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

'FRED EVERSLEY' via Clerk-PLUM-Committee <clerk.plumcommittee@lacity.org> Tue, Jan 29, 2019 at 2:14 PM
Reply-To: FRED EVERSLEY <fredever1@yahoo.com>
To: "clerk.plumcommittee@lacity.org" <clerk.plumcommittee@lacity.org>

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

to: City Clerk, PLUM Committee
att. Sharon Dickinson
clerk.plumcommittee@lacity.org

01.29.19

Dear Members of the Planning and Land Use Management Committee,

It has come to my knowledge that the owner of 1110-1116 Abbot Kinney Blvd, Herbert W. Hall and his attorney Mr. Murdoh has objected to the nomination of the property to become a Historic Cultural Monument.

As a tenant in 1110 Abbot Kinney Blvd. since 1969, I feel an urge to explain and correct a couple of false statement made by Herbert W. Hall and Mr. Murdoh.

I am full aware, and have always been, that an HCM nomination would never help me personally with my occupation of the space.

In regards to the eviction process, in short, I was allowed to legally occupy the space until the end of July, 2018, when the landlord's Ellis Act process terminated my rent controlled lease. Later on, Herbert W. Hall, represented by Mr. Murdoh, agreed to a stipulation that extended my stay until the end of the year, Jan. 2nd. I paid the money agreed to, and did not violate the stipulation.

In mid November, I got severe seizure episodes and was hospitalized. These seizures have unfortunately continued despite medicine, and set back my normal ability to function. Everything takes times for me to do and I have a very slow and limited pace in all my doings.

I am still in the space, but have partly vacated in the fastest pace possible. My lawyers are currently just trying to protect my last move out steps to not cause me more stress and more severe health episodes. I am not avoiding the vacate process. I am working in good faith and have no intention to harm the landlord.

As I am sure you have become aware, the nomination is not focused on me, I am just part of a multi layered rich historic fabric that started in 1923, possibly even earlier, long before I was born. That the nomination succeeded in three criteria is evidence enough that it is not based on me.

I did start to follow the evolution of About Kinney since I first moved to Venice, in 1963, as it was the only beach community that I was allowed to reside in. I met both Harry Partch and John Altoon, that both were prominent characters in the mid 60's. As I moved in to artist Charles Mattox studio, in 1130 Abbot Kinney Blvd, I got to know John Altoon very well, and also his wife Roberta Altoon Thompson, who was architect Frank Gehry's office manager. When Altoon unexpectedly passed away, way too young, early 1969, Roberta offered me to take over the lease.

I met with the original owner, Herbert Hertell and his wife and they told me the story of how he had built the building to become the first public library of L.A. as a gift to his wife, as they wanted to contribute to the civic cause. I also became very good friends with my next door neighbor, John Mc Cracken, who I very much admired and respected, as he was already on a very high success path, and we often helped each other with the heavy lifting of his planks and my lenses.

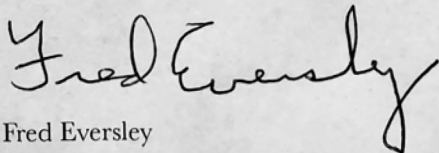
Mr Murdoh states that I had a studio in NY all the time, that is simply false. I had no additional space until 1980, when I found a space in NY. As my process of art making is completely based on my hand made machines and tools I only have one set up of them and I never made a casting studio in NY, or any other place. I got an artist in residence at the Smithsonian National Air and Space Museum, in Washington DC 1977-1980, but there I was never able to set up and do my casting either, but instead was forced to create a different body of work, my laminated sculptures. Apart from that, and a few bronze pieces that I made in Spain, and one public commission, the entrance sculpture to the Miami Airport, I have made my entire body of work through all the years in the 1110 Venice studio, except for my first year, 1968, when I started out in Charles Mattox's neighboring studio.

I am not the person to judge my significance, but I believe that we all understand that Mr. Govan, the director of LACMA, has a more accurate understanding and knowledge to judge my art career than my landlord and his attorney. Mr. Govan doesn't state that there will be a HCM nomination, nor has he written a support letter. Mr. Govan reached out to the landlord directly to invite him and give him a chance to collaborate and to find a meaningful way to preserve the unique history of this place. Mr. Govan's intention was to encourage the landlord to engage in a dialogue to explore if the possibility that there could become a joint interest and solution to do something good for the community that would benefit all parties, and not to raise a threat. Unfortunately, Mr. Hall has never engaged in this opportunity.

I sincerely ask the council members and the PLUM Committee to not confuse the eviction case with the HCH nomination. I am pleased that The Cultural Heritage Commission, the city's dedicated body of historic preservation experts, voted unanimously to recommend designation of this important building, however I am fully aware that this does not impact my tenancy.

Although my art career will be substantially changed by ending my era in the building, I do hope that Venice, in one way or another, will be able to acknowledge the building's significant history for many decades ahead.

Sincerely,



Fred Eversley

