Los Angeles Department of City Planning
RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2009-2113-HCM
ENV-2009-3118-CE

HEARING DATE: November 5, 2009
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

LOCATION: Location: 4901 S. Compton Avenue
Council District: 9

COMMUNITY PLAN AREA: Community Plan Area: Southeast Los Angeles
Area Planning Commission: South Los Angeles
Neighborhood Council: Central Alameda
Legal Description: Smith Brothers Compton Avenue
Tract, Lot FR 18

PROJECT: Historic-Cultural Monument Application for the
BETHLEHEM BAPTIST CHURCH

REQUEST: Declare the property a Historic-Cultural Monument

APPLICANT: City of Los Angeles
City Council
200 N. Spring St., Room 395
Los Angeles, CA 90012

OWNER: Luis Niebla
5675 Kimball Court
Chino, CA 91710

RECOMMENDATION

That the Cultural Heritage Commission:

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

2. Adopt the report findings.

S. GAIL GOLDBERG, AICP
Director of Planning

Ken Bernstein, AICP, Manager
Office of Historic Resources

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Edgar Garcia, Preservation Planner
Office of Historic Resources

Prepared by:

Attachments:
June 3, 2009 City Council Motion
September 15, 2009 Historic-Cultural Monument Application
ZIMAS Report
FINDINGS

1. The building “embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction” as an example of Modernist and de Stijl architecture.

2. The building is associated with a master builder, designer, or architect, as a work by the master architect Rudolph Schindler.

CALIFORNIA ENVIRONMENTAL QUALITY ACT (“CEQA”) FINDINGS

The Commission hereby recommends that Council find the proposed designation of the Bethlehem Baptist Church as a Historic-Cultural Monument to be exempt from further analysis under the California Environmental Quality Act pursuant to Title 14 of the California Code of Regulations, Sections 15308 (Class 8) and 15331 (Class 31).

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

SUMMARY

Built in 1944, the character-defining features of the building include horizontal bands of stucco, an L-shaped floor plan, and an open cruciform tower. The horizontal layered de Stijl pattern was both simple and complex enough to attract the attention of passing cars. The horizontal bands also allowed the insertion of planters and other openings for natural illumination. By placing the church at the corner of the lot rather than in the center and marking its presence by means of an abstract cruciform tower, Schindler organized his design to enable flexible use of both indoor and outdoor space. These distinctive elements of the building are designed in a unique mid-century modern architectural style.

The Bethlehem Baptist Church is Schindler's only built church, created for a small African-American congregation, and served as a Christian church and community center. Despite a low budget, Schindler was able to create a modern functional community space. The building is all the more remarkable as the lone example of Modernist architecture to cross Los Angeles's economic and racial boundaries during the era of Jim Crow housing covenants.

Architect R. M. Schindler is internationally recognized for his architectural designs and has been the subject of exhibitions at the Museum of Contemporary Art (MOCA) and the MAK Center for Art and Architecture. The Bethlehem Baptist Church has been featured in significant books and overviews of Schindler’s work.
DISCUSSION

The Bethlehem Baptist Church successfully meets two of the specified Historic-Cultural Monument criteria: 1) “embod[ies] the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction,” and 2) is associated with a with a master builder, designer, or architect. As a religious building designed in the Modernist and de Stijl style by renowned architect Rudolph Schindler, the property qualifies for designation as a Historic-Cultural Monument based on these criteria.

From the tour of the subject property, the building appears to be in mostly original condition, with some minor alterations.

BACKGROUND

In March of 1972, the then-named Cultural Heritage Board received a request for information about the Bethlehem Baptist Church from a member of the public. The request quoted David Gebhardt as stating in his book R.M. Schindler, Architect, that the Bethlehem Baptist Church represents Schindler’s best non-domestic work. Kenneth Ross, the Director of the Cultural Heritage program made inquiry to the Cultural Heritage Committee of the AIA who commented that since the building was constructed under a very low budget, it was not one of R.M. Schindler’s best works.

In 1974, the Cultural Heritage Board received a request to nominate the Church as a Historic-Cultural Monument. The Board voted unanimously on April 3, 1974 to take the property under consideration. At the Board meeting of October 16, 1974 a motion was made by member Dr. Robert Winter to declare the property an Historic-Cultural Monument. The motion failed for lack of a second, and the application was denied.

On July 3, 2009 Councilmember Jan Perry introduced a Motion to instruct the Cultural Heritage Commission to prepare a Historic-Cultural Monument application for the Bethlehem Baptist Church property. The full City Council adopted the Council Motion on September 2, 2009. On October 1, 2009, the Cultural Heritage Commission toured the subject property.

CALIFORNIA ENVIRONMENTAL QUALITY ACT (“CEQA”) REVIEW

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

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

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

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

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of Historic buildings in a manner consistent with the Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving Rehabilitating, Restoring, and Reconstructing Historic Buildings.
CITY OF LOS ANGELES

SIGNIFICANCE WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

Complete One or Both of the Upper and Lower Portions of This Page

ARCHITECTURAL SIGNIFICANCE

THE ____________________________ IS AN IMPORTANT EXAMPLE OF
Bethlehem Baptist Church
NAME OF PROPOSED MONUMENT
Modernist
ARCHITECTURAL STYLE (SEE LINE 8)

AND MEETS THE CULTURAL HERITAGE ORDINANCE BECAUSE OF THE HIGH QUALITY OF ITS DESIGN AND THE RETENTION
OF ITS ORIGINAL FORM, DETAILING AND INTEGRITY.

AND/ OR

HISTORICAL SIGNIFICANCE

THE ____________________________ WAS BUILT IN _______________
Bethlehem Baptist Church
NAME OF PROPOSED MONUMENT
1944
YEAR BUILT

Rudolph M. Schindler
NAME OF FIRST OR SIGNIFICANT OTHER

WAS IMPORTANT TO THE

DEVELOPMENT OF LOS ANGELES BECAUSE R. M. Schindler is an internationally recognized icon of architectural
design. This building is the lone example of Modernist architecture to cross Los Angeles' economic and racial
boundaries during the era of Jim Crow housing covenants which began in the 1890s and ended in the 1970s.
The church was built for a small African-American congregation served as a Christian church and community center.
It is the only known built church designed by Schindler.
HISTORIC-CULTURAL MONUMENT
APPLICATION

IDENTIFICATION

1. NAME OF PROPOSED MONUMENT ________________________________ Bethlehem Baptist Church

2. STREET ADDRESS ____________________________ 4901 S. Compton Ave.

   CITY _______ Los Angeles _______ ZIP CODE _______ 90011 _______ COUNCIL DISTRICT _______ 9

3. ASSESSOR’S PARCEL NO. __________________________________ 5107030032

4. COMPLETE LEGAL DESCRIPTION: TRACT Grant and Hamilton's Vemon Park

   BLOCK _______ BLK J _______ LOT(S) _______ FR 1 _______ ARB. NO. _______ n/a

5. RANGE OF ADDRESSES ON PROPERTY _______________________________________________________

6. PRESENT OWNER ___________________________________________ Luis Niebla

   STREET ADDRESS ____________________________ 5575 Kimball Court

   CITY _______ Chino _______ STATE _______ CA _______ ZIP CODE _______ 91710 _______ PHONE (____)

   OWNERSHIP: PRIVATE ____________________________________ PUBLIC

7. PRESENT USE ____________________________ Church

   ORIGINAL USE ____________________________ Church

DESCRIPTION

8. ARCHITECTURAL STYLE (SEE STYLE GUIDE) ____________________________ Modernist

9. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORK SHEET, 1 PAGE MAXIMUM)

   The design of the Bethlehem Baptist Church closely resembles a number of houses designed by Schindler on a much larger scale. The building has an L-Shaped floor plan with an open cruciform tower. The exterior of the building contains horizontal bands of stucco cladding that resemble a de Stijl pattern. The building's flat roof contains a three-dimensional, cross-shaped tower that intersects at right angles to form a skylight that allows lighting inside. In addition to the central skylight, clerestory windows help illuminate the main space. Also, the church features a covered walkway that helps define an open courtyard enclosed by a social hall. Inside, the ceiling is constructed out of wood decking that is laid over beams with tongue-and-groove connections. These beams spanned to longer lengths and are glazed.
HISTORIC-CULTURAL MONUMENT
APPLICATION

NAME OF PROPOSED MONUMENT: Bethlehem Baptist Church

10. CONSTRUCTION DATE: 1944
FACTUAL: ☑ ESTIMATED: ☐

11. ARCHITECT, DESIGNER, OR ENGINEER: Rudolph M. Schindler

12. CONTRACTOR OR OTHER BUILDER: Rudolph M. Schindler

13. DATES OF ENCLOSED PHOTOGRAPHS:
(5 8X10 BLACK AND WHITE GLOSSY AND 1 DIGITAL E-MAILED TO CULTURAL HERITAGE COMMISSION@LACITY.ORG)

14. CONDITION: ☑ EXCELLENT ☐ GOOD ☑ FAIR ☐ DETERIORATED ☐ NO LONGER IN EXISTENCE

15. ALTERATIONS: Rebuilt back hall, inscribed windows, repaired door

16. THREATS TO SITE: ☑ NONE KNOWN ☐ PRIVATE DEVELOPMENT ☐ VANDALISM ☐ PUBLIC WORKS PROJECT
☑ ZONING ☐ OTHER

17. IS THE STRUCTURE: ☑ ON ITS ORIGINAL SITE ☐ MOVED ☐ UNKNOWN

SIGNIFICANCE

18. BRIEFLY STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE: INCLUDE DATES, EVENTS, AND PERSON ASSOCIATED
WITH THE SITE (SEE ALSO SIGNIFICANCE WORK SHEET: 750 WORDS MAXIMUM IF USING ADDITIONAL SHEETS)

The Bethlehem Baptist Church represents an important example of a religious building designed in the Modernist
style by renowned architect Rudoloph M. Schindler. The building, which stands as Schindler's only built church,
was originally built for a small African-American congregation and served as a Christian church and community
center. Through the use of inexpensive materials such as plaster-skin, Schindler was able to capture a
new vision that incorporated the principles of space, climate, light, and mood. (Continued on the back)

19. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES): Schindler by David Gebhard (Straut - 1997).
R.M. Schindler by James Steele (Taschen - 1999), The Architecture of R.M. Schindler (MOCA Exhibition)

20. DATE FORM PREPARED: 09/15/2009 PREPARER'S NAME: Office of Historic Resources
ORGANIZATION: Department of City Planning STREET ADDRESS: 200 N. Spring St. Rm. 620
CITY: Los Angeles STATE: CA ZIP CODE: 90012 PHONE: (213) 978-1189
E-MAIL ADDRESS: ____________________________
18. From then on, he used this type of inexpensive construction which led to the creation of the Schindler frame in 1945. In addition to his new technique, he was able to pull some design elements from the Packard House (1924) and Howe House (1925), both of which he created. As a result, the element of horizontal stucco bands helped create a visual scale that establishes the cross-shaped tower which signifies it as a place of worship.
DESCRIPTION WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

Bethlehem Baptist Church

NAME OF PROPOSED MONUMENT

L-shaped

PLAN

Church

ARCHITECTURAL STYLE (SEE LINE 8 ABOVE)

PLAN SHAPE (Click to See Chart)

NUMBER OF STORIES

2

WITH A

Stucco

FINISH AND TRIM.

Material (wood siding, wood shingles, brick, stucco, etc.)

STUCCO

MATERIAL (WOOD, METAL, ETC.)

IT'S

Flat

ROOF IS

Stucco

Fiberglass

ROOF SHAPE (Click to See Chart)

MATERIAL (CLAY TILE, ASPHALT OR WOOD SHINGLES, ETC.)

WINDOW MATERIAL

Clerestory

WINDOW TYPE (DOUBLE-HUNG (SLIDES UP & DOWN), CASEMENT (OPENS OUT), HORIZONTAL SLIDING, ETC.)

WINDOWS ARE PART OF THE DESIGN.

THE ENTRY FEATURES A

Slightly recessed corner

DOOR LOCATION (RECESS, CENTERED, OFF-CENTER, CORNER, ETC.)

6. Single Panel

ENTRY DOOR STYLE (Click to See Chart)

DOOR. ADDITIONAL CHARACTER DEFINING ELEMENTS

OF THE STRUCTURE ARE

the cross-shaped tower, roof terrace, central skylight, wood decking

IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES (SEE CHART), BALCONIES; NUMBER AND SHAPE OF DORMERS (Click to See Chart)

tongue-and-groove connections laid over long glazed beams (blue, red, black), horizontal datum for

NUMBER AND LOCATION OF CHIMNEYS, SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS, METAL TRIM; DECORATIVE TILE OR CAST STONE, ARCHES;

visual perception, wood-framed walls covered with stucco cladding, pulpit, small pool,

ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES, FRIEZES; TOWERS OR TURRETS; EAVES; WINDOWS; HALFTIMBERING, HORIZONTALLY;

VERTICALLY, FORMALITY OR INFORMALITY; GARDEN WALLS, ETC.

N/A

SECONDARY BUILDINGS CONSIST OF A

IDENTIFY GARAGE, GARDEN SHelter, ETC.

SIGNIFICANT INTERIOR SPACES INCLUDE

Glazed Beams, Tongue-and-Groove Connections, Wood-Decked Ceilings

IDENTIFY ORIGINAL FEATURES SUCH AS WOOD PANELING, MOLDINGS AND TRIM; SPECIAL GLASS WINDOWS;

ORNATE CEILINGS, PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILES; STAIR BALUSTRADES, BUILT-IN FURNITURE, ETC.

IMPORTANT LANDSCAPING INCLUDES

None

IDENTIFY NOTABLE MATURE TREES AND SHRUBS

HISTORIC-CULTURAL MONUMENT APPLICATION
Bethlehem Baptist Church
1944
4090 South Crenston Avenue
Los Angeles

One of the few larger, public projects realized by the architect that still survives, Bethlehem Baptist is even more miraculous because of its timely location in South Central Los Angeles. Schindler expanded on his favorite L-shaped plan once again, using it to define a corner where the main entrance is located. Staircase of stacked tiles, which appear to be wood, file the building to the streetscape and reduce its scale, making it feels forbidding, and two crosses intersecting at right angles are supported by the roof structure, allowing light inside. A covered walkway, connecting the church to a social hall at the rear of the property, defines an open courtyard that allows activities to move outside when weather permits, which is the majority of the time in southern California.

Eine der wenigen größeren öffentlichen Projekte des Architekten, die realisiert worden und heute noch erhalten sind, ist diese Baptistenkirche. Ihr Erbauer ist wegen ihrer rätselhaft Lagen in South Central Los Angeles um so wunderbarer: Schindler entwickelte hier seinen favorisierten L-förmigen Grundriss weiter. Er nutzte damit die Lage des Grundstücks an einer Straßeninsel, an der sich auch der Eingang befindet. Fassadenstreifen aus Verputz, die wie Holzplatten aussehen, stellen die Verbindung des Kirchenbaus zur Straßenlandschaft her und reduzieren optisch seine Größe, so daß er weniger abweisend erscheint. Zwei flache Kreuzformen auf dem Dach, die sich in rechten Winkel überschneiden, bilden in der Dachfläche ein Oberlicht, das das Kirchendrinnen erhellt.

Ein
Le conservateur de cette église, l'un des rares projets publiés d'une certaine importance réalisée par l'architecte, semble plus miraculeuse encore lorsque l'on considère son implantation répétée dans le quartier de South Central, à Los Angeles. Schindler fait appel une fois encore à son génie en L favet, pour former un angle dans lequel est implantée l'entrée principale. De larges bandeaux de style disposés comme un berceau de bois horizontal recouvrent le bâtiment le long d'un côté pour créer une réduction d'échelle qui le rend moins nébuleux. Deux croisées se coupant à angle droit soutiennent la structure du toit, tellement entre le lumière vers l'intérieur. Une allée couverte réunit l'église à une annexe parcellaire à l'arrière du terrain, et définit une cour couverte dans laquelle peuvent se tenir certaines activités par beau temps, ou qui est ouvert vers le ciel en Californie du Sud.
The final phase

The war and the years immediately after did not mark an abrupt change in Los Angeles' pattern of growth. The numerous environment industries (particularly aircraft) encouraged the spread of the city across even more of the Southern California landscape. Many of those who had come to work in these industries during the war remained as permanent residents, and many who had had their first glimpse of Arcadia while in the armed services returned as soon as they could. The first freeway had been built in the Arroyo Seco just before the war, and by the early fifties Los Angeles had, in fact and as a symbol, become the automobile city of the world.

For Southern California the late forties and the fifties marked the beginning of vast single-family housing projects, conceived on a scale that even California had not previously known. The style of these dwellings was the California ranch house, which in its best examples was a reasonable response to the Southern California environment. Though Schindler and the other local modernists had established the ranch house form, as practicing architects they had little to do with the scale of middle and upper-income houses built on the flat lands and the hills of the Southland, Ains and Williams, Jones and Emmons did indeed design several well-published housing projects, but these were ques- tionable in comparison to what the contractors were producing. Schindler and his colleagues found it difficult to bridge the gap (much of which was public image, not architectural fact) between architecture as high art and building as low art. As operating professionals they were not, from the point of view of investors or businessmen-contractors, an appealing lot to work with.

Schindler's post-war work from 1945 until his death in 1953 had generally been considered disappointing. In 1949 one could accurately refer to the new Southern California School of Schindler, Neutra, Ain, Swanson and Harris, and there was every indication that it would continue to develop after the war with reserved vigour; but such was not the case. Their work consisted as a high level, but they seem to have run out of new ideas which were eventually to be supplied by a strong and vigorous local Minimal tradition exposed in quite different ways by Charles Eames and, later, Craig Ellwood. In the post-war period Schindler moved closer to theorraine. His buildings were no longer dominated by a single element such as his de Stijl volumes of the thirties. The atmosphere of discursion and ambiguity, instead of being one of several means to an end, now became for him the end in itself. One easily misses the point of his late buildings if one tries to understand them solely in the light of his work of the twenties and thirties. From outside, his post-war Larchmont Apartments at Studio City (1948), could easily be mistaken for one of any number of custom-designed apartment units then and now being built in the Los Angeles area. What differentiates Schindler's apartments from the ordinary is what
count on his excellent siting of the complex, with its garage and service court separating the apartments from the street; the provision of really usable outdoor living areas; and the rich complexity of the internal spaces of each apartment.

Schindler's Bethlehem Church in south Los Angeles (1944) becomes perfectly understandable when seen in the context of the seashore world of the city. Here he employed a horizontal layered de Stijl pattern (the facade as a billboard once again), which was both simple and complex enough to attract the attention of passing cars. The open concrete tower is readable enough to answer the question: what is the building? Having created a Christian advertising sign, Schindler successfully disposed of his spatial needs behind the billboard.

In the E. Popham house at Studio City (1944) he again worked with the problem of the small house on a narrow urban lot. As with his own house on Kings Road, he used the entire lot; the front, set back, becomes a hedge-enclosed patio with an entrance walk on one side, while the rear of the lot is enclosed by vegetation to provide a second larger patio. While extensive fixed and movable glass walls effectively link the interior with the outdoor living spaces, the main light source is a high clerestory window running the full length of the house. By the early fifties innumerable variations on the Popham house began to appear on builder's lots throughout California.

The hillside house for M. Kallis at Studio City (1946) represents a strong departure from his typical post-war de Stijl solution. In
The forties was a decade of consummate experimentalism for Schindler, in which he cast off the need to develop extensive working drawings, instead preferring to concentrate on the details of construction directly in the field. Increasingly, his buildings took on unusual and sometimes even exaggerated forms and properties that departed from conventional approaches and from the acceptable prescriptive and formalistic rhetoric of other modernists. Schindler's synthesis of open space, modern materials, and functional design is evident in the design for his own house (Fig. 85). Schindler had created a version of a church design with similar features for another congregation in Hollywood; however, the design remain unbuilt.

In 1948, following the lifting of postwar building regulations, Schindler began work on several houses. These included a residence and studio for Richard Neutra in Studio City (1948–49; Fig. 72), a desert house for Marvyn E. Teitel in Palm Springs (1949–50); and a house for Maureen Kallos, also in Studio City, completed in 1949. The Kallos Residence (1948–49; Fig. 72) is one of Schindler's most forcefully expressive in its combination of angular shape and raw materials to the use of angular walls as well as reinforced concrete.
All applications must be filled out by applicant.

BOARD OF PUBLIC WORKS
DEPARTMENT OF BUILDINGS

Application for Erection of Frame Buildings
CLASS "D"

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

(Sign here)

Los Angeles, Cal., NOV. 10, 1909

Lot No. 1
Book 10

District No. 1412, M. B. page 10

No. 4901 Compton Ave.

1. PURPOSE OF BUILDING

2. OWNER'S NAME

3. Owner's address

4. Architect's name

5. CONTRACTOR'S NAME

6. Contractor's address

7. ENTIRE COST OF PROPOSED BUILDING

8. Size of lot

9. Will building be erected on front or rear of lot?

10. NUMBER OF STORIES IN HEIGHT

11. Height of first floor joists above curb level

12. Character of ground: rock, clay, sand, filled, etc.

13. Of what material will FOUNDATION and cellar walls be built?

14. GIVE depth of FOUNDATION below the surface of ground

15. GIVE dimensions of FOUNDATION and cellar wall footings

16. GIVE dimensions of FOUNDATION and cellar walls at top

17. NUMBER and KIND of chimneys

18. Number of inlets to each flue

19. Give size of following materials: MUD SILLS, 2 x 6. GIVERS & stringers, 3 x 4.

20. Will the roof be peak, flat or mansard? Material of roofing

PERMIT NO. 7317

1000

900

300

200

100

0
21. Will cellar or basement ceiling be plastered? [Blank] Metal or wood lath
22. Of what material will floors be constructed? [Blank]
23. How many thicknesses? [Blank]
24. What kind of fireproofing? [Blank]
25. How will hall and soffits of stairs be plastered? [Blank]

REMARKS

[Blank lines]
ALTER, REPAIR OR DEMOLISH
AND FOR A
Certificate of Occupancy

Lot No.

Tract.

Location of Building:

Between what crosstrees

USE INK OR INDELIBLE PENCIL

Owner:

G. Y. C. C. Properties Co., Inc.

Dweller(s) or Business.

Name of Building:

100 Compton Ave.

Furniture

Rooms

1. State how long building has been used for present occupancy:

2. Use of building:

3. Description of proposed construction:

4. Owner:

5. Owner's Address:

6. Certified Architect:

7. Licensed Engineer:

8. Contractor:

9. Completion of Work:

10. EXHAUSTIVE DESCRIPTION:

11. State how many existing floors,

12. State of existing building:

13. Material Exterior Walls:

14. Describe briefly all proposed construction and work:

NEW CONSTRUCTION

15. Site of Address:

16. Number of Stories when complete:

17. Type of Roofing:

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with the provisions of the City and County Building Code, the State Building Code, and the Labor Law of the State of California relating to Workmen's Compensation Insurance.

Signature _______

FOR DEPARTMENT USE ONLY

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<thead>
<tr>
<th>Permit No.</th>
<th>Description</th>
<th>Fees</th>
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NOTE TO CLERK:

PENDING NO.

PLANS

REVISED

JUIL.