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January 27 2019

To: Planning and Land Use Management Committee Members

Re: Abbot Kinney Historical-Cultural Preservation Project

1110-1116 South Abbot Kinney Boulevard
CHC-2108-5071-HCM: ENV-2018-5072-CE

I am writing this letter in support of preserving 1110-1116 South Abbot Kinney Boulevard as a Historical and Cultural Monument site in Venice.

I have visited this magnificent example of the 1920's art movement and succeeding movements many times. Each visit I am impressed with the interior space and layout of this studio and am reminded of the fine artists and art that has been produced within its walls. I am most familiar with the art of Fred Eversley and have followed his career for many years. His connection with the artists of the 1960's, the art movement and especially his contribution to the post modern era have been and are ongoing and significant.

This building is a manifestation of that art period in it's layout and design, the architectural components and materials and just the feeling it generates as you tour through the studio.

It is unfortunate that there is essentially no other space on this boulevard that still represents the history of this period, associated with the Venice Short line and early 20th century commercial development in Venice. This area in particular was an artist's paradise with so much significant art being produced. Each and every time a building with this history is destroyed or converted to some retail space, Los Angeles loses it's place in emphasizing how important a role it played in the development of art during this period and it's influence on art today.

A recent visitor from the UK who walked the boulevard commented on just how many more of these useless retail spaces we needed on this street. This one building provides that much needed foil against the mundane world of commercialism.

We do want to protect the integrity of the historical fabric of this neighborhood as much as we still possibly can.

Please let us preserve this building as a historical site for all it's significance in the art community.

Dolores Tido Kent

Collage Artist and Physician

Studied under Franklyn Liegel, MA

Otis School of Art and Design and

The Art Center – Pasadena 1980- 2012

Also exhibited at LA ArtCore as did Fred Eversley

Two tandem art exhibits 2013 and 2008



9.18.18

RE:1110-1116 South Abbot Kinney Boulevard: CHC-2018-5071-HCM; ENV-2018-5072-CE

To the Cultural Heritage Commission,

I am a 37-year resident of Venice, graduate of Art Center College of Design, a photographer, working in the Advertising and Fine Art worlds. My Client list includes Ed Moses, Robbie Conal, Hamilton Press, Billy al Bengston, Nancy Kay, Kelly Berg, Fred Eversley, Laddie Dill, Guy Dill, Doug Edge, Eric Orr, Denise Domergue, Hugette Caland, Terry O'Shea, Scott Greiger, Alexis Smith, Barbra Schwan, Andy Moses to name a few. I am a former board member of Art Walk and volunteer photographer for the Venice Family Clinic. Unfortunately, over the last 10 years or so it's sad that so many of the former art spaces inhabited by the fine art community open for the event are now gone.

it distresses me as the son of an architect, how little history is preserved in our city. However, that tide appears to be changing. The artists that made Venice what it has become, an internationally known destination. We have the opportunity to honor and preserve the legacy of those that gave rise to our notoriety and their contributions to the art world.

My hope is the commission will grant 1110-1116 Abbot Kinney cultural distinction to preserve this treasure as is.

Thank You,

Alan Shaffer





Rita Moreno <rita.moreno@lacity.org>

1110-1116 Abbot Kinney Blvd, Council file No. 18-1140

1 message

Beau Ott <beauott@gmail.com>

Sun, Jan 27, 2019 at 6:30 PM

To: clerk.plumcommittee@lacity.org

Cc: councilmember.bonin@lacity.org, krista.kline@lacity.org, len.nguyen@lacity.org, abbotkinneymonument@gmail.com

Dear Members of the Planning and Land Use Management Committee (PLUM) and Council District 11,

I write to you in support of the designation of [1110-1116 S. Abbott Kinney Blvd](#) as an Historic Cultural Monument.

Visiting the Roman Forum in the 1990's gave me an incredible sense of connection to the birthplace of western civilization. Very recently, my wife and I visited the Roman lighthouse in Dover, England that was erected in 43 AD. In the 1980's, my family visited the garden and home of Claude Monet in Giverny, France. One can read about these historic places and learn of what transpired on those sites but there's simply no substitute for being able to stand on the same ground, within the same structures, and be surrounded by the same environs as those who made the history these sites are famous for.

There is a rich history in the buildings located at 1110-1116 S Abbott Kinney Blvd in Venice, CA. The history of the building at 1110 S Abbott Kinney Blvd (1110) is the one that I am closest to. Having begun a very promising career in engineering, by 1967 Fred Eversley decided instead to pursue a career as an artist. By applying his engineering education and experience, Eversley began creating sculptures working with new materials and using a unique new process that he developed. His work quickly caught on in the art world and he was widely recognized in the day as one of the ten or so pioneering artists of what would later come to be known as the CA Light and Space movement. 1110 has been the studio and home of the Venice-based CA sculptor, Fred Eversley for nearly 50 years and it is the last remaining original studio of one of the pioneers of the Venice, CA-born Light and Space art movement. The history of Fred Eversley envelops a tremendous part of significant L.A. history. This story is not only a story of art history but it is the story of LA's cultural history that is also tied to plastics and the aerospace industry.

"An outstanding West Coast artist, Fred Eversley is creating increasingly sophisticated molded plastic sculpture whose sensuous surfaces and subtle light effects are the hallmark of the L.A. school. Utilizing complex optical effects such as that appear interchangeably convex and concave, Eversley is producing work of elegance and formal complexity."

Barbara Rose, "Black Art in America," Art in America, v. 58, September 1970, p.64

The preceding quote was in a national publication, written by an internationally significant art critic, written in a significant time in art history, highlights the quality of Eversley's work as well as his position in the nascent movement that put Los Angeles on the map internationally in the art world, refers to the significant elements of L.A. history of plastics and technology, and was in an article highlighting the achievements of African-American artists in a time when the civil rights movement was making significant advancements.

Personally, I have had the opportunity to visit Eversley's studio on several occasions in recent years. For a living, I work in a business intelligence group within the medical device division of one of the largest health care companies in the world. My study of the art of the mid 20th century is purely an extracurricular activity but one that I pursue passionately. One of the criteria that I employ for building my own art collection is in addition to making a visual impact in my living space, will the art or artist be celebrated 100 years from today. In the case of Fred Eversley, I have no doubt that he and his work will be. I am extremely proud to have the work of Fred Eversley well represented within my collection.

There are times when recent history, however significant, is not fully understood until a number of years or decades later. Cultural and art historians are rediscovering the significant contributions to world history that was made in the

1960's and 1970's in Venice, CA. Eversley's work has recently been included in international art exhibitions in Berlin, Paris, New York, and London. The Museum of Modern Art acquired a major example of Eversley's work in 2017. The rest of the world is catching on. Largely unchanged since the 1970's Eversley's studio is the last remaining artists' studio that gives a peek into a window of a special period in time in Los Angeles. If this studio and property is not protected, I have no doubt that in the not so distant future, we will look back and regret that something wasn't done when it could have been. It is my sincere hope that the city of Los Angeles is able to figure it out soon enough to preserve this historic site.

Sincerely,

Beau R. Ott

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