Exhibit A

KC RESTORATION

COLOR ANALYSIS STUDY

Exterior
of the
KOFFEE POT BUILDING
located at
957 East 4TH Street
Long Beach, California 90802

Report prepared by
Carolyn Lehne

July 7, 2015

5912 BLACKWELDER STREET CULVER CITY, CALIFORNIA 90232 310-863-1667 LICENSE #637240

July 7, 2015
Katie Rispoli
425 E. 4th Street Unit E
Long Beach, CA 90802
p: 310-833-4813
email: katie@wearethenext.org

COLOR ANALYSIS STUDY of the exterior of the KOFFEE POT BUILDING.

The Koffee Pot was built in 1932, the last remaining example of "programmatic" architecture in Long Beach. This type of architecture was popular during the 1920's and 1930's. The purpose was to advertise what the business sells and to be instantly noticeable to automobiles passing by.
The small structure is hexagonal in shape with a large coffee pot on the roof.

SAMPLE LOCATIONS

The focus of this color analysis study is to determine the original historic paint colors. The locations of analysis are the exterior surfaces. The exterior samples were taken from the West and South elevations. The samples on the West elevation included the eves, wood siding, clearstory, coffee pot metal frame and sides. The South elevation samples included the window frames, and the facade brickwork.

SAMPLE PROCESSING AND RESULTS

The samples were retrieved June 24. They were then processed and examined from June 29 to July 3, 2015. The procedure used to analyze these color sequences consists of these steps: 1) sample removal, 2) sample mounting, 3) paint layer identification, 4) paint color identification, and 5) sample storage.

The description of these steps is as follows:

SAMPLE REMOVAL

The paint samples are removed from each area with a scalpel. The sample size is no bigger than one-sixteenth of an inch. Samples are taken to include a portion of the substrate to ensure that a full paint layering sequence is obtained. Once removed, the paint samples are stored in coin envelopes for transport.

SAMPLE MOUNTING

The samples are embedded in a resin then ground and polished to achieve a uniform surface.

PAINT LAYER IDENTIFICATION

Paint color layers are identified under microscope beginning with the layer immediately above the substrate.

Varnishes, shellacs and other resinous finishes, fibers, and stains, do not fall into an obvious color category and are identified by their material name. Paint layering chronologies are usually established for several elements in an interior room or on the exterior of a building, even if the objective of the paint study is only to document accurate paint colors.

Paint Identification

After the original paint color is identified, it is matched to a custom color. This becomes a color reference card for each sample.

Sample Storage

The samples are then prepared for storage. They are labeled with the reference number assigned to each sample and securely filed for future reference.

EXTERIOR COLORS

The exterior colors have gone through many transitions. The color palettes vary widely with creams and soft rose, to deep greens, yellows, and reds.

Samples

The first sample (SAMPLE #1) located on the west elevation eves, had several layers of paint. The first paint layer is a cream/off-white color followed by a yellow and another cream/pale yellow color. I found this sequence in all but one (a dark green was present) of the eve samples I took.

The wood siding (SAMPLE #2) located on the west elevation consists of six paint layers. The first layer is a soft beige rose color, followed by a cream, two yellows, and and cream/off whites. One of the four samples has an irregular color pallete consisting of 15 colors. It is believed this was a section of wood siding that had been salvaged from an unknown source and replaced the original siding.

The window samples (SAMPLE #3) on the south elevation proved to be a bit of a challange. There are a variety of colors on each sample (8 samples total). The sequence varied as did the inital paint layer. I did find two that seemed to coincide with the other pallettes found elsewhere. One started with a cream/off-white as the original color which is shown below as sample three. The other was the rosy beige color that was identified on the siding. It was difficult to determine the final color due to the variety in total sequence palletes.

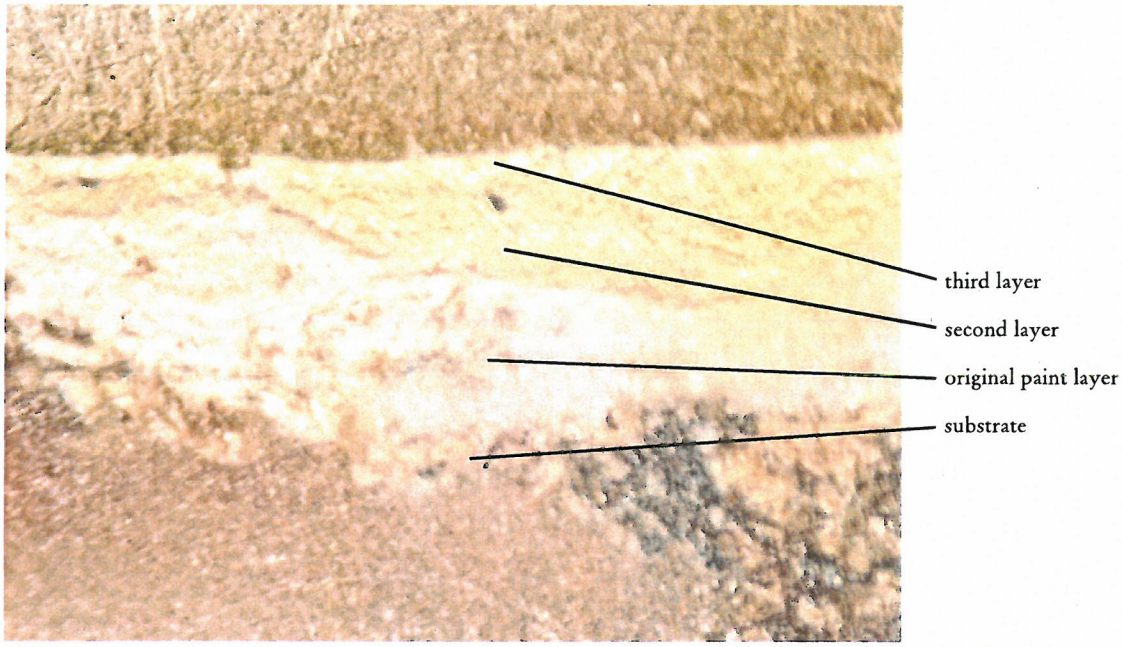
The facade brickwork (SAMPLE #4) had many layers and a variety of colors. The first color found was a white. The color sequence only contained the contemporary colors. I believe the brick was exposed for some time before it was painted. The white and colors following had a finer pigment consistancy which is typical of modern paints. The paint layers were even throughout, also a sign of modern application. This information leads me to believe the brick was originally exposed for some time before it was painted.

The coffee pot located on the roof top was believed to be a metal frame with heavy canvas attached. While I confirmed that the framing is metal, I also found that the sides of the pot are sheets of metal. A sample was taken on the west elevation of both the frame (SAMPLE #5) and sides of the pot (SAMPLE #6). The frame had an assortment of colors including, metalic silver, white, bright blue, deep green, yellow, grey green, and red. The original historic color being the silver flake paint. The sides of the pot, also quite colorful, included

metallic silver, white, black, cream, yellow, grey green and red. The original historic color on both surfaces being the silver flake paint.

An additional sample was taken at the west elevation of the clearstory. Although there is evidence of windows originally in this location, I felt a sample was worth investigating. This sample had several of the contemporary color palletes including a bright red, grey green, and white. As expected, there was no evidence of the earlier colors and the results are not included in the final report.

SAMPLE #1 West Elevation Eves



PLEASE NOTE:
Microphotograph is representative of layering only and is not accurate for color.
Refer to MUNSELL Color and chip sample for true color.

MUNSELL COLOR
hue = 2.20Y
value = 8.6
chroma = 1.8

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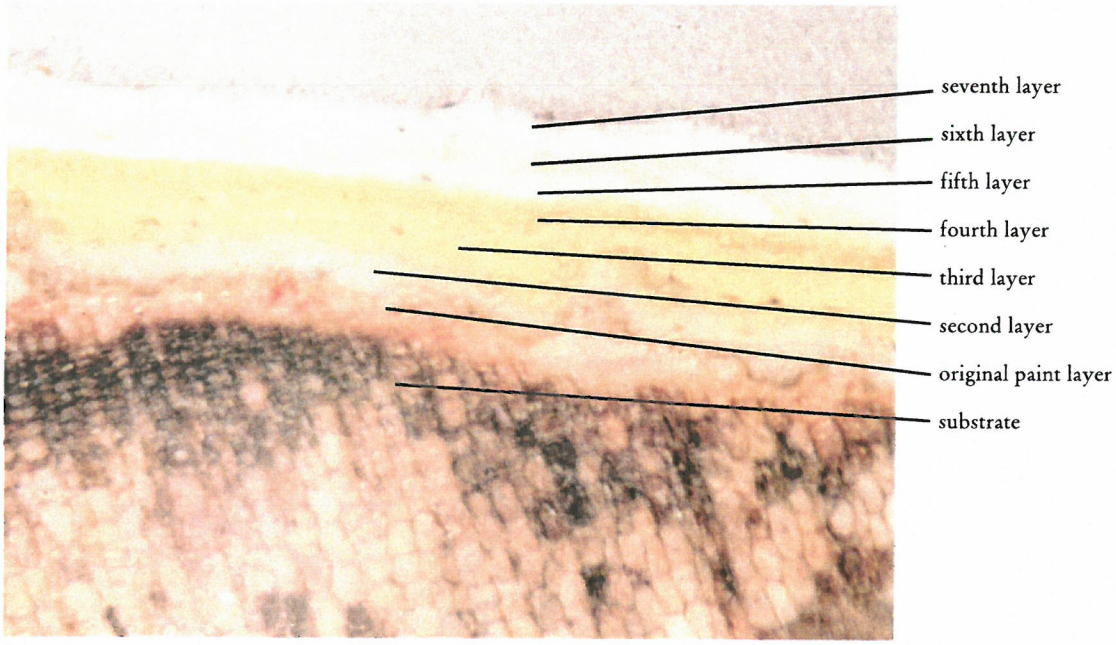
SAMPLE #2 West Elevation Siding



PLEASE NOTE:
Microphotograph is representative of layering only and is not accurate for color.
Refer to MUNSELL Color and chip sample for true color.

MUNSELL COLOR
hue = .79YR
value = 7.0
chroma = 4.4

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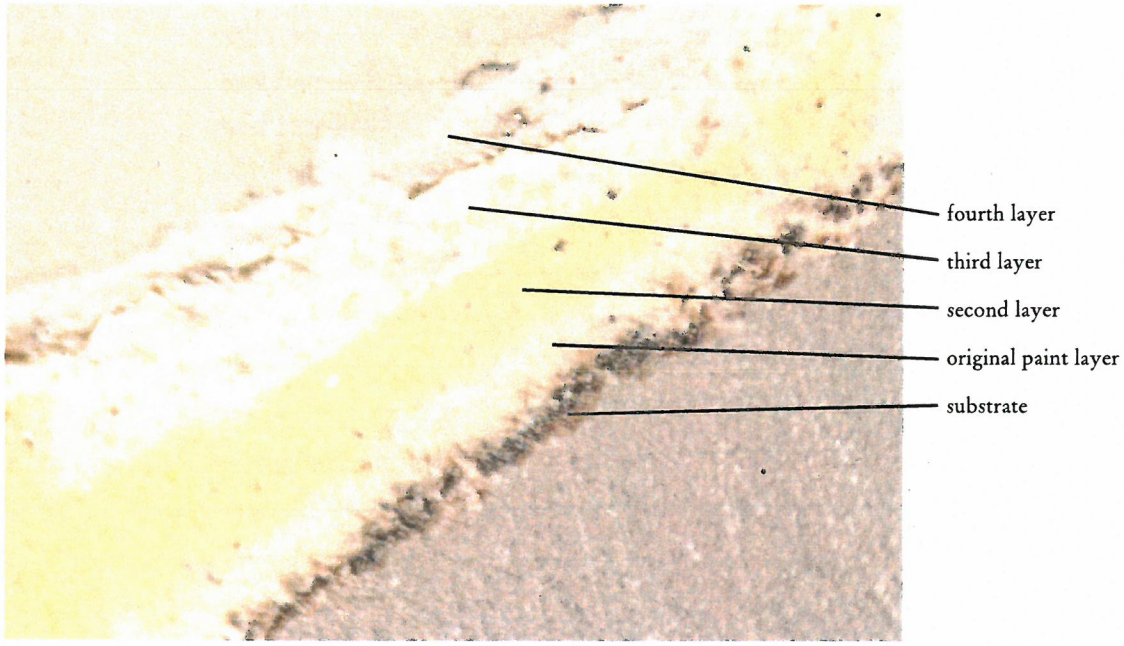
SAMPLE #3 South Elevation Window Molding



PLEASE NOTE:
Microphotograph is representative of layering only and is not accurate for color.
Refer to MUNSELL Color and chip sample for true color.

MUNSELL COLOR
hue = 2.02Y
value = 8.4
chroma = 1.5

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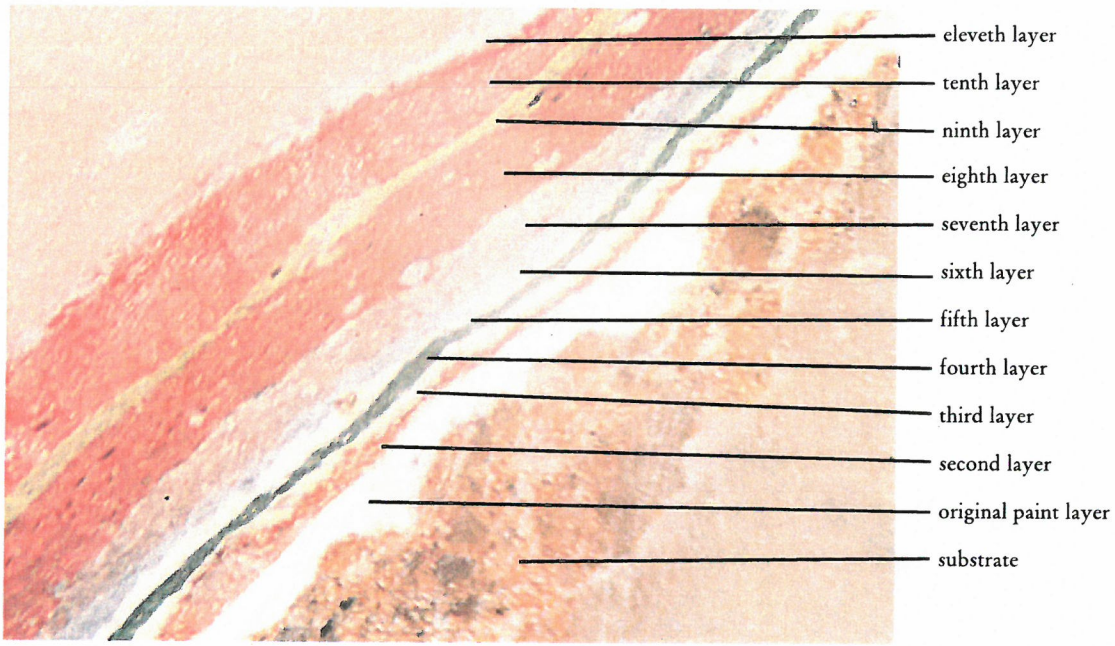
SAMPLE #4 Facade Brickwork



PLEASE NOTE:
Microphotograph is representative of layering only and is not accurate for color.

I believe the brick was exposed in the early years. The first paint layer applied to the brick is a bright white with a consistancy of a contemporary paint.

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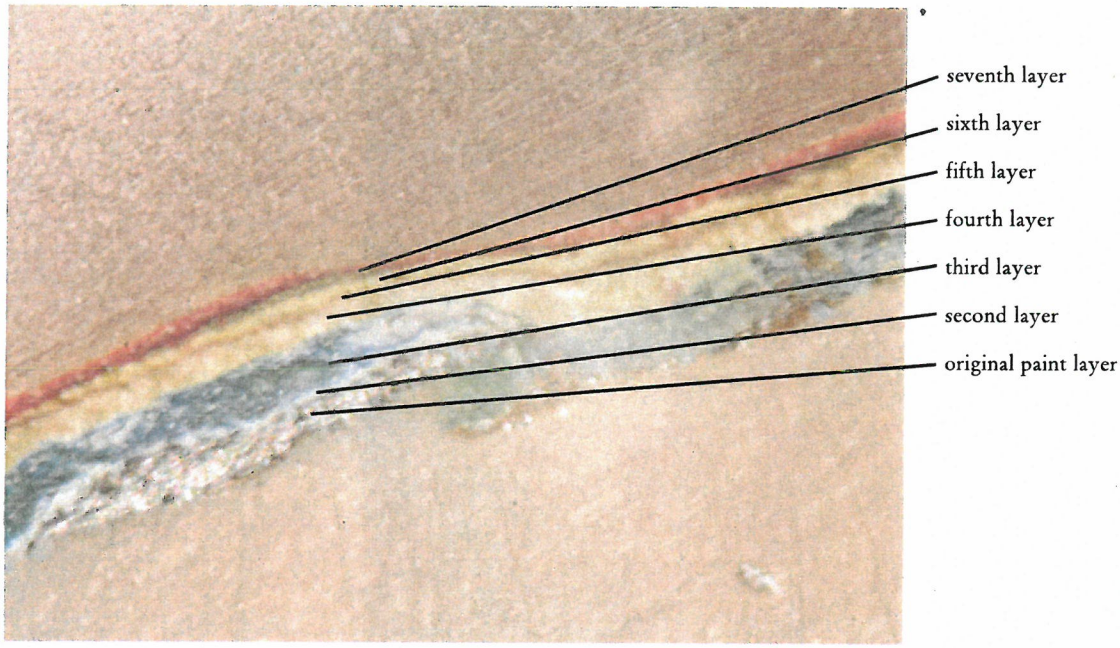
SAMPLE #5 The Coffee Pot Frame



PLEASE NOTE:
Microphotograph is representative of layering only and is not accurate for color.

Metallic silver flake paint was used
to create the metal finish on the
frame and sides of the coffee pot.

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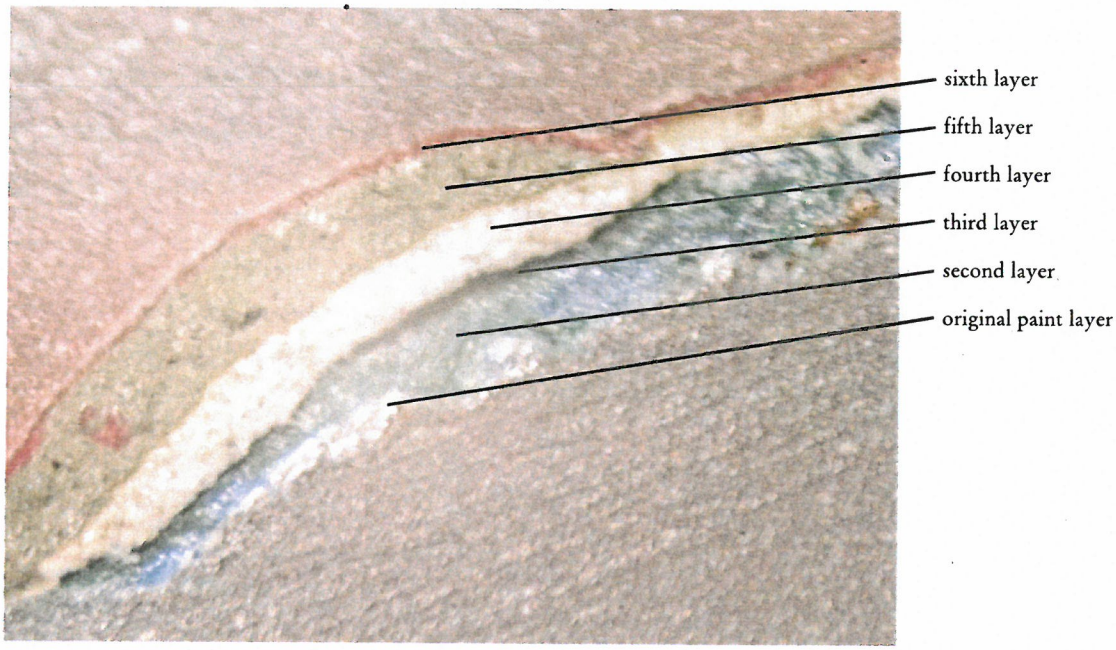
SAMPLE #6 The Coffee Pot Sides



PLEASE NOTE:
Microphotograph is representative of layering only and is not accurate for color.

Metallic silver flake paint was used to create the metal finish on the frame and sides of the coffee pot.

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