000 square-foot ground level and 800 square-foot mezzanine level) and 15 artist-in-residence units. The property is located within the Central City North Community Planning Area, East Los Angeles State Enterprise Zone, South Los Angeles Alcohol Sales Specific Plan Area, Central City Parking Area, Los Angeles Blind Thrusts, Central City Revitalization Zone and is within the Puente Hills Blind Thrust fault zone.

The applicant is requesting approval of plans to legalize the 15th artist-in-residence unit. Pursuant to the previous case associated with the subject building, Case No. ZA 86-0404(CUZ), the construction of 14 artist-in-residence units was approved by the Planning Department. However, the Certificate of Occupancy issued by LADBS (No. 1987LA66737) stated there were 15 artist-in-residence units were permitted.

The adjoining properties to the north, south, east and west are zoned M3-1. North and south adjoining uses feature industrial properties. East and west adjoining properties are also developed with industrial uses.

Santa Fe Avenue is a Secondary Highway improved to a width of approximately 80 feet.

Previous zoning related actions on the site/in the area include

Subject Property

Case No. ZA 86-0404(CUZ) – On July 18, 1986, the Zoning Administrator approved the conversion of three M3-2 industrial buildings to artist-in-residence units and one M3-2 industrial building to a 99-seat theater and day-use space. A total of 53 units are to be constructed and 75 parking spaces are to be provided.

Case No. ZA 2011-2074(ZAD) – On December 5, 2011, the Zoning Administrator approved a request for a Zoning Administrator's Adjustment to allow continued use and maintenance of four existing, un-permitted artist-in-residence units and one managerial unit in an existing warehouse and light manufacturing building located in the M3-1 Zone, located at 2349 South Santa Fe Avenue. On June 8, 2012, the Zoning Administrator issued a letter modifying the language of Condition No. 7.

Public Hearing

The public hearing was held on January 7, 2014 in City Hall.

Mehrzad Givechi, representative:

- There are five buildings on the property

- There was originally going to be a theater but it was converted into four units which were legalized under ZA 2011-2074(ZAD)
- During plan check for that case it was noticed that the C of O for this building was for 15 units, but the ZA grant was for only 14
- Planning signed off on the C of O for 15 units, but we were told to file this plan approval to correct the entire complex
- The owner was considering removing the unit but filed this case to keep it instead
- I will find out if the units are still restricted as affordable by the Housing Department

Tanner Blackman, Council District 14:

- The Councilman has visited the Santa Fe Art Colony and supports the approval of the 15th unit

On January 7, 2013, the representative forwarded a revised site plan and stated the following:

> I have also attached another compelling fact to highlight how this appears to have been a typo from the very beginning. On the second page of the original ZA it talks about how 53 separate C of O's may be issued. I have also attached the 4th page which indicates 30+14+8 units (the discrepancy is obvious).
>
> I have requested that the owners provide me with a reply to the affordable unit question. I will forward their answer as soon as I receive it.

On January 30, 2014, the representative emailed the following regarding the affordable units:

> I was finally able to connect with my client. They have indicated to me that the low-moderate income housing requirement was an agreement they had with the CRA and not Los Angeles Housing Department; and as such this agreement has been recorded against their property and they are fully compliant with their conditions. Hope this clarifies the confusion

AUTHORITY FOR PLAN APPROVAL

Section 12.24-M of the Los Angeles Municipal Code provides in part:

> "M. Development of Uses. (Amended by Ord. No. 173,992, Eff. 7/6/01)
>
> 1. Development of Site. On any lot or portion of a lot on which a deemed-approved conditional use is permitted pursuant to the provisions of this section, new buildings or structures may be erected, enlargements may be made to existing buildings, existing uses may be extended on an approved site, as permitted in Subsection L of this Section, provided plans are submitted to and approved by the Zoning Administrator, the Area Planning Commission, or the City Planning Commission, whichever has jurisdiction at that time ...".

BASIS FOR CONDITIONAL USE PERMITS

A particular type of development is subject to the conditional use plan approval process because it has been determined that such use of property should not be permitted by right in a particular zone. All uses requiring a conditional use permit from the Zoning Administrator are located within Section 12.24-W of the Los Angeles Municipal Code. In order for addition of a 15th unit to be authorized, certain designated findings have to be made.

FINDINGS

Following (highlighted) is a delineation of the findings and the application of the relevant facts to same:

1. **The project will enhance the built environment in the surrounding neighborhood or will perform a function or provide a service that is essential or beneficial to the community, city or region.**

   The applicant is requesting an approval of plans to allow the legalization of the 15th artist-in-residence (AIR) unit located in a 15-unit building. The property is developed with the Santa Fe Arts Colony which consists of four AIR buildings and a warehouse building. The subject building (2415 South Santa Fe Avenue) was converted from a warehouse to joint live work units in 1987. Pursuant to Case No. 86-0404(CUZ), 14 units were approved by the Zoning Administrator; however, the Department of Building and Safety issued a certificate of occupancy for 15 units. In 2011, the property owner received approval to legalize the conversion of a building approved for a theater into four artist-in-residence units. It was discovered that there was a discrepancy between the number of AIR units approved by Planning and the total number of AIR units on the property. This plan approval is necessary to allow the continued use and maintenance of 15 AIR units in the subject building as well which is part of an overall development containing a total of 57 AIR units in lieu of the previously approved 56 AIR units in ZA 2011-2074(ZAD).

   According to the applicant, "Preservation of this unit will be essential for the community of Santa Fe Art Colony in that it will not reduce the existing number of units in a high demand community for the artist." In addition, on-site parking will not be affected by legalizing the 15th unit since the Department of Building and Safety originally approved 15 parking spaces for the building. The units are set aside for moderate- and low-income artists who live and work in the units. As conditioned, the continued use and maintenance of 57 AIR units provides a beneficial service to the City and to the Santa Fe Arts Colony community.

2. **The project's location, size, height, operations and other significant features will be compatible with and will not adversely affect or further degrade adjacent properties, the surrounding neighborhood, or the public health, welfare and safety.**

The subject property is composed of a level rectangular-shaped industrial lot measuring 65,791 square feet and is zoned M3-1. The site has a 264-foot frontage on the west side of Santa Fe Avenue and is located approximately 400 feet to the north of the City of Vernon. The subject building is a one-story, 20,800 square feet (20,000 square-foot ground level and 800 square-foot mezzanine level) constructed in 1953. The units range in size from 956 square feet to 1,853 square feet. The property is located within the Central City North Community Planning Area, East Los Angeles State Enterprise Zone, Central City Parking Area, and the Central City Revitalization Zone. The adjoining properties to the north, south, east and west are zoned M3-1. North and south adjoining uses feature industrial properties. East and west adjoining properties are also developed with industrial uses. The legalization of the 15th AIR unit will not displace viable industrial uses and will not substantially lessen the likelihood that the property will be available in the future for industrial uses because the building was converted from industrial use in 1987.

There are no proposed changes to the building's location, size, height, operation or any other significant features. Legalizing the unit will ensure project consistency between the Planning Department and the Department of Building and Safety. In addition, it will allow the continued use and maintenance of the unit during a time when affordable AIR units are in great demand. There was no evidence presented that the use of the 15 AIR units has adversely affected the neighborhood or the tenants in the Santa Fe Arts Colony, and there was no public opposition to the legalization of the unit. As conditioned, the project should not degrade adjacent properties, the surrounding neighborhood, or the public health, welfare and safety.

3. **The project substantially conforms to the purpose, intent and provisions of the General Plan, the applicable community plan, and any specific plan.**

There are eleven Elements of the General Plan. Each of these Elements establishes policies that provide for the regulatory environment in managing the City and for addressing environmental concerns and problems. The majority of the policies derived from these Elements are in the form of Code Requirements of the Los Angeles Municipal Code. Aside from the entitlement described herein, the project does not propose to deviate from any of the requirements of the Los Angeles Municipal Code that are directly tied to any of the elements of the General Plan.

The Land Use Element of the City's General Plan divides the city into 35 Community Plans. The Central City North Community Plan designates the property for Heavy Manufacturing land uses with the corresponding zone of M3. The Central City North Community plan encourages the continued and expanded development of a thriving artists-in-residence community in the plan area. The grant of an approval of plans to allow the legalization of a 15th artist-in-residence unit in conjunction with an existing building at 2415 South Santa Fe Avenue is consistent with Objective 1-1 of the Central City North Community Plan which states "To provide for the preservation of existing housing and for the development of new housing to meet the diverse economic and physical needs of the existing residents and projected population of the Central City North Plan area to the year 2010." In

light of the above, the project substantially conforms to the purpose, intent and provisions of the General Plan and Central City North Community Plan.

ADDITIONAL MANDATORY FINDINGS

4. The National Flood Insurance Program rate maps, which are a part of the Flood Hazard Management Specific Plan adopted by the City Council by Ordinance No. 172,081, have been reviewed and it has been determined that this project is located in Zone C, areas of minimal flooding.

5. On November 14, 2013, the subject project was issued a Notice of Exemption (Article III, Section 3, City CEQA Guidelines), log reference ENV-2013-2636-CE, for a Categorical Exemption, Class 1, Category 22, City CEQA Guidelines, Article III, Section 1, State EIR Guidelines, Section 15100. I hereby adopt that action.

Maya E. Zaitzevsky

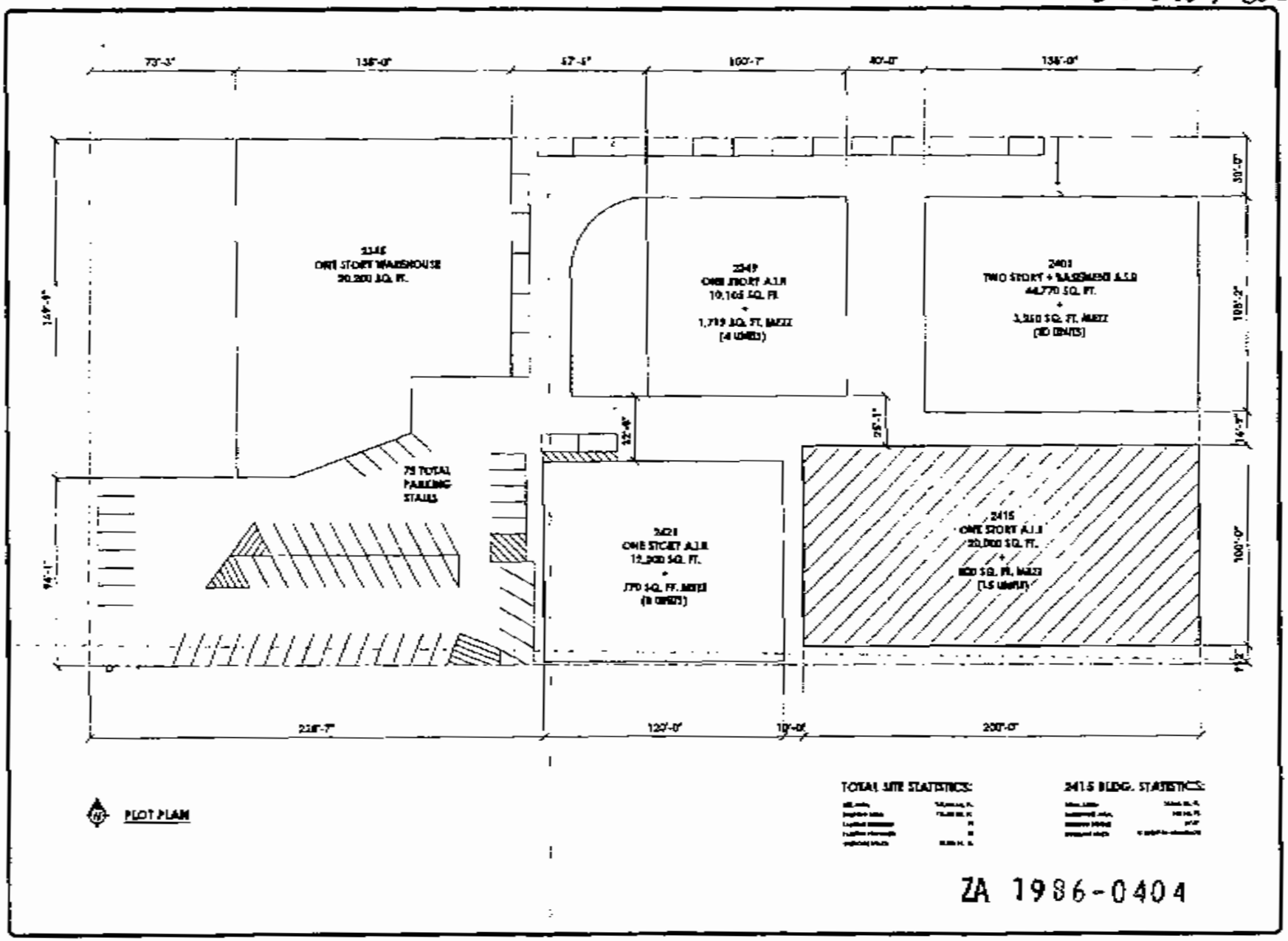
MAYA E. ZAITZEVSKY
Associate Zoning Administrator
Direct Telephone No. (213) 978-1416

MEZ: lmc

cc: Council member Jose Huizar
Fourteenth District
Adjoining Property Owners

EXHIBIT "A"
Page No. 1 of 2
Case No. ZA-00198

BLD-0404-002-PA1



PLOT PLAN

TOTAL SITE STATISTICS:

2415 BLDG. STATISTICS:

ZA 1986-0404

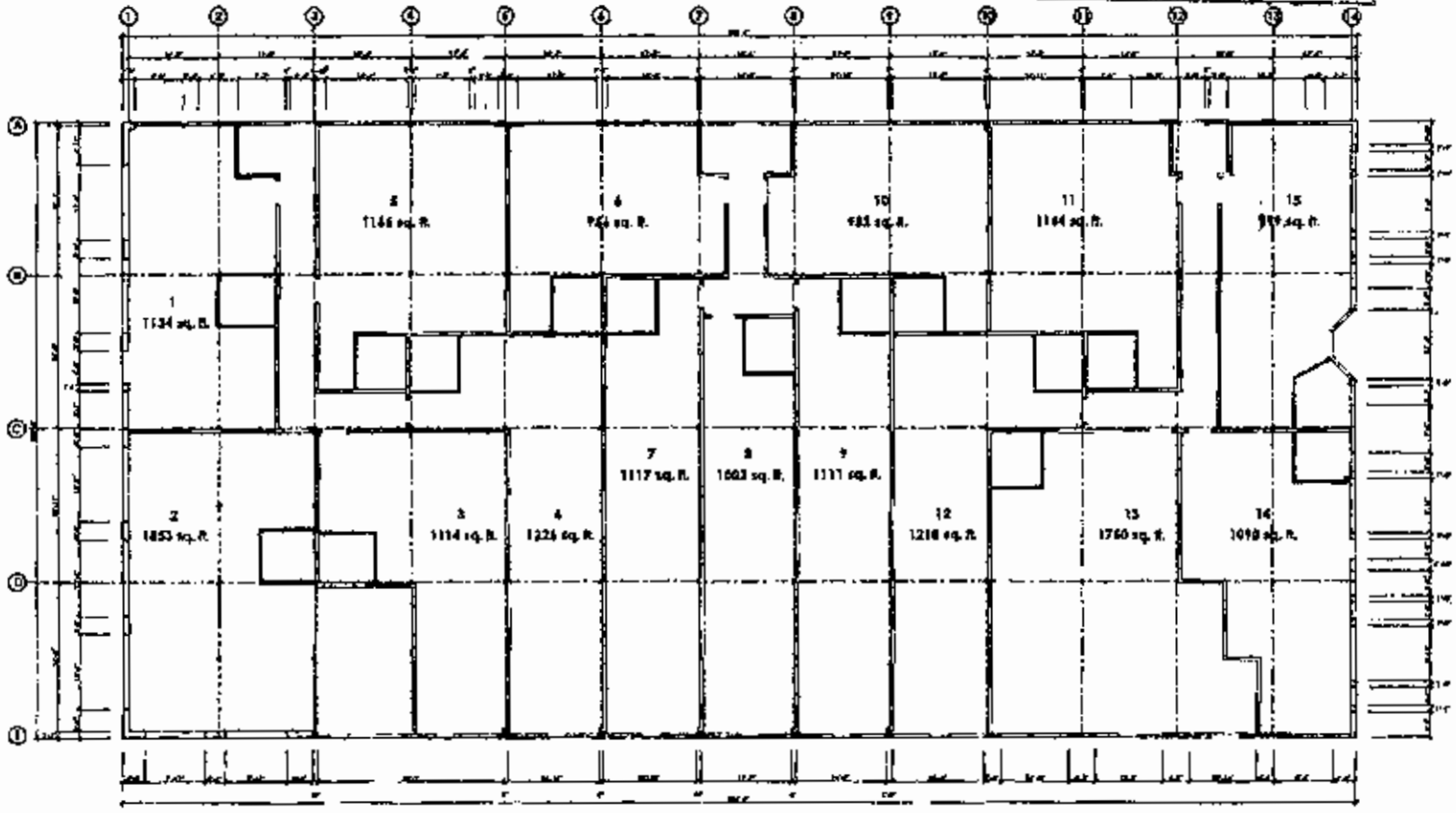
RECOMA

1

2409

A-1

EXHIBIT "A"
Page No. 2 of 2
Case No. ZA-86-0424-CUZ-PAH



FLOOR PLAN

2415 S. SANTA FE

DECOMA

1409

A-2

FRANKLIN P. EBERHARD
CHIEF ZONING ADMINISTRATOR

ASSOCIATE ZONING ADMINISTRATORS
JAMES J. CRISP
DARRYL L. FISHER
WILLIE H. GERARD
ROBERT JANOVICI
WILLIAM LILLENBERG
LOUIS J. MUTO
JACK C. SEDWICK

CITY OF LOS ANGELES
CALIFORNIA

TOM BRADLEY
MAYOR

DEPARTMENT OF
CITY PLANNING
CALVIN S. HAMILTON
DIRECTOR

KEI UYEDA
DEPUTY DIRECTOR

OFFICE OF
ZONING ADMINISTRATION

ROOM 600 CITY HALL
LOS ANGELES CA 90012
485-3851

July 18, 1986

Marvin Zeidler
401 North Cliffwood Avenue
Los Angeles, CA 90049

Susan Zeidler
214 Ashland Avenue
Santa Monica, CA 90405

Department of Building and Safety

Re: CASE NO. ZA 86-0404(CUZ)
2349, 2401, and 2421
Santa Fe Avenue
Central City North
Planning Area
Zone M3-2
D. M. 117 B 217
C. D. 9
EIR: Negative Declaration-
ND-86-0211(CUZ)
Legal Description: See File

In the matter of the application of Santa Fe Art Colony for conditional use approval on a site located in the M3-2 Zone, please be advised that based upon the findings of fact hereinafter set forth and by virtue of the authority contained in Section 12.24-C of the Municipal Code, the Zoning Administrator hereby authorizes as a conditional use, on a site described more specifically in file, located at 2349, 2401, and 2421 Santa Fe Avenue, Central City North Planning Area, for:

> the conversion of three M3-2 industrial buildings to artist-in-residence units and one M3-2 industrial building to a 99-seat theatre and day-use space. A total of 52 units are to be constructed and 75 parking spaces are to be provided,

upon the following terms and conditions:

1. That the use and development of the property shall be in substantial conformance with the plot plan submitted with the application and marked Exhibit "A".

2. That all other use, height and area regulations of the Municipal Code be strictly complied with in the development and use of the property, except as such regulations are herein specifically varied or required.

3. That any exterior signs, except for those indicating the building is used for residential purposes, shall be of a directional or signature nomenclature and each shall not be over 12 square feet in size.

4. That no kiln or welding apparatus or activity involving same shall be permitted on the subject property.

5. That any storage of materials or supplies connected with the artist' or artisans' profession shall consist of stacks not over 500 cubic feet per unit or authorized under this case. Further, since these materials or supplies may be combustible, they shall be located away from the kitchen facilities and cloistered as much as possible to preclude the capability of fire.

6. That along Santa Fe Avenue, applicants shall replace bad order curb and sidewalk to the satisfaction of the City Engineer.

7. That a business tax registration certificate shall be obtained from the City Clerk.

8. That before the issuance of any certificate of occupancy, the building shall be inspected and approved by the Fire Department. Special signs or symbols shall be approved as to their content and placement that the building is used for residential purposes.

9. That a certificate of occupancy shall be issued by the Department of Building and Safety. As each unit is completed, a sink, shower (or bathtub), and toilet shall have been installed therein. Fifty-three separate certificates of occupancy may be issued for the building.

10. That the parking area plan be submitted to the Department of Transportation for approval.

11. That the authorized use shall be conducted at all times with due regard for the character of the surrounding district, and the right is reserved to the Zoning Administrator to impose additional corrective conditions, if, in his opinion, such conditions are proven necessary for the protection of persons in the neighborhood or occupants of adjacent property.

12. The use hereby authorized is conditional upon the privileges' being utilized within 180 days after the effective date hereof, and if they are not utilized or construction work is not begun within said time and carried on diligently to completion this authorization shall become void and any privilege or use granted hereby shall be deemed to have lapsed unless a Zoning Administrator has granted an extension of the time limit, after sufficient evidence has been submitted indicating that there was unavoidable delay in taking advantage of the grant. Once any portion of the privilege hereby granted is utiiized, the other conditions thereof become immediately operative and must be strictly observed. Furthermore, this conditional use approval shall be subject to revocation in the manner as provided under Section 12.24,I of the Municipal Code if the conditions imposed are not strictly observed.

The applicant proposes to convert three industrial buildings to artist-in-residence buildings in two phases. In Phase 1, it is proposed to construct 30 units in a two-story plus basement building, (2401 South Santa Fe Avenue) and 14 units in a one-story building (2415 South Santa Fe Avenue), eight additional units are proposed to be constructed in Phase 2 in a one-story building (2421 South Santa Fe Avenue). All of the units will be low- and moderate-income units starting at $404 to $606 per month. In addition a 99-seat, live performing arts theater is proposed for a fourth one-story industrial building (2349 South Santa Fe Avenue). This use is intended to augment the nature of the proposed art colony. The theater, however, is permitted by right in the M3-2 Zone and needs no conditional use approval. The artist-in-residence units will range in size from approximately 950 to over 2,000 square feet, averaging approximately 1,300 square feet. Each unit will have a bathroom and plumbing stub-outs for possible future kitchens.

The western 211.25 feet of the subject property is improved with the warehouse building (2345 Santa Fe) and surface parking which would be between the proposed artist-in-residence units and the M3 zoned industrial use to the west.

The buildings are old industrial buildings and should be improved to meet all Building and Safety requirements. The Department of Transportation requests that a parking area plan be submitted to DOT.

Refurbishing of the old buildings and exterior landscaping will improve the aesthetic character of the area as well as create a productive use of buildings which are not longer practical for industrial purposes.

Besides upgrading the property involved, the inhabitants' presence on a full-time basis will add to the security of the immediate area. By adherence to the appropriate conditions of the authorization, the health, safety, and general welfare of prospective residents of the units will not be affected by the use or the activities on the nearby industrial properties. Further, the joint living and working quarters will not displace nearby viable industrial uses. There is strong evidence that a number of adjacent properties are vacant or noticeably underused. The site is near the retail areas of downtown so that supplies and possibly the marketplace for the artists' and artisans' goods and services are readily available. The residents will be able to curtail expenses while getting established. The City will be benefitted by attracting citizens to abandoned buildings who will take pride in their quarters and reduce the City's surveillance for vandalism and other problems. A large number of artists and artisans are currently living throughout Downtown in commercial and industrial zoned areas, which is indicative of the demand for this type of dual living/working arrangement.

At the public hearing, support was expressed by the Council Office, the Community Redevelopment Agency (who is participating in the project), and neighboring property owners. There was no expression of opposition to the project.

The applicant's attention is called to the fact that this grant is not a permit or license and that any permits and licenses required by law must be obtained from the proper public agency. Furthermore, if any condition of this grant is violated or if the same be not complied with, then the applicant or his successor in interest may be prosecuted for violating these conditions the same as for any violation of the requirements contained in the Municipal Code. In the event the property is to be sold, leased, rented or occupied by any person or corporation other than yourself, it is incumbent that you advise them regarding the conditions of this grant. The Zoning Administrator's determination in this matter will become effective after Aug. 4, 1986, unless an appeal therefrom is filed with the Board of Zoning Appeals. Any appeal must be filed on the prescribed forms, accompanied by the required fee and received and receipted at a Public Office of the Department of City Planning on or before the above date or the appeal will not be accepted.

FINDINGS OF FACT

After thorough consideration of the statements contained in the application, the report of the Zoning Analyst thereon, the statements made at the public hearing before the Zoning Administrator on June 17, 1986, all of which are by reference made a part hereof, as well as personal knowledge of the property and the surrounding district, I find that the requirements for authorizing a conditional use under the provisions of Section 12.24-C of the Municipal Code have been established by the following facts:

The subject property is an M3-2 zoned, rectangular, metes-and-bounds parcel with a 230-foot frontage along the west side of Santa Fe Avenue and a depth of approximately 558 feet. The parcel is developed with one two-story and three one-story industrial buildings with parking for 75 cars. Parking areas will remain unchanged.

The adjacent property immediately north of the subject property is zoned M3-2 and is vacant. However, the property is being prepared for new construction. Easterly of the subject property, across Santa Fe Avenue, are M3-2, rectangular, record lots developed with one-story industrial uses and a restaurant. The adjacent property to the south consists of six M3-2 zoned, record lots developed with a one-story industrial building. The adjacent property to the west is zoned M3-2 and is developed with industrial buildings and an outdoor heavy equipment storage area.

Santa Fe Avenue is designated a "secondary" highway on the Central City North Community Plan with a 75-foot dedicated right-of-way and fully improved with curbs, gutters, and sidewalks.

A search of the Planning Department and the Department of Building and Safety records disclose no previous cases pertinent to the subject request.

The subject property is designated "heavy" industry on the Central City North Community Plan, with corresponding zones of M3 and P.

Therefore, because of all the above-described issues and circumstances and with the conditions imposed, it is deemed that this location is proper in relation to adjacent uses, to the development of the community, and to the various elements and objectives of the General Plan.

It is further deemed, with the strict conditions imposed, that the proposed use will not be materially detrimental to the character of development in the immediate neighborhood, nor will it significantly affect the environment.

On May 14, 1986, the Environmental Review Committee of the City issued a Negative Declaration under ND 86-0211(CUZ) indicating no adverse environmental impacts on the area.

The subject property does not lie in an area for which a flood insurance rate map has been prepared.

Darryl L. Fisher

DARRYL L. FISHER
Associate Zoning Administrator

DF:ga

cc: Director of Planning
County Assessor
Councilman Gilbert W. Lindsay
Ninth District
Adjoining Property Owners

87 259560

F22C #19
A. Williams

Recording Requested by and
When Recorded Return to:
The Community Redevelopment Agency
of the City of Los Angeles, California
354 S. Spring Street, Suite 800
Los Angeles, California 90013
Attention: Rehabilitation Department

RECORDED IN OFFICIAL RECORDS
OF LOS ANGELES COUNTY, CA.
8
FEB 23 1987 AT 8 A.M.
Recorder's Office

FREE J
9

THIS NECESSARY IN CHAIN OF TITLE

AGREEMENT CONTAINING COVENANTS AFFECTING REAL PROPERTY

THIS AGREEMENT is entered into this 1ST day of JULY, 1986, by and between The Community Redevelopment Agency of the City of Los Angeles, California, a public body, corporate and politic, ("Agency") and Santa Fe Art Colony, a California general partnership ("Developer").

WHEREAS, Developer is the owner of the real property in the City of Los Angeles, County of Los Angeles, State of California ("Property") described in Exhibit "A" attached hereto and incorporated herein by this reference;

WHEREAS, Developer and Agency have entered into that certain Loan Agreement dated as of July 1, 1986 ("Loan Agreement") in which Developer has agreed to develop the Property;

WHEREAS, the Developer, the Agency and the beneficiaries of that certain deed of trust dated as of November 29, 1984 securing a promissory note in the amount of $1,310,000 by Developer in favor of such beneficiaries (the "Beneficiary"), have entered into that certain Subordination Agreement dated as of July 1, 1986 (the "Subordination Agreement"). In the event of any conflict between the terms of the Subordination Agreement and this Agreement, the Subordination Agreement shall prevail.

NOW, THEREFORE, AGENCY AND DEVELOPER COVENANT AND AGREE AS FOLLOWS:

1. Subject to the Subordination Agreement, Developer, its successors and assigns, shall develop, use, and maintain the Property as follows:

(a) The Developer shall develop in the first phase of the Project approximately forty-four (44) "Artist in Residence spaces" (the "Units"), as defined in and in accordance with Los Angeles Municipal Code Section 91.0514 (the "Ordinance"). Not less than thirty-nine (39) of the Units shall be restricted in occupancy to persons and families of low or moderate income, as defined in Section 50093 of the California Health and Safety Code (the "Code"). Not less than thirteen (13) of the Units shall be and remain available at rents affordable to low-income households (the "Low-Income Units") and only such households may occupy the Low-Income Units. Not less than twenty-six (26) of the Units shall be and remain at rents affordable to low or moderate income households (the "Low-Moderate Income Units") and only such households may occupy the Low-Moderate Income Units.

Community Redevelopment Agency

OFFICIAL BUSINESS
Document Entitled to Free Recording
Gov. Code Sec. 6103

(b) For purposes of this Agreement, the following definitions shall apply:

(i) "rents affordable to low-income households" shall mean an amount not to exceed thirty percent (30%) of the annual income of lower income households, as defined in Section 50093 of the Code. The income limit for Persons and families of low or moderate income is 120 percent (120%) of the area median income.

(ii) "rents affordable to low and moderate-income households" shall mean an amount not to exceed thirty percent (30%) of the annual income of Persons and families of low or moderate income, as defined in Section 50093 of the Code. The income limit for Persons and families of low or moderate income is 120 percent (120%) of the area median income.

(c) The Property and improvements constructed thereon shall be maintained and kept free from any accumulation of debris or waste material.

(d) In the event of a sale of the Property by the Developer (other than to the Agency), the Agency shall be entitled to receive, and the Developer shall pay to the Agency, as additional interest, an amount equal to twenty-five percent (25%) of the Net Appreciated Value of the Property, as determined in accordance with Attachment No. 9 of the Loan Agreement, which is attached hereto as Exhibit "A", and incorporated herein by this reference. For purposes of calculating the Agency's share of the Net Appreciated Value of the Property, the Net Appreciated Value of the Property shall be deemed not to include that portion of Net Appreciated Value attributable to the industrial building which is not part of the first phase or second phase of the Project, as described in the Loan Agreement.

(e) In the event that the Developer syndicates the Property at any time within thirty (30) years of the Loan Agreement, the Agency shall be entitled to receive, and the Developer shall pay to the Agency, an amount equal to fifty percent (50%) of the net syndication proceeds, determined by deducting from the gross syndication proceeds all reasonable and ordinary costs incurred by the Developer (subject to verification, review and approval by the Agency) in carrying out the syndication. The amount so paid to the Agency shall be applied to the principal balances of the Agency Loans, if any, at the time of such payment as provided in the Loan Agreement. In the event that the principal balances of the Agency Loans are reduced pursuant to this subparagraph 1(e), the remaining balances of the Agency Loans shall be payable monthly thereafter in fully amortized payments of principal and interest which reflect the new principal balance and the remaining term of the Agency Loans. In addition, for purposes of calculating the Agency's share of syndication proceeds, the net syndication proceeds shall be deemed not to include that amount attributable to the industrial building which is not part of the first phase or second phase of the Project, as described in Section 108 of the Loan Agreement.

(f) For purposes of calculating Net Appreciated Value and net syndication proceeds pursuant to this Paragraph 1, the Property shall be deemed not to include that certain industrial building located on the Property, which is not part of the first phase or second phase of the Project. That portion of the Net Appreciated Value and net syndication proceeds which is attributable to the industrial building shall be deemed to be equal to one-third of the total.

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IN WITNESS WHEREOF, the Agency and Developer have executed this Agreement.

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

By: _____

APPROVED AS TO FORM:
WEISER, KANE, BALLMER & BERKMAN
Agency General Counsel

By: _____

THE SANTA FE ART COLONY, A California General Partnership, by its General Partners:

LEL[redacted] ZEIDLER

By: _____

MARIAN [redacted] ZEIDLER

By: _____

JOSEPH GERSON

By: _____

MICHAEL O'ROURKE

By: _____

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EXHIBIT A
Legal Description

PARCEL 1:

That portion of Block "A" of the Huntington Industrial Tract, in the City of Los Angeles, County of Los Angeles, State of California, as per map recorded in Book 6, Page 10 of Maps, in the office of the County Recorder of said County, described as follows:

Beginning at a point in the East line of said Block "A", distant South 0° 45' 30" East 745.81 feet from the Northeast corner of said Block, said point being the Southeast corner of the land conveyed to the Southern California Box Company by deed recorded in Book 4613, Page 38 of Deeds, Records of said County: thence along the Southerly line of the land so conveyed to said Southern California Box Company and its prolongation South 89° 44' West 557.58 feet; thence South 0° 29' East 30 feet, being a point in the West line of the land conveyed to Van Vorst & Berman Company by deed recorded in Book 5741, Page 107 of Deeds, Records of said County; thence continuing South 0° 29' East along said West line 234.09 feet to the Southwest corner of said land: thence along the Southerly line of the land conveyed by said last mentioned deed, North 89° 44' East 558.85 feet to the East line of said Block "A"; thence North 0° 45' 30" West 264.10 feet to the point of beginning.

PARCEL 2:

An easement for a single spur track over that portion of said Block "A", described as follows:

Beginning at the Southwest corner of said tract of land so conveyed to said Van Vorst and Berman Company; thence along the Southerly line of the land so conveyed, North 89° 44' East 41 feet to a point in a curve concave to the East and having a radius of 230 feet the radial line at said point bears South 57° 57' East; thence Southerly along said curve 97.80 feet; thence tangent to said curve South 7° 41' West 53.20 feet to a point in the Easterly line of the 30 foot strip of land conveyed to the Southern Pacific Railroad Company, by Deed recorded in Book 5033, Page 225 of Deeds, Records of said County; thence along said East line North 0° 29' West 144.50 feet to the point of beginning.

RECORDER'S MEMO:
POOR RECORD IS DUE TO
QUALITY OF ORIGINAL DOCUMENT

87 259560

7

STATE OF CALIFORNIA)
) ss.
COUNTY OF LOS ANGELES)

On July 31, 1986, before me, the undersigned notary public in and for said State and County, ~~personally appeared~~ Ronald W. Cowgill, known to me, or proved to me ~~on the basis of satisfactory evidence~~, to be the ~~City Administrator~~ Secretary of the Community Redevelopment Agency of the City of Los Angeles, and known to me to be the person who executed the within instrument on behalf of said Agency, and acknowledged to me that said Agency executed the same.

OFFICIAL SEAL
ALICE MARIE LOWE
NOTARY PUBLIC CALIFORNIA
PRINCIPAL OFFICE IN
LOS ANGELES COUNTY
My Commission Expires Jan. 8, 1988

Alice Marie Lowe
Signature of Notary

Notary Public for the State
of California
My commission expires 1-8-88

87 259560

7

CAT. NO. NN00830
TO 1946 CA (9–84)
(Partnership)

STATE OF CALIFORNIA
COUNTY OF SANTA CRUZ } ss.

On July 16, 1986 before me, the undersigned, a Notary Public in and for said State, personally appeared LELAND ZEIDLER

_____, personally known to me or proved to me on the basis of satisfactory evidence to be the person ___ who executed the within instrument as one of the partners of the partnership that executed the within instrument, and acknowledged to me that such partnership executed the same.
WITNESS my hand and official seal.

Signature _____

STAPLE HERE

OFFICIAL SEAL
P. VIRGADAMO
NOTARY PUBLIC-CALIFORNIA
SANTA CRUZ COUNTY
MY COMMISSION EXPIRES FEBRUARY 12, 1990

(This area for official notarial seal)

CAT. NO. NN00830
TO 1946 CA (9–84)
(Partnership)

STATE OF CALIFORNIA
COUNTY OF LOS ANGELES } ss.

On July 21, 1986 before me, the undersigned, a Notary Public in and for said State, personally appeared MARVIN ZEIDLER

_____, personally known to me or proved to me on the basis of satisfactory evidence to be the person ___ who executed the within instrument as one of the partners of the partnership that executed the within instrument, and acknowledged to me that such partnership executed the same.
WITNESS my hand and official seal.

Signature _____

STAPLE HERE

OFFICIAL SEAL
CYNTHIA GUTENPLAN
Notary Public-California
LOS ANGELES COUNTY
My Comm. Exp. May 28, 1990

(This area for official notarial seal)

87 259560

9

CAT. NO. NN00830
TO 1946 CA (9–84)
(Partnership)

STATE OF CALIFORNIA
COUNTY OF LOS ANGELES } ss.

On July 21, 1986 before me, the undersigned, a Notary Public in and for said State, personally appeared MICHAEL O'ROURKE

_____, personally known to me or proved to me on the basis of satisfactory evidence to be the person ___ who executed the within instrument as one of the partners of the partnership that executed the within instrument, and acknowledged to me that such partnership executed the same.
WITNESS my hand and official seal.

Signature Carey Irene Costa

OFFICIAL SEAL
CAREY IRENE COSTA
NOTARY PUBLIC - CALIFORNIA
LOS ANGELES COUNTY
My comm. expires AUG 14, 1987

(This area for official notarial seal)

STAPLE HERE

CAT. NO. NN00830
TO 1946 CA (9–84)
(Partnership)

STATE OF CALIFORNIA
COUNTY OF LOS ANGELES } ss.

On July 21, 1986 before me, the undersigned, a Notary Public in and for said State, personally appeared JOSEPH GERSON

_____, personally known to me or proved to me on the basis of satisfactory evidence to be the person ___ who executed the within instrument as one of the partners of the partnership that executed the within instrument, and acknowledged to me that such partnership executed the same.
WITNESS my hand and official seal.

Signature Carey Irene Costa

OFFICIAL SEAL
CAREY IRENE COSTA
NOTARY PUBLIC - CALIFORNIA
LOS ANGELES COUNTY
My comm. expires AUG 14, 1987

(This area for official notarial seal)

STAPLE HERE

87 259560

LINN K. WYATT
CHIEF ZONING ADMINISTRATOR

ASSOCIATE ZONING ADMINISTRATORS
R. NICOLAS BROWN
SUE CHANG
JONATHAN GRIEN
FERNANDO TOVAR
MAYA E. ZAITZEVSKY

CITY OF LOS ANGELES
CALIFORNIA

ANTONIO R. VILLARAIGOSA
MAYOR

DEPARTMENT OF
CITY PLANNING
MICHAEL J. LOGRANDE
DIRECTOR

OFFICE OF
ZONING ADMINISTRATION
[illegible]
[illegible]
[illegible]
FAX: [illegible]
www.planning.lacity.org

December 5, 2011

Santa Fe Art Colony, LP (A)(O)
2349 South Santa Avenue, Unit B
Los Angeles, CA 90058

Mehrzad Givechi (R)
DECOMA Structural
19162 Van Ness Avenue
Torrance, CA 90501

CASE NO. ZA 2011-2074(ZAD)
ZONING ADMINISTRATOR'S
DETERMINATION
2349 South Santa Fe Avenue
Central City North Planning Area
Zone : M3-1
D. M. : 117A217
C. D. : 14
CEQA : ENV-2011-2075-CE
Legal Description: Pt. "Unnumbered Lot", Block A, Arb 28, The Huntington Industrial Tract

Pursuant to Los Angeles Municipal Code Section 12.24-X,13, I hereby APPROVE:

a request for a Zoning Administrator's Determination to allow continued use and maintenance of four existing, un-permitted artist-in-residence units and one managerial unit in an existing warehouse and light manufacturing building located in the M3-1 Zone,

upon the following additional terms and conditions:

1. All other use, height and area regulations of the Municipal Code and all other applicable government/regulatory agencies shall be strictly complied with in the development and use of the property, except as such regulations are herein specifically varied or required.

2. The use and development of the property shall be in substantial conformance with the plot plan submitted with the application and marked Exhibit "A", except as may be revised as a result of this action.

3. The authorized use shall be conducted at all times with due regard for the character of the surrounding district, and the right is reserved to the Zoning Administrator to impose additional corrective Conditions, if, in the Administrator's opinion, such Conditions are proven necessary for the protection of persons in the neighborhood or occupants of adjacent property.

4. All graffiti on the site shall be removed or painted over to match the color of the surface to which it is applied within 24 hours of its occurrence.

5. A copy of the first page of this grant and all Conditions and/or any subsequent appeal of this grant and its resultant Conditions and/or letters of clarification shall be printed on the building plans submitted to the Zoning Administrator and the Department of Building and Safety for purposes of having a building permit issued.

6. The applicant shall defend, indemnify and hold harmless the City, its agents, officers, or employees from any claim, action, or proceeding against the City or its agents, officers, or employees to attack, set aside, void or annul this approval which action is brought within the applicable limitation period. The City shall promptly notify the applicant of any claim, action, or proceeding and the City shall cooperate fully in the defense. If the City fails to promptly notify the applicant of any claim action or proceeding, or if the City fails to cooperate fully in the defense, the applicant shall not thereafter be responsible to defend, indemnify, or hold harmless the City.

7. Prior to this instant action being utilized the applicant shall seek and secure and pay all required fees necessary to obtain a business tax registration certificate for each of the tenants residing in each of the four units considered herein. Said certificate(s) shall be issued by the Office of Finance pursuant to Los Angeles Administrative Code Section 21.03 permitting those persons to engage in business as artists or artisans.

8. One or more signs or symbols of a size and design approved by the Fire Department shall be placed by the applicant at designated locations on the exterior of each building approved as joint living and work quarters to indicate that these buildings are used for residential purposes.

9. Any exterior signs, except for those indicating the building is used for residential purposes, shall be of a directional or signature nomenclature and each shall not be over 12 square feet in size.

10. No kiln or welding apparatus or activity involving same shall be permitted on the subject property.

11. Any storage of materials or supplies connected with the artist or artisans profession shall consist of stacks not over 500 cubic feet per unit. Further, since these materials or supplies may be combustible, they shall be located away from the kitchen facilities and cloistered as much as possible to preclude the capability of fire. All of this shall be to the satisfaction of the Fire Department.

12. Along Santa Fe Avenue, applicants shall replace bad order curb and sidewalk to the satisfaction of the City Engineer.

13. A certificate of occupancy shall be issued by the Department of Building and Safety as each of the four units are completed, a sink, shower (or bathtub), and toilet shall have been installed therein. Four separate certificates of occupancy may be issued for the building.

14. Prior to the issuance of any building permits a parking area plan be submitted to the Department of Transportation for approval.

15. All conditions previously imposed on the subject site under prior Case No. ZA 86-0404(CUZ) - July 18, 1986 - shall remain in full force and effect and shall be fully complied with.

16. Prior to the issuance of any building permits the Community Redevelopment Agency and the Housing Department shall determine if any prior agreements regarding the units approved under prior case number ZA 86-0404(CUZ) have been maintained as low and moderate income housing units as may have been previously agreed to, and if any such agreements shall be extended to the 4 units under consideration herein.

17. Prior to issuing of any building permits for the current application, the applicant shall provide to the satisfaction of the Department of Building any materials that agency may require to determine that there will be no more than 56 total housing units on the subject site, 1 managerial office, and 75 parking spaces.

18. Prior to the issuance of any permits relative to this matter, a covenant acknowledging and agreeing to comply with all the terms and conditions established herein shall be recorded in the County Recorder's Office. The agreement (standard master covenant and agreement form CP-6770) shall run with the land and shall be binding on any subsequent owners, heirs or assigns. The agreement with the conditions attached must be submitted to the Zoning Administrator for approval before being recorded. After recordation, a certified copy bearing the Recorder's number and date shall be provided to the Zoning Administrator for attachment to the subject case file.

OBSERVANCE OF CONDITIONS - TIME LIMIT - LAPSE OF PRIVILEGES - TIME EXTENSION

All terms and Conditions of the approval shall be fulfilled before the use may be established. The instant authorization is further conditional upon the privileges being utilized within two years after the effective date of approval and, if such privileges are not utilized or substantial physical construction work is not begun within said time and carried on diligently to completion, the authorization shall terminate and become void. A Zoning Administrator may extend the termination date for one additional period not to exceed one year, if a written request on appropriate forms, accompanied by the applicable fee is filed therefore with a public Office of the Department of City Planning setting forth the reasons for said request and a Zoning Administrator determines that good and reasonable cause exists therefore.

TRANSFERABILITY

This authorization runs with the land. In the event the property is to be sold, leased, rented or occupied by any person or corporation other than yourself, it is incumbent upon you to advise them regarding the conditions of this grant.

VIOLATIONS OF THESE CONDITIONS, A MISDEMEANOR

Section 12.29 of the Los Angeles Municipal Code provides:

> "A variance, conditional use, adjustment, public benefit or other quasi-judicial approval, or any conditional approval granted by the Director, pursuant to the

authority of this chapter shall become effective upon utilization of any portion of the privilege, and the owner and applicant shall immediately comply with its Conditions. The violation of any valid Condition imposed by the Director, Zoning Administrator, Area Planning Commission, City Planning Commission or City Council in connection with the granting of any action taken pursuant to the authority of this chapter, shall constitute a violation of this chapter and shall be subject to the same penalties as any other violation of this Code."

Every violation of this determination is punishable as a misdemeanor and shall be punishable by a fine of not more than $1,000 or by imprisonment in the county jail for a period of not more than six months, or by both such fine and imprisonment.

APPEAL PERIOD - EFFECTIVE DATE

The applicant's attention is called to the fact that this grant is not a permit or license and that any permits and licenses required by law must be obtained from the proper public agency. Furthermore, if any Condition of this grant is violated or if the same be not complied with, then the applicant or his successor in interest may be prosecuted for violating these Conditions the same as for any violation of the requirements contained in the Municipal Code. The Zoning Administrator's determination in this matter will become effective after DECEMBER 20, 2011, unless an appeal therefrom is filed with the City Planning Department. It is strongly advised that appeals be filed early during the appeal period and in person so that imperfections/incompleteness may be corrected before the appeal period expires. Any appeal must be filed on the prescribed forms, accompanied by the required fee, a copy of the Zoning Administrator's action, and received and receipted at a public office of the Department of City Planning on or before the above date or the appeal will not be accepted. **Forms are available on-line at http://planning.lacity.org**. Public offices are located at:

Figueroa Plaza
201 North Figueroa Street,
4th Floor
Los Angeles, CA 90012
(213) 482-7077

Marvin Braude San Fernando
Valley Constituent Service Center
6262 Van Nuys Boulevard, Room 251
Van Nuys, CA 91401
(818) 374-5050

If you seek judicial review of any decision of the City pursuant to California Code of Civil Procedure Section 1094.5, the petition for writ of mandate pursuant to that section must be filed no later than the 90th day following the date on which the City's decision became final pursuant to California Code of Civil Procedure Section 1094.6. There may be other time limits which also affect your ability to seek judicial review.

NOTICE

The applicant is further advised that all subsequent contact with this office regarding this determination must be with the Zoning Administrator who acted on the case. This would include clarification, verification of condition compliance and plans or building permit applications, etc., and shall be accomplished **BY APPOINTMENT ONLY**, in order to assure that you receive service with a minimum amount of waiting. You should advise any consultant representing you of this requirement as well.

FINDINGS OF FACT

After thorough consideration of the statements contained in the application, the plans submitted therewith, the report of the Zoning Analyst thereon, the statements made at the public hearing on November 15, 2011, all of which are by reference made a part hereof, as well as knowledge of the property and surrounding district, I find as follows:

BACKGROUND

Previous zoning related actions on the site include:

> Substandard Order and Notice of Fee No. A-2769065 - On May 11; 2011, the Department of Building issued a violation to the applicant to discontinue the unapproved occupancy or use of the warehouse and Light Manufacturing as dwellings for Units A, C, D and E and for office use.
>
> Case No. ZA 86-0404(CUZ) - On July 18, 1986, the Zoning Administrator approved the conversion of three industrial buildings to artist-in-residence units and an industrial building to a 99-seat theatre. A total of 52 units are to be constructed and 75 parking spaces are to be provided. (Emphasis added)

PUBLIC HEARING

A Notice of Public Hearing was sent to nearby property owners and/or occupants residing near a site for which an application, as described below, had been filed with the Department of City Planning. All interested persons were invited to attend the public hearing at which they could listen, ask questions, or present testimony regarding the project.

The public hearing was held by the Office of Zoning Administration on Tuesday, November 15, 2011 at approximately 10:30 a.m. in the Los Angeles City Hall, Room 1020.

The staff contact person was Ras Cannady. His telephone number is (213) 978-1339, his email address is Ras.cannady@lacity.org

The project was identified as being located at 2349 South Santa Fe Avenue.

The matter was heard under Case No. ZA 2011-2074(ZAD) and CEQA No.: ENV 2011-2075-CE. The project was identified as being within Council No. 14 and the Central City North Plan area. The property is zoned M3-1.

The applicant is the Santa Fe Art Colony, LP, they were represented by Merhzad Givechi.

At the public hearing the Zoning Administrator considered a request made:

> Pursuant to the provisions of Section 12.24-X,13 of the Los Angeles Municipal Code, a Zoning Administrator's Determination to allow joint living and work quarters in an existing warehouse and light manufacturing building in the M3-1 Zone, in conjunction

with continued use and maintenance of four existing, un-permitted artist-in-residence units and one managerial office.

The purpose of the hearing was to obtain testimony from affected and/or interested persons regarding this project. The environmental document was among the matters considered at the hearing. The decision maker considered all the testimony presented at the hearing, written communication received prior to or at the hearing, and the merits of the project as it relates to existing environmental and land use regulations.

The applicant did not appear at the public hearing. A representative from the affected City Council Office for the area did appear as well as two other parties. Three names were entered on the sign in sheet. The hearing was not controversial, and no one spoke in opposition to the applicant's request. The project and the instant file were reviewed. In reviewing the instant file the Zoning Administrator read the materials contained within said file and reviewed the exhibits and radius maps indicating the various land uses within the affected radius. The following points were observed:

- A similar action on the involved property was considered on July 18, 1986 under prior Case No. ZA 86-0404(CUZ). That action was approved subject to 12 conditions. Those conditions have been carried forward in part in this instant action.

- In the 1986 action there was one M3-2 building maintained as a 99-seat theatre and day use space. There was no plan map for the 1986 action found in the current file.

- It was speculated that the one non-residential building in 1986 had been subsequently converted into the four units and managerial office being considered in this instant action.

- The plans for the current application are clear and show the location of the subject building on site, the floor plan for the involved units and elevation drawings of the involved building.

- Photographs of the subject site are numerous and were reviewed. The photos show the building(s) to be well maintained and parking clearly identified. The applicant has not raised any issues regarding parking and the parking requirements from the 1986 action have been carried forward herein.

- The photos show the area to be well landscaped and the layout appears to be such as to create a "village like" atmosphere within the complex. To this Zoning Administrator it was a delight to the eye.

Following these observations there was discussion with the persons in the audience and the Zoning Administrator determined that the subject location is proper in relation to adjacent land uses and the development of the community and acted to verbally grant the applicant's request, noting that said approval would not become official until issued in writing and that when issued the grant would carry with it conditions of operation. This Letter of Determination constitutes such a writing.

MANDATED FINDINGS

In order for a request for joint living and work quarters to be authorized, all of the legally mandated findings delineated in Section 12.24-X,13 of the Los Angeles Municipal Code must be made in the affirmative. Following (highlighted) is a delineation of the findings and the application of the relevant facts of the case to same:

1. **The proposed project is in conformity with the public necessity, convenience, general welfare and good zoning practice.**

Public Necessity

The applicant has requested that pursuant to the provisions of Section 12.24-X,13 of the Los Angeles Municipal Code, a Zoning Administrator's Determination to allow joint living and work quarters in an existing warehouse and light manufacturing building in the M3-1 Zone, in conjunction with continued use and maintenance of four existing, un-permitted artist-in-residence units and one managerial office be approved.

Earlier in 1986 a similar action was taken on the subject property. The first application created the subject Santa Fe Art Colony so named after its location on Santa Fe Avenue. Previously, the site was a mattress and terry-cloth production facility. The owner remains the same (Santa Fe Art Colony, LLC). The original development involved converting four industrial buildings comprising one- and two-story buildings into combination artists-in-residence units housed within three of the buildings and one, 99-seat live performing arts center for the remaining one-story building.

Now it appears that the development plans have changed for the Colony and it has been speculated by the Zoning Administrator that the applicant is seeking to convert the prior 99-seat performing arts center into residential units.

In taking this current action the Zoning Administrator has noted that in the findings for the previous case that the Zoning Administrator indicated the units would be set aside for low to moderate income housing, which is fundad in part by a $1.2 million Community Redevelopment Agency loan in order to provide below market rents for struggling artists. It is unknown if this practice is continuing today, however the project has been so conditioned as to require the applicant to seek clearance from the Community Redevelopment Agency and the Department of Housing regarding the continued maintenance of such units if required.

Convenience

Previously on July 18, 1986 the Zoning Administrator stated in their findings that:

> The applicant proposes to convert three industrial buildings to artist-in-residence buildings in two phases. In Phase 1, it is proposed to construct 30 units in a two-story plus basement building, (2401 South Santa Fe Avenue) and 14 units in a one-story building (7415 South Santa Fe Avenue), eight additional units are proposed to be constructed in Phase 2 in a one-story building (2421 South Santa Fe Avenue). All of the units will be low- and

> moderate-income units starting at $400 to $606 per month. (emphasis added) In addition a 99-seat, live performing arts theater is proposed for a fourth one-story industrial building (2349 South Santa Fe Avenue). This use is intended to augment the nature of the proposed art colony. The theater, however, is permitted by right in the M3-2 Zone and needs no conditional use approval. The artist-in-residence units will range in size from approximately 950 to over 2,000 square feet, averaging approximately 1,300 square feet. Each unit will have a bathroom and plumbing stub-outs for possible future kitchens.

Today, the applicant described housing pattern on the site remains largely the same as in 1986 with the main exception being the conversion of the performing arts theater to 4 units and the addition of an office. It should be noted that the office is not clearly called out on the plans submitted by the applicant. Those plans only point to five units A, B, C, D, and E. This location of the managerial office will need to be resolved prior to the issuance of any building permits, with the managerial office being clearly shown on the final plans submitted for purposes of obtaining a building permit.

Additionally, no concern has been raised by either tenants or neighbors over the loss of the theater, and it has been stated by others that housing in general remains in short supply in all areas and all income ranges throughout the city. The housing that will be built as a part of this project is relatively convenient to the downtown Los Angeles area, and will provide a unique type of housing not found everywhere. As such the required convenience finding can be made.

General Welfare

Building and Safety Code Enforcement on May 11, 2011, cited the owner for illegally converting the performing arts theater center into four artist-in-residence units and for a small office. It is believed that this instant application is in response to that citation.

The submitted plans by the applicant depict the four converted residential units. The unit layout consists of the following:

- Unit A - 2,893 square feet with 375 square-foot mezzanine
- Unit B - 355 square feet with 175 square-foot mezzanine
- Unit C - 2,182 square feet with 455 square-foot mezzanine
- Unit D - 2,869 square feet with 350 square-foot mezzanine
- Unit E - 1,806 square feet with 415 square-foot

As approved, the conversion into residential units now nets a total of 56 artist-and residence units. Fifty two as approved in 1986 and four as approved herein.

Searching Google, staff found several sites describing the Santa Fe Art Colony. For example one site, (http://www.cvltvre.com/pg/museums/view/68740) revealed:

> "It houses 57 studio residences. (emphasis added) The original complex was built in 1906 and additional buildings were added in the 1930s and '40s. In 1988 the complex was renovated and developed into artists' lofts by a group

> of partners led by Los Angeles art patron Marvin Zeidler through a Community Redevelopment Agency program.
>
> Once a year, the artists of the Santa Fe Art Colony open their private live/work studios to the general public."

Multiple Internet searches confirm the complex has 57 artist-and-residence units. However, the plans show four converted units with a small office. Therefore, there is a conflict with the number of illegally converted units requested for approval, the citation number of four illegally converted units and what may be physically on the site. It could be the office space mentioned in the citation is being used as an artist-in-residence unit. Staff inspection was not able to ascertain this.

The building is attractively landscaped, which has a richly stained wood siding. The building appears solid enough to attenuate any noise from the surrounding industrial uses.

Since its inception, the Santa Fe Art Colony appears to be a landmark in the area and advertises an annual open house to view the artists and their work. The parking surplus could ideally provide for guest parking for their annual open house event.

The applicant will need to resolve the discrepancy in their numbers - if any exist - as they proceed through the Building and Safety review process. However it needs to be stressed that the records in the file show the site having 52 units approved in 1986, and 4 units in this instant action for a total of 56 residential units, and one office unit.

Good Zoning Practice

In 1986 the Zoning Administrator found that:

> The buildings are old industrial buildings and should be improved to meet all building and Safety requirements. The Department of Transportation requests that a parking area plan be submitted to DOT.
>
> Refurbishing of the old buildings and exterior landscaping will improve the aesthetic character of the area as well as create a productive use of buildings which are not longer practical for industrial purposes.
>
> Besides upgrading the property involved, the inhabitant presence on a full-time basis will add to the security of the immediate area. By adherence to the appropriate conditions of the authorization, the health, safety, and general welfare of prospective residents of the units will not be affected by the use or the activities on the nearby industrial properties. Further, the joint living and working quarters will not displace nearby viable industrial uses.

Conditions imposed on the subject site in 1986 have been carried forward in this instant action and added to as necessary. The applicant will need to resolve the possible issue surrounding low and moderate income housing and the housing unit

count with the Community Redevelopment Agency, the Department of Housing, and the Department of Building and Safety, as well as the correct total unit number. As conditioned the Zoning Administrator is able to make the required finding.

2. **The action will be in substantial conformance with the various elements and objectives of the General Plan.**

The South Los Angeles Community Plan Map designates the property for Medium Density Land Use with a corresponding zone of R3 and Height District No. 1. The subject property is within the South Los Angeles Alcohol Sales Specific Plan Area. The subject request is not affected.

Previously in the 1986 action, the Zoning Administrator reported that:

> At the public hearing, support was expressed by the Council Office, the Community Redevelopment Agency - who is participating in the project -, and neighboring property owners. There was no opposition to the project.
>
> Therefore, because of all the above-described issues and circumstances and with the conditions imposed, it is deemed that this location is proper in relation to adjacent uses, to the development of the community, and to the various elements and objectives of the General Plan. (emphasis added)

The 1986 statements remain true today. Further, since 1986 this portion of the City has become a very active residential area involving numerous joint living and working quarters areas. The Plan promotes an expansion of the residential/housing base, and the avoidance of vacant older buildings. This instant request is in harmony with those goals, and thus it can again be found that the requested action will be in substantial conformance with the various elements and objectives of the General Plan.

ADDITIONAL REQUIRED FINDINGS

3. **The uses of property surrounding the proposed location of the joint living and work quarters and the use of the proposed location will not be detrimental to the health, safety and welfare of prospective residents of the quarters.**

The adjacent property immediately to the north is zoned M3-1 and developed with a two-story industrial building; the adjacent properties to the south, across 25th Street are occupied by one- to two-story industrial buildings with a retail center; the adjacent properties to the east, across Santa Fe Avenue are zoned M3-1 and occupied by one- to two-story industrial buildings; and the adjacent property to the west is zoned M3-1 and occupied by a recycling yard.

The industrial uses surrounding the project site is what one would perceive as viable and active. Even though the area is zoned M3, the current surrounding uses are light industrial and not intense or noxious. The area does not appear to be in transition towards residential use aside from this instant case. In spite of this, it appears that the Art Colony has thrived and appears vibrant. The existing converted

building is already part of the makeup of the Artist Colony as noted in the previous case.

Santa Fe Avenue, adjoining the property to the north is a Secondary Highway with a variable width 80- to 83-foot dedication and fully improved.

In light of the above the Zoning Administrator is able to make the required finding.

4. **The proposed joint living and work quarters will not displace viable industrial uses and will not substantially lessen the likelihood that the property will be available in the future for industrial uses.**

An on-site field investigation on October 25, 2011, revealed that the property is an interior, rectangular-shaped lot, having a frontage of approximately 264 feet along the west side of Santa Fe Avenue and a depth of approximately 558 feet. The parcel is currently developed with one- and two-story industrial buildings, on a 147,424 square-foot site. According to Case No. ZA 86-0404(CUZ), the approved layout of the Santa Fe Arts Colony is shown below:

Building Address	Use	Size
2345 Santa Fe Avenue	Warehouse (leased out)	20,200 SF
2401 Santa Fe Avenue	30 Residential Units	44,770 SF (plus mezzanine)
2415 Santa Fe Avenue	14 Residential Units	20,000 SF (plus mezzanine)
2421 Santa Fe Avenue	8 Residential Units	13,000 SF (plus mezzanine)

2349 Santa Fe Avenue ** 99 Seat Theater Complex 10,500 SF

** The address of the illegal units and office conversion.

The total residential units approved were 52. There are 75 parking spaces provided at the subject site. Access and egress to the subject site is via automatic gates, both on Santa Fe Avenue and 25th Street.

Nothing in the file indicates that the exterior size, shape or dimensions; or the footprint of the involved building are to be modified. Photographs in the file show the internal roadways in place, and that the previously constructed loading docks remain as well. There has not been any hue and/or cry coming forth from nearby industrial land use owners or potential industrial tenants arguing that the project will negatively impact the industrial base of the area. Rather the City faces a continuing exodus of manufacturing uses from its older industrial areas who are in search of larger parcels of land and newer improvements of greater floor space and more modern and efficient interior design.

ADDITIONAL MANDATORY FINDINGS

5. The National Flood Insurance Program rate maps, which are a part of the Flood Hazard Management Specific Plan adopted by the City Council by Ordinance No.

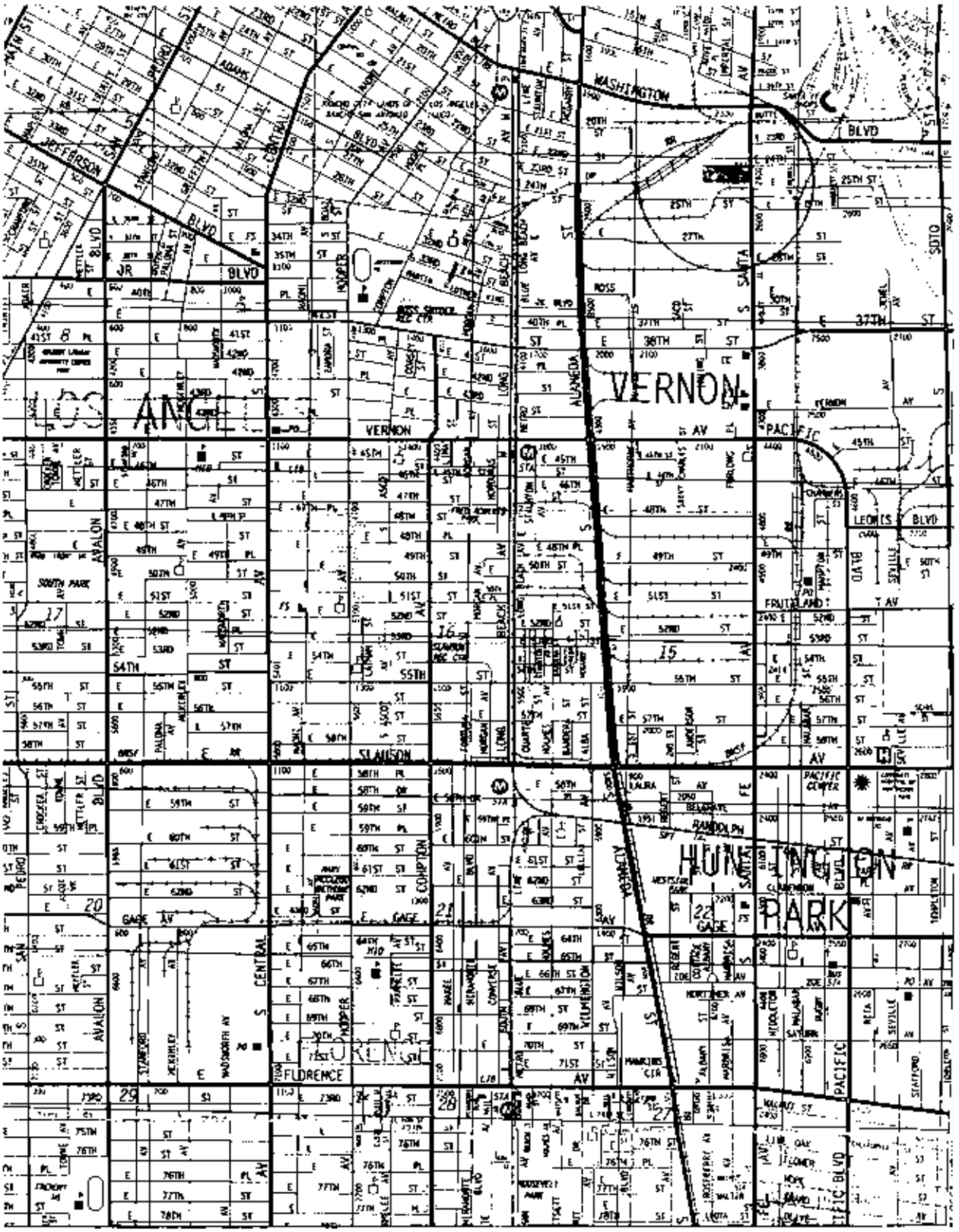
172,081, have been reviewed and it has been determined that this project is located in Zone C, areas of minimal flooding.

6. On August 12, 2011, the project was issued a Notice of Exemption (Subsection c, Section 2, Article II, City CEQA Guidelines), log reference ENV 2011-2075-CE, for a Categorical Exemption, Class 1, Category 22, Article III, Section 1, City CEQA Guidelines (Sections 15300-15333, State CEQA Guidelines). I hereby adopt that action.

ALBERT LANDINI
Associate Zoning Administrator
Direct Telephone No. (213) 369-0552

AL:lmc

cc: Councilmember Jose Huizar
Fourteenth District
Adjoining Properly Owners

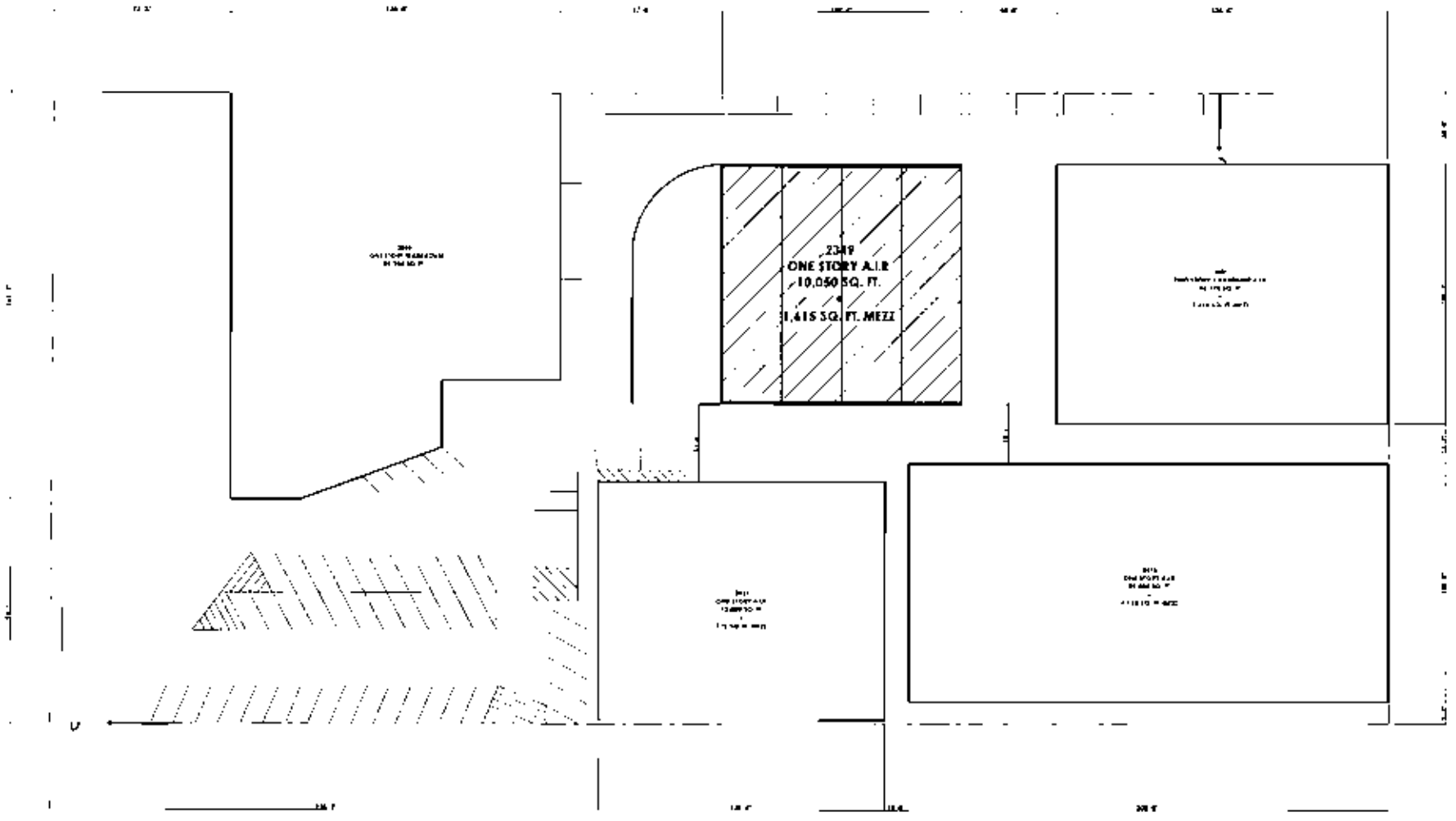


VICINITY MAP

SCALE 1" = 2800'

ZA 2011-2074

N



PLOT PLAN

TOTAL SITE STATISTICS:

2349 BLDG. STATISTICS:

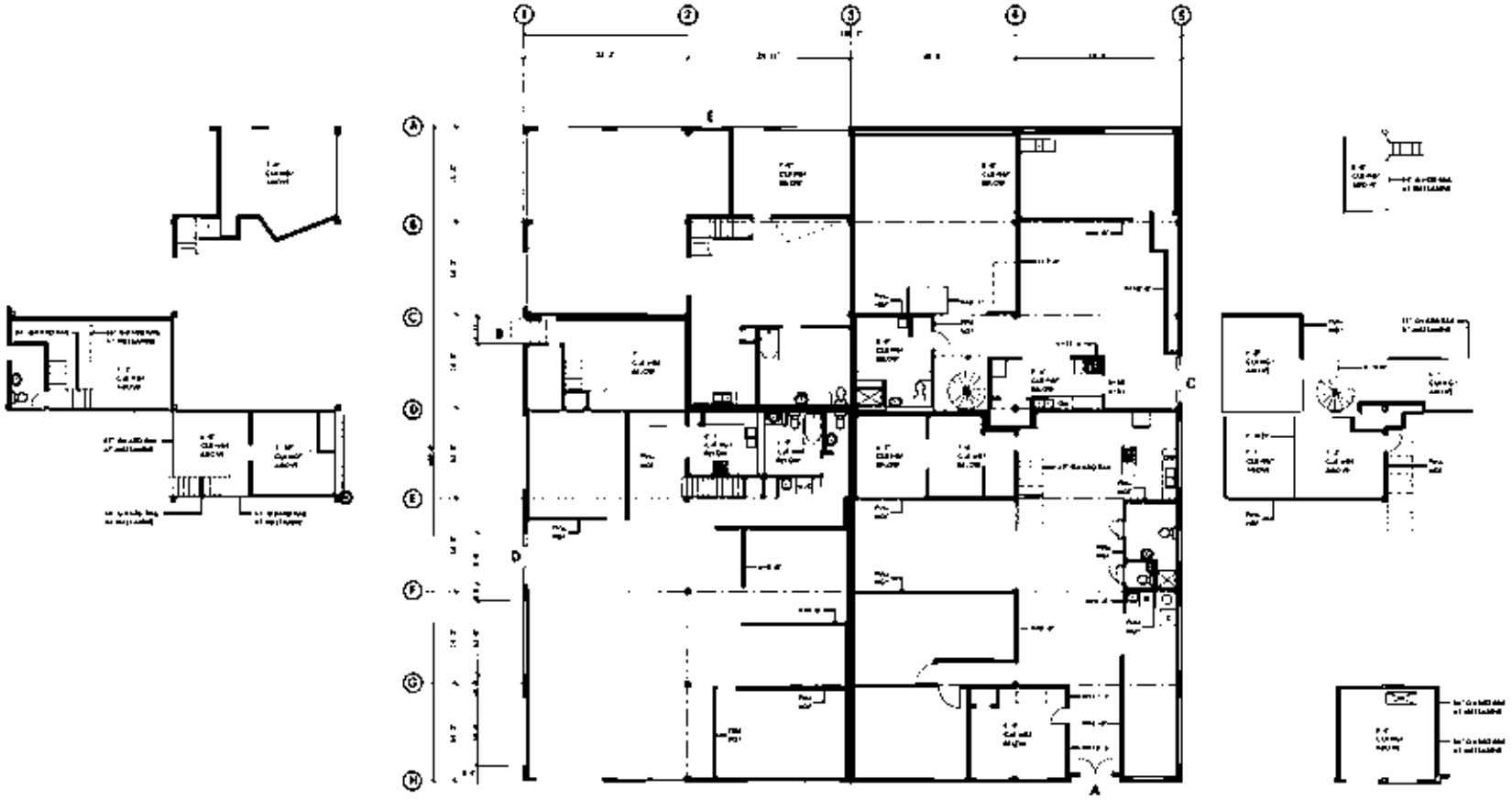
ZA 2011-2074

REVISIONS	BY

DECOMA

1414

A-1



UNITS E, B, & D MEZZANINES

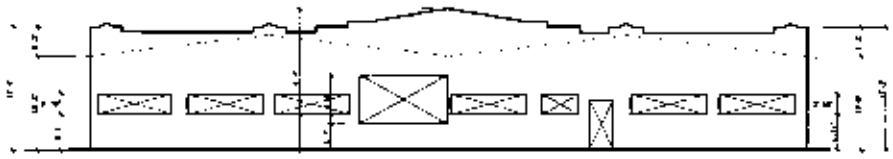
FLOOR PLAN

UNITS A & C MEZZANINES

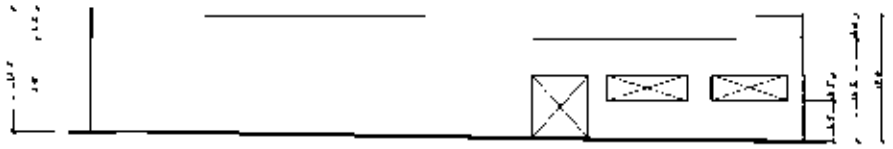
REVISIONS BY

1414

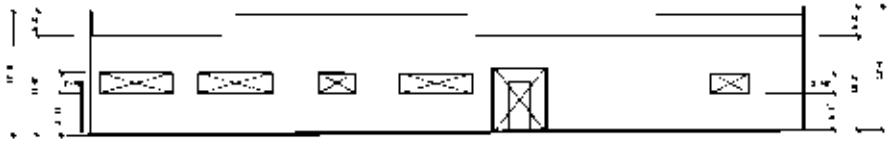
A-2



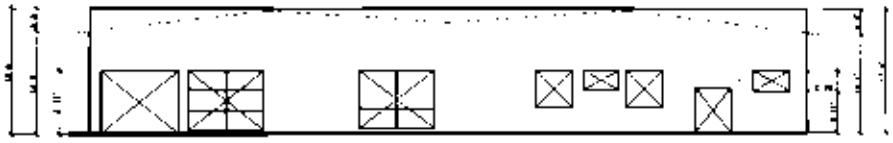
NORTH ELEVATION



WEST ELEVATION



EAST ELEVATION



SOUTH ELEVATION

REVISIONS BY

DEC A

7414

A-3

RECORDING REQUESTED BY

SAFECO TITLE INS. CO.

84.1406405

AND WHEN RECORDED MAIL TO

Name: Maurice H. Katz, Esq.
Street Address: 1880 Century Park East Suite 615
City & State: Los Angeles, CA 90067

MAIL TAX STATEMENTS TO

Name: The Santa Fe Art Colony
Street Address: 401 North Cliffwood Avenue
City & State: Los Angeles, California 90049

RECORDED IN OFFICIAL RECORDS
RECORDER'S OFFICE
LOS ANGELES COUNTY
CALIFORNIA
31 MIN. PAST 10 A.M. NOV 29 1984

FEE $5.- H

10

SPACE ABOVE THIS LINE FOR RECORDER'S USE

CAT. NO. NN00502
TO 1923 CA (2-83)

Individual Grant Deed

THIS FORM FURNISHED BY TICOR TITLE INSURERS

ALL PTN 012 008 5167 0007

(44)

The undersigned grantor(s) declare(s):
Documentary transfer tax is $ 1,595.00
(XX) computed on full value of property conveyed, or
( ) computed on full value less value of liens and encumbrances remaining at time of sale.
( ) Unincorporated area: (X) City of Los Angeles, and

FOR A VALUABLE CONSIDERATION, receipt of which is hereby acknowledged,
CROCKER NATIONAL BANK, as Trustee under the will of Helen M. Carraher; LUCIA F. BAILEY and STUART G. BAILEY; KENNETH F. CARRAHER, JR. and KARIN CARRAHER; LAWRENCE S. GRAY, JR. and KATHERINE B. GRAY; VIRGINIA VAN VORST; LUCIA F. BAILEY as Trustee of the Lucia M. Van Vorst Testamentary Trust; LUCIA F. BAILEY, as Trustee of the trust for Lucia F. Bailey under the Nellie B. Van Vorst Declaration of Trust dated December 22, 1948; LUCIA F. BAILEY, as Trustee for the Lucia F. Bailey Trust under a Declaration of Trust dated December 29, 1978; SECURITY PACIFIC NATIONAL BANK as Executor of the will of HARRY P. CARTEN, deceased; and RICHARD G. VAN VORST and CONSTANCE L. VAN VORST.

hereby GRANTS to THE SANTA FE ART COLONY, a California general partnership

the following described real property in the City of Los Angeles, County of Los Angeles, State of California:

SEE EXHIBIT A ATTACHED HERETO AND BY THIS REFERENCE INCORPORATED HEREIN.

SUBJECT TO: general and special district taxes and levies, all covenants, conditions, restrictions, rights of way, easements and other matters of record affecting said property.

Reserving unto Grantor, its successors and assigns all oil, oil rights, minerals, mineral rights, natural gas, natural gas rights, and other hydrocarbons by whatsoever name known, geothermal, steam, and all products derived from any of the foregoing, including, without limitation, the right to drill, mine and extract therefrom, but without the right of entry upon the surface thereof.

Dated: November 29, 1984

SEE ATTACHED SIGNATURE PAGES

STATE OF CALIFORNIA
COUNTY OF _____ } ss.

On _____ before me, the undersigned, a Notary Public in and for said State, personally appeared _____

personally known to me or proved to me on the basis of satisfactory evidence to be the person ___ whose name ___ subscribed to the within instrument and acknowledged that ___ executed the same.
WITNESS my hand and official seal

Signature _____

(This area for official notarial seal)

19

Title Order No. 833342-19 Escrow or Loan No. _____

MAIL TAX STATEMENTS AS DIRECTED ABOVE

CROCKER NATIONAL BANK,
as Trustee under the Will of
Helen M. Carraher

By: _____
VICE PRESIDENT AND TRUST OFFICER

_____
LUCIA F. BAILEY

_____
STUART G. BAILEY

_____
KENNETH F. CARRAHER, JR.

_____
KARIN CARRAHER

_____
LAWRENCE S. GRAY, JR.

_____
KATHERINE B. GRAY

_____
VIRGINIA VAN VORST

_____
LUCIA F. BAILEY, as Trustee of the
Lucia H. Van Vorst Testamentary Trust

_____
LUCIA F. BAILEY, as Trustee of the
Trust of Lucia F. Bailey under the
Nellie B. Van Vorst Declaration of
Trust dated December 22, 1948

_____
LUCIA F. BAILEY, as Trustee of the
Lucia F. Bailey Trust under the
Declaration of Trust dated
December 29, 1978

84-1406405

SECURITY PACIFIC NATIONAL BANK,
as Executor of the Will of
HARRY P. CARTER, deceased

By: _____

LUCY EROFEEV YOUNG
Vice President

_____
RICHARD G. VAN VORST

_____
CONSTANCE L. VAN VORST

84-1406405 B

84-1406405

STATE OF VIRGINIA)
)) SS.
COUNTY OF Arlington)

On September 25th, 1984, before me, the undersigned, a Notary Public in and for said State, personally appeared LUCIA F. BAILEY, personally known to me or proved to me on the basis of satisfactory evidence to be th person whose name is subscribed to the within instrument and acknowledged that she executed the same.

WITNESS my hand and official seal.

Signature _____

E GEORGE DOWNER JR.
My Commission Expires July 28, 1985

STATE OF VIRGINIA)
)) SS.
COUNTY OF Arlington)

On September 29th, 1984, before me, the undersigned, a Notary Public in and for said State, personally appeared STUART G. BAILEY, personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument and acknowledged that he executed the same.

WITNESS my hand and official seal.

Signature _____

E GEORGE DOWNER JR.
My Commission Expires July 28, 1985

STATE OF CALIFORNIA } ss. on this 3rd day of October in the year 1984

COUNTY OF Trinity

before me, Eva Larkin a Notary Public, State of California duly commissioned and sworn, personally appeared Kenneth F. Carraher, Jr.

personally known to me (or proved to me on the basis of satisfactory evidence) to be the person whose name is subscribed to this instrument, and acknowledged that he executed it

IN WITNESS WHEREOF I have hereunto set my hand and affixed my official seal in the said County of Trinity on the date set forth above in this certificate

84-1406405

OFFICIAL SEAL
EVA LARKIN
NOTARY PUBLIC-CALIFORNIA
Principal Office in TRINITY County
My Commission Expires AUG 26,1988

Eva Larkin
Notary Public, State of California

My commission expires August 26, 1988

Cowdery's Form No. 32 — Acknowledgement to Notary Public — Individuals — (C.C. Sec. 1189) — Rev. 1/83

STATE OF CALIFORNIA)

CAT. NO. NN00821
TO 1948 CAL. (1 83)

(Individual)

TICOR TITLE INSURANCE

STATE OF CALIFORNIA
COUNTY OF San Mateo } ss.

84-1406405

On 10/8/84 before me, the undersigned, a Notary Public in and for said State, personally appeared Karin Carraher proved to me on the basis of satisfactory evidence

_____, personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument and acknowledged that she executed the same

WITNESS my hand and official seal

Signature Kim E. Hoffmann

OFFICIAL SEAL
KIM E. HOFFMANN
NOTARY PUBLIC - CALIFORNIA
SAN MATEO COUNTY
My Comm. Expires June 15, 1987

(This area for official notarial seal)

19

STATE OF CALIFORNIA)
)) SS.
COUNTY OF Los Angeles)

On 10-17- , 1984, before me, the undersigned, a Notary Public in and for said State, personally appeared LAWRENCE S. GRAY, JR., personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument and acknowledged that he executed the same.

WITNESS my hand and official seal.

Signature _____

OFFICIAL SEAL
ROSEMARIE PEREA
NOTARY PUBLIC - CALIFORNIA
PRINCIPAL OFFICE IN
LOS ANGELES COUNTY
My Commission Expires Nov. 23, 1984

STATE OF CALIFORNIA)
)) SS.
COUNTY OF Los Angeles)

On 10-17- , 1984, before me, the undersigned, a Notary Public in and for said State, personally appeared KATHERINE B. GRAY, personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument and acknowledged that she executed the same.

WITNESS my hand and official seal.

Signature _____

OFFICIAL SEAL
ROSEMARIE PEREA
NOTARY PUBLIC - CALIFORNIA
PRINCIPAL OFFICE IN
LOS ANGELES COUNTY
My Commission Expires Nov. 23, 1984

STATE OF CALIFORNIA)
)) SS.
COUNTY OF Los Angeles)

On 25 SEPTEMBER 1984, before me, the undersigned, a Notary Public in and for said State, personally appeared RICHARD G. VAN VORST, personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument and acknowledged that he executed the same.

WITNESS my hand and official seal.

Signature _____

OFFICIAL SEAL
BERYL E. ARBIT
NOTARY PUBLIC-CALIFORNIA
LOS ANGELES COUNTY
My Commission Expires Mar. 23, 1986

STATE OF CALIFORNIA)
)) SS.
COUNTY OF Los Angeles)

On 25 September , 1984, before me, the undersigned, a Notary Public in and for said State, personally appeared CONSTANCE L. VAN VORST, personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument and acknowledged that she executed the same.

WITNESS my hand and official seal.

Signature _____

OFFICIAL SEAL
BERYL E. ARBIT
NOTARY PUBLIC-CALIFORNIA
LOS ANGELES COUNTY
My Commission Expires Mar. 23, 1986

84-1406405 18

STATE OF CALIFORNIA)
) ss.
COUNTY OF SAN FRANCISCO)

On November 16, 1984, before me, the undersigned, a Notary Public in and for said State, personally appeared PETER L. DUNKERSPIKE and H. ROBERT LEE, personally known to me to be the persons who executed the within instrument as the VICE PRESIDENT and VICE PRESIDENT of Crocker National Bank, the corporation that executed the within instrument as Trustee under the will of Helen H. Carraher and acknowledged to me that such corporation executed the within instrument as such Trustee.

WITNESS my hand and official seal.

Signature Shirley M Paine

OFFICIAL SEAL
SHIRLEY M PAINE
NOTARY PUBLIC - CALIFORNIA
ALAMEDA COUNTY
My comm. expires MAY 19, 1986

84-140605

STATE OF CALIFORNIA)
)) SS.
COUNTY OF Los Angeles)

On November 21, 1984, before me, the undersigned, a Notary Public in and for said State, personally appeared LUCY EROFEEV YOUNG, personally known to me ~~or proved to me on the basis of satisfactory evidence to~~ be the person who executed the within instrument as the Vice-President of SECURITY ~~PACIFIC~~ NATIONAL BANK, which Bank executed the within instrument as the Executor of the will of HARRY P. CARTEN, deceased, and and acknowledged to me that such Bank executed the same as such Executor.

WITNESS my hand and official seal.

Signature Lisa Helene Ping

OFFICIAL SEAL
LISA HELENE PING

STATE OF CALIFORNIA)
)) SS.
COUNTY OF San Francisco)

On November 16, 1984, before me, the undersigned, a Notary Public in and for said State, personally appeared PETER DANIELSPIEL, personally known to me ~~or proved to me on the basis of satisfactory evidence~~ to be the person who executed the within instrument as the Vice President of Crocker ~~CROCKER~~ NATIONAL BANK, the corporation that executed the within instrument as Trustee under the will of Helen M. Carraher and acknowledged to me that such corporation executed the within instrument as such Trustee.

WITNESS my hand and official seal.

Signature Shirley M Paine

OFFICIAL SEAL
SHIRLEY M PAINE
NOTARY PUBLIC - CALIFORNIA
ALAMEDA COUNTY
My comm. expires MAY 15, 198

STATE OF ~~CALIFORNIA~~ ARIZONA)
)) SS.
COUNTY OF Maricopa)

On Nov 6, 1984, before me, the undersigned, a Notary Public in and for said State, personally appeared VIRGINIA VAN VORST, personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument and acknowledged that she executed the same.

WITNESS my hand and official seal.

Signature Janice A Burton
My commission expires 02 18 85

84-190405

STATE OF VIRGINIA)
)) SS.
COUNTY OF Arlington)

On September 29th, 1984, before me, the undersigned, a Notary Public in and for said State, personally appeared LUCIA F. BAILEY, personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument as the Trustee of the Trust of Lucia F. Bailey under the Nellie B. Van Vorst Declaration of Trust dated December 22, 1948, and acknowledged that she executed the same as [illegible] Trustee.

WITNESS my hand and official seal.

Signature [illegible]

[illegible] BOWLER, JR.
[illegible] My Commission Expires July 18, 1985

9

19

Name of Notary Public Lisa Helene Pang

Date Commission Expires 3-5-85

I certify under the ponalty of Perjury that the foregoing is true and correct.

84-1406485

Place of Execution Los Angeles

Date 11-21-84

Rena Conrad Safeco Title Ins. Co.
(Signature and firm name if any)

STATE OF VIRGINIA)
)) SS.
COUNTY OF Arlington)

On September 24, 1984, before me, the undersigned, a Notary Public in and for said State, personally appeared LUCIA F. BAILEY, personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument as the Trustee of the Lucia F. Bailey Trust under the Declaration of Trust dated December 29, 1978, and acknowledged that she executed the same as such Trustee.

WITNESS my hand and official seal.

Signature _____

E. GEORGE DOWNER JR.
My Commission Expires July 28, 1985

STATE OF VIRGINIA)
)) SS.
COUNTY OF Arlington)

On September 24, 1984, before me, the undersigned, a Notary Public in and for said State, personally appeared LUCIA F. BAILEY, personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument as the Trustee of the Lucia H. Van Vorst Testamentary Trust, and acknowledges to me that she executed the same as such Trustee.

WITNESS my hand and official seal.

Signature _____

E GEORGE DOWNER JR.
My Commission Expires July 28, 1985

84-140625

10

8323342-19
DESCRIPTION

EXHIBIT A
DESCRIPTION

PARCEL 1:

That portion of Block "A" of the Huntington Industrial Tract, in the City of Los Angeles, County of Los Angeles, State of California, as per map recorded in Book 6, Page 10 of Maps, in the office of the County Recorder of said County, described as follows:

Beginning at a point in the East line of said Block "A", distant South 0° 45' 30" East 745.81 feet from the Northeast corner of said Block, said point being the Southeast corner of the land conveyed to the Southern California Box Company by deed recorded in Book 4613, Page 38 of Deeds, Records of said County; thence along the Southerly line of the land so conveyed to said Southern California Box Company and its prolongation South 89° 44' West 557.58 feet; thence South 0° 29' East 30 feet, being a point in the West line of the land conveyed to Van Vorst & Herman Company by deed recorded in Book 5741, Page 107 of Deeds, Records of said County; thence continuing South 0° 29' East along said West line 234.09 feet to the Southeast corner of said land; thence along the Southerly line of the land conveyed by said last mentioned deed, North 89° 44' East 558.85 feet to the East line of said Block "A"; thence North 0° 45' 30" West 264.10 feet to the point of beginning.

PARCEL 2:

An easement for a single spur track over that portion of said Block "A", described as follows:

Beginning at the Southeast corner of said tract of land so conveyed to said Van Vorst and Herman Company; thence along the Southerly line of the land so conveyed, North 89° 44' East 41 feet to a point in a curve concave to the East and having a radius of 230 feet the radial line at said point bears South 57° 57' East; thence Southerly along said curve 97.60 feet; thence tangent to said curve South 7° 41' West 53.20 feet to a point in the Easterly line of the 30 foot strip of land conveyed to the Southern Pacific Railroad Company, by Deed recorded in Book 5033, Page 225 of Deeds, Records of said County; thence along said East line North 0° 29' West 144.30 feet to the point of beginning.

But reserving unto Seller, its successors and assigns all oil, oil rights, minerals, mineral rights, natural gas, natural gas rights, and other hydrocarbons by whatsoever name known, geothermal, steam, and all products derived from any of the foregoing, including, without limitation, the right to drill, mine and extract therefrom, but without the right of entry upon the surface thereof.

84-1406405

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LOAN AGREEMENT

SANTA FE ART COLONY

By and Between

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

and

THE SANTA FE ART COLONY,
a California general partnership,
Developer.

LOAN AGREEMENT

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LOAN AGREEMENT

THIS AGREEMENT is entered into by and between THE COMMUNITY REDEVELOPMENT AGENCY OF THE CITY OF LOS ANGELES, CALIFORNIA, (the "Agency"), and THE SANTA FE ART COLONY, a California general partnership, ("Developer"), as of July 1, 1986. The Agency and the Developer covenant and agree as follows:

I. [§ 100] SUBJECT OF AGREEMENT

A. [§ 101] Purpose of the Agreement

1. The purpose of this Agreement is to effectuate the Redevelopment Plan for the Bunker Hill Urban Renewal Project (the "Bunker Hill Redevelopment Plan") and the Redevelopment Plan for the Central Business District Redevelopment Project (the "CBD Redevelopment Plan"), collectively referred to herein as the "Redevelopment Plans", by providing loan funds for the development within the City of Los Angeles of low and moderate income housing (the "Project") which will be of benefit to the Bunker Hill and CBD Redevelopment Project Areas. The development of such housing pursuant to this Agreement, and the fulfillment generally of the Agreement, are in the vital and best interests of the City of Los Angeles (the "City") and the health, safety, morals and welfare of its residents, and in accord with the public purposes and provisions of the applicable federal, state and local laws and requirements under which the Project is to be undertaken and is being assisted.

2. The Agency hereby acknowledges that the property which is the subject of this Agreement is encumbered by a deed of trust which is security for a secured promissory note in the amount of $1,310,000 in favor of certain beneficiaries (the "Beneficiary"); and that as an inducement to the Agency to make the loan to the Developer, as hereinafter provided, the Developer has obtained agreement from the Beneficiary to subordinate the lien of the Beneficary's deed of trust, insofar as it encumbers the property, to the Senior Deed of Trust, as hereinafter provided, pursuant to that certain Subordination Agreement dated as of July 1, 1986, which is attached hereto as an exhibit. The Agency and the Developer hereby agree that this Agreement is and shall be subject to the Subordination Agreement as to the rights and obligations of the Beneficiary and that in the event of any inconsistency between this Agreement and the Subordination Agreement, the terms of the Subordination Agreement shall prevail.

B. [§ 102] The Redevelopment Plans

This Agreement is subject to the provisions of the Bunker Hill Redevelopment Plan (as amended) which was approved and adopted by the City Council on March 31, 1959 by Ordinance No. 113,231; amended January 12, 1968 by Ordinance No. 135,900; and June 25, 1970 by Ordinance No. 140,662. This Agreement is further subject to the provisions of the CBD Redevelopment Plan, which was approved and adopted by the City Council on July 15, 1975 by Ordinance No. 147,480. The Redevelopment Plans are incorporated herein by this reference and made a part hereof as though fully set forth herein.

C. [§ 103] The Site

The Project shall be constructed on that certain real property (the "Site") in the City of Los Angeles, shown on the "Site Map" which is attached to this Agreement as Attachment No. 1 and incorporated herein by this reference. The Site is described in the "Legal Description" which is attached hereto as Attachment No. 2 and incorporated herein by this reference. The Site is located at 2401 South Santa Fe [redacted] That portion of the Net Appreciated Value of the Site, net syndication proceeds and net income of the Site which is attributable to the industrial building shall be deemed to be equal to one-third of the total Net Appreciated Value, net syndication proceeds and net income, as appropriate.

D. [§ 104] Parties to the Agreement

1. [§ 105] The Agency

The Agency is a public body corporate and politic, exercising governmental functions and powers, and organized and existing under Chapter 2 of the Community Redevelopment Law of the State of California.

The principal office of the Agency is located at 354 South Spring Street, Suite 800, Los Angeles, California, 90013.

"Agency" as used in this Agreement includes The Community Redevelopment Agency of the City of Los Angeles, California and any assignee of or successor to its rights, powers and responsibilities.

2. [§ 106] The Developer

The Developer is The Santa Fe Art Colony, a California general partnership, having Marvin Zeidler, Leland Zeidler and others as its general partners. The principal office of the Developer is located at 401 North Cliffwood, Los Angeles, California 90049.

3. [§ 107] Prohibition Against Change in Ownership, Management and Control of Developer

The qualifications and identity of Developer and its associates are of particular concern to the City and the Agency. It is because of those qualifications and identity that the Agency has entered into this Agreement with the Developer. No voluntary or involuntary successor in interest of Developer shall acquire any rights or powers under this Agreement except as expressly set forth herein or in the Subordination Agreement.

The Developer shall not assign all or any part of this Agreement without the prior written approval of the Agency, which approval shall not be unreasonably withheld. This Agreement may be terminated by the Agency if there is any significant change (voluntary or involuntary) in management or control of the Developer prior to the recordation of the Certificate of Completion, as hereinafter provided.

E. [§ 108] The Project

[redacted] Scope of Development (Attachment No. 4 hereof), in two phases. The first phase of the Project shall include the establishment of approximately forty-four (44) "Artist in residence spaces", (the "Units") as defined in and in accordance with City Municipal Code Section 91.0514 (the "Ordinance"). Pursuant to this Agreement, as more particularly provided below, not less than thirty-nine (39) of the first phase Units shall be restricted to persons and families of low or moderate income, who otherwise qualify under the Ordinance. The Project shall also include the rehabilitation of a portion of the Site for a theater. The second phase of the Project consists of the rehabilitation of another portion of the Site into additional Units of which at least four (4) shall be restricted to persons and families of low or moderate income, who otherwise qualify under the Ordinance.

II. [§ 200] DEVELOPMENT OF SITE

A. [§ 201] Development of Site

1. [§ 202] Scope of Development

The Developer shall develop the Site in accordance with and within the limitations established in the Scope of Development (which is incorporated herein and attached to this Agreement as Attachment No. 4) and plans approved by the Agency pursuant to this Agreement. For purposes of this Agreement, the terms "construction", "development" or "rehabilitation" shall mean and refer to the work to be performed pursuant to the Scope of Development.

2. [§ 203] Basic Concept Drawings

The Developer has submitted and the Agency has approved Basic Concept Drawings and related documents containing the overall plan for development of the Site. All subsequent construction plans, drawings and documents shall be consistent with and a logical evolution of the approved Basic Concept Drawings. The Site shall be developed as established in the approved Basic Concept Drawings and related documents, except for such changes which may be mutually agreed upon between the Developer and the Agency. Any such changes shall be within the limitations established in the Scope of Development (Attachment No. 4).

3. [§ 204] Agency Approval of Plans, Drawings and Related Documents

The Agency Administrator shall have the right of review (including, but not limited to, architectural review) of all plans, drawings and related documents, including final construction documents, for the development of the Site, including any proposed changes therein. The Agency Administrator shall approve or disapprove such plans, drawings, and related documents (and any proposed changes thereto) within a reasonable time after their submittal. Such approval shall not unreasonably be withheld. Any disapproval shall state in writing the reasons for disapproval. The Developer, upon receipt of a disapproval shall revise such portions of the plans, drawings or related documents in a manner that satisfies the reasons for disapproval, and shall resubmit such revised portions to the Agency Administrator as soon as possible after receipt of the notice of disapproval. The Agency Administrator shall approve or disapprove such revised portions in the same manner and within the same

times as provided in this Section 204 for approval or disapproval of plans, drawings, and related documents initially submitted to the Agency.

4. [§ 205] Cost of Construction

The cost of developing the Site and of constructing all improvements thereon including any and all public improvements required by the City in order to develop the Site shall be the responsibility of the Developer.

5. [§ 206] Schedule of Performance

The Developer shall begin and complete all construction and development within the times specified in the Schedule of Performance which is attached hereto as Attachment No. 3, and incorporated herein by this reference, or within such extensions of such times as may be granted by the Agency Administrator or as provided for in Section 705 of this Agreement. The Schedule of Performance is also subject to revision from time to time as mutually agreed upon in writing by and between the Developer and the Agency.

6. [§ 207] Indemnification; Bodily Injury and Property Damage Insurance

During periods of construction on the Site, and until such time as the Agency Loan (as hereinafter defined) has been repaid and the note evidencing the Agency Loan cancelled, the Developer agrees to, and shall, indemnify and hold the Agency and the City harmless from and against all liability, loss, damage, costs, or expenses (including attorneys' fees and court costs) arising from or as a result of the death of any person or any accident, injury, loss and damage whatsoever caused to any person or to the property of any person which shall occur on or adjacent to the Site and which shall be directly or indirectly caused by any acts done thereon or any errors or omissions of the Developer and its agents, servants, employees and contractors.

Prior to the commencement of construction on the Site, the Developer shall furnish or cause to be furnished to the Agency and Beneficiary duplicate originals or appropriate certificates of bodily injury and property damage insurance policies in the amount of at least $1,000,000 combined single limits naming the Agency, the City of Los Angeles and the Beneficiary as additional insureds. Such insurance policy or policies shall have attached thereto a "Lender's Loss Payable Endorsement" naming the Agency and Beneficiary as Lenders. Such insurance shall be kept in force until the Agency Loan has been repaid, and shall not be subject to cancellation, reduction in coverage, or non-renewal except after notice in writing shall have been sent by registered mail addressed to the Agency at the address indicated in Section 105 of this Agreement, and to the Beneficiary, not less than thirty (30) days prior to the effective date thereof.

7. [§ 208] Nondiscrimination During Construction; Equal Opportunity

a. The Developer, for itself and its successors and assigns agrees that in the construction of the improvements on the Site provided for in this Agreement:

(1) The Developer will not discriminate against any employee or applicant for employment because of race, color, religion, marital status, sex, sexual orientation or national origin. The Developer will take affirmative action to ensure that applicants are employed, and that employees are treated during employment without regard to their race, color, religion, sex or national origin.

Such action shall include, but not be limited to, the following: employment, upgrading, demotion, or transfer; recruitment or recruitment advertising; layoff or termination; rates of pay or other forms of compensation; and selection for training, including apprenticeship. The Developer agrees to post in conspicuous places, available to employees and applicants for employment, notices to be provided by the Agency setting forth the provisions of this nondiscrimination clause.

(2) The Developer will, in all solicitations or advertisements for employees placed by or on behalf of the Developer, state that all qualified applicants will receive consideration for employment without regard to race, marital status, color, religion, sex, sexual orientation or national origin.

(3) The Developer will send to each labor union or representative of workers with which the Developer has a collective bargaining agreement or other contract or understanding, a notice, to be provided by Agency, advising the labor union or worker's representative of the Developer's commitments under Executive Order 11246 of September 24, 1965, and shall post copies of the notice in conspicuous places available to employees and applicants for employment.

(4) The Developer will comply with all provisions of Executive Order 11246 of September 24, 1965, and of the rules, regulations, and relevant orders of the Secretary of Labor.

(5) The Developer will furnish all information and reports required by Executive Order 11246 of September 24, 1965, and by the rules, regulations, and orders of the Secretary of Labor or the Secretary of Housing and Urban Development pursuant thereto, and will permit access to the Developer's books, records, and accounts by City and the Agency, the Secretary of Housing and Urban Development, and the Secretary of Labor for purposes of investigation to ascertain compliance with such rules, regulations, and orders.

(6) In the event of the Developer's noncompliance with the nondiscrimination clauses of this Section, or with any of the said rules, regulations, or orders, the Agreement may be cancelled, terminated, or suspended in whole or in part and the Developer may be declared ineligible for further government contracts or federally assisted construction contracts in accordance with procedures authorized by Executive Order of September 24, 1965, or by rule, regulation, or order of the Secretary of Labor, or as otherwise provided by law.

(7) The Developer will include the provisions of Paragraph (1) through (7) of this Section in every contract or purchase order, and will require the inclusion of these provisions in every subcontract entered into by any of its contractors. unless exempted by rules, regulations, or orders of the Secretary of Labor issued pursuant to Section 204 of Executive Order 11246 of September 24, 1965 so that such provisions will be binding upon each such contractor, subcontractor, or vendor, as the case may be. The Developer will take such action with respect to any construction contract, subcontract, or purchase order as the Agency or the Department of Housing and Urban Development or the City may direct as a means of enforcing such provisions, including sanctions for noncompliance; Provided, however, that in the event the Developer becomes involved in, or is threatened with litigation with a subcontractor or vendor as a result of such direction by the Agency or the Department of Housing and Urban Development,

the Developer may request the United States to enter into such litigation to protect the interest of the United States. For the purpose of including such provisions in any construction contract, subcontract, or purchase order, as required hereby, the first two lines of this subsection 208a shall be changed to read "During the performance of this Contract, the Contractor agrees as follows:" and the term "Developer" shall be changed to "Contractor."

b. During the construction of the improvements on the Site, Developer shall establish and carry out an affirmative action program to ensure equal opportunity in training and employment and to ensure to the greatest extent feasible the involvement of low income persons and members of racial and ethnic minorities as employees, contractors and subcontractors, whether as individuals or as joint ventures, etc. The Developer shall, to the greatest extent feasible award and require the award of contracts and subcontracts to firms representative of the racial and ethnic groups residing in the Project area in a dollar value proportion which is equivalent to the percentage of the Project area residents who are members of such racial and ethnic groups. In addition, the Developer shall require its general contractor and any subcontractor, to the greatest extent feasible, to hire their labor force from among persons residing in the Project area. The Developer shall further require that, to the greatest extent feasible, the labor force of its general contractor and any subcontractor be proportionately representative in all work categories of the racial and ethnic groups residing in the Project area. For purposes of this Section, "Project area" shall mean the City of Los Angeles.

8. [§ 209] Local, State, and Federal Laws

The Developer shall carry out the construction of the improvements on the Site in conformity with all applicable laws, including all applicable federal and state labor standards.

9. [§ 210] City and Other Governmental Agency Permits
Environmental Impact Report

Before commencement of construction or development of any buildings, structures or other work or improvement upon the Site, the Developer shall secure or shall cause to be secured, any and all permits which may be required by the City or any other governmental agency affected by such construction, development or work. The Agency shall provide all proper assistance to the Developer in securing these permits and certificates. The Developer shall pay such fees as may be required in connection therewith.

To the extent that an environmental impact report or other environmental document is required with respect to the development under this Agreement, the Agency, at the expense of the Developer, shall prepare such report or document. The Developer shall provide all information, assistance, and cooperation necessary to prepare such report or document.

10. [§ 211] Rights of Access

Representatives of the Agency and the City shall have the reasonable right of access to the Site without charges or fees, at normal construction hours during the period of construction for the purposes of this Agreement, including, but not limited to, the inspection of the work being performed in constructing the improvements on the Site as provided in this Agreement. Such representatives of the Agency or the

City shall be those who are so identified by the Administrator of the Agency. The Agency and the City hereby indemnify and hold the Developer harmless for any injury or damages arising out of any activity of any such representatives performed and conducted on the Site pursuant to this Section 211.

B. [§ 212] Prohibition Against Transfer

1. Prior to the recordation of the Certificate of Completion (referred to in Section 219 of this Agreement) with respect to the Site, the Developer shall not, except as permitted by this Agreement or the Subordination Agreement, assign or attempt to assign this Agreement or any right herein, nor make any total or partial sale, transfer, conveyance or assignment of the whole or any part of the Site or the improvements thereon, without prior written approval of the Agency. This prohibition shall not apply subsequent to the recordation of such Certificate of Completion. This prohibition shall not be deemed to prevent the granting of easements or permits to facilitate the development of the Site or to prohibit or restrict the leasing for occupancy of all or any part of the Site or of the improvements on the Site; nor shall it prohibit granting any security interests described in this Agreement for financing the acquisition and development of the Site; nor shall it apply to any transfer to the Beneficiary as provided in the Subordination Agreement.

2. Any such proposed transferee shall have the qualifications and financial responsibility necessary and adequate as may be reasonably determined by the Agency, to fulfill the obligations undertaken in this Agreement by the Developer. Any such proposed transferee, by instrument in writing satisfactory to the Agency and in form recordable among the land records, for itself and its successors and assigns, and for the benefit of the Agency shall expressly assume all of the obligations of the Developer under this Agreement and agree to be subject to all conditions and restrictions to which the Developer is subject. The Developer shall submit to the Agency for review all instruments and other legal documents proposed to effect any such transfer; and if approved by the Agency its approval shall be indicated to the Developer in writing. The Agency hereby agrees that the Beneficiary, as described in the Subordination Agreement, has the qualifications and financial responsibility necessary and adequate to fulfill the obligations undertaken by the Developer herein.

3. In the absence of specific written agreement by the Agency, no unauthorized sale, transfer, conveyance or assignment of the Site, or approval thereof by the Agency, shall be deemed to relieve the Developer or any other party from any obligations under this Agreement.

C. [§ 213] Security Financing; Right of Holders

The following provisions regarding the rights of holders (Sections 214-218) are subject to the provisions of the Subordination Agreement as to the rights of the Beneficiary.

1. [§ 214] No Encumbrances Except Mortgages, Deeds of Trust, Conveyances and Leases-Back or Other Conveyance for Financing for Development

Notwithstanding Section 212, mortgages, deeds of trust, conveyances and leaseback, or any other form of conveyance required for financing are permitted before the recordation of the Certificate of Completion (referred to in Section 219 of this Agreement), for the purpose of securing loans of funds to be used for financing the

expenditures necessary and appropriate to acquire and develop the Site under this Agreement. The Developer shall notify the Agency in advance of any mortgage, deed of trust, conveyances and leaseback, or other form of conveyance for financing if the Developer proposes to enter into the same before the recordation of the Certificate of Completion. The Developer shall not enter into any such conveyance for financing without the prior written approval of the Agency, which approval the Agency agrees to give if any such conveyance is given to a responsible financial or lending institution or other acceptable person or entity. Such lender shall be deemed approved by the Agency unless rejected in writing by the Agency. Such lender approved by the Agency shall not be bound by any amendment, implementation agreement or modification to this Agreement subsequent to its approval without such lender giving its prior written consent.

In any event, the Developer shall promptly notify the Agency of any mortgage, deed of trust, conveyance and leaseback or other financing conveyance, encumbrance or lien that has been created or attached thereto prior to completion of the construction of the improvements on the Site whether by voluntary act of the Developer or otherwise.

The words "mortgage" and "deed of trust" as used herein include all other appropriate modes of financing real estate acquisition, construction, and land development.

2. [§ 215] Holder Not Obligated to Construct Improvements

The holder of any mortgage, deed of trust or other security interest authorized by this Agreement shall in no way be obligated by the provisions of this Agreement to construct or complete the improvements on the Site or to guarantee such construction or completion. Nothing in this Agreement shall be deemed to construe, permit, or authorize any such holder to devote the Site to any uses, or to construct any improvements thereon, other than those uses or improvements provided for or authorized by this Agreement.

3. [§ 216] Notice of Default to Mortgage, Deed of Trust or Other Security Interest Holders; Right to Cure

Whenever the Agency shall deliver any notice or demand to the Developer with respect to any breach or default by the Developer in completion of construction of the improvements on the Site, the Agency shall at the same time deliver to each holder of record of any mortgage, deed of trust or other security interest authorized by this Agreement a copy of such notice or demand. The Agency will cooperate with any approved lender to the extent reasonably necessary to modify the provisions of this Section 216 to meet the requirements of such lender. Each such holder shall (insofar as the rights of the Agency are concerned) have the right at its option within ninety (90) days after the receipt of the notice to cure or remedy any such default and to add the cost thereof to the security interest debt and the lien on its security interest. If such default shall be a default which can only be remedied or cured by such holder upon obtaining possession, such holder shall seek to obtain possession with diligence and continuity through a receiver or otherwise, and shall remedy or cure such default within ninety (90) days after obtaining possession; provided that in the case of a default which cannot with diligence be remedied or cured, or the remedy or cure of which cannot be commenced, within such 90 day period, such holder shall have such additional time as reasonably necessary to remedy or cure such default of the Developer. Nothing contained in this Agreement shall be deemed to permit or

authorize such holder to undertake or continue the construction or completion of the improvements (beyond the extent necessary to conserve or protect the improvements or construction already made) without first having expressly assumed the Developer's obligations to the Agency by written agreement satisfactory to the Agency. The holder in that event must agree to complete, in the manner provided in this Agreement, the improvements to which the lien or title of such holder relates, and submit evidence satisfactory to the Agency that it has the qualifications and financial responsibility necessary to perform such obligations. Any such holder properly completing such improvements shall be entitled, upon written request made to the Agency, to a Certificate of Completion from the Agency.

4. [§ 217] Failure of Holder to Complete Improvements

In any case where, six months after default by the Developer in the completion of construction of improvements under this Agreement, the holder of any mortgage, deed of trust or other security interest creating a lien or encumbrance upon the Site or any portion thereof has not exercised the option to construct, or if it has exercised the option has not proceeded diligently with construction, the Agency may purchase the mortgage, deed of trust or other security interest by payment to the holder of the amount of the unpaid debt, plus any accrued and unpaid interest. If the ownership of the Site has vested in the holder, the Agency, if it so desires, shall be entitled to a conveyance from the holder to the Agency upon payment to the holder of an amount equal to the sum of the following:

(a) The unpaid mortgage, deed of trust or other security interest debt at the time title became vested in the holder (less all appropriate credits, including those resulting from collection and application of rentals and other income received during foreclosure proceedings).

(b) All expenses with respect to foreclosure.

(c) The net expenses, if any (exclusive of general overhead), incurred by the holder as a direct result of the subsequent ownership or management of the Site, such as insurance premiums and real estate taxes.

(d) The costs of any improvements made by such holder.

(e) An amount equivalent to the interest that would have accrued on the aggregate of such amounts had all such amounts become part of the mortgage or deed of trust debt and such debt had continued in existence to the date of payment by the Agency.

5. [§ 218] Right of Agency to Cure Mortgage, Deed of Trust, or Other Security Interest Default

In the event of a default or breach by the Developer of a mortgage, deed of trust or other security interest with respect to the Site (or any portion thereof) prior to the completion of development, and the holder has not exercised its option to complete the development, the Agency may cure the default prior to completion of any foreclosure. In such event, the Agency shall be entitled to reimbursement from the Developer of all costs and expenses incurred by the Agency in curing the default. The Agency shall also be entitled to a lien upon the Site (or any portion thereof) to the extent of such costs and disbursements. Any such lien shall be subordinate and subject

to mortgages, deeds of trust, or other security instruments executed for the sole purpose of obtaining funds to purchase and develop the Site as authorized herein.

D. [§ 219] Certificate of Completion

Promptly after completion of construction and development of the improvements to be completed by the Developer upon the Site, as generally and specifically required by this Agreement and in particular the Scope of Development (Attachment No. 4), and final construction drawings approved by the Agency under this Agreement, the Agency shall furnish the Developer with a Certificate of Completion upon written request therefor by the Developer. The Agency shall not unreasonably withhold such Certificate of Completion. Such Certificate of Completion shall be, and shall so state, conclusive determination of satisfactory completion of all of the construction required by this Agreement for the Site. After the recordation of the Certificate of Completion, any party then owning or thereafter purchasing, leasing or otherwise acquiring any interest therein shall not (because of such ownership, purchase, lease, or acquisition) incur any obligation or liability under this Agreement, except that, subject to the Subordination Agreement, such party shall be bound by any covenants contained in the Agreement Containing Covenants Affecting Real Property, referred to in Section 304, and any deed of trust on the Site in favor of the Agency.

The Certificate of Completion for the Site shall be in such form as to permit it to be recorded in the Recorder's Office of Los Angeles County.

If the Agency refuses or fails to furnish a Certificate of Completion for the Site after written request from the Developer, the Agency shall, within thirty (30) days of the written request, provide the Developer with a written statement of the reasons the Agency refused or failed to furnish a Certificate of Completion. The statement shall also contain the Agency's opinion of the action the Developer must take to obtain a Certificate of Completion. If the reason for such refusal is confined to the immediate availability of specific items or materials for landscaping, and/or minor items, the Agency will issue its Certificate of Completion upon the posting of a bond by the Developer with the Agency in an amount representing a fair value of the work not yet completed. If the Agency shall have failed to provide such written statement within said 30-day period, the Developer shall be deemed entitled to the Certificate of Completion.

Such Certificate of Completion shall not constitute evidence of compliance with or satisfaction of any obligation of the Developer to any holder of a mortgage, including the Agency, or any insurer of a mortgage securing money loaned to finance the improvements, or any part thereof. Such Certificate of Completion is not notice of completion as referred to in Section 3093 of the California Civil Code.

E. [§ 220] Prevailing Wages

The Developer shall pay or cause to be paid to all workers employed in connection with the development of the property, not less than the prevailing rates of wages, as provided in the statutes applicable to Agency public works contracts. including without limitation Sections 33423-33426 of the California Health and Safety Code and Sections 1770-1780 of the California Labor Code. The Agency's "Policy on Payment of Prevailing Wages By Private Redevelopers or Owner-Participants" is attached hereto as Attachment No. 8 and is hereby incorporated in this Agreement by this reference.

III. [§ 300] USE OF THE SITE

A. [§ 301] Uses

The Developer covenants and agrees for itself, its successors, its assigns and every successor in interest to the Site or any part thereof, that the Developer, such successors and such assigns shall:

1. Devote the Site to the uses specified in the Redevelopment Plan, this Agreement, the Agreement Containing Covenants Affecting Real Property, and the plans approved by the Agency pursuant hereto;

2. Maintain the improvements on the Site, keep the Site free from any accumulation of debris or waste materials, and maintain the landscaping required to be planted in a healthy condition.

3. In the rental of the Units, Developer agrees as follows:

(a) For a period of 30 years, at least 30% of the Units, or 13 Units, (the "Low-Income Units") shall remain available at rents affordable to low-income households, and only such households may occupy the Low-Income Units. For purposes of this Agreement, the phrase "rents affordable to low-income households" shall mean an amount not to exceed thirty percent (30%) of the annual income of lower income households, as defined in Section 50079.5 of the California Health and Safety Code (the "Code"). The income limit for lower income households is 80 percent (80%) of the area median income. Once a household has been determined to be eligible for the Low-Income Units, it may remain in occupancy thereof without the necessity of recertification of eligibility.

(b) For a period of 30 years, at least 60% of the Units, or 26 Units, (the "Low-Moderate Income Units") shall remain available at rents affordable to low or moderate income households, and only such households shall be eligible to occupy the Low-Moderate Income Units. For purposes of this Agreement, the phrase "rents affordable to low or moderate income households" shall mean an amount not to exceed thirty percent (30%) of the annual income of Persons and families of low or moderate income, as defined in Section 50093 of the Code. The income limit for Persons and families of low or moderate income is 120 percent of the area median income. Once a household has been determined to be eligible for the Low-Moderate Income Units, it may remain in occupancy thereof without the necessity of recertification of eligibility.

(c) The remaining Units which are not Low-Income Units or Low-Moderate Income Units may be rented at market rates. However, the Developer agrees to require any tenant whose income exceeds the income limit for Persons and families of low or moderate income (i.e., 120% of the area median income) to contribute time in the training of neophyte artists, or other services of value to the Project.

B. [§ 302] Obligation to Refrain from Discrimination

There shall be no discrimination against or segregation of any person, or group of persons, on account of race, color, creed, religion, national origin, ancestry, sex, sexual orientation, or marital status, in the sale, lease, sublease, transfer, use, occupancy, tenure or enjoyment of the Site, or any part thereof, nor shall the

Developer himself or any person claiming under or through him establish or permit any such practice or practices of discrimination or segregation with reference to the selection, location, number use or occupancy of tenants, lessees, subtenants, sublessees, or vendees of the Site.

C. [§ 303] Form of Nondiscrimination and Nonsegregation Clauses

The Developer shall refrain from restricting the rental, sale or lease of the property on the basis of race, color, creed, religion, ancestry, national origin, sex, sexual orientation or marital status, of any person. All such deeds, leases or contracts shall contain or be subject to substantially the following nondiscrimination or nonsegregation clauses:

1. In deeds: "The grantee herein covenants by and for himself, his heirs, executors, administrators and assigns, and all persons claiming under or through him, that there shall be no discrimination against or segregation of, any person or group of persons on account of race, color, religion, creed, national origin, ancestry, sex, sexual orientation, or marital status, in the sale, lease, sublease, transfer, use, occupancy, tenure or enjoyment of the land herein conveyed, nor shall the grantee himself or any person claiming under or through him, establish or permit any such practice or practices of discrimination or segregation with reference to the selection, location, number, use or occupancy of tenants, lessees, subtenants, sublessees or vendees in the land herein conveyed. The foregoing covenants shall run with the land.

2. In leases: "The lessee herein covenants by and for himself, his heirs, executors, administrators and assigns, and all persons claiming under or through him, and this lease is made and accepted upon and subject to the following conditions:

That there shall be no discrimination against or segregation of any person or group of persons, on account of race, color, creed, religion, national origin, ancestry, sex, sexual orientation, or marital status, in the leasing, subleasing, transferring, use, occupancy, tenure or enjoyment of the land herein leased nor shall the lessee himself, or any person claiming under or through him, establish or permit any such practice or practices of discrimination or segregation with reference to the selection, location, number, use or occupancy, of tenants, lessees, sublessees, subtenants, or vendees in the land herein leased."

3. In contracts: "There shall be no discrimination against or segregation of any person, or group of persons on account of race, color, creed, religion, national origin, ancestry, sex, sexual orientation, or marital status, in the sale, lease, sublease, transfer, use, occupancy, tenure or enjoyment of the land, nor shall the transferee himself or any person claiming under or through him, establish or permit any such practice or practices of discrimination or segregation with reference to the lessees, subtenants, sublessees or vendees of the land."

D. [§ 304] Effect and Duration of Covenants

The Developer has, concurrently with the execution of this Agreement, executed in recordable form an Agreement Containing Covenants Affecting Real Property, as provided in the instrument attached hereto as Attachment No. 5, subjecting and burdening the Site with the covenants set forth, among others, in Sections 301 through 303, inclusive, as covenants running with the land. The Agency shall execute and record the Agreement Containing Covenants Affecting Real Property prior to the commencement of construction by Developer.

The covenants established in this Agreement and the Agreement Containing Covenants Affecting Real Property shall, without regard to technical classification and designation, be binding for the benefit and in favor of the Agency, its successors and assigns, the City and the United States, and any successor in interest to the Site or any part thereof. Except as provided in the Subordination Agreement, the covenants contained in Section 301 of this Agreement shall remain in effect for a period of 30 years from the date of this Agreement, and the covenants against discrimination, as described in Sections 302 and 303, shall remain in perpetuity.

E. [§ 305] Effect of Violation of the Terms and Provisions of this Agreement

The Agency, the City and the United States are deemed beneficiaries of the terms and provisions of this Agreement and the covenants running with the land, both for and in their own right and for the purposes of protecting the interests of the community and other parties, public or private, for whose benefit this Agreement and the covenants running with the land have been provided. The Agreement and the covenants shall run in favor of the Agency without regard to whether the Agency has been, remains, or is an owner of any land or interest therein in the Site, in any parcel, or in the Project area. The Agency shall have the right if the covenants against racial discrimination are breached, to exercise all rights and remedies, and to maintain any actions or suits at law or in equity or other proper proceedings to enforce the curing of such breaches to which it or any other beneficiaries of this Agreement and covenants are entitled.

IV. [§ 400] AGENCY LOAN

A. [§ 401] Method of Financing Development

The estimated total cost of developing the Site is $1,785,000. The sources of the funds to be used to pay for the Project costs are as follows:

Agency Loan	$1,200,000
HUD Section 312 Loan	200,000
Developer Equity	220,000
Developer Equity (for additional 8 units)	165,000
TOTAL	$1,785,000

B. [§ 402] Agency Loan

The Agency agrees to lend to the Developer, and the Developer agrees to borrow, an amount not to exceed $1,200,000 (the "Agency Loans") subject to the terms and conditions of this Agreement. The Agency Loans shall be evidenced by two promissory notes, each substantially in the form attached to this Agreement as Attachment No. 6 (the "Agency Notes") and secured by deeds of trust on the Site, each substantially in the form attached to this Agreement as Attachment No. 7 (the "Agency Deeds of Trust"). To facilitate the financing of the project, the Agency Loans shall be secured by an Agency Deed of Trust in the amount of $600,000 which shall be first and superior to all other security interests in the Site (the "Senior Deed of Trust"), and another Agency Deed of Trust in the amount of $600,000 which shall be subordinate to the deed of trust securing the note in favor of the Beneficiary (the "Junior Deed of Trust").

1. Terms of the Agency Loans

Each Agency Loan shall bear simple interest at the rate of six percent (6%) per annum on the outstanding principal amount, and shall be for a term of thirty (30) years, unless terminated sooner, as provided below. Subject to Paragraph 3 of this Section 402, fully amortized payments of principal and interest, in the amount of $3,597.36, shall be due and payable with respect to each Agency Loan not later than the first day of each month, commencing with the first day of the month which is at least 30 days following completion of construction (as evidenced by the issuance of the Certificate of Completion, as provided in Section 219 hereof), or July 1, 1987, whichever occurs earlier, and continuing for 359 months thereafter, until the entire principal amount and all interest thereon is paid in full. The Developer may prepay all or any part of the Agency Loans, without penalty, but any prepayment shall be applied as follows: (a) first, to any installment of interest then due and payable on the Agency Loan secured by the Senior Deed of Trust; (b) then, to any installment of interest then due and payable on the Agency Loan secured by the Junior Deed of Trust; (c) then, to the outstanding principal balance of the Agency Loan secured by the Senior Deed of Trust whether or not then due; and (d) then, to the outstanding principal balance of the Agency Loan secured by the Junior Deed of Trust whether or not then due.

Notwithstanding the foregoing, and subject to the Subordination Agreement, the Agency Loans shall be due and payable in full upon the sale, transfer, assignment or refinancing of the Site or any portion thereof or interest therein except as the Agency may otherwise provide at the time of such sale, transfer, assignment or refinancing.

In addition to the foregoing, and subject to the Subordination Agreement, not later than 30 days prior to any offering for sale of the Site, the Developer shall provide the Agency with a right of first refusal to purchase the Site for a purchase price equal to ninety-five percent (95%) of the then fair market value of the Site, as determined by appraisal.

2. Net Appreciation

Subject to the Subordination Agreement, in the event of a sale of the Site by the Developer (other than to the Agency) at any time within 30 years of this Agreement, the Agency shall be entitled to receive, and the Developer shall pay to the Agency, as additional interest, an amount equal to twenty five percent (25%) of the Net Appreciated Value of the Site, as determined in accordance with Attachment No. 9 hereto. For purposes of calculating the Agency's share of the Net Appreciated Value of the Site, the Net Appreciated Value of the Site shall be deemed not to include that portion which is attributable to the industrial building which is not part of the first phase or second phase of the Project, as described in Section 108 of this Agreement.

3. Syndication

Subject to the Subordination Agreement, in the event that the Developer syndicates the Project at any time within 30 years of this Agreement, the Agency shall be entitled to receive, and the Developer shall pay to the Agency, an amount equal to fifty percent (50%) of the net syndication proceeds, determined by deducting from the gross syndication proceeds all reasonable and ordinary costs incurred by the Developer (subject to verification, review and approval by the Agency) in carrying out the syndication. Subject to the Subordination Agreement, the amount so paid to the Agency shall be applied to the outstanding principal balance of the Agency Loan secured by the Senior Deed of Trust and, upon payment in full of such loan, said

proceeds shall be payable to the Beneficiary and applied to the outstanding principal balance of the Beneficiary's Note. Upon payment in full of such Note, said proceeds shall be applied against the undebtedness secured by the Junior Deed of Trust. Notwithstanding the provisions of Paragraph 1 of this Section 402, in the event that the principal balance of the Agency Loans is reduced pursuant to this Paragraph 3, the remaining balance of the Agency Loans shall be payable monthly thereafter in fully amortized payments of principal and interest which reflect the new principal balance and the remaining term of the Agency Loans. In addition, for purposes of calculating the Agency's share of syndication proceeds, the net syndication proceeds shall be deemed not to include that amount attributable to the industrial building which is not part of the first phase or second phase of the Project, as described in Section 108 of this Agreement.

4. Disbursement of Agency Loans

Agency agrees to disburse the Agency Loan funds provided that:

(a) The combined principal does not exceed $1,200,000.

(b) The Developer executes and delivers to the Agency the Agency Notes and Deeds of Trust referred to in this Section 402.

(c) The Developer executes and delivers to Agency the Agreement Containing Covenants Affecting Real Property, attached hereto as Attachment No. 5 and referred to in Section 304, and Developer has submitted and Agency has approved plans and specifications for the development, in accordance with the Schedule of Performance.

(d) Developer delivers to the Agency evidence of the availability of the funding sources listed in Section 401, including Developer Equity. Provided, however, that the Developer Equity for the additional eight (8) Units, as more particularly described in paragraph 5, below, shall be available not later than five (5) years after the execution of this Agreement.

(e) A title insurance company acceptable to Agency issues an ALTA lender's title insurance policy insuring the Agency as beneficiary under the Agency Deeds of Trust.

(f) Developer is not otherwise in default of its obligations to Agency.

(g) Developer delivers a current financial statement, dated not earlier than 90 days prior to the closing of the Agency Loan, as evidence that the financial condition of Developer has not materially changed.

(h) Disbursement and application of the proceeds of the Agency Loan are subject to Agency approval and consent pursuant to the terms and conditions of this Agreement. The Agency Loan shall be disbursed into a construction escrow account not sooner than the approval by the Agency Administrator, pursuant to Section 204 hereof, of final construction documents.

(i) Developer provides, maintains and delivers to the Agency and Beneficiary a certificate or copy of a bodily injury and damage insurance policy as set forth in Section 207 hereof, and a fire and extended coverage policy satisfactory to the Agency and Beneficiary, with loss payable to Agency and Beneficiary.

(j) The Developer, the Beneficiary and the Agency have executed the Subordination Agreement, substantially in the form attached hereto as Attachment No. 10, which is incorporated herein by this reference.

5. Additional Units

Subject to the Subordination Agreement, not later than five years after the execution of this Agreement, the Developer shall provide the financing for and commence the rehabilitation of the building designated on the Site Map as Phase 2. Phase 2 shall be developed into additional units of housing, as provided in the Scope of Development and plans approved by the Agency, of which four (4) shall be Low-Income Units, as defined in Section 301.3(a) hereof. Subject to the Subordination Agreement, in the event that the Developer fails to commence Phase 2 within the time provided in this Paragraph 5 of this Section 402, and, once commenced, to complete Phase 2 within the time provided therefor in the Schedule of Performance the Agency in its sole discretion, may terminate the Agency Loan by providing reasonable notice of such failure and termination to the Developer. In the event of such termination, the Agency Loan shall immediately be due and payable in full.

V. [§ 500] SPECIAL OBLIGATIONS

In consideration of this Agreement, and subject to the Subordination Agreement, the Developer agrees as follows:

A. That portion of the Site to be developed for the theater shall be leased to a theater operator by the Developer at an initial rental of not less than $2,000 per month. Commencing not earlier than two years after the initial lease, the Developer may adjust the rental by an amount not to exceed the annual increase, if any, in the Consumer Price Index. The lease shall require the theater operator to provide instructional classes to disadvantaged children, and to provide opportunities for school children to view pre-opening performances and rehearsals. The lease shall be subject to review and approval by the Agency Administrator prior to its execution.

B. The Developer agrees to set aside annually an amount equal to $3,000 plus ten percent (10%) of the net income of the Site for the purpose of acquiring art to be displayed in public places in the City. The Agency and the Developer shall mutually agree upon the procedure to be used to select the art, which procedure shall include the appointment of a selection committee consisting of, among others, artists and Agency Staff. For purposes of calculating the net income of the Site for purposes of this subsection 500B., the net income of the Site shall be deemed not to include that portion of the net income of the Site attributable to the industrial building which is not part of the first phase or second phase of the Project, as described in Section 108 of this Agreement.

C. The Developer agrees to make the Project available for tours by school children.

VI. [§ 600] DEFAULTS, REMEDIES AND TERMINATION

A. [§ 601] Defaults - General

Subject to the extensions of time set forth in Section 705, failure or delay by either party to perform any term or provision of this Agreement constitutes a default under this Agreement. The party who so fails or delays must immediately commence to cure, correct, or remedy such failure or delay and shall complete such cure, correction or remedy with reasonable diligence and during any period of curing shall not be in default.

The injured party shall give written notice of default to the party in default, specifying the default complained of by the injured party. Delay in giving such notice shall not constitute a waiver of any default nor shall it change the time of default.

Any failures or delays by either party in asserting any of its rights and remedies as to any default shall not operate as a waiver of any default or of any such rights or remedies. Delays by either party in asserting any of its rights and remedies shall not deprive either party of its right to institute and maintain any actions or proceedings which it may deem necessary to protect, assert, or enforce any such rights or remedies.

B. [§ 602] Legal Actions

1. [§ 603] Institution of Legal Actions

In addition to any other rights or remedies, either party may institute legal action to cure, correct, or remedy any default to recover damages for any default, or to obtain any other remedy consistent with the purpose of this Agreement. Such legal actions must be instituted in the Superior Court of the County of Los Angeles, State of California, in any other appropriate court in that County, or in the Federal District Court for the Central District of California.

2. [§ 604] Applicable Law

The laws of the State of California shall govern the interpretation and enforcement of this Agreement.

3. [§ 605] Acceptance of Service of Process

In the event that any legal action is commenced by the Developer against the Agency, service of process on the Agency shall be made by personal service upon the Administrator or Chairman of the Agency, or in such other manner as may be provided by law.

In the event that any legal action is commenced by the Agency against the Developer, service of process on the Developer shall be made by personal service upon a partner, or in such manner as may be provided by law, and shall be valid whether made within or without the State of California.

C. [§ 606] Rights and Remedies are Cumulative

Except with respect to rights and remedies expressly declared to be exclusive in this Agreement, the rights and remedies of the parties are cumulative and the exercise by either party of one or more of such rights or remedies shall not preclude the exercise by it, at the same or different times, of any other rights or remedies for the same default or any other default by the other party.

D. [§ 607] Notice of Default

If either party defaults with regard to any of the provisions of this Agreement, the nondefaulting party shall serve written notice of such default upon the defaulting party. If the default is not cured by the defaulting party within ninety (90) days after service of the notice of default, or if the default is not commenced to be cured within thirty (30) days after service of the notice of default and is not cured promptly within

a reasonable period of time after commencement, the defaulting party shall be liable to the other party for damages caused by such default.

VII. [§ 700] GENERAL PROVISIONS

A. [§ 701] Notices, Demands, and Communications Between the Parties

Formal notices, demands, and communications between the Agency and the Developer shall be sufficiently given if dispatched by registered or certified mail, postage prepaid, return receipt requested, to the principal offices of the Agency and the Developer as designated in Section 105 and Section 106 hereof. Such written notices, demands, and communications may be sent in the same manner to such other addresses as either party may from time to time designate by mail as provided in this Section 701.

B. [§ 702] Conflict of Interests

No member, official or employee of the Agency shall have any personal interest, direct or indirect, in this Agreement nor shall any such member, official or employee participate in any decision relating to the Agreement which affects his or her personal interests or the interests of any corporation, partnership or association in which he, or she is, directly or indirectly, interested.

C. [§ 703] Warranty Against Payment of Consideration for Agreement

The Developer warrants that it has not paid or given, and will not pay or give, any third party any money or other consideration for obtaining this Agreement.

D. [§ 704] Nonliability of Agency Officials and Employees

No member, official, or employee of the Agency shall be personally liable to the Developer or any successor in interest, in the event of any default or breach by the Agency or for any amount which may become due to the Developer or to its successor, or on any obligations under the terms of this Agreement.

E. [§ 705] Enforced Delay: Extension of Time of Performance

Notwithstanding specific provisions of this Agreement, performance by either party hereunder shall not be deemed to be in default where delays or defaults are due to war; insurrection; strikes; lock-outs; riots; floods; earthquakes; fires; casualties; acts of God; acts of the public enemy; epidemics; quarantine restrictions; freight embargoes; lack of transportation; governmental restrictions or priority; litigation including litigation challenging the validity of this transaction or any element thereof; unusually severe weather; inability to secure necessary labor, materials or tools; delays of any contractor, subcontractor, or suppliers; acts of the other party; acts or failure to act of the City or any other public or governmental agency or entity (other than that acts or failure to act of the Agency or the City shall not excuse performance by the Agency); or any other causes beyond the control or without the fault of the party claiming an extension of time to perform. An extension of time for any such cause shall be for the period of the enforced delay and shall commence to run from the time of the commencement of the cause, if notice by the party claiming such extension is sent to the other party within thirty (30) days of the commencement of the cause. Times of performance under this Agreement may also be extended in writing by the Agency and the Developer.

F. [§ 706] Inspection of Books and Records

The Agency has the right at all reasonable times to inspect the books and records of the Developer pertaining to the Site as pertinent to the purposes of this Agreement. The Developer also has the right at all reasonable times to inspect the books and records of the Agency pertaining to the Site as pertinent to the purposes of the Agreement.

G. [§ 707] Approvals

Approvals required of the Agency or the Developer shall not be unreasonably withheld and approval or disapproval shall be given within the time set forth in the Schedule of Performance (Attachment No. 3) or, if no time is given, within a reasonable time.

VIII. [§ 800] ENTIRE AGREEMENT, WAIVERS AND AMENDMENTS

This Agreement shall be executed in six duplicate originals each of which is deemed to be an original. This Agreement includes twenty (20) pages and ten (10) attachments which constitute the entire understanding and agreement of the parties.

This Agreement integrates all of the terms and conditions mentioned herein or incidental hereto, and supersedes all negotiations or previous agreements between the parties with respect to all or any part of the Site.

All waivers of the provisions of this Agreement must be in writing and signed by the appropriate authorities of the Agency and the Developer, and all amendments hereto must be in writing and signed by the appropriate authorities of the Agency and the Developer.

IX. [§ 900] TIME FOR ACCEPTANCE OF AGREEMENT BY AGENCY

This Agreement, when executed by the Developer and delivered to the Agency, must be authorized, executed and delivered by the Agency within ninety (90) days after the date of signature by the Developer, or this Agreement may be terminated by the Developer on written notice to the Agency. The date of this Agreement shall be the date when the Agreement has been signed by the Agency.

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

By: _____

APPROVED:

WEISER, KANE, BALLMER & BERKMAN
Agency General Counsel

By: _____

THE SANTA FE ART COLONY, A California General Partnership, by its General Partners:

MARVIN ZEIDLER

By: _____

LELAND ZEIDLER

By: _____

JOSEPH GERSON

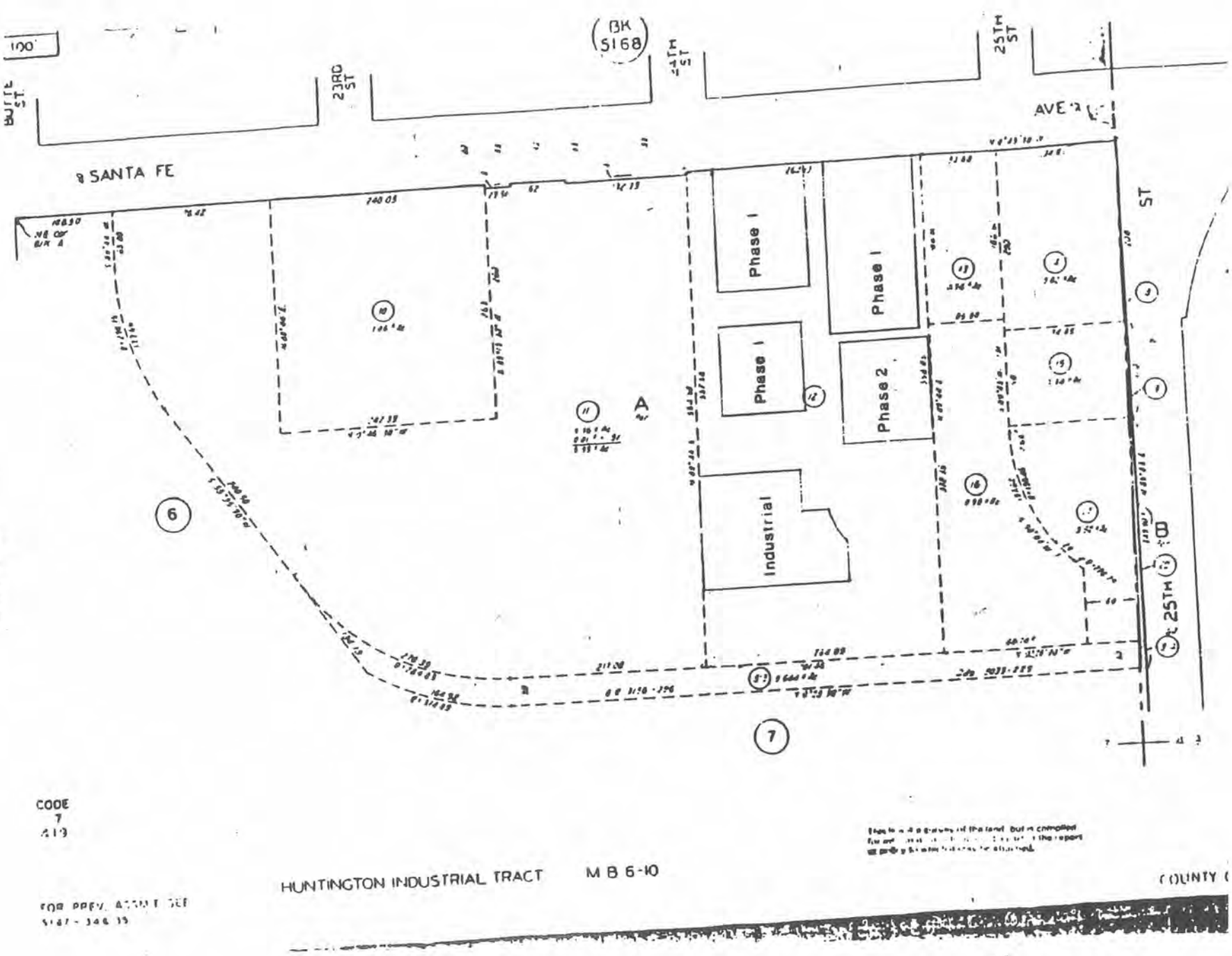
By: _____

MICHAEL O'ROURKE

By: _____

ATTACHMENT NO. 1

SITE MAP



DESCRIPTION:

PARCEL 1:

THAT PORTION OF BLOCK "A" OF THE HUNTINGTON INDUSTRIAL TRACT, IN THE CITY OF LOS ANGELES, COUNTY OF LOS ANGELES, STATE OF CALIFORNIA, AS PER MAP RECORDED IN BOOK 6, PAGE 10 OF MAPS, IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY, DESCRIBED AS FOLLOWS:

BEGINNING AT A POINT IN THE EAST LINE OF SAID BLOCK "A", DISTANT SOUTH 0 DEGREES 45 MINUTES 30 SECONDS EAST 745.81 FEET FROM THE NORTHEAST CORNER OF SAID BLOCK, SAID POINT BEING THE SOUTHEAST CORNER OF THE LAND CONVEYED TO THE SOUTHERN CALIFORNIA BOX COMPANY BY DEED RECORDED IN BOOK 4613, PAGE 38 OF DEEDS, RECORDS OF SAID COUNTY; THENCE ALONG THE SOUTHERLY LINE OF THE LAND SO CONVEYED TO SAID SOUTHERN CALIFORNIA BOX COMPANY AND ITS PROLONGATION SOUTH 89 DEGREES 44 MINUTES WEST 557.58 FEET; THENCE SOUTH 0 DEGREES 29 MINUTES EAST 30 FEET, BEING A POINT IN THE WEST LINE OF THE LAND CONVEYED TO VAN VORST & BERMAN COMPANY BY DEED RECORDED IN BOOK 5741, PAGE 107 OF DEEDS, RECORDS OF SAID COUNTY; THENCE CONTINUING SOUTH 0 DEGREES 29 MINUTES EAST ALONG SAID WEST LING 234.09 FEET TO THE SOUTHWEST CORNER OF SAID LAND; THENCE ALONG THE SOUTHERLY LINE OF THE LAND CONVEYED BY SAID LAST MENTIONED DEED, NORTH 89 DEGREES 44 MINUTES EAST 558.85 FEET TO THE EAST LINE OF SAID BLOCK "A"; THENCE NORTH 0 DEGREES 45 MINUTES 30 SECONDS WEST 264.10 FEET TO THE POINT OF BEGINNING.

EXCEPT THEREFROM ALL OIL, OIL RIGHTS, MINERALS, MINERAL RIGHTS, NATURAL GAS, NATURAL GAS RIGHTS, AND OTHER HYDROCARBONS BY WHATSOEVER NAME KNOWN, GEOTHERMAL, STEAM, AND ALL PRODUCTS DERIVED FROM ANY OF THE FOREGOING, INCLUDING, WITHOUT LIMITATION, THE RIGHT TO DRILL, MINE AND EXTRACT THEREFROM, BUT WITHOUT THE RIGHT OF ENTRY UPON THE SURFACE THEREOF, AS RESERVED IN DEED RECORDED NOVEMBER 29, 1984 AS INSTRUMENT NO. 84-1406405.

PARCEL 2:

AN EASEMENT FOR A SINGLE SPUR TRACK OVER THAT PORTION OF SAID BLOCK "A", DESCRIBED AS FOLLOWS:

BEGINNING AT THE SOUTHWEST CORNER OF SAID TRACT OF LAND SO CONVEYED TO SAID VAN VORST AND BERMAN COMPANY; THENCE ALONG THE SOUTHERLY LINE OF THE LAND SO CONVEYED, NORTH 89 DEGREES 44 MINUTES EAST 41 FEET TO A POINT IN A CURVE CONCAVE TO THE EAST AND HAVING A RADIUS OF 230 FEET THE RADIAL LINE AT SAID POINT BEARS SOUTH 57 DEGREES 57 MINUTES EAST; THENCE SOUTHERLY ALONG SAID CURVE 97.80 FEET; THENCE TANGENT TO SAID CURVE SOUTH 7 DEGREES 41 MINUTES WEST 53.20 FEET TO A POINT IN THE EASTERLY LINE OF THE 30 FOOT STRIP OF LAND CONVEYED TO THE SOUTHERN PACIFIC RAILROAD COMPANY, BY DEED RECORDED IN BOOK 5033, PAGE 225 OF DEEDS, RECORDS OF SAID COUNTY; THENCE ALONG SAID EAST LINE NORTH 0 DEGREES 29 MINUTES WEST 144.50 FEET TO THE POINT OF BEGINNING.

ATTACHMENT NO. 3

SCHEDULE OF PERFORMANCE

(PHASE ONE)

1.	Execution of Agreement - Agreement authorized, executed and delivered to Developer by Agency,	Within thirty (30) days after Developer executes and delivers agreement to Agency
2.	Submission - Final Construction Documents - Developer shall submit Final Construction Documents to Agency Administrator,	Within 180 days after execution of this Agreement by Agency
3.	Approval - Final Construction Documents - Agency Administrator shall approve or disapprove Final Construction Documents,	Within thirty (30) days after submission by Developer
4.	Evidence of Financing - Developer shall submit evidence of financing to Agency Administrator.	Prior to commencement of Construction
5.	Commencement of Construction - Developer shall commence construction,	Within ninety (90) days after Agency Administrator approves final construction documents, but not sooner than submission of evidence of financing
6.	Completion of Construction - Developer shall complete construction of Phase One,	Within twelve (12) months after commencement of construction

(PHASE TWO)

1.	Evidence of Financing - Developer shall submit evidence of financing to Agency Administrator,	Within five (5) years after Agency execution of Loan Agreement
2.	Commencement of Construction - Developer shall commence construction of Phase Two.	Within five (5) years after Agency execution of Loan Agreement, but not sooner than submission of evidence of financing
3.	Completion of Construction - Developer shall complete Phase Two construction.	Within twelve (12) months after commencement construction

ATTACHMENT NO. 4

SCOPE OF DEVELOPMENT

Scope of Development

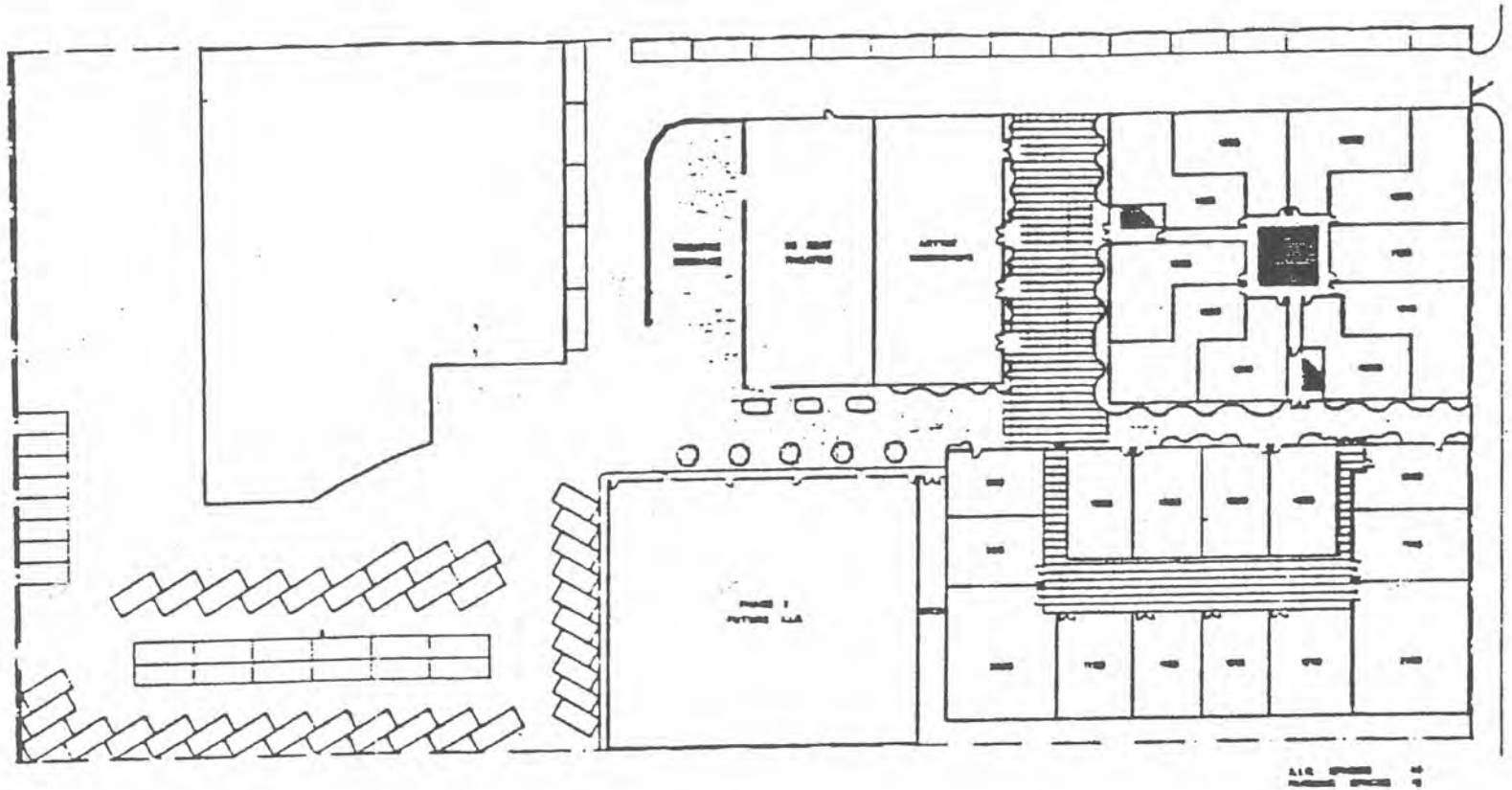
The project shall consist of two phases. Phase 1 shall include the following:

- the rehabilitation of two existing buildings (2401 & 2421 S. Santa Fe Ave.) for 44 live and work spaces for artists.
- each artist-in-residence unit shall be provided with a toilet, shower and sink and stub-outs for possible future kitchens.
- on-site parking -- 1 space per artist-in-residence unit.
- space for a 99 seat equity waiver theatre.

Phase 2 shall include the following:

- the rehabilitation of one existing building (2415 S. Santa Fe Ave.) for approximately 4 live and work spaces for artists.
- each artist-in-residence unit shall be provided with a toilet, shower and sink and stub-outs for possible future kitchens.
- on-site parking -- 1 space per artist-in-residence unit.

All work shall be in accordance with all applicable codes and ordinances.



SANTA FE ART COLONY

2401 S. SANTA FE AVENUE LOS ANGELES, CALIFORNIA

SITE PLAN

ATTACHMENT NO. 5

Recording Requested by and
When Recorded Return to:
The Community Redevelopment Agency
of the City of Los Angeles, California
354 S. Spring Street, Suite 800
Los Angeles, California 90013
Attention: Rehabilitation Department

AGREEMENT CONTAINING COVENANTS AFFECTING REAL PROPERTY

THIS AGREEMENT is entered into this _____ day of _____, 1986, by and between The Community Redevelopment Agency of the City of Los Angeles, California, a public body, corporate and politic, ("Agency") and Santa Fe Art Colony, a California general partnership ("Developer").

WHEREAS, Developer is the owner of the real property in the City of Los Angeles, County of Los Angeles, State of California ("Property") described in Exhibit "A" attached hereto and incorporated herein by this reference;

WHEREAS, Developer and Agency have entered into that certain Loan Agreement dated as of July 1, 1986 ("Loan Agreement") in which Developer has agreed to develop the Property;

WHEREAS, the Developer, the Agency and the beneficiaries of that certain deed of trust dated as of November 29, 1984 securing a promissory note in the amount of $1,310,000 by Developer in favor of such beneficiaries (the "Beneficiary"), have entered into that certain Subordination Agreement dated as of July 1, 1986 (the "Subordination Agreement"). In the event of any conflict between the terms of the Subordination Agreement and this Agreement, the Subordination Agreement shall prevail.

NOW, THEREFORE, AGENCY AND DEVELOPER COVENANT AND AGREE AS FOLLOWS:

1. Subject to the Subordination Agreement, Developer, its successors and assigns, shall develop, use, and maintain the Property as follows:

(a) The Developer shall develop in the first phase of the Project approximately forty-four (44) "Artist in Residence spaces" (the "Units"), as defined in and in accordance with Los Angeles Municipal Code Section 91.0514 (the "Ordinance"). Not less than thirty-nine (39) of the Units shall be restricted in occupancy to persons and families of low or moderate income, as defined in Section 50093 of the California Health and Safety Code (the "Code"). Not less than thirteen (13) of the Units shall be and remain available at rents affordable to low-income households (the "Low-Income Units") and only such households may occupy the Low-Income Units. Not less than twenty-six (26) of the Units shall be and remain at rents affordable to low or moderate income households (the "Low-Moderate Income Units") and only such households may occupy the Low-Moderate Income Units.

(b) For purposes of this Agreement, the following definitions shall apply:

(i) "rents affordable to low-income households" shall mean an amount not to exceed thirty percent (30%) of the annual income of lower income households, as defined in Section 50093 of the Code. The income limit for Persons and families of low or moderate income is 120 percent (120%) of the area median income.

(ii) "rents affordable to low and moderate-income households" shall mean an amount not to exceed thirty percent (30%) of the annual income of Persons and families of low or moderate income, as defined in Section 50093 of the Code. The income limit for Persons and families of low or moderate income is 120 percent (120%) of the area median income.

(c) The Property and improvements constructed thereon shall be maintained and kept free from any accumulation of debris or waste material.

(d) In the event of a sale of the Property by the Developer (other than to the Agency), the Agency shall be entitled to receive, and the Developer shall pay to the Agency, as additional interest, an amount equal to twenty-five percent (25%) of the Net Appreciated Value of the Property, as determined in accordance with Attachment No. 9 of the Loan Agreement, which is attached hereto as Exhibit "A", and incorporated herein by this reference. For purposes of calculating the Agency's share of the Net Appreciated Value of the Property, the Net Appreciated Value of the Property shall be deemed not to include that portion of Net Appreciated Value attributable to the industrial building which is not part of the first phase or second phase of the Project, as described in the Loan Agreement.

(e) In the event that the Developer syndicates the Property at any time within thirty (30) years of the Loan Agreement, the Agency shall be entitled to receive, and the Developer shall pay to the Agency, an amount equal to fifty percent (50%) of the net syndication proceeds, determined by deducting from the gross syndication proceeds all reasonable and ordinary costs incurred by the Developer (subject to verification, review and approval by the Agency) in carrying out the syndication. The amount so paid to the Agency shall be applied to the principal balances of the Agency Loans, if any, at the time of such payment as provided in the Loan Agreement. In the event that the principal balances of the Agency Loans are reduced pursuant to this subparagraph 1(e), the remaining balances of the Agency Loans shall be payable monthly thereafter in fully amortized payments of principal and interest which reflect the new principal balance and the remaining term of the Agency Loans. In addition, for purposes of calculating the Agency's share of syndication proceeds, the net syndication proceeds shall be deemed not to include that amount attributable to the industrial building which is not part of the first phase or second phase of the Project, as described in Section 108 of the Loan Agreement.

(f) For purposes of calculating Net Appreciated Value and net syndication proceeds pursuant to this Paragraph 1, the Property shall be deemed not to include that certain industrial building located on the Property, which is not part of the first phase or second phase of the Project. That portion of the Net Appreciated Value and net syndication proceeds which is attributable to the industrial building shall be deemed to be equal to one-third of the total.

2. Subject to the Subordination Agreement, the covenants contained in this Agreement shall remain in effect for 30 years from the date of this Agreement, and the covenants against discrimination shall remain in perpetuity.

3. The provisions of this Agreement do not limit the right of any obligee to exercise any of its remedies for the enforcement of any pledge or lien upon the Property; provided, however, that in the event of any foreclosure, under any such mortgage, deed of trust or other lien or encumbrance, or a sale pursuant to any power of sale included in any such mortgage or deed of trust the purchaser or purchasers and their successors and assigns and the Property shall be, and shall continue to be subject to all of the conditions, restrictions and covenants contained herein. Notwithstanding the foregoing, this Paragraph 3 shall be subject to the Subordination Agreement.

4. The Agency, its successors and assigns, is deemed the beneficiary of the covenants contained herein, without regard to technical classification and designation. The covenants shall run in favor of Agency, its successors and assigns, without regard to whether Agency has been, remains, or is an owner of any land or interest therein.

5. Subject to the Subordination Agreement, the provisions contained herein are covenants running with the land and shall bind Developer, its successors and assigns.

6. Agency and its successors and assigns, and Developer and its successors and assigns shall have the right to consent and agree to changes in, or to eliminate in whole or in part, any of the covenants or restrictions contained in this Agreement without the consent of any tenant, lessee, easement holder, licensee, mortgagee, trustee, beneficiary under a deed of trust (other than the Beneficiary, whose consent shall not be unreasonably withheld) or any other person or entity having any interest less than a fee in the Property. The covenants and restrictions contained in this Agreement shall benefit Agency.

7. There shall be no discrimination against or segregation of any person, or group of persons, on account of race, religion, color, national origin, ancestry, creed, marital status, sexual orientation or sex in the sale, lease, sublease, transfer, use, occupancy, tenure or enjoyment of the Property, or any part thereof, nor shall Developer himself or any person claiming under or through him establish or permit any such practice or practices of discrimination or segregation with reference to the selection, location, number, use or occupancy of tenants, lessees, subtenants, sublessees, or vendees of the Property.

8. Developer shall refrain from restricting the rental, sale or lease of the property on the basis of race, religion, creed, color, national origin, ancestry, marital status, sexual orientation or sex, of any person. All such deeds, leases or contracts shall contain or be subject to substantially the following nondiscrimination or nonsegregation clauses:

(a) In deeds: "The grantee herein covenants by and for himself, his heirs, executors, administrators and assigns, and all persons claiming under or through them, that there shall be no discrimination against or segregation of, any person or group of persons on account of race, religion, creed, color, national origin, ancestry, marital status, sexual orientation or sex in the sale, lease, sublease, transfer, use, occupancy, tenure or enjoyment of the land herein conveyed, nor shall the grantee himself or any person claiming under or through him, establish or permit any such practice or practices of discrimination or segregation with reference to the selection, location,

number, use, or occupancy of tenants, lessees, subtenants, sublessees or vendees in the land herein conveyed. The foregoing covenants shall run with the land."

(b) In leases: "The lessee herein covenants by and for himself, his heirs, executors, administrators and assigns, and all persons claiming under or through him, and this lease is made and accepted upon and subject to the following conditions:

That there shall be no discrimination against or segregation of any person or group of persons, on account of race, religion, creed, color, national original, ancestry, marital status, sexual orientation or sex in the leasing, subleasing, transferring, use or enjoyment of the land herein leased nor shall the lessee himself, or any person claiming under or through him, establish or permit any such practice or practices of discrimination or segregation with reference to the selection, location, number, use or occupancy, of tenants, lessees, sublessees, subtenants, or vendees in the land herein leased."

(c) In contracts: "There shall be no discrimination against or segregation of any person, or group of persons on account of race, religion, creed, color, national origin, ancestry, marital status, sexual orientation or sex, in the sale, lease, sublease, transfer, use, occupancy, tenure or enjoyment of the land, nor shall the transferee himself or any person claiming under or through him, establish or permit any such practice or practices of discrimination or segregation with reference to the selection, location, number, use or occupancy of tenants, lessees, subtenants, sublessees or vendees of the land."

9. Subject to the Subordination Agreement, Developer shall perform each and every obligation set forth in this Agreement, the Loan Agreement between Developer and Agency respecting the Property, and that certain Agency promissory note and deed of trust in favor of Agency respecting the Property.

IN WITNESS WHEREOF, the Agency and Developer have executed this Agreement.

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

By: _____

APPROVED AS TO FORM:
WEISER, KANE, BALLMER & BERKMAN
Agency General Counsel

By: _____

THE SANTA FE ART COLONY, A California General Partnership, by its General Partners:

MARVIN ZEIDLER

By: _____

LELAND ZEIDLER

By: _____

JOSEPH GERSON

By: _____

MICHAEL O'ROURKE

By: _____

STATE OF CALIFORNIA)
) ss.
COUNTY OF LOS ANGELES)

On _____, before me, the undersigned notary public in and for said State and County, personally appeared _____, known to me, or proved to me on the basis of satisfactory evidence, to be the _____ of the Community Redevelopment Agency of the City of Los Angeles, and known to me to be the person who executed the within instrument on behalf of said Agency, and acknowledged to me that said Agency executed the same.

_____
Signature of Notary

Notary Public for the State
of California
My commission expires _____

STATE OF CALIFORNIA)
) ss.
COUNTY OF LOS ANGELES)

On _____, before me, the undersigned notary public in and for said State and County, personally appeared _____, known to me, or proved to me on the basis of satisfactory evidence, to be the person who executed the within instrument on behalf of the partnership, and acknowleged to me that said partnership executed the same.

_____
Signature of Notary

Notary Public for the State
of California
My commission expires _____

ATTACHMENT NO. 6

PROMISSORY NOTE SECURED BY DEED OF TRUST
TO THE COMMUNITY REDEVELOPMENT AGENCY OF
THE CITY OF LOS ANGELES, CALIFORNIA

$600,000

Los Angeles, California

6%

_____, 1986

FOR VALUE RECEIVED, the undersigned, THE SANTA FE ART COLONY, A California General Partnership, Borrower, having its office at 401 North Cliffwood, Los Angeles, California 90049, hereby promises to pay to the order of The Community Redevelopment Agency of the City of Los Angeles, California ("Agency"), a public body, corporate and politic, a principal amount not to exceed Six Hundred Thousand Dollars ($600,000) or so much thereof as may be advanced by the Agency to the Borrower pursuant to that certain Loan Agreement (the "Loan Agreement") dated as of July 1, 1986, between the Borrower and the Agency plus simple interest at the rate of six percent (6%) per annum on the principal amount outstanding. The obligation of the Borrower to the Agency hereunder shall be secured by a [first priority] [third priority] deed of trust, of even date herewith, in the amount of $600,000 (the "Trust Deed") made by the Borrower, encumbering the property to be developed (the "Property") pursuant to the Loan Agreement. The obligation of the Borrower is subject to the terms of the Loan Agreement, this Note and the Trust Deed. Said documents are public records on file in the offices of the Agency, and the provisions of said documents incorporated herein by this reference. In addition, the obligations of the Borrower to Agency, and this Note, are subject to that certain subordination agreement dated as of July 1, 1986 (the "Subordination Agreement") between Borrower and the beneficiaries of that certain deed of trust dated as of November 29, 1984, securing a promissory note in the amount of $1,310,000 by Borrower in favor of such beneficiaries. The terms of the Subordination Agreement are also incorporated herein by this reference. In the event of any conflict between the terms of the Subordination Agreement and this Note, the Subordination Agreement shall prevail. The terms of this Note are as follows:

1. This Note evidences the obligation of the Borrower to the Agency for the repayment of funds loaned to the Borrower by the Agency (the "Agency Loan") to finance the construction on the Property of an artist-in-residence development constructed and operated pursuant to Los Angeles Municipal Code Section 91.0514, to provide housing for persons and families of low and moderate income (the "Project"), pursuant to the Loan Agreement.

2. The Agency Loan shall bear simple interest at the rate of six percent (6%) per annum on the outstanding principal amount, and shall be for a term of thirty (30) years, unless terminated sooner, as provided below. Subject to Paragraph 6, below, fully amortized payments of principal and interest, in the amount of $3,597.36, shall be due and payable not later than the first day of each month, commencing with the first day of the month which is at least 30 days following completion of construction (as evidenced by the issuance of the Certificate of Completion, as provided in Section

219 of the Loan Agreement), or July 1, 1987, whichever occurs earlier, and continuing for 359 months thereafter, until the entire principal amount and all interest thereon is paid in full. The Borrower may prepay all or part of the Agency Loan, without penalty.

3. Notwithstanding the foregoing, the Agency Loan shall be due and payable in full upon the sale, transfer, assignment or refinancing of the Property or any portion thereof or interest therein except as the Agency may otherwise provide at the time of such sale, transfer, assignment or refinancing. In addition, this Note shall be due and payable in full as provided in Section 402 of the Loan Agreement, in the event that the Borrower shall fail to perform its obligation to commence and complete Phase 2, as defined in the Loan Agreement.

4. In addition to the foregoing, not later than 30 days prior to any offering of sale of the Property the Borrower shall provide the Agency with a right of first refusal to purchase the Property for a purchase price equal to ninety-five percent (95%) of the then fair market value of the Property, as determined by appraisal.

5. In the event of a sale of the Property by the Borrower (other than to the Agency) at any time within 30 years of the Loan Agreement, the Agency shall be entitled to receive, and the Borrower shall pay to the Agency, as additional interest, an amount equal to twenty-five (25%) of the Net Appreciated Value of the Property as determined in accordance with Attachment No. 9 to the Loan Agreement, which is attached hereto as Exhibit "A" and incorporated herein by this reference. For purposes of calculating the Agency's share of the Net Appreciated Value of the Property, the Net Appreciated Value of the Property shall be deemed not to include the Net Appreciated Value attributable to the industrial building which is not part of the first phase or second phase of the Project, as described in the Loan Agreement.

6. In the event that the Borrower syndicates the Property at any time within 30 years of the Loan Agreement, the Agency shall be entitled to receive, and the Borrower shall pay to the Agency, an amount equal to fifty percent (50%) of the net syndication proceeds, determined by deducting from the gross syndication proceeds all reasonable and ordinary costs incurred by the Borrower (subject to verification, review and approval by the Agency) in carrying out the syndication. The amount so paid to the Agency shall be applied as set forth in Paragraph B.3 of Section 402 of the Loan Agreement. In the event that the principal balance of the Agency Loan is reduced pursuant to this Paragraph 6, the remaining balance of the Agency Loan shall be payable monthly thereafter in fully amortized payments of principal and interest which reflect the new principal balance and the remaining term of the Agency Loan. In addition, for purposes of calculating the Agency's share of syndication proceeds, the net syndication proceeds shall be deemed not to include that amount attributable to the industrial building which is not part of the first phase or second phase of the Project, as described in Section 108 of the Loan Agreement.

7. For purposes of calculating Net Appreciated Value and net syndication proceeds pursuant to Paragraphs 5 and 6, the Property shall be deemed not to include that certain industrial building located on the Property, which is not part of the first phase or second phase of the Project. That portion of the Net Appreciated Value and net Syndication proceeds which is attributable to the industrial building shall be deemed to be equal to one-third of the total.

8. Payments under this Note and the Trust Deeds are payable at the principal office of the Agency, 354 South Spring Street, Suite 800, Los Angeles, California 90013, or at such other place as the Agency may inform the Borrower in writing in lawful money of the United States.

9. The Borrower waives presentment for payment, demand, protest, and notices of dishonor and of protest; the benefits of all waivable exemptions; and all defenses and pleas on the ground of any extension or extensions of the time of payment or of any due date under this Note, in whole or in part, whether before or after maturity and with or without notice. The Borrower hereby agrees to pay all costs and expenses, including reasonable attorney's fees, which may be incurred by the holder hereof in the enforcement of this Note, the Trust Deed or any term or provision of either thereof.

10. No judgment, or execution, thereon, entered in any action, legal or equitable, on this Note or the Trust Deed shall be enforced personally against Borrower or any partner of Borrower, but shall be enforced only against the property described in the Trust Deed.

11. The undersigned shall pay all reasonable attorneys' fees incurred by the Agency in enforcing any right hereunder.

THE SANTA FE ART COLONY, A California General Partnership, by its General Partners:

MARVIN ZEIDLER

By: _____

LELAND ZEIDLER

By: _____

JOSEPH GERSON

By: _____

MICHAEL O'ROURKE

By: _____

ATTACHMENT NO. 7

Recording Requested By:

Free recording in accordance with California Government Code Section 6103

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

When Recorded Mail To:

THE COMMUNITY REDEVELOPMENT AGENCY
OF THE CITY OF LOS ANGELES CALIFORNIA
354 South Spring Street, Suite 800
Los Angeles, California 90013
Attn: Rehabilitation Department

DEED OF TRUST
With Assignment of Rents

THIS DEED OF TRUST, is made this _____ day of _____, 1986, by and between THE SANTA FE ART COLONY, a California general partnership, ("Trustor"), _____, a California corporation (Trustee), and THE COMMUNITY REDEVELOPMENT AGENCY OF THE CITY OF LOS ANGELES, CALIFORNIA ("Beneficiary"). This Deed of Trust is made subject to the terms of that certain subordination agreement dated as of July 1, 1986 (the "Subordination Agreement") between the Trustor herein and the beneficiaries of that certain deed of trust dated as of November 29, 1984, securing a promissory note in the amount of $1,310,000 by Trustor herein in favor of such beneficiaries. The terms of the Subordination Agreement are incorporated herein by this reference. In the event of any conflict between the terms of the Subordination Agreement and this Deed of Trust, the Subordination Agreement shall prevail.

Trustor grants, transfers, and assigns to Trustee in trust, upon the trusts, covenants, conditions and agreements and for the uses and purposes hereinafter contained, with power of sale, and right of entry and possession, all that real property (the "Property") in the City of Los Angeles, Los Angeles, County, State of California, described in Exhibit A and incorporated herein by this reference;

Together with the rents, issues, and profits thereof, subject, however, to the right, power, and authority hereinafter given to and conferred upon Beneficiary to collect and apply such rents, issues, and profits; and together with all buildings and improvements of every kind and description now or hereafter erected or placed thereon, and all fixtures, including but not limited to all gas and electric fixtures, engines and machinery, radiators, heaters, furnaces, heating equipment, laundry equipment, steam and hot-water boilers, stoves, ranges, elevators and motors, bath tubs, sinks, water closets, basins, pipes, faucets and other plumbing and heating fixtures, mantels, cabinets, refrigerating plant and refrigerators, whether mechanical or otherwise, cooking apparatus and appurtenances, and all shades, awnings, screens, blinds and other furnishings, it being hereby agreed that all such fixtures and furnishings shall to the extent permitted by law be deemed to be permanently affixed to and a part of the realty; and

Together with all building materials and equipment now or hereafter delivered to said premises and intended to be installed therein; and

Together with all articles of personal property now or hereafter attached to or used in and about the building or buildings now erected or hereafter to be erected on the lands described which are necessary to the complete and comfortable use and occupancy of such building or buildings for the purposes for which they were or are to be erected, including all other goods and chattels and personal property as are ever used or furnished in operating a building, or the activities conducted therein, similar to the one herein described and referred to, and all renewals or replacements thereof or articles in substitution therefor, whether or not the same are, or shall be attached to said building or buildings in any manner and said Trustor agrees to execute a Security Agreement covering the aforesaid fixtures and articles of personal property, at the time of placing such personal property or any part thereof in the building or buildings to be erected on the lands herein described in the manner and form required by law, at its expense and satisfactory to the Beneficiary.

To have and to hold the property hereinbefore described together with appurtenances to the Trustee, its or his successors and assigns forever.

FOR THE PURPOSE of securing performance of each agreement of Trustor herein or contained in that certain promissory note (the "Note") and that certain Loan Agreement (the "Loan Agreement") dated as of July 1, 1986 between Trustor and Beneficiary and securing payment of indebtedness of the Trustor to the Beneficiary in the principal sum of Six Hundred Thousand Dollars ($600,000) plus interest earned yet unpaid by Trustor to Beneficiary, or so much thereof as shall be advanced, with interest, according to the terms of the Note. [Said Note and all of its terms are incorporated herein by reference and this conveyance shall secure any and all extensions, amendments, modifications or renewals thereof however evidenced, and additional advances evidenced by any note reciting that it is secured hereby.]

AND TO PROTECT THE SECURITY OF THIS DEED OF TRUST, TRUSTOR COVENANTS AND AGREES:

1. That it will pay the Note at the times and in the manner provided therein;

2. That it will not permit or suffer the use of any of the property for any purpose other than the use for which the same was intended at the time this Deed of Trust was executed;

3. That the Note, the Loan Agreement and an Agreement Containing Covenants Affecting Real Property with respect to the use of the Property executed by the Trustor and Beneficiary, which was recorded simultaneously herewith, are incorporated in and made a part of the Deed of Trust. Upon default under said Agreements, the Beneficiary, at its option, may declare the whole of the indebtedness secured hereby to be due and payable.

4. That all rents, profits and income from the property covered by this Deed of Trust are hereby assigned to the Beneficiary for the purpose of discharging the debt hereby secured. Permission is hereby given to Trustor so long as no default exists hereunder, to collect such rents, profits and income for use in accordance with the provisions of the Loan Agreement.

5. That upon default hereunder or under the aforementioned Loan Agreement, Beneficiary shall be entitled to the appointment of a receiver by any court having jurisdiction, without notice, to take possession and protect the property described herein and operate same and collect the rents, profits and income therefrom;

6. That the Trustor will keep the improvements now existing or hereafter erected on the deeded property insured against loss by fire and such other hazards, casualties, and contingencies as may be required from time to time by the Beneficiary, and all such insurance shall be evidenced by standard fire and extended coverage insurance policy or policies. In no event shall the amounts of coverage be less than 100 percent of the insurable value or not less than the unpaid balance of the insured Deed of Trust, whichever is less, and in default thereof the Beneficiary shall have the right to effect insurance. Such policies shall be endorsed with standard mortgage clause with loss payable to the Beneficiary and shall be deposited with the Beneficiary;

7. To pay, at least 10 days before delinquency, any taxes and assessments affecting said Property including assessments on appurtenant water stock; when due, all encumbrances, charges and liens, with interest, on said Property or any part thereof which appear to be prior or superior hereto; all costs, fees, and expenses of this Trust;

8. To keep said property in good condition and repair, not to remove or demolish any buildings thereon; to complete or restore promptly and in good and workmanlike manner any building which may be constructed, damaged, or destroyed thereon and to pay when due all claims for labor performed and materials furnished therefor; to comply with all laws affecting said property or requiring any alterations or improvements to be made thereon; not to commit or permit waste thereof; not to commit, suffer or permit any act upon said property in violation of law and/or covenants, conditions and/or restrictions affecting said property; not to permit or suffer any alteration of or addition to the buildings or improvements hereafter constructed in or upon said property without the consent of the Beneficiary;

9. To appear in and defend any action or proceeding purporting to affect the security hereof or the rights or powers of Beneficiary or Trustee, and to pay all costs and expenses, including cost of evidence of title and attorney's fees in a reasonable sum, in any such action or proceeding in which Beneficiary or Trustee may appear;

10. Should Trustor fail to make any payment or do any act as herein provided, then Beneficiary or Trustee, but without obligation so to do and without notice to or demand upon Trustor and without releasing Trustor from any obligation hereof, may make or do the same in such manner and to such extent as either may deem necessary to protect the security hereof. Beneficiary or Trustee being authorized to enter upon said property for such purposes, may commence, appear in and/or defend any action or proceeding purporting to affect the security hereof or the rights or powers of Beneficiary or Trustee; may pay, purchase, contest, or compromise any encumbrance, charge, or lien which in the judgment of either appears to be prior or superior hereto; and, in exercising any such powers, may pay necessary expenses, employ counsel, and pay his reasonable fees;

11. The Beneficiary shall have the right to pay fire and other property insurance premiums when due should Trustor fail to make any required premium payments. All such payments made by the Beneficiary shall be added to the principal sum secured hereby;

12. To pay immediately and without demand all sums so expended by Beneficiary or Trustee, under permission given under this Deed of Trust, with interest from date of expenditure at the rate specified in said note;

13. That the funds to be advanced hereunder are to be used in the construction of certain improvements on the lands herein described in accordance with the Loan Agreement; and upon the failure of the Trustor to keep and perform all the covenants, conditions, and agreements of said Loan Agreement, the principal sum and all arrears of interest, and other charges provided for in the note shall at the option of the Beneficiary of this Deed of Trust become due and payable, anything contained herein to the contrary notwithstanding. This covenant shall be terminated upon the completion of the building or buildings to the satisfaction of the Beneficiary and the making of the final disbursement as provided in said Loan Agreement;

14. The Trustor further covenants that it will not voluntarily create, suffer, or permit to be created against the property subject to this Deed of Trust any lien or liens except as authorized by Beneficiary and further that it will keep and maintain the property free from the claims of all persons supplying labor or materials which will enter into the construction of any and all buildings now being erected or to be erected on said premises;

15. That the improvements about to be made upon the premises, covered by the Deed of Trust, and all plans and specifications, comply with all municipal ordinances and regulations and all other regulations made or promulgated, now or hereafter, by lawful authority, and that the same will upon completion comply with all such municipal ordinances and regulations and with the rules of the applicable fire rating or inspection organization, bureau, association or office;

IT IS MUTUALLY AGREED THAT:

16. That if the construction of the improvements herein referred to shall not be carried on with reasonable diligence, or shall be discontinued at any time for any reason other than strikes or lockouts, the Beneficiary, after due notice to the Trustor or any subsequent owner, is hereby invested with full and complete authority to enter upon the said premises, employ watchmen to protect such improvements from depredation or injury and to preserve and protect the personal property therein, and to continue any and all outstanding contracts for the erection and completion of said building or buildings, to make and enter into any contracts and obligations wherever necessary, either in its own name or in the name of the Trustor, and to pay and discharge all debts, obligations and liabilities incurred thereby. All such sums so advanced by the Beneficiary (exclusive of advances of the principal of the indebtedness secured hereby) shall be added to the principal of the indebtedness secured hereby and shall be secured by this Deed of Trust and shall be due and payalbe on demand with interest at the rate specified in said note.

17. Should the Property or any part thereof be taken or damaged by reason of any public improvement or condemnation proceeding, or damaged by fire, or earthquake, or in any other manner, the Beneficiary shall be entitled subject to the rights of the holder of any senior deed of trust to all compensation, awards, and other payments or relief therefor, and shall be entitled at its option to commence, appear in and prosecute in its own name, any action or proceedings, or to make any compromise or settlement, in connection with such taking or damage. All such compensation, awards, damages, rights of action and proceeds, including the proceeds of any policies

of fire and other insurance affecting said Property, are hereby assigned to the Beneficiary subject to the rights of the holder of any senior deed of trust. After deducting therefrom all its expenses, including attorney's fees, and if Trustor is not in default, Beneficiary shall apply all such proceeds to restoring the Property, or in the event of Trustor's default or in the event Trustor determines not to rebuild, the Beneficiary shall retain the proceeds to the extent of the amount of principal and interest due under the Note. Any balance of such proceeds still remaining shall be disbursed by the Beneficiary to the Trustor.

18. Upon default by Trustor in making any payments provided for herein or in the Note secured hereby, and if such default is not made good prior to the due date of the next such installment, or if Trustor shall fail to perform any covenant or agreement in this Deed of Trust, the Beneficiary may declare all sums secured hereby immediately due and payable by delivery to Trustree of written declaration of default and demand for sale, and of written notice of default and of election to cause the property to be sold, which notice Trustee shall cause to be duly filed for record and the Beneficiary may foreclose this Deed of Trust. Beneficiary shall also deposit with Trustee this Deed, the Note and all documents evidencing expenditures secured hereby;

19. After the lapse of such time as may then be required by law following the recordation of said notice of default, and notice of sale having been given as then required by law, Trustee, without demand on Trustor, shall sell said property at the time and place fixed by it in said notice of sale, either as a whole or in separate parcels, and in such order as it may determine at public auction to the highest bidder for cash in lawful money of the United States, payable at time of sale. Trustee may postpone sale of all or any portion of said property by public announcement at the time and place of sale, and from time to time thereafter may postpone the sale by public announcement at the time and place of sale, and from time to time thereafter may postpone the sale by public announcement at the time fixed by the preceding postponement. Trustee shall deliver to the purchaser its Deed conveying the property so sold, but without any covenant or warranty, express or implied. The recitals in the Deed of any matters or facts shall be conclusive proof of the truthfulness thereof. Any person, including Trustor, Trustee or Beneficiary, may purchase at the sale. The Trustee shall apply the proceeds of sale to payment of (1) the expenses of such sale, together with the reasonable expenses of this trust including therein reasonable Trustee's fees or attorney's fees for conducting the sale, and the actual cost of publishing, recording, mailing and posting notice of the sale; (2) the cost of any search and/or other evidence of title procured in connection with such sale and revenue stamps on Trustee's Deed; (3) all sums expended under the terms hereof, not then repaid, with accrued interest at the rate specified in said note; (4) all other sums then secured hereby; and (5) the remainder, if any, to the person or persons legally entitled thereto;

20. Beneficiary may from time to time substitute a successor or successors to any Trustee named herein or acting hereunder to execute this Trust. Upon such appointment, and without conveyance to the successor trustee, the latter shall be vested with all title, powers, and duties conferred upon any Trustee herein named or acting hereunder. Each such appointment and substitution shall be made by written instrument executed by Beneficiary, containing reference to this Deed and its palce of record, which, when duly recorded in the proper office of the county or counties in which the property is situated, shall be conclusive proof of proper appointment of the successor trustee;

21. The pleading of any statute of limitations as a defense to any and all obligations secured by this Deed is hereby waived to the full extent permissible by law;

22. Upon written request of Beneficiary stating that all sums secured hereby have been paid, and upon surrender of this Deed of Trust and said note to Trustee for cancellation and retention and upon payment of its fees, Trustee shall reconvey, without warranty, the property then held hereunder. The recitals in such reconveyance of any matters or fact shall be conclusive proof of the truthfulness thereof. The grantee in such reconveyance may be described as "the person or persons legally entitled thereto";

23. The trust created hereby is irrevocable by Trustor;

24. This Deed of Trust applies to, inures to the benefit of, and binds all parties hereto, their heirs, legatees, devisees, administrators, executors, successors, and assigns. The term "Beneficiary" shall include not only the original Beneficiary hereunder but also any future owner and holder including pledgees, of the note secured hereby. In this Deed, whenever the context so requires, the masculine gender includes the feminine and/or neuter, and the singular number includes the plural. All obligations of each Trustor hereunder are joint and several;

25. Trustee accepts this Trust when this Deed of Trust, duly executed and acknowledged, is made public record as provided by law. Except as otherwise provided by law the Trustee is not obligated to notify any party hereto of pending sale under this Deed of Trust or of any action of proceeding in which Trustor, Beneficiary, or Trustee shall be a party unless brought by Trustee;

26. The Trustor requests that a copy of any notice of default and of any notice of sale hereunder be mailed to it at 401 North Cliffwood, Los Angeles, California 90049.

IN WITNESS WHEREOF the Trustor has executed this Deed of Trust as of the day and year set forth above.

THE SANTA FE ART COLONY, A California General Partnership, by its General Partners:

MARVIN ZEIDLER

By: _____

LELAND ZEIDLER

By: _____

JOSEPH GERSON

By: _____

MICHAEL O'ROURKE

By: _____

STATE OF CALIFORNIA)
) ss.
COUNTY OF LOS ANGELES)

On _____, before me, the undersigned notary public in and for said State and County, personally appeared _____, known to me, or proved to me on the basis of satisfactory evidence, to be the _____ of the Community Redevelopment Agency of the City of Los Angeles, and known to me to be the person who executed the within instrument on behalf of said Agency, and acknowledged to me that said Agency executed the same.

_____
Signature of Notary

Notary Public for the State
of California
My commission expires _____

STATE OF CALIFORNIA)
) ss.
COUNTY OF LOS ANGELES)

On _____, before me, the undersigned notary public in and for said State and County, personally appeared _____, known to me, or proved to me on the basis of satisfactory evidence, to be the person who executed the within instrument on behalf of the partnership, and acknowleged to me that said partnership executed the same.

_____
Signature of Notary

Notary Public for the State
of California
My commission expires _____

STATE OF CALIFORNIA)
) ss.
COUNTY OF LOS ANGELES)

On _____, before me, the undersigned notary public in and for said State and County, personally appeared _____, known to me, or proved to me on the basis of satisfactory evidence, to be the _____ of the Community Redevelopment Agency of the City of Los Angeles, and known to me to be the person who executed the within instrument on behalf of said Agency, and acknowledged to me that said Agency executed the same.

_____
Signature of Notary

Notary Public for the State
of California
My commission expires _____

STATE OF CALIFORNIA)
) ss.
COUNTY OF LOS ANGELES)

On _____, before me, the undersigned notary public in and for said State and County, personally appeared _____, known to me, or proved to me on the basis of satisfactory evidence, to be the person who executed the within instrument on behalf of the partnership, and acknowleged to me that said partnership executed the same.

_____
Signature of Notary

Notary Public for the State
of California
My commission expires _____

ATTACHMENT NO. 8

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

POLICY ON PAYMENT OF PREVAILING WAGES BY PRIVATE REDEVELOPERS OR OWNER-PARTICIPANTS

Revised: February 1986

Introduction

Under the Community Redevelopment Law of the State of California, the Community Redevelopment Agency of the City of Los Angeles may enter into contracts or other agreements with developers of property to assist in the acquisition or the improvement of such property to eliminate blight. The Agency is also empowered to enter into agreements with owners of property in redevelopment project areas to develop their property pursuant to the requirements of adopted redevelopment plans. In all such agreements, the Agency may require the private owner or developer to comply with conditions which the Agency deems necessary to carry out the purposes of the Community Redevelopment Law.

Under certain circumstances, the Agency may provide funding which has been obtained from the Federal Government for use by private developers or owners in the development of their property. In such cases, the federal grant or loan or mortgage assistance program may require that construction work performed in such projects comply with the requirements of the Davis-Bacon Act (40 U.S.C. 276 et seq.), which requires the payment of wages to laborers and mechanics at a rate not less than the minimum wage specified by the Secretary of Labor in periodic wage rate determinations.

In addition, whenever the Agency contracts directly for public works improvements, the contractor is required by pertinent State law provisions to pay not less than the prevailing rate of wages to workers employed on the public work.

The public purposes which underlie both the Davis-Bacon Act and the State prevailing wage requirements apply no less to work performed on a project which is the subject of an agreement between the Agency and a private developer or owner. Those purposes include protecting the employees of contractors on public projects from substandard wages, promoting the hiring of a local labor force, and ensuring, to the extent possible, that the quality of the work to be performed will not be compromised by the payment of less than the prevailing rate of wages. That is, developers who seek Agency assistance, or property owners who wish to develop their property pursuant to an owner participation agreement, should not be permitted to pay, or to allow their contractors or subcontractors to pay less than the prevailing rate of wages for work performed pursuant to an agreement with the Agency.

The Legislature has declared that the redevelopment of blighted areas and the provisions for appropriate construction policies in them constitute public uses and purposes and are governmental functions of state concern in the interest of health, safety and welfare of the people of the State and of the communities in which the blighted areas exist. The Legislature has further declared that genuine employment opportunities for all the people of the State are vital to the State's peace and prosperity, and that a fundamental purpose of redevelopment is to expand employment opportunities for jobless, underemployed and low-income persons. Therefore, the Agency has determined that the application of prevailing wage requirements to private developers or owners of property who enter into agreements with the Agency for the development of such property is a necessary condition in carrying out the purposes of the Community Redevelopment Law.

1. Statement of Policy

It is the policy of the Agency that any developer or owner of property who enters into an Agreement with the Agency for the development of such property shall pay or cause to be paid to all workers employed in connection with the development of such property, not less than the prevailing rates of wages, as provided in the statutes applicable to Agency public works contracts, including without limitation Sections 33423-33426 of the California Health and Safety Code and Sections 1770-1780 of the California Labor Code. However, notwithstanding the foregoing, this policy shall not apply to the payment of wages to such workers who have been approved by and are appropriately registered in a Starting Apprenticeship Program administered by the Building Trades. Those workers shall be paid at the rate of wages prescribed by the appropriate collective bargaining agreement in effect for such trade; provided a list of current enrollees in the Program has been submitted to the Agency for review. In addition, the foregoing Agency policy shall not apply to Agreements in which the total aggregate cost of construction does not exceed $250,000 in the case of residential developments, and $100,000 in the case of non-residential developments. However, notwithstanding the foregoing, a special residential wage rate established by the State of California, Department of Industrial Relations, Division of Labor Statistics and Research for public projects, may be paid to those trade-crafts or classifications performing work on Agency sponsored residential projects in which a developer or contractor has requested and received approval from the Agency to pay.

In the case of an Agreement with the Agency which involves the use of federal funds, such use shall be subject to the prevailing wage requirements, if any, mandated by the federal program legislation by which such funds are authorized. In the case of construction work financed in whole or in part with assistance provided under the Community Development Block Grant ("CDBG") program of the United States Department of Housing and Urban Development, the Davis Bacon Act applies to any Agreement with the Agency which involves CDBG funds in the amount of $2,000 or more. However, this CDBG requirement applies to the rehabilitation of residential property only if such property is designed for residential use of eight or more families.

2. Construction of Terms and Phrases

For purposes of implementing this policy, the following shall apply:

(a) The phrase "developer or owner" means any person, corporation, partnership, joint venture, association or entity regardless of form, whether public or private, for-profit or not-for-profit, which enters into an Agreement with the Agency, as hereinafter defined.

(b) The phrase "an Agreement with the Agency" means any disposition and development agreement, owner participation agreement, development agreement, loan agreement, rehabilitation agreement, agreement for the sale of land or any other agreement to which the Agency is a party, regardless of form or title, whereby a developer or owner of property in the City of Los Angeles agrees to develop or cause

the development of such property. An Agreement in which the Agency agrees to subsidize or guarantee a rehabilitation loan to be made to a developer or owner by a lending institution shall be deemed "an Agreement with the Agency" for purposes of this policy. However, to the extent that an Agreement with the Agency provides for the use of federal financial assistance, this policy is not intended to supersede the prevailing wage requirements, if any, mandated by the federal grant, loan or mortgage insurance program legislation by which such assistance is authorized, but shall be deemed to be supplementary to such requirements.

(c) The phrase "the development of such property" means any demolition, construction, rehabilitation, reconstruction or other work of improvement to be performed by or on behalf of an owner or developer in accordance with an Agreement with the Agency.

(d) The phrase "all workers employed in connection with the development of such property" shall mean and refer to each craft, classification or type of worker, as determined by the rules and regulations of the California Department of Industrial Relations, actually employed by the developer or owner, or by a contractor or subcontractor, to perform labor or services in connection with the development of the property. In the case of a family owned business which employs family members, who have an ownership interest in such business, such family members shall not be deemed to be "workers employed in connection with the development of such property" for purposes of this policy.

(e) The phrase "prevailing rates of wages" means the general prevailing rate of per diem wages in the locality in which the work is performed, for each craft or type of worker needed to perform the work, and the general prevailing rate for regular, holiday and overtime work in the locality, for each craft or type of worker needed to perform the work, as provided to the Agency by the California Department of Industrial Relations pursuant to Section 1773 of the Labor Code.

(f) The phrase "total aggregate cost of construction" means the total sum of costs incurred by the developer or owner in connection with the development of property which is the subject of an Agreement with the Agency, excluding the cost of acquiring the property and also excluding the cost of tenant improvements which are not paid for by the developer or owner, and which are constructed under contract with a contractor other than the general contractor or a sub-contractor already on the job. The intent of this Policy is to cover only non-excluded initial tenant improvements which are part of the construction or substantial rehabilitation contemplated in the Agreement with the Agency. The "total aggregate cost of construction includes, without limitation, the cost to the developer or owner of contractors' services, architectural and engineering services, materials, direct labor and all other costs which are customarily considered to be costs of construction. In the case of multiple projects which are functionally or substantively related, Agency staff shall determine whether the purposes to be served by this policy require that the costs incurred with respect to such projects must be combined in determining the "total aggregate cost of construction."

3. Implementation of Policy

This policy shall be implemented and enforced by Agency staff as follows:

(a) Every Agreement with the Agency to which this policy applies shall contain a provision whereby the developer or owner shall agree to pay or cause to be paid to all workers employed in connection with the development of the property, not less than the prevailing rates of wages, as provided in the statutes applicable to Agency public works contracts, including without limitation Sections 33423-33426 of the California Health and Safety Code and Sections 1770-1780 of the California Labor Code. Every Agreement with the Agency to which this policy applies shall also contain a provision incorporating this policy by reference.

(b) Every owner or developer entering into an Agreement with the Agency to which this policy applies shall include, in all contracts for work relating to the development of the property to which the Agreement applies, a provision whereby the contractor shall agree to pay and shall cause its subcontractors to pay all workers employed in connection with such contract or subcontract not less than the prevailing rates of wages, as provided in the statutes applicable to Agency public works contracts, including without limitation Sections 33423-33426 of the California Health and Safety Code and Sections 1770-1780 of the California Labor Code.

(c) Prior to the execution of any Agreement with the Agency to which this policy applies, Agency staff shall provide a copy of this policy to the owner or developer. It shall be the obligation of the developer or owner to provide copies of this policy to its contractors and subcontractors.

(d) Prior to the commencement of construction, and as soon as practicable, Agency staff shall hold an orientation meeting with any owner or developer who enters into an Agreement with the Agency to which this policy applies, and with the General Contractor of such owner or developer in order to explain such matters as the specific rates of wages to be paid to workers employed in connection with the development of the property, preconstruction conference requirements, recordkeeping and reporting requirements necessary for the evaluation of an owner or developer's compliance with this policy.

4. Enforcement

(a) Every owner or developer entering into an Agreement with the Agency to which this policy applies shall maintain or cause its contractors and subcontractors to maintain an accurate record showing the name, occupation and actual per diem, regular, overtime and holiday wages paid to each worker and fringe benefits (as appropriate) paid to or on behalf of each worker employed in connection with the development of the property, the hours worked by such workers and amounts withheld pursuant to law. It shall be the responsibility of the owner or developer to maintain such records in the event that its contractors or subcontractors do not maintain such records. Such records shall be open for inspection by Agency staff at reasonable hours.

(b) Agency staff shall periodically monitor compliance with this policy by inspecting payroll records, interviewing workers at the construction site or by other similar means. Any owner or developer entering into an Agreement with the Agency to which this policy applies shall cooperate with Agency staff in carrying out this policy.

(c) Agency staff shall promptly and thoroughly investigate any claim made by a worker that less than prevailing wages were paid for work performed in connection with the development of property to which this policy applies. Any owner or developer entering into an Agreement with the Agency to which this policy applies shall cooperate with and cause its contractors and subcontractors to cooperate with Agency staff in carrying out such investigation, and shall promptly pay or cause its contractors or subcontractors to pay any amount determined by Agency staff to be the difference between the applicable prevailing wage for the number of hours worked by the claimant and the amount actually paid to the claimant. At the request of Agency staff, an owner or developer shall withhold funds from its contractor, or cause its contractor to withhold funds from a subcontractor, prior to the completion of such investigation, to ensure that the amount of such restitution, if required, is available.

(d) In the event that the Agency staff determines that a contractor or subcontractor has violated any provision of this policy, the developer or owner and Agency staff shall agree on appropriate measures, in addition to restitution, to ensure that such contractor or subcontractor complies with this policy. Such measures may include, without limitation, a requirement that during the contract period the owner or developer withhold funds from the contractor or cause the contractor to withhold funds from the subcontractor, or that the contractor or subcontractor post a bond or provide a letter of credit or other security in an amount sufficient to ensure that workers employed in connection with such contract or subcontract receive the prevailing rates of wages for the work to be performed. Any owner or developer entering into an Agreement with the Agency to which this policy applies shall include in its contracts and require its contractors to include in subcontracts, appropriate provisions by which the provisions of this paragraph may be carried out.

(e) In the event of a dispute between the owner or developer, or its contractors or subcontractors, or a claimant, and the Agency staff with respect to an Agency staff determination, the owner or developer, or its contractors or subcontractors, or the claimant, as the case may be, shall have the opportunity to bring the dispute before the Agency Board for review. The Agency Board may take such action as it deems appropriate, including: (i) affirming the Agency staff determination; (ii) referring the matter back to Agency staff for further investigation; (iii) reversing or modifying the Agency staff determination; (iv) directing the Agency staff to appoint an independent hearing examiner for further investigation; or (v) such other action as the Board may deem appropriate under the circumstances.

(f) Penalties. In addition to any restitution required by this Policy and/or applicable law, any developer or owner determined by the Agency to have violated any provision of this Policy, shall forthwith pay the following as a penalty to the Agency:

(1) Payment of less than Prevailing Wages:

$25 per calendar day, or portion thereof, for each worker paid less than prevailing wages.

(2) Failure to Provide all requested Records and/or Provide Access to Jobsite or Workers:

$5,000 per day, or portion thereof.

The provisions of this Section 4 (f) shall be included verbatim in the clause required by Section 3 (a) for Agreements with the Agency, and in the clause required by Section 3 (b) for owner and developer agreements.

5. Sanctions

Any developer or owner determined by the Agency to have paid less than prevailing wages for work performed in connection with the development of property to which this policy applies, or whose contractors or subcontractors have been found to have paid less than the prevailing rate of wages, shall promptly pay or cause its contractors or subcontractors to pay restitution to any worker to whom wages less than the prevailing rate have been paid. The amount of such restitution shall be the difference between the applicable prevailing wage rate for the number of hours the claimant was found to have worked and the amount actually paid to the worker. In the event that such restitution is not promptly made, Agency staff may refer the matter to the State Department of Industrial Relations or other appropriate governmental agency or licensing board for further action. In the event that the Agency staff determines that there is a pattern of noncompliance with this policy by any owner or developer, or its contractors or subcontractors, the Agency staff may refer the matter to the State Department of Industrial Relations or other appropriate governmental agency or licensing board for further action. Moreover, in the event that the Agency Agreement involves any direct Agency assistance to the developer or owner, including without limitation, financial assistance, or discretionary Agency action such as the grant of a variation from requirements of the redevelopment plan, or other Agency consideration, the failure by the developer to comply with this policy shall be deemed to be a breach of contract, authorizing the Agency to take all appropriate action, including rescission of the Agreement, or to seek judicial relief for damages or injunctive relief.

6. Waivers

The Agency Board reserves the right, in its sole discretion, to waive or modify any provision of this policy with respect to any project, upon a showing that the interests to be served by this policy and the purposes generally of the Community Redevelopment Law will not be adversely affected by such waiver or modification.

160/30-12

ATTACHMENT 9

DETERMINATION OF NET APPRECIATED VALUE

The amount of the Net Appreciated Value shall be determined at the time the Property is sold. For the purposes of this Agreement, the term "Borrower" shall mean the Developer, the term "Lender" shall mean the Agency, and following terms shall have the following meanings:

1. "Borrower's Cost of the Property" is $3,235,000.00.

2. "Fair Market Value" means the highest price on the date of valuation that would be agreed to by a seller, being willing and able to sell, but under no particular or urgent necessity for so doing, and a buyer, being willing and able to buy, but under no particular or urgent necessity for so doing, each dealing with the other with full knowledge of all the uses and purposes for which the Property is reasonably adaptable and available. Fair Market Value of the Property shall be determined as follows:

(a) Borrower may, at any time for the purpose of facilitating a sale of the Property, request the Lender to stipulate the minimum amount which the Lender considers to be the Fair Market Value of the Property. The Lender shall advise the Borrower within 10 working days of the receipt of such request of the Lender's estimate of the minimum Fair Market Value. Such estimate shall remain effective for purposes of this subparagraph (a) for 90 days. For the purposes of subparagraphs (a) through (e) of this paragraph (2), a sale of the Property shall be deemed to have occurred within the 90-day period if there is a valid contract entered into by an offer and acceptance within the 90-day period for the sale of the Property. The Lender's stipulation shall remain effective for an additional 60 days following execution of the sale contract to permit completion of the sale and close of escrow.

(b) In the case of a sale for cash within 90 days after the Lender stipulates, under the provisions of subparagraph (a), a minimum amount which the Lender considers to be the Fair Market Value of the Property, the Fair Market Value shall be the gross sale price, unless the gross sale price is below the minimum amount stipulated by the Lender and the Lender contests in writing the reasonableness of the gross sale price in relation to the Fair Market Value within 10 working days of the Lender's receipt of notice of the gross sale price from the Borrower, in which case the Fair Market Value shall be the greater of the gross sale price or the amount determined under subparagraph (f).

(c) In the case of a sale for cash where the Borrower has not requested the Lender to stipulate, under the provisions of subparagraph (a), to the minimum amount which the Lender considers to be the Fair Market Value of the Property or where the stipulated minimum amount was provided by the Lender more than 90 days prior to the date of sale, Fair Market Value shall be the gross sale price, unless the Lender contests in writing the reasonableness of the gross sale price in relation to the Fair Market Value within 10 working days of the Lender's receipt of notice of the gross sale price from the Borrower, in which case, the Fair Market Value shall be the greater of the gross sale price or the amount determined under subparagraph (f).

(d) In the case of a sale which includes consideration to the seller other than cash, or where the Property has been damaged (other than normal wear and tear) and the damage has not been fully repaired, the Fair Market Value shall be determined under subparagraph (f).

(e) In any case other than a sale, the Fair Market Value of the Property shall be determined under subparagraph (f).

(f) When any of subparagraphs (b) through (e) requires the application of this subparagraph (f), the Fair Market Value shall be determined as the average of two appraisals of the Property performed as described in this subparagraph (f). If possible, the appraisal shall be based upon the sale prices of comparable properties in the market area sold in the preceding three-month period. The appraisals shall be made upon request of the Lender by two independent real estate appriasers, one to be selected by the Lender and one by the Borrower. Each appraiser shall be acceptable to the Federal National Mortgage Association. The cost of the appraiser selected by the Lender shall be borne by the Lender and the cost of the appraiser selected by the Borrower shall be borne by the Borrower, unless in the case of a sale for cash the average of the two appraisals equals or is less than the gross sale price of the Property, in which case the Lender shall also pay the fee of the Borrower's appraiser up to Two Hundred Dollars ($200). If in the case of a sale for cash either of the appraisers determines that the gross sale price does not reasonably reflect the Fair Market Value of the Property, or in any other case for which the Fair Market Value is required to be determined under this subparagraph (f), then the Fair Market Value of the Property shall be determined as the average of the two appraisals. If Borrower fails to select a qualified appraiser within 15 days after the Lender has notified the Borrower in writing of the Lender's request for an appraisal of the Property and the reasons therefor, the Lender may designate an appraiser, provided that the Lender's request must have informed Borrower of this time limitation and that the Lender will select an appraiser on behalf of the Borrower in the event the Borrower fails to designate an appraiser, with consequent cost to the Borrower. If pursuant to this subparagraph (f), the Lender designates the second appraiser, the cost of both appraisals shall be borne equally by the Borrower and the Lender. If in any case the Property has been damaged (other than normal wear and tear) and the damage has not been fully repaired, the determination of Fair Market Value shall be based on the condition of the Property not including the damage. Nothing in this subparagraph (f) shall preclude the Borrower and the Lender from establishing the Fair Market Value of the Property by mutual agreement in lieu of appraisals pursuant to this subparagraph (f).

3. "Net Appreciated Value" means the Fair Market Value of the Property less the sum of the Borrower's Cost of the Property, and the Value of Capital Improvements (as hereinafter defined), and the actual, reasonable costs incurred by Borrower in selling the Property.For purposes of calculating the Agency's share of the Net Appreciated Value of the Property, and only for that purpose, the Property shall be deemed not to include the industrial building which is not part of the first phase or second phase of the project, as described in the Loan Agreement.

4. "Sale or Rental" means any transfer of title to or lease or rental of the Property and additionally includes the execution of an installment sale contract giving the purchaser a right to possess the Property before transfer of title, refinancing, judicial sale on execution or the legal process of foreclosure or trustee's sale

(regardless of whether initiated by the Lender but "Sale or Rental" does not include any of the following; (a) a transfer resulting from a death of a Borrower where the transfer is to the spouse who is also a Borrower; (b) a transfer by a Borrower where the spouse becomes a co-owner of the Property; (c) a transfer resulting from a decree of dissolution of the marriage or legal separation or from a property settlement agreement incidental to such a decree which requires the spouse who is a Borrower to continue to make the loan payments by which a spouse who is a Borrower becomes the sole owner of the Property; (d) a transfer by the Borrower into an inter vivos trust in which a Borrower is a beneficiary; or (e) a transfer pursuant to which such Property or any portion thereof is made subject to a junior encumbrance or lien. Prior to each Sale or Rental (in sufficient time to permit the appraisal provided in subparagraph (f) of paragraph 2 of this Section), Borrower shall give the Lender written notice thereof, together with an executed copy of the Sale Agreement.

5. "Value of Capital Improvements" means the amount of the credit or credits for capital improvements, if any, determined in accordance with the following provisions:

(a) Within 60 days following the completion of capital improvements during any 12-month period with a cost in excess of twenty five thousand dollars ($25,000), Borrower shall send by first-class mail a notice of the completion of the improvements to the Lender and shall submit proof of cost and an estimate of the increase in value of the Property by reason of the improvements.

(b) If, within 30 days of receipt of the notice specified in subparagraph (a), the Lender questions the claimed increase in value of the Property by reason of the improvements, the Lender and Borrower may, by mutual agreement, establish the value of the capital improvements or the Lender may require appraisal of the Property. An appraisal shall be made to determine the increase in value of the Property, if any, by reason of the improvements, by two appraisers selected in the same manner specified in subparagraph (f) of paragraph 2 of this Section. If appraisals are performed, the increase in value resulting from the improvements for the purposes of this paragraph shall be the average increase found by the two appraisals. The cost of the appraiser selected by Borrower shall be borne by Borrower, and the cost of the appraiser selected by the Lender shall be borne by the Lender.

(c) A credit for the Value of Capital Improvements shall be provided for purposes of determining the Net Appreciated Value of the Property if (i) the procedures set forth in this paragraph are followed and (ii) the increase in value of the Property resulting therefrom is determined pursuant to subparagraph (b) of this paragraph to exceed twenty-five thousand dollars ($25,000).

(d) If 50 percent (50%) or more of the value of the labor or other work on the improvements was performed by Borrower, then the actual cost of the improvements need not exceed twenty-five thousand dollars ($25,000) for purposes of making application under subparagraph (a) of this paragraph.

Recording requested by
The Community Redevelopment Agency
of the City of Los Angeles, California

When recorded mail to
The Community Redevelopment Agency
354 South Spring Street, Suite 800
Los Angeles, California 90013

SUBORDINATION AGREEMENT

NOTICE: THIS SUBORDINATION AGREEMENT RESULTS IN YOUR SECURITY INTEREST IN THE REAL PROPERTY BECOMING SUBJECT TO AND OF LOWER PRIORITY THAN THE LIEN OF SOME OTHER SECURITY INSTRUMENT

THIS SUBORDINATION AGREEMENT dated as of July 1, 1986, is made by and among THE SANTA FE ART COLONY, a California general partnership ("Trustor"), THE COMMUNITY REDEVELOPMENT AGENCY OF THE CITY OF LOS ANGELES, CALIFORNIA ("Lender"), and CRAIG CARRAHER, as to an undivided 1.35573125 percent interest; KENNETH F. CARRAHER, as to an undivided 1.35573125 percent interest; CLAUDIA LYON, as to an undivided 1.35573125 percent interest; CAMILLE FINE, as to an undivided 1.35573125 percent interest; LUCIA F. BAILEY, as to an undivided 4.9766 percent interest; KENNETH CARRAHER, JR., as to an undivided 15.89895 percent; LAWRENCE S. GRAY, JR., as to an undivided 30.0 percent interest; HARRY P. CARTEN, as to an undivided 19.177297 percent interest; KAREN CARTEN OROSEL, as to an undivided 5.479228 percent interest; VIRGINIA VAN VORST, as to an undivided 2.7693 percent interest; RICHARD G. VAN VORST, as to an undivided 4.20875 percent interest; LUCIA F. BAILEY, as Trustee of the Lucia H. Van Vorst Testamentary Trust, as to an undivided 2.05440 percent interest; LUCIA F. BAILEY, as Trustee of the trust for Lucia F. Bailey under the Nellie B. Van Vorst Declaration of Trust dated December 22, 1948, as to an undivided 7.8582 percent interest; and LUCIA F. BAILEY, as Trustee for the Lucia F. Bailey Trust under a Declaration of Trust dated December 29, 1978, as to an undivided 2.15435 percent interest (collectively, "Beneficiary").

WHEREAS, Trustor executed a Deed of Trust dated as of November 29, 1984, in favor of Beneficiary (or predecessors-in-interest of certain of the persons comprising Beneficiary), which was recorded, in the Official Records in the office of the County Recorder of Los Angeles County, California (the "Seller's Deed of Trust");

WHEREAS, the Seller's Deed of Trust was security for a secured promissory note in the amount of $1,310,000 executed on November 29, 1984, by Trustor in favor of Beneficiary (the "Seller's Note");

WHEREAS, Trustor is the owner of the real property subject to the Seller's Deed of Trust (the "Real Property"), which is located in the City of Los Angeles, County of Los Angeles, California, and is more particularly described in Exhibit "A" attached hereto and incorporated herein by this reference.

WHEREAS, Trustor desires to obtain a loan (the "Agency Loan"), in the amount of $600,000 from Lender, pursuant to that certain Loan Agreement dated as of July 1, 1986 between Trustor, as Developer, and Lender, as Agency (the "Loan Agreement"). The Loan Agreement and all other documents and agreements evidencing or securing the Agency Loan, including, without limitation, the Agency Deed of Trust (as defined below), are collectively referred to herein as the "Agency Loan Documents."

WHEREAS, as a condition to making the Agency Loan, Lender requires that the Agency Loan be secured by a deed of trust (the "Agency Deed of Trust"), which will be prior to the Seller's Deed of Trust;

WHEREAS, Beneficiary is willing to subordinate the lien of the Seller's Deed of Trust, insofar as it encumbers the Real Property, to the Agency Deed of Trust in order that Trustor may obtain the Agency Loan from Lender.

NOW, THEREFORE, the parties hereto agree as follows:

1. The terms of the Agency Loan from Lender to Trustor are as follows:

(a) The principal amount of the loan is $600,000 bearing simple interest at six percent (6%) per annum, all principal and interest due and payable in fully amortized monthly payments of $3,597.36, beginning on the first day of the month which is 30 days following completion of construction (as defined in the Loan Agreement), or July 1, 1987, whichever occurs earlier, and continuing for 359 months thereafter.

(b) The purpose of the Agency Loan is to provide for the rehabilitation of the Real Property as provided in the Loan Agreement.

2. As an inducement to Lender to grant the Agency Loan to Trustor, Beneficiary and Trustor do hereby subordinate the Seller's Deed of Trust to the Agency Deed of Trust which is being recorded concurrently herewith. Beneficiary and Trustor further declare that the lien of the Agency Deed of Trust shall be and is in all respect a lien prior and superior to the lien of the Seller's Deed of Trust.

3. Beneficiary and Trustor hereby further agree that this Agreement shall supersede and operate as a cancellation of all of those provisions of the Seller's Deed of Trust, if any, which provide for the automatic subordination of the lien of the Seller's Deed of Trust to the lien or liens of a mortgage or deed of trust, or mortgages or deeds of trust, affecting all or a portion of the Real Property.

4. Concurrently with the Agency Loan, Lender has agreed to lend to Trustor an additional $600,000 upon the terms and conditions set forth in the Loan Agreement, which amount shall be secured by a deed of trust junior to the Seller's Deed of Trust (the "Junior Deed of Trust"). Nothing contained herein shall be deemed or construed to be an agreement by Beneficiary to subordinate the Seller's Deed of Trust to the Junior Deed of Trust, and the lien of the Seller's Deed of Trust shall be and is in all respect a lien prior and superior to the Junior Deed of Trust.

5. (a) The Agency hereby consents and approves the Seller's Deed of Trust, the loan secured thereby, the documents and agreements evidencing or securing said loan and the persons named as "Beneficiary herein.

(b) The Agency hereby agrees that Beneficiary has the qualifications and financial responsibility necessary and adequate to fulfill the obligations undertaken by Trustor in the Agency Loan Documents.

(c) The Agency hereby agrees that Beneficiary shall not be bound by any amendment, implementation agreement or modification to the Agency Loan Documents, including, without limitation, any amendment or modification of the Agreement Containing Covenants Affecting Real Property, without the prior written consent of Beneficiary first having been obtained. The Agency further agrees that the Agency Deed of Trust will not secure any additional advances or notes without the prior written consent of Beneficiary first having been obtained.

(d) The Agency hereby agrees that, notwithstanding anything to the contrary in any of the Agency Loan Documents, any transfer of the whole or any part of the Real Property or improvements thereon to Beneficiary, whether pursuant to judicial or nonjudicial foreclosure, deed or assignment in lieu of foreclosure, or otherwise, shall not require the consent or approval of the Agency, shall not require Beneficiary to assume the obligations of Trustor under the Agency Loan Documents or to agree to be subject to all restrictions to which Trustor is subject (except at Beneficiary's option as described in Paragraph 7(d) below), shall not permit the Agency to accelerate the maturity of the Agency Loan or to declare a default or breach thereunder and shall not entitle the Agency to any right of first refusal to purchase the Real Property contained in the Agency Loan Documents.

6. (a) The Agency hereby agrees that Beneficiary shall have no obligation or liability under the Agency Loan Documents unless and until Beneficiary elects to assume the obligations of Trustor under the Agency Loan Documents as provided in subparagraph 7(d) below, including, without limitation, any liability for or obligation to construct or complete the improvements on the Real Property or to guarantee such construction or completion.

(b) In addition, Beneficiary shall have no obligation to pay to Agency the amounts specified in Paragraph B.2 of Section 402 of the Loan Agreement as the Agency's percentage of any Net Appreciated Value of the

Site (as defined therein) as a result of a transfer of the Real Property to Beneficiary, whether by judicial or nonjudicial foreclosure, deed or assignment in lien of foreclosure or otherwise. Nothing contained in this subparagraph (b) shall be deemed or construed to relieve Trustor of any obligation to pay said amounts.

7. (a) Whenever the Agency shall deliver any notice or demand to Trustor with respect to any breach or default by Trustor under the Agency Loan Documents, including, without limitation, a breach or default under Paragraph B.5 of Section 402 of the Loan Agreement, the Agency shall at the same time deliver to Beneficiary a copy of such notice or demand and that such notice or demand shall not be effective for any purpose until a copy has been delivered to Beneficiary. Beneficiary shall have the option, but not the obligation, within ninety (90) days after the receipt of said notice, (A) to cure or remedy any such default and to add the cost thereof to the amount secured by the Seller's Deed of Trust or (B) to commence to obtain ownership and possession of the Real Property through judicial or nonjudicial foreclosure or otherwise.

(b) Notwithstanding anything to the contrary in the Agency Loan Documents, the Agency shall not take or commence to take any action with respect to said breach or default, including, without limitation, accelerating the indebtedness, commencing any foreclosure action, whether judicial or nonjudicial, or commencing any action requesting the appointment of a receiver, so long as Beneficary is diligently pursuing obtaining possession of the Real Property through judicial or nonjudicial foreclosure, deed or assignment in lieu of foreclosure or otherwise and so long as the ninety (90) day period specified in subparagraph 7(d) below has not expired.

(c) Upon obtaining possession and ownership of the Real Property pursuant to nonjudicial or judicial foreclosure, deed or assignment in lieu of foreclosure, or otherwise, Beneficiary and the Agency shall attempt in good faith to reach agreement as to such modifications and amendments to terms and conditions of the Agency Loan Documents as either party shall request, which amendments and modifications would be be effective upon Beneficiary's election to assume the obligations of Trustor as provided in subparagraph 7(d) below; provided, however, that nothing contained in this subparagraph (c) shall be deemed or construed to limit Beneficiary's discretion in electing whether to assume the obligations of Trustor under the Agency Loan Documents as provided in subparagraph 7(d) below.

(d) Beneficiary shall have the option, to be exercised within ninety (90) days after obtaining ownership and possession of the Real Property, to assume Trustor's obligations under the Agency Loan Documents (as the same may be modified by Beneficiary and the Agency pursuant to subparagraph (c) above). If Beneficiary elects to assume Trustor's obligations under the Agency Loan Documents (as the same may be modified by Beneficiary and the Agency pursuant to subparagraph (c) above), the Agency shall not thereafter declare a default or breach under the Agency Loan Documents except upon a subsequent default or breach by

Beneficiary. Beneficiary shall have no obligation whatsoever to cure any monetary default which occurs or accrues prior to the date on which Beneficiary receives a copy of any notice or demand delivered to Trustor with respect to such default or to cure any non-monetary default of Trustor which occurs or accrues prior to the date on which Beneficiary assumes Trustor's agreements under the Agency Loan Documents, and the Agency shall look solely to Trustor for any loss the Agency may suffer by reason of such defaults. Beneficiary's failure to cure such defaults shall not in any way prevent Beneficiary from assuming Trustor's obligation under the Agency Loan Documents and demanding performance by the Agency thereunder.

(e) If Beneficiary elects to not assume Trustor's obligations under the Agency Loan Documents ("Beneficiary's Refusal"), then, in addition to its rights under Paragraph 8 below, the Agency shall have the right to show the Real Property to prospective purchasers and, upon payment, in cash, of an amount equal to the "Buy Out Price" (as defined in Paragraph 8), Beneficiary agrees to convey the Real Property to a party designated by the Agency.

(f) If the Agency has not exercised its rights under subparagraph 7(e) or Paragraph 8 to purchase or cause to be purchased from Seller the Seller's Note or the Real Property within ninety (90) days after Beneficiary's Refusal, the Agency agrees that, upon payment in full of the Agency Loan, all restrictions as to the uses of the Real Property or the kind of improvements that may be constructed thereon, contained in the Loan Agreement, the Redevelopment Plan, the Agreement Containing Covenants Affecting Real Property or in any other Agency Loan Document, including, without limitation, Section 300 et seq of the Loan Agreement, shall terminate and be of no further force and effect, and the Agency agrees to execute any and all such instruments evidencing such termination as Beneficiary shall request.

(g) Nothing contained in this Agreement shall be deemed to permit or authorize Beneficiary to undertake or continue the construction or completion of the improvements (beyond the extent reasonably necessary, in Beneficiary's opinion, to conserve or protect the improvements or construction already made) without first having expressly assumed the Trustor's obligations to the Agency (as said obligations may be modified by Beneficiary and the Agency pursuant to subparagraph 7(c)) by written agreement reasonably satisfactory to the Agency. Upon properly completing such improvements, Beneficiary shall be entitled, upon written request to the Agency, to a Certificate of Completion from the Agency.

8. If the Agency has received Beneficiary's Refusal or if Beneficiary has notified the Agency that it does intend to assume the obligations of Trustor under the Agency Loan Documents (as the same may be modified by Beneficiary and the Agency pursuant to subparagraph 7(c)) but has not proceeded to construct the improvements on the Real Property with reasonable diligence thereafter, the Agency may (a) purchase the Seller's Note and Beneficiary's interest under the Seller's Deed of Trust by payment to Beneficiary of an amount equal to the outstanding principal balance of

the Seller's Note plus all accrued but unpaid interest thereon and all other amounts due and owing under the Seller's Deed of Trust, or (b) if the ownership of the Real Property has vested in Beneficiary, require Beneficiary to convey the Real Property to the Agency upon payment to Beneficiary of an amount equal to the sum of the following (the "Buy Out Price"):

(i) The outstanding principal balance of the Seller's Note plus all accrued but unpaid interest at the time title became vested in Beneficiary (less all appropriate credits, including those resulting from collection and application of rentals and other income received during foreclosure proceedings).

(ii) All expenses with respect to foreclosure.

(iii) The net expenses, if any (exclusive of general overhead), incurred by Beneficiary as a direct result of the subsequent ownership or management of the Real Property, such as insurance premiums and real estate taxes.

(iv) The costs of any improvements made by Beneficiary.

(v) An amount equivalent to the interest that would have accrued on the amounts specified in clauses (i) through (iv) if all such amounts had become part of the Seller's Note and had accrued interest thereon to the date of payment by the Agency.

9. In the event of a default or breach by Trustor under the Seller's Deed of Trust, the Agency may cure such default or breach. In such event, (a) the Agency shall be entitled to reimbursement from Trustor of all costs and expenses incurred by the Agency in curing the default, (b) the Agency shall be entitled to a lien upon the Real Property (or any portion thereof) to the extent of such costs and disbursements, and (c) any such lien shall be in all respects subordinate and subject to the Seller's Deed of Trust.

10. Trustor and the Agency hereby acknowledge and agree that a default under any of the Agency Loan Documents shall constitute an "Event of Default" under the Seller's Deed of Trust.

11. Notwithstanding anything to the contrary in the Agency Loan Documents, the parties hereto agree as follows:

(a) that all payments (by prepayment or otherwise) shall be applied as follows: (i) to any installment of principal or interest then due and payable on the Agency Note; (ii) to any installment of principal or interest then due and payable on the Seller's Note; (iii) to any installment of principal or interest then due and payable on the $600,000 indebtedness secured by the Junior Deed of Trust; (iv) to the outstanding principal balance of the Agency Loan whether or not then due; (v) to the outstanding principal balance of the Seller's Note whether or not then due; and (vi) to the outstanding principal balance of the indebtedness secured by the Junior Deed of Trust whether or not then due; and

(b) the net syndication proceeds payable to the Agency pursuant to Paragraph B.3 of Section 402 of the Loan Agreement shall be applied to the outstanding principal balance of the Agency Loan and, upon payment in full of the Agency Loan, said proceeds shall be payable to Beneficiary and applied to the outstanding principal balance of the Seller's Note. Upon payment in full of the Seller's Note, said proceeds shall be applied against the indebtedness secured by the Junior Deed of Trust.

12. All insurance maintained by Trustor at the request of the Agency shall (a) provide that coverage shall not be revised, cancelled or reduced until at least thirty (30) days' written notice of such revision, cancellation or reduction shall have been given to Beneficiary and (b) name Beneficiary as an additional insured and have attached thereto a "Lender's Loss Payable Endorsement" naming Beneficiary as Lender. Trustor shall cause duplicate original policies in respect to all such insurance or certificates therefor to be delivered to Beneficiary.

13. Any notice, statement, demand, consent, approval or other communication required or permitted to be given, rendered or made by either party to the other, pursuant to this Agreement or pursuant to any applicable law or requirement of public authority, shall be in writing (whether or not so stated elsewhere in this Agreement) and shall be deemed to have been properly given, rendered or made only if hand-delivered or sent by first-class mail, postage prepaid, addressed to said party at the address listed below, and shall be deemed to have been given, rendered or made on the day it is hand-delivered or the third business day after it is mailed. By giving notice as provided above, a party may designate a different address for notices, statements, demands, consents, approvals or other communications intended for it.

If to Trustor:

The Santa Fe Art Colony
401 North Cliffwood Avenue
Los Angeles, California 90049

With a copy to:

Maurice H. Katz, Esq.
1880 Century Park East, Suite 615
Los Angeles, California 90067

If to Beneficiary:

Mr. Richard Van Vorst and
Mr. Lawrence S. Gray, as co-agents
35 Chandler Place
San Marino, California 91108

With copy to:

O'Melveny & Myers
400 South Hope Street
Los Angeles, California 90071-2899
Attn: Howard M. Heitner, Esq.

If to Agency:

The Community Redevelopment Agency
Of The City Of Los Angeles California
354 South Spring Street, Suite 800
Los Angeles, California 90013
Attn: Rehabilitation Department

With copy to:

Weiser, Kane, Ballmer & Berkman
354 South Spring Street, Suite 420
Los Angeles, California 90013
Attn: Glenn F. Wasserman, Esq.

14. Neither this Agreement nor any term hereof may be changed, waived, discharged, or terminated orally, but only by an instrument in writing signed by the party against whom enforcement of the change, waiver, discharge or termination is sought.

15. This Agreement shall be construed in accordance with and governed by the laws of the State of California.

16. This Agreement may be executed in any number of counterparts, each of which shall be deemed to be an original and all of which shall constitute one and the same agreement with the same effect as if all parties had signed the same signature page. Any signature page of this Agreement may be detached from any counterpart of this Agreement and reattached to any other counterpart of this Agreement identical in form hereto but having attached to it one or more additional signature pages.

17. All of the terms, covenants and conditions herein contained shall inure to the benefit of and be binding upon the parties hereto, their successors and assigns.

18. In the event of any conflict between the terms of this Agreement and any terms of any of the Agency Loan Documents, the terms of this Agreement shall govern and prevail.

19. If either party brings suit or commences an action against the other party to enforce any of the terms or provisions hereof, the losing or defaulting party shall pay to the prevailing party reasonable attorneys' fees, costs and expenses incurred in connection with the prosecution or defense of such suit or action, whether or not such suit is prosecuted to judgment.

20. Beneficiary hereby requests a copy of any notice of default and that any notice of sale under the Agency Deed of Trust or under the Junior Deed of Trust be mailed to Beneficiary at the address set forth in Paragraph 13 of this Agreement.

IN WITNESS WHEREOF, the parties have caused this Agreement to be duly executed and delivered as of the day first above written.

"Trustor"

THE SANTA FE ART COLONY,
a California general partnership

By: _____
Managing general partner

"Beneficiary"

_____
LUCIA F. BAILEY, as to an undivided 4.9766 percent interest

By: _____
Richard G. Van Vorst,
Lawrence S. Gray, Jr.,
her attorneys-in-fact

_____
CRAIG CARRAHER, as to an undivided 1.35573125 percent interest

By: _____
Richard G. Van Vorst,
Lawrence S. Gray, Jr.,
his attorneys-in-fact

_____
KENNETH F. CARRAHER, as to an undivided 1.35573125 percent interest

By: _____
Richard G. Van Vorst,
Lawrence S. Gray, Jr.,
his attorneys-in-fact

CLAUDIA LYON, as to an undivided 1.35573125 percent interest

By: _____
Richard G. Van Vorst,
Lawrence S. Gray, Jr.,
her attorneys-in-fact

CAMILLE FINE, as to an undivided 1.35573125 percent interest

By: _____
Richard G. Van Vorst,
Lawrence S. Gray, Jr.,
her attorneys-in-fact

KAREN CARTEN OROSEL, as to an undivided 5.479228 percent interest

By: _____
Richard G. Van Vorst,
Lawrence S. Gray, Jr.,
her attorneys-in-fact

KENNETH CARRAHER, JR., as to an undivided 15.89895 percent interest

By: _____
Richard G. Van Vorst,
Lawrence S. Gray, Jr.,
his attorneys-in-fact

LAWRENCE S. GRAY, JR., as to an undivided 30.0 percent interest

HARRY P. CARTEN, as to an undivided 19.177297 percent interest

By: _____
Richard G. Van Vorst,
Lawrence S. Gray, Jr.
his attorneys-in-fact

VIRGINIA VAN VORST, as to an undivided 2.7693 percent interest

By: _____
Richard G. Van Vorst,
Lawrence S. Gray, Jr.,
her attorneys-in-fact

RICHARD G. VAN VORST, as to an undivided 4.20875 percent interest

LUCIA F. BAILEY, as Trustee of the Lucia H. Van Vorst Testamentary Trust, as to an undivided 2.05440 percent interest

By: _____
Richard G. Van Vorst,
Lawrence S. Gray, Jr.,
her attorneys-in-fact

LUCIA F. BAILEY, as Trustee of the Trust for Lucia F. Bailey under the Nellie B. Van Vorst Declaration of Trust dated December 22, 1948, as to an undivided 7.8582 percent interest

By: _____
Richard Van Vorst,
Lawrence S. Gray, Jr.
her attorneys-in-fact

LUCIA F. BAILEY, as Trustee for the Lucia F. Bailey Trust under a Declaration of Trust dated December 29, 1978, as to an undivided 2.15435 percent interest

By: _____
Richard G. Van Vorst,
Lawrence S. Gray, Jr.,
her attorneys-in-fact

"Agency"

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

By: _____

APPROVED:

WEISER, KANE, BALLMER & BERKMAN
Agency General Counsel

By: _____

EXHIBIT A
Legal Description

PARCEL 1:

That portion of Block "A" of the Huntington Industrial Tract, in the City of Los Angeles, County of Los Angeles, State of California, as per map recorded in Book 6, Page 10 of Maps, in the office of the County Recorder of said County, described as follows:

Beginning at a point in the East line of said Block "A", distant South 0° 45' 30" East 745.81 feet from the Northeast corner of said Block, said point being the Southeast corner of the land conveyed to the Southern California Box Company by deed recorded in Book 4613, Page 38 of Deeds, Records of said County: thence along the Southerly line of the land so conveyed to said Southern California Box Company and its prolongation South 89° 44' West 557.58 feet; thence South 0° 29' East 30 feet, being a point in the West line of the land conveyed to Van Vorst & Berman Company by deed recorded in Book 5741, Page 107 of Deeds, Records of said County; thence continuing South 0° 29' East along said West line 234.09 feet to the Southwest corner of said land; thence along the Southerly line of the land conveyed by said last mentioned deed, North 89° 44' East 558.85 feet to the East line of said Block "A"; thence North 0° 45' 30" West 264.10 feet to the point of beginning.

PARCEL 2:

An easement for a single spur track over that portion of said Block "A", described as follows:

Beginning at the Southwest corner of said tract of land so conveyed to said Van Vorst and Berman Company; thence along the Southerly line of the land so conveyed, North 89° 44' East 41 feet to a point in a curve concave to the East and having a radius of 230 feet the radial line at said point bears South 57° 57' East; thence Southerly along said curve 97.80 feet; thence tangent to said curve South 7° 41' West 53.20 feet to a point in the Easterly line of the 30 foot strip of land conveyed to the Southern Pacific Railroad Company, by Deed recorded in Book 5033, Page 225 of Deeds, Records of said County; thence along said East line North 0° 29' West 144.50 feet to the point of beginning.

State of California)
) ss.:
County of _____)

On _____, 1986, before me, the undersigned, a Notary Public in and for said State, personally appeared _____ personally known to me or proved to me on the basis of satisfactory evidence to be the person who executed the within instrument as the _____ of the COMMUNITY REDEVELOPMENT AGENCY of the City of Los Angeles, California, and acknowledged to me that such agency executed the within instrument.

WITNESS my hand and official seal.

_____
Notary Public

State of California)
) ss.:
County of _____)

On _____, 1986, before me the undersigned, a Notary Public in and for said State, personally appeared LAWRENCE S. GRAY, JR., personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument and acknowledged that he executed the same.

WITNESS my hand and official seal.

_____
Notary Public

State of California)
) ss.:
County of _____)

On _____, 1986, before me the undersigned, a Notary Public in and for said State, personally appeared RICHARD G. VAN VORST, personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument and acknowledged that he executed the same.

WITNESS my hand and official seal.

_____
Notary Public

State of California)
) ss.:
County of _____)

On _____, 1986, before me the undersigned, a Notary Public in and for said State, personally appeared RICHARD G. VAN VORST, personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument as the Attorney-in-Fact of LUCIA F. BAILEY, as Trustee for the Lucia F. Bailey Trust under a Declaration of Trust dated December 29, 1978, and acknowledged to me that he subscribed the name of Lucia F. Bailey thereto as principal and his own name as attorney-in-fact.

WITNESS my hand and official seal.

_____
Notary Public

State of California)
) ss.:
County of _____)

On _____, 1986, before me the undersigned, a Notary Public in and for said State, personally appeared LAWRENCE S. GRAY, JR., personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument as the Attorney-in-Fact of LUCIA F. BAILEY, as Trustee for the Lucia F. Bailey Trust under a Declaration of Trust dated December 29, 1978, and acknowledged to me that he subscribed the name of Lucia F. Bailey thereto as principal and his own name as attorney-in-fact.

WITNESS my hand and official seal.

_____
Notary Public

State of California)
) ss.:
County of _____)

On _____, 1986, before me the undersigned, a Notary Public in and for said State, personally appeared RICHARD G. VAN VORST, personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument as the Attorney-in-Fact of LUCIA F. BAILEY, as Trustee of the trust for Lucia F. Bailey under the Nellie B. Van Vorst Declaration of Trust dated December 22, 1948, and acknowledged to me that he subscribed the name of Lucia F. Bailey thereto as principal and his own name as attorney-in-fact.

WITNESS my hand and official seal.

_____
Notary Public

State of California)
) ss.:
County of _____)

On _____, 1986, before me the undersigned, a Notary Public in and for said State, personally appeared LAWRENCE S. GRAY, JR., personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument as the Attorney-in-Fact of LUCIA F. BAILEY, as Trustee of the trust for Lucia F. Bailey under the Nellie B. Van Vorst Declaration of Trust dated December 22, 1948, and acknowledged to me that he subscribed the name of Lucia F. Bailey thereto as principal and his own name as attorney-in-fact.

WITNESS my hand and official seal.

_____
Notary Public

State of California)
) ss.:
County of _____)

On _____, 1986, before me the undersigned, a Notary Public in and for said State, personally appeared RICHARD G. VAN VORST, personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument as the Attorney-in-Fact of LUCIA F. BAILEY, as Trustee of the Lucia H. Van Vorst Testamentary Trust, and acknowledged to me that he subscribed the name of Lucia F. Bailey thereto as principal and his own name as attorney-in-fact.

WITNESS my hand and official seal.

_____
Notary Public

State of California)
) ss.:
County of _____)

On _____, 1986, before me the undersigned, a Notary Public in and for said State, personally appeared LAWRENCE S. GRAY, JR., personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument as the Attorney-in-Fact of LUCIA F. BAILEY, as Trustee of the Lucia H. Van Vorst Testamentary Trust, and acknowledged to me that he subscribed the name of Lucia F. Bailey thereto as principal and his own name as attorney-in-fact.

WITNESS my hand and official seal.

_____
Notary Public

State of California)
) ss.:
County of _____)

On _____, 1986, before me the undersigned, a Notary Public in and for said State, personally appeared RICHARD G. VAN VORST, personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument as the Attorney-in-Fact of VIRGINIA VAN VORST and acknowledged to me that he subscribed the name of Virginia Van Vorst thereto as principal and his own name as attorney-in-fact.

WITNESS my hand and official seal.

_____
Notary Public

State of California)
) ss.:
County of _____)

On _____, 1986, before me the undersigned, a Notary Public in and for said State, personally appeared LAWRENCE S. GRAY, JR., personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument as the Attorney-in-Fact of VIRGINIA VAN VORST and acknowledged to me that he subscribed the name of Virginia Van Vorst thereto as principal and his own name as attorney-in-fact.

WITNESS my hand and official seal.

_____
Notary Public

State of California)
) ss.:
County of _____)

On _____, 1986, before me the undersigned, a Notary Public in and for said State, personally appeared RICHARD G. VAN VORST, personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument as the Attorney-in-Fact of HARRY P. CARTEN and acknowledged to me that he subscribed the name of Harry P. Carten thereto as principal and his own name as attorney-in-fact.

WITNESS my hand and official seal.

_____
Notary Public

State of California)
) ss.:
County of _____)

On _____, 1986, before me the undersigned, a Notary Public in and for said State, personally appeared LAWRENCE S. GRAY, JR., personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument as the Attorney-in-Fact of HARRY P. CARTEN and acknowledged to me that he subscribed the name of Harry P. Carten thereto as principal and his own name as attorney-in-fact.

WITNESS my hand and official seal.

_____
Notary Public

State of California)
) ss.:
County of _____)

On _____, 1986, before me the undersigned, a Notary Public in and for said State, personally appeared RICHARD G. VAN VORST, personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument as the Attorney-in-Fact of KENNETH CARRAHER, JR. and acknowledged to me that he subscribed the name of Kenneth Carraher, Jr. thereto as principal and his own name as attorney-in-fact.

WITNESS my hand and official seal.

_____
Notary Public

State of California)
) ss.:
County of _____)

On _____, 1986, before me the undersigned, a Notary Public in and for said State, personally appeared LAWRENCE S. GRAY, JR., personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument as the Attorney-in-Fact of KENNETH CARRAHER, JR. and acknowledged to me that he subscribed the name of Kenneth Carrarher, Jr. thereto as principal and his own name as attorney-in-fact.

WITNESS my hand and official seal.

_____
Notary Public

State of California)
) ss.:
County of _____)

On _____, 1986, before me the undersigned, a Notary Public in and for said State, personally appeared RICHARD G. VAN VORST, personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument as the Attorney-in-Fact of KAREN CARTEN OROSEL and acknowledged to me that he subscribed the name of Karen Carten Orosel thereto as principal and his own name as attorney-in-fact.

WITNESS my hand and official seal.

_____
Notary Public

State of California)
) ss.:
County of _____)

On _____, 1986, before me the undersigned, a Notary Public in and for said State, personally appeared LAWRENCE S. GRAY, JR., personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument as the Attorney-in-Fact of KAREN CARTEN OROSEL and acknowledged to me that he subscribed the name of Karen Carten Orosel thereto as principal and his own name as attorney-in-fact.

WITNESS my hand and official seal.

_____
Notary Public

State of California)
) ss.:
County of _____)

On _____, 1986, before me the undersigned, a Notary Public in and for said State, personally appeared RICHARD G. VAN VORST, personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument as the Attorney-in-Fact of CAMILLE FINE and acknowledged to me that he subscribed the name of Camille Fine thereto as principal and his own name as attorney-in-fact.

WITNESS my hand and official seal.

_____
Notary Public

State of California)
) ss.:
County of _____)

On _____, 1986, before me the undersigned, a Notary Public in and for said State, personally appeared LAWRENCE S. GRAY, JR., personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument as the Attorney-in-Fact of CAMILLE FINE and acknowledged to me that he subscribed the name of Camille Fine thereto as principal and his own name as attorney-in-fact.

WITNESS my hand and official seal.

_____
Notary Public

State of California)
) ss.:
County of _____)

On _____, 1986, before me the undersigned, a Notary Public in and for said State, personally appeared RICHARD G. VAN VORST, personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument as the Attorney-in-Fact of CLAUDIA LYON and acknowledged to me that he subscribed the name of Claudia Lyon thereto as principal and his own name as attorney-in-fact.

WITNESS my hand and official seal.

_____
Notary Public

State of California)
) ss.:
County of _____)

On _____, 1986, before me the undersigned, a Notary Public in and for said State, personally appeared LAWRENCE S. GRAY, JR., personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument as the Attorney-in-Fact of CLAUDIA LYON and acknowledged to me that he subscribed the name of Claudia Lyon thereto as principal and his own name as attorney-in-fact.

WITNESS my hand and official seal.

_____
Notary Public

State of California)
) ss.:
County of _____)

On _____, 1986, before me the undersigned, a Notary Public in and for said State, personally appeared RICHARD G. VAN VORST, personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument as the Attorney-in-Fact of KENNETH F. CARRAHER and acknowledged to me that he subscribed the name of Kenneth F. Carraher thereto as principal and his own name as attorney-in-fact.

WITNESS my hand and official seal.

_____
Notary Public

State of California)
) ss.:
County of _____)

On _____, 1986, before me the undersigned, a Notary Public in and for said State, personally appeared LAWRENCE S. GRAY, JR., personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument as the Attorney-in-Fact of KENNETH F. CARRAHER and acknowledged to me that he subscribed the name of Kenneth F. Carraher thereto as principal and his own name as attorney-in-fact.

WITNESS my hand and official seal.

_____
Notary Public

State of California)
) ss.:
County of _____)

On _____, 1986, before me the undersigned, a Notary Public in and for said State, personally appeared RICHARD G. VAN VORST, personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument as the Attorney-in-Fact of CRAIG CARRAHER and acknowledged to me that he subscribed the name of Craig Carraher thereto as principal and his own name as attorney-in-fact.

WITNESS my hand and official seal.

_____
Notary Public

State of California)
) ss.:
County of _____)

On _____, 1986, before me the undersigned, a Notary Public in and for said State, personally appeared LAWRENCE S. GRAY, JR., personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument as the Attorney-in-Fact of CRAIG CARRAHER and acknowledged to me that he subscribed the name of Craig Carraher thereto as principal and his own name as attorney-in-fact.

WITNESS my hand and official seal.

_____
Notary Public

State of California)
) ss.:
County of _____)

On _____, 1986, before me the undersigned, a Notary Public in and for said State, personally appeared RICHARD G. VAN VORST, personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument as the Attorney-in-Fact of LUCIA F. BAILEY and acknowledged to me that he subscribed the name of Lucia F. Bailey thereto as principal and his own name as attorney-in-fact.

WITNESS my hand and official seal.

_____
Notary Public

State of California)
) ss.:
County of _____)

On _____, 1986, before me the undersigned, a Notary Public in and for said State, personally appeared LAWRENCE S. GRAY, JR., personally known to me or proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument as the Attorney-in-Fact of LUCIA F. BAILEY and acknowledged to me that he subscribed the name of Lucia F. Bailey thereto as principal and his own name as attorney-in-fact.

WITNESS my hand and official seal.

_____
Notary Public

State of California)
) ss.:
County of _____)

On _____, 1986, before me the undersigned, a Notary Public in and for said State, personally appeared _____, known to me or proved to me on the basis of satisfactory evidence to be the person who executed the within instrument as the managing general partner of THE SANTA FE ART COLONY, the partnership that executed the within instrument, and acknowledged to me that such partnership executed the same.

WITNESS my hand and official seal.

_____
Notary Public

APPENDIX F – RESUMES OF AUTHORS/CONTRIBUTORS

HISTORIC RESOURCES GROUP

PAUL TRAVIS

MANAGING PRINCIPAL

Years of Experience: 14

Education

Master of Arts in Urban Planning, University of California, Los Angeles, 2006

Bachelor of Fine Arts, Printmaking, San Jose State University, San Jose, 1985

Speaking Engagements

California Preservation Foundation

- Historic Resources and the California Environmental Quality Act
- Historic Resources Surveys
- Preservation Planning

American Planning Association, California Chapter
- Preservation Planning

Professional Affiliations

American Institute of Certified Planners, Member

American Planning Association, Urban Design & Preservation Division, Member

American Planning Association, Los Angeles Chapter, Member

California Preservation Foundation, Guest Speaker, Workshop Leader

National Trust for Historic Preservation, Member

Experience Profile

Paul Travis specializes in master planning, CEQA, NEPA and Section 106 environmental review, and historic resources assessment. At HRG, Paul manages planning-related projects with a focus on large, multi-property sites including college campuses, historic downtowns, neighborhoods and districts, industrial sites, motion picture studios, and military bases. Paul has drafted preservation plans for the University of Southern California, NBC Universal Studios, Hollywood, and Los Angeles International Airport. He has participated in the development of community plans or specific plans for Paso Robles, Fresno, and Whittier, and has been involved in the master planning process for Loyola Marymount University, Occidental College, Mount St. Mary's College, Fox Studios, the Alameda Naval Station, and the Downey NASA site. Recent survey experience includes historic resource surveys for the cities of Los Angeles, Ventura, Glendale, Paso Robles, San Diego, and Fresno.

Prior to working at HRG, Paul worked as a research assistant at the Lewis Center for Regional Policy Studies performing academic research for study of transit-oriented development along the Pasadena Gold Line light rail system. Responsibilities include gathering and analysis of ridership data and adjacent development activity, and field observation of conditions surrounding transit stops.

Paul Travis meets the *Secretary of the Interior's Professional Qualification Standards* in Historic Preservation in Historic Preservation Planning and History.

Selected Project Experience

City of Fresno Fulton Corridor Specific Plan, Fresno
Fox Studios Master Plan, Century City
LAX Historic Assessments, Environmental Review, Preservation Plan
NBC Universal Evolution Plan, Universal City
Sunset Bronson Studios, Hollywood
Thacher School, Ojai

HISTORIC RESOURCES GROUP

JOHN LOCASCIO, AIA

PRINCIPAL

Years of Experience: 30

Professional License

California Architect C24223

Education

Master's Degree, Historic Preservation, University of Southern California, Los Angeles, CA

Bachelor of Architecture, University of Southern California

Professional Affiliations

American Institute of Architects

Glendale Historical Society, President, 2008-2011

Experience Profile

A licensed, practicing architect for 25 years, John has been involved with historic preservation for 15 years and working at HRG for 6 years.

John's areas of focus at HRG include historic architecture and technology, building conservation, historic structure reports, and federal historic rehabilitation tax credit projects. He provides technical assistance for construction documents, advises on compliance with the Secretary of the Interior's Standards and the use of the State Historic Building Code, provides construction monitoring, and paint and materials sampling and analysis services.

John has worked on a wide variety of projects involving historic buildings and structures in Southern California, including CBS Columbia Square, Grand Central Air Terminal in Glendale, the Academy of Motion Pictures Museum, Los Angeles International Airport, Hotel Constance, Los Angeles Forum, University of Southern California, numerous LAUSD campus modernization projects, and the 28th Street YMCA.

Prior to joining HRG, John served as Executive Director of Claremont Heritage, including reviewing environmental documents and advising the City of Claremont on planning and design issues. John also worked for 14 years as a project architect in private practice, specializing in custom residential projects.

John LoCascio meets the *Secretary of the Interior's Professional Qualifications Standards* in Architecture and Historic Architecture.

Selected Project Experience

28th Street YMCA, Los Angeles
Academy Museum of Motion Pictures, Hollywood
CBS Columbia Square, Hollywood
Constance Hotel, Pasadena
Grand Central Air Terminal, Glendale
Forum, Inglewood
Los Angeles International Airport
Painted Desert Visitors' Center, Arizona
University of Southern California
Venice High School Modernization, Los Angeles

HISTORIC RESOURCES GROUP

Years of Experience: 15

Education

Master of Science, Historic Preservation, School of the Art Institute of Chicago

Courses in Graphic Design and Interior & Environmental Design, UCLA Extension

Bachelor of Fine Arts, Art History, UCLA

Honors and Awards

Los Angeles Conservancy Preservation Award

- 28th Street YMCA, 2013
- Hollywood Bungalow Courts, 2010
- Eastern-Columbia Building, 2008
- Ennis House, 2008
- Pasadena City Hall, 2008

California Preservation Foundation Preservation Design Award

- Hall of Justice, 2015
- 28th Street YMCA, 2013
- Hollywood Bungalow Courts, 2010
- Ennis House, 2008
- Pasadena City Hall, 2008
- Sacramento Memorial Auditorium HSR, 2007

National Trust for Historic Preservation

- Pasadena City Hall, 2008

Professional Affiliations

Association for Preservation Technology International

Los Angeles Conservancy

National Trust for Historic Preservation

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LAURA JANSSEN

SENIOR ARCHITECTURAL HISTORIAN

Experience Profile

At Historic Resources Group, Laura prepares historic structure reports, resource evaluations and historic assessment reports including character-defining features inventories, and conducts on-site existing conditions investigations, and reviews projects for Standards compliance. She prepares National and California Register nominations, local landmark nominations, California Mills Act historic property contract applications, federal tax credit submittals, technical reports, and assists with historic resource surveys.

During her graduate studies, Laura developed a preservation plan for Norwood Park, a suburban residential neighborhood of Chicago, and produced documentation reports for the Portuma Estate complex in County Gallway, Ireland. She received honorable mention in the 2000 Charles E. Peterson Prize for her measured drawings of Quinn Chapel in Chicago for the Historic American Building Survey. After graduation she worked for the National Park Service where she completed an architectural survey for the Historic American Engineering Record documenting Detroit's industrial riverfront.

Laura Janssen meets the *Secretary of the Interior's Professional Qualifications Standards* in Architectural History and History.

Selected Project Experience

Doris Duke's Shangri-La Historic Structure Report
Eastern-Columbia Building
Frank Lloyd Wright's Ennis House
Gamble House
Hollywood Bungalow Courts
Hollywood Palladium
John Lautner's Stevens House
Los Angeles Arboretum & Botanic Garden Cultural Landscape Report
Los Angeles County Hall of Justice
Los Angeles Examiner Building
Los Angeles Memorial Coliseum
Lummis House
Pasadena City Hall
Venice High School Modernization, Los Angeles

HISTORIC RESOURCES GROUP

Years of Experience: 2

Education

Master of Science, Historic Preservation, University of Texas, Austin, TX, 2019

Bachelor of Science, Policy, Planning & Development, University of Southern California, Los Angeles, CA, 2013

Honors & Distinctions

American Association of Geographers, Presenter, 2019

Preserving the Recent Past 3, Presenter, 2019

My Liveable City, Contributing Author, 2017

California Preservation Foundation, Presenter, 2017

Segal AmeriCorps Education Award, Recipient, 2014

Professional Affiliations

California Preservation Foundation

Los Angeles Conservancy

American Planning Association

American Association of Geographers

MORGAN QUIRK

ASSOCIATE PRESERVATION PLANNER

Experience Profile

Morgan Quirk first joined Historic Resources Group as an intern in 2017 and returned after completing her graduate studies. She holds a Master of Science in Historic Preservation from the University of Texas School of Architecture and a Bachelor of Science in Policy, Planning & Development with an emphasis on Urban Planning from the University of Southern California Sol Price School of Public Policy. At Historic Resources Group, Morgan supports staff with GIS mapping skills and performing research for historic resources surveys, historic context statements, historic resource assessments, historic structures reports, and nomination forms. In addition to her experience in architectural history research methodologies, Morgan has advanced knowledge of geospatial statistical analysis in ArcGIS Desktop, relational database management, data manipulation, and 3D modeling.

Prior to joining HRG, Morgan centered her master's thesis research on the nexus of geospatial statistical analysis and the designation of Los Angeles Historic Cultural Monuments. With ArcGIS, she conducted an independent survey of designated resources to build a predictive model using a geographically weighted regression. The mapped model aimed to increase inclusivity in local preservation practice by identifying Los Angeles neighborhoods that lack monument representation for historically marginalized communities.

Morgan Quirk meets the *Secretary of the Interior's Professional Qualifications Standards* in Historic Preservation Planning and Architectural History.

Selected Project Experience

SurveyLA, Los Angeles
John Tracy Clinic Assessment Report
French Market Place Assessment Report