

# Los Angeles Department of City Planning

## RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2020-5209-HCM  
ENV-2020-5210-CE

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

Location: 5605-5607 North Figueroa Street  
Council District: 1 – Cedillo  
Community Plan Area: Northeast Los Angeles  
Area Planning Commission: East Los Angeles  
Neighborhood Council: Historic Highland Park  
Legal Description: Subdivision of Certain Lots in Highland Park Tract, Block 13, Arb 4, Lot FR 10

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

**PROJECT:** Historic-Cultural Monument Application for the CENTRO DE ARTE PÚBLICO

**REQUEST:** Declare the property an Historic-Cultural Monument

**OWNERS:** Huntington Group LLC  
c/o William R. Vasquez  
1107 Fair Oaks Avenue, #496  
South Pasadena, CA 91030

Huntington Group LLC  
510 West 6<sup>th</sup> Street  
Los Angeles, CA 90014

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

**RECOMMENDATION** That the Cultural Heritage Commission:

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

VINCENT P. BERTONI, AICP  
Director of Planning

**[SIGNED ORIGINAL IN FILE]**

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

**[SIGNED ORIGINAL IN FILE]**

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Lambert M. Giessinger, Preservation Architect  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

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Shannon Ryan, Senior City Planner  
Office of Historic Resources

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Melissa Jones, City Planning Associate  
Office of Historic Resources

Attachment:                   Historic-Cultural Monument Application

## **SUMMARY**

The Centro de Arte Público is a two-story commercial building located on North Figueroa Street between Avenue 56 and Avenue 57 in the Highland Park neighborhood of Los Angeles. Constructed as a retail store by contractor William W. Blakeslee in 1923, the subject property was designed by architect F.D. Harrington in the 20<sup>th</sup> century commercial vernacular architectural style. The subject property has been occupied by various retail and office tenants over time, including the Centro de Arte Público, which was located on the second floor from 1977 to 1978.

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

Founded by artists Carlos Almaraz, Guillermo Bejarano, and Richard Duardo, the Centro de Arte Público was a politically informed arts group which fused Chicano consciousness, communist teachings, and a silkscreen printing business. Many of the group's artists completed murals for the City of Los Angeles and also designed movie posters for theaters in Highland Park and West Hollywood. In addition, as it reflected the group's ideals, members utilized the revolutionary Latino publication *ChismeArte*, as a platform for their work. Originally based in Sacramento, *ChismeArte* was produced at the Centro de Arte Público from 1977-1978, and while the publication was meant to reflect the statewide network of artists and their regional organizations, after moving to Los Angeles it became a much clearer reflection of the region's 1970s Chicano art world. In 1978, the Centro de Arte Público moved their headquarters from Highland Park to Downtown Los Angeles, before disbanding by the 1980s.

Rectangular in plan, the subject property is of brick construction and has a flat roof with a parapet. The primary, south-facing elevation is asymmetrically composed of two storefronts with divided-lite transoms on the lower level and three bays of windows on the upper floor which are separated by two sets of stringcourses. A low, concrete bulkhead lines the lowermost region of the building. On the southwest corner of the primary elevation there is a segmented-arch opening that leads to a recessed entrance to the second-floor spaces. Fabric awnings cover the second-story windows and the storefronts. Fenestration includes fixed steel storefront windows, multi-lite transom windows, single-lite fixed windows, and vinyl windows.

The subject property has experienced several alterations that include a modification of the parapet in 1956; the enclosure of a door in 1957; the infill of three exterior openings in 1977; the replacement of doors and storefront windows in 1989; and the refurbishment of windows in 2007.

The subject property is designated as a Contributor to the Highland Park-Garvanza Historic Preservation Overlay Zone. In addition, the citywide historic resources survey, SurveyLA, identified the subject property as significant to the history of Latinos in Los Angeles under the Visual Arts theme as the location of the Centro de Arte Público, a design studio founded by Latino artists in 1977.

## **CRITERIA**

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

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

## **FINDINGS**

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

## **BACKGROUND**

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



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 1. PROPERTY IDENTIFICATION

Proposed Monument Name: Centro de Arte Publico		Former name of property	
Other Associated Names:			
Street Address: 5605-5607 N. Figueroa Street		Zip: 90042	Council District: 1
Range of Addresses on Property: 5605; 5607 N. Figueroa Street		Community Name: Highland Park	
Assessor Parcel Number: 5468-033-017	Tract: Sub of lots in Highland Park	Block: 13	Lot: 10
Identification cont'd: Highland Park Tract NE 40ft of SW 42.5ft of SE 100ft of NW 186ft Lot 10 Blk 18			
Proposed Monument Property Type:	<input checked="" type="radio"/> Building	Structure	Object
		Site/Open Space	Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:			

## 2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: 1923	<input checked="" type="radio"/> Factual	Estimated	Threatened? None
Architect/Designer: F. D. Harrington		Contractor: W. W. Blakeslee	
Original Use: Retail		Present Use: Retail	
Is the Proposed Monument on its Original Site? <input checked="" type="radio"/> Yes    No (explain in section 7)    Unknown (explain in section 7)			

## 3. STYLE & MATERIALS

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



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 4. ALTERATION HISTORY

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

1956	Parapet alteration completed by Norwood & DeLonge.
1957	Door enclosed with brick by Norwood & DeLonge.
1977	Three exterior openings filled-in with brick.
1984	Storefront windows and door replaced.
2007	Windows refurbished.

## 5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

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

## 6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

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

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



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 7. WRITTEN STATEMENTS

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

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

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

## 8. CONTACT INFORMATION

### Applicant

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

### Property Owner

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

Name: Huntington Group LLC		Company: Huntington Group LLC	
Street Address: 1107 Fair Oaks Avenue #496		City: South Pasadena	State: CA
Zip: 91030-3311	Phone Number: N/A	Email: N/A	

### Nomination Preparer/Applicant's Representative

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





**Centro de Arte Público, 5605-5607 N. Figueroa Street**

## Historic-Cultural Monument Nomination Written Statements

**A. Proposed Monument Description**

The Centro de Arte Público occupies a brick commercial building located at 5605-5607 N. Figueroa Street, situated on N. Figueroa Street between Avenue 56 and Avenue 57. The 2-story two-part commercial block building has a rectangular footprint, concrete foundation, flat roof, and exposed brick exterior.

The primary south elevation is defined by its multi-color brick exterior of natural hues. A low, concrete bulkhead lines the lowermost region of the building. At the southwest corner of the primary elevation is an entrance that leads to the second-story spaces of the building. This entryway has an arched opening with three molded cement quoins; the central quoin is designed to resemble a keystone. To the north of this entrance are two storefronts which operated as separate businesses. These storefronts include double steel doors and fixed steel windows. Although unoriginal, these storefronts resemble the original fixtures. The transoms appear to be original and are separated into four lights.

Two horizontal belt courses of brick demarcate the first and second floors of the building along the south elevation and are lined by evenly placed metal wall ties that provide seismic stability for the building. The uppermost belt course accentuates the lintels of the second-story windows, which are either sliding or fixed lights. White bricks surround these windows, further adding to the south elevation's repeating geometries. Three ornamental rectangles of white bricks fill the space between the second-story windows and slightly projecting concrete roof parapet. Fabric awnings cover the storefront windows.

The fenestration of the east elevation is defined by vinyl windows that are set into the original window surrounds. This elevation has been painted.

**Integrity**

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

### *Location*

The Centro de Arte Público has not been moved and remains where it was constructed, at 5605-5607 N. Figueroa Street in the Highland Park neighborhood of Los Angeles. It therefore retains integrity of *location*.

### *Feeling*

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

### *Association*

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

### **Alterations**

Alterations to the building include the replacement of the doors and storefront windows and interior features. However, as a commercial building the removal or alteration of materials is common and is acknowledged in the Historic Context Statement as an allowable consideration. Moreover, it is likely that these alterations occurred before the period of significance, which dates to the mid-1970s. The exterior of the building has also been painted with various murals; as paint can be removed from brick, this is an alteration that is reversible. Therefore, the building retains sufficient integrity to continue to convey its significance as an important gathering place for Latino artists as the Centro de Arte Público.

### **Use History**

In 1931, *The Los Angeles Times* records: "among the leases recorded were... August F. Bauer to E. F. Heady, 5605—5607 Pasadena Avenue, term six years."<sup>1</sup> The property was used as a factory and office for a roofing company in 1946; this office was likely located on the first story.<sup>2</sup> From roughly

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<sup>1</sup> *The Los Angeles Times*. December 30, 1931. "Completion Notices Filed." Page 61.

<sup>2</sup> *The Los Angeles Times*. November 3, 1946. "Need a New Roof." Page 88.

1956 to 1971, the property was used as a restaurant and beauty parlor.<sup>3,4,5,6</sup> In the 1960s, the property was used as an office for then-owner Rey Wheeler's company, Wheeler Real Estate.<sup>7</sup>

In 1978, *The Los Angeles Times* records the following art exhibition as occurring at the Centro de Arte Público:

*Robert Delgado Art: Opening of Dancing Nudes Exhibit—Centro de Arte Público, 5605 ½ N. Figueroa St., Highland Park. Exhibit hours noon-5 p.m., opening reception 7-10p.m. Free, Call 257-7659. Delgado is currently specializing in 3-by-4-foot abstract figures of dancing nudes through monotypes, multistate and multimedia on paper.*<sup>8</sup>

As referenced in this exhibition, the center was located at 5605 ½ N. Figueroa, which is the address that corresponds to the second floor of the subject building. In 1979, the property was used for an immigration advisory office, which offered free consultation and instructions for citizenship.<sup>9</sup>

In 1981, then-owner Abel Calderon partitioned walls to change the building's use from an office space to an office and warehouse.<sup>10</sup> The property was used as a retail store and office in 1987.<sup>11</sup> In 2002, the use of the building again changed: the space was converted from a medical office into a beauty shop.<sup>12</sup> In March of 2018, the building's use was changed from retail to "bar/live entertainment."<sup>13</sup>

## Construction History

Although the original building permit is not extant, according to Assessor records, the property was first improved in 1925. The building received a parapet alteration along N. Figueroa Street in 1956 by contractors Norwood & DeLonge.<sup>14</sup> A year later, the same contractors enclosed a doorway with brick.<sup>15</sup> A sign was added to the building in 1963 by contractor G. M. Neon Corp on behalf of then-owner Wheeler Real Estate (Rey Wheeler).<sup>16</sup> A suspended ceiling was installed

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<sup>3</sup> City of Los Angeles. Building Permit No. 55609. Issued on October 17, 1956.

<sup>4</sup> City of Los Angeles. Building Permit No. 62649. Issued on January 24, 1957.

<sup>5</sup> City of Los Angeles. Building Permit No. 99979. Issued on July 16, 1965.

<sup>6</sup> City of Los Angeles. Building Permit No. 29897. Issued on June 2, 1971.

<sup>7</sup> City of Los Angeles Building Permit No. 42929. Issued on July 15, 1963.

<sup>8</sup> *The Los Angeles Times*. July 4, 1978. "Robert Delgado Art." Page 81.

<sup>9</sup> *The Los Angeles Times*. May 6, 1979. "Immigration & Visa Problems?" Page 199.

<sup>10</sup> City of Los Angeles. Building Permit No. 34630. Issued on November 18, 1981.

<sup>11</sup> City of Los Angeles. Building Permit No. 67153. Issued on June 4, 1987.

<sup>12</sup> City of Los Angeles. Building Permit No. 05789. Issued on March 12, 2002.

<sup>13</sup> City of Los Angeles. Application for Building Permit No. 17016-10000-28077. Submitted on March 14, 2018.

<sup>14</sup> City of Los Angeles. Building Permit No. 55609. Issued on October 17, 1956.

<sup>15</sup> City of Los Angeles. Building Permit No. 62649. Issued on January 24, 1957.

<sup>16</sup> City of Los Angeles. Building Permit No. 42929. Issued on July 15, 1963.

by M. A. State Acoustics Inc. that same year.<sup>17</sup> Three exterior opening were filled-in with brick in 1977.<sup>18</sup>

Then-owner Abel Calderon partitioned non-bearing interior walls on the first and second stories in 1981 and 1984, respectively.<sup>19</sup> In 1989, the storefront windows were replaced and a new 36" x 80" aluminum door was installed.<sup>20</sup> Owner David Wong re-patched and replaced the 1<sup>st</sup> floor dropped ceiling in 1990.<sup>21</sup> A month later, a suspended ceiling was added to the second story of the building.<sup>22</sup> David Wong removed non-bearing partitions in the building and changed the floor tile in 1996.<sup>23</sup> Additional partition walls were removed in 2002.<sup>24</sup> In 2005, the roof layer was removed and a cap sheet was installed.<sup>25</sup> The windows were refurbished with same size and material and without changing the existing frames in 2007.<sup>26</sup>

**Assessor Information**

Map Book No.	Page No.	Date	Name
43	9	1918—1925	Security Trust and Savings Bank
43	16	1925—1932	Security Trust and Savings Bank William W. Blakeslee August F. Bauer
43	11	1932—1939	August F. Bauer Maybel B. Horst
43	11	1939—1946	Maybel B. Storey (Horst)
43	11	1947—1951	Maybel B. Storey
43	10	1952—1956	Maybel B. Storey
43	10	1957—1961	Maybel B. Storey
		1963	Rey Wheeler
		1970	Edward P. Hart
		1979	Abel and Maria Calderon
		1983	Osmin Calderon

<sup>17</sup> City of Los Angeles. Building Permit No. 43972. Issued on July 29, 1963.

<sup>18</sup> City of Los Angeles. Building Permit No. 46191. Issued on June 9, 1977.

<sup>19</sup> City of Los Angeles. Building Permit No. 34630. Issued on November 18, 1981; City of Los Angeles. Building Permit No. 94643. Issued on August 22, 1984.

<sup>20</sup> City of Los Angeles. Building Permit No. 01657. Issued on September 5, 1989; City of Los Angeles. Building Permit No. 02326. Issued on October 5, 1989.

<sup>21</sup> City of Los Angeles. Building Permit No. 07037. Issued on June 22, 1990.

<sup>22</sup> City of Los Angeles. Building Permit No. 07689. Issued on July 31, 1990.

<sup>23</sup> City of Los Angeles. Building Permit No. 57483. Issued on October 28, 1996.

<sup>24</sup> City of Los Angeles. Building Permit No. 05789. Issued on March 12, 2002.

<sup>25</sup> City of Los Angeles. Building Permit No. 68776. Issued on January 5, 2005.

<sup>26</sup> City of Los Angeles. Building Permit No. 09217. Issued on May 29, 2007.

Map Book No.	Page No.	Date	Name
		1985	Osmin Calderon
		1987	David and Kathy Wong
		1994	David and Kathy K. Wong
		2002	Huntington Group LLC (William R. Vasquez)

### Ownership History

William W. Blakeslee was born in Michigan circa 1860 and worked as a builder for a brick construction company in Los Angeles.<sup>27</sup> He was married to Margaret Blakeslee and died in 1933.<sup>28</sup> Blakeslee appears to have been an active builder in the Garvanza/Highland Park region of Los Angeles. In 1902, Blakeslee purchased a lot in block 28 fronting Pollard Street in Garvanza.<sup>29</sup> A year later, *The Los Angeles Times* reported that he was building on the corner of Ruby Street and Avenue 64.<sup>30</sup> It is likely that Blakeslee improved the property and built the subject building. August F. Bauer was born circa 1870 in Kansas to German parents.<sup>31</sup> Bauer worked as a real estate agent in Los Angeles. Abel Calderon was born in El Salvador in 1951.<sup>32</sup> In 1975, Calderon married Maria S. Vargas in Los Angeles.<sup>33</sup> Both attended Abraham Lincoln High School in Los Angeles.<sup>34</sup> The couple divorced in 1983.<sup>35</sup>

<sup>27</sup> California. Los Angeles County. 1930 U.S. Census, population schedule. Digital images. Ancestry.com. June 5, 2018. <http://ancestry.com>.

<sup>28</sup> California. Los Angeles. 1905–1939 Death Index. Digital images. Ancestry.com. June 5, 2018. <http://ancestry.com/>

<sup>29</sup> *The Los Angeles Times*. March 24, 1902. "Garvanza." Page 8.

<sup>30</sup> *The Los Angeles Times*. June 29, 1903. "Garvanza." Page 5.

<sup>31</sup> California. Los Angeles County. 1930 U.S. Census, population schedule. Digital images. Ancestry.com. June 5, 2018. <http://ancestry.com>.

<sup>32</sup> California. Riverside. California Federal Naturalization Records, 1843–1999 (594890). Digital images. Ancestry.com June 5, 2018.

<sup>33</sup> California. Los Angeles. Marriage Index, 1960–1985. Ancestry.com. June 5, 2018. <http://ancestry.com>

<sup>34</sup> U.S. School Yearbooks, 1880–2012. *Lincolnian*, 1970. Ancestry.com. June 5, 2018. <http://ancestry.com>

<sup>35</sup> California. California Divorce Index, 1966–1984. Ancestry.com. June 5, 2018. <http://ancestry.com>

## B. Significance Statement

### Summary

The Centro de Arte Público, located at 5605-5607 N. Figueroa Street, meets the following criteria for designation as a Historic-Cultural Monument (HCM):

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

*Criterion 2. It is associated with the lives of historic personages important to national, state, city, or local history.*

The Centro de Arte Público meets Criterion 1 for its association with a specific event that marks an important moment in the cultural, social, and artistic history of Los Angeles. The Centro de Arte Público was a politically informed arts group situated on the second floor of a commercial building in the Highland Park neighborhood of Los Angeles. Founders of the Centro de Arte Público sought to uphold and spread communist ideals and strove to foster greater inclusivity in the arts. Members established the group with an intent to usher a social, cultural, and political revolution. The group's publication, *ChismeArte*, reflected the Centro's ideals and created a new platform for the local dissemination of Latino news. Members of the Centro de Arte Público was also formative for the rise of Chicana rhetoric and art. Notable Latina artists started their careers at the Centro de Arte Público, and found a platform for their work in *ChismeArte*.

The Centro de Arte Público meets Criterion 2 for its association with significant local personages who were instrumental in the growth and appreciation of Chicano and Chicana art in Los Angeles. In particular, the group's founder Carlos Almaraz dramatically altered how the mainstream art world displayed and addressed Chicano art. Several other significant artists also gained experience and recognition while involved with the Centro de Arte Público including significant Chicana artists Judithe Hernández, Barbara Carrasco, and Dolores Cruz.

The Centro de Arte Público is one of the organizations associated with the Chicano Arts Collective in the community of Highland Park, Los Angeles. The center is located within a quarter-square mile of one of the two other organizations in this collective: Mechicano Art Center at 5337-5341 N. Figueroa Street Corazon Productions at 5336 Aldama Street. The Centro de Arte Público is eligible under the "Producing, Displaying, and Supporting Latino Visual Arts," theme of SurveyLA's *Latino Los Angeles Historic Context Statement* and is associated with important events of local history and significant local personages. The property was explicitly

identified as an important resource in the *Latino Los Angeles Historic Context Statement*.<sup>36</sup> The Centro de Arte Público's period of significance dates from 1977 to 1978, the period during which the organization was active in Highland Park, Los Angeles.

## Historical Background

### *The Chicano Movement*

The Chicano Movement, also known as El Movimiento or El Movimiento Chicano, has a complex history that began in the late 1920s when the United States experienced a mass migration of people from Mexico. From this decade on, Mexican immigrants faced rampant discrimination and prejudice.<sup>37</sup> By the 1930s, immigrants and their descendants were increasingly banding together to confront and denounce their mistreatment.

The civil rights movement grew during World War II, and gained momentum following the infamous "Zoot Suit Riots" of 1943. These "riots" were a misnomer for systematic violence committed by Anglo servicemen against Mexican-American youths over the course of 10 days. The Zoot Suit Riots were a particularly egregious instance of racial animosity directed at ethnic Mexicans in Los Angeles. In the aftermath of the "riots" and war, the Mexican-American community in Los Angeles rallied with new energy in the fight for justice, adopted a more confrontational style, and sought to challenge state-sanctioned discrimination, thereby "reflecting the tenor of broader civil rights activism in the United States."<sup>38</sup>

The classroom became one of the major arenas where young Chicanos and Chicanas addressed systemic discrimination. During the climax of the civil rights movement in the 1960s, Mexican-American students demanded equal educational opportunities, sought to resist Anglo-American culture, and asserted a unique cultural identity and ethnic pride.<sup>39</sup> In East Los Angeles, the year 1968 ushered in a series of walkouts or "blowouts" in which thousands of Mexican-American students left their classes to protest run-down campuses and poorly trained or racist teachers.<sup>40</sup> Starting at Garfield High School, the walkouts quickly spread to the campuses of Roosevelt, Lincoln, Belmont, and Wilson high schools. The grievances against the

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<sup>36</sup> This resource's address was misidentified as 5403 N. Figueroa Street in the report. GPA Consulting and Beck Nicolaides, *Latino Los Angeles Historic Context Statement*, 89.

<sup>37</sup> Mildred Monteverde, "Contemporary Chicano Art," *Aztlan: International Journal of Chicano Studies Research* 2, no. 2 (Fall 1971): 53.

<sup>38</sup> GPA Consulting and Beck Nicolaides, *Latino Los Angeles Historic Context Statement*, City of Los Angeles Department of City Planning Office of Historic Resource, 2015: 17.

<sup>39</sup> GPA Consulting and Beck Nicolaides, *Latino Los Angeles Historic Context Statement*, 2.

<sup>40</sup> Louis Sahagun, "East L.A., 1968: 'Walkout!' The Day High School Students Helped Ignite the Chicano Power Movement," *Los Angeles Times*, March 1, 2018.

City's school district would come to define an important chapter in the history of the Los Angeles' education system.

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

*In the 1960s, Latinos mobilized with increasing resolve to claim their rights and assert their place in American life. An increase in Latinos' college enrollments by the late 1960s, spurred by federal and state grant programs and special minority admissions programs, set the stage for a new wave of rights activism.<sup>41</sup> Together with the farmworkers strikes in California, these factors were critical catalysts for the Chicano movement, a broad-based, urban-centered movement focused on claiming rights, celebrating Chicano culture and identity, and ultimately transforming American society. As historian Albert Camarillo writes, the movement contained many elements: "cultural renaissance, growing ethnic consciousness, proliferation of community and political organizations, social-reformist ideology and civil rights advocacy."<sup>42</sup> The concept of "Aztlán" surged at this time and it gave Chicanos a new sense of identity, tied to the land, based on the Aztec/Mexica prophecies and narratives.<sup>43</sup>*

Literature provided the ideological backbone for much of the movement. One integral text in the early Chicano power movement was poet Alurista's *El Plan Espiritual de Aztlán* which advocated Chicano nationalism and self-determination for Mexican-Americans.<sup>44</sup> This plan was formed during a 1969 conference in Denver, Colorado and catalyzed the language of revolution across the country. Chicanos who spearheaded the movement emerged as revolutionary leaders. César Chávez was one such champion of Latino rights in California. Through endless campaigns and calls for social justice, Chávez called attention to the injustices committed against Latinos in agricultural work. His revolutionary spirit and passion to improve the lives of working-class Latinos in turn found an outlet in the National Farm Workers Association (NFWA), which later joined with the Agricultural Workers Organizing Committee (AWOC) to form the United Farm Workers of America (UFW).

Rubén Salazar was another prominent figure of the Chicano Movement. As the first Latino columnist for *The Los Angeles Times*, Salazar wrote about the many injustices that Latinos in the United States faced daily. Salazar was a participant in the National Chicano Moratorium March in 1970, which traversed three parks in Los Angeles: Obregon, Belvedere, and Salazar (renamed after his death) and protested the disproportionate deaths of Latino servicemen in the Vietnam

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<sup>41</sup> Albert Camarillo, *Chicanos in California*, Boyd & Fraser Publishing Co 1984: 98

<sup>42</sup> Camarillo, *Chicanos in California*, 98

<sup>43</sup> GPA Consulting and Beck Nicolaidis, *Latino Los Angeles Historic Context Statement*, 23.

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



War.<sup>45</sup> Salazar was killed during the march. His untimely death only heightened his prestige and recognition, however, as many Latinos dubbed him a martyr for his many efforts.

This brief summary only begins to scrape the surface of a complex history. The fight for justice and equality ultimately culminated in a movement for self-expression across Los Angeles and included the formation of the Chicano Arts Collective in Highland Park. One important topic of the Chicano Movement was identity: *mestizaje*, or the mixture of Mexican heritage and Anglo-American culture. According to historian Victor Sorell, this combination resulted in a unique identity pattern where Chicanos/-as experienced a “cultural limbo.”<sup>46</sup> As artist Frank Romero later recollected, it was only after a trip to Mexico where he and artist Carlos Almaraz visited all the great murals that they realized how their American upbringing had shaped them. He was corrected by Gilbert (Magú) Lujan, a major player in the Chicano Movement, who replied that Romero and Almaraz were not just American but more importantly were Chicanos.<sup>47</sup>

### *Chicano Arts Collective*

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

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

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

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<sup>45</sup> GPA Consulting, *Chicano Moratorium in Los Angeles County*, National Register of Historic Places Multiple Property Documentation Form, 2017: 13.

<sup>46</sup> Victor Sorell, “A Personal Response to Some of the Twelve Points Posited with Respect to Chicano Nationalism,” *Community Murals* (1983): 41.

<sup>47</sup> Margarita Nieto, “Conversation with the Artist: Frank Romero,” *Latin American Art* 3, no. 1 (Winter 1991): 24.

*The Chicano movement of the postwar period inspired new pride in Latino culture and resistance against Anglo culture. Latino artists of all types banded together to form talleres (workshops) and centros culturales (cultural centers) to foster their creativity. These talleres and centros culturales were created by artists who were not usually welcome in mainstream galleries and museums, but who needed a place to explore and display their art. They catered to formally trained artists as well as street artists, dancers, writers, playwrights, and musicians, among others. The latter decades of the twentieth century saw a growing desire on the part of Latinos in Los Angeles to convey their cultural pride to an outside audience.<sup>48</sup>*

The name “Chicano Arts Collective” refers to a specific group of three centers in Highland Park: the Mechicano Art Center (5337–5341 N. Figueroa Street), Corazón Productions (5336 Aldama Street), and the Centro de Arte Público (5605–5607 N. Figueroa Street), which also produced the journal *ChismeArte*. The terms “Chicano” and “Chicana,” as defined by the artists mentioned in this narrative, refer to Mexican-Americans who were members of the Chicano Movement and/or Chicano Arts Collective. Generally, “Chicano” is the term reclaimed by youth of Mexican-American heritage as a unique identifier of the 1960s and 1970s.<sup>49</sup>

#### *Artist Involvement in the Chicano Movement*

The Centro de Arte Público’s primary members were directly associated with earlier iterations of the Chicano Movement. Specifically, two of the three founders (Carlos Almaraz and Richard Duardo) were heavily involved in the Chicano Movement before it was translated to the art realm.

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

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<sup>48</sup> GPA Consulting and Beck Nicolaidis, *Latino Los Angeles Historic Context Statement*, 80.

<sup>49</sup> California Office of Historic Preservation, *Latinos in Twentieth Century California*, National Register of Historic Places Context Statement (2015): 34.

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

*If we were going to be a part of this political social revolution, the Chicano Civil Rights Movement, we had to give up some of our ego and work together... as a consequence, it was rather remarkable that all of us seemed willing to put those Western European elitist ideas aside for a part of our life.<sup>50</sup>*

Of the three groups organized in Highland Park, the Centro de Arte Público most directly addressed and sought to realize the “political social revolution” motives that Hernández mentioned. The communal nature of their “working together” is totally and completely reflected in the communal nature of the center and its many missions.

#### *Centro de Arte Público*

Situated in the second story of a commercial building at 5605 ½ N. Figueroa Street, the Centro de Arte Público was the most politically active group of the Chicano Arts Collective. Carlos Almaraz, Guillermo Bejarano, and Richard Duardo founded the Centro de Arte Público to fuse Chicano consciousness, communist teachings, and a silkscreen printing business.<sup>51</sup> Carlos Almaraz recalled the formation of the collective, when he and Guillermo Bejarano “found a very fine 5,000-foot studio space that we rented, and then formed as a collective in order to pay [the] rent.”<sup>52</sup>

Early members of the Centro renovated the second-story loft before they began practicing their art in the space. Historian Karen Mary Davalos recognized this cleansing of space as a common experience for many of the Chicano arts organizations in Los Angeles, including the Centro de Arte Público and Mechicano Art Center. As she posits: “[members shared a] common experience of sweat equity because their storefront or industrial spaces required complete renovation before the members could do anything creative.”<sup>53</sup>

The rent for the 5 space was approximately \$300-\$350 a month, and some of the artists lived in their workspaces. Other artists quickly joined the Centro, including George Yepes, Frank Romero, John Valadez, Judithe Hernández, Leo Limon, Barbara Carrasco, Dolores Guerrero Cruz, Victor Vaya, Robert Delgado and others. Gilbert “Magú” Lujan was not part of the original group

<sup>50</sup> Judithe Hernández, *Resurrected Histories*, Accessed September 7, 2018, Available at: <https://vimeo.com/42855068>

<sup>51</sup> Shifra M. Goldman, “A Public Voice: Fifteen Years of Chicano Posters,” 50-57.

<sup>52</sup> Carlos Almaraz. 1986—1987. Oral history interview by Margaret Nieto, February 6, 1986—January 29, 1987. Smithsonian Archives of American Art, Washington, DC.

<sup>53</sup> Karen Mary Davalos, “Centro de Arte Público/Public Art Center,” 175.

but was welcomed after he painted a mural there.<sup>54</sup> The Centro de Arte Público sought to experiment with the community by “injecting” themselves into it. As Duardo recounts:

*The community that we were going to transform was Highland Park. We were the cultural cadre that was going to plant ourselves in an identified community and start disseminating the revolutionary cause of the Chicano movement.*<sup>55</sup>

Once settled in their space, the Centro de Arte Público was revolutionary and political. The group would meet at their headquarters at least once a week to read from Karl Max’s *Manifesto*, discuss the revolution they desired, and confess to the group. After initially stripping the space, the members adorned the walls with posters of Chairman Mao and Ho Chi Minh. The Centro saw itself as “super Chicano revolutionary” and self-sufficient.<sup>56</sup> The members split the cost of rent and everyone had their own duties and contributed what they could; the center was meant to reflect the working ideals of the groups’ political inclinations. The Centro de Arte Público was constantly planning projects, organizing marches, and dealing with issues of racism along the neighborhood’s commercial district. One way the group set about to resolve issues was by publicizing them, and Richard Duardo was chosen as the chief of propaganda.<sup>57</sup> *ChismeArte* was formed, as discussed in more detail below.

The group was steadfast in their mission to create impactful art without monetary strings, and refused non-profit funding with compromising terms.<sup>58</sup> Specifically, the founders were appalled by the loyalty agreements many federal and state organizations forced fund-recipients to sign which required artists to “depoliticize” their artwork.<sup>59</sup> These agreements denied recipients the right to create thought-provoking art and visualize social injustices. Almaraz argued that, when signed, the loyalty documents compromised the integrity of Chicano art groups in California.

However, some artists at the Centro de Arte Público did complete commercial jobs to fund their personal art. Unlike Mechicano Art Center, which focused on educating children and young adults, the Centro called for a new “valuation of art and creative expression as labor,” and sought to appeal to professional artists.<sup>60</sup> As a result, commercial work was oftentimes completed as a

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<sup>54</sup> John Valadez, *Resurrected Histories*, video, Accessed September 7, 2018, Available at: <https://www.kcet.org/shows/departures/centro-de-arte-publico>

<sup>55</sup> Richard Duardo, interview with Karen Mary Davalos, *CSRC Oral Histories Series*, no. 9, November 5, 8, and 12, 2007. Los Angeles: UCLA Chicano Studies Research Center Press, 2013: 36.

<sup>56</sup> Richard Duardo, *Resurrected Histories*, video, Accessed September 7, 2018, Available at: <https://www.kcet.org/shows/departures/centro-de-arte-publico>

<sup>57</sup> Richard Duardo, interview with Karen Mary Davalos, 36.

<sup>58</sup> Karen Mary Davalos, “Centro de Arte Público/Public Art Center,” *Aztlan: A Journal of Chicano Studies* 36, no. 2 (2011): 173.

<sup>59</sup> Shifra M. Goldman, “Resistance and Identity: Street Murals of Occupied Aztlan,” *Artes Visuales*. (Mexico City, Mexico) no. 16 (Winter 1977): 22–25.

<sup>60</sup> Karen Mary Davalos, “Centro de Arte Público/Public Art Center,” 174.

collective. In the 1970s, artist Frank Romero secured a job as the art director for the Community Redevelopment Agency for the City of Los Angeles and hired many artists from the Centro de Arte Público. Consequently, John Valadez, Judith Hernández, Dolores Guerrero Cruz, Barbara Carrasco, and Carlos Almaraz all completed murals for the City.<sup>61</sup> Members of the collective also designed movie posters for theaters in Highland Park and West Hollywood.

In 1978, the Centro de Arte Público was hired to paint a zoot suit mural at the Mark Taper Forum. It took Carlos Almaraz, Guillermo Bejarano, Leo Limon, Barbara Carrasco, and John Valadez four weeks to paint the mural—it was later sand blasted in less than two hours.

The Centro de Arte Público provided an energizing atmosphere where artists could meet and discuss ideas and debate the arts as well as the importance of politics in life and art. This collaborative nature was especially evident with the constant influx of visitors to the space, many of whom were involved in other art collectives such as ASCO (from the Spanish for “nausea”) and Los Four.<sup>62</sup> Art, politics, and social causes were the bases of the Centro de Arte Público, and influenced the many artists involved with the group.

In 1978, the Centro de Arte Público moved headquarters from Highland Park to Downtown Los Angeles before disbanding by the 1980s. After the dissolution of the Chicano Arts Collective in Highland Park, artists followed their own often diverging paths. Richard Duardo continued to live in the subject property in Highland Park which became an underground venue for punk musicians in the 1980s. He created his own record label called Fatima Recordz and lived in an era recounted as “pure anarchy”.<sup>63</sup>

#### *ChismeArte (1977–1983)*

In California, newspapers were often Anglo-focused, and many Latino writers had a difficult time publishing their work. According to the *Latino Los Angeles Historic Context Statement*, “As a result, many Mexican-American writers were published almost exclusively in the Spanish-language press. Newspapers like Los Angeles’ *La Opinion* helped disseminate Latino literature to the city’s Spanish-speaking population.”<sup>64</sup>

In the 1960s and 1970s, newspapers were extremely important for the dissemination of news, theories, and events in the Chicano community. As mentioned above, reporters such as Ruben

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<sup>61</sup> Barbara Carrasco, *Resurrected Histories*, video, Accessed September 7, 2018. Available at: <https://vimeo.com/42855068>

<sup>62</sup> GPA Consulting and Beck Nicolaidis, *Latino Los Angeles Historic Context Statement*, 86.

<sup>63</sup> Richard Duardo, interview with Karen Mary Davalos, 44.

<sup>64</sup> GPA Consulting and Beck Nicolaidis, *Latino Los Angeles Historic Context Statement*, 82-83.

Salazar changed the business forever when he exposed the inequalities and social realities of Latino communities in print.

*ChismeArte* was one such revolutionary, Latino publication. *ChismeArte* ran from 1976 and 1983, and for two years (1977-1978) was produced at the Centro de Arte Público in Highland Park. In 1976, the publication was formed by the Concilio de Arte Popular, a statewide arts advocacy group that was funded through the California Arts Council. Originally based out of Sacramento, the publication moved to the Centro de Arte Público due to the efforts of Carlos Almaraz, Guillermo Bejarano, and Victor Valle and the approval of artist Jose Montoya. The importance of *ChismeArte* is identified in the *Latino Los Angeles Historic Context Statement*:

*The swelling pride in Latino culture that occurred during the Chicano movement was reflected in its literature. The Los Angeles Latino Writers Association created a network of local writers during the Chicano movement. The association formed the Barrio Writers' Workshop and organized readings...One of the members of the Barrio Writers' Workshop, Victor Valle was also the founding editor ChismeArte. Valle started his career as a poet and literary translator and later joined the staff of The Los Angeles Times. ChismeArte was a publication of the Concilio de Arte Popular... While the publication was meant to reflect the statewide network of artists and their regional organizations, after the move to Los Angeles ChismeArte became a much clearer reflection of the Los Angeles' 1970s Chicano art world.*<sup>65</sup>

The name of the publication combines the Spanish words for gossip and art: *chisme* and *arte*. According to an interview with Carlos Almaraz, Montoya thought of the name and the group loved it "because it didn't seem artsy-fartsy; it seemed to have a rural kind of sensibility."<sup>66</sup> The publication was incredibly inclusive and fluid, changing focus with every issue published. Most artists from the Centro de Arte Público were published in the magazine. As a group, their works imbued each issue with their own unique style.<sup>67</sup> The magazine's distribution was mostly limited to Los Angeles, although its original location in Sacramento meant some copies made it up the Californian coast.

Artists featured in the magazine included Carlos Almaraz, Barbara Carrasco, Sybil Venegas, Victor Valle, Harry Gamboa Jr., Luis Rodriguez, Helena Viramontes, Marisela Norte, and Alma Villanueva, among others.<sup>68</sup> The publication was mostly funded by grants and was devoted to the creative endeavors of Chicano artists in California. It merged social, political, and cultural dialogue in various art forms and made them accessible to Chicanos and the general public. In

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<sup>65</sup> GPA Consulting and Beck Nicolaidis, *Latino Los Angeles Historic Context Statement*, 84.

<sup>66</sup> Carlos Almaraz. 1986–1987. Oral history interview by Margaret Nieto, February 6, 1986–January 29, 1987. Smithsonian Archives of American Art, Washington, DC.

<sup>67</sup> Victor Valle, *Ressurrected Histories*, video, Accessed September 7, 2018, Available at: <https://vimeo.com/42855068>

<sup>68</sup> Karen Mary Davalos, "Centro de Arte Público/Public Art Center," 176.

this way *ChismeArte* transformed the Chicano Movement from a political to a literary and artistic movement, pointedly reclaiming written ownership of Latino culture and art.

### *The Chicana Dialogue*

*If Chicano art has been considered a long-neglected entity with the realm of 'Art History,' certainly the attention given to the women artists of la Raza is a long time coming. Yet, if one examines closely Chicano art today and the many new expressions coming from the barrios, Chicana art is a strong voice emerging from this previously male-dominated field.*

- Sybil Venegas, 1977

In the 1960s a new brand of feminism emerged in the United States. This second-wave feminism was not ubiquitous for all women. Instead, this feminism mostly focused on Anglo-American women who were previously relegated to the home as housewives and sought more independence and agency over their lives in the outside world. Many women of color did not identify with the movement as their circumstances were very different from those of Anglo-American women. Many women of color had worked outside of the house for decades, sometimes commuting far distances to earn a living wage, often employed in the very houses that Anglo-American women sought to leave. As artist Judithe Hernández puts it: "the human dynamic between men and women in white society or American society, had always been different from the Latino dynamic between men and women."<sup>69</sup>

Even in the 1970s, feminism was still relatively exclusive and did not resonate with all women. It was in this setting and with this precedent that Chicana artists called attention to the inequalities they faced, not only as women, but also as women of color.<sup>70</sup> Chicanas narrated much of the impactful language of revolution that exploded from the Chicano Arts Collective. Chicana voices echoed across Los Angeles and the United States. Reflected in the quote above from Sybil Venegas, these voices were loud and demanded to be heard.

In the late 1960s and 1970s the men involved with the Chicano Arts Collective outnumbered the women artists by at least two-to-one. As many female artists recount, they were neither respected nor held to the same standards as their male counterparts. Oftentimes, the machismo in the space was stifling and women were forced to choose between being seen as artists worthy of being taken seriously, or socializing and having their status as artists compromised.<sup>71</sup> And when women did band together, men would often complain about being excluded.<sup>72</sup> Despite these

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<sup>69</sup> Judithe Hernández, interview with Karen Davalos, 33.

<sup>70</sup> City of Los Angeles, *Women's Rights in Los Angeles Historic Context Statement*, September 2018.

<sup>71</sup> Judithe Hernández, *Resurrected Histories*, video, Accessed September 7, 2018, Available at: <https://vimeo.com/42855068>

<sup>72</sup> Barbara Carrasco, interview with Karen Mary Davalos, 42.

conditions, many women were involved with the different groups and used them as a starting platform from which they grew their careers.<sup>73</sup> As the *Latino Los Angeles Historic Context Statement* mentions:

*A number of women were invited to participate in the Centro [de Arte Público], which reflected a growing concern for gender equality in the art community and the country as a whole. Barbara Carrasco, Dolores Cruz, and Judithe Hernández were among the artists informed by a burgeoning Chicana feminist agenda, experimenting and developing a uniquely Chicana feminist iconography.<sup>74</sup> They eschewed idealized images of maids and over-sexualized iconography and began painting Latinas as they appeared in reality – applying makeup, holding a child, or in feminine forms with realistic proportions.<sup>75</sup>*

Many artists recall that while Chicano artists realized they needed Chicanas from an intellectual standpoint, they did not want them from an emotional one. Men understood that to be considered “inclusive” and gain credibility they had to invite women to join their ranks. However, some Chicano artists involved with the groups acted crassly or paternalistically towards their female colleagues.<sup>76</sup>

To dilute this masculine setting, Chicanas imbued their art with themes of womanhood and feminism. Barbara Carrasco and Judithe Hernández specifically grew professionally and expressed their grievances by painting women. This emphasis on female art increasingly drew attention to the undeniably talented Chicanas in the community.

In one of her earlier projects, Carrasco used the resources at Mechicano Art Center to prepare for a women’s conference. Carrasco spray-painted women’s faces to demonstrate female strength.<sup>77</sup> Carrasco also worked on the zoot suit mural that was painted by the Centro de Arte Público. As she recalls, she asked Carlos Almaraz if they had a Chicana working on the mural, and when he replied that they did not, she volunteered for the job.<sup>78</sup> Her talents were immediately recognized. Carrasco’s later “Angry Pregnant Woman” reflects the way angry women were not taken seriously, an idea further cemented when the men in the Chicano Arts Collective did not reciprocate the respect that she showed them. It was only once she left the group and began working on a larger scale did they come to respect her.<sup>79</sup>

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<sup>73</sup> Barbara Carrasco, interview with Karen Mary Davalos, *CSRC Oral Histories Series*, no. 3, August 30, September 11 and 21, and October 10, 2007. Los Angeles: UCLA Chicano Studies Research Center Press, 2013: 44.

<sup>74</sup> “Resurrected Histories, accessed April 10, 2015, <http://resurrectedhistories.com/background/>

<sup>75</sup> GPA Consulting and Beck Nicolaidis, *Latino Los Angeles Historic Context Statement*, 88.

<sup>76</sup> Judithe Hernández, interview with Karen Davalos, 33.

<sup>77</sup> Barbara Carrasco, interview with Karen Mary Davalos, 59.

<sup>78</sup> Barbara Carrasco, interview with Karen Mary Davalos, 44.

<sup>79</sup> Barbara Carrasco, *Resurrected Histories*, video, Accessed September 7, 2018, Available at: <https://vimeo.com/42855068>



In the 1977-1978 *La Mujer* special edition of *ChismeArte*, Sybil Venegas wrote two articles: "Conditions for Producing Chicana Art" and "The Artists and their Work—the Role of the Chicana Artist." In the first article she argued that Chicana artists could only truly thrive once their culture achieved the social and economic stability necessary to produce artists. She explained that the implication of having stability for the Chicana was difficult because she is not only a woman but also a member of a group that is racially discriminated against and therefore not afforded the same economic, political, or social advantages as other artists.<sup>80</sup> She wrote that Chicana women had to acknowledge certain cultural bindings such as marriage, children, and Catholicism, and adjust to their changing circumstances.

After setting up the issues and conflicts in Chicana lives and the conflict of Mexican and Anglo-American cultures, Venegas argued that the Chicano community had finally reached the level of political/economic stability required to permit an emergence of Chicana artists.<sup>81</sup> This article was one of the first scholarly articles written about Chicana artists. It brought attention to Chicana artists at the local, state, and national level. Indeed, Chicana artists who had been involved with the Chicano Arts Collective for years directly contributed to the *La Mujer* edition of *ChismeArte*.

Barbara Carrasco illustrated the cover of the *La Mujer* issue of *ChismeArte* with a portrait of a young Chicana (Carrasco's sister) applying makeup. The image is truly a feminist statement, whereby the woman defines herself undergoing the ritual of applying makeup, which both increases her attractiveness and is a way to cover-up a more vulnerable part of herself. Despite these strong messages, some Chicanos criticized the cover because it did not employ motifs commonly associated with Chicanas. Carrasco replied to this criticism in an unabashed tone, saying: "well, I'm a Chicana, I did it, so it's Chicana art. So, I don't care if you can't relate to it, but a lot of Chicanas can."<sup>82</sup> Despite this criticism the issue sold out and Carrasco and other artists involved with the issue were praised for their groundbreaking work.

Like Carlos Almaraz's significance for the greater Centro de Arte Público, Barbara Carrasco and Judith Hernández are significant personages who directly influenced the growth and recognition of Chicana art in the City of Los Angeles and greater country.

As recognized by her alma mater Otis College of Art and Design, Hernández is "one of the pioneering artists of the vanguard of the Chicano Art and Los Angeles Mural movement of the 1960's and '70s, [she] is regarded as one of the important visual artists of the period."<sup>83</sup> The

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<sup>80</sup> Sybil Venegas, "Conditions for producing Chicana art," *Chismearte* 1, no. 4 (Fall/Winter 1977): 2.

<sup>81</sup> Sybil Venegas, "Conditions for Producing Chicana Art," 2.

<sup>82</sup> Barbara Carrasco, interview with Karen Mary Davalos, 40.

<sup>83</sup> "Alumni," *Otis College of Art and Design*, available at: <https://www.otis.edu/alumni/judithe-hernandez>

Museum of Latin American Art in Long Beach, California recognized the major contributions Hernández made to the art world with their first Chicana solo exhibition in 2018/2019.<sup>84</sup>

Barbara Carrasco is likewise lauded as a champion for Chicana art. Carrasco was the first female editor of the UCLA newspaper *La Gente*, and worked closely with the United Farm Workers of America (UFW) before collaborating with the Centro de Arte Público.<sup>85</sup> Carrasco's many murals frequently appear in museum exhibitions, including the 2018 showcasing of her mural "L.A. History: A Mexican Perspective," at the Museum of Natural History in Los Angeles.<sup>86</sup>

Chicanas contributed to the Chicano Movement by providing a new visual language that expressed the very soul of the movement. Venegas claims that Chicanas are the essence of their communities' culture and, at the time of the article, since they were "experiencing vast, radical changes concerning traditional female roles and values, new alternatives and appropriate solutions to these changing circumstances must be provided for the cultural stability of the Chicana."<sup>87</sup>

### Nomination Criteria

The Centro de Arte Público appears eligible for designation as a Historic-Cultural Monument pursuant to Criteria 1 and 2. The property is eligible under the "Producing, Displaying, and Supporting Latino Visual Arts," theme of SurveyLA's *Latino Los Angeles Historic Context Statement*. The property is associated with important events of local history and exemplifies significant contributions to the broad cultural and social history of the city and community. It is also associated with significant local personages who were instrumental in the growth and appreciation of Chicano and Chicana art in Los Angeles. The property is explicitly identified as an important resource in the *Latino Los Angeles Historic Context Statement*.<sup>88</sup>

The Centro de Arte Público reflects the political impetus for much of the Latino visual arts community in Los Angeles. Perhaps what is most memorable about the Centro de Arte Público is the innumerable ways it impacted the artists involved and the greater community of Highland Park. The Centro de Arte Público effectively changed the discussion around who could and could not practice art and where they could do so. Its many tentacles followed now

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<sup>84</sup> "Judithe Hernández: A dream is the shadow of something real," *Museum of Latin American Art*, available at: <https://molaa.org/judithe-hernandez-a-dream-is-the-shadow-of-something-real>

<sup>85</sup> "Digital Archive Radical Women: Latin American Art, 1960-1985: Barbara Carrasco," *Hammer Museum*, Available at: <https://hammer.ucla.edu/radical-women/artists/barbara-carrasco/>

<sup>86</sup> Deborah Vankin, "Barbara Carrasco's mural comes 'full-circle,' on view at the Natural History Museum of L.A. County," *Los Angeles Times*, February 15, 2018.

<sup>87</sup> Sybil Venegas, "The Artists and their Work—The Role of the Chicana Artist," *Chismearte* 1, no. 4 (Fall/Winter 1977): 5.

<sup>88</sup> GPA Consulting and Beck Nicolaidis, *Latino Los Angeles Historic Context Statement*, 89.

world-renowned artists, punk bands, and historians. Importantly, its heart still lies at the center of Highland Park, along Figueroa Street. This group was filled with paintings, literature, and murals. The impact of the Centro de Arte Público did not end with the 1970s; it still lives on in these liminal spaces. The movement continues to reside in the divided second-story where communist manifestos were read, and murals were scrawled across the bare, hard walls.

The Centro de Arte Público, as part of the Chicano Arts Collective, became an instrumental component of the Chicano Movement by expanding and translating the political, social, and cultural messages of the movement into the artistic realm. The organization fostered the budding careers of many important Chicano artists, including founder Carlos Almaraz. Artist Frank Romero recalls that, “Chicano artists are always included in surveys of ‘Chicano’ art. It makes it very hard to establish yourself as an artist in your own right and we all want that. What was significant about the life of Carlos Almaraz was that he finally did break through the stereotype of being identified exclusively as a Chicano and was successful as an important American artist.”<sup>89</sup>

The Centro de Arte Público, located at 5605-5607 N. Figueroa Street revolutionized Highland Park and the greater city, and provided a means to convey the political nuances of Chicanismo into art. Chicana artists used this means to launch a feminist Chicana revolution, and the journal *ChismeArte* was a major milestone in the development of Latino publications. This expanded dissemination of Chicano ideas and art was instrumental in the further growth of the Chicano Movement.

### **Period of Significance**

The Centro de Arte Público’s period of significance dates from 1977 to 1978, during its time at 5605-5607 N. Figueroa Street in Highland Park, Los Angeles.

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<sup>89</sup> Margarita Nieto, “Conversation with the Artist: Frank Romero,” 23.

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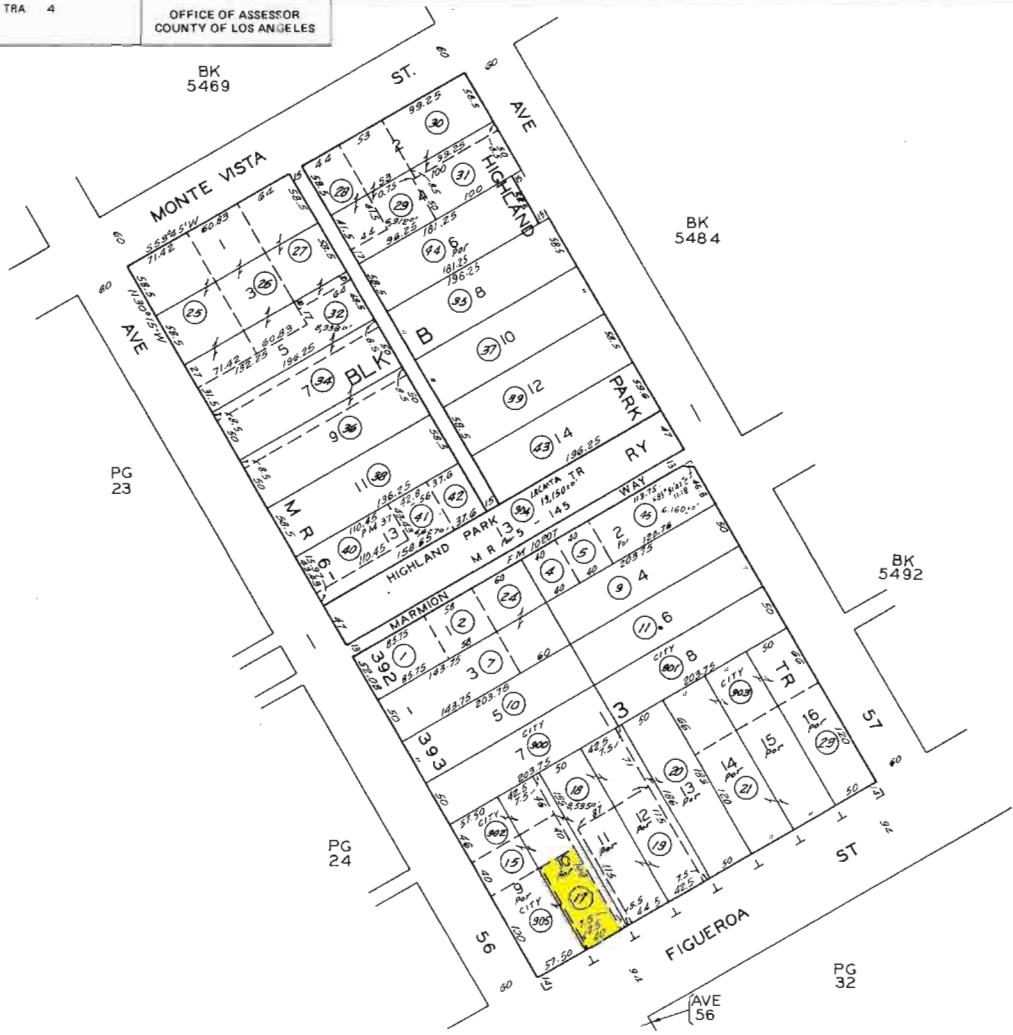
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## Highland Park Historic Preservation Overlay Zone Contributor

*Location of Resource:* 5607-5609 N Figueroa Street, Los Angeles, CA 90042

*Current Owner:* In S. & HWA S. Kim

*Description:* 2-Story, Commercial/ Utilitarian style

*Alterations:* Windows and doors replaced.

*Significance:*

Evaluation Code--5D ; Not Part of a Priority Grouping Within the HPOZ.

*HPOZ Criteria:*

c) Is constructed in a distinctive architectural style characteristic of an era of history.

*Year Built:* 1922 c.

*Date of Survey:* 6/19/97; *Digital Photograph Number:* P001754



Prepared for LADOP by Myra Frank & Associates, Inc. and Leslie Heumann & Associates -- June 1997

**5607-5609 N Figueroa Street**

and Steve Boone on violin, Richard Delgado on viola and Ernest Erhardt on cello.

**ROBERT DELGADO ART: OPENING OF DANCING NUDES EXHIBIT**—Centro de Arte Publico, 5605 ½ N. Figueroa St., Highland Park. Exhibit hours noon-5 p.m., opening reception 7-10 p.m. Free. Call 257-7659. Delgado is currently specializing in 3-by-4-foot abstract figures of dancing nudes through monotypes, multistate and multimedia on paper.

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# Documents of 20th-century Latin American and Latino Art

A DIGITAL ARCHIVE AND PUBLICATIONS PROJECT AT THE MUSEUM OF FINE ARTS, HOUSTON

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**Synopsis:**

In this essay, art historian and curator Sybil Venegas discusses the social and economic conditions that led to the public emergence of Chicana artists in the 1970s. According to Venegas, by the 1970s Chicanas had developed both the economic means, as well as a new consciousness that defied traditional Mexican feminine roles. The existence of both of these conditions allowed Chicanas to not only adjust to the dominant Anglo-American society, but also to participate in the Chicano (male-centric) art movement. Like their Chicano contemporaries, Venegas notes that Chicana artists sought to assert their ethnicity and culture through their art within a racially discriminatory society.

# Chis·mé·Arte



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# CONDITIONS FOR PRODUCING CHICANA ART

by Sybil Venegas

If Chicano art has been considered a long neglected entity within the realm of "Art History", certainly the attention given to the women artists of la Raza is a long time coming. Yet, if one examines closely Chicano art today and the many new expressions coming from the barrios, Chicana art is a strong voice emerging from this previously male-dominated field.

Since the term "Chicano art" emerged in the mid-1960's, it has been viewed consistently through a male-oriented framework, and has too often referred specifically to Chicano artists and their work. Jacinto Quirarte in his publication, *Mexican American Artists*, (1973) has done the field of art history quite a service in documenting Chicano art for the first time in a major publication; however, he neglects to portray Chicana artists as important contributors to the field of art, and thus integral components of Chicano culture. Although a few women artists are presented in his work, Quirarte completely overlooks the existence of contemporary Chicanas producing art. Nevertheless, Quirarte's book, published in 1973, was no doubt in preparation several years prior — which is perhaps a key to understanding his apparent negligence. Clearly, the Chicana artist had not "come of age," so to speak, in order for a major publication to document her as a valid contributor to the field.

Within any given culture, the artist can only exist once the culture has achieved the social and economic stability necessary to produce artists. Thus, socio-economic conditions are crucial elements in the appearance of specific art movements and/or classes of artists. However, in order to comprehend why so few Chicana artists have been recognized as valid and professional in their chosen field, a sexual-political analysis is ultimately useful and necessary. When speaking of art in Western society we are referring to essentially a white, male, middle class milieu within the larger paradigm of Western culture. Within this paradigm, women have taken a second class role, as have those of the working class and, as in the United States, persons of the Third World. Education, training and apprenticeship clearly a prerequisite of an artist for the acquisition of necessary skills, was generally not available until the turn of the century for the Anglo woman, the middle of the 20th century for the Chicano and only until very recently for the Chicana. Under these circumstances, it is therefore an amazing feat that so many women and/or ethnic minorities have achieved so much excellence in the field of art. The implication of this for the Chicana, as both a woman and a member of a racially

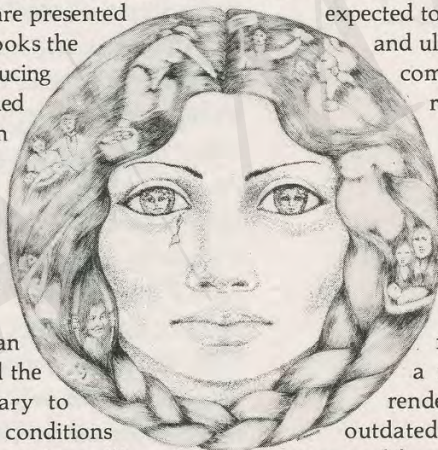
discriminated against, economically and politically disenfranchised group, is that she faces more obstacles in terms of recognition, equal opportunities and support, than her white sister or her Chicano counterpart in the arts.

For the Chicana in a white, male-dominated society, the obstacles are clear. However, within her own culture, the Chicana has to contend with specific cultural orientations towards the woman. It is important then, to look at the Chicana from an historical point of view regarding the role of the Mexican woman in order to fully comprehend her struggle. Generally speaking, the role of the Mexican woman has been one of subordination as Mexican culture is male oriented and dominated. As a consequence of this, there has developed a conceptual framework within which the woman maintains certain "ideal" (yet submissive) characteristics within Mexican culture. Ideally, the Mexican woman is expected to be faithful, devoted to home and family, and ultimately respectful to her husband. Often compared to one of the most powerful female roles in Mexico, la Virgen de Guadalupe, the Mexican woman is analogous with the manifestation of life and the embodiment of motherhood and femininity. It is important to note, however, that these attributes are based on an ideal image, which may or may not exist depending on each situation. Economic realities often find the Mexican woman as a member of the working class and thus render such role models as ineffective and outdated. Nevertheless, this model exists as a conceptual framework for many Mexican women today.

Clearly, the values inherent in the Mexican culture to be adhered to by female members are centered around home and family, marriage and motherhood, and often demand submissive and passive personality traits. Yet, the economic conditions of the Chicana which finds her abandoning these values in order to survive financially, can often create emotional strain, mixed feelings and confused self images. In addition, because of her bicultural circumstances, the Chicana shares in the culture of Anglo America and has been repeatedly exposed to the competitive and ambition oriented Anglo female role. And, as Anglo female roles contrast so sharply with those of the Mexican woman, there can develop for the Chicana a conflict regarding behavioral norms.

Within the social reality of many Chicanas, such traditional values concerning family and sex roles are no longer of use and must change. In order to survive and become useful, effective persons in a fast-paced modern technological society, Chicanas must reevaluate themselves in terms of their present

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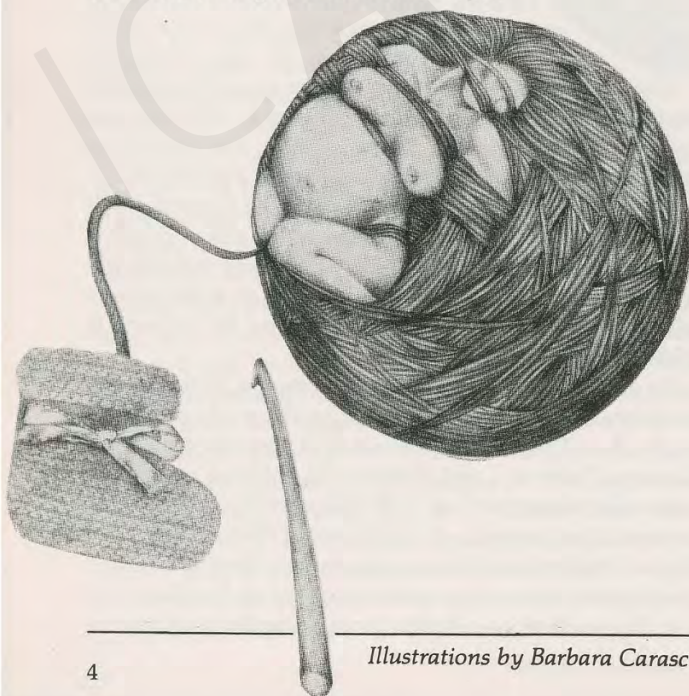


*Continued from Page 2*

reality to arrive at appropriate solutions to their new and changing circumstances. Large numbers of children are no longer economically feasible or practical for many families as food and commodities are increasingly more and more expensive. As the institution of marriage is changing in both Mexican and American society, it is also changing among Chicanos. Marriage today is no longer viewed as the inevitable end for the young Chicana high school graduate as college educations and other options are now within reasonable grasp. Catholicism and the Church, with its overbearing sexist approach to the woman, is seen today as more of a detriment by many modern Chicanas, who rather than cope with the conflict in roles, leave the church according to their changing life styles.

The Chicana, therefore, in having to cope with new and changing circumstances, is coming into her own today. Like the Chicano, she is aware of her cultural and ethnic heritage and is trying to maintain herself as Chicana within her American environment. The increasing numbers of educated, professional Chicanas emerging in many and diverse fields is paving the way towards a new consciousness, not only within the Chicano community, but also within the dominant Anglo society. And similarly, within the realm of art, the Chicano community has arrived at the point in time conducive to the acceptance and emergence of Chicana artists. In other words, the preconditions for producing art (education, training, apprenticeship) has been afforded to Chicanas for a long enough period of time for the appearance of Chicanas as active and producing artists. Thus, the Chicano community by the later half of the 1970's, has achieved the socio-economic level necessary to produce a significant number of artists, both male and female. Similarly, the existence of Chicana artists is representative of a significant change in the norms and values concerning the woman in Chicano culture today. No longer bound to the conceptual chains of passivity or obliged to recreate the image of la Virgen de Guadalupe on a daily basis, Chicana artists have emerged as successful and talented counterparts to Chicano artists.

## JOSEFA







# Documents of 20th-century Latin American and Latino Art

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**Synopsis:**

In this essay, art historian Sybil Venegas examines the role of the Chicana artist in the creation of Chicana identity, as well as its general influence on the identity of the Chicano community. She focuses her study on the Chicana artists active in California, mainly in San Francisco, San José, and Los Angeles. The first part of her essay examines the work of the Mujeres Muralistas (based in San Francisco) and the general trend of Chicana themes in mural art, such as nature, animals, and plants. In the second half of her essay—which focuses on the work of Ester Hernandez (San Francisco), Etta Delgado (San José), and Barbara Carrasco (Los Angeles)—Venegas considers media other than murals and themes in order to extend beyond nature. According to her, Hernandez, Delgado, and Carrasco each of them work in various media and challenge the traditional role of the female in society through their art.

# THE ARTISTS AND THEIR WORK — THE ROLE OF THE CHICANA ARTIST

by Sybil Venegas

As an art form, Chicana art is just beginning. Like Chicano art, it attempts to define Chicano identity within the larger framework of social change. However, more specifically, the Chicana artist seeks to establish her identity as a woman and also as a Chicana. Thus, the Chicana artist is often concerned with the woman and her struggle; her art work ultimately reflective of life rendering messages and challenging commentaries on the Chicana in efforts to come to grips with her current, changing situation.

Chicana artists in the Bay area, San Jose and Los Angeles, although working in diverse medias, similarly reflect in their work a strong Chicana consciousness, thematically concerned with the Chicana, her goals and desires. Las Mujeres Muralistas, a group of Chicana muralists and artists in San Francisco, California, have been actively involved in the creation of murals, bringing elements of color and beauty to the San Francisco Mission District. The group, consisting of artists Patricia Rodriguez, Irene Perez, Consuelo Mendez de Castillo, Graciela Carrillo de Lopez, Susan Cervantes, Ester Hernandez, Miriam Olivo and Ruth Rodriguez, has done a total of eleven murals, most of them located in the Mission.<sup>1</sup>

As social movements in art begin with progressive artists who share similar interests and purposes, the Chicano mural movement in San Francisco evolved out of the concerns of socially conscious Chicano artists in the Mission. Essentially the concerns of these artists were centered around the issues affecting the Latino-Chicano community. Like the Mexican mural movement in Mexico in the early 20th century, the mural movement in the Mission views murals as positive and powerful vehicles by which to generate social change. In attempts to beautify, give dignity to and also educate their community, these Chicano muralists have focused on the rich cultural resource inherent in la Raza as overall themes for their work. The first murals appeared in the Mission in 1972 and las Mujeres Muralistas organized and completed their first mural in August, 1973. Since that time, the muralistas have completed many other murals in and around the Mission District. Comprised of Chicana-Latina artists, las Muralistas have given their community vibrant, colorful murals with titles such as *Pan-America* at the Mission Model Neighborhood Corp., 2922 Mission Street and *Para El Mercado* located at Paco's Tacos at 24th and Van Ness in the city. Bold, colorful, figurative and in harmony with nature, the murals of las Mujeres Muralistas reflect life in Latin American culture. Women and children are a topic of focus, while general

themes are concerned with nature, plants and animals, in attempts to provide the people in the Mission with alternative natural environments in the midst of their man-made urban metropolis.

Though las Muralistas collectively portray a style in their murals, they are also individual artists working in various medias other than murals. A member of las Mujeres Muralistas, Ester Hernandez, comments on the Chicana experience in a number of medias. A most significant example of Ester's art and commentary is an untitled etching dealing with the Virgen de Guadalupe, the traditional female role model in Mexican culture. In a radical approach to the concept of la Virgen, the artist portrays Guadalupe clad in karate attire, posed in a typical stance of self-defense. Not submission, but an aggressive, self-defending Chicana. By kicking open her robe in a stance of self-defense, she destroys the traditional role and image of Mexican female passivity, epitomized by la Virgen de Guadalupe.

By creating this radical metaphor involving alternative sex roles to the Chicana, artist Ester Hernandez has defined and redefined experience for the Chicana. She has also offered a solution to the conflict confronting many Chicanas in regard to their dual role in both Chicano and Anglo-American culture.

Perhaps one of the more talented Chicana artists from San Jose, California, is Etta Delgado. Upon completion of her education at San Jose State University, Etta went to work at Gilroy High School as an Art Instructor.

However, she has recently taken some time off in order to pursue other interests in the arts. In April, 1977, she was appointed to the Fine Arts Commission for the City of San Jose. Although the experience has been a positive one in terms of an "education," Etta claims that the Commission is often very time consuming. She states, "We talk a lot about art, art related projects, funding programs and so forth, but it kind of frustrates me because I'm more of a doer than a talker. I want to be out there working on the projects in addition to planning for them."

As an artist Etta works in various medias, however, she concentrates basically on painting, using acrylics, oils and watercolor. Thematically her work is concerned with the Chicana. *Socorro I* and *Socorro III*, utilizing pastel and watercolor respectively, are both nudes, effectively expressing the beauty and emotion of the Chicana. Other works include *Tierra Nuestra* and *Minet*, silkscreens reflecting Chicano youth within the environmental setting of the barrios of San Jose. Etta has been equally effective as a muralist, participating

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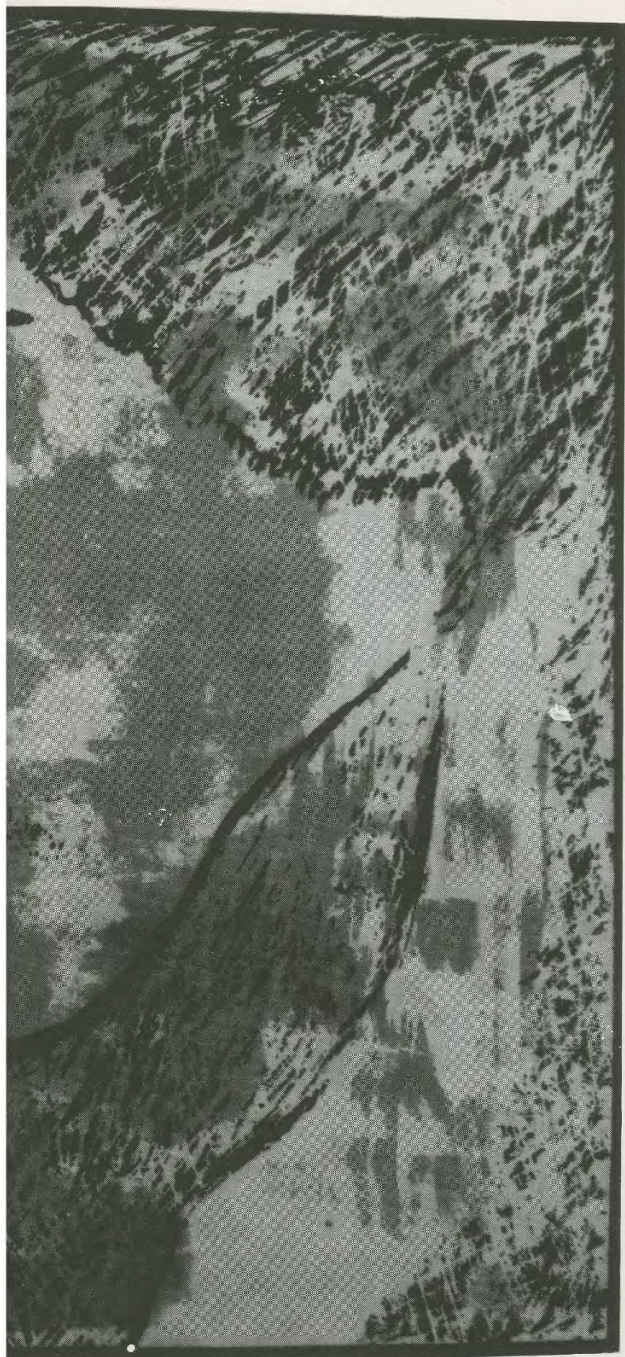
with various mural projects on the Eastside of San Jose. As a Chicana artist, Etta's work is very reflective and representative of her own experience as a Chicana and thus responsible to that experience.<sup>2</sup>

Ultimately concerned with the Chicana and her commitment to the Chicano community is the work of Barbara Carrasco. From Culver City, California, Barbara is not only a practicing graphic artist, but an active journalist as well. As current editor for *La Gente Newspaper*, a U.C.L.A. Chicano student publication, Barbara is involved with her community in many different respects.

Thematically, Barbara's work provides strong commentary on the status of women in contemporary society. Viewing the woman as members of an oppressed class within the framework of traditional sex roles, Barbara sees her work as a vehicle for social commentary, advocating change in traditional roles for Chicanas as well as all women. In an untitled Lithograph, Barbara utilizes the imagery of a woman entangled in a ball of yarn, with an umbilical cord of yarn extending to a knitted baby shoe to effectively express the oppression many experience in contemporary society. Barbara maintains that in order for large scale liberation to take place, many women and men must be made aware of this oppression in order to change existing roles. Thus, change within traditional female roles is a major focus of Barbara's work. In an untitled etching, she weaves the cycle of traditional roles involving the Chicana within a braid of hair which encircles a woman's face. The contemporary roles of the Chicana in labor, health services and education are represented in this powerful commentary. Barbara seldom titles her work as she believes interpretations should come from the individual viewing her work, without the inferences and subtleties often implied in titles.<sup>3</sup>

Clearly, Chicana artists from California are responsible for their roles as both women and artists in society. Thus, Chicana art is not only a new, but valid art form emerging from the Chicano community today. As women, this is evident in that a great majority of Chicana art is concerned with the woman and her struggle. According to one Chicana artist, "All of my work is done with a child in one hand, a brush in the other." Chicana art is often done under conditions of stress, that being the only way the Chicana can express herself artistically due to her conditions. (Traditional female roles.)

In defining and redefining reality for their communities, Chicana artists are not only an integral part of Chicano culture, but are the essence of the culture. As Chicanas are currently experiencing vast, radical changes concerning traditional female roles and values, new alternatives and appropriate solutions to these changing circumstances must be provided for the cultural stability of the Chicana. In addition to the already established role of the Chicano artist of deriving Chicano identity, the Chicana artist must also acknowledge the recent changes affecting the Chicano community and through her art offer the solutions necessary to these specific changes. Fortunately, Chicana artists have accepted their responsibilities and are most certainly generating positive social change.



*Silkscreen by Patricia Rodriguez, 1977. Foto por Jose P. Romero*

<sup>1</sup>Conversation with Patricia Rodriguez, Spring, 1976.

<sup>2</sup>Conversation with the Artist, Spring, 1976; Correspondence with the Artist, Fall, 1977.

<sup>3</sup>Conversation with the Artist, Fall, 1977.

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

Sybil Venegas | January 11, 2012



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

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

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

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

### **Chicano Art in Northeast Los Angeles**

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

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

### **Centro de Arte Publico and Chisme Arte**

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



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

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



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

### **Mechicano Art Center**

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



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

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

### **Epilogue**

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





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

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

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

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

September 15, 2015

Prepared by:



and

Becky Nicolaides

## Theme 5 – Cultural Development and Institutions, 1920 - 1980

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

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

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

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

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

<sup>206</sup> Bustamante and Castillo, *An Illustrated History of Mexican Los Angeles*, 123.

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

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

## Performing Arts

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

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



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

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

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

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

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

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

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

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

life in the United States.<sup>214</sup> Gabriel Navarro, originally from Mexico, moved to Los Angeles in 1922. He was first an actor and musician in the *Compañía Mexico Nuevo*. He wrote numerous dramas and revistas in the 1920s and 1930s. One of his most famous was *La Ciudad de Irás y no Volverás*, a revista which debuted at the Teatro Hidalgo in 1927.<sup>215</sup>

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

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

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

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

## Literature

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

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<sup>214</sup> Monroy, *Rebirth*, 44.

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

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

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

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

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

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

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

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

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

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

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

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

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

<sup>223</sup> Sánchez, *Becoming Mexican American*, 115-116.



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

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

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

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

## Visual Arts

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

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

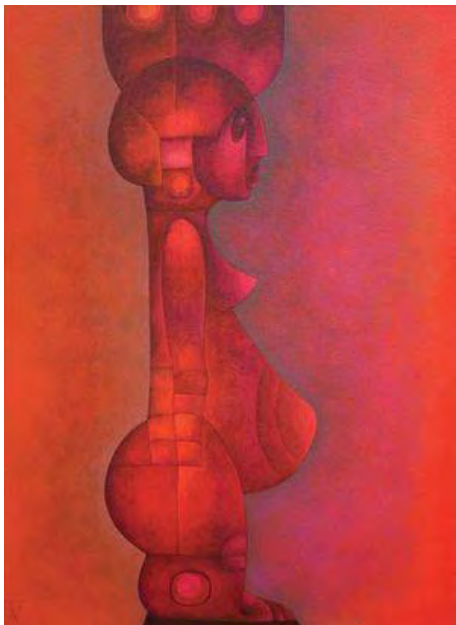
<sup>224</sup> Jonathan Kirsch, "Mapping out the borderland," *Los Angeles Times*, October 30, 2005, <http://articles.latimes.com/2005/oct/30/books/bk-kirsch30>, accessed March 18, 2015.

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

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

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

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



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

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

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

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

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

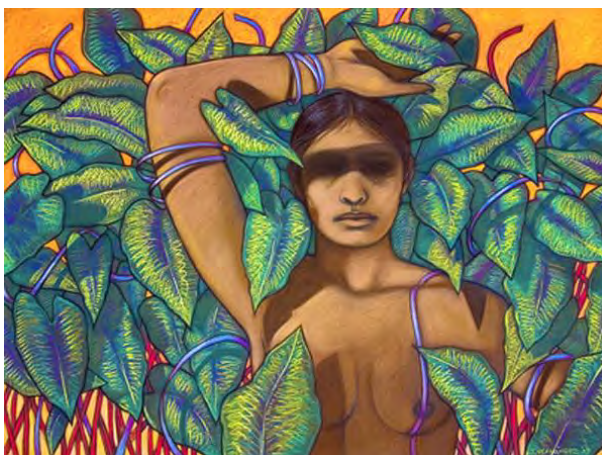


and illustrator. He specialized in magazine advertisements, fruit crate labels, and billboards. After serving in World War II, he worked as an art designer at MGM Studios before retiring in the 1940s. After his retirement, his art flourished. His work was influenced by the work of Modernists like Paul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

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

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

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



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

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

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

0000) became the fifth member following the group's exhibition at the Los Angeles County Museum of Art in 1974, the first exhibition of Chicano art by a major museum in the country. Although the exhibition represented a breakthrough for Chicano artists, the works were misunderstood by art critics. William Wilson, art critic for the *Los Angeles Times*, equated Los Four's paintings to the gang affiliated graffiti, and failed to understand that the references to the street art of the past was a conscious political statement.<sup>228</sup> All of the members of Los Four were college educated political activists<sup>229</sup> who with other artists formed the intellectual vanguard of the Chicano art movement.

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

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

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

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

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

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

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

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

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

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

**Designated Resources**

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

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

**Known Resources**

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

**Theme: Important Institutions in Latino Literature**

**Summary Statement of**

**Significance:**

A resource evaluated under this theme may be significant in the areas of ethnic heritage and literature for its association with the Latino community. Latino writers have used their ethnic backgrounds and personal experiences as material for poems, plays, short stories, novels, and essays. During the 1970s, Latino writers established journals, workshops, and collectives to support one another and to disseminate their work.

**Period of Significance:**

1967 - 1980

**Period of Significance**

**Justification:**

The period of significance generally coincides with the Chicano movement, a cultural as well as a political movement. During this period Latino writers reaffirmed their ethnic identity and addressed their community through fiction and non-fiction works, and joined forces to publish and promote Latino literature. 1980 is the end date for SurveyLA and may be extended as part of future survey work.

**Geographic Locations:**

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

**Area(s) of Significance:**

Ethnic Heritage, Literature

**Criteria:**

NR: A                      CR: 1                      Local: 1

**Associated Property Types:**

Commercial – Retail Building, Office Building

**Property Type Description:**

Property types under this theme include commercial buildings that were used as gathering places for writers or the offices of literary publications.

**Property Type Significance:**

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

**Eligibility Standards:**

- Is directly associated with important developments in the history of Latinos in the Los Angeles literary scene
- Property functioned as an important gathering place for Latino writers

- Property functioned as the offices of a significant Latino publication

**Character-Defining/Associative Features:**

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

**Integrity Considerations:**

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

**Theme: Producing, Displaying, and Supporting Latino Visual Arts**

**Summary Statement of**

**Significance:**

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

**Period of Significance:**

1967 - 1980

**Period of Significance**

**Justification:**

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

**Geographic Locations:**

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

**Area(s) of Significance:**

Ethnic Heritage, Art

**Criteria:**

NR: A                      CR: 1                      Local: 1

**Associated Property Types:**

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

**Property Type Description:**

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

**Property Type Significance:**

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

**Eligibility Standards:**

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

**Character-Defining/Associative Features:**

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

**Integrity Considerations:**

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













**Building Permit History**  
**5605-07 Figueroa Street**  
**Highland Park**

- January 19, 1923: Building Permit No. 2778 to construct a 2-story, 4-room, 40' X 100' brick store building at 5605-07 Pasadena Avenue on Lot 10, Block 13 of the Subdivision of Certain Lots in the Highland Park Tract.  
Owner: W. W. Blakeslee  
Architect: F. D. Harrington  
Contractor: Owner  
Cost: \$24,000.00
- October 22, 1929: Building Permit No. 27362 to enlarge 5' X 7' double sash window (on private alley) to a 7' X 7' plate glass window.  
Owner: A. F. Bauer  
Architect: Owner  
Contractor: A. B. Lee, workman  
Cost: \$65.00
- October 16, 1931: Building Permit No. 21831 to add 1 partition 40' long 14' high ¼' glass. Add 2 toilet enclosures (Men & Women). Add 1 window in brick wall.  
Owner: A. F. Bauer  
Architect: F. D. Harrington  
Engineer: None  
Contractor: Day Work  
Cost: \$500.00
- October 17, 1956: Building Permit No. LA55609 for parapet alteration adjacent to Figueroa Street North and West exit courts.  
Owner: Mrs. Maybel Storey  
Architect: None  
Engineer: None  
Contractor: Maywood & DeLonge  
Cost: \$800.00

- January 24, 1957: Building Permit No. LA62649 to close doorway of wood with brick. Leave 3' 6" X 6' 8" door in same as per file X-44789..  
Owner: Mrs. Maybel Storey  
Architect: None  
Engineer: None  
Contractor: Norwood & DeLonge  
Cost: \$200.00
- March 27, 1957: Grading Permit No. LA67244 to install interior partition.  
Owner: N. Nicassio  
Architect: None  
Engineer: None  
Contractor: Owner  
Cost: \$200.00
- November 12, 1957: Grading Permit No. LA86880 to install aluminum awning.  
Owner: Sorrento Pizzeria  
Architect: None  
Engineer: None  
Contractor: Lifetime Awning Company  
Cost: \$150.00
- July 2, 1963: Grading Permit No. LA42064 to install aluminum awning STD #42.  
Owner: Rey Wheeler  
Architect: None  
Engineer: Les Paley  
Contractor: Acme Const. Co.  
Cost: \$120.00
- July 15, 1963: Building Permit No. LA30783 to install one 4' X 14' metal & plastic neon wall sign.  
Owner: Wheeler Real Estate  
Architect: None  
Engineer: None  
Contractor: G. M. Neon Corp.  
Cost: \$600.00

- July 29, 1963: Building Permit No. LA43972 for new suspended ceiling.  
Owner: Rey Wheller  
Architect: None  
Engineer: None  
Contractor: M A State Acoustics Inc.  
Cost: \$385.00
- July 16, 1965: Building Permit No. LA99979 for change of occupancy survey 9  
(2<sup>nd</sup> floor only) 4000 sq. ft. file X44789.  
Owner: Rey & Flo Wheeler & Assoc.  
Architect: None  
Engineer: None  
Contractor: Owner  
Cost: \$1,700.00
- November 9, 1970: Building Permit No. LA18811 to install a 3' X 6' 8" metal and  
plastic wall sign (projecting).  
Owner: Antonio Gonzales  
Architect: None  
Engineer: None  
Contractor: L. L. Lynch  
Cost: \$300.00
- June 2, 1971: Building Permit No. LA29897 to install three walls non  
supporting 2' X 4' C/S D/F ½" for restroom.  
Owner: Edward P. Hart  
Architect: None  
Engineer: None  
Contractor: Owner  
Cost: \$101.00
- June 9, 1977: Building Permit No. LA46191 to comply with J. O. H#42037 &  
fill in 3 exterior openings (back).  
Owner: C. E. (Tino) Novial  
Architect: None  
Engineer: None  
Contractor: Not Selected  
Cost: \$1,000.00



- November 18, 1981: Building Permit No. LA34630 for partition walls non bearing. Change uses from office to office & warehouse.  
Owner: Abel Calderon  
Architect: None  
Engineer: None  
Contractor: Owner  
Cost: \$500.00
- August 22, 1984: Building Permit No. LA94643 to install partition walls (non-bearing) for offices, 2<sup>nd</sup> floor.  
Owner: Abel Calderon  
Architect: None  
Engineer: None  
Contractor: not selected  
Cost: \$5,000.00
- June 4, 1987: Building Permit No. LA67153 for full compliance with Section 88. Alt. I – Class III A. (Permit expired)  
Owner: Osmin Calderon  
Architect: None  
Engineer: Jose A. Aguilar  
Contractor: N/S Owner  
Cost: \$52,000.00
- March 28, 1988: Building Permit No. LA93077 for full compliance with Section 88. Alt. I – Class III A. New Owner.  
Owner: David & Kathy Wong  
Architect: None  
Engineer: Jose A. Aguilar  
Contractor: N/S Owner  
Cost: \$52,000.00
- September 8, 1989: Plumbing Permit No. HO01657 to replace store front windows (same size), new 36” X 80” aluminum door.  
Owner: David Wang  
Architect: None  
Engineer: None  
Contractor: Jse Sil Yoon  
Cost: \$9,000.00

- July 31, 1990: Building Permit No. HO07689 for addition of 2<sup>nd</sup> floor suspended ceiling.  
Owner: David Wong  
Architect: None  
Engineer: None  
Contractor: N/S Owner  
Cost: \$8,000.00
- October 28, 1996: Building Permit No. LA57483 to remove non-bearing partition and change floor tile.  
Owner: David K & Kathy K Wong Trustees, Wong Trust  
Architect: None  
Engineer: None  
Contractor: Owner  
Cost: \$2,000.00
- January 5, 2005: Building Permit No. LA68776 to remove existing roof & install cap sheet with hot mop.  
Owner: Huntington Group LLC  
Architect: None  
Engineer: None  
Contractor: Sunrise Roofing  
Cost: \$6,800.00
- March 12, 2007: Building Permit No. LA05789 for change of use from retail/office to hair salon. Remove partial height partition walls, installing shampoo bowls and new lighting. No new construction.  
Owner: Huntington Group LLC  
Architect: None  
Engineer: None  
Contractor: Owner  
Cost: \$12,000.00
- May 29, 2007: Building Permit No. LA09217 to refurbish windows, same size & material, no frame change. Comply with department order. Effective date 01/26/2007. Permit will expire 30 days from issuance date.  
Owner: Huntington Group LLC  
Architect: None  
Engineer: None  
Contractor: Owner  
Cost: \$2,500.00

- December 17, 2010: HVAC Permit No. WO04412595 for replacing packaged unit.  
Owner: Huntington Group LLC  
Architect: None  
Engineer: None  
Contractor: West Coast Chief Repair Inc.  
Cost: Not shown
- December 16, 2015: Electrical Permit No. WO54142485 for dedicated plug 120V for AT&T.  
Owner: Huntington Group LLC  
Architect: None  
Engineer: None  
Contractor: Triple Play Electric Inc.  
Cost: Not Shown
- March 14, 2018: Building Permit No. LA99243 to change use from 'retail' to 'bar/live entertainment'.  
Owner: Huntington Group LLC  
Architect: None  
Engineer: None  
Contractor: Ocean Spaulding Inc.  
Cost: \$80,000.00
- May 24, 2018: HVAC Permit No. WO84406201 to install 2 new 5 ton heat pumps and 2 bathroom exhaust fans.  
Owner: Huntington Group LLC  
Architect: None  
Engineer: None  
Contractor: Total Refrigeration & Air  
Cost: Not Shown
- August 28, 2018: Building Permit No. WO84410733 for supplemental – 16 air inlets/ outlets.  
Owner: Huntington Group LLC  
Architect: None  
Engineer: None  
Contractor: Total Refrigeration & Air  
Cost: Not Shown

October 3, 2018: Building Permit No. LA11545 for supplemental permit to revise occupant load.  
Owner: Huntington Group LLC  
Architect: None  
Engineer: None  
Contractor: Ocean Spaulding, Inc.  
Cost: \$50.00

October 18, 2018: Building Permit No. LA12689 for supplemental to Permit LA11545-18 to revise scope of work to read "Supplemental to Permit LA99243-17 to revise occupant load". \*\*\*No Fees Department Error\*\*\*  
Owner: Huntington Group LLC  
Architect: None  
Engineer: None  
Contractor: Ocean Spaulding Inc.  
Cost: \$0.00

All Applications must be filled out by Applicant

Blg. Form 1

PLANS AND SPECIFICATIONS and other data must also be filed

1

BOARD OF PUBLIC WORKS DEPARTMENT OF BUILDINGS

Application for the Erection of Buildings

CLASS "A" - "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.

Form section for Lot No. (10), Block (13), Description of Property (Lafayette Park Tr), District No. (1), M. B. Page (1), F. B. Page (1), No. (5605-07 - Pasadena), Street (Ber. Ave 56 & Ave 57), and City Clerk/Engineer verification.

- 1. Purpose of Building: Store Rooms, No. of Rooms: 4, No. of Families: 4
2. Owner's name: W W Blacklee, Phone: Gar 5-87
3. Owner's address: 5619 Pasadena ave
4. Architect's name: F D Hermonston, Phone: Gar 4-81
5. Contractor's name: W W Blacklee, Phone: Gar 5-64
6. Contractor's address: 5619 Pas ave
7. TOTAL VALUATION OF BUILDING: \$ 24,000.00
8. Any other buildings on lot at present? No. How used?
9. Size of proposed building: 40 x 140, Size of lot: 40 x 100 feet
10. Number of stories in height: two, Height to highest point: 29'
11. Material of foundation: Concrete, Character of soil: Gravel
12. Size of footings: Depth below surface of ground: 2'
13. Number of chimneys: None, Material of chimneys:
14. Number of inlets to each flue: Interior size of such flues:
15. Material of exterior walls: Bricks
16. Material of interior construction: Lath & Plaster
17. Material of floors: Cement below, wood above
18. Material of roof: Composition
19. Are there any other buildings within 30 feet of the proposed structure? Yes

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

OVER 11:20 (Sign here) W W Blacklee (Owner or Authorized Agent)

Table with 4 columns: PERMIT NO. (2778), Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. (Checked), Application checked and found O.K. (Checked), Stamp here when permit is issued (JAN 19 1923).

Handwritten signatures and notes at the bottom of the page, including 'W W Blacklee' and '3700'.

# All Applications Must be Filled Out by Applicant

PLANS AND SPECIFICATIONS and other data must also be filed

Blkg. Form 3

BUILDING DIVISION

# 3

## DEPARTMENT OF BUILDING AND SAFETY

### Application to Alter, Repair or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles:  
 Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant 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 in, or may hereafter be prohibited by ordinance of the City of Los Angeles.  
 Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM		REMOVED TO	
Lot.....	Block.....	Lot.....	Block.....
Tract.....		Tract.....	
Book.....	Page..... F. B. Page.....	Book.....	Page..... F. B. Page.....
From No. <u>5607 Pasadena Ave</u>		Street	
To No. <u>bet Av. 56 + Av. 57</u>		Street	

TAKE TO ROOM No. 218 (2ND FLOOR) CITY CLERK PLEASE VERIFY

TAKE TO ROOM No. 5 (MAIN ST. FLOOR) ENGINEER PLEASE VERIFY

O. K. City Clerk  
By \_\_\_\_\_ Deputy

O. K. City Engineer  
By \_\_\_\_\_ Deputy

(USE INK OR INDELEBIL PENCIL)

1. What purpose is the present Building now used for? mercantile
2. What purpose will Building be used for hereafter? same
3. Owner's name A. F. Bauer Phone UN 2750
4. Owner's address 4275 La Salle st
5. Architect's name owner Phone 4
6. Contractor's name A. B. Lee workman Phone \_\_\_\_\_
7. Contractor's address \_\_\_\_\_
8. VALUATION OF PROPOSED WORK (including all Material, Labor, Finishing, Equipment and Appliances in Completed Building) \$ 65.00
9. Class of present Building Brick No. of rooms at present 2 on 1st floor
10. Number of stories in height 2 Size present Building 40' x 100'
11. State how many buildings are on this lot one
12. State purpose buildings on lot are used for mercantile and Pool Hall on 2nd  
(Apartment House, Hotel, Residence, or any other purpose.)
13. What Zone is Property in? \_\_\_\_\_

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

Enlarge 5 x 7' double sash window (on private alley) to a 7 x 7' Plate Glass window

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

OVER

(Sign here) A. F. Bauer owner  
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY			
PERMIT NO. <b>27362</b>	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. <u>[Signature]</u> Plan Examiner	Application checked and found O. K. <u>[Signature]</u> Clerk	Stamp here when permit is issued. <b>OCT 22 1929</b>

PLANS

3

CITY OF LOS ANGELES  
DEPARTMENT OF BUILDING AND SAFETY  
BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

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

REMOVED FROM

REMOVED TO

Lot..... Lot.....

Tract..... Tract.....

Present location of building } 5607 Pasadena Avenue } Approved by City Engineer.  
(House Number and Street)  
New location of building } " } Deputy.  
(House Number and Street)  
Between what cross streets } Bet. Ave 56 + Ave 57 }

1. Purpose of PRESENT building. Class "C" Stores + Bowling Alley Families..... Rooms... 3  
Store, Residence, Apartment House, or any other purpose.

2. Use of building AFTER alteration or moving. Same Families..... Rooms... 3

3. Owner (Print Name) A. F. Bauer Phone... UN 2755

4. Owner's address 4275 La Salle St.

5. Certificated Architect F. D. Harrington State License No. 1596 Phone. VA 6818

6. Licensed Engineer..... State License No..... Phone.....

7. Contractor..... Day work State License No..... Phone.....

8. Contractor's address.....

9. VALUATION OF PROPOSED WORK {Including all Material, Labor, Finishing, Equipment } \$ 500.00  
{and Appliances in Completed Building.

10. State how many buildings NOW } One - Stores + Bowling Alley  
on lot and give use of each. } Residence, Hotel, Apartment House, or any other purpose.

11. Size of existing building 40 x 100 Number of stories high 2 Height to highest point 30'

12. Class of building "C" Material of existing walls Brick Exterior framework Wood  
Wood or Steel

Describe briefly and fully all proposed construction and work:  
Add 1 partition 40' long 14' high 1/4 glass  
" 2 Toilet enclosures (Men + Women)  
" 1 Window in brick wall

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

FOR DEPARTMENT USE ONLY 10-13  
PERMIT NO. 21831  
Zone C Fire District No. 3 Set Back No Ft. Street Widening No Ft.  
Plans and Specifications checked by [Signature] 10/16/31 Application checked and approved by [Signature] 10/16/31  
Corrections required None For Plans See [Signature] Files with [Signature]  
PLANS 14/16/31 Plans, Specifications and Application rechecked and approved by [Signature] 10/16/31 SPRINKLER Required Valuation Included Specified Yes-No  
Fee 4.50 Stamp here when Permit is issued OCT 16 1931 Inspected 14 [Signature]

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

NEW CONSTRUCTION

Size of Addition None Size of Lot 10-100 Number of Stories when complete 4  
Material of Foundation..... Size of Redwood Sill..... x..... Width of Footing.....  
Depth Footing below ground..... Width Foundation Wall..... Material Exterior Walls.....  
Size of Exterior Studs..... x..... Size of Interior Bearing Studs..... x.....  
Material of Floor..... Joists: First Floor..... x..... Second Floor..... x.....  
Material of Roof..... Size of Rafters..... x..... Spacing..... on center

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

Sign Here A. F. Bauer  
(Owner or Authorized Agent)

By F. D. Harrington archt.

FOR DEPARTMENT USE ONLY

Application <u>SP17</u>	Fire District <u>6-177</u>	Set back <u>0' 5177</u>	Termite Inspection.....
Construction <u>SP17</u>	Zoning <u>CPD</u>	Street Widening <u>0' 1005</u>	Forced Draft Ventil.....

(1)  
REINFORCED CONCRETE  
Barrels of Cement.....  
Tons of Reinforcing Steel.....

(2)  
The building (and, or, addition) referred to in this Application is, or will be when moved, more than 100 feet from  
..... Street  
Sign Here.....  
(Owner or Authorized Agent)

(3)  
There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.

Sign Here.....  
(Owner or Authorized Agent)

REMARKS .....



# 3

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

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

1. LEGAL LOT #10	BLK.	TRACT Subd of Highland Park	DIST. MAP
2. BUILDING ADDRESS 5603 1/2 - 07 No. Figueroa St.		APPROVED	ZONE
3. BETWEEN CROSS STREETS			FIRE DIST.
4. PRESENT USE OF BUILDING Restaurant and Beauty Parlor		AND NEW USE OF BUILDING same	INSIDE KEY
5. OWNER Mrs. Maybel Storey	PHONE		COR. LOT
6. OWNER'S ADDRESS 4230 Olive Ave., Long Beach, Calif.	P.O.	ZONE	REV. COR. LOT SIZE
7. CERT ARCH.	STATE LICENSE	PHONE	
8. LIC. ENGR.	STATE LICENSE	PHONE	REAR ALLEY SIDE ALLEY BLDG. LINE
9. CONTRACTOR Norwood & DeLonge	STATE LICENSE	PHONE	
10. CONTRACTOR'S ADDRESS 1441 San Marino Ave., San Marino, Calif.	P.O.	ZONE	AFFIDAVITS
11. SIZE OF EXISTING BLDG. 40x100	STORIES 2	HEIGHT 20	NO OF EXISTING BUILDINGS ON LOT AND USE <u>one</u>
12. MATERIAL EXT WALLS: <input type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONC. BLOCK <input type="checkbox"/> STUCCO <input checked="" type="checkbox"/> BRICK <input type="checkbox"/> CONCRETE	ROOF CONST. <input checked="" type="checkbox"/> WOOD <input type="checkbox"/> STEEL <input type="checkbox"/> CONC. <input type="checkbox"/> OTHER	ROOFING <u>compo</u>	SPRINKLERS REQ'D. SPECIFIED
3 5603 1/2 - 07 No. Figueroa			DISTRICT OFFICE

VALIDATION LA55609	CT-17-56	81042	CASHIER'S USE ONLY C - 2 CK	2.00			
TYPE IIIA	GROUP G-1	MAX. OCC No Change	CT-17-56	81043 C - 1 CK	5.00		
C. OF O. ISSUED	INSPECTOR	P.C. 2.00	S.P.C.	B.P. 5.00	I.F.	O.S.	C/O

13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$800.00	DWELL. UNITS			
14. SIZE OF ADDITION	STORIES	HEIGHT	VALUATION APPROVED	PARKING SPACES
15. NEW WORK: EXT. WALLS Parapet alt. adj. to Figueroa St. north and west exit courts	ROOFING	APPLICATION CHECKED	PLANS CHECKED	GUEST ROOMS
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.		CORRECTIONS VERIFIED	PLANS APPROVED	FILE WITH
SIGNED <i>Maybel Storey</i>		CONT. INSP.	APPLICATION APPROVED	
This Form When Properly Validated is a Permit to Do the Work Described.				

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

# 3

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

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

1. LEGAL LOT <b>10</b>	BLK.	TRACT <b>Sub Div. of Highland Park</b>	DIST. MAP <b>150-219</b>
2. BUILDING ADDRESS <b>5607 North Figueroa Street</b>		APPROVED	ZONE <b>C-2</b>
3. BETWEEN CROSS STREETS <b>Ave 56</b> AND <b>Ave 57</b>			FIRE DIST. <b>II-94</b>
4. PRESENT USE OF BUILDING <b>Restaurant</b>		NEW USE OF BUILDING <b>same</b>	<b>INSIDE</b> KEY
5. OWNER <b>Mrs. Maybel Storey</b>		PHONE	COR. LOT
6. OWNER'S ADDRESS <b>1230 Olive Avenue Long Beach, California</b>		P.O. ZONE	REV. COR. LOT SIZE
7. CENT ARCH.		STATE LICENSE PHONE	<b>No legal</b>
8. LIC. ENGR.		STATE LICENSE PHONE	REAR ALLEY
9. CONTRACTOR <b>Norwood and Delonge 83689 Ry 16295</b>		STATE LICENSE PHONE	SIDE ALLEY BLDG LINE
10. CONTRACTOR'S ADDRESS <b>1441 San Marino Avenue San Marino, California</b>		P.O. ZONE	AFFIDAVITS
11. SIZE OF EXISTING BLDG. <b>40 x 100</b>	STORIES <b>2</b>	HEIGHT <b>20</b>	NO OF EXISTING BUILDINGS ON LOT AND USE <b>one restaurant &amp; Beauty shop</b>
12. MATERIAL EXT WALLS: <input type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONC. BLOCK <input type="checkbox"/> STUCCO <input checked="" type="checkbox"/> BRICK <input type="checkbox"/> CONCRETE		ROOF CONST. <input checked="" type="checkbox"/> WOOD <input type="checkbox"/> STEEL <input type="checkbox"/> CONC. <input type="checkbox"/> OTHER	ROOFING <b>Compo</b> SPRINKLERS REQ'D. SPECIFIED
<b>3 5607 North Figueroa Street</b>		DISTRICT OFFICE <b>L.A.</b>	

VALIDATION <b>1A62649</b>	CASHIER'S USE ONLY		
TYPE	GROUP	MAX. OCC	
			<b>AN-24-57 04764 C-1 CK 2.00</b>
C. OF O ISSUED INSPECTOR	P.C.	S.P.C.	B.P. <b>2<sup>00</sup></b> I.F. O.S. C/O

13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. <b>\$ 200.</b>	DWELL. UNITS
14. SIZE OF ADDITION: STORIES HEIGHT	VALUATION APPROVED <b>F N Loh</b> PARKING SPACES
15. NEW WORK: EXT. WALLS ROOFING <b>Close doorway of wood with brick Leave 38 1/2" x 6' 8" door in same AS PER FILE X-44789</b>	APPLICATION CHECKED <b>Schwartz</b> GUEST ROOMS
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance. <b>BY [Signature] NORWOOD &amp; DELONGE</b> SIGNED	PLANS CHECKED <b>Schwartz</b> FILE WITH
	CORRECTIONS VERIFIED
	PLANS APPROVED <b>F N Loh</b> CONT. INSP.
This Form When Properly Validated is a Permit to Do the Work Described.	APPLICATION APPROVED <b>Schwartz</b> <b>COMMERCIAL</b>

3

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

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

1. LEGAL LOT	BLK.	TRACT	DIST. MAP
NO	Legal		150-229
2. BUILDING ADDRESS	APPROVED		ZONE
5607 N. Figueroa			C-2
3. BETWEEN CROSS STREETS	AND		FIRE DIST.
Ave 56	Ave 57		II 94
4. PRESENT USE OF BUILDING	NEW USE OF BUILDING		INSIDE
Restaurant	same		KEY
5. OWNER	PHONE		COR LOT
M Nicassio	CL 51734		REV. COR.
6. OWNER'S ADDRESS	P.O.	ZONE	LOT SIZE
same			no legal
7. CERT ARCH	STATE LICENSE	PHONE	
None			
8. LIC. ENGR.	STATE LICENSE	PHONE	REAR ALLEY
None			SIDE ALLEY
9. CONTRACTOR	STATE LICENSE	PHONE	BLDG LINE
Owner			
10. CONTRACTOR'S ADDRESS	P.O.	ZONE	AFFIDAVITS
Same			
11. SIZE OF EXISTING BLDG	STORIES	HEIGHT	NO OF EXISTING BUILDINGS ON LOT AND USE
36 x 56	1	16'	1
12. MATERIAL EXT. WALLS:	WOOD	METAL	CONC. BLOCK
	<input checked="" type="checkbox"/> STUCCO	<input type="checkbox"/> BRICK	<input type="checkbox"/> CONCRETE
			ROOF CONST
			<input checked="" type="checkbox"/> WOOD
			<input type="checkbox"/> STEEL
			<input type="checkbox"/> CONC.
			<input type="checkbox"/> OTHER
			ROOFING
			COMPO
			SPRINKLERS REQ'D. SPECIFIED
3	5607 N. Figueroa		DISTRICT OFFICE
			L. A.

VALIDATION: 1.A67244	CASHIER'S USE ONLY		
	WAR-2757	17015	B - 2 CS 1.00
	WAR-2757	17016	B - 1 CS 2.00
C. OF O. ISSUED			
INSPECTOR	B.C. \$1.00	S.P.C.	B.P. 2.00
			I.F.
			O.S.
			C/O

13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.	\$ 200.00	DWELL UNITS
14. SIZE OF ADDITION	STORIES 200 HEIGHT	PARKING SPACES
15. NEW WORK: EXT WALLS ROOFING	Interior partition	GUEST ROOMS
		FILE WITH
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.	VALUATION APPROVED Nagel	CONNT. INSP.
SIGNED William J. Insetti	APPLICATION CHECKED Wold	Grading
	PLANS CHECKED Nagel	Crit soil
	CORRECTIONS VERIFIED Nagel	IF Rm225
	PLANS APPROVED Nagel	X44789
This Form When Properly Validated is a Permit to Do the Work Described.	APPLICATION APPROVED Wold	

# 3

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

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

1. LEGAL LOT <b>10</b>		BLK. <b>13</b>	TRACT <b>Highland Park Tract</b> <b>Sub. of Certain Lots in</b>		DIST. MAP <b>150-229</b>
2. BUILDING ADDRESS <b>5607 N. Figueroa</b>				APPROVED <b>RB</b>	ZONE <b>C-2</b>
3. BETWEEN CROSS STREETS <b>Ave. 56</b> AND <b>Ave. 57</b>					FIRE DIST. <b>II</b>
4. PRESENT USE OF BUILDING <b>Resturant</b>			NEW USE OF BUILDING <b>Same</b>		INSIDE KEY <b>X</b>
5. OWNER <b>Sorrento Pizzeria</b>		PHONE <b>CL 51734</b>		COR. LOT <b>REV. COR.</b>	
6. OWNER'S ADDRESS <b>Above</b>		P. O.	ZONE		LOT SIZE <b>50 X 186</b>
7. CERT. ARCH.		STATE LICENSE		PHONE	
8. LIC. ENGR.		STATE LICENSE		PHONE	
9. CONTRACTOR <b>Lifetime Awning Co.</b>		STATE LICENSE <b>166391</b>		PHONE <b>RE12177</b>	
10. CONTRACTOR'S ADDRESS <b>3921 W. Jefferson</b>		P. O.		ZONE <b>L. A. 16</b>	
11. SIZE OF EXISTING BLDG.		STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE	
12. MATERIAL EXT. WALLS:		<input type="checkbox"/> WOOD	<input type="checkbox"/> METAL	<input type="checkbox"/> CONC. BLOCK	ROOF CONST.
		<input type="checkbox"/> STUCCO	<input checked="" type="checkbox"/> BRICK	<input type="checkbox"/> CONCRETE	<input type="checkbox"/> WOOD
					<input type="checkbox"/> STEEL
					<input type="checkbox"/> OTHER
					ROOFING
					SPRINKLERS REQ'D. SPECIFIED
<b>3</b> <b>5607 N. Figueroa</b>					DISTRICT OFFICE <b>L. A.</b>
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$ <b>150.00</b>				DWELL. UNITS	
14. SIZE OF ADDITION		STORIES	HEIGHT	VALUATION APPROVED	
15. NEW WORK: EXT. WALLS		ROOFING		APPLICATION CHECKED <i>Chu</i>	
<b>Install aluminum awning</b>				<b>Harada *</b>	
C. OF O. ISSUED				PLANS CHECKED	
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.  SIGNED: <i>Milton Mattson</i> This Form When Properly Validated is a Permit to Do the Work Described.				CORRECTIONS VERIFIED	
				PLANS APPROVED	
				APPLICATION APPROVED	
TYPE <b>Awning</b>	GROUP	MAX. OCC.	P.C. <b>00</b>	S.P.C.	B.P. <b>500</b>
VALIDATION		CASHIER'S USE ONLY			

**LA86880**NOV-12-57  
NOV-12-5764556  
64557C = 2 CK  
C = 1 CK1.00  
5.00

# 3

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

B&amp;S Form B-3

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

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

1. LEGAL DESCR.	LOT	BLK.	TRACT	SUB OF C tain lot		ADDRESS APPROVED			
pt 10		13	Highland Park Tr			RJA			
2. BUILDING ADDRESS						DIST. MAP			
5605 N. Figueroa						1502-229			
3. BETWEEN CROSS STREETS						ZONE			
Ave 56 AND Ave 57						C-2-2			
4. PRESENT USE OF BUILDING			NEW USE OF BUILDING			FIRE DIST.			
Store			Same			II			
5. OWNER'S NAME				PHONE		INSIDE			
Rey Wheeler				CL 43466		XXXX			
6. OWNER'S ADDRESS				P. O.		KEY			
760 N Ave 50				LA		COR. LOT			
7. CERT. ARCH.				STATE LICENSE		REV. COR.			
						LOT SIZE			
						inc legal			
8. LIC. ENGR.				STATE LICENSE		PHONE			
Les Paley				CE 9811		NO 21790			
9. CONTRACTOR				STATE LICENSE		PHONE			
Acme Const Co				102731		WE 72151			
10. CONTRACTOR'S ADDRESS				P. O.		ZONE			
5131 W. Jefferson LA				16					
11. SIZE OF EXISTING BLDG.		STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE		BLDG. AREA			
3						DISTRICT OFFICE			
5605 N. Figueroa						LA			
12. MATERIAL		<input type="checkbox"/> WOOD	<input type="checkbox"/> METAL	<input type="checkbox"/> CONC. BLOCK	ROOF	<input checked="" type="checkbox"/> WOOD			
EXT. WALLS:		<input type="checkbox"/> STUCCO	<input checked="" type="checkbox"/> BRICK	<input type="checkbox"/> CONCRETE	CONST.	<input type="checkbox"/> CONC.			
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.		\$ 12000		VALUATION APPROVED		SPRINKLERS REQ'D. SPECIFIED			
14. SIZE OF ADDITION		STORIES	HEIGHT	APPLICATION CHECKED		AFFIDAVITS			
Allum aming STD 42				Wong-1g					
15. NEW WORK: (Describe)		EXT. WALLS	ROOFING	PLANS CHECKED		DWELL. UNITS			
Allum aming STD 42				CORRECTIONS VERIFIED		SPACES PARKING			
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance, and I have read reverse side of Application.				PLANS APPROVED		GUEST ROOMS			
Signed <i>Arthur Richmond</i>				APPLICATION APPROVED		FILE WITH			
This Form When Properly Validated is a Permit to Do the Work Described.				INSPECTOR		CONT. INSP.			
TYPE	GROUP	MAX. OCC.	P.C.	S.P.C.	G.P.J.	B.P.	I.F.	O.S.	C/O
III-B	mc	mc	100		RPJ	200	---		

SEWER (Available) (Not Available)

CRITICAL SOIL

CASHIER'S USE ONLY

JUL-2 -63 33909 E •42064 Z - 2 CK 1.00  
 JUL-2 -63 33910 E •42064 Z - 1 CK 2.00  
 556103  
 P.C. No. GRADING yes CRIT. SOIL x CONS. x

3 *Fwy*

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

B&S Form B-3

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

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

1. LEGAL DESCR.	LOT 10	BLK. 13	TRACT <i>Sub of certain lots in Highland Park</i>	ADDRESS APPROVED <i>L.H.</i>					
2. BUILDING ADDRESS	5605 No. Figueroa St.			DIST. MAP 1514-229					
3. BETWEEN CROSS STREETS	<i>ave. 56 AND Ave. 57</i>			ZONE 0-2-2					
4. PRESENT USE OF BUILDING	Office	NEW USE OF BUILDING	Same	FIRE DIST. II					
5. OWNER'S NAME	Wheeler Real Estate			PHONE					
6. OWNER'S ADDRESS	Same	P.O.	ZONE	INSIDE KEY					
7. CERT. ARCH.	STATE LICENSE	PHONE	LOT SIZE	50 x 186					
8. LIC. ENGR.	STATE LICENSE	PHONE	REAR ALLEY						
9. CONTRACTOR	G.M. Neon Corp.	STATE LICENSE 192850	PHONE Th. 29356	SIDE ALLEY					
10. CONTRACTOR'S ADDRESS	2228 N. Hollywood Way Burbank			BLDG. LINE					
11. SIZE OF EXISTING BLDG.	STORIES 1	HEIGHT 17'	NO. OF EXISTING BUILDINGS ON LOT AND USE 1 - R.E. Office	BLDG. AREA					
3 5605 No. Figueroa St.				DISTRICT OFFICE L.A.					
12. MATERIAL	<input checked="" type="checkbox"/> WOOD	<input type="checkbox"/> METAL	<input type="checkbox"/> CONC. BLOCK	ROOF CONST.					
EXT. WALLS:	<input checked="" type="checkbox"/> STUCCO	<input type="checkbox"/> BRICK	<input type="checkbox"/> CONCRETE	<input type="checkbox"/> WOOD					
				<input type="checkbox"/> STEEL					
				<input type="checkbox"/> CONC.					
				<input type="checkbox"/> OTHER					
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.	\$ 600.00			VALUATION APPROVED					
14. SIZE OF ADDITION	STORIES 1-4'	HEIGHT 14'	APPLICATION CHECKED <i>Goehm</i>	AFFIDAVITS					
15. NEW WORK: (Describe)	EXT. WALLS	ROOFING	PLANS CHECKED	DWELL. UNITS					
Metal & Plastic Neon Wall Sign.			CORRECTIONS VERIFIED	SPACES PARKING					
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance, and I have read reverse side of Application.			PLANS APPROVED	GUEST ROOMS					
Signed <i>Helen Avery (Agent)</i>			APPLICATION APPROVED	FILE WITH					
This Form When Properly Validated is a Permit to Do the Work Described.			INSPECTOR	CONT. INSP.					
TYPE	GROUP SIGN	MAX. OCC.	P.C.	S.P.C.	G.P.I.	B.P. 4	I.F. X	O.S.	C/O

7-15-63 OK TO ISSUE PERMIT. CRITICAL SOIL. *H.P. Munnick*

CASHIER'S USE ONLY

JUL-15-63 35850 5 • 42929 Z - 1 CK 4.00

P.C. No. GRADING *YES* CRIT. SOIL *X* CONS. *X*

3

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

B4S Form B-3

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

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

NO REFERENCE TO K.M. 225 - Parcel

SEWER (Available) (Not Available)

CRITICAL SOIL

1. LEGAL DESCR.	LOT	BLK.	TRACT	ADDRESS APPROVED
2. BUILDING ADDRESS 5605 N. Figueroa L A				DIST. MAP 150-229
3. BETWEEN CROSS STREETS Ave 56 AND Ave 57				ZONE C-2-2
4. PRESENT USE OF BUILDING Office		NEW USE OF BUILDING same		FIRE DIST. TT/60/44
5. OWNER'S NAME Rey Wheller		PHONE CL 43466		INSIDE KEY
6. OWNER'S ADDRESS 5605 N. Figueroa		P. O. ZONE L A		COR. LOT
7. CERT. ARCH.		STATE LICENSE PHONE		REV. COR. LOT SIZE No Legal
8. LIC. ENGR.		STATE LICENSE PHONE		
9. CONTRACTOR M A State Acoustics Inc.		STATE LICENSE PHONE 156558 TR77431		REAR ALLEY
10. CONTRACTOR'S ADDRESS 10832 Ventura Blvd. 'No Hollywood'		P. O. ZONE		SIDE ALLEY / BLDG. LINE /
11. SIZE OF EXISTING BLDG. STORIES 2		HEIGHT		NO. OF EXISTING BUILDINGS ON LOT AND USE BLDG. AREA

3 5605 N. Figueroa				DISTRICT OFFICE L A	
12. MATERIAL		ROOF		VALUATION APPROVED	
<input type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONC. BLOCK <input type="checkbox"/> STUCCO <input checked="" type="checkbox"/> BRICK <input type="checkbox"/> CONCRETE		<input checked="" type="checkbox"/> WOOD <input type="checkbox"/> STEEL <input type="checkbox"/> CONC. <input type="checkbox"/> OTHER		SPRINKLERS REQ'D. SPECIFIED AFFIDAVITS	
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.		\$ 385.		VALUATION APPROVED <i>Robinson</i>	
14. SIZE OF ADDITION		STORIES HEIGHT		APPLICATION CHECKED	
15. NEW WORK: (Describe)		EXT. WALLS ROOFING		PLANS CHECKED	
new suspended ceiling				DWELL. UNITS / SPACES PARKING GUEST ROOMS FILE WITH CONT. INSP.	
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance, and I have read reverse side of application.				PLANS APPROVED APPLICATION APPROVED INSPECTOR	
Signed					
This Form When Properly Validated is a Permit to Do the Work Described.					

TYPE	GROUP	MAX. OCC.	P.C.	S.P.C.	G.P.I.	B.P.	I.F.	O.S.	C/O
HA	A-1	N/C	150			300	X		

CASHIER'S USE ONLY

JUL-29-63	38366	F	•43972	W = 2 CK	1.50
JUL-29-63	38367	F	•43972	W = 1 CK	3.00

@ 5607 N. Figueroa

P.C. No. GRADING yes CRIT. SOIL X CONS. yes

3

No 505

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

843 Form 8-3

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

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

1. LEGAL DESCR. **10** BLK. **13** TRACT **SUBD. OF CERTAIN LOTS OF HIGHLAND PARK TRACT** GENSUS TRACT **1836** DIST. MAP **150-2200**

2. PRESENT USE OF BUILDING **(2ND FL.) 16' BEAUTY SHOP** NEW USE OF BUILDING **MANDATORY ITEMS ONLY**

3. JOB ADDRESS **5603 1/2-07 NORTH FIGUEROA STREET** FIRE DIST. **II 94'**

4. BETWEEN CROSS STREETS **AVENUE 56TH AND AVENUE 57TH** INSIDE COR. LOT **KEY REV. COR.**

5. OWNER'S NAME **REY & FLO WHEELER & ASSOC.** PHONE **TR 7-1988** LOT SIZE **INCOMPLETE LEGAL 40'x100'**

6. OWNER'S ADDRESS **4555 CAHUENGA BLVD. NORTH HOLLYWOOD** P.O. BOX ZIP STATE LICENSE NO. PHONE REAR ALLEY SIDE ALLEY BLDG. LINE

7. ARCHITECT OR DESIGNER STATE LICENSE NO. PHONE AFFIDAVITS **CUT PRIOR TO 6/1/46**

8. ENGINEER STATE LICENSE NO. PHONE

9. CONTRACTOR STATE LICENSE NO. PHONE

10. SIZE OF EXISTING BLDG. **40 x 100** STORIES **2** HEIGHT **28** NO. OF EXISTING BUILDINGS ON LOT AND USE **ONE COMMERCIAL BLDG.**

11. MATERIAL OF CONSTRUCTION **BRICK** EXT. WALLS **WOOD & COMPO** ROOF **WOOD & COMPO** FLOOR **CONCRETE & WOOD**

12. JOB ADDRESS **5603 1/2-07 NORTH FIGUEROA STREET** DISTRICT OFFICE **LA**

13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. **\$ 1700.00** GRADING **YES**

14. NEW WORK: (Describe) **MANDATORY ITEMS ONLY CHANGE OF OCCUPANCY SURVEY 9(2ND FLOOR ONLY) 4000 SQ. FT. FILE # 447889** CRIT. SOIL **YES**

NEW USE OF BUILDING **MANDATORY ITEMS ONLY** SIZE OF ADDITION STORIES HEIGHT **FLOOD YES**

TYPE **III-A** GROUP **S-1** SPRINKLERS REQ'D SPECIFIED **VALUATION APPROVED \$100.00** CONS. **YES**

'BLDG. AREA **8000 SQ. FT.** MAX. OCC. TOTAL PLANS CHECKED **YES** ZONED BY **SHOW**

DWELL. UNITS GUEST ROOMS SPACES REQ'D PROVIDED PLANS APPROVED **FILE WITH CONS. BUREAU**

P.C. No. CONT. INSP. APPLICATION APPROVED **INSPECTOR FELICIELLO**

P.C. S.P.C. G.P.I. B.P. **8.00** I.F. **\$100.00** C/O TYPIST

DEDICATION

OWNER'S ONLY

16-65 37310 E • 99979 Z-1 CK 8.80

17-46 22023 E 3 • • X 18-CK 100.00

STATEMENT OF RESPONSIBILITY

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

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

Signed Rey Wheeler (Owner or Agent)

Bureau of Engineering	ADDRESS APPROVED	Name <u>L. Dutton</u>	Date <u>5/3/55</u>
	SEWERS AVAILABLE		
	NOT AVAILABLE		
	DRIVEWAY APPROVED		
	HIGHWAY DEDICATION REQUIRED		
	COMPLETED		
	FLOOD CLEARANCE APPROVED		
Conservation	APPROVED FOR ISSUE FILE # <u>X 44789</u>	<u>C. W. Keellogg</u>	<u>7/12/46</u>
Plumbing	PRIVATE SEWAGE DISPOSAL SYSTEM APPROVED		
Planning	APPROVED UNDER CASE #		
Fire	APPROVED (TITLE 19) (L.A.M.C.-5700)		
Traffic	APPROVED FOR		



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

1. LEGAL DESCR.	LOT 10	BLK. 13	TRACT sub. of certain lots in Highland PkT	CENSUS TRACT 1836
2. TYPE OF SIGN OR NEW WORK	(19) Wall Sign (Projecting)			DIST. MAP 150-229
3. JOB ADDRESS	5607 N. Figueroa St.			ZONE C-2-2
4. BETWEEN CROSS STREETS	Ave. 56 AND Avenue 57			FIRE DIST. II
5. OWNER'S NAME	Antonio Gonzales	PHONE 255-9393	LOT (TYPE) int	
6. OWNER'S ADDRESS	same	P.O. BOX Highland Pk 90006	LOT SIZE 40x100	
7. ARCHITECT OR ENGINEER				STATE LICENSE NO. PHONE ALLEY
8. CONTRACTOR	L. L. Lynch	129576	C-10 AT 6-69	BLDG. LINE
9. LENDER				BLDG. LINE
10. SIZE OF SIGN	HEIGHT ABOVE GRADE 15 FT.	ROOF FT.	TOTAL COPY AREA 11sf	AFFIDAVITS prior 6/1/46
11. ILLUMINATION TO BE USED. SINGLE FACE <input type="checkbox"/> DOUBLE FACE <input checked="" type="checkbox"/>	NONE <input type="checkbox"/> DIRECT <input checked="" type="checkbox"/> INDIRECT <input type="checkbox"/> FLASHING <input checked="" type="checkbox"/> OTHER			
12. MATERIAL OF CONSTRUCTION	SUPPORTING FRAME mtl	FRAME OF SURFACE mtl	SURFACE OF SIGN plast	
13. JOB ADDRESS	5607 N. Figueroa St.			DISTRICT OFFICE LA
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED SIGN.	\$ 300			GRADING
15. SIZE OF EXISTING BUILDING	TYPE brk	STORIES 2	EXT. WALLS brk	ROOF CONST. HIGHWAY DED. yes
16. TYPE OF SIGN OR NEW WORK	(19) Wall Sign (Projecting)			CONS. yes
FREEWAY CLEARANCE NOT REQUIRED <input checked="" type="checkbox"/> REQUIRED <input type="checkbox"/>	INSPECTION ACTIVITY COME ( ) GEN ( ) MAJ.S. ( ) CONS. ( )			ZONED BY Skomsvok
FREEWAY CLEARANCE FLASHING LIGHTS Yes <input type="checkbox"/> No <input type="checkbox"/>	MOVING PARTS Yes <input type="checkbox"/> No <input type="checkbox"/>			FILED WITH
ANIMATIONS Yes <input type="checkbox"/> No <input type="checkbox"/>	OTHER			FREEWAY CLEARED Stamp Signed
SIGN REQUIRES: TRAFFIC APPROVAL <input type="checkbox"/> BOARD APPROVAL <input type="checkbox"/>	PLANS APPROVED			DATE 11-9-70
P.C. No.	CONT. INSP.	APPROVAL APPROVED		INSPECTOR I
P.C. 452	S.P.C.	G.P.I.	B.P. 625	I.F. O.S. C/O TYPYST KB

GENERAL INSPECTION

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

CASHIER'S USE ONLY: NOV--9-70 601017 018811 U = 6 EK 4.52 6.95

**STATEMENT OF RESPONSIBILITY**

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

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

Signed L. L. Lynch (Owner or Agent)

Bureau of Engineering	ADDRESS APPROVED	Name RJA	Date 11-9-70
Municipal Arts Commissioners	HIGHWAY DEDICATION REQUIRED COMPLETED		
Board of Building Safety Commissioners	APPROVED FOR ISSUE FILE #		
Traffic	APPROVED FOR ISSUE		
Planning	APPROVED UNDER CASE #		
Conservation	APPROVED FOR ISSUE FILE #		

*Handwritten signatures and dates: 11-9-70*

3

CITY OF LOS ANGELES

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

065 8-3-112-70

DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: Applicant to Complete Numbered Items Only.

Form with 15 numbered sections containing details: 1. LEGAL DESCR. LOT 10, BLK. 13, TRACT Sub. of Certain lots in highland park; 2. PRESENT USE OF BUILDING 17 Restaurant; 3. JOB ADDRESS 5607 N. Figueroa St. L. A. 90042; 4. BETWEEN CROSS STREETS Ave. 56 AND Ave. 57; 5. OWNER'S NAME Edward P. Hart; 6. OWNER'S ADDRESS 5526 N. Figueroa L.A. 90042; 7. ARCHITECT OR DESIGNER; 8. ENGINEER; 9. CONTRACTOR; 10. LENDER; 11. SIZE OF EXISTING BLDG. LENGTH 62 WIDTH 3'7" STORIES 1 HEIGHT 8'0" NO. OF EXISTING BUILDINGS ON LOT AND USE 1; 12. MATERIAL OF CONSTRUCTION OF EXISTING BLDG. brick, roll, conc; 13. JOB ADDRESS 5607 N. Figueroa; 14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING \$ 58.00 101; 15. NEW WORK: (Describe) 3 walls non supporting 2x4 G/S D/F 1/2" FOR RESTROOMS.

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

CASHIER'S USE ONLY JUN-2-71 32254 E •29897 V-6 OK 4.09 JUN-2-71 32255 E •29897 V-1 OK 4.09

STATEMENT OF RESPONSIBILITY

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

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

Table with columns: Signed (Agent), Name, Date. Includes signatures and dates for Bureau of Engineering (BFC does not apply/Lauer 5/27/71), Conservation, Plumbing, Planning, Fire, and Traffic.

**INSTRUCTIONS:** Applicant to Complete Numbered Items Only.

**AC-2**

1. LEGAL DESCR.	LOT 10	BLK 13	TRACT Sub of Certain Lots in Highland Park Tr.	DIST. MAP 150-229
2. PRESENT USE OF BUILDING (16) Retail Store	NEW USE OF BUILDING (16) Retail Store		CENSUS TRACT 1838.00	ZONE C2-2
3. JOB ADDRESS 5605-07 No. Figueroa Street	FIRE DIST. 11			LOT (TYPE) Interior
4. BETWEEN CROSS STREETS Ave. 56	AND Ave. 57		LOT SIZE 50 x 186	
5. OWNER'S NAME C. E. (Tino) Novial	PHONE 254-4974		ALLEY	
6. OWNER'S ADDRESS 4236 Panamint Street	CITY LA	ZIP 90065	BLDG. LINE	
7. ENGINEER	BUS. LIC NO	ACTIVE STATE LIC. NO	PHONE	AFFIDAVITS
8. ARCHITECT OR DESIGNER	BUS. LIC NO	ACTIVE STATE LIC. NO	PHONE	Incomplete Legal
9. CONTRACTOR <b>NOT SELECTED</b>	BUS. LIC NO	ACTIVE STATE LIC. NO	PHONE	SEISMIC STUDY ZONE
10. BRANCH LENDER	ADDRESS	CITY	DIST. OFFICE LA	
11. SIZE OF EXISTING BLDG. WIDTH 40 LENGTH 100	STORIES 2	HEIGHT 28'	NO. OF EXISTING BUILDINGS ON LOT AND USE One	
12. CONST. MATERIAL OF EXISTING BLDG. Brick	EXT. WALLS	ROOF Comp	FLOOR	CRT. SOIL
13. JOB ADDRESS 5605-07 N. Figueroa Street	14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING \$ 1,000.00			GRADING Yes
15. NEW WORK: (Describe) Comply with J.O. H#42037 & Fill in 3 exterior openings (BRICK)	HIGHWAY DED. Yes			FLOOD Yes
NEW USE OF BUILDING Same	SIZE OF ADDITION none		STORIES 2	HEIGHT 25
TYPE IIIA	GROUP OCC. G-1	BLDG. AREA n/c	PLANS CHECKED Yes	
DWELL. UNITS n/c	MAX OCC. n/c	TOTAL	PLANS APPROVED Yes	
GUEST ROOMS n/c	PARKING REQ'D n/c	PARKING PROVIDED STD. COMP.	APPLICATION APPROVED Yes	
SPRINKLERS REQ'D SPECIFIED	CONT. INSP.	INSPECTION ACTIVITY COMB GEN MAJ. S. CONS Kobosa		
P.C. 1105	S.P.C.	B.P. 1300	T.I.	P.M.
P.C. No. XX-7435	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.			TYPYST agh

CASHIER'S USE ONLY

JUN--9-77	87251 E	•46191	S - 6 CS	11.05
JUN--9-77	87252 E	•46191	S - 1 CS	13.00

**STATEMENT OF RESPONSIBILITY**

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

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

Signed R. Hart (Owner or Agent having Property Owner's Consent)

Bureau of Engineering	ADDRESS APPROVED	Signature/Date R. Hart 6-8-77
	DRIVEWAY	
	HIGHWAY DEDICATION	REQUIRED
		COMPLETED
	FLOOD CLEARANCE	
SEWERS	SEWERS AVAILABLE	
	NOT AVAILABLE	
	SFC PAID	
XX SFC NOT APPLICABLE	SFC DUE	R. Hart 6-8-77
Conservation	APPROVED FOR ISSUE <input type="checkbox"/> NO FILE <input type="checkbox"/> FILE CLOSED <input type="checkbox"/>	
Fire	APPROVED (TITLE 19) (L.A.M.C.-S700)	
Housing	HOUSING AUTHORITY APPROVAL	
Planning	APPROVED UNDER CASE #	
Traffic	APPROVED FOR	
Construction Tax	RECEIPT NO.	DWELLING UNITS

APPLICATION FOR INSPECTION - TO ADD-ALTER-REPAIR-DEMOLISH

CITY OF LOS ANGELES AND FOR CERTIFICATE OF OCCUPANCY DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT F4ac 10	BLOCK 13	Subdivision of Central Highland Tract	Dist. No. 13	Dist. MAP 150-229	CEMIC TRACT 1838
2. PRESENT USE OF BUILDING	(13) Office		NEW USE OF BUILDING	(22) Office/Warehouse		ZONE C2-2
3. JOB ADDRESS	5605-57 N. Figueroa St.					GRID DIST. TWO
4. BETWEEN CROSS STREETS	Ave. 56		AND Ave. 57		LOT TYPE Inc.	
5. OWNER'S NAME	Abel Calderon		PHONE 254-6179		LOT SIZE Inc.	
6. OWNER'S ADDRESS	5605 1/2 N. Figueroa St.		CITY LA	ZIP 90042	Legal	
7. ENGINEER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	ALLEY		
8. ARCHITECT OR DESIGNER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	BLDG. LINE		
9. ARCHITECT OR ENGINEER'S ADDRESS	CITY	ZIP	AFFIDAVITS			
10. CONTRACTOR	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	---		
11. SIZE OF EXISTING BLDG.	WIDTH 40	LENGTH 00	STORIES 2	HEIGHT 20	NO. OF EXISTING BUILDINGS ON LOT AND USE One	
12. CONST. MATERIAL OF EXISTING BLDG	Brk/Unrein		ROOF Wood	FLOOR Wood		DISTRICT OFFICE LA
13. JOB ADDRESS	5605-57 N. Figueroa St.					SEISMIC STUDY ZONE
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	500					---
15. NEW WORK (Describe)	partition walls non bearing. change of use from office to office and Warehouse					GRADE YES
NEW USE OF BUILDING	Same		SIZE OF ADDITION	STORIES 2	HEIGHT 20	FLOOD NO
TYPE	GROUP OCC NC	BLDG. AREA NC	PLANS CHECKED	APPLICANT'S SIGNATURE		FILE WITH
DWELL UNITS	MAX OCC 29	TOTAL	INSPECTION ACTIVITY		INSPECTOR	
GUEST ROOMS NC	PARKING REQ'D NC	PARKING PROVIDED STD NC COMP.	COMB	RENT	MAJ'S	COMB.
SPRINKLERS REQ'D SPEC.	CONT. INSP.		CASHIER'S USE ONLY			
P.C. 7.65	P.N.	C 7.65 8-PC				
S.P.C.	L.F.	C 9.00 8P-R				
B.P. 9.00	D.S.	34630 0001				
G.P.I.	C/O	R2453 2 11/18/81 16:65 CHD				
DIST. OFFICE LA	ENERGY	P.C. NO.				

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

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

Date 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 C, 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).)

(X) 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; 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 11-19-81 Owner's Signature Abel Calderon

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. Company Certified copy is hereby furnished. Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety. Date Applicant

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 11-19-81 Applicant Abel Calderon

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. O.). 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 Abel Calderon 11-19-81 (Owner or agent having property owner's consent)



3

APPLICATION FOR INSPECTION

REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESC. LOT 10, BLOCK 13, Subd. of cert. lots in Highland Tr. N46-392/393

2. PRESENT USE OR APPLICANT (1) (1) Retail store, off. (2) Same

3. JOB ADDRESS 5605 1/2 N. Figueroa St.

4. BETWEEN CHASS STREETS Ave. 56 Ave. 57

5. OWNER'S NAME Osmin Calderon

6. OWNER'S ADDRESS 5605 1/2 N. Figueroa St. LA 90012

7. ENGINEER Jose A. Aguilar

8. ARCHITECT OR PLANNER

9. ARCHITECT OR ENGINEER'S ADDRESS 1914 S. Vermont Ave. LA 90007

10. CONTRACTOR N/S owner

11. SITE OF EXISTING BLDG. WIDTH 40 LENGTH 100 STORIES 2 HEIGHT 28 ADJ. EXISTING BUILDINGS ON LOT AND ST. One

12. CONSTRUCTION OF EXISTING BLDG. URM Campo

13. JOB ADDRESS 5605 1/2 N. Figueroa St.

14. ESTIMATION TO INCLUDE ALL OTHER EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING \$ 52,000.00

15. NEW WORK TO BE DONE FULL COMPLIANCE WITH DEV. RR

ALT I - CLASS III A

VIEW USE OF BUILDING Retail Store/Office

TYPE I, I, N

PLANS CHECKED Fred Stuart

INSPECTION ACTIVITY

NO.	DATE	BY	REMARKS
1	2/24/84	EWPL	
2	2/26/84	OS	
3	2/27/84	FLYM	
4	2/28/84	FLYM	
5	2/28/84	FLYM	
6	2/28/84	FLYM	
7	2/28/84	FLYM	
8	2/28/84	FLYM	
9	2/28/84	FLYM	
10	2/28/84	FLYM	
11	2/28/84	FLYM	
12	2/28/84	FLYM	
13	2/28/84	FLYM	
14	2/28/84	FLYM	
15	2/28/84	FLYM	
16	2/28/84	FLYM	
17	2/28/84	FLYM	
18	2/28/84	FLYM	
19	2/28/84	FLYM	
20	2/28/84	FLYM	

DECLARATIONS AND CERTIFICATIONS

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

OWNER-BUILDER DECLARATION

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7003.5, Business and Professions Code)...

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...

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...

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...

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...

Signed: Osmin Calderon, Owner

GENERAL ACKNOWLEDGMENT

NO. 287

State of CALIFORNIA  
County of LOS ANGELES } SS.

On this the 14 day of JANUARY 1988 before me,

GEORGE A. AUBERT

the undersigned Notary Public, personally appeared

DAVID KWOK HUNG WONG

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



George A. Aubert  
Notary's Signature

3

APPLICATION FOR INSPECTION

CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY 2530030027

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

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

Form with fields for LEGAL DESCR, LOT, BLOCK, TRACT, COUNTY REF. NO., DIST. MAP, PRESENT USE OF BUILDING, JOB ADDRESS, BETWEEN CROSS STREETS, OWNER'S NAME, ADDRESS, ENGINEER, ARCHITECT OR DESIGNER, CONTRACTOR, SIZE OF EXISTING BLDG., FRAMING MATERIAL, VALUATION TO INCLUDE ALL FIXED EQUIPMENT, NEW WORK, NEW USE OF BUILDING, SIZE OF ADDITION, DWELL UNITS, GUEST ROOMS, P.C. NO., P.C., P.P., I.F., S.D., ISSUING OFFICE, P.C. NO., and various checkboxes and tables.

20.74

HO-1657 9-5-89

DECLARATIONS AND CERTIFICATIONS

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

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

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

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

CONSTRUCTION LENDING AGENCY I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3091, Civ. C.).

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) Manger 09-05-89







# City of Los Angeles Department of City Planning

## 9/3/2020 PARCEL PROFILE REPORT

### PROPERTY ADDRESSES

5607 N FIGUEROA ST  
5605 N FIGUEROA ST

### ZIP CODES

90042

### RECENT ACTIVITY

ADM-2018-3764-CWNC  
ADM-2018-522-OVR  
CHC-2020-5209-HCM  
DIR-2016-2304-CWC  
ENV-2020-5210-CE

### CASE NUMBERS

CPC-2010-943-HPOZ  
CPC-2010-2399-MSA  
CPC-2003-1501-CA  
CPC-2002-2774-HD-GPA  
CPC-1999-524-SP  
CPC-1999-523-CA  
CPC-1992-283-HPO  
CPC-1989-22490  
CPC-1989-177  
CPC-1986-826-GPC  
ORD-175891  
ORD-175088-SA4075C  
ORD-174665-SA4075C  
ORD-174663-SA1  
ORD-172316  
ORD-169776  
ORD-165351-SA2048  
ORD-129279  
ZA-2017-2958-CUB  
ENV-2017-2959-CE  
ENV-2013-3392-CE  
ENV-2010-944-CE  
ENV-2010-2400-CE  
ENV-1990-615-EIR  
PRIOR-06-01-1946

### Address/Legal Information

PIN Number	151-5A229 281
Lot/Parcel Area (Calculated)	4,023.1 (sq ft)
Thomas Brothers Grid	PAGE 595 - GRID C3
Assessor Parcel No. (APN)	5468033017
Tract	SUBDIVISION OF CERTAIN LOTS IN HIGHLAND PARK TRACT
Map Reference	M R 6-392/393
Block	13
Lot	FR 10
Arb (Lot Cut Reference)	4
Map Sheet	151-5A229

### Jurisdictional Information

Community Plan Area	Northeast Los Angeles
Area Planning Commission	East Los Angeles
Neighborhood Council	Historic Highland Park
Council District	CD 1 - Gilbert Cedillo
Census Tract #	1836.10
LADBS District Office	Los Angeles Metro

### Planning and Zoning Information

Special Notes	None
Zoning	[Q]C4-2D-HPOZ
Zoning Information (ZI)	ZI-2452 Transit Priority Area in the City of Los Angeles ZI-2440 Historic Preservation Overlay Zone: Highland Park-Garvanza ZI-2129 State Enterprise Zone: East Los Angeles ZI-2310 Specific Plan: Avenue 57 Transit Oriented District
General Plan Land Use	Neighborhood Commercial
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	No
Specific Plan Area	Avenue 57 Transit Oriented District
Subarea	Major Activity Center
Special Land Use / Zoning	None
Historic Preservation Review	Yes
Historic Preservation Overlay Zone	Highland Park - Garvanza
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
HCR: Hillside Construction Regulation	No
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
RFA: Residential Floor Area District	None
RIO: River Implementation Overlay	No
SN: Sign District	No
Streetscape	No

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(\* ) - 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
Non-Residential Market Area	Medium
Transit Oriented Communities (TOC)	Tier 3
RPA: Redevelopment Project Area	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No
<b>Assessor Information</b>	
Assessor Parcel No. (APN)	5468033017
Ownership (Assessor)	
Owner1	HUNTINGTON GROUP LLC C/O WILLIAM R VASQUEZ
Address	1107 FAIR OAKS AVE NO 496 SOUTH PASADENA CA 91030
Ownership (Bureau of Engineering, Land Records)	
Owner	HUNTINGTON GROUP, LLC
Address	510 W 6TH ST LOS ANGELES CA 90014
APN Area (Co. Public Works)*	0.092 (ac)
Use Code	1100 - Commercial - Store - One Story
Assessed Land Val.	\$283,662
Assessed Improvement Val.	\$289,335
Last Owner Change	04/30/2002
Last Sale Amount	\$420,004
Tax Rate Area	4
Deed Ref No. (City Clerk)	990026 890344 709250 219274 157802 1112650 1035490
Building 1	
Year Built	1923
Building Class	C55B
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	4,000.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5
Rent Stabilization Ordinance (RSO)	No [APN: 5468033017]
<b>Additional Information</b>	
Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	No
Fire District No. 1	No
Flood Zone	Outside Flood Zone

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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)	Yes
Wells	None

### Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	1.05012744
Nearest Fault (Name)	Raymond Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.50000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Moderately Constrained
Down Dip Width (km)	13.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	-75.00000000
Maximum Magnitude	6.50000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	No
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No

### Economic Development Areas

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

### Housing

Direct all Inquiries to	Housing+Community Investment Department
Telephone	(866) 557-7368
Website	<a href="http://hcidla.lacity.org">http://hcidla.lacity.org</a>
Rent Stabilization Ordinance (RSO)	No [APN: 5468033017]
Ellis Act Property	No

### Public Safety

Police Information	
Bureau	Central
Division / Station	Northeast
Reporting District	1118
Fire Information	
Bureau	Central
Batallion	2
District / Fire Station	12
Red Flag Restricted Parking	No

## CASE SUMMARIES

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

Case Number:	CPC-2010-943-HPOZ
Required Action(s):	HPOZ-HISTORIC PRESERVATION OVERLAY ZONE
Project Descriptions(s):	HIGHLAND PARK HPOZ EXPANSION - ADDITION OF PARCELS FROM THE GARVANZA ICO BOUNDARIES.
Case Number:	CPC-2010-2399-MS
Required Action(s):	MS-MISCELLANEOUS (POLICIES, GUIDELINES, RESOLUTIONS, ETC.)
Project Descriptions(s):	PURSUANT TO 12.20.3.E OF THE LOS ANGELES MUNICIPAL CODE, THE ADOPTION OF PRESERVATION PLANS FOR VARIOUS EXISTING HPOZS: ADAMS-NORMANDIE, BALBOA HIGHLANDS, BANNING PARK, CARTHAY CIRCLE, GREGORY AIN MAR VISTA TRACT, HARVARD HEIGHTS, HIGHLAND PARK, MIRACLE MILE NORTH, SOUTH CARTHAY, SPAULDING SQUARE, STONEHURST, VAN NUYS, VINEGAR HILL, WEST ADAMS TERRACE, WESTERN HEIGHTS, AND WHITLEY HEIGHTS.
Case Number:	CPC-2003-1501-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	REVISIONS TO THE HPOZ ORDINANCE IN CONJUNCTION WITH THE PRESERVATION PLAN PROCESS
Case Number:	CPC-2002-2774-HD-GPA
Required Action(s):	GPA-GENERAL PLAN AMENDMENT HD-HEIGHT DISTRICT
Project Descriptions(s):	
Case Number:	CPC-1999-524-SP
Required Action(s):	SP-SPECIFIC PLAN (INCLUDING AMENDMENTS)
Project Descriptions(s):	Data Not Available
Case Number:	CPC-1999-523-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	REQUEST AN AMENDMENT TO ZONING REGULATIONS THAT WOULD ONLY ALLOW LANDFILLS PURSUANT TO A CONDITIONAL USE PERMIT. (CITYWIDE)
Case Number:	CPC-1992-283-HPO
Required Action(s):	Data Not Available
Project Descriptions(s):	ESTABLISH A HISTORIC PRESERVATION OVERLAY ZONE IN ORDER TO RETAIN THE INTEGRITY OF THE ARCHITECTURAL STYLES THROUGH REVIEW OF PERMITS FOR ANY ALTERATIONS TO BUILDINGS CONTRIBUTING TO THE HISTORIC DISTRICT FOR SPECIFIC PROPERTIES WITHIN THE AREA GENERALLY BOUNDED BY YORK BOULEVARD, THE PASADENA FREEWAY, MARMION WAY AND AVENUE 50
Case Number:	CPC-1989-22490
Required Action(s):	Data Not Available
Project Descriptions(s):	
Case Number:	CPC-1989-177
Required Action(s):	Data Not Available
Project Descriptions(s):	INTERIM CONTROL ORDINANCE FOR THE ENTIRE NORTHEAST LOS ANGELES DISTRICT PLAN CONTINUATION OF CPC-89-0177. SEE GENERAL COMMENTS FOR CONTINUATION.
Case Number:	CPC-1986-826-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	GENERAL PLAN/ZONING CONSISTENCY - ZONE CHANGES - HEIGHT DISTRICT CHANGES AND PLAN AMENDMENTS - VARIOUS LOCATIONS
Case Number:	ZA-2017-2958-CUB
Required Action(s):	CUB-CONDITIONAL USE BEVERAGE-ALCOHOL
Project Descriptions(s):	PURSUANT TO 12.24W.1, CONDITIONAL USE PERMIT TO ALLOW THE SALE OF A FULL LINE OF ALCOHOLIC BEVERAGES FOR ON-SITE CONSUMPTION IN CONJUNCTION WITH A NEW 1500 SQ. FT. BAR WITH 49 SEATS AND LIVE ENTERTAINMENT (DJ'S).  PURSUANT TO 12.24 W.27, CONDITIONAL USE PERMIT TO ALLOW HOURS OF OPERATION FROM 11AM-2AM DAILY, IN LIEU OF 7AM-11PM AS PER LAMC 12.22A23 OF MINI-SHOPPING CENTER REGULATIONS.
Case Number:	ENV-2017-2959-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	PURSUANT TO 12.24W.1, CONDITIONAL USE PERMIT TO ALLOW THE SALE OF A FULL LINE OF ALCOHOLIC BEVERAGES FOR ON-SITE CONSUMPTION IN CONJUNCTION WITH A NEW 1500 SQ. FT. BAR WITH 49 SEATS AND LIVE ENTERTAINMENT (DJ'S).  PURSUANT TO 12.24 W.27, CONDITIONAL USE PERMIT TO ALLOW HOURS OF OPERATION FROM 11AM-2AM DAILY, IN LIEU OF 7AM-11PM AS PER LAMC 12.22A23 OF MINI-SHOPPING CENTER REGULATIONS.
Case Number:	ENV-2013-3392-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION

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Project Descriptions(s): THE PROPOSED ORDINANCE MODIFIES SECTION 22.119 OF THE LOS ANGELES ADMINISTRATIVE CODE TO ALLOW ORIGINAL ART MURALS ON LOTS DEVELOPED WITH ONLY ONE SINGLE-FAMILY RESIDENTIAL STRUCTURE AND THAT ARE LOCATED WITHIN COUNCIL DISTRICTS 1, 9, AND 14.

Case Number: ENV-2010-944-CE

Required Action(s): CE-CATEGORICAL EXEMPTION

Project Descriptions(s): HIGHLAND PARK HPOZ EXPANSION - ADDITION OF PARCELS FROM THE GARVANZA ICO BOUNDARIES.

Case Number: ENV-2010-2400-CE

Required Action(s): CE-CATEGORICAL EXEMPTION

Project Descriptions(s): PURSUANT TO 12.20.3.E OF THE LOS ANGELES MUNICIPAL CODE, THE ADOPTION OF PRESERVATION PLANS FOR VARIOUS EXISTING HPOZS: ADAMS-NORMANDIE, BALBOA HIGHLANDS, BANNING PARK, CARTHAY CIRCLE, GREGORY AIN MAR VISTA TRACT, HARVARD HEIGHTS, HIGHLAND PARK, MIRACLE MILE NORTH, SOUTH CARTHAY ,SPAULDING SQUARE, STONEHURST, VAN NUYS, VINEGAR HILL, WEST ADAMS TERRACE, WESTERN HEIGHTS, AND WHITLEY HEIGHTS.

Case Number: ENV-1990-615-EIR

Required Action(s): EIR-ENVIRONMENTAL IMPACT REPORT

Project Descriptions(s): Data Not Available

## DATA NOT AVAILABLE

ORD-175891

ORD-175088-SA4075C

ORD-174665-SA4075C

ORD-174663-SA1

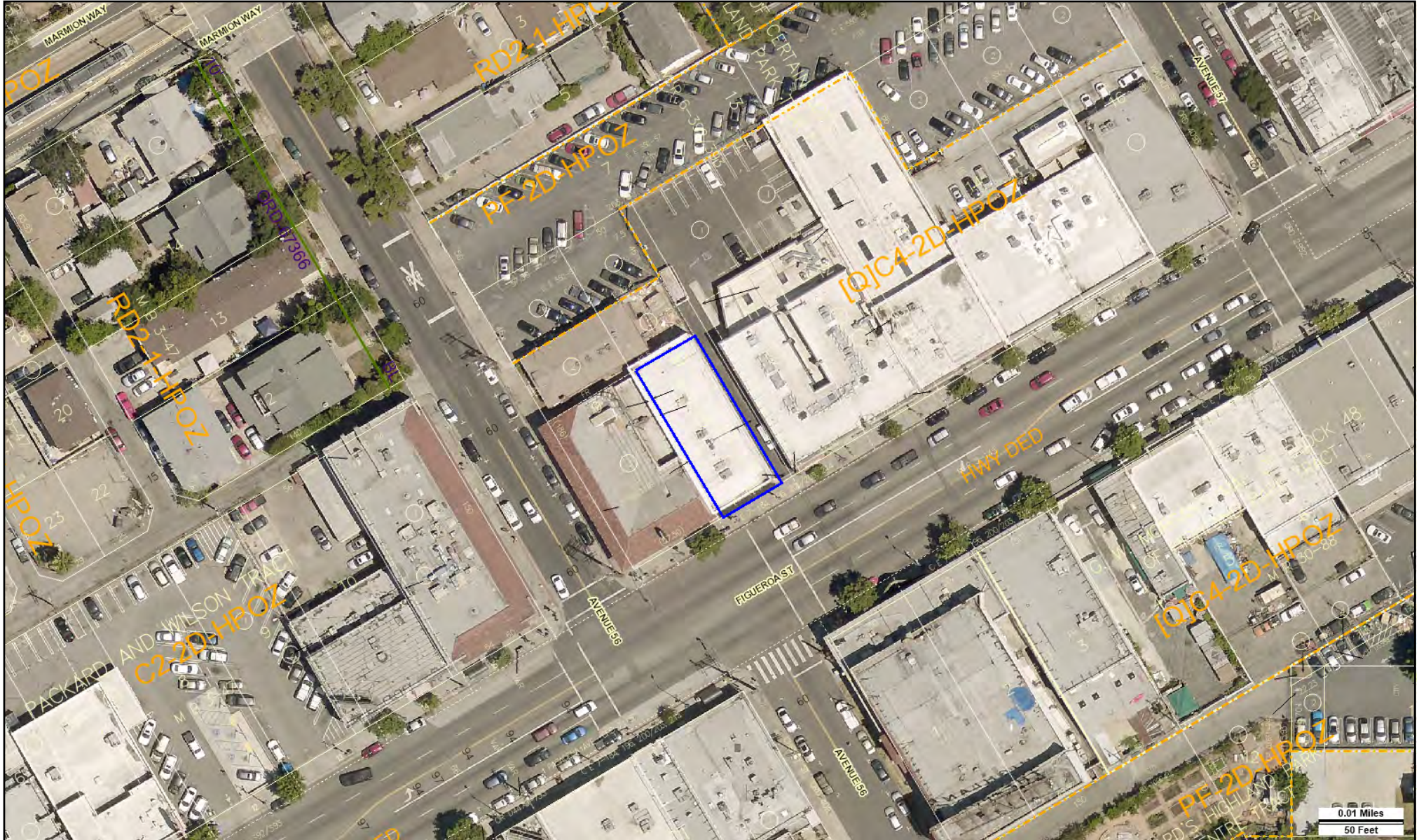
ORD-172316

ORD-169776

ORD-165351-SA2048

ORD-129279

PRIOR-06-01-1946



Address: 5605 N FIGUEROA ST

Tract: SUBDIVISION OF CERTAIN  
LOTS IN HIGHLAND PARK TRACT

Zoning: [Q]C4-2D-HPOZ

APN: 5468033017

Block: 13

General Plan: Neighborhood Commercial

PIN #: 151-5A229 281

Lot: FR 10

Arb: 4

