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December 4, 2018

Los Angeles City Council  
c/o Office of the City Clerk  
City Hall, Room 395  
Los Angeles, CA 90012

**\*CORRECTED**

Attention: PLUM Committee

Dear Honorable Members:

**1110-1116 SOUTH ABBOT KINNEY BOULEVARD; CHC-2018-5071-HCM; ENV-2018-5072-CE**

At its meeting of **November 15, 2018**, the Cultural Heritage Commission took the actions below to include the 1110-1116 South Abbot Kinney Boulevard in the list of Historic-Cultural Monuments, subject to adoption by the City Council:

1. **Determined** that the proposed designation is categorically exempt from the California Environmental Quality Act (CEQA), pursuant to Article 19, Section 15308, Class 8 and Article 19, Section 15331, Class 31 of the State CEQA Guidelines;
2. **Determined** that the property conforms with the definition of a Monument pursuant to Section 22.171.7 of the Los Angeles Administrative Code;
3. **Recommended** that the City Council consider 1110-1116 South Abbot Kinney Boulevard for inclusion in the list of Historic-Cultural Monuments; and
4. **\*Adopted** the attached findings as amended by the Commission (Corrected).

The Commission vote was as follows:

Moved: Kanner  
Seconded: Kennard  
Ayes: Barron, Milofsky  
Absent: Buelna

**\*Vote: 4 – 0**

Etta Armstrong, Commission Executive Assistant I  
Cultural Heritage Commission

The Cultural Heritage Commission would appreciate your inclusion of the subject property to the list of Historic-Cultural Monuments.

**Time for Council to Act:** The Commission action is hereby transmitted to the City Council for consideration. Pursuant to Section 22.171.10(f) of the Los Angeles Administrative Code, the Council may approve or disapprove in whole or in part an application or initiation for a proposed designation of a Monument. The Council shall act in 90-days of the public hearing held before the Commission on the proposed designation. The City Council may unilaterally extend the 90-day time limit to act for a maximum of 15 days for good cause. With written consent of the owner, the time for the City Council to act may be extended by up to an additional 60 days. If the Council does not act on the application or initiation within this specified time limit, the application or initiation to designate a Monument shall be deemed to have been denied.

Enclosures: Amended Findings (Corrected)

**1110-1116 SOUTH ABBOT KINNEY BOULEVARD  
CHC-2018-5071-HCM**

**CORRECTED FINDINGS**

(As Amended by the Cultural Heritage Commission on November 15, 2018)

- 1110-1116 South Abbot Kinney Boulevard “exemplifies significant contributions to the broad cultural, economic, or social history of the nation, state, city or community” as a rare, intact example of early commercial development located along the former Venice Short Line, and for its association with postwar musical and visual arts in Venice, especially the emergence of West Coast Minimalism and the Light and Space movements.
- 1110-1116 South Abbot Kinney Boulevard “is associated with the lives of historic personages important to national, state, city, or local history” for the artists associated with the emergence of West Coast Minimalism and the Light and Space Movements that include John McCracken, Harry Partch, John Altoon, and Frederick Eversley.

**DISCUSSION OF FINDINGS**

The property at 1110-1116 South Abbot Kinney Boulevard meets two of the Historic-Cultural Monument criteria.

The subject property “exemplifies significant contributions to the broad cultural, economic, or social history of the nation, state, city or community” as a rare, intact example of early commercial development located along the former Venice Short Line. With the annexation of Venice to the City of Los Angeles in 1925, the neighborhood faced increasing pressure to fill in its canals in favor of roads to satisfy the region’s burgeoning automobile culture. Annexation also brought the enforcement of Los Angeles’ “Blue Laws” and other ordinances that banned gambling and dancing on Sundays, which led to the closure of many of the activities that drew people to the community and provided revenue to business owners. The Venice Short Line closed in 1950, and a slow, steady economic decline of the region set in. This was proceeded by the demolition of many pre-annexation structures viewed as blight in the 1960s. 1110-1116 South Abbot Kinney Boulevard is one of the few extant examples of streetcar commercial development from this period in Venice that retains integrity.

Additionally, the subject property is significant for its association with post-war musical and visual arts in Venice, especially the emergence of West Coast Minimalism and the Light and Space movements. Starting in the 1960s Los Angeles saw the formation of a new art form that echoed the minimalist experiments being carried out in New York, but had distinctive traits specific to artists working within the greater Los Angeles area. This burgeoning new style, known as the LA Look or West Coast Minimalism, emerged from pioneering experimentations that utilized industrial materials and processes, and was characterized by clean lines, smooth, pristine, and uninflected surfaces, and, bright and sensuous colors. This new aesthetic was set apart from New York Minimalism by its attention to craft and the incorporation of materials and techniques derived from subcultures such as surf and car culture. In this vein, the Light and Space movement, heavily influenced by the rapid advancements in science and technology throughout the 1960s, was characterized by the cross-pollination between fine art and industrial processes. At the epicenter of these movements that changed the face of visual art in America were artists living and working in Venice, including John McCracken, Harry Partch, John Altoon, and Fred Eversley, who used the subject property as their studio spaces.

Further, 1110-1116 South Abbot Kinney Boulevard “is associated with the lives of historic personages important to national, state, city, or local history” for the artists associated with the emergence of West Coast Minimalism and the Light and Space Movements that include John McCracken, Harry Partch, John Altoon, and Frederick Eversley. McCracken, Partch, Altoon, and Eversley are all accomplished post-war artists and created significant and iconic works during the time their studios were located at the subject property.

John McCracken, who worked at 1114-1116 South Abbot Kinney Boulevard from 1965-1972, is widely considered one of the most prominent figures of the Minimalist movement. Born in Oakland, California in 1934, his work that incorporated simple geometric forms and highly polished surfaces, marrying painting and sculpture, embodied West Coast Minimalism. In particular, McCracken was profoundly influenced by Southern California’s car and surf culture, which can be seen in his infamous “planks” that he created using automotive lacquers and, later, polyester resin on plywood. McCracken’s works have been featured in exhibitions at the Los Angeles County Museum of Art and P.S.1 Contemporary Art Center, New York, as well as in the permanent collections of museums including the Museum of Modern Art, the Salomon R. Guggenheim Museum, and the Whitney Museum of American Art. McCracken died in 2011 in New York.

Harry Partch, born in Oakland, California in 1901, worked at 1110 South Abbot Kinney Boulevard from 1965-1967. He was among the first American composers to work exclusively in the creation of pieces using microtonal scales in an effort to move away from the traditions of Western intonation. Over his career, Partch handmade many of his own instruments from salvaged materials, such as airplane fuel cones, and produced epic productions that combined music, text, dance, and theatre. In 1967, Partch relocated to San Diego, and passed away several years later, in 1974.

John Altoon worked at 1110 South Abbot Kinney Boulevard from 1967-1969. Initially trained as a fine artist, Altoon began his career as a commercial illustrator before developing a style heavily influenced by Abstract Expressionism. Despite his brief career, he left a lasting impression on the art scene in Los Angeles and across the country. Altoon experienced an untimely death in 1969 at the age of 43.

Fred Eversley has continuously lived and worked at 1110 South Abbot Kinney Boulevard since 1969. Born in Brooklyn, New York in 1941, Eversley is part of a second generation of artists that emerged during the post-war period in Los Angeles who are notable for their use of plastics, especially polyester resin. These artists are affiliated with the Light and Space movement because they capitalized on the material’s aptitude to be cast, colored, and polished. Eversley’s work has been featured in over 200 solo and group exhibitions worldwide and is included in the permanent collections of 35 museums, including the Los Angeles County Museum of Art, the Museum of Modern Art, the Whitney Museum, and the Solomon R. Guggenheim Museum.

Despite interior and minor exterior alterations, the subject property retains sufficient integrity of location, design, setting, materials, workmanship, feeling, and association to convey its significance.

### **CALIFORNIA ENVIRONMENTAL QUALITY ACT (“CEQA”) FINDINGS**

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 “*consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the*

*maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.”*

State of California CEQA Guidelines Article 19, Section 15331, Class 31 “*consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources in a manner consistent with the Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic buildings.”*

The designation of 1110-1116 South Abbot Kinney Boulevard as an Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code (“LAAC”) will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC. Without the regulation imposed by way of the pending designation, the historic significance and integrity of the subject property could be lost through incompatible alterations and new construction and the demolition of an irreplaceable historic site/open space. The Secretary of the Interior’s Standards for Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of historic buildings and sites in a manner consistent with the Secretary of the Interior’s Standards for the Treatment of Historic Properties.

Categorical Exemption ENV-2018-5072-CE was prepared on October 26, 2018.