

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2010-520-HCM
ENV-2010-521-CE**

HEARING DATE: April 1, 2010
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 7901-7909 W. Beverly Blvd.
Council District: 5
Community Plan Area: Wilshire
Area Planning Commission: Central
Neighborhood Council: Mid City West
Legal Description: Lot 338 of TR 6790

PROJECT: Historic-Cultural Monument Application for the
FAIRFAX THEATER

REQUEST: Declare the property a Historic-Cultural Monument

APPLICANT: The Friends of the Fairfax Theater
Brian Curran Jr.
855 S. Highland Ave.
Los Angeles, CA 90036

OWNER: B & F Associates
710 Wilshire Blvd, #409
Santa Monica, CA 90401

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Take the property under consideration** as a 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 may warrant further investigation.
2. **Adopt** the report findings.

S. GAIL GOLDBERG, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

Prepared by:

[SIGNED ORIGINAL IN FILE]

Edgar Garcia, Preservation Planner
Office of Historic Resources

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Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Attachments: March 11, 2010 Historic-Cultural Monument Application
ZIMAS Report

SUMMARY

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The elevation lining Beverly Boulevard is divided into six bays with five serving as commercial storefronts. Flanked by two shop fronts, an off-center theatre entry with marquee occupies an extended and ornamentally distinguished bay consisting of a stepped parapet which comes to an apex at its center. The parapet lies between two fluted rectangular pilasters, with the east pilaster rising twenty feet above the roofline to become a stepped tower feature capped with an electric light globe. The western pilaster is truncated and is capped with a small rounded dome. The marquee is a large fluorescent light box with neon lights and Plexiglas lettering as well as a coffered ceiling inset with sunburst pattern and recessed lights. The set back entrance creates a large open vestibule area surfaced with red tile and fluted pilasters and contains a terrazzo floor exhibiting a starburst pattern. A Regency-style ticket booth fronts the vestibule space. Five pairs of continuous metal doors provide the entrance to the interior. Flanking the theater entrance, the ground floor storefronts are covered by projecting canopies and framed by continuous fluted pilasters which divide the façade into bays. At the second story, the pilasters are offset on both sides by smaller, engaged, fluted pilasters which terminate at the roofline. These smaller pilasters form the proportioned window bays that contain sliding aluminum windows. The subject building's roofline is articulated with shallow gables in a regular serrated rhythm, reaching an apex at the center of each bay and descending towards the pilasters, which rise slightly above the parapet. The western storefront section is single story, while the rest of the elevation is two stories.

The Fairfax Avenue east-facing elevation consists of ten one-story bays flanked by four two-story bays to the south and a two-story bay to the north. The east facing bays resemble those on the Beverly Blvd. façade with some minor design variation. Acrylic signage and/or projecting canopies sit above the storefronts. There are three building entrances on the east side: the northern and center entrances are gated, open-air portals which are announced by a variation in the roofline, while the southern entrance is a door at the façade leading directly into the building. The west façade is an unadorned concrete wall articulated only by concrete buttresses with an entrance to the basement and backstage area. The north façade is a sheer concrete wall rising to a height of four stories at the west (the curtain tower) and descending to two stories where it meets Fairfax Avenue.

The theater interior consists of a lobby and three theatres. In the lobby, an Art Deco-style skylight defined by an irregular grid motif forms the focal point of a hipped ceiling. Crown molding surrounds the room while tiered Art Deco-style light fixtures are set within recessed bays. A concession stand sits atop a pink and black tile floor. A long sloping hallway from the lobby leads to the main auditorium which is flanked by two smaller theatres. The main auditorium features Art Deco-style light fixtures, painted stylized flower motifs, and a skylight similar in design to the lobby skylight. The screen is flanked by two molded plaster screens of a repeating diamond and chevron pattern, over which a large scroll decoration is attached. The storefront interiors are utilitarian in design with some featuring terrazzo flooring.

The proposed Fairfax Theatre historic monument was originally designed by architect W.C. Pennell in 1930. During this period, Pennell was the partner of eminent Los Angeles architect

John C. Austen. Pennell and Austen designed many civic and industrial projects together as well as landmarks such as the West Adams Methodist Episcopal Church at 1864 W. Adams (1914), the Hotel Leighton formerly on MacArthur Park (demolished), and the Bronson Block at 527 W. 7th Street in Downtown Los Angeles (1913). Pennell also designed the Strand Theater, located at 4407 S. Broadway in South Los Angeles (demolished).

Significant interior alterations include the truncating and subdivision of the main theatre into three smaller theatres. Exterior alterations include removal of the original marquee, replacement of original storefront doors and windows with standardized metal doors and windows, tiling of the vestibule space, and addition of commercial billboard signage.

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.

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.

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John C. Austen. Pennell and Austen designed many civic and industrial projects together as well as landmarks such as the West Adams Methodist Episcopal Church at 1864 W. Adams (1914), the Hotel Leighton formerly on MacArthur Park (demolished), and the Bronson Block at 527 W. 7th Street in Downtown Los Angeles (1913). Pennell also designed the Strand Theater, located at 4407 S. Broadway in South Los Angeles (demolished).

Significant interior alterations include the truncating and subdivision of the main theatre into three smaller theatres. Exterior alterations include removal of the original marquee, replacement of original storefront doors and windows with standardized metal doors and windows, tiling of the vestibule space, and addition of commercial billboard signage.

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.

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.

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2010-520-HCM
ENV-2010-521-CE**

HEARING DATE: April 1, 2010
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 7901-7909 W. Beverly Blvd.
Council District: 5
Community Plan Area: Wilshire
Area Planning Commission: Central
Neighborhood Council: Mid City West
Legal Description: Lot 338 of TR 6790

PROJECT: Historic-Cultural Monument Application for the
FAIRFAX THEATER

REQUEST: Declare the property a Historic-Cultural Monument

APPLICANT: The Friends of the Fairfax Theater
Brian Curran Jr.
855 S. Highland Ave.
Los Angeles, CA 90036

OWNER: B & F Associates
710 Wilshire Blvd, #409
Santa Monica, CA 90401

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Take the property under consideration** as a 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 may warrant further investigation.
2. **Adopt** the report findings.

S. GAIL GOLDBERG, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

Prepared by:

[SIGNED ORIGINAL IN FILE]

Edgar Garcia, Preservation Planner
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Attachments: March 11, 2010 Historic-Cultural Monument Application
ZIMAS Report

SUMMARY

Built in 1930 and remodeled in 1940 and 1985, this two-story commercial building exhibits character-defining features of Art Deco style architecture. The subject building is located at the northwestern intersection of Beverly Boulevard and Fairfax Avenue in the Fairfax District. The building is rectangular in plan with a flat roof and exhibits two primary facades along the intersection. It is constructed of poured concrete.

The elevation lining Beverly Boulevard is divided into six bays with five serving as commercial storefronts. Flanked by two shop fronts, an off-center theatre entry with marquee occupies an extended and ornamentally distinguished bay consisting of a stepped parapet which comes to an apex at its center. The parapet lies between two fluted rectangular pilasters, with the east pilaster rising twenty feet above the roofline to become a stepped tower feature capped with an electric light globe. The western pilaster is truncated and is capped with a small rounded dome. The marquee is a large fluorescent light box with neon lights and Plexiglas lettering as well as a coffered ceiling inset with sunburst pattern and recessed lights. The set back entrance creates a large open vestibule area surfaced with red tile and fluted pilasters and contains a terrazzo floor exhibiting a starburst pattern. A Regency-style ticket booth fronts the vestibule space. Five pairs of continuous metal doors provide the entrance to the interior. Flanking the theater entrance, the ground floor storefronts are covered by projecting canopies and framed by continuous fluted pilasters which divide the façade into bays. At the second story, the pilasters are offset on both sides by smaller, engaged, fluted pilasters which terminate at the roofline. These smaller pilasters form the proportioned window bays that contain sliding aluminum windows. The subject building's roofline is articulated with shallow gables in a regular serrated rhythm, reaching an apex at the center of each bay and descending towards the pilasters, which rise slightly above the parapet. The western storefront section is single story, while the rest of the elevation is two stories.

The Fairfax Avenue east-facing elevation consists of ten one-story bays flanked by four two-story bays to the south and a two-story bay to the north. The east facing bays resemble those on the Beverly Blvd. façade with some minor design variation. Acrylic signage and/or projecting canopies sit above the storefronts. There are three building entrances on the east side: the northern and center entrances are gated, open-air portals which are announced by a variation in the roofline, while the southern entrance is a door at the façade leading directly into the building. The west façade is an unadorned concrete wall articulated only by concrete buttresses with an entrance to the basement and backstage area. The north façade is a sheer concrete wall rising to a height of four stories at the west (the curtain tower) and descending to two stories where it meets Fairfax Avenue.

The theater interior consists of a lobby and three theatres. In the lobby, an Art Deco-style skylight defined by an irregular grid motif forms the focal point of a hipped ceiling. Crown molding surrounds the room while tiered Art Deco-style light fixtures are set within recessed bays. A concession stand sits atop a pink and black tile floor. A long sloping hallway from the lobby leads to the main auditorium which is flanked by two smaller theatres. The main auditorium features Art Deco-style light fixtures, painted stylized flower motifs, and a skylight similar in design to the lobby skylight. The screen is flanked by two molded plaster screens of a repeating diamond and chevron pattern, over which a large scroll decoration is attached. The storefront interiors are utilitarian in design with some featuring terrazzo flooring.

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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.

THE FAIRFAX THEATER

7907 Beverly Boulevard



Nomination for
Historic-Cultural Monuments Status

Submitted by
The Friends of the Fairfax Theater

1. **Name:** The Fairfax Theater
2. **Street Address:** 7909/7901 Beverly Blvd. Los Angeles, CA 90048
3. **Assessor Parcel Number:** 5527036020
4. **Legal Description:** TR 6790, Lots 338,337,336,335, Map reference M B 74-32
5. **Present Owner:** Alex Gorby,
B and F Associates LLC
710 Wilshire Blvd. Ste 409
Santa Monica, CA 90401-1719
Tel: 310-394-6100
6. **Present Use:** Theater/commercial
7. **Architectural Style:** Art Deco
8. **Physical Description:**

Exterior

The Fairfax Theater located on the northwest corner of Beverly Blvd. and Fairfax Ave. is a mixed use complex consisting of a cinema triplex surrounded by attached shops to the south and east of the theater. The structure is constructed of poured in place reinforced concrete with interiors consisting of metal lathe and plaster. A four story fly tower rises on the north end of the complex. The theater's marquee, ticket booth and entry are south facing and situated on Beverly Blvd., flanked by two shop fronts. The first shop front, to the west, is a single story and the shop to the east has offices above. The east façade along Fairfax Avenue is lined with similar small shop fronts broken only by two gateways leading to emergency exits for the theater. The southernmost and northernmost of the shops have second stories. The west façade is an unadorned concrete wall articulated only by concrete buttresses with an entrance to the basement and another entrance leading to the backstage area. The north façade is a sheer concrete wall rising to a height of four stories to the west and descending to two stories closer to Fairfax to the east.

The building's southern and eastern façades are designed in an elegant Art Deco style expressed through the use of fluted pilasters framing single jointed bays with shallow gables. These elements articulate the upper floor and parapet of the structure in an irregular serrated rhythm, which rises and falls with the various uses of the structure. The widest pilasters continue to street level and break the line of shop windows and doors up into individual units, which are crowned by transom windows. The structure's second story windows are of various sizes, the original steel framed windows having been replaced by irregular aluminum windows.

The centerpiece of the building remains the theater entrance. It is here that the Art Deco design is most expressive. Like a great concrete geyser, the theater's slender tower soars above the marquee and was crowned first by a spray of electric lights in imitation of oil well and later replaced by an electric globe of lights. A second truncated tower capped with a small concrete dome balances the entrance. In between a screen of corrugated concrete panels, its top portion recessed slightly, acts as a backdrop above the marquee.

The marquee itself is not the original. The first marquee was of metal and neon, with an arched front and side panels adorned with Greco-Indian decoration and capped with palmette *acroterions* above the center and at the corners. The current design utilizes corrugated metal decoration to mimic the concrete screen above the marquee and the larger jointed panels around the building. The underside of the marquee is a coffered ceiling each square containing a sunburst pattern with a light in the center. The recessed entry has a terrazzo floor, which has retained its original design. Other elements such as the fluted pilasters, the position of the lighting and the corrugated molding surmounted by a vaulted ceiling are all original.

The ticket booth is from the theater's first redecoration in 1946 to a more florid style, known alternatively as Regency Deco or "Skouras Style" after Fox West Coast Theaters and later Twentieth

Century Fox president, Spyros Skouras, who dressed up his deco theaters in Rococo accessories. The booth originally was a black lacquer Art Deco box with chrome trim and a tiered roof. The 1946 update replaced the old ticket booth, with one that remains to this day. This ticket booth is more streamlined, with rounded corners and windows and is clad with a brushed nickel finish sheet metal, however its chief characteristic is the festoons of flowing Rococo scrollwork.

Interior

The lobby reflects the last major redecoration in 1986. The original wooden doors with an 18-panel design, have been replaced by metal and plate glass doors with an Art Deco fountain etching. Inside, the original sloped floor has been leveled and covered in tile. To the left a handicap accessible ramp has been installed with a decorative metal railing. A series of new sconces lines the west wall. To the right a faux Streamline Moderne concession stand runs the length of the lobby. The walls have retained their original recesses and the crown molding, vaulted ceiling and skylight are all original.

A short series of steps leads to the theater vestibule, which runs the width of the theater. On either end are stairs with their original wrought iron banisters, leading to the restrooms, staff areas and film projection booths upstairs. There are three large doorways with tiered arches above them (now filled with neon sunbursts) which, at one time all led into the main theater. Since the division of the original auditorium into three theaters, the east and west doors lead to the small theaters and the center door leads to a long hallway and the main theater. This hallway has a faux Art Deco tiered ceiling dating from the 1986 remodel and a railing along its east wall. This area is carpeted.

The east theater is a small room, which has been carved from the southwest corner of the original theater space. Again reflecting the 1986 remodel the décor is 1980s Art Deco with walls lined in drywall and mounted with decorative felt panels with new sconces. An aisle runs along the west side of the room. The front

of the auditorium is dominated by the movie screen, above which hangs a Viennese style curtain. The original ceiling mural is covered by a dropped ceiling of foam panels. The seats are not original. The west theater is a mirror image of this auditorium with the aisle on the east side of the room. Arrangement and decorative scheme are identical.

The main theater is the northern half of the original auditorium. This is the most intact portion of the entire theater. The room retains the original proscenium arch and decorative organ screens which consist of a lattice of interlocking chevrons and diamonds painted gold. Beneath them are the exits leading to the outside and to the backstage access. The exits are surmounted by two large rococo scroll pelmets, which date from the Fox West tenancy in 1946. The ceiling is metal lathe and plaster with a recessed central panel framed with a decorative cornice in which is set a Art Deco metal light fixture which is flush with the ceiling. The ceiling is painted with abstract floral designs, which date from the second redecoration with further embellishment from the third 1981 redecoration. The west and east wall retain their plaster deco pilasters. Three on each wall are visible. The rest of the wall is mounted with felt panels, modern sconces and speakers. The rear of the theater is from the 1986 partition and is the rear wall of the two smaller auditoriums. The lower portion is mounted with speakers. The upper portion of the wall is recessed, mimicking a balcony, which masks the projection windows. The aisles are carpeted and the seats are not original.

Backstage is a space of narrow depth but of vast height. Built for live performances as well as movies, the Fairfax Theater's backstage provided ample space for the storage of sets in either wing as well as above in the four story fly tower. All original curtains are now gone. There is a curtain of which is not original. The wooden plank floors are original. On either side of the stage there are metal ladders, which lead to two large sliding fire doors. The spaces beyond were to provide access to the organ piping. Rising up the east wall three stories up is a metal staircase, which leads to the former dressing rooms. On the east side of the stage was a stairway leading down to a small narrow concrete room,

which was used as the organ well. Off of this is another small space beneath the stage. The organ is gone but the ventilator pipes remain.

The basement of the theater is accessed from the alley along the west side of the building. A metal stairway leads down past the water jets of the original swamp cooling system. At the bottom of the stairs are the original and updated electric panels. To the left a narrow hallway leads to the original cylindrical rotator fan of the cooling system and to the right are the boiler rooms and storage areas. All walls are reinforced concrete.

The second floor of the theater has been much altered with the installation of the two new auditoriums and a multiple projection booths. Access to the second floor offices and dressing rooms was not available, however a description of the spaces was provided by Benjamin Barbash, former General Manager of the Fairfax Theater;

“The dressing room area consists of four separate rooms, a common area, and a half-bath (toilet & sink only), as well as a fire exit stairway leading down to the alleyway leading to Fairfax Avenue. Two of the rooms still possess wooden shelving and counters as well as electrical outlets consistent with “dressing rooms” designed to accommodate multiple performers at a given time. A third room between these two rooms has a large industrial sink and has been painted black, presumably for use as a darkroom within the last 25 years. All three of these rooms possess windows facing Fairfax Avenue. The fourth room is immediately to the right of the steel door entrance from the stage and appears to have been converted into some sort of private screening room, complete with gray ribbed fabric lining the walls as for soundproofing as well as an approximately 3'x5' motorized projection screen attached to the wall adjacent to the stage space.”

The stores along Beverly and Fairfax have all gone through multiple changes since construction as their storefronts and interiors would have been altered repeatedly with the changes of

tenants and time. What if any historic elements remain would be buried under dropped ceilings and drywall.

9. **Construction Date:** 1930
10. **Architect:** W. C. Pennel
11. **Contractor:** William Simpson Construction Co.
12. **Photo Documentation:** attached
13. **Condition:** Good/Fair
14. **Alterations:**

The Fairfax Theater has undergone a great deal of alteration since its construction in 1930. Fortunately most of this work has been cosmetic on the exterior with the greater alterations taking place on the interior due to periodic redecoration. There are few of these alterations, which could not be reversed and little that would need recreation. The original roof signs however have been lost.

On the exterior the most significant alterations concern the marquee, the shop fronts and the windows. The marquee in historic photographs was a projecting neon and metal sign with Greco-Indian design motifs. This marquee was redesigned in the 1980s and refaced in corrugated metal design, which mimics the Art Deco rhythms of the building itself. Across the front and sides of the marquee is now a large fluorescent light box upon which Plexiglas lettering is placed. Cascades of colored neon connect the marquee to the two towers above it, making them landmarks at night. The recessed entry beneath the marquee has also undergone change with the redecoration of the ticket booth in Regency Deco style, the replacement of the original wooden doors with metal ones, the tiling of the walls between the poster cases and the loss of the Art Deco mural of the horn blower above the doors.

The shop fronts have seen the most dramatic alteration over time, from the removal of the original wooden doors and window framing with aluminum, to the elimination of recessed and articulated entryways and display windows, the blocking up of transom windows and the installation of unsympathetic signage. The original second story wooden windows have also been removed and replaced by aluminum windows of irregular sizes, which do not match the originals.

The interiors of the Fairfax Theater complex have also seen a great deal of change over the decades. The individual shops have been altered repeatedly with the change of tenants as well as the installation of modern services and conveniences. The theater itself has experienced various redecorations and re-orientations. In the lobby the original sloping floor to the theater entrances has been leveled off and a concession stand and handicap access ramp with railing have been installed. The carpets have been changed and the floor of the lobby is now tiled.

The main auditorium has been broken up into three spaces, two small new theaters and the truncated main theater, which comprises the front half of the original auditorium. All carpet, seating, curtains, speakers, projection equipment and the majority of lighting is all new. Although the painted ceiling decorations remain, there have been additions and embellishment with each subsequent redecoration scheme.

Backstage much of the theater equipment has been removed. The organ and blower have been removed as well as the elevator, which would have raised and lowered it. All sets and the asbestos curtain are gone, however curtain rigging still remains.

Upstairs the layout has been altered with the expansion of the projection booth to accommodate three modern projectors, film storage and staff uses. Both ladies and men's restrooms have been updated. As access was limited no other alterations were noted.

15. **Threats to Site:** Private Development

16. **Is it on its original site:** yes

17. **Significance:** The Fairfax Theater is an important example of early Art Deco theater architecture, which meets the requirements of the Cultural Heritage Ordinance because of the high quality of design and the retention of its original, form, detailing, and integrity. The Fairfax Theater also stands as a distinctive cultural monument being associated with the history of the Fairfax Neighborhood and Jewish Community and its architectural, cultural and social development.

History

On June 2nd, 1929 a headline in the LA Times proclaimed "Beverly Boulevard Playhouse Announced". Beneath the headline was a rendering of the new theater in "modern style" surrounded by a series of single story shop fronts, a marquee and slender tower embellishing the theater entrance and a large neon sign hovering over the fly tower with the name, FAIRFAX THEATRE. The article quoted the builders who said that the 1800 seat theater would be complete in 90 days time and cost \$400,000, a later article would site \$150,000 and 1500 seats, which was the actual number.

Developer Nelson C. Stein owned the property and the theater was to be leased and operated by the Fairfax Theater Co. owned by Harry Srere, Gus A. Matzger, and Charles A. Nichthausen. These gentlemen ran a small independent consortium of theaters including the opulent Forum Theater on Pico Blvd.

Architect W. C. Pennell designed the Fairfax Theater with the firm of William Simpson & Co. acting as the contractor. Pennell during this period Pennell also partnered with eminent Los Angeles architect John C. Austen. During their collaboration, the pair designed many civic and industrial projects as well as such landmarks as the West Adams Methodist Episcopal Church (now the Greater Temple Page Church of God), The Hotel Leighton on MacArthur Park (now Lost), and The Bronson Block 527 W. 7th Street (now the Collection Building). Earlier in his career WC

Pennell was a partner of theater architect Lewis A. Smith. Pennell alone is also attributed as architect of the Strand Theater (now lost), which was located at 4407 S. Broadway and burned during the Watts Riots of 1962.

The Fairfax Theater has operated as a movie theater, concert hall and community auditorium for nearly eight decades. As early as 1931 the theater was used to sneak preview movies such as "The Lightning Flyer" with James Hall and Dorothy Sebastian and "Headline Woman" in 1935. The theater also played host to live entertainment such as a 25 player mini symphony conducted by Salvatore Santaella each Sunday.

The Theater close to local synagogues and businesses has always been an enduring presence in the neighborhood's strong Jewish community. The Fairfax played host to a variety of Jewish charitable and religious organizations such as Associates of the Jewish Orphans Home, the Jewish Center Association, Hadassah, Temple Etz Jacob and the Fairfax Temple. During WWII, propaganda films such as After Mein Kampf (1940) were shown at the Fairfax and later war bonds events were also held at there. The movie "Naked Among the Wolves" (1967) a rare East German film about the experiences of Bruno Apitz, survivor of the Buchenwald concentration camp, also made its Los Angeles premier at the Fairfax. The theater would later welcome new Russian Jewish emigrants to Fairfax by playing Russian language films on weekend mornings.

The Fairfax Theater has also been host to visits of famous personalities. Gene Autry performed in the theater in 1951 to benefit two children's institutions. Later during the 1960 Kennedy campaign Eleanor Roosevelt came and spoke before a crowd at the Fairfax. A special honor to the Jewish community was during the 1960s when Yaacov Meridor author of "Long is the Road to Freedom" and the leader of the Jewish Patriots of the Hebrew National Liberation Movement, the Irgun Zvai Leumi, paid a visit to the theater.

The theater made a brief attempt at being a full fledged performance venue in 1969 with the production of the avante garde "Oh Calcutta!". The planned performance caused significant media attention due to its salacious nature and almost entirely nude cast. The buzz caught the attention of the LA City District Attorney's office who attended a preview show with three judges and several police officers. During the second week of performances officers arrested seven members of the cast on charges of lewd and indecent exposure as well as the show's producer Lou Shaw. The show finally closed in Jan 1970, after legal and financial troubles mounted. Since then no other major production has been attempted at the Fairfax other than smaller community theater productions and revues of live bands in 1980.

In 1981, Sidney and Christopher Kurchin took over the lease of the Fairfax Theater from the Mann Theater chain. The new owners began the last renovation of the theater, including the tripartite division of the main auditorium. The renovation continued and was completed by the Cineplex Odeon chain after taking over the management of the theater in 1985. Cineplex also planned an ambitious full rehabilitation of the exterior of the building, however the planned project never materialized. Most recently the theater has been managed by Regency Theaters who have operated the theater as a bare bones operation. In January 2010, Regency was forced to shut the theater due to damage caused by severe rains and leaks in the roof.

The owners of the site, B and F Associates, who purchased the theater in the early 1970s, have made no significant investment or upkeep of the building for more than a decade, leaving the upkeep of the theater to the tenants. Current plans are to demolish the theater and commercial shop fronts and build a 71 unit condo development with underground parking and new retail spaces while retaining the façade and theater entrance.

The Fairfax Theater in context: Art Deco

As Los Angeles came out of the Roaring Twenties and into the Great Depression it began to look past the influence of the

romantically inspired Spanish and Period Revivals for a new style which could exemplify the emerging status of Los Angeles as a large and dynamic American city. The wellspring of inspiration during this period was the Exposition Internationale des Arts Decoratifs et Industriels Modernes, held in 1925 in Paris, France, which harkened the arrival of a new “modernistic” style. The style, which came to be known as Art Deco, spoke to the aspirations of people everywhere with its clear modernity and references to technological progress. This suited the purposes of a city like Los Angeles, which was eager to associate itself with a style, which projected its new-found sophistication, freedom from convention, and business innovation. This created a demand for Art Deco design in a wide range of building types, many of them newly created to meet the needs of new industries. Men’s wear purveyor James Oviatt attended the Paris Exposition and while there retained French designers and craftsmen to design the interior of his proposed new building in Los Angeles (Albert Walker and Percy A. Eisen 1927-28). When the owners of Bullock’s Department Store decided to build a new flagship store on Wilshire Boulevard, they too chose the new style. Bullock’s Wilshire (John & Donald Parkinson, Feil & Paradise, Jock Peters, et al) built in 1929, not only set a new standard for department stores but also the way in which architecture and interior design integrated the Art Deco style. There are a wide variety of buildings in Los Angeles, which demonstrate the enthusiasm of the city for Art Deco. Other early examples included the Sunset Tower (Leland A. Bryant 1929), and the Eastern Columbia Building (Claude Beelman, 1930). Los Angeles adopted the Deco style as its signature long before 1930, but in the years between 1929 and 1933, while the rest of the country struggled with the Great Depression, it reached its zenith, further evidence of the strength, maturity and vivacity of the city.

In its formative years Art Deco followed two very distinctive paths—two interpretations of a single philosophy. Los Angeles had seen glimpses of modern architecture in the work of Irving Gill, Rudolph Schindler and Richard Neutra, all of whom took their inspiration from one directive, which rejected ornamentation of any kind, but looked upon architecture as “beautiful machinery.”

(Le Corbusier). While that certainly was a new approach, these architects executed their vision of modernism largely in the domestic realm. The lavish decoration of Art Deco answered the need for an architecture, which would express a new attitude in commercial, industrial, and domestic design, as well as the social atmosphere of the country in general and Los Angeles in particular.

The Fairfax Theater is an outstanding example of a neighborhood movie house and performance hall, yet with all the hallmarks of a prominent, first-run theater, such as the Pantages. Its scale is suited to its siting on the block and within the community, but it offers the type of elegance and unity of design that is usually associated with more high-profile theaters. That it remains in use as a theater makes it even more unique; most of its contemporaries, such as the Pan Pacific (demolished), the El Rey (a nightclub), or the La Reina (converted to retail) no longer represent the neighborhood movie theater in an original context.

The Art Deco Theater

Los Angeles did not suffer in the Depression to the same extent as the rest of the country. This was due in large part to the movie industry, which produced and exported the common antidote to people's misery. Pre-Depression Los Angeles experienced a boom in the construction of lavish movie palaces and local movie houses as the studios sought to extend their reach into the business of marketing, as well as making, movies.

In the decades preceding the Depression, on Broadway downtown and on Hollywood Boulevard, the great movie and vaudeville palaces such as the Egyptian (1922), Grauman's Chinese (1928), The Mayan (1927), the French Renaissance style Orpheum (1926), and the Churrigueresque Million Dollar Theater (1918) exuded sumptuous exoticism intended to enchant audiences even before the show began. While the Egyptian, Mayan and Chinese theaters exhibited—to a greater or lesser extent—glimmers of Art Deco in their various architect's and designer's interpretation of indigenous architectural elements, these theaters by and large held fast to traditional influences and historic prototypes.

The dawn of the great Depression created the right atmosphere for Art Deco. Theater owners began to look for less expensive alternatives to their grand historically inspired movie palaces which were expensive to build and to maintain. Charles S. Lee, an early proponent of the Art Deco, exclaimed that during the depression, "you couldn't afford to build monuments and we looked for another type of stimulating architecture". In Art Deco they found a style, which was not only new, but progressive and economical as well. Architects and designers liked it because it "offers the decorator a fresh and fertile field for the play of imagination". Marcus Priteca commenting on his designs for the Pantages Theater said that Art Deco as a style was, "an original treatment that would best exemplify America of the moment...motifs that were modern, never futuristic-based on time-tested classicism of enduring good taste and beauty."

Both studio behemoths Twentieth Century Fox and Warner Brothers embraced Art Deco creating a series of dazzling theaters in the new style, which was then adopted by smaller theater chains and independents. These early theaters included; Fox Belmont (1929), Pantages Theater (Hollywood, 1930), Fox Wilshire (Beverly Hills, 1930), Warner (Huntington Park, 1930), Warner Grand (San Pedro, 1930), Fox Wilshire (Santa Monica, 1931), Roxie (Los Angeles, 1931), and the Wiltern (1931).

The Fairfax Theater

It is in this context that the Fairfax Theater is set. Designed and begun in 1929, completed in 1930, the Fairfax is among the earliest of Los Angeles' Art Deco Theaters. The developers of the Fairfax were clearly trying to catch the rising tide of movie viewership, which was to reach an all time high in 1930 and most likely appreciated the economy of the Art Deco. But what the style of the Fairfax also provided was aspiration, referencing for the middle class community of Fairfax the class of Bullock's Wilshire, the glamour of Hollywood, and the wealth of Beverly Hills. As they passed under its mini tower, they entered an Art Deco atmosphere, which reflected the Art Deco fantasies at play on the screen.

WC Pennell's Art Deco design for the Fairfax Theater showed his deep grounding in Beaux Arts and classical architectural training as well as his taste for simplicity. Pennell's work with John Austin on the design of the Wade Art Tile and Pottery Factory in Wilmington, the design for Anaheim's Polytechnic High School and the Alhambra Savings Bank were clear classical compositions, strict and ordered in their arrangement. His revivalist churches and his craftsman Tudor houses were also clean lined and sober. His design for the Fairfax reflects this desire for order and simplicity as well as his struggle with a new stylistic vocabulary.

The first rendering of the Fairfax shows a unified single story façade of seemingly unified shop fronts only broken by the slender tower, theater entrance and the exit gates on Fairfax Avenue. The original design shows the second story recessed behind the serrated edge of the parapet. Pennell's stark white design utilizing fluted pilasters with no capitals, friezes, flourishes or ornament to articulate the building's various uses spoke more of the work of Irving Gill or John C. Austin's L.A. City Hall than the Parkinson's Bullock's.

Later changes to the program however produced a different outcome, with a second story rising to the height of the theater entrance. The result reduces the prominence of the theater entrance obscuring it behind the bulk of the building's mass on the corner. This arrangement also breaks the up massing of the exterior making it appear as several different buildings connected only through color and decoration.

While Pennell's discomfort with the balancing of his classical instincts, programmatic requirements and Art Deco styling, is evident on the exterior of the building, he found transcendence in his treatment of the interior. The audience coming off the street would pass through a series of transitory spaces again articulated only by the simplest of decoration. An undulating cornice, a fluted pilaster, a vaulted ceiling inset with a modern skylight, the only flourish was the repeating pattern of the carpet. Original pictures

of these spaces recall the vestibules to classical tombs or temples, a far cry from the raucous snack bar atmosphere today.

Once through the door to the auditorium, Pennell's classicism again asserts itself, this time without the hindrance of programmatic details. Here symmetry and proportion reigned, the sweeping lines of the aisles mimicked by the intricate moldings and chevron murals on the ceiling, and the repeated series of pilasters with cubist capitals, which line the walls again recalling the idea of the temple. The room was illuminated by frosted glass and metal sconces, which were centered between the pilasters. There were also two large metal and frosted glass skylights depicting an abstract design, which is vaguely reminiscent of Frank Lloyd Wright.

At the end of the room, two convex organ screens flank the stage. With these Pennell continues his use of pilasters however without the capitals and fills the bays in between with elaborate molded plaster screens of a repeating diamond and chevron pattern. The stage itself is simple with an unadorned proscenium arch crowned by a shallow curved eave which projects out from the top of the stage. The effect of Pennell's restrained Art Deco classicism is both striking and elegant.

The late 1930s and early 40s saw the emergence of another variant of Art Deco known as Regency Deco. Like Streamline Moderne, Regency Deco softened the hard lines and crystalline structures of early Art Deco favoring the horizontal over the vertical curves over straight lines and corners. Unlike Streamline Moderne, Regency Deco utilized swirling oversized Rococo ornament and sweeping drapery to create theatrical effects. Like many theaters, the Fairfax underwent a redecoration in this new style which introduced murals in the auditorium and Rococo elements as well as swags of billowy curtains and even a faux night sky. The original ticket booth was also replaced with a new Regency one. These small details and cosmetic changes shifted the atmosphere of Pennell's theater from sophisticated severity to swirling fantasy.

18. Sources:

"Beverly Boulevard Playhouse Announced: Theater and Store Buildings Will Be Erected Within Ninety Days". Los Angeles Times Jun 2 1929.

Breeze, Carla. *American Art Deco*. (New York: W.W. Norton & Co., 2003)

Chazanov, Mathis. "Old Look Planned for New Fairfax". Los Angeles Times Aug. 15 1985.

Cooper, Suzanne et al. *Theaters in Los Angeles. Images of America Series*. (San Francisco; Arcadia Publishing, 2008)

Folven Edwin. "Fairfax Theaters May Face Curtain Call". Beverly Press Vol. 19 No. 29 July 16th 2009.

Grant, Lee. "One Day Laborer at the Fairfax- It's No Matinee for the Idle" Los Angeles Times Sept. 9 1981.

"Ground Broken For a Playhouse on Beverly". Los Angeles Times Oct 20th 1929.

Kendall, John "Show Cancelled After Arrest of 'Oh! Calcutta!' Performers". Los Angeles Times Dec 18th 1969

Knapp, Dan "'Oh! Calcutta!' Closed by Legal, Financial Troubles". Los Angeles Times Jan 8 1970.

Luther, Marylou. "Cast Was Bare, but the First-Nighters Dressed". Los Angeles Times Dec. 5, 1969

McFarlin A. B. for Cosgrove and Company Inc., *Fox West Coast Theatres, Fairfax Theatre, Original Inspection Report*. February 16th 1935.

Putnam, Michael, intro Robert Sklar. *Silent Screens: The Decline and Transformation of the American Movie Theater*. (Baltimore: Johns Hopkins University Press, 2000)

"Six Bands At Fairfax Theater" Los Angeles Times Mar 18 1980.

"Theater Will Give Concert". Los Angeles Times Mar 22nd 1931

Valentine, Maggie. *The Show Starts on the Sidewalk: An Architectural History of the Movie Theater*. (New Haven: Yale University Press, 1994

19. **Name:** Brian Curran Jr. for The Friends of the Fairfax Theater
855 South Highland Ave. Los Angeles CA 90036
323-397-5375

All Applications Must be Filled Out by Applicant

City Form 1

PLANS AND SPECIFICATIONS
and other data must also be filed

BUILDING DIVISION

1

DEPARTMENT OF BUILDING AND SAFETY

Application for the Erection of Buildings

CLASS "A" - "★" - "★"

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.

TAKE TO ROOM No. 6 REAR OF NORTH ANNEK 1st Floor
CITY CLERK PLEASE VERIFY

Lot No. 335-6-7-8 Block _____
(Description of Property)

TAKE TO ROOM No. 248 Tract 6790
(2nd FLOOR)

TAKE TO DISTRICT No. 21-1/2 M. B. Page 18 F. B. Page 474-5
242 SOUTH BROADWAY No. 5 7907 Beverly Blvd. Street _____
(Location of Job)

ENGINEER PLEASE VERIFY

O. K. City Clerk
BY _____ Deputy
O. K. City Engineer
BY _____ Deputy

(USE INK OR INDELIBLE PENCIL)

- Purpose of Building THEATRE No. of Rooms 7 No. of Families _____
- Owner's name Nelson C. Stein Phone FI-4120
- Owner's address Elks Club
- Architect's name W. C. Penwell Phone FI-1532
- Contractor's name _____ Phone _____
- Contractor's address _____
- TOTAL VALUATION OF BUILDING {including all Material, Labor, Finishing, Equipment and Appliances in Completed Building} _____ \$ _____
- Any other building or permit for a building on lot at present? Yes How used? Storage
- Size of proposed building 84 x 77.7 Size of lot 123'6" x 235 feet
- Number of stories in height 6 Height to highest point 54'
- Material of foundation CONCRETE Character of soil CLAY
- Material of exterior walls CONCRETE
- Material of interior construction CONCRETE - HOLLOW TILE
- Material of floors CONCRETE
- Material of roof COMPOSITION
- Will all lathing and plastering comply with Ordinance? Yes
- What zone is property in? zone D

I have carefully examined and read the above 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 will be complied with, whether herein specified or not; also certify that plans and specifications herewith filed conform to all of the provisions of the Building Ordinances and State Laws.

OVER (Sign Here) W. C. Penwell
(Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

PERMIT NO. <u>26472</u>	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. <u>W. C. Penwell</u> Plan Examiner	Application checked and found O. K. <u>W. C. Penwell</u> Clerk	RECEIVED OCT 11 1930 TOWNSHIP
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SPRINKLES REQUIRED
VALUATION INCLUDED - YES
PLANS Plans
Academy
2202

All Applications Must be Filled Out by Applicant

PLANS AND SPECIFICATIONS and other data must also be filed

1

BUILDING DIVISION

DEPARTMENT OF BUILDING AND SAFETY

Application for the Erection of Buildings

CLASS "B"

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.

TAKE TO ROOM No. 6 REAR OF NORTH ANNEX 1st Floor (2nd FLOOR) CITY CLERK PLEASE VERIFY

Lot No. 335-6-7-8 Block _____ (Description of Property)

TAKE TO ROOM No. 248 Tract 6790 (2nd FLOOR)

TAKE TO FIRST FLOOR 242 SO. BROADWAY ENGINEER PLEASE VERIFY

District No. 31-1/2 M. B. Page 18 F. B. Page 474-5

No. 57901-3-5-9 Beverly Blvd. Street (Location of Job)

205-7-9-11-13-15-17-19-21 Fairfax Ave (USE INK OR INDELIBLE PENCIL)

O. K. City Clerk
W. J. Deputy
O. K. City Engineer
R. J. Deputy

- Purpose of Building STORES No. of Rooms 13 No. of Families _____
- Owner's name Nelson O. Starn Phone FI-4170
- Owner's address Elks Club
- Architect's name W. C. Bernice Phone FI-1532
- Contractor's name _____ Phone _____
- Contractor's address _____
- TOTAL VALUATION OF BUILDING {Including all Material, Labor, Finishing, Equipment and Appliances in Completed Building.} \$25900.00
- Any other building or permit for a building on lot at present? yes How used? Theatre
- Size of proposed building 40 x 235 Size of lot 123'6" x 235 feet
- Number of stories in height one Height to highest point 28-0"
- Material of foundation Concrete Character of soil Clay
- Material of exterior walls Concrete
- Material of interior construction frame + fireproofed steel cols.
- Material of floors concrete
- Material of roof composition
- Will all lathing and plastering comply with Ordinance? yes
- What zone is property in? C

I have carefully examined and read the above 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 will be complied with, whether herein specified or not; also certify that plans and specifications with filed conform to all of the provisions of the Building Ordinances and State Laws.

OVER (Sign Here) W. C. Bernice (Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

PERMIT NO. 28473	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. <u>W. C. Bernice</u> Plan Examiner	Application checked and found O. K. <u>W. J. Deputy</u> Clerk	Stamp: RECEIVED BY TOWN CLERK
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W. C. Bernice
W. C. Bernice
#202

3

APPLICATION TO ALTER, REPAIR OR DEMOLISH

DEPARTMENT OF HEALTH, PLANNING AND SAFETY

Lot No. 538
Trust 6790
Location of Building 2907 GUILFORD BLVD
Between what cross streets N. W. GENE FAIRFAX

Approved by City Engineer [Signature]

USE INK OR INDELIBLE PENCIL

- 1. Present use of building TRAFFIC
2. State how long building has been used for present occupancy 7 Years
3. Use of building AFTER alteration or moving None
4. Owner F. W. ...
5. Owner's Address ... P.O. ...
6. Certified Architect
7. Licensed Engineer
8. Contractor
9. Contractor's Address

VALUATION OF PROPOSED WORK

- 11. State how many building on lot and give use of each
12. Size of existing building 23 x 26 Number of stories high 2
13. Material Exterior Wall Brick
14. Describe briefly all proposed construction and work REPAIR AND ADDITION WITH NEW BRICK AND INSULATION MATERIALS

NEW CONSTRUCTION

- 15. Size of Addition
16. Footing Width
17. Size of Stairs
18. I hereby certify that to the best of my knowledge and belief the above application is true and correct and that the building or construction work will comply with all laws and that in the doing of the same I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

Signature [Signature]

Table with columns for PLAN CHECKS, PERMITS, and SIGNATURES. Includes fields for Permit No., Date, and various official stamps and signatures.

PUBLIC RECORD
APPLICATION FOR INSPECTION TO ADD-ALTER-REPAIR-DEMOLISH
CITY OF LOS ANGELES AND FOR CERTIFICATE OF OCCUPANCY DEPT. OF BUILDING AND SAFETY

B & S B-3 (R7)

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1.	LOT DESCR. 335-338	BLOCK ---	TRACT 6790	COUNCIL DISTRICT NO. 5	DIST. MAP 5477	CENSUS TRACT 1945.00	
2.	PRESENT USE OF BUILDING () Theatre		NEW USE OF BUILDING () SAME		ZONE C2-1		
3.	JOB ADDRESS 7907 Beverly Blvd.					FIRE DIST. 2	
4.	BETWEEN CROSS STREETS Fairfax		AND Hayworth		LOT TYPE Int		
5.	OWNER'S NAME Kurstin Theatres					PHONE 123.06X23	
6.	OWNER'S ADDRESS 4617 Alia Rd.		CITY Marina Del Rey	ZIP 90291			
7.	ENGINEER		BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE		
8.	ARCHITECT OR DESIGNER		BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE		
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 LENGTH		STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE	
12.		CONST. MATERIAL OF EXISTING BLDG. →		EXT. WALLS	ROOF	FLOOR	
13.	JOB ADDRESS 7907 Beverly Blvd. L.A. 90048					STREET GUIDE	DISTRICT OFFICE L.A.
14.	VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING					SEISMIC STUDY ZON	
15.	NEW WORK (Describe) Construct new concession stand					GRADING --	FLOOD A0--
NEW USE OF BUILDING Same		SIZE OF ADDITION		STORIES	HEIGHT	ZONED BY E. Gallary	
TYPE III	GROUP OCC-B-2,G-2	BLDG. AREA N/C	PLANS CHECKED [Signature]		APPLICATION APPROVED [Signature]		
DWELL UNITS	MAX OCC.	TOTAL	INSPECTION ACTIVITY COMB GEN MAJ. S. CONS.		TYPIST CW		
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED STD. COMP.	CASHIERS USE ONLY		INSPECTOR		
SPRINKLERS REQ'D SPEC.	P.C.	P.M.	S.P.C.		L.F.		
B.P.	O.S.	Claims for refund of fees paid on permits must be filed: 1. Within one year from date of payment of fee; or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC.					
G.P.I.	C/O	DIST. OFFICE ENERGY: NONE					
P.C. NO.	PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.						

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. No. _____ Contractor _____

Contractor's Mailing Address _____

OWNER-BUILDER DECLARATION

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

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

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

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

Date 2/12/81 Owner Walter A. Kurstin

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. 3007, 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 _____

Applicant's Mailing Address _____

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

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

Date 2/12/81 Applicant Walter A. Kurstin

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. 3087, Civ. C.).

Lender's Name _____

Lender's Address _____

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.

21. 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. (Sec. 91.0202 LAMC)

Signed _____ (Owner or agent having property owner's consent) _____ Position _____ Date 2/12/81

PUBLIC RECORD
APPLICATION FOR INSPECTION TO ADD-ALTER-REPAIR-DEMOLISH
CITY OF LOS ANGELES AND FOR CERTIFICATE OF OCCUPANCY B.S. 5-B-3 (R7.50)
 DEPT. OF BUILDINGS AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT	BLOCK	TRACT	COURT. DISTRICT NO.	DIST. MAP
335-338			6790	5	5477 CENTRAL TRACT 1945-00
2. PRESENT USE OF BUILDING () Theatre		NEW USE OF BUILDING () same		ZONE 02-1	
3. JOB ADDRESS 7907 Beverly Blvd.		FIRE DIST. 2		LOT TYPE int	
4. BETWEEN CROSS STREETS Patriak		AND Hayworth		LOT SIZE 12.7' 235' X 125'	
5. OWNER'S NAME Kurstin Theatres		CITY Marina Del Rey, C.A.		ZIP 90291	
6. OWNER'S ADDRESS 4617 Alla Rd. #3		BUS. LIC. NO.		ACTIVE STATE LIC. NO.	
7. ENGINEER none		BUS. LIC. NO.		ACTIVE STATE LIC. NO.	
8. ARCHITECT OR DESIGNER none		BUS. LIC. NO.		ACTIVE STATE LIC. NO.	
9. ARCHITECT OR ENGINEER'S ADDRESS		CITY		ZIP	
10. CONTRACTOR H. R. Anderson		BUS. LIC. NO. B1-125005		ACTIVE STATE LIC. NO.	
11. SIZE OF EXISTING BLDG. WIDTH LENGTH		STORIES HEIGHT		NO. OF EXISTING BUILDINGS ON LOT AND USE	
12. CONST. MATERIAL OF EXISTING BLDG. →		EXT. WALLS Kermit		ROOF conc // conc	
13. JOB ADDRESS 9707 Beverly Blvd. L.A. 90048		STREET GUIDE		DISTRICT OFFICE L.A.	
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING		\$110,000.00		SEISMIC STUDY ZONE	
15. NEW WORK (Describe) Convert siggle theatre to tri-plex. (3) theatres. Division walls, electr., plumbing		NEW USE OF BUILDING same		SIZE OF ADDITION STORIES HEIGHT	
TYPE 11-A		GROUP OCC. B-1		BLDG. AREA NC	
SPEL UNITS		MAX. OCC.		TOTAL	
GUEST ROOMS		PARKING REQ'D		PARKING PROVIDED	
SPRINKLERS REQ'D SPEC.		CONT. INSP.		COMB. ALARMS	
P.C. 401.20		P.S. 44		E6964 4 03/12/80	
S.P.C.		I.F.		401580 CHTD	
B.P. 472		D.S.		9.44 PL-M	
G.P.I.		C/O		472.00 BR-R	
DIST. OFFICE L.A.		ENERGY NONE		34.81 DD-M	
P.C. NO. Y0112				P 632 4 11/10/81	
				681644 CHTD	

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

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

Date 11/2/81 Lic. Class B-1 Lic. No. 125005 Contractor Hedole R Anderson

Contractor's Mailing Address 3999 Los Feliz Blvd L.A. Ca 90027

OWNER-BUILDER DECLARATION

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

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

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

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

Date _____ Owner _____

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 State Fund

Certified copy is hereby furnished.

Certified copy is filed with the Los Angeles City Dept. of Buildings and Safety.

Date 11/9/81 Applicant [Signature]

Applicant's Mailing Address 3999 Los Feliz Blvd Los Angeles Ca

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

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

Date _____ Applicant _____

CONSTRUCTION LENDING AGENCY

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

Lender's Name _____

Lender's Address _____

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.

21. 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 [Signature] [Signature] 11/9/81

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

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT 338	BLOCK	TRACT 6790	COUNCIL DISTRICT NO. 5	DIST. MAP 136-177	DEVELOPER 1945-00
2. PRESENT USE OF BUILDING	Theatre		NEW USE OF BUILDING	Same		ZONE C2-1
3. JOB ADDRESS	7907 Beverly Blvd.					FIRE DIST. 14
4. BETWEEN CROSS STREETS	Fairfax		AND	Hayworth		LOT TYPE GC
5. OWNER'S NAME	The Daughan Co., Inc.					LOT SIZE 85x127.06
6. OWNER'S ADDRESS	24301 Southland Dr. Ste. 500 Hayward 94540					ALLEY
7. ENGINEER	BUS. LIC. NO. SE1301	ACTIVE STATE LIC. NO.	PHONE 660-1030	20' rear		
8. ARCHITECT OF RECORD	BUS. LIC. NO.	ACTIVE STATE LIC. NO. (416)977-1283	PHONE	BLDG. CODE		
9. ARCHITECT OF ENGINEER'S ADDRESS	214 King St. West Ste. 214 Toronto Ont.					AFFIDAVIT 21 1218
10. CONTRACTOR	BUS. LIC. NO. 402148	ACTIVE STATE LIC. NO.	PHONE 622-3434	21 1216		
11. SIZE OF EXISTING BLDG.	WIDTH 88	LENGTH 307	HEIGHT 7	NO. OF EXISTING BUILDINGS ON LOT AND USE	1 Theatre	
12. CONCT. MATERIAL OF EXISTING BLDG.	CONC	EXT. WALLS	WOOD	FLOOR	CONC	
13. JOB ADDRESS	7907 Beverly Blvd.					DISTRICT CODE
14. VARIATION TO INCLUDE ALL PERMITS AND EQUIPMENT REQUIRED TO MEET AND USE EXISTING BUILDING	Add conc. on metal deck over orchestra pit on LA/31101/86					DISTRICT CODE

15. NEW WORK	Add conc. on metal deck over orchestra pit on LA/31101/86					GRADE	1500
NEW USE OF BUILDING	Theatre		SIZE OF ADDITION	STORIES	FEET	1500	
TYPE	ADD	RENOV	RELOC	DEMOL	OTHER	1500	
STORY	1	2	3	4	5	1500	
GUEST ROOMS	1	2	3	4	5	1500	
PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT CANNOT BE PAID UNLESS FEE IS PAID ON 150 DATE AFTER FEE IS PAID IF CONSTRUCTION HAS COMMENCED.							

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

16. I hereby affirm that I am licensed under the provisions of Chapter 8 commencing with Section 70001 of Division 4 of the Business and Professions Code, and my license is in full force and effect.

Date: 4/16 Lic. Class: B Lic. Number: 66000 Contractor: Joseph R. Pauline (Signature)

OWNER-BUILDER DECLARATION

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 70314, Business and Professions Code): Any city or county which requires a permit to construct, alter, improve, demolish, or move any structure, prior to its issuance, also requires the applicant fee each permit to file a signed statement with the City of Los Angeles, California, of the provisions of the Contractor's License Law (Chapter 8, commencing with Section 70001) of Division 4 of the Business and Professions Code; or that he is exempt from the permit fee for the reason stated in the above declaration. Any violation of Section 70314 of the Business and Professions Code is a misdemeanor and the applicant is liable to a civil penalty of not more than five hundred dollars (\$500).

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

(2) 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 the structure, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.

I am exempt under Sec. _____ of the Business and Professions Code for this reason.

Date: _____ Owner's Signature: _____

WORKERS' COMPENSATION DECLARATION

18. I hereby affirm that I have a certificate of benefit to self, or a certificate of Worker's Compensation insurance, or a certified copy thereof (Sec. 5500, Lab. C.).

Policy No. _____ Insurance Company _____

Certified copy is hereby furnished.

Certified copy is filed with the Los Angeles City Dept. of Public Works.

Date: 4/16 Applicant's Signature: Joseph R. Pauline

Applicant's Mailing Address: _____

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

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

Date: _____ Applicant's Signature: _____

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions of this permit that are thereby 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. 5507, Civ. C.).

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

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

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, and that it does not authorize or permit any violation of laws or ordinances with any exception. I am aware that the City of Los Angeles has no board, department, officer or employee charged with the duty or right to inspect or enforce the provisions of the Labor Code or the Building Code, and that the only authority for the enforcement of the provisions of the Labor Code or the Building Code is the City of Los Angeles.

Signed: Joseph R. Pauline Pauline 4-16-86



APPLICATION FOR INSPECTION

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

OF SIGNS

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

Application form with fields for Lot, Block, Tract, Council District, Sign Type (Wall), Job Address (7907 W. Beverly Blvd.), Owner (Fairfax Cinemas), Installer (Superior Elec. Adv.), and various fees.

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...

OWNER-BUILDER DECLARATION

I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7001.5, Business and Professions Code)...

WORKERS' COMPENSATION DECLARATION

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

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

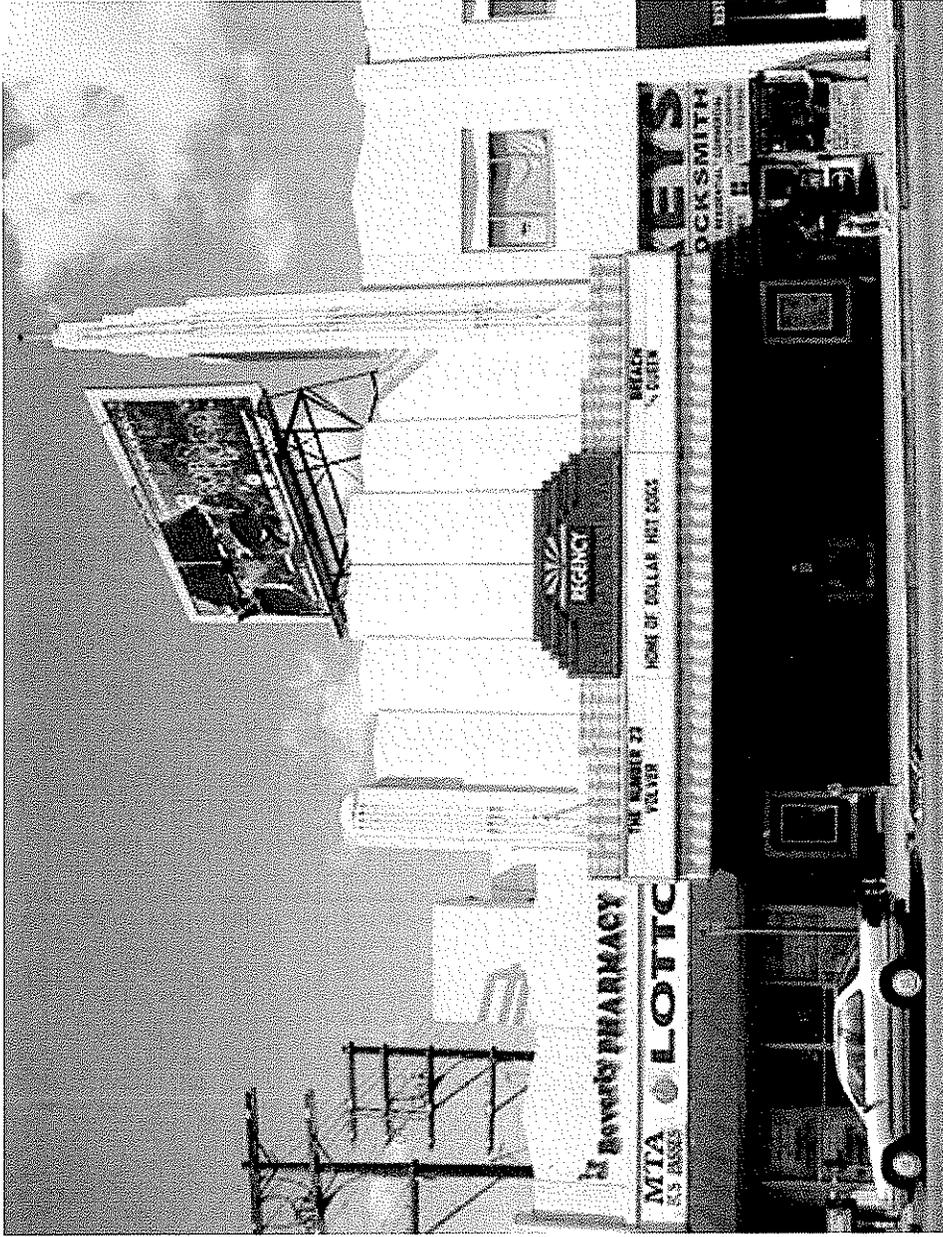
I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.

CONSTRUCTION LENDING AGENCY

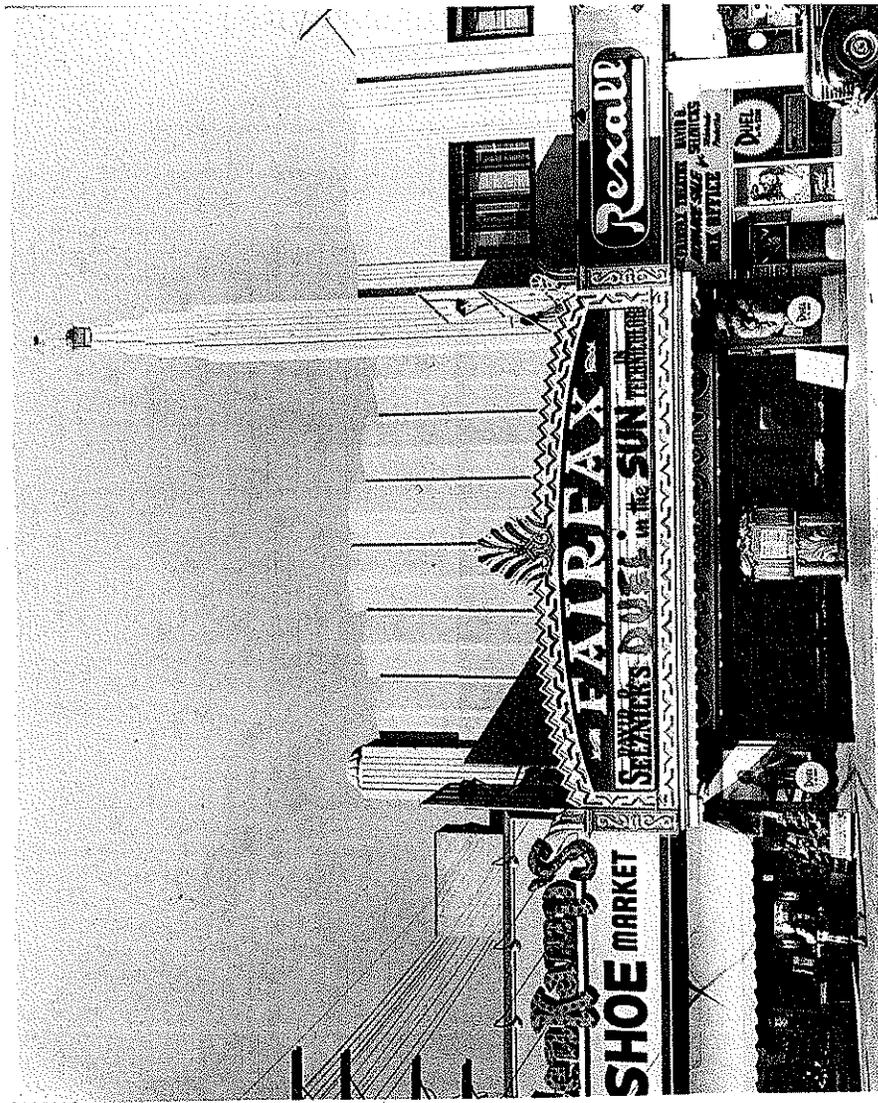
I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 9097, Civ. C.).

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...

THE FAIRFAX THEATER



The Fairfax Theater 1946



Original newspaper announcement

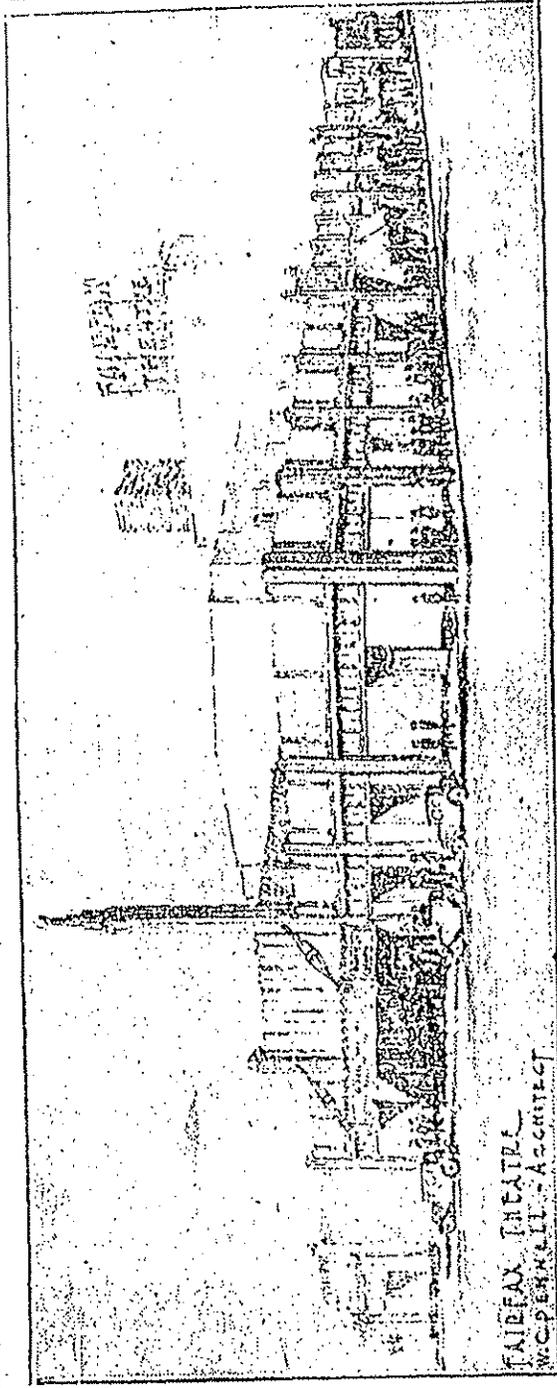
BEVERLY BOULEVARD PLAYHOUSE ANNOUNCED

Los Angeles Times (1886-Current File); Jun 2, 1929;
ProQuest Historical Newspapers Los Angeles Times (1881 - 1986)

pg. E3

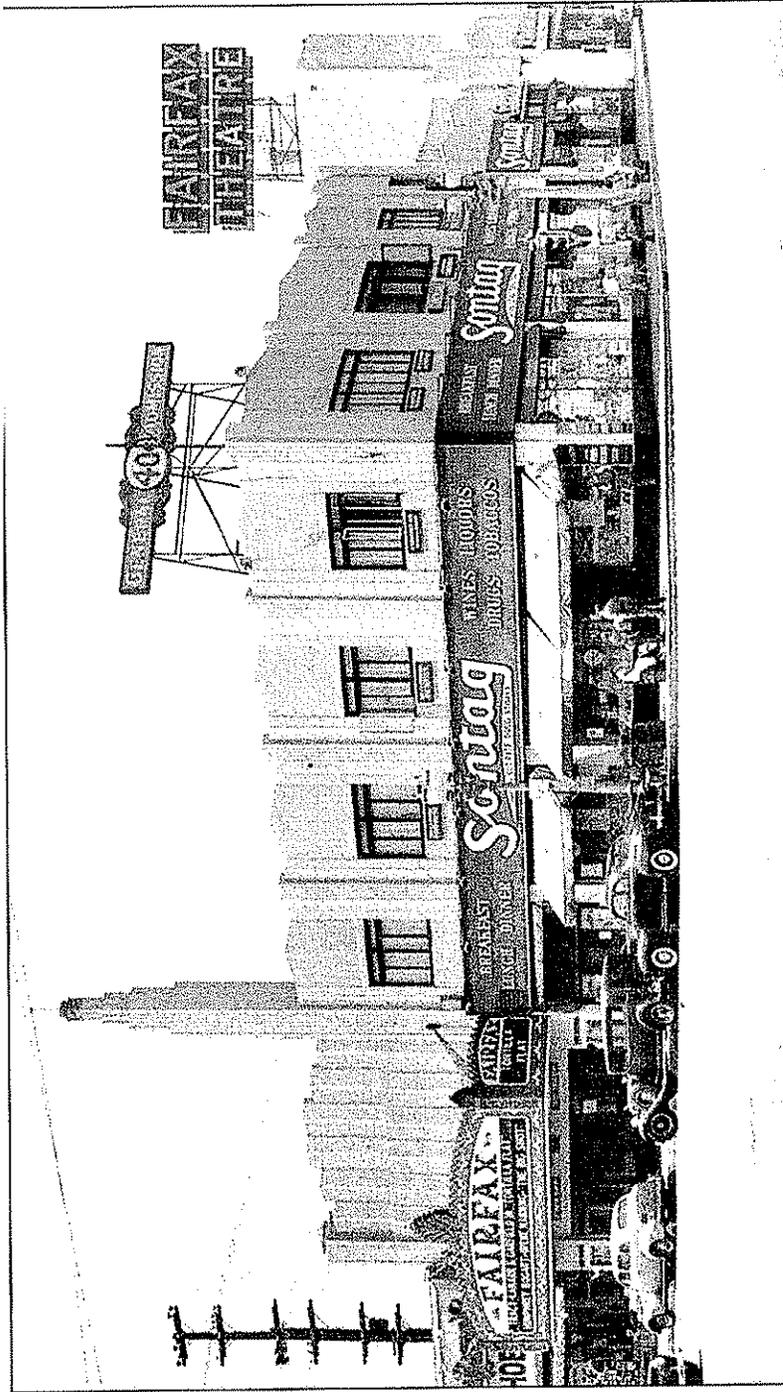
BEVERLY BOULEVARD PLAYHOUSE ANNOUNCED

Theater and Store Buildings Will be Erected Within Ninety Days



FAIRFAX THEATRE
W.C. PENNELL - ARCHITECT

One-Story Playhouse Will Seat 1200 Patrons

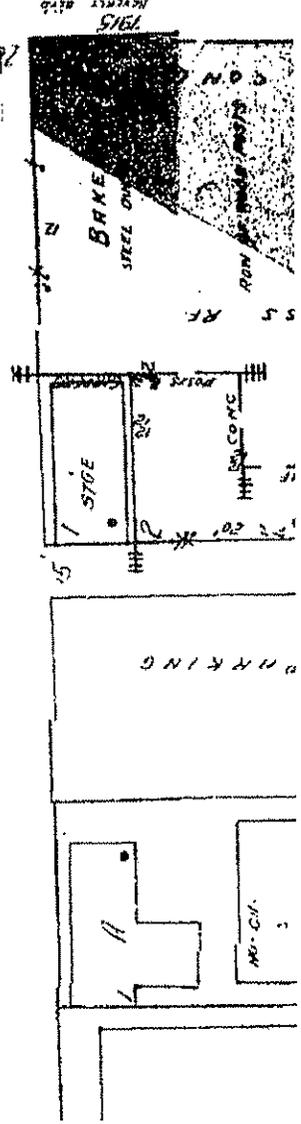
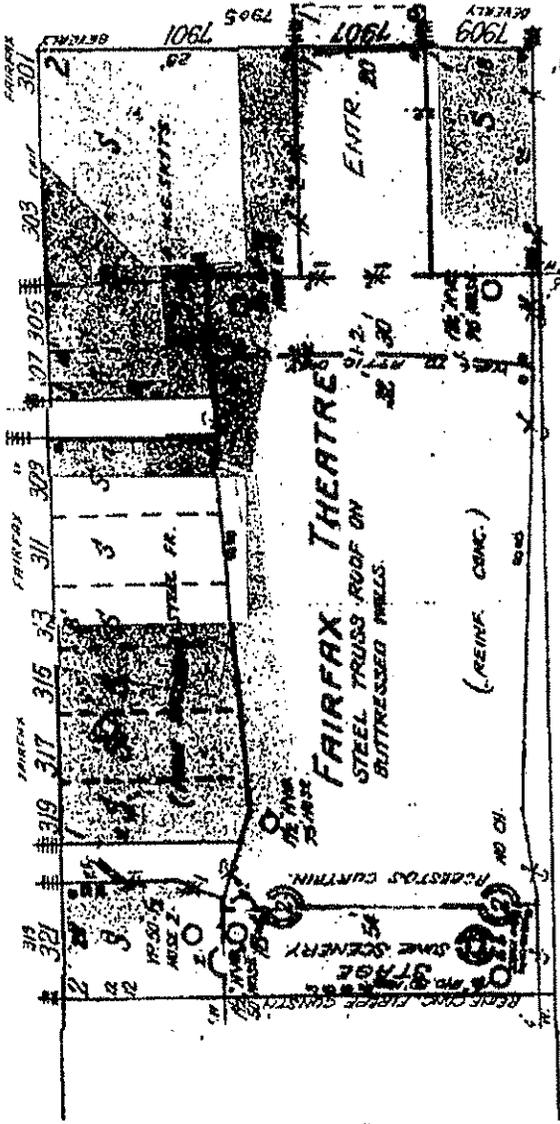


FAIRFAX THEATRE, 1943. Architect W. C. Pennell, who frequently worked with John C. Austin, designed mansions and churches in West Adams, apartments and business buildings downtown, and an ice-skating rink and a hospital, among other structures. He began work on the Fairfax Theatre in 1929. Originally a 1,500-seat, single-screen theatre, the buildings at 7907 Beverly Boulevard currently house a Regency triplex as well as shops along Beverly Boulevard and Fairfax Avenue.

Sanborn Map Plan

V.

6 W. P.M.C. 88



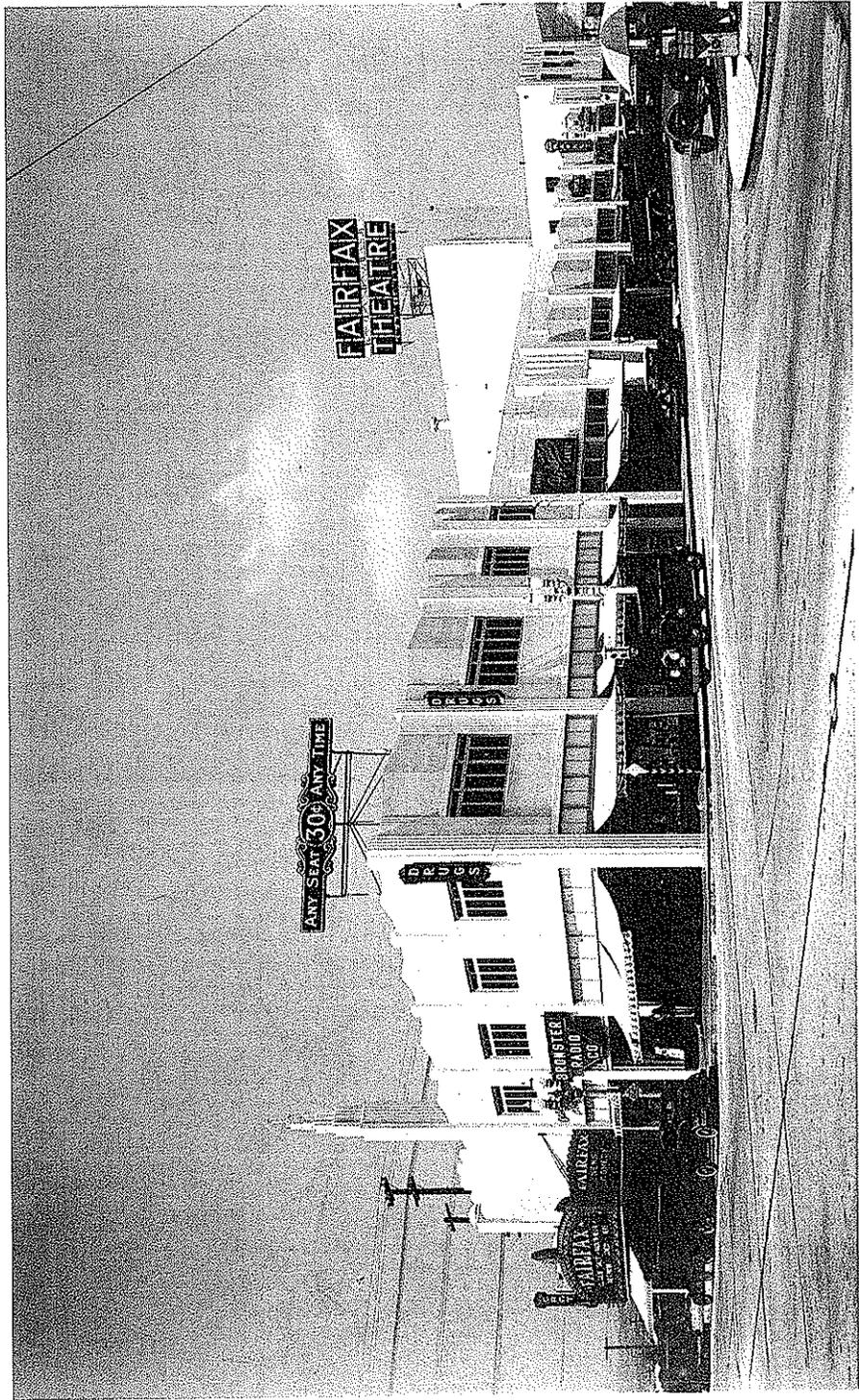
EVERY R.I.V.D.

The Fairfax Theater under construction

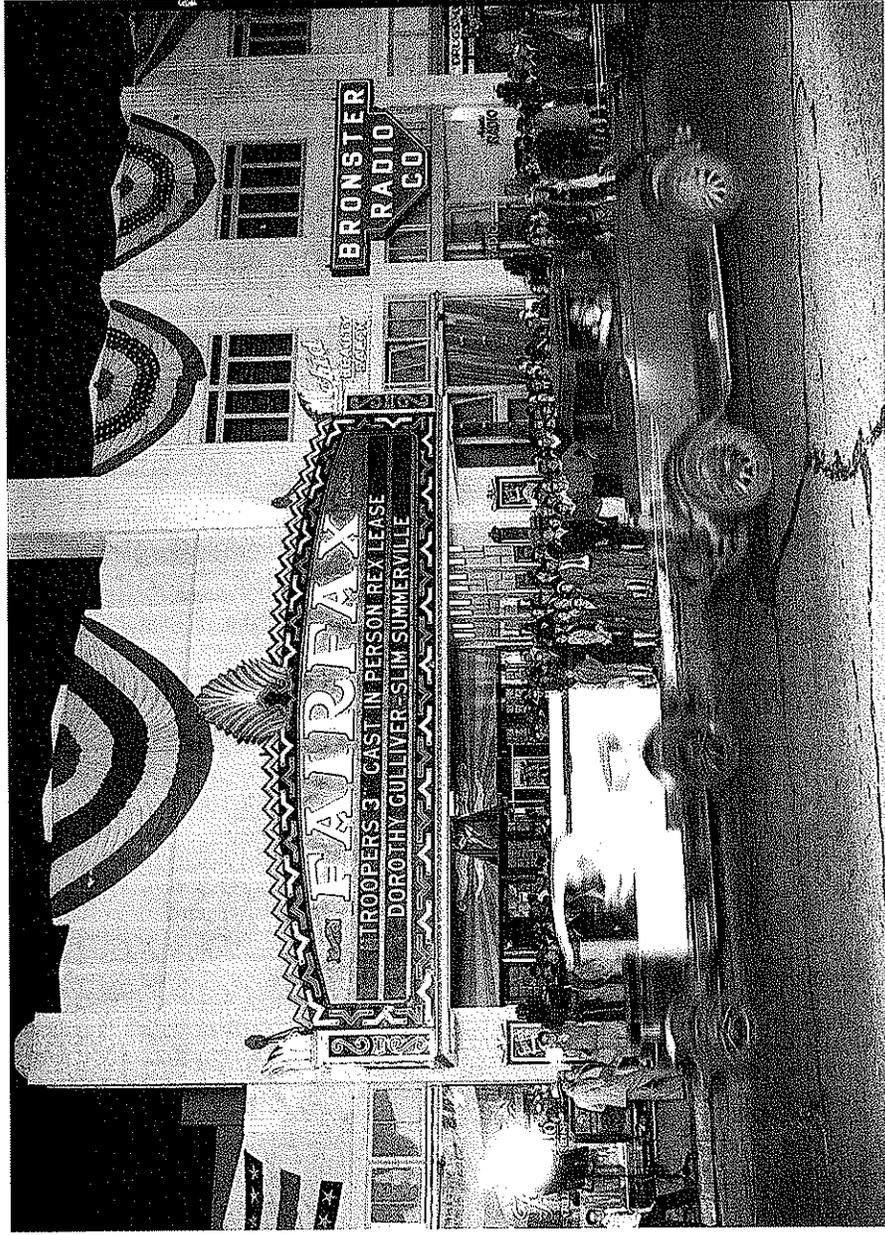


Melton C. Stein, Owner,
W. C. Pennell, Architect,
E. M. Simpson Const. Co. Contractor,
December 1, 1929.

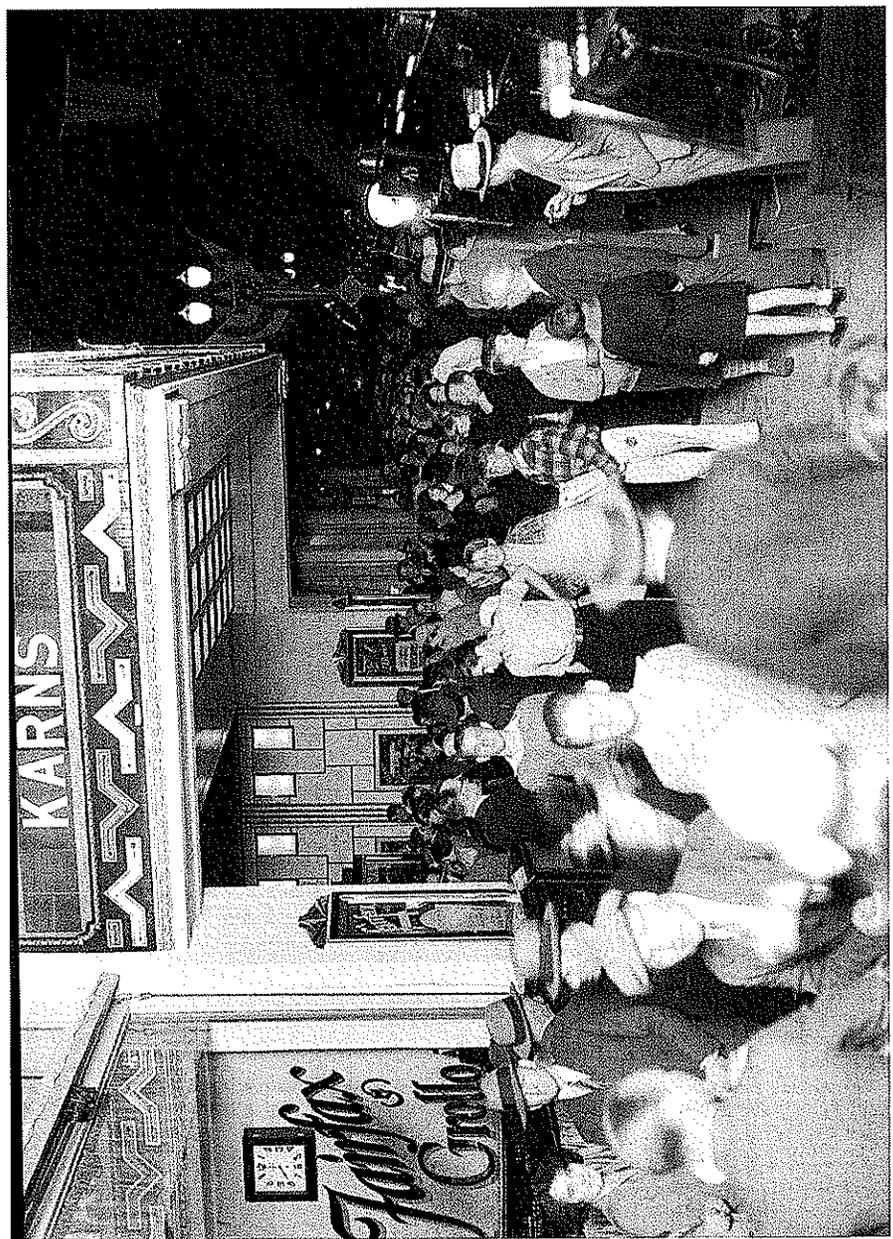
Fairfax Theater, 1930 WC Penmel, architect



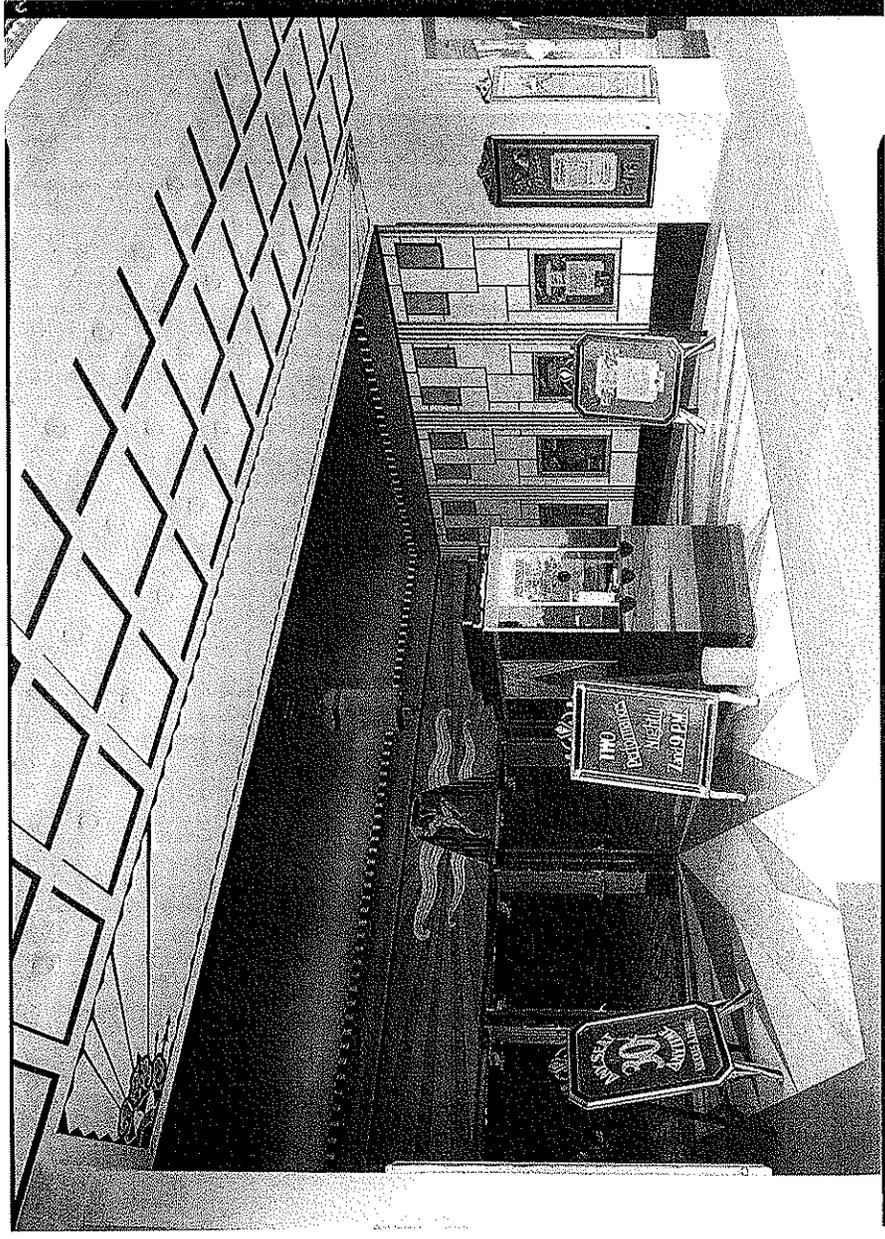
The original marquee



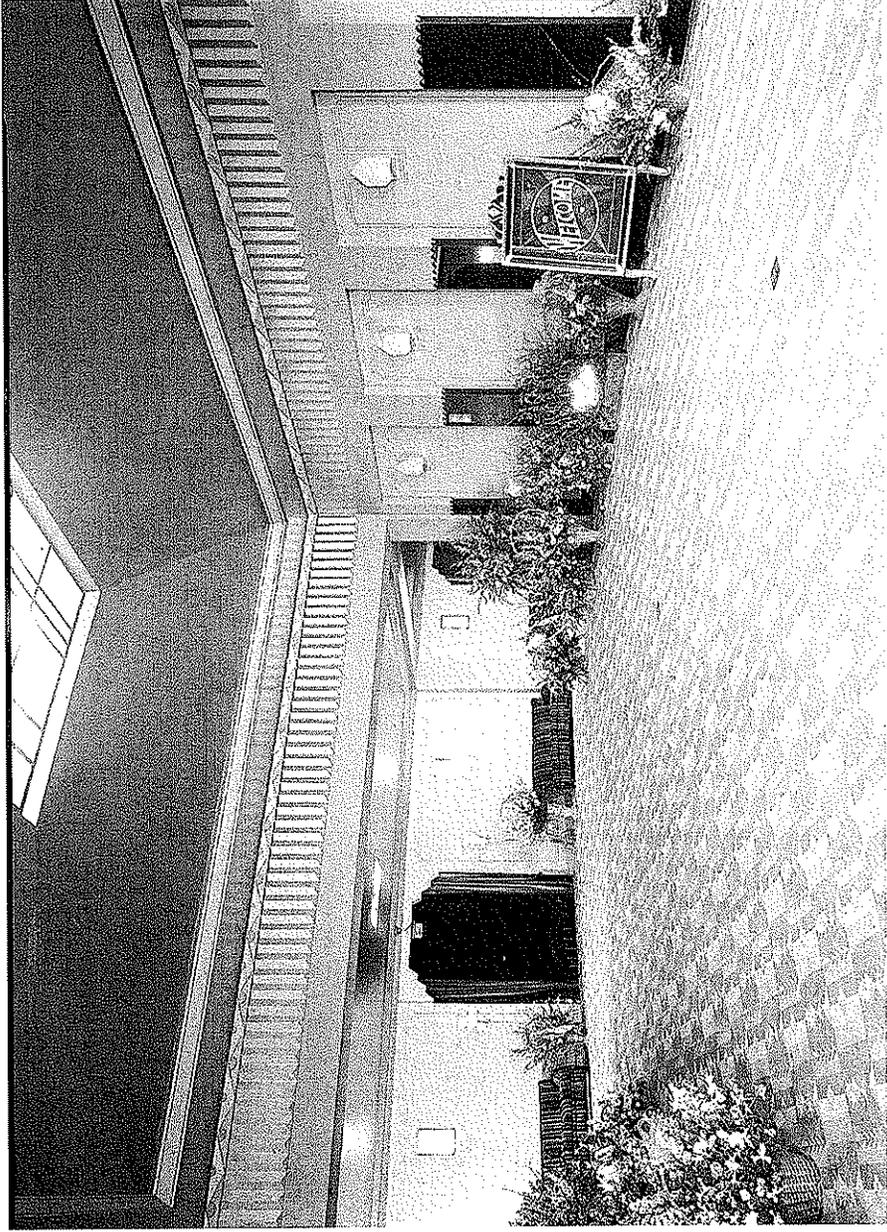
Premier at the Fairfax



Original ticket booth and exterior entrance



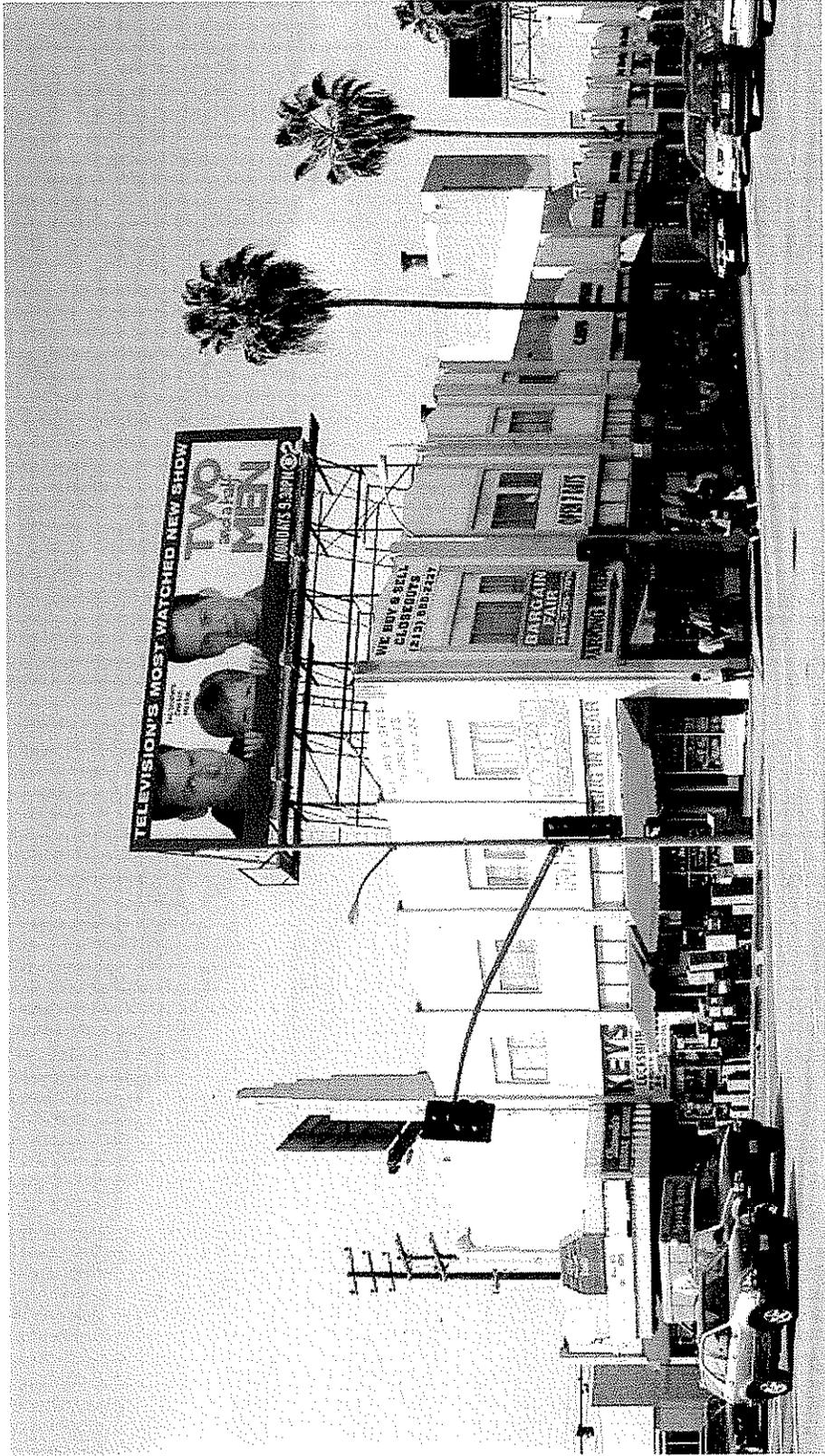
Lobby circa 1930



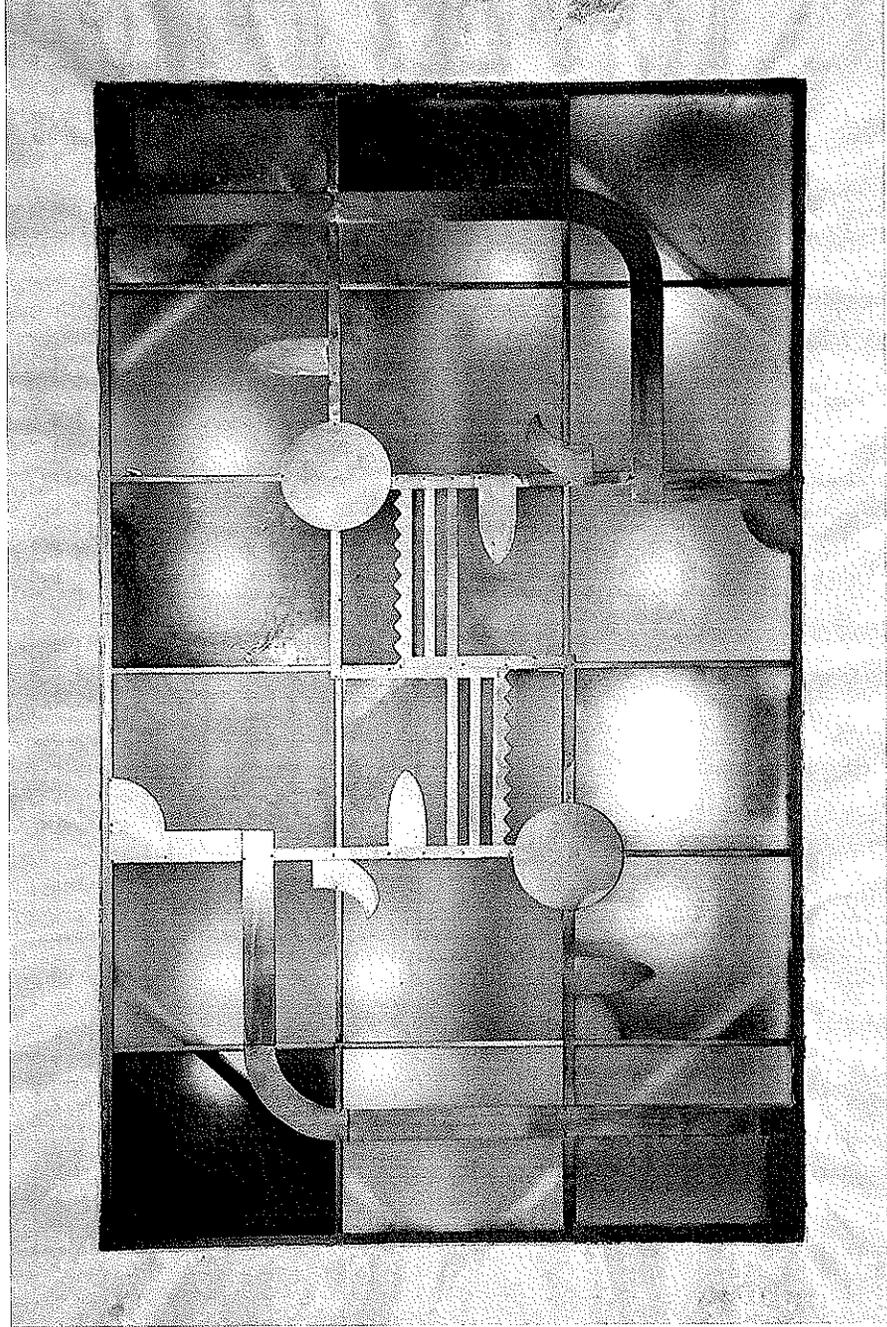
THE FAIRFAX THEATER



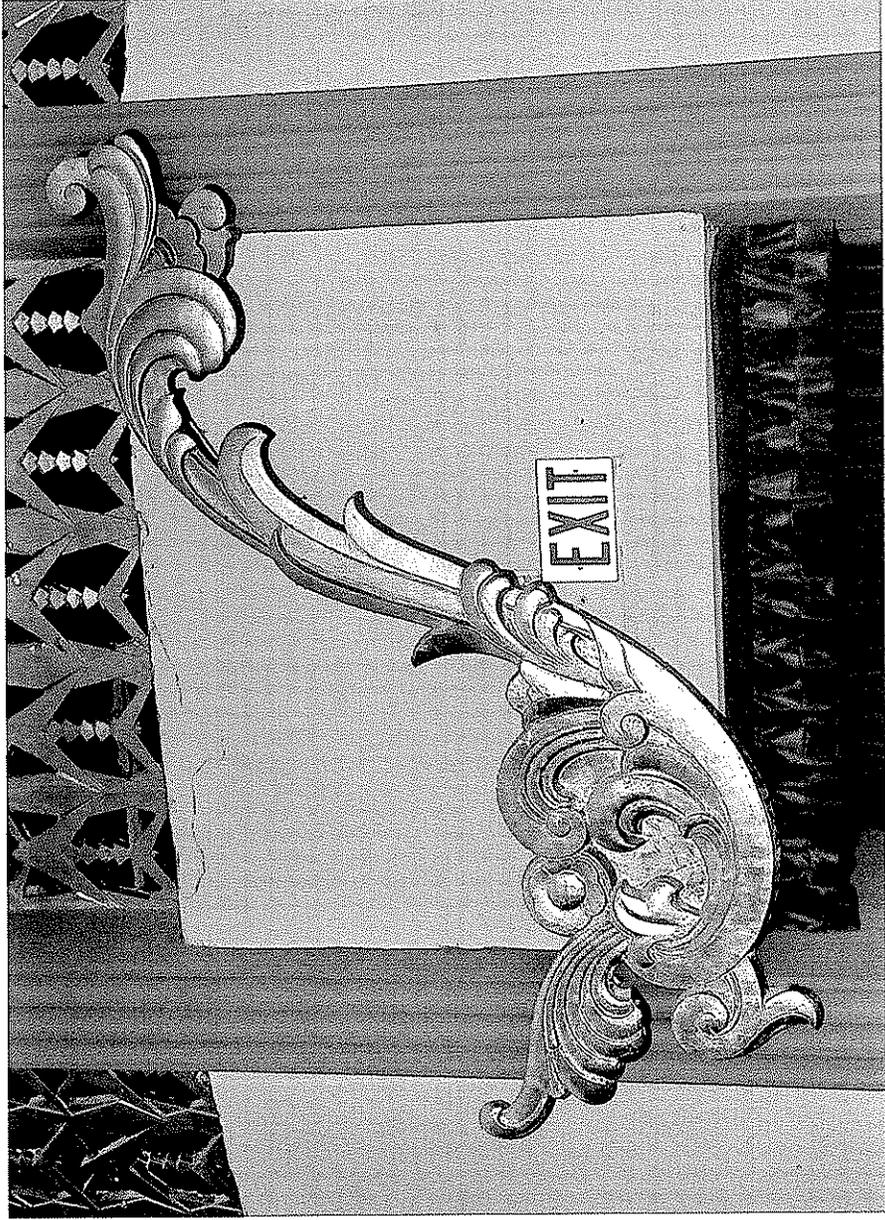
The Fairfax Theater circa 2009



Historic Skylight



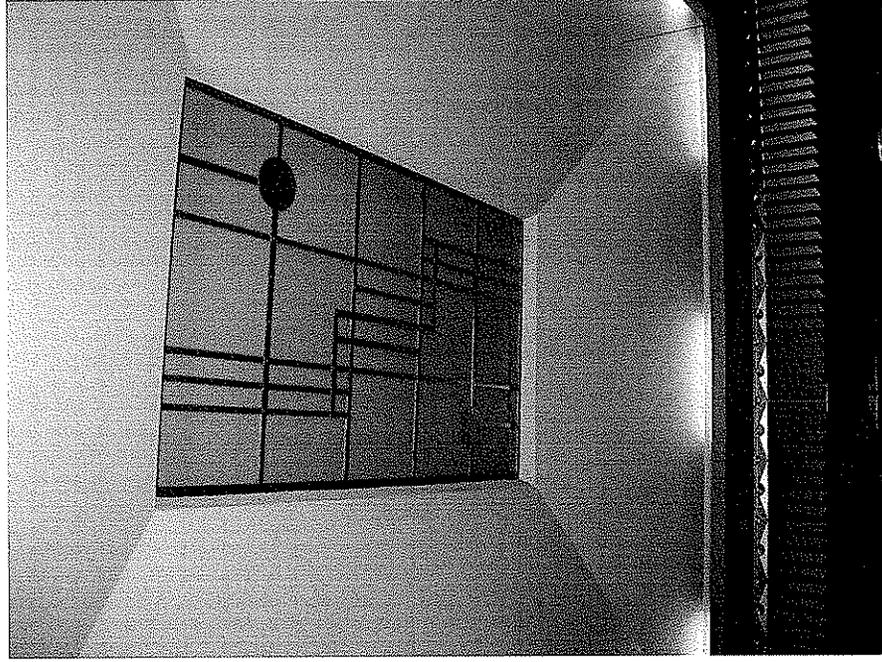
Original Scrollwork



Original Deco Crown molding



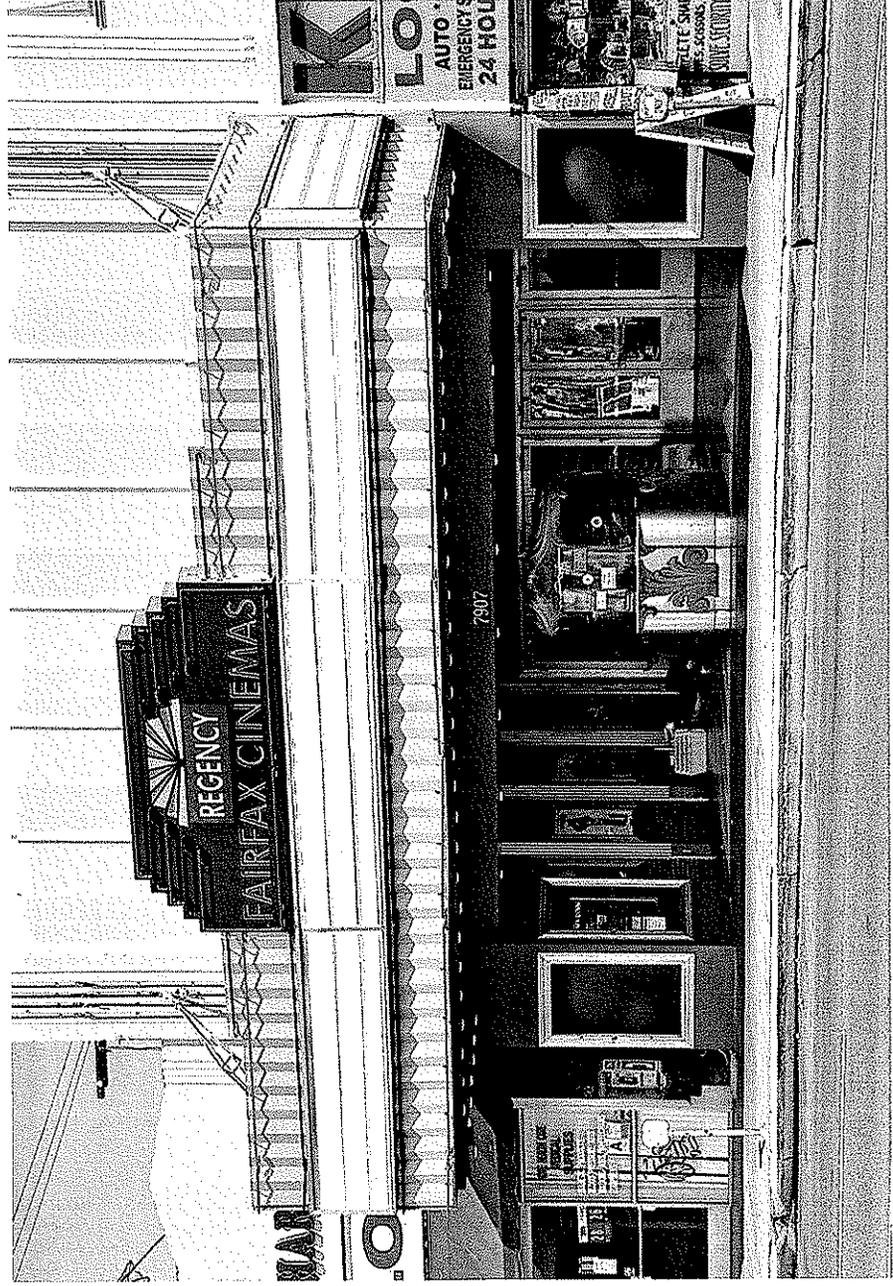
Lobby Ceiling



Original staircase



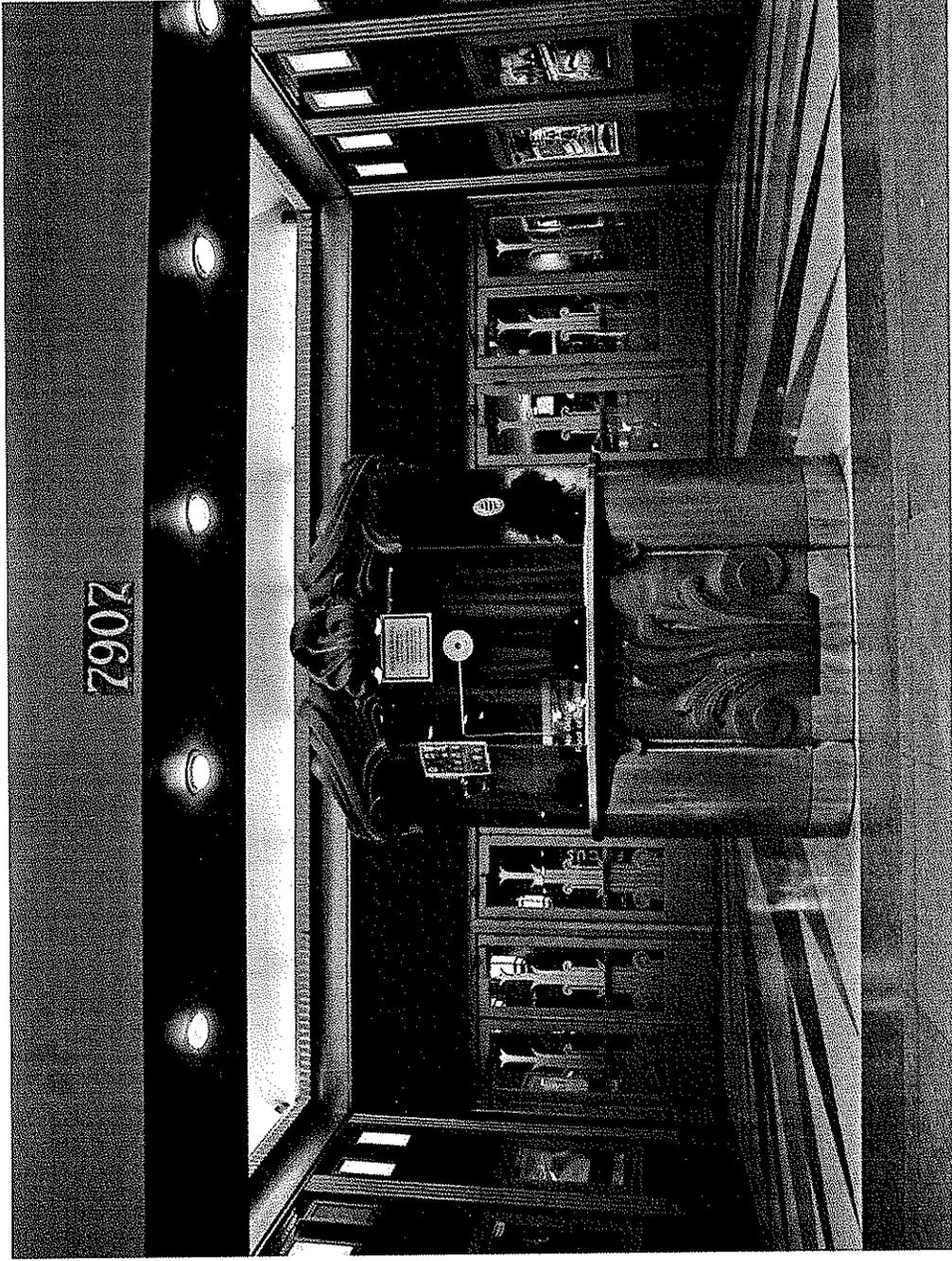
Current Marquee



Marquee Soffit



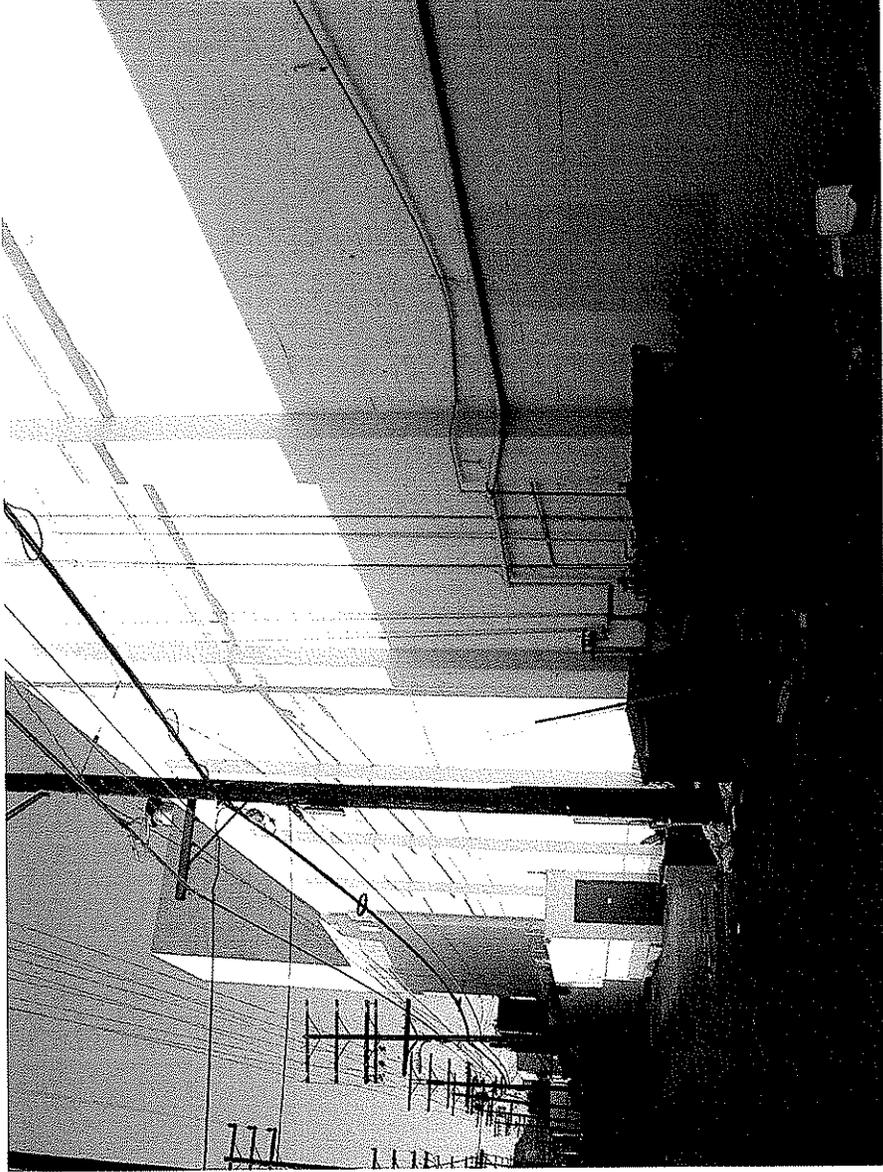
Historic Ticket Booth



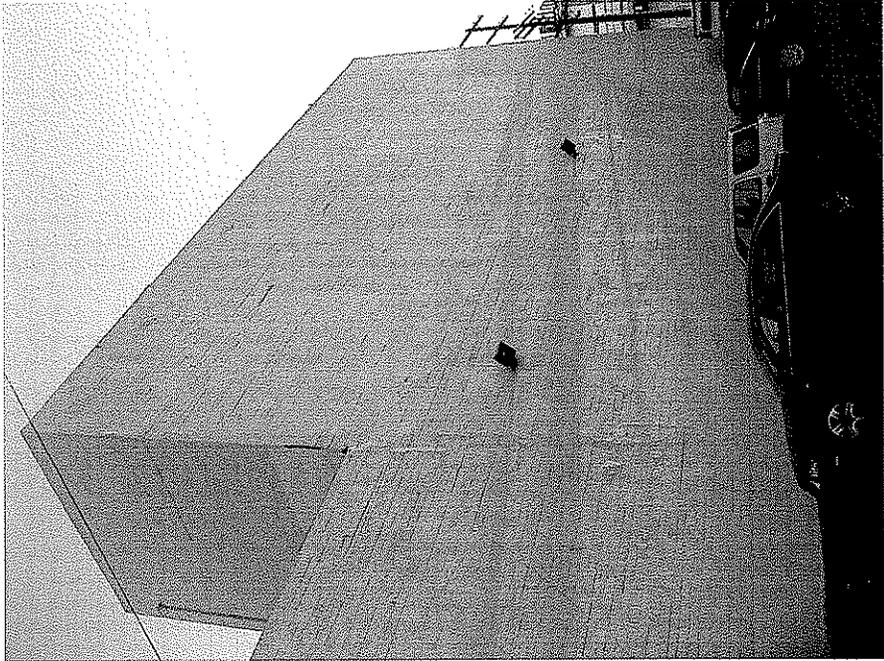
Historic Terrazzo Flooring and Art Deco Detailing



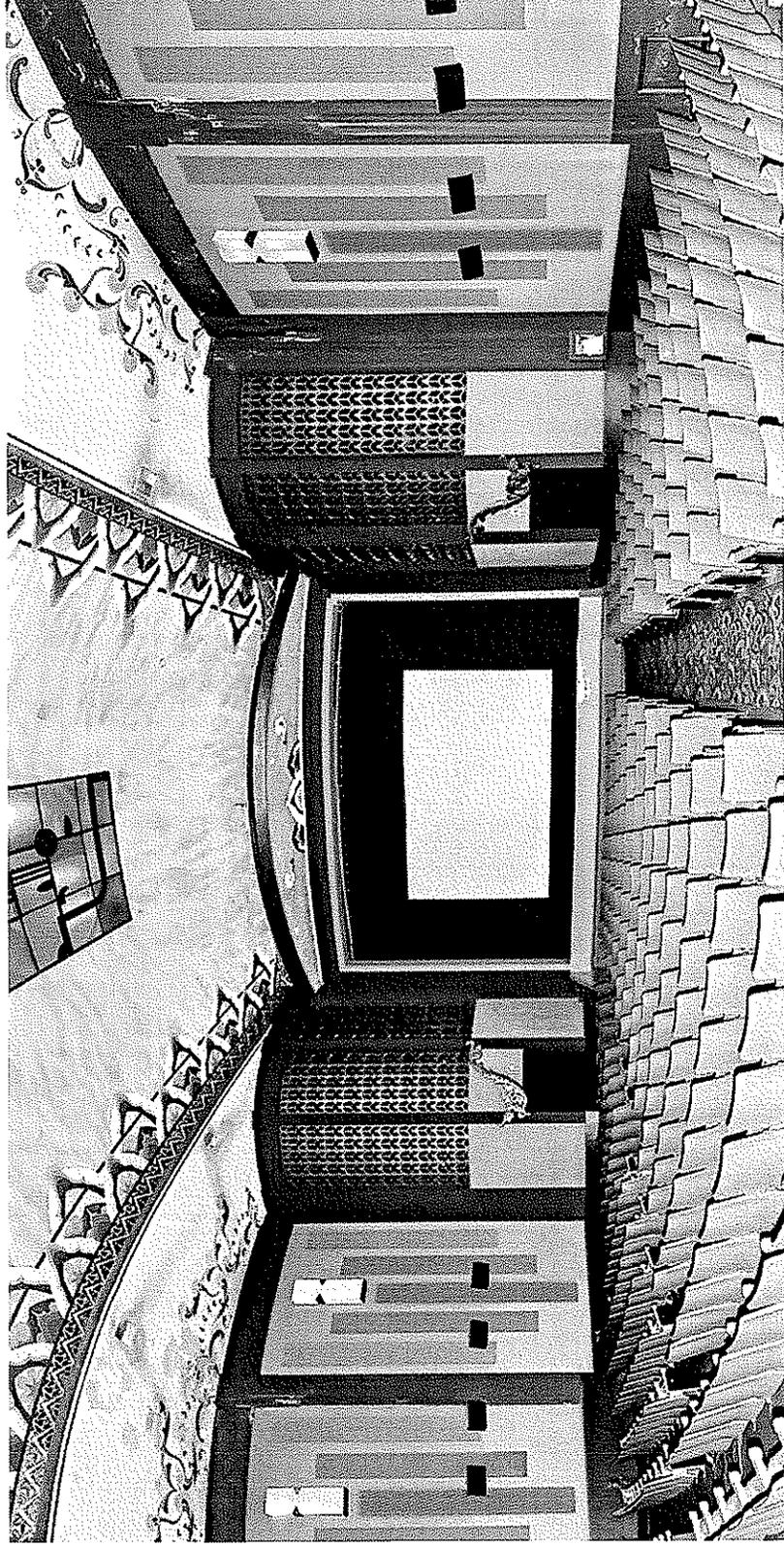
West Façade 2009



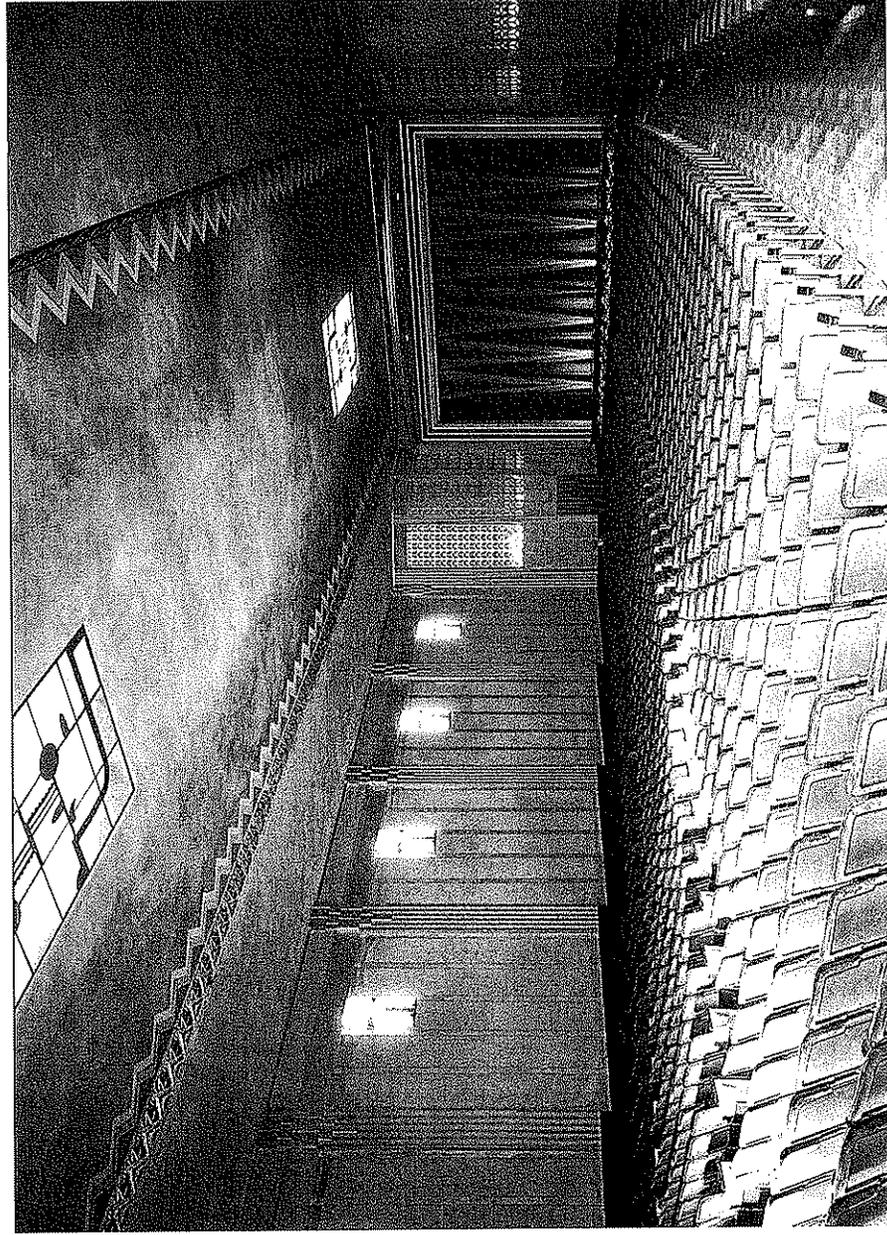
North Facade

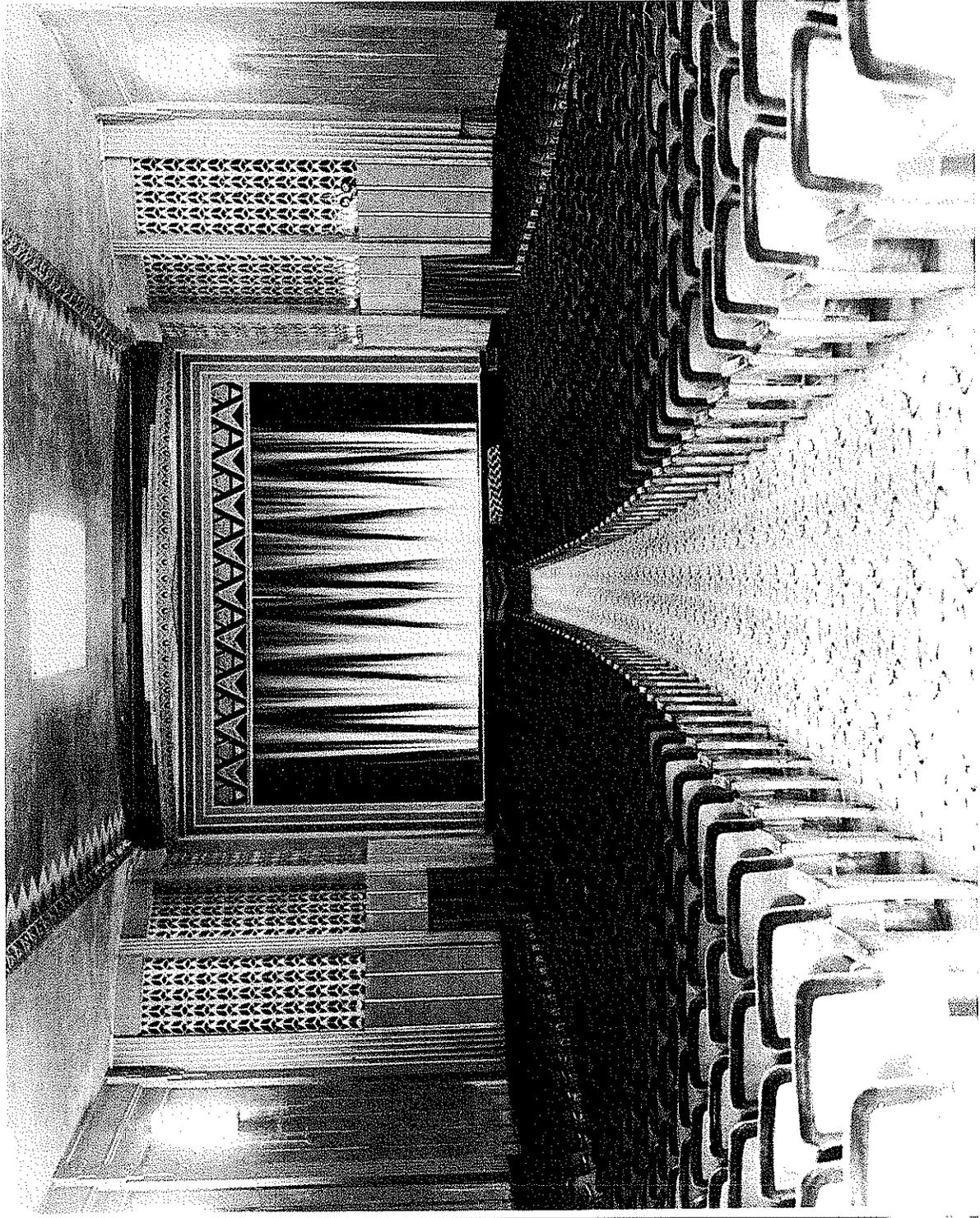


Auditorium Today

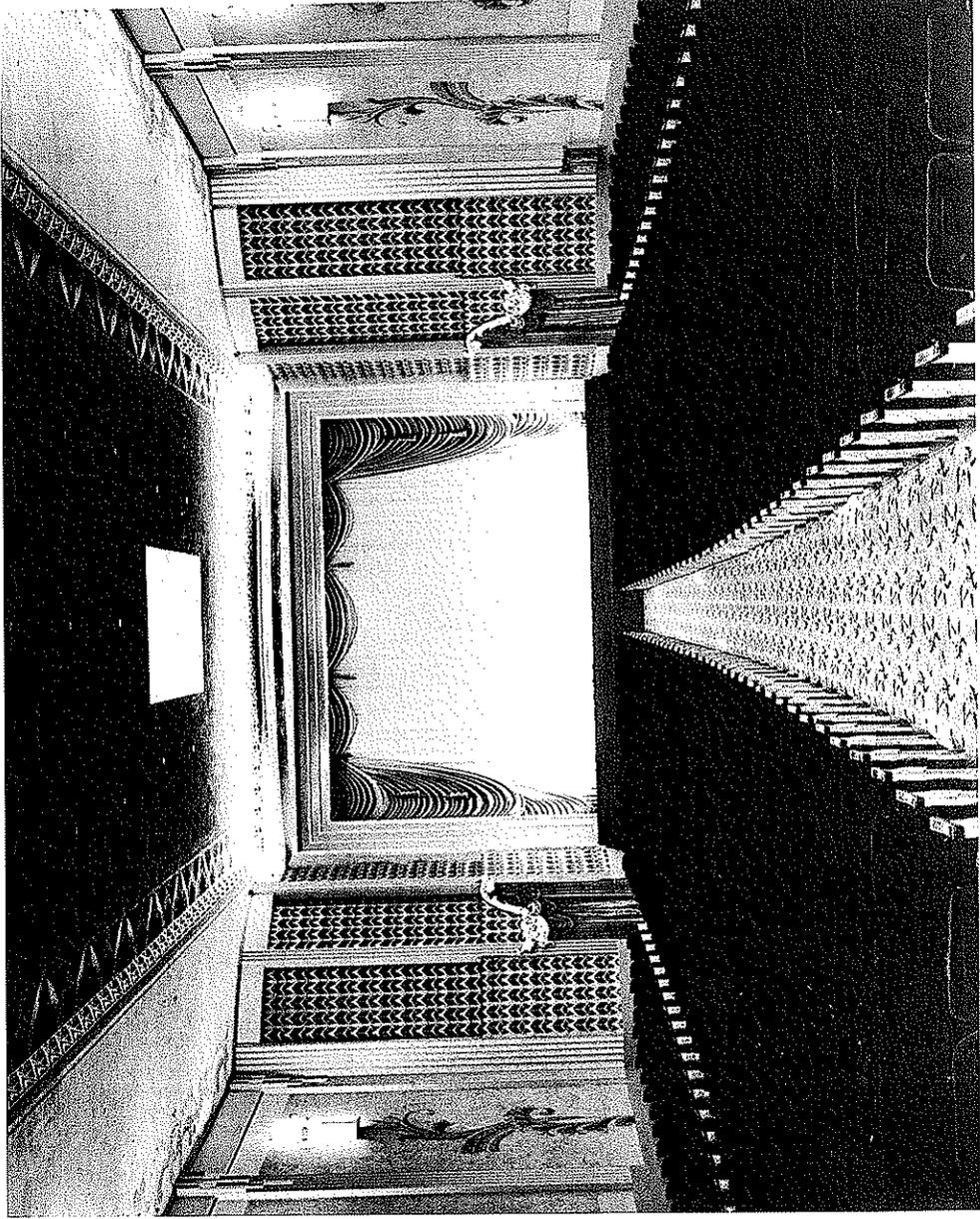


Original Deco Interior





Regency re-decoration





**City of Los Angeles
Department of City Planning**

03/11/2010

PARCEL PROFILE REPORT

PROPERTY ADDRESSES

7909 W BEVERLY BLVD
7901 W BEVERLY BLVD

ZIP CODES

90048

RECENT ACTIVITY

ENV-2006-2656-EAF
CHC-2010-520-HCM
ENV-2010-521-CE

CASE NUMBERS

CPC-30643
CPC-2009-3271-ZC-HD-ZAA-SP
PR-ZAD
ORD-162109
VTT-71061
ENV-2009-2656-EIR
ND-83-9-HD

Address/Legal Information

PIN Number: 138B177 446
Lot Area (Calculated): 10,438.8 (sq ft)
Thomas Brothers Grid: PAGE 633 - GRID B1
Assessor Parcel No. (APN): 5527036020
Tract: TR 6790
Map Reference: M B 74-32
Block: None
Lot: 338
Arb (Lot Cut Reference): None
Map Sheet: 138B177

Jurisdictional Information

Community Plan Area: Wilshire
Area Planning Commission: Central
Neighborhood Council: Mid City West
Council District: CD 5 - Paul Koretz
Census Tract #: 1945.00
LADBS District Office: Los Angeles Metro

Planning and Zoning Information

Special Notes: None
Zoning: C2-1VL
Zoning Information (ZI): None
General Plan Land Use: Community Commercial
Plan Footnote - Site Req.: See Plan Footnotes
Additional Plan Footnotes: Wilshire
Specific Plan Area: None
Design Review Board: No
Historic Preservation Review: No
Historic Preservation Overlay Zone: None
Other Historic Designations: None
Other Historic Survey Information: None
Mills Act Contract: None
POD - Pedestrian Oriented Districts: None
CDO - Community Design Overlay: None
NSO - Neighborhood Stabilization Overlay: None
Streetscape: No
Sign District: No
Adaptive Reuse Incentive Area: None
CRA - Community Redevelopment Agency: None
Central City Parking: No
Downtown Parking: No
Building Line: None
500 Ft School Zone: No
500 Ft Park Zone: No

Assessor Information

Assessor Parcel No. (APN): 5527036020
APN Area (Co. Public Works)*: 0.664 (ac)
Use Code: 1200 - Store and Office
Combination
Assessed Land Val.: \$790,104
Assessed Improvement Val.: \$373,873
Last Owner Change: 10/16/70
Last Sale Amount: \$640,006
Tax Rate Area: 67
Deed Ref No. (City Clerk): 1-973
Building 1:
1. Year Built: 1930

1. Building Class:	CX
1. Number of Units:	0
1. Number of Bedrooms:	0
1. Number of Bathrooms:	0
1. Building Square Footage:	32,548.0 (sq ft)
Building 2:	
2. Year Built:	Not Available
2. Building Class:	Not Available
2. Number of Units:	0
2. Number of Bedrooms:	0
2. Number of Bathrooms:	0
2. Building Square Footage:	0.0 (sq ft)
Building 3:	
3. Year Built:	Not Available
3. Building Class:	Not Available
3. Number of Units:	0
3. Number of Bedrooms:	0
3. Number of Bathrooms:	0
3. Building Square Footage:	0.0 (sq ft)
Building 4:	
4. Year Built:	Not Available
4. Building Class:	Not Available
4. Number of Units:	0
4. Number of Bedrooms:	0
4. Number of Bathrooms:	0
4. Building Square Footage:	None
Building 5:	
5. Year Built:	Not Available
5. Building Class:	Not Available
5. Number of Units:	0
5. Number of Bedrooms:	0
5. Number of Bathrooms:	0
5. Building Square Footage:	0.0 (sq ft)

Additional Information

Airport Hazard:	None
Coastal Zone:	None
Farmland:	Area not Mapped
Very High Fire Hazard Severity Zone:	No
Fire District No. 1:	No
Fire District No. 2:	Yes
Flood Zone:	None
Hazardous Waste / Border Zone Properties:	No
Methane Hazard Site:	Methane Zone
High Wind Velocity Areas:	No
Hillside Grading:	No
Oil Wells:	None
Alquist-Priolo Fault Zone:	No
Distance to Nearest Fault:	2.64844 (km)
Landslide:	No
Liquefaction:	Yes

Economic Development Areas

Business Improvement District:	None
Federal Empowerment Zone:	None
Renewal Community:	No
Revitalization Zone:	None
State Enterprise Zone:	None
Targeted Neighborhood Initiative:	None

Public Safety

Police Information:	
Bureau:	West
Division / Station:	Hollywood
Report District:	691
Fire Information:	
District / Fire Station:	61
Battalion:	18
Division:	2

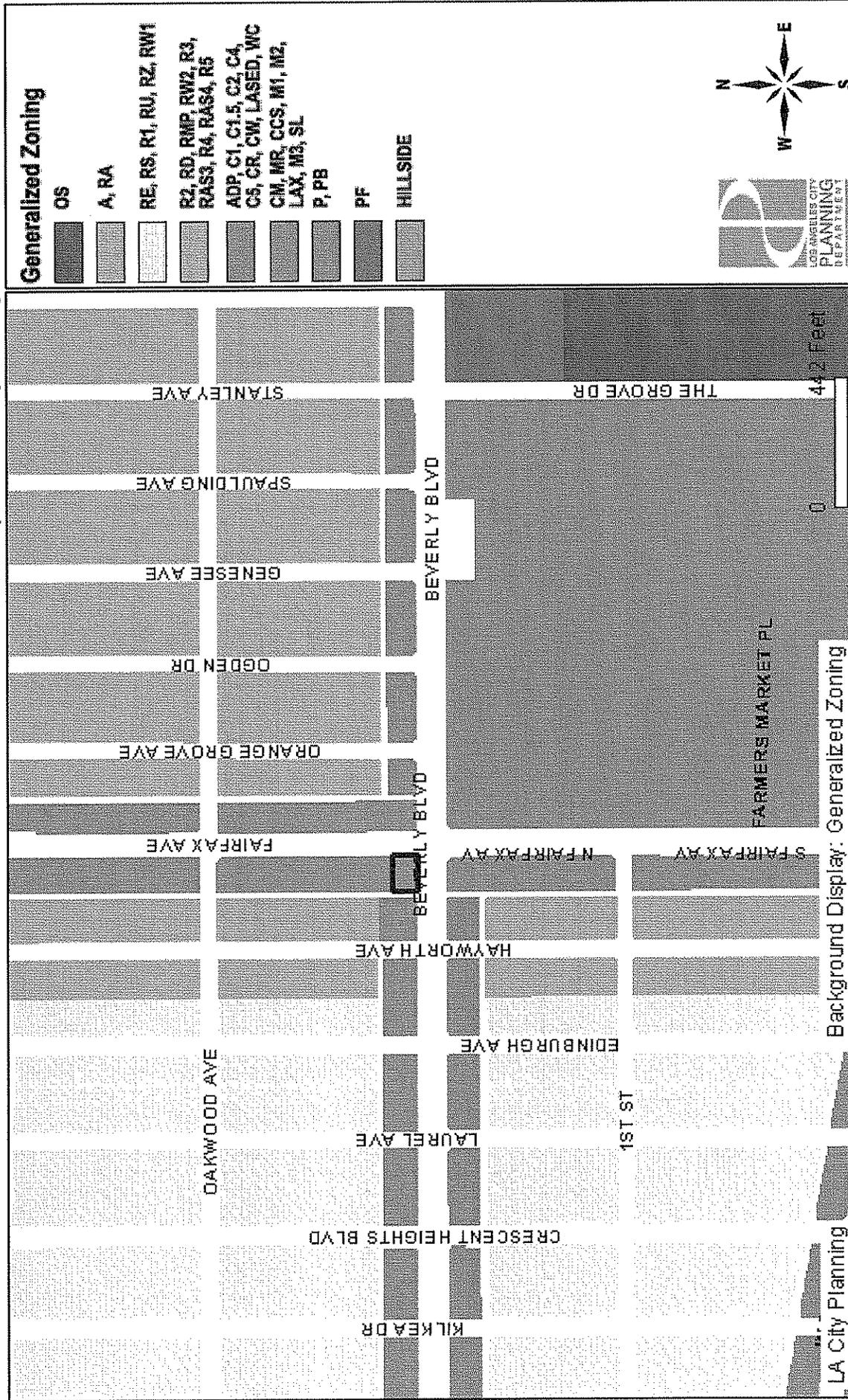
Red Flag Restricted Parking:

No

ZIMAS INTERNET

03/11/2010

City of Los Angeles
Department of City Planning



Address: 7909 W BEVERLY BLVD
APN: 5527036020
PIN #: 138B177 446

Tract: TR 6790
Block: None
Lot: 338
Arb: None

Zoning: C2-1VL
General Plan: Community Commercial