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City of Los Angeles  
Attn: Planning and Land Use Management Committee  
Los Angeles City Hall  
200 North Spring Street  
Los Angeles, CA 90012

Re: 1110-1116 South Abbot Kinney Boulevard, Council file No. 18-1140

January 28, 2019

Dear Members of the Planning and Land Use Management Committee,

I am honored to voice my unequivocal and enthusiastic support for the nomination of 1110-1116 South Abbot Kinney Boulevard as a Los Angeles Historic-Cultural Monument. As the owner of David Kordansky Gallery, I am humbled to feature among the artists I represent Fred Eversley, who has lived and worked at 1110 South Abbot Kinney Boulevard since 1969. Eversley is one of the essential artists to shape Los Angeles's first homegrown and internationally recognized art movement: the Light and Space minimalist sculptural practices of the 1960s. His studio building, which I have had the pleasure of visiting on numerous occasions, and which houses the visions and memories of a community of landmark artists—John Altoon, John McCracken, Harry Partch, Frank Gehry—stands as not only an indispensable part of our municipal history, but also the history of postwar art.

Eversley's sculptural work manifests a uniquely Southern Californian story. Trained as an engineer and first settling in Venice to work in the region's booming aerospace industry, he has for the last 50 years generated singular perceptual experiences of color and light, embodied by an experimental approach to resin-based materials and lens-like objects. Collected by over 40 public institutions worldwide, including our Los Angeles County Museum of Art and the Museum of Modern Art, New York, his signal works are currently celebrated in major global exhibitions, foremost "Soul of a Nation: Art in the Age of Black Power," which was organized by Tate, London, is currently on view at the Brooklyn Museum, and will travel to The Broad in 2019. Eversley's trailblazing role is underlined here as he is among the few African-American artists to achieve prominence in the 1960s in a white-dominated art world. He is a legendary and heroic figure in our city, continuing to inspire the efforts of other artists and artistic collectives—Art + Practice in Leimert Park Village and The Underground Museum in Arlington Heights, for example—to diversify the production and reception of culture in Los Angeles.

**DAVID  
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Each of my visits to 1110-1116 South Abbot Kinney Boulevard has left me deeply moved by the sense of place and history embedded in its walls. To enter 1110 is to experience an engine and an ethos: there are the tools Eversley invented himself to generate his sculptures, Gehry's pragmatic interior design, and the atmospheric light of the West Coast. The building not only reflects Eversley's continuing achievements, but also represents a remarkable confluence of the progressive thinking in visual art, music, and architecture intrinsic to the identity of California. I do not know of another residential or commercial structure standing in our metropolis that cohabitates so many rich and diverse life-stories of local cultural pioneers. Running a gallery that seeks to present both the history and future of art made in conversation with Los Angeles, I cannot overemphasize the importance of preserving sites like 1110-1116 South Abbot Kinney Boulevard for the creative thinkers drawn to our city.

The Cultural Heritage Commission, the city's dedicated body of historic preservation experts, voted unanimously to recommend designation of this important building. I hope that you will recognize the undeniable significance of 1110-1116 South Abbot Kinney Boulevard and grant it this necessary designation as an Historic Cultural Monument.

Best regards,

David Kordansky  
Owner, David Kordansky Gallery

David Kordansky Gallery is one of the most dynamic venues for contemporary art in Los Angeles, and is internationally regarded as a leading gallery of its generation. Established in 2003 as part of a burgeoning artistic community in the city's Chinatown, the gallery began as a cutting-edge incubator for emerging talent. It quickly grew into a widely respected voice in the international conversation surrounding new and recent art, and moved to its second home, in Culver City, in 2008. David Kordansky Gallery currently operates a 20,000 square foot facility in Mid-City Los Angeles. Opened in September 2014, this location encompasses two adjacent and equally sized gallery spaces, allowing for maximum flexibility in the mounting of solo, group, and historical exhibitions. [DavidKordanskyGallery.com](http://DavidKordanskyGallery.com).

**DAVID  
KORDANSKY  
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## Google Groups

**1110-1116 Abbot Kinney Blvd, Council file No. 18-1140****Carole Valleskey** <carole.valleskey@californiadanceinstitute.org>

Jan 28, 2019 6:18 AM

Posted in group: **Clerk-PLUM-Committee**

Dear all parties,

The Cultural Heritage Commission, the city's dedicated body of historic preservation experts, voted unanimously to recommend designation of this important building.

· I urge the PLUM Committee to recommend designation of 1110-1116 Abbot Kinney Boulevard as an Historic Cultural Monument.

As a 22-year resident of Venice (676 Westminster Ave.) that constantly frequents that block, and while I support "upgrades" of buildings, I am also concerned that the neighborhood maintains its personality, history and charm.

· 1110 – 1116 S. Abbot Kinney sits within the last remaining corridor of intact 1920s commercial buildings associated with the Venice Short line and early 20th century commercial development in Venice. This particular block of Abbot Kinney remains largely as it was nearly a century ago when it was developed as a pedestrian-friendly, human-scale, and single-story neighborhood.

· 1110 – 1116 S. Abbot Kinney played a critical role in postwar visual and musical arts movements in Los Angeles and is significant because of its association with four artists and the work they created while using the location as their respective studios: Harry Partch, John McCracken, John Altoon, and Fred Eversley.

Fred Eversley is a particularly important black L.A. artist, whose history and work is irrefutable.

– The vibrancy of Abbot Kinney Boulevard has everything to do with its historic character and the intention of Venice of America founder to make the community a center of arts, culture and entertainment. It is everyone's responsibility to acknowledge that and protect the integrity of the historic fabric.

I hope you will preserve this important block of buildings.

Sincerely,



Carole Valleskey

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**Carole Valleskey**  
**Founder/ Director**



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## Google Groups

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

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**Anna Duer** <anna.duer@gmail.com>

Jan 28, 2019 8:08 AM

Posted in group: **Clerk-PLUM-Committee**

Dear Councilmembers,

I am writing to urge the PLUM Committee to recommend designation of 1110-1116 Abbot Kinney Boulevard as an Historic Cultural Monument. The Cultural Heritage Commission, the city's dedicated body of historic preservation experts, voted unanimously to recommend designation of this important building. Please do not let this important historical building, and indeed, the fabric of Abbot Kinney Blvd and Venice as a whole, be destroyed for development interests.

Not only has this building been home to musicians and artists pivotal to the emergence of LA and Venice as art capitals of the world (Harry Partch, John McCracken, John Altoon, and Fred Eversley), it is also one of very few remaining examples of early commercial development in Abbot Kinney's "Venice of America" plan. This particular block of Abbot Kinney remains largely as it was nearly a century ago when it was developed as a pedestrian-friendly, human-scale, and single-story neighborhood. It should be preserved and recognized for its monument status.

The vibrancy of Abbot Kinney Boulevard has everything to do with its historic character and the intention of Abbot Kinney to make the community a center of arts, culture and entertainment. It is everyone's responsibility to acknowledge that and protect the integrity of the historic fabric. Again, I urge the PLUM Committee to recommend designation of 1110-1116 Abbot Kinney Boulevard as an Historic Cultural Monument.

Thank you for your time.

Sincerely,  
Anna Duer  
anna.duer@gmail.com  
Librarian and cultural heritage researcher

## Google Groups

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

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stephan mundwiler <stephan@lm-arch.com>

Jan 28, 2019 8:42 AM

Posted in group: **Clerk-PLUM-Committee**

#### **Dear Members of the Planning and Land Use Management Committee**

As a local architect and resident since 25 years, most of which I have lived and worked in Councilmember Mike Bonin's District 11,

I am writing you in strong support of designating the building at 1110-1116 Abbot Kinney Blvd. as an Historic Cultural Monument of the City of Los Angeles.

I lived and worked in the Mar Vista and Santa Monica neighborhoods in close proximity to Abbot Kinney street for these 25 years, and first hand witnessed the transformation of the street from artist studios and

shops, affordable restaurants and second hand stores, to what it is today. All of the Artist community is gone and replaced by the huge pressure of high prized retail real estate.

Except at 1110-1116, ones you step into the still existing artist studio, the world transforms and the history of Venice lives. From it being the first Venice public library, to artist studio for extremely influential artists like

Harry Partch, John Alton, and still up to now Fred Eversley. Alone what happened inside this building is worthy of designation, but here it is even expressed with historical architectural details, form and proportions

which absolutely must be preserved for future generations to come.

While preservation does not dictate the future use of a building, the use as a Art related venue at this location would tremendously benefit Venice and the entire Westside of Los Angeles.

Approaching from the North, 1110-1116 Abbot Kinney lays at the beginning of the Boulevard - please help to insure this is also the beginning of the future for this building by designating it as a Historic Cultural

Monument !

As you know, this is in following the Cultural Heritage Commission, the city's dedicated body of historic preservation experts, which has voted unanimously to recommend this building be awarded this important

distinction.

Please accept the attached letter with further reasoning for the support of the designation.

Best Regards

Stephan Mundwiler FAIA

stephan mundwiler faia | sia

leeMundwiler architects

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Los Angeles, 01/28/2019

**RE: 1110-1116 South Abbot Kinney Boulevard**

To: Honorable members of the PLUM Committee,

My name is Stephan Mundwiler, FAIA, co-founder and principal of leeMundwiler Architects, Inc., in Santa Monica, CA. With partner Cara Lee, we have accomplished our firm to an award-winning architectural and urban planning practice that has been recognized nationally and internationally.

Besides practicing architecture, I am educated and practiced in city planning and dealing with frequent urban and historic issues interconnecting to our daily projects. Hence, I am writing this letter of support for the preservation of 1110-1116 South Abbot Kinney Boulevard with a knowledge and familiarity of the relevant objectives of your organization. Further, one of our high profile projects that can be related to this issue of preservation is the Swiss Government Piazza, which earned AIA National and California Honor Awards.

As a Santa Monica resident for two decades, I have witnessed a tremendous change go through the Venice neighborhood; many are positive, yet some are controversial alterations. With all these conversions, it seems as if there is an absence of clear direction for how this vibrant and significantly important community once an artists heaven of Los Angeles can move forward with.

That being said, the block of 1104-1118 Abbot Kinney Blvd. carries a unique role in the history of Venice: The most of the early booming commercial development followed the line of streetcar on the Abbott Kinney have been torn down and this building has become the last remaining of Abbott Kinnney's once consistent typology of commercial vernacular architecture typical to post-World War I.

This block is the only rare intact example left where a row of buildings makes up a strong contextual presence of one-story commercial masonry structures. All four buildings have in common a horizontal massing of brick front elevation with generous storefront display windows and roof lines that have Art Deco ornamentation motifs in white glazed bricks.

Further more, all buildings have almost the exact same elevation height and grand bay windows that expose the grand interior ceiling height, and entrances with direct access to the pedestrian-oriented sidewalk. From the early recorded photo, one can see that this view once dominated the entire stretch of Abbot Kinney. One could say that this consistency of character can be seen as a representation of the past as a continuous 'district'.

stephan mundwiler, faia

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Almost the entire rest of Abbot Kinney has been transformed, and there are only a few, mostly singular buildings left from the once typical style, which makes this section crucial to protect. 1110-1116 sits in the middle of the block, and its current state represents 'mixed use', that this building block are well intact with only small stages of change since its origin, 1923. To allow any further major change to the facade would completely wash away the last remains of the integrity of a significant part of Venice growth, and risk to radically destroy the Venice's historic identity.

Overall, the architecture of Venice can be described as a unique patchwork of styles with various ages and characters, and as such it thrives and completely craves the flavor of the authentic Venice of America. This is what once made this place world wide famous, and in this commercially driven tourist era that still makes Abbot Kinney iconic, its origins need to be preserved.

The preservation of the 1110-1116 building is critical to the community from an urban planning stands point as surrounding community members care about the identity of Venice as a whole, which also involves the program and use of the few walking streets of Venice that it provides and serves a vibrant lives. A flourishing streetscape needs a variety of appeal and today there is hardly any contribution to the arts and culture program on Abbot Kinney, nor elsewhere in Venice or the Westside. Venice neighborhood used to be a internationally known artist colony, that was nurtured and cherished by global citizen for many years. Now, its last remaining is about to be erased and vanished.

The fact that half of the building remains a studio by an artist, that belongs to the world famous light-and space movement, that started in Venice early 60's, and is still an actively working studio is the City's cultural treasure, a historic testimony. Besides the current artist, the three previous extraordinary artists put the City's cultural reputation on the map nationally and internationally, while making their signature works in the building. This tangible evidence gives the nomination further validation and the property importance to be preserved.

If this property is designated a Historic-Cultural Monument status it gives the city an opportunity to tell the crucial part of the story of Venice of America's growth and also Venice, and especially Abbot Kinney's, association with post-war musical and visual arts, that Venice can pride itself with and should feel responsible to share with its citizens and global visitors.

I fully support the nomination as it is eligible on several criteria, completely worthy and essential to protect for Venice future, thus the City of Los Angeles and further for many generations come. I humbly ask your consideration for the evaluation of this nomination, and make 1110-1116 S. Abbot Kinney Blvd. a Historic-Cultural Monument.

stephan mundwiler faia

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Sincerely,



Stephan Mundwiler, FAIA, SIA, LEED AP





01.27.2019

Dear Members of the Planning and Land Use Management Committee,

I was pleased to learn that the Cultural Heritage Commission, the city's dedicated body of historic preservation experts, on November 15, 2018, voted unanimously to recommend designation of 1110 – 1116 South Abbot Kinney Boulevard as an Historic-Cultural Monument. I sincerely urge the PLUM Committee to recommend designation of this important building.

I am the Director and Founder of Venice Institute of Contemporary Art (ViCA), an arts organization devoted to identifying, protecting and sustaining the unique stories, history and culture of one of the most important centers of American independent artistic expression. Through exhibitions, events, research facilities, and education curriculum, ViCA celebrates the world of art internationally, and most importantly the art and culture of Venice Beach/Southern California. Our founding in 2011 marks an ongoing commitment to our community - to present the art world from the perspective of it's artists, writers, curators, collectors, and the art viewing public.

I have been an artist living and working in Venice since 1981, and as a curator, engaged citizen and active supporter of my community I have followed the art scene of Venice closely ever since. With this background it is a given that I have known the entire art history on Abbot Kinney, which once was full of artist studios by several well known artists, but foremost been aware of 1110-1116 S. Abbot Kinney Blvd. since it is still active, and carries so many of the most significant artist in one and the same building.

Unfortunately I was not around while Harry Partch, John Altoon or John McCracken worked in their studios, but I have taken the opportunity to participate in the support of Fred Eversley's legacy by documenting him in the studio, as he is a key figure of the West Coast Minimalism and the Light and Space movements scene - still very much alive and important to care for. Since I am also a cinematographer, I started to shoot Eversley working in the studio several years ago, and it can't be emphasized enough how exceptional this artist and his living artist studio is. His way of customizing every part of the studio to its unique function of his completely self invented process of art making based on his own self made tools could by itself be an art installation in a museum.

If one views this block, where 1110-1116 S. Abbot Kinney is located, from a distance, it is clearly visible that this is the grandest building placed in the middle of the one last standing block left from the former Venice Short Line, and from all I have read the building has an important architectural contextual relevance for Venice of America's growth. Furthermore it is significant for its association with post-war musical and visual arts in Venice. As it also inhabits the exceptional history of several outstanding individual lives, that all belong to an art movement, that had its peak while the artists worked in their studios and made their most significant work there – historic personages important to national, state, city or local history - in all the buildings exceptional history clearly makes it threefold eligible for HCM status.

The movement that came out of Venice art scene in the 60's and early 70's is thankfully recognized internationally today. The opportunity to protect this rare last available studio from which not only Eversley, but several prominent artist made their break through bodies of work should not be missed. The west side is lacking meaningful historical places in general, and art and culture destinations in particular, which makes this nomination even more critical, especially as there really isn't any other spaces left that can be protected and play this role.

ViCA and I fully understand and support the importance of keeping this building intact to honor its significant role of Venice historical growth and its association with phenomenal characters, their events and movements, since the very beginning until present time through the HCM designation.

Again I strongly recommend you, the Members of the Planning and Land Use Management Committee, to acknowledge the importance of this nomination, and that 1110-1116 S. Abbot Kinney should be designated as a Historic-Cultural Monument.

Sincerely,

A handwritten signature in black ink, appearing to read 'Juri Koll', written in a cursive style.

Juri Koll

*Director*

Venice institute of Contemporary Art (ViCA)

310-957-7037

[juri@veniceica.org](mailto:juri@veniceica.org)



Rita Moreno &lt;rita.moreno@lacity.org&gt;

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## designation of 1110 – 1116 South Abbot Kinney Boulevard as an Historic-Cultural Monument

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Rachel Rivenc &lt;RRivenc@getty.edu&gt;

Mon, Jan 28, 2019 at 7:38 AM

To: "clerk.plumcommittee@lacity.org" &lt;clerk.plumcommittee@lacity.org&gt;

Cc: "councilmember.bonin@lacity.org" &lt;councilmember.bonin@lacity.org&gt;, "krista.kline@lacity.org" &lt;krista.kline@lacity.org&gt;, "len.nguyen@lacity.org" &lt;len.nguyen@lacity.org&gt;

Dear Members of the Planning and Land Use Management Committee,

As a resident of Venice, and an active voter in Council District 11, I was thrilled to learn that on November 15, 2018 the Cultural Heritage Commission voted unanimously to recommend designation of [1110 – 1116 South Abbot Kinney Boulevard](#) as an Historic-Cultural Monument pending adoption by the City Council. I strongly encourage the PLUM Committee to recommend designation of this important building.

As the author of *Made in Los Angeles: the Birth of West Coast Minimalism*, the co-curator of the exhibition *From Start to Finish: De Wain Valentine Gray Column* (and co-author of the accompanying catalogue), and as the producer and director of several documentaries on Los Angeles artists from the 1960s and 70s I have dedicated many years to researching the ground breaking art movements that occurred in Los Angeles in the 1960s and 1970s – sometimes referred to as West Coast Minimalism or the LA look. Simple shapes, clean lines, pristine surfaces, sensuous colors were its trademark.

I cannot stress enough the historical importance of this particular artistic moment and group of artists. It really marked the coming of age Los Angeles as an art city, when it started not only having a significant art scene but also an indigenous art movement with unique characteristics that set it apart from art generated in New York and San Francisco (considered up until that point as the main art centers of the country).

Many critics and art historians argue it could not have been born elsewhere relate to the LA landscape, natural and manmade, as well as its culture and history: the light, the ocean, the skies, but also the surf and car culture, the availability of plastics and resins and the know-how to shape them, the proximity of the aerospace industry are all determining factors, the combination of which was unique to Los Angeles.

Artists such as Robert Irwin, Larry Bell, John McCracken, Fred Eversley or De Wain Valentine have become the art ambassadors of Los Angeles and West Coast Minimalism Los Angeles' art "business card", especially since the Pacific Standard Time which, in 2011, gathered over sixty institutions in Southern California to present a staggering number of exhibition. All of these artists have exhibited recently in major American and International museums and galleries, such as the Hirshorn Museum, the Whitney Museum, the Pompidou in Paris, Castello di Rivoli in Turin, and the Hayward Gallery in London, and many more. Their works have been also collected (the Whitney, MoMA, the Guggenheim, the Pompidou, Tate Modern, etc).

Many of the artists were associated with the ocean side neighborhood of Venice and the proliferation of artists studio has completely transformed the neighborhood and arguably been the most determining factor in turning it into the cool, artistic, bohemian neighborhood that has now captured the world imagination. However, the neighborhood has changed very much in the last decades and Fred's studio is one of the very few vestiges left of the groundbreaking artistic burgeoning that occurred in the 1960s and 1970s.

1/29/2019

City of Los Angeles Mail - designation of 1110 – 1116 South Abbot Kinney Boulevard as an Historic-Cultural Monument

How fortunate are we to be able to visit Rembrandt studio when visiting Amsterdam? It would be short sighted to overlook the historical and artistic significance of this site because of the relative proximity of these events to us.

I feel very strongly, both as a scholar and as a resident of Venice, that it is the utmost importance to preserve this most significant and artistic milestone while it is still possible. I look forward to hearing a positive outcome from the meeting of PLUM on January 29, 2019.

Best regards,

**Dr. Rachel Rivenc**

[Modern and Contemporary Art Research](#)

[Getty Conservation Institute](#)

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## Google Groups

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

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**Thomas Sewell** <tom@tomsewell.com>

Jan 28, 2019 12:21 PM

Posted in group: **Clerk-PLUM-Committee**

I am writing regarding 1110-1116 Abbot Kinney Boulevard council file no. 18.1140.

As a person involved in Venice for over 50 years (publishing, art, history, film making and photography) I suggest strongly that the above building complex be preserved as an important part of Venice history.

Tom Sewell

Attached images from Main Magazine that I published in Venice during the 80's.





