

STANDARD OIL COMPANY SALES DEPARTMENT BUILDING/WOMAN'S BUILDING
1727 North Spring Street
CHC-2018-11-HCM
ENV-2018-12-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [Commission/ Staff Site Inspection Photos—February 22, 2018](#)
3. [Categorical Exemption](#)
4. [Under Consideration Staff Recommendation Report](#)
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6. [Letter of Support from Councilmember Cedillo](#)
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Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2018-11-HCM
ENV-2018-12-CE

HEARING DATE: March 15, 2018
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 1727 N. Spring Street
Council District: 1 – Cedillo
Community Plan Area: Central City North
Area Planning Commission: Central
Neighborhood Council: Historic Cultural
Legal Description: Tract Number Thirty-Six
“Unnumbered Lt”

EXPIRATION DATE: April 3, 2018

PROJECT: Historic-Cultural Monument Application for the
STANDARD OIL COMPANY SALES DEPARTMENT
BUILDING/WOMAN’S BUILDING

REQUEST: Declare the property a Historic-Cultural Monument

OWNER(S): Toby Mazzie, Jr. New Haven Moving Equipment
1711 North Spring Street 839 North Spring Street
Los Angeles, CA 90012 Los Angeles, CA 90012

APPLICANT: Adrian Scott Fine
Los Angeles Conservancy
523 West 6th Street, #826
Los Angeles, CA 90014

PREPARER: Katie E. Horak and Evanne St. Charles
Architectural Resources Group, Inc.
8 Mills Place, #300
Pasadena, CA 91105

RECOMMENDATION That the Cultural Heritage Commission:

1. **Declare the subject property** a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7.
2. **Adopt** the staff report and findings.

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, Planning Assistant
Office of Historic Resources

Attachments: Historic-Cultural Monument Application
Commission/ Staff Site Inspection Photos—February 22, 2018

FINDINGS

- The Standard Oil Company Sales Department Building/Woman's Building "reflects the broad cultural, economic, or social history of the nation, state, or community" for its association with the Standard Oil Company of California, an important entity in the early development of the California oil industry, and its later association with the feminist art collective, the Woman's Building, which greatly influenced the development and evolution of the 1970s and 1980s feminist art movement in Los Angeles and nationwide.
- The Standard Oil Company Sales Department Building/Woman's Building "embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style or method of construction" as an excellent and highly intact example of Beaux Arts architecture applied to an industrial building.
- The Standard Oil Company Sales Department Building/Woman's Building is "a notable work of a master builder, designer, or architect whose individual genius influenced his or her age," as a highly intact and important work by renowned Southern California architect Myron Hunt.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

SUMMARY

The 1914 Standard Oil Company Sales Department Building/Woman's Building is a three-story industrial office building located at the corner of North Spring Street and Aurora Street in the northeast section of Chinatown. It was designed in the Beaux Arts architectural style by Southern California master architect Myron Hunt (1868-1952) to house Standard Oil Company's Los Angeles branch sales and accounting department. The company vacated the subject property in 1928. From 1975 to 1991, the subject property was home to the Woman's Building, a prominent and influential feminist art collective. Currently, it is being used as showrooms and artist lofts.

The Standard Oil Company was established by John D. Rockefeller in Ohio in 1870 and by the late 1870s, Standard Oil had become one of the largest companies in the world. The company first established itself in California by opening an office in San Francisco in 1878 and soon after acquired oil-related assets in Southern California. By the mid-1910s, the Standard Oil Company was the largest oil producer in the state, and a decade later, it was the leading gasoline marketer in the western United States. In 1926, the company purchased Pacific Oil Company, which increased its production capacity by nearly 50 percent. The company reorganized its corporate structure and assumed the new name Standard Oil Company of California, now known as the Chevron Corporation.

In the early 1970s, a feminist art movement was started in Los Angeles and nationwide. As part of this movement, artist Judy Chicago, along with other female artists, established an independent school for women artists called the Feminist Studio Workshop (FSW). In 1975, the FSW moved to the subject property, which they named the Woman's Building. The Woman's Building was the first independent feminist cultural institution in the world, committed to providing an outlet for women artists to proclaim their place in art history. For two decades, the FSW and a number of other groups and organizations, most of which were dedicated to feminist causes, occupied all three floors of the subject property. Throughout the 1970s and 1980s, FSW and other leading feminist and lesbian art organizations hosted numerous programs and activities, including a full-scale gallery program, hundreds of art exhibitions, screenings of video and film about women and women's issues, lectures by feminist artists, presentations by artists and art historians, as well as cultivated performance art groups and an annual writing series featuring noted feminist authors. Also, beginning in the late 1970s, the Woman's Building made lesbianism and the lesbian art movement a central focus, founding pioneering organizations such as the Natalie Barney Collective and the Great American Lesbian Art Show. Although FSW ended its programming in 1981, the Woman's Building continued to provide a space for feminist art education and expression, and play a crucial role in establishing women artists, and lesbian women in particular, in the mainstream art movement until its closing in 1991.

Irregular in plan, the subject property is constructed of brick with a flat roof and is clad with brick laid in a common bond pattern. The primary southeast-facing elevation and the northeast-facing elevation feature stringcourses above the first and third-story windows. A projecting iron cornice sits atop the parapet. Fenestration consists of single and paired fixed multi-light steel windows with operable awning windows at the center sash as well as single two-over-two light steel windows. All windows have molded cast stone or concrete sills. Second-story windows on the primary façade have stepped arch headers, and third-story windows feature curved segmental arch headers. On the primary elevation a prominent entryway features cast stone ornamentation that encompasses a multi-light arched second-story window. The entrance comprises a pair of recessed partially glazed wood doors reached via two concrete steps. Centered above the entrance is a shield inscribed with the letters "SOC." The northeast elevation features three recessed entrances with single wood doors and a metal fire escape. On the northwest elevation there is a painted ghost sign reading "STANDARD OIL COMPANY."

Myron A. Hunt was born in 1868 in Sunderland, Massachusetts. He received an architecture degree at the Massachusetts Institute of Technology and later went to Europe to study early Renaissance architecture. Upon returning to the United States, Hunt worked as a draftsman for Hartwell & Richardson in Boston, and in 1896, he moved to Chicago to work with the architectural firm of Shepley, Rutan & Coolidge. Hunt started a practice in Los Angeles in 1903, then formed a partnership with Elmer Grey, with whom he designed many grand homes, including the residence of Henry Huntington, the Pasadena Valley Hunt Club, and an early campus plan at the Throop Polytechnic Institute (now the California Institute of Technology). After parting with Grey in 1911, Hunt set up his own practice in Pasadena and then later, in 1920, he formed a partnership with Harold Chambers. Hunt officially retired in 1947, but continued to work as a consultant until his death at the age of 83 in May 1952. Throughout his 40-plus-year career in Southern California, Hunt designed over 400 buildings, including schools, banks, hospitals, libraries, hotels, and private residences. Some of Hunt's work comprises the Wattles Mansion (1907, HCM #579), the Ambassador Hotel in Los Angeles (1919-1921, demolished), the Huntington Library in San Marino (1920), the Rose Bowl in Pasadena (1922), and the Pasadena Public Library (1927).

Based on building permits, it appears that the building has undergone minimal alterations that include the replacement of the original cast stone cornice with galvanized iron in 1920; the addition of a fire escape to the northeast elevation in 1921; replacement of original brick sills and lintels on the northwest and southwest elevations with concrete and the replacement of two doors on the northeast

façade in 1938; and the installation of tension and shear anchors on all elevations for seismic strengthening in 1985. On the interior, a small area in the center of the building was floored over in 1938. Other alterations, occurring at unknown dates, include the boarding up of the transom on the primary southeast entrance; the painting of the brick cladding on the first story of the southeast and northeast elevations; the replacement of two windows on the second and third stories of northeast elevation with French doors; and the addition of window and door security bars.

The subject property was identified in the Cornfield Arroyo Seco Specific Plan Area Historic Resources Survey, June 2011 as eligible for historic designation at national, state, and local levels.

DISCUSSION

The Standard Oil Company Sales Department Building/Woman's Building successfully meets three of the Historic-Cultural Monument criteria.

The property "reflects the broad cultural, economic, or social history of the nation, state, or community" for its association with the Standard Oil Company of California, an important entity in the early development of the California oil industry, and its later association with the feminist art collective, the Woman's Building, which greatly influenced the development and evolution of the 1970s and 1980s feminist art movement in Los Angeles and nationwide. After the dissolution of John D. Rockefeller's Standard Oil Company in 1911, the Standard Oil Company of California became an independent company. By the mid-1910s, when the company occupied the subject property, it was the largest oil producer in the state, and a decade later, it was the leading gasoline marketer in the western United States. The importance placed on the building by the growing company is reflected in the hiring of renowned Southern California architect Myron Hunt and the inclusion of the most modern lighting and forced air heating systems of the time.

Over nearly two decades that they occupied the subject property, the Woman's Building provided a space for feminist art education and expression, and played a critical role in establishing women artists in the mainstream art movement. The collective also laid the groundwork for greater inclusivity to be realized in the feminist art movement today. The Woman's Building became a center for social and political action for many disenfranchised groups. For lesbian women, it provided an all-encompassing social network, offering open houses and social events, including all-women dances and a lesbian fashion show. The Woman's Building also increased sponsorship of writing workshops, art installations, and other events featuring the work of women of color.

The Standard Oil Company Sales Department Building/Woman's Building also "embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction" as an excellent and highly intact example of Beaux Arts architecture applied to an industrial building. The subject property embodies Beaux Arts' distinguishing characteristics through its classical ornamentation, such as cast stone headers, molded lintels, and stringcourses, and a prominent entryway embellished with a shield, capitals, brackets, and a decorative window crown. Given that the Beaux Arts architectural style is primarily applied to large estates, institutional properties, and large-scale commercial buildings, the subject property is a relatively rare example.

Furthermore, the Standard Oil Company Sales Department Building/Woman's Building is "a notable work of a master builder, designer, or architect whose individual genius influenced his or her age," as a highly intact and important work by renowned Southern California architect Myron Hunt. Among the first formally trained architects from the eastern United States to permanently reside in California, Hunt designed hundreds of private residences, commercial properties, and institutional buildings.

Hunt designed the Standard Oil building in the Beaux Arts style, a rather ornate architectural idiom for such a modest, industrial use. However modest compared to most of his other works, the building sits conspicuously among a block of largely unremarkable early 1900s industrial buildings.

The subject property appears to be highly intact and retains a high level of integrity of location, design, setting, materials, workmanship, feeling, and association.

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 the Standard Oil Company Sales Department Building/Woman’s Building as a 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.

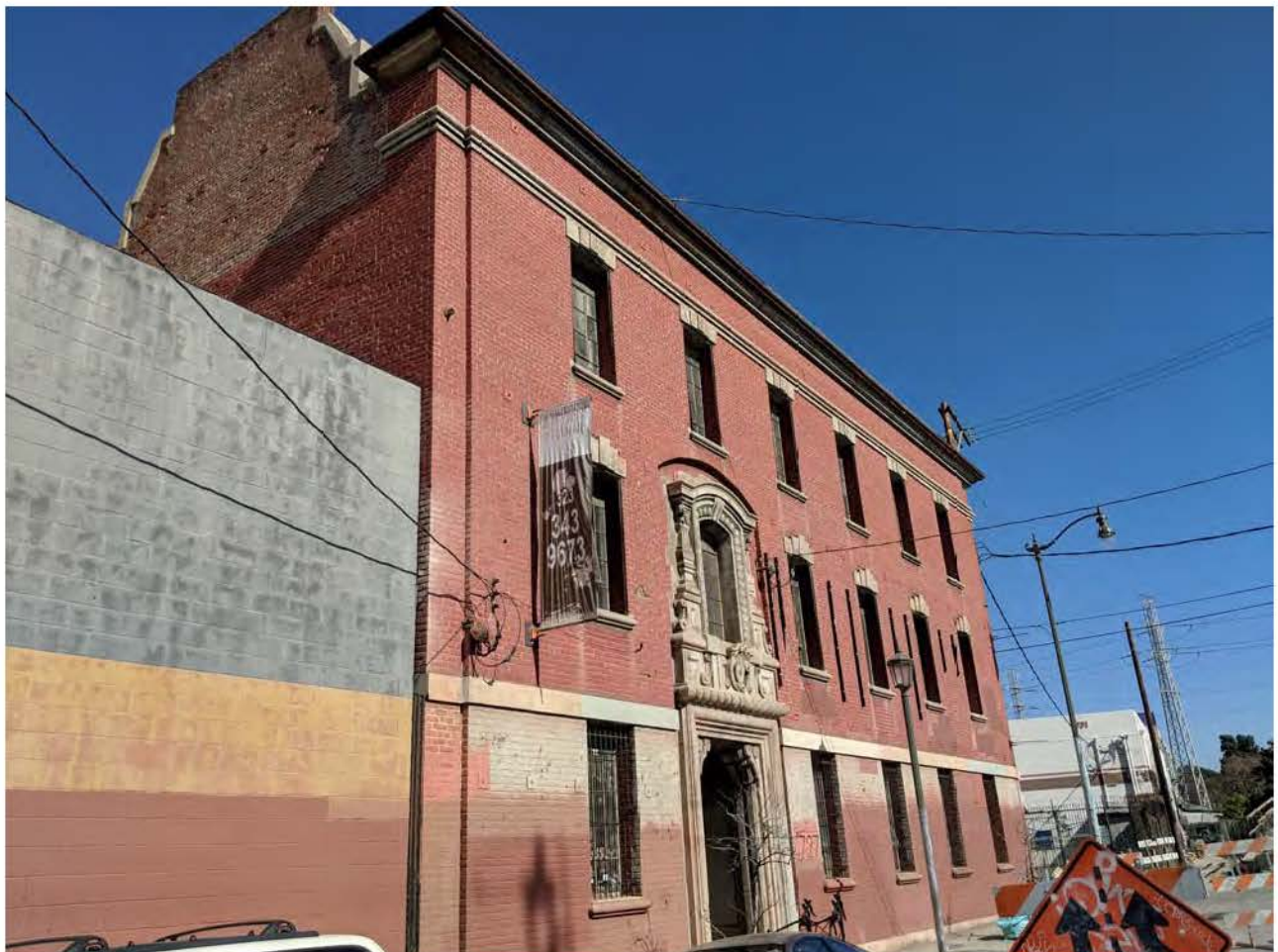
The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

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.

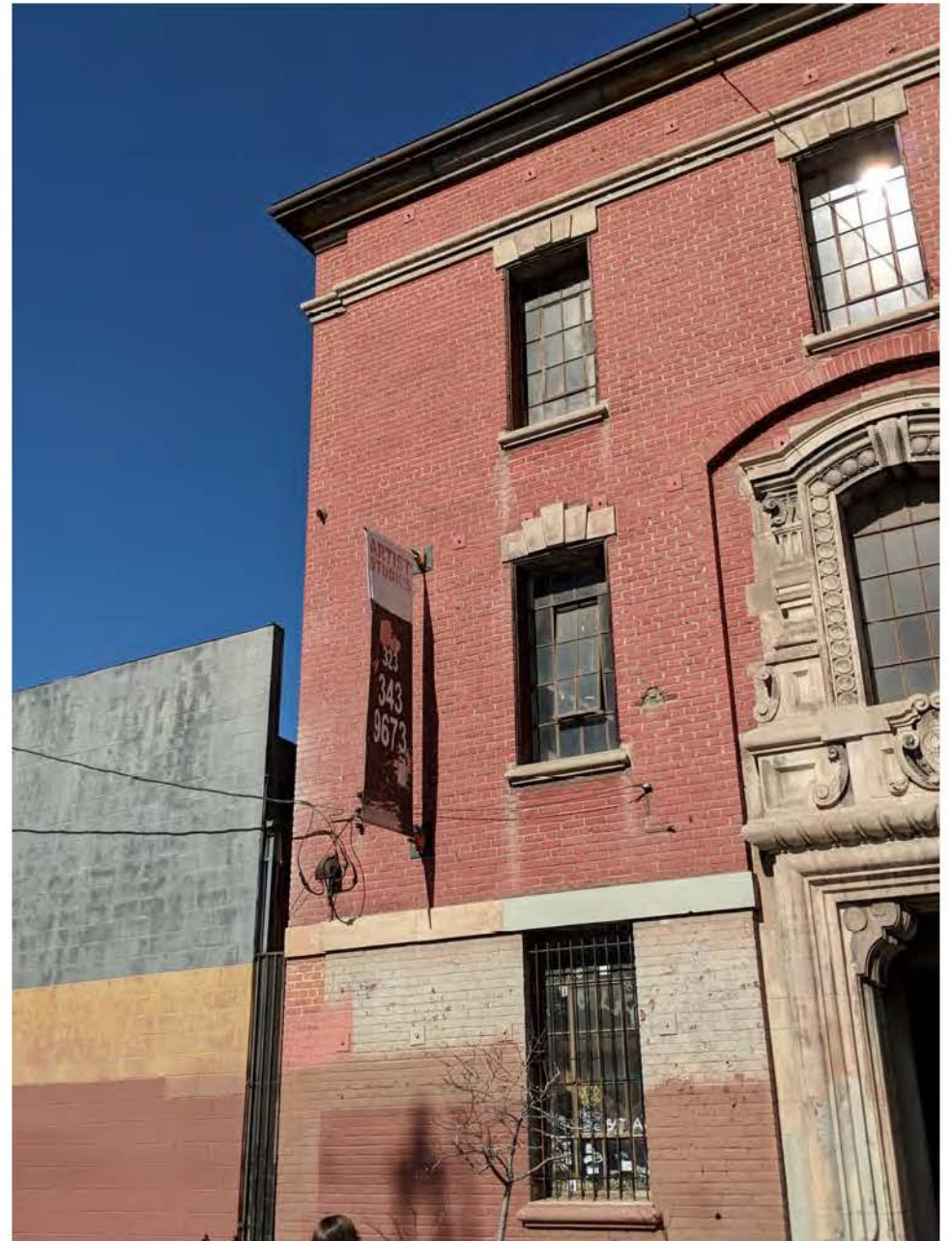
Categorical Exemption ENV-2018-12-CE was prepared on February 27, 2018.

BACKGROUND

On January 18, 2018, the Cultural Heritage Commission voted to take the property under consideration. On February 22, 2018, a subcommittee of the Commission consisting of Commissioners Barron and Kanner, accompanied by staff from the Office of Historic Resources, visited the property and viewed the exterior as the current owner refused entry to the interior.













COUNTY CLERK'S USE CITY OF LOS ANGELES OFFICE OF THE CITY CLERK 200 NORTH SPRING STREET, ROOM 360 LOS ANGELES, CALIFORNIA 90012 CALIFORNIA ENVIRONMENTAL QUALITY ACT <h1 style="text-align: center;">NOTICE OF EXEMPTION</h1> <p style="text-align: center;">(California Environmental Quality Act Section 15062)</p>	CITY CLERK'S USE	
Filing of this form is optional. If filed, the form shall be filed with the County Clerk, 12400 E. Imperial Highway, Norwalk, CA 90650, pursuant to Public Resources Code Section 21152 (b). Pursuant to Public Resources Code Section 21167 (d), the filing of this notice starts a 35-day statute of limitations on court challenges to the approval of the project. Failure to file this notice with the County Clerk results in the statute of limitations being extended to 180 days.		
LEAD CITY AGENCY City of Los Angeles Department of City Planning		COUNCIL DISTRICT 1
PROJECT TITLE Standard Oil Company Sales Department Building/Woman's Building		LOG REFERENCE ENV-2018-12-CE CHC-2018-11-HCM
PROJECT LOCATION 1727 North Spring Street, Los Angeles, CA 90012		
DESCRIPTION OF NATURE, PURPOSE, AND BENEFICIARIES OF PROJECT: Designation of the Standard Oil Company Sales Department Building/Woman's Building as an Historic-Cultural Monument.		
NAME OF PERSON OR AGENCY CARRYING OUT PROJECT, IF OTHER THAN LEAD CITY AGENCY:		
CONTACT PERSON Melissa Jones	AREA CODE 213	TELEPHONE NUMBER EXT. 978-1192
EXEMPT STATUS: (Check One)		
	STATE CEQA GUIDELINES	CITY CEQA GUIDELINES
MINISTERIAL	Sec. 15268	Art. II, Sec. 2b
DECLARED EMERGENCY	Sec. 15269	Art. II, Sec. 2a (1)
EMERGENCY PROJECT	Sec. 15269 (b) & (c)	Art. II, Sec. 2a (2) & (3)
x CATEGORICAL EXEMPTION	Sec. 15300 <i>et seq.</i>	Art. III, Sec. 1
Class <u>8 & 31</u> Category _____ (City CEQA Guidelines)		
OTHER (See Public Resources Code Sec. 21080 (b) and set forth state and City guideline provision.		
JUSTIFICATION FOR PROJECT EXEMPTION: Article 19, Section 15308, Class 8 of the State's Guidelines applies to where project's 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." Class 31 applies "to maintenance, repair, stabilization, rehabilitation, restoration, preservation, or reconstruction of historical resources in a manner consistent with the Secretary of Interior's Standards for the Treatment of Historic Buildings." Designation of the Standard Oil Company Sales Department Building/Woman's Building as an Historic-Cultural Monument will assure the protection of the environment by the enactment of project review regulations based on the Secretary of Interior's Standards to maintain and preserve the historic site.		
IF FILED BY APPLICANT, ATTACH CERTIFIED DOCUMENT ISSUED BY THE CITY PLANNING DEPARTMENT STATING THAT THE DEPARTMENT HAS FOUND THE PROJECT TO BE EXEMPT.		
SIGNATURE [SIGNED COPY IN FILE]	TITLE Planning Assistant	DATE February 27, 2018
FEE:	RECEIPT NO.	REC'D. BY
		DATE

DISTRIBUTION: (1) County Clerk, (2) City Clerk, (3) Agency Record

IF FILED BY THE APPLICANT:

NAME (PRINTED) _____

SIGNATURE _____

DATE _____

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2018-11-HCM
ENV-2018-12-CE

HEARING DATE: January 18, 2018
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 1727 N. Spring Street
Council District: 1 – Cedillo
Community Plan Area: Central City North
Area Planning Commission: Central
Neighborhood Council: Historic Cultural
Legal Description: Tract Number Thirty-Six
“Unnumbered Lt”

PROJECT: Historic-Cultural Monument Application for the
STANDARD OIL COMPANY SALES DEPARTMENT
BUILDING/WOMAN’S BUILDING

REQUEST: Declare the property a Historic-Cultural Monument

OWNERS: Toby Mazzie, Jr. New Haven Moving Equipment
1711 North Spring Street 839 North Spring Street
Los Angeles, CA 90012 Los Angeles, CA 90012

APPLICANT: Adrian Scott Fine
Los Angeles Conservancy
523 West 6th Street, Suite 826
Los Angeles, CA 90014

PREPARERS: Katie E. Horak and Evanne St. Charles
Architectural Resources Group
8 Mills Place #300
Pasadena, CA 91105

RECOMMENDATION That the Cultural Heritage Commission:

1. **Take the property under consideration** as a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.10 because the application and accompanying photo documentation suggest the submittal warrants further investigation.
2. **Adopt** the report findings.

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, Planning Assistant
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

SUMMARY

The 1914 Standard Oil Company Sales Department Building/Woman's Building is a three-story industrial office building located at the corner of North Spring Street and Aurora Street in the northeast section of Chinatown. It was designed in the Beaux Arts architectural style by Southern California master architect Myron Hunt (1868-1952) to house Standard Oil Company's Los Angeles branch sales and accounting department. The company vacated the subject property in 1928. From 1975 to 1991, the subject property was home to the Woman's Building, a prominent and influential feminist art collective. Currently, it is being used as showrooms and artist lofts.

The Standard Oil Company was established by John D. Rockefeller in Ohio in 1870 and by the late 1870s, Standard Oil had become one of the largest companies in the world. The company first established itself in California by opening an office in San Francisco in 1878 and soon after acquired oil-related assets in Southern California. By the mid-1910s, the Standard Oil Company was the largest oil producer in the state, and a decade later, it was the leading gasoline marketer in the western United States. In 1926, the company purchased Pacific Oil Company, which increased its production capacity by nearly 50 percent. The company reorganized its corporate structure and assumed the new name Standard Oil Company of California, now known as the Chevron Corporation.

In the early 1970s, a feminist art movement was started in Los Angeles and nationwide. As part of this movement, artist Judy Chicago, along with other female artists, established an independent school for women artists called the Feminist Studio Workshop (FSW). In 1975, the FSW moved to the subject property, which they named the Woman's Building. The Woman's Building was the first independent feminist cultural institution in the world, committed to providing an outlet for women artists to proclaim their place in art history. For two decades, the FSW and a number of other groups and organizations, most of which were dedicated to feminist causes, occupied all three floors of the subject property. Throughout the 1970s and 1980s, FSW and other leading feminist and lesbian art organizations hosted numerous programs and activities, including a full-scale gallery program, hundreds of art exhibitions, screenings of video and film about women and women's issues, lectures by feminist artists, presentations by artists and art historians, as well as cultivated performance art groups and an annual writing series featuring noted feminist authors. Also, beginning in the late 1970s, the Woman's Building made lesbianism and the lesbian art movement a central focus, founding pioneering organizations such as the Natalie Barney Collective and the Great American Lesbian Art Show. Although FSW ended its programming in 1981, the Woman's Building continued to provide a space for feminist art education and expression, and play a crucial role in establishing women artists, and lesbian women in particular, in the mainstream art movement until its closing in 1991.

Irregular in plan, the subject property is constructed of brick with a flat roof and is clad with brick laid in a common bond pattern. The primary southeast-facing elevation and the northeast-facing elevation feature stringcourses above the first and third-story windows. A projecting iron cornice sits atop the parapet. Fenestration consists of single and paired fixed multi-light steel windows with operable awning windows at the center sash as well as single two-over-two light steel windows. All windows have molded cast stone or concrete sills. Second-story windows on the primary façade have stepped arch headers, and third-story windows feature curved segmental arch headers. On the primary elevation a prominent entryway features cast stone ornamentation that encompasses a multi-light arched second-story window. The entrance comprises a pair of recessed partially glazed wood doors reached via two concrete steps. Centered above the entrance is a shield inscribed with the letters "SOC." The northeast elevation features three recessed entrances with single wood doors and a metal fire escape. On the northwest elevation there is a painted ghost sign reading "STANDARD OIL COMPANY."

Myron A. Hunt was born in 1868 in Sunderland, Massachusetts. He received an architecture degree at the Massachusetts Institute of Technology and later went to Europe to study early Renaissance architecture. Upon returning to the United States, Hunt worked as a draftsman for Hartwell & Richardson in Boston, and in 1896, he moved to Chicago to work with the architectural firm of Shepley, Rutan & Coolidge. Hunt started a practice in Los Angeles in 1903, then formed a partnership with Elmer Grey, with whom he designed many grand homes, including the residence of Henry Huntington, the Pasadena Valley Hunt Club, and an early campus plan at the Throop Polytechnic Institute (now the California Institute of Technology). After parting with Grey in 1911, Hunt set up his own practice in Pasadena and then later, in 1920, he formed a partnership with Harold Chambers. Hunt officially retired in 1947, but continued to work as a consultant until his death at the age of 83 in May 1952. Throughout his 40-plus-year career in Southern California, Hunt designed over 400 buildings, including schools, banks, hospitals, libraries, hotels, and private residences. Some of Hunt's work comprises the Wattles Mansion (1907, HCM #579), the Ambassador Hotel in Los Angeles (1919-1921, demolished), the Huntington Library in San Marino (1920), the Rose Bowl in Pasadena (1922), and the Pasadena Public Library (1927).

Based on building permits, it appears that the building has undergone minimal alterations that include the replacement of the original cast stone cornice with galvanized iron in 1920; the addition of a fire escape to the northeast elevation in 1921; replacement of original brick sills and lintels on the northwest and southwest elevations with concrete and the replacement of two doors on the northeast façade in 1938; and the installation of tension and shear anchors on all elevations for seismic strengthening in 1985. On the interior, a small area in the center of the building was floored over in 1938. Other alterations, occurring at unknown dates, include the boarding up of the transom on the primary southeast entrance; the painting of the brick cladding on the first story of the southeast and northeast elevations; the replacement of two windows on the second and third stories of northeast elevation with French doors; and the addition of window and door security bars.

The subject property was identified in the Cornfield Arroyo Seco Specific Plan Area Historic Resources Survey, June 2011 as eligible for historic designation at national, state, and local levels.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

FINDINGS

Based on the facts set forth in the summary and application, the Commission determines that the application is complete and that the property may be significant enough to warrant further investigation as a potential Historic-Cultural Monument.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name: See below		Former name of property	
Other Associated Names: Standard Oil Company Sales Department Building/Woman's Building			
Street Address: 1727 N. Spring Street		Zip: 90012	Council District: 1
Range of Addresses on Property: 1727 N. Spring Street		Community Name: Central City North	
Assessor Parcel Number: 5409-000-2011	Tract: 36	Block: N/A	Lot: LT
Identification cont'd:			
Proposed Monument Property Type:	<input checked="" type="radio"/> Building	<input type="radio"/> Structure	<input type="radio"/> Object
		<input type="radio"/> Site/Open Space	<input type="radio"/> Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:			

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: 1914	<input checked="" type="radio"/> Factual <input type="radio"/> Estimated	Threatened? Private Development
Architect/Designer: Myron Hunt	Contractor: Earl F. Low Company	
Original Use: office	Present Use: artist lofts/showroom	
Is the Proposed Monument on its Original Site?	<input checked="" type="radio"/> Yes	<input type="radio"/> No (explain in section 7) <input type="radio"/> Unknown (explain in section 7)

3. STYLE & MATERIALS

Architectural Style: Beaux Arts Classicism		Stories: 3	Plan Shape: Irregular
FEATURE	PRIMARY	SECONDARY	
CONSTRUCTION	Type: Brick	Type: Select	
CLADDING	Material: Brick	Material: Stone, cast	
ROOF	Type: Flat	Type: Select	
	Material: Unknown	Material: Select	
WINDOWS	Type: Fixed	Type: Awning	
	Material: Steel	Material: Steel	
ENTRY	Style: Recessed	Style: Select	
DOOR	Type: Double	Type: Select	



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

4. ALTERATION HISTORY

List date and write a brief description of any major alterations or additions. This section may also be completed on a separate document. Include copies of permits in the nomination packet. Make sure to list any major alterations for which there are no permits, as well.

	See attached.

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

<input type="checkbox"/>	Listed in the National Register of Historic Places
<input type="checkbox"/>	Listed in the California Register of Historical Resources
<input type="checkbox"/>	Formally determined eligible for the National and/or California Registers
<input type="checkbox"/>	Located in an Historic Preservation Overlay Zone (HPOZ)
<input type="radio"/>	Contributing feature
<input type="radio"/>	Non-contributing feature
<input checked="" type="checkbox"/>	Determined eligible for national, state, or local landmark status by an historic resources survey(s)
Survey Name(s): Cornfield Arroyo Seco Specific Plan Area Historic Resources Survey	
Other historical or cultural resource designations:	

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):

<input checked="" type="checkbox"/>	Reflects the broad cultural, economic, or social history of the nation, state, or community
<input type="checkbox"/>	Is identified with historic personages or with important events in the main currents of national, state, or local history
<input checked="" type="checkbox"/>	Embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction
<input checked="" type="checkbox"/>	A notable work of a master builder, designer, or architect whose individual genius influenced his or her age



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

7. WRITTEN STATEMENTS

This section allows you to discuss at length the significance of the proposed monument and why it should be designated an Historic-Cultural Monument. Type your response on separate documents and attach them to this form.

A. Proposed Monument Description - Describe the proposed monument's physical characteristics and relationship to its surrounding environment. Expand on sections 2 and 3 with a more detailed description of the site. Expand on section 4 and discuss the construction/alteration history in detail if that is necessary to explain the proposed monument's current form. Identify and describe any character-defining elements, structures, interior spaces, or landscape features.

B. Statement of Significance - Address the proposed monument's historic, cultural, and/or architectural significance by discussing how it satisfies the HCM criteria you selected in Section 6. You must support your argument with substantial evidence and analysis. The Statement of Significance is your main argument for designation so it is important to substantiate any claims you make with supporting documentation and research.

8. CONTACT INFORMATION

Applicant

Name: Adrian Scott Fine		Company: Los Angeles Conservancy	
Street Address: 523 West Sixth Street, Suite 826		City: Los Angeles	State: CA
Zip: 90014	Phone Number: (213) 430-4203	Email: afine@laconservancy.org	

Property Owner

Is the owner in support of the nomination? ☐ Yes ☐ No ☒ Unknown

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

Nomination Preparer/Applicant's Representative

Name: Katie E. Horak and Evanne St. Charles		Company: Architectural Resources Group, Inc.	
Street Address: 8 Mills Place, Suite 300		City: Pasadena	State: CA
Zip: 91105	Phone Number: (626) 583-1401	Email: k.horak@arg-la.com	

HISTORIC-CULTURAL MONUMENT NOMINATION FORM



9. SUBMITTAL

When you have completed preparing your nomination, compile all materials in the order specified below. Although the entire packet must not exceed 100 pages, you may send additional material on a CD or flash drive.

APPLICATION CHECKLIST

- | | |
|--|--|
| 1. <input checked="" type="checkbox"/> Nomination Form | 5. <input checked="" type="checkbox"/> Copies of Primary/Secondary Documentation |
| 2. <input checked="" type="checkbox"/> Written Statements A and B | 6. <input checked="" type="checkbox"/> Copies of Building Permits for Major Alterations (include first construction permits) |
| 3. <input checked="" type="checkbox"/> Bibliography | 7. <input checked="" type="checkbox"/> Additional, Contemporary Photos |
| 4. <input checked="" type="checkbox"/> Two Primary Photos of Exterior/Main Facade (8x10, the main photo of the proposed monument. Also email a digital copy of the main photo to: planning.ohr@lacity.org) | 8. <input checked="" type="checkbox"/> Historical Photos |
| | 9. <input checked="" type="checkbox"/> Zimas Parcel Report for all Nominated Parcels (including map) |

10. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement, then sign below in the provided space. Either the applicant or preparer may sign.

<input checked="" type="checkbox"/>	I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.
<input checked="" type="checkbox"/>	I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.
<input checked="" type="checkbox"/>	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Katie E. Horak

July 12, 2017

Name:

Date:

Signature:

Mail your Historic-Cultural Monument Submittal to the Office of Historic Resources.

Office of Historic Resources
Department of City Planning
200 N. Spring Street, Room 620
Los Angeles, CA 90012

Phone: 213-978-1200
Website: preservation.lacity.org



Standard Oil Company Sales Department Building/Woman's Building

Historic-Cultural Monument Nomination Continuation Sheet

A. Property Description

Site

The Standard Oil Company Sales Department Building/Woman's Building is located at 1727 N. Spring Street in the northeast section of the Chinatown neighborhood, approximately 2.5 miles northeast of downtown Los Angeles. The topography of the area is relatively flat, and the street pattern is irregular, an indication of the former rail lines that once traversed the neighborhood. This section of Chinatown is entirely composed of small-scale industrial buildings dating from the turn of the 20th century to the 1980s.

The subject property is located at the southwest corner of Aurora Street and N. Spring Street, directly southwest of the North Spring Street Viaduct (1927) and southeast of the newly-developed Los Angeles State Historic Park (the former site of the Southern Pacific Transportation Company's River Station, also known as the Cornfield). The building is flush with the sidewalk on its northeast and southeast sides. It is set back from Backer Street to the northwest and abuts a smaller 1980s industrial building to the southwest. The building sits on an irregularly-shaped parcel, which it completely fills.

Building – Exterior

The Standard Oil Company Sales Department Building/Woman's Building was constructed in 1914 in the Beaux Arts style. The three-story building has an irregularly-shaped plan and is constructed of brick. It is capped with a flat roof, clad with brick laid in a common bond pattern, and sits on a concrete foundation. The southeast (primary) and northeast façades are ornamented with cast stone detailing, including a molded stringcourse above the third-story windows and a flat stringcourse above the first-story windows. A projecting galvanized iron cornice replaced the original cast stone cornice along the top of the parapet in 1920.

The primary (southeast) façade fronts on N. Spring Street. The first, second, and third stories of the façade are lined with evenly-spaced single fixed multi-light steel windows with operable awning windows at the center sash. The second-story windows retain stepped segmental arch headers with keystones, and third-story windows feature slightly curved segmental arch headers. A flat lintel band tops first-story windows. All windows retain molded cast stone sills. At the south end of the primary façade is a prominent entryway featuring classically derived cast stone ornamentation that extends to the second story and encompasses a multi-light arched second-story window. The entrance comprises a pair of deeply recessed partially glazed wood doors reached via two concrete steps. A transom above the doors has been replaced with a wood board. The walls of the recessed area are cast stone, and the floor is covered with quarry tile. The entrance is distinguished by a molded rectangular opening with



decorative cast stone brackets. Centered above the recessed entrance is a shield inscribed with the intertwined letters “S,” “O,” and “C” for Standard Oil Company, the original occupant and owner of the building.

The northeast façade fronts on Aurora Street. Fenestration on this façade is similar to that of the southeast façade (same window headers at the first, second, and third stories), except windows are paired rather than single. The façade features three recessed entrances, each of which contain non-original single wood doors. Above the northernmost entrance is a metal fire escape, which was added in 1921. Multi-light French doors exist in place of windows at the second and third stories leading to the fire escape.

The northwest façade is set back from the street and is fronted by surface parking enclosed by a tall metal fence. The façade is largely devoid of fenestration, except for three single two-over-two light steel windows at the south end, which is set back and at a slight angle with the rest of the façade. The windows are composed of an awning window in the upper sash and a fixed lower sash, and feature simple concrete lintels and sills. The parapet at this façade is stepped near the center and is capped with concrete. At the top of the façade, along the parapet wall, is a painted ghost sign that reads “STANDARD OIL COMPANY” (the sign is barely legible, as its paint has deteriorated over time).

The southwest façade is largely obscured by an adjacent one-story building. Its parapet is stepped at the north and south ends and is capped with concrete. Some paint remnants, presumably from signage, are present along the top of the façade at the parapet wall. Visible fenestration includes single two-over-two light steel windows with an awning window in the upper sash and a fixed lower sash, and a simple concrete lintel and sill.

Building Chronology and Alterations

Based on its current appearance and available building permits, it appears that 1727 N. Spring Street has experienced only minor alterations over time. Most alterations occurred while the building was still owned by the Standard Oil Company.

1913	Permit issued to erect a three-story office building at 1727-1731 San Fernando Street. The Standard Oil Company was listed as the owner, and Myron Hunt was listed as the architect (LADBS Permit No. 16430).
1920	Permit issued to replace the original cast stone cornice with a galvanized iron cornice (LADBS Permit No. 11812).
1921	Permit issued to add a fire escape to the northeast façade. This is presumably when French doors leading to the fire escape replaced two windows at the second and third stories (LADBS Permit No. 32041).



1932	A furniture woodworking company rented the building from Standard Oil (Los Angeles City Directory, 1932).
1934	Permit issued to raise/alter a roof sign (LADBS Permit No. 2451).
1938	Permit issued to replace brick sills and lintels on the northwest and southwest facades with concrete. Two doors on the northeast façade were replaced (LADBS Permit No. 6214). Permit issued to floor over a small portion in the center of the building at the second and third floors. This was presumably to fill in a light well (LADBS Permit No. 4733).
1946	Permit issued to alter existing roof signage (LADBS Permit No. 7379).
1959	Permit issued to re-roof the building. The Los Angeles Trunk Manufacturing Company was listed as the building owner (LADBS Permit No. 43783).
1971	Permit issued to re-roof the southern portion of the building. Paul Levine was listed as the building owner (LADBS Permit No. 32197).
1985	Permit issued to install tension and shear anchors for seismic strengthening on all façades (LADBS Permit No. 6190).
Dates unknown	Doors on the northeast façade were replaced again. The transom of the primary southeast entrance was boarded up. Brick cladding was painted at the first stories of the southeast and northeast façades. Window and door security bars were added.

B. Statement of Significance

Summary

The building at 1727 N. Spring Street meets the following criteria for designation as a Los Angeles Historic-Cultural Monument:

It reflects the broad cultural, political, economic, or social history of the nation, state, or community.

Constructed in 1914 by the Standard Oil Company of California, the subject property reflects the company's increased dominance of and importance to the early development of the California oil industry. After the dissolution of John D. Rockefeller's Standard Oil Company in 1911, the Standard Oil Company of California became an independent entity. By the mid-1910s, it was the largest oil producer in the state, and a decade later, it was the leading gasoline marketer in the western United States. Now



known as the multi-billion dollar Chevron Corporation, Standard Oil of California vacated 1727 N. Spring Street in 1928, shortly after its completion of a new \$1.5 million office building in downtown Los Angeles.

The subject property is also significant as the Woman's Building, a prominent feminist art collective that greatly influenced the development and evolution of the 1970s and '80s feminist art movement in Los Angeles and nationwide. The Woman's Building occupied 1727 N. Spring Street from 1975 until 1991, during which hundreds of art exhibitions, film screenings, lectures, workshops, art classes, theatrical productions, fundraising events, and social gatherings were held by the Feminist Studio Workshop (FSW) and other leading feminist and lesbian art organizations. The FSW, which operated out of the Woman's Building until 1981, managed an educational art program attended by hundreds of women from all over the world. Beginning in the late 1970s, the Woman's Building made lesbianism and the lesbian art movement a central focus, founding pioneering organizations such as the Natalie Barney Collective and the Great American Lesbian Art Show. The Woman's Building represented the first independent feminist cultural institution in the world. Up to its closing in 1991, the Woman's Building played a crucial role in establishing a presence for women, and lesbian women in particular, in the mainstream art movement of Los Angeles.

It embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style or method of construction.

The property at 1727 N. Spring Street is an excellent example of Beaux Arts architecture applied to an industrial building. The building embodies the distinguishing characteristics of the Beaux Arts style, specifically its classical ornamentation, such as cast stone headers, molded lintels, and stringcourses, and prominent entryway embellished a shield, capitals, brackets, and a decorative window crown.

It is a notable work of a master builder, designer, or architect whose individual genius influenced his or her age.

The subject property is a notable work of renowned Southern California architect Myron Hunt. Trained at the Massachusetts Institute of Technology (MIT), Myron Hunt moved to Pasadena in 1903 and was among the first formally trained architects from the eastern United States to permanently reside in California. During his 40-plus-year career in the state, Hunt designed hundreds of private residences, commercial properties, and institutional buildings. Among his most noted commissions were the Huntington Library/Art Gallery, the Pasadena Rose Bowl, and the Ambassador Hotel (no longer extant). Though Hunt designed many of his early buildings in the Beaux Arts style, he was also a forerunner in the development of Southern California's Spanish Colonial Revival and Mediterranean Revival styles.



Historical Background

The Standard Oil Company of California

Following the discovery of the nation's first successful commercial oil well in Pennsylvania in 1859, hundreds of Californians began drilling wells in the hope that the state's numerous oil seepages would prove bountiful.¹ However, nearly two decades passed before the discovery of California's first productive commercial oil well. In 1876, Star Oil Works drilled the state's first successful commercial well in Pico Canyon, just west of Newhall in north Los Angeles County. Pico Canyon Well No. 4 yielded approximately 100 barrels of oil per day and resulted in the formation of California's first commercial oil refinery and the beginning of the state's oil boom.²

The Standard Oil Company was established by John D. Rockefeller in Ohio in 1870. By the late 1870s, Standard Oil had become one of the largest oil companies in the world. Standard Oil (Ohio) reached California in 1878 and established an office at 123 California Street in San Francisco.³ Between 1878 and 1882, the company operated solely out of San Francisco. Its efforts were largely limited to marketing, rather than producing or refining oil. However, beginning in 1883, the company began expanding outside of San Francisco, and Standard constructed a "'two-wagon' station" in Los Angeles.⁴ Between 1883 and 1894, the company had developed a large lot between San Fernando Street (now N. Spring Street), Aurora Street, and the Los Angeles River/Santa Fe and Southern Pacific rail lines with warehouses, oil storage tanks, and horse stables.⁵

Through the 1890s, Standard Oil's interests in California remained relatively small compared to its holdings in the East. However, intent on becoming a major player in the state's oil boom, the company purchased Pacific Coast Oil Company, California's largest oil producer at the turn of the 20th century. In 1879, Pacific Coast acquired the assets of Star Oil Works, including its Pico Canyon wells in Newhall.⁶ By the turn of the century, Pacific Coast operated a large oil refinery at Alameda Point, owned over 70 producing wells in Ventura County, and retained large interests in Santa Clara and San Benito counties. In 1900, Standard Oil purchased Pacific Coast's holdings, including land, wells, a refinery, pipelines, and a steamship, for nearly \$1 million.⁷

¹ Gerald T. White, *Formative Years in the Far West: A History of Standard Oil Company of California and Predecessors Through 1919* (New York: Meredith Publishing Company, 1962), 4.

² "No. 172 Pioneer Oil Refinery," *California Office of Historic Preservation*, accessed April 5, 2017, http://ohp.parks.ca.gov/?page_id=21427.

³ White, 91-92.

⁴ *Ibid.*, 99.

⁵ Sanborn Map Company, "Los Angeles, California," Volume 1 Sheet 24b, 1894. Before automobiles, oil was transported shorter distances by horse-pulled wagons.

⁶ M.S. Vassiliou, *The A to Z of the Petroleum Industry* (Lanham: The Scarecrow Press, Inc., 2009), 128.

⁷ "Standard Oil Company Invades California. All the Property of the Pacific Coast Company Absorbed by the Big Eastern Corporation," *San Francisco Chronicle*, December 12, 1900, 7.



In 1906, Standard Oil merged Pacific Coast Oil with its Standard Oil Company of Iowa, a prominent marketing subsidiary in California. The merger resulted in the formation of Standard Oil Company (California), also known as California Standard.⁸ In 1911, Rockefeller's Standard Oil parent company was dissolved after the U.S. Supreme Court ruled the company was an illegal monopoly under the Sherman Antitrust Act.⁹ Standard Oil's dissolution resulted in California Standard becoming an independent entity. By the mid-1910s, California Standard was the state's leading oil producer.¹⁰

In 1913, Standard Oil (California) commissioned renowned Southern California architect Myron Hunt to design a three-story brick office building at its storage plant at the corner of San Fernando and Aurora streets in Los Angeles. Completed in 1914, the building housed the company's Los Angeles branch sales/accounting department and was equipped with the most modern lighting and forced air heating systems of the time. It cost some \$40,000 to build, and Earl F. Low was the contractor.¹¹

By the mid-1920s, California Standard was the leading gasoline marketer in the western United States. In 1926, the company purchased Pacific Oil Company, which managed the oil assets of the Southern Pacific Railroad. The acquisition increased California Standard's production capacity by nearly 50 percent. The company reorganized its corporate structure and assumed the new name Standard Oil Company of California, or Socal. That same year, Socal completed a new seven-story, \$1.5 million office building at the corner of 10th (now Olympic) and Hope streets in downtown Los Angeles. Designed by noted San Francisco architect George W. Kelham, the building was constructed to house the main sales agency of the company's Los Angeles branch as well as its pipeline manufacturing, right-of-way, producing, traffic, and purchasing departments.¹²

Shortly after construction of the new office building at 10th and Hope streets, Socal's sales office at 1727 N. Spring Street was used primarily as a warehouse and storage facility. In 1928, the company began leasing the building, and in 1932, the building was occupied by a furniture woodworking company.¹³ Between 1946 and 1959, the Spring Street building was sold to the Los Angeles Trunk Manufacturing Company. The company presumably occupied the building until a man named Paul Levine acquired the

⁸ Vassiliou, 128.

⁹ White, viii. Standard Oil's dissolution was highly influenced by investigative journalist Ida Tarbell's book, *The History of the Standard Oil Company* (1904), in which Tarbell describes how John D. Rockefeller had come to monopolize the nation's oil trade.

¹⁰ Vassiliou, 129.

¹¹ "With the Architects. Standard Oil Company to Erect Office Building in North End – Other Projects Taking Shape," *Los Angeles Times*, October 26, 1913, V20; "Efficiency to be Keynote. Standard Oil Will Build Unique Block," *Los Angeles Times*, January 4, 1914, VI3.

¹² "Construction Begins Soon. Great New Building of Standard Oil Company Will Rise at Tenth and Hope Streets," *Los Angeles Times*, May 5, 1923, II1.

¹³ Los Angeles City Directories, 1927, 1928, and 1932. Building permit and city directory research did not indicate who occupied the building between 1932 and 1959. However, it is likely the building's function as a storage/warehouse facility remained the same.



building in 1971.¹⁴ Levine leased the property to the Woman's Building, a pioneering feminist art collective, which occupied the building from 1975 until 1991. It is currently being used as showrooms and artist lofts.

Socal continued to prosper through the 1940s and into the postwar era. By 1969, its revenues exceeded \$6 billion. In the 1970s, Socal merged all of its domestic gas and oil divisions into a single entity known as Chevron, USA, a name the company had been using for trade purposes since the 1930s.¹⁵ "Chevron" became the official corporate identity in 1984.¹⁶

Beaux Arts Architecture

The subject property embodies the distinctive characteristics of the Beaux Arts architectural style, and is a relatively rare example of the style applied to an industrial building in Los Angeles. Beaux Arts architecture was introduced in the United States in the 1880s after Americans who studied at France's Ecole des Beaux-Arts returned home to practice. Principles of the Ecole des Beaux-Arts were further popularized through the World's Columbia Exposition in Chicago in 1893. Beaux Arts planning influenced America's City Beautiful movement, which was prevalent in the design of residential suburbs in the eastern United States at the turn of the 20th century.¹⁷

The lavish and heavily embellished Beaux Arts style combines classical elements of Greek and Roman architecture with principles of Renaissance design. Beaux Arts buildings are characterized by their symmetry, strong sense of order, and classical ornamentation, including pilasters, shields, cartouches, brackets, and garlands. Primarily applied to grandiose residences, institutional properties, and large-scale commercial buildings, examples of the style in Los Angeles are typically isolated. Beaux Arts architecture declined in popularity in the 1930s as buildings with a more modern, stripped aesthetic came into favor.

Myron Hunt

The building at 1727 N. Spring Street was designed by renowned Southern California architect Myron Hunt. Myron Hunt was born in 1868 in Sunderland Massachusetts to Myron A. and Julia Hunt. Hunt studied at Northwestern University before receiving his bachelor's degree in architecture at the Massachusetts Institute of Technology (MIT). In 1893, he married Harriette Hollond Boardman. Shortly thereafter, the couple moved to Europe, where Hunt studied architecture of the early Renaissance. Upon returning to the United States, Hunt worked as a draftsman for the architecture firm of Hartwell & Richardson in Boston, and in 1896, he moved to Chicago to work with Shepley, Rutan & Coolidge. By the

¹⁴ Los Angeles Department of Building and Safety Permits 7379 (3/18/46), 43783 (10/1/59), and 32197 (6/2/71).

¹⁵ Vassiliou, 131.

¹⁶ "Chevron Corporation," *Encyclopedia Britannica*, accessed April 6, 2017, <https://www.britannica.com/topic/Chevron-Corporation>.

¹⁷ Virginia McAlester and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1984), 380.



time the Hunts moved to California in 1903, Myron Hunt had established himself as a reputable architect, designing dozens of buildings in the Chicago area and serving as vice president of the Chicago Architectural Club and founding member of the Arts and Crafts Society of Chicago.¹⁸

The Hunt family, including children Charles Boardman, Hubbard, and Harriette, moved to Pasadena in 1903 with the hope that Mrs. Hunt would recover from tuberculosis.¹⁹ Upon moving, Hunt organized his own architecture practice with an office in downtown Los Angeles. As noted by historian Alson Clark in his essay “Myron Hunt in Southern California,” Hunt’s choice of establishing an office downtown as opposed to Pasadena “seemed to announce that he intended to play a major role in the development of all of southern California.”²⁰ In 1904, Hunt formed a partnership with Elmer Grey, a talented architect who also had roots in Chicago. In addition to a number of grand residences, including the Beaux Arts residence of Henry Huntington (now part of the Huntington Library), the Hunt-Grey partnership was responsible for the Pasadena Valley Hunt Club, an early campus plan and buildings at the Throop Polytechnic Institute (now the California Institute of Technology), and buildings at Pomona and Occidental colleges.²¹

After Hunt and Grey parted ways in 1911, Hunt set up his own practice in Pasadena. In the years leading up to the First World War, he received several major commissions for public and institutional buildings. In 1912, he was hired to design First Congregational Church in Riverside, California.²² Complete with a three-tiered bell tower, tiled roof, arcade, and Churriguresque-inspired entrance, the church represents Hunt’s first major foray into the Spanish Colonial Revival style and served as a forerunner for the development of Southern California’s most emblematic architectural idiom.²³ Hunt continued to design buildings for Pomona College (e.g. the Mediterranean Revival-style Bridges Hall of Music, 1915) and was responsible for the design of all buildings at Occidental College leading up to his retirement after World War II.

In 1914, the Standard Oil Company of California commissioned Hunt to design a new sales department office at its Los Angeles branch storage facility on San Fernando Street (now N. Spring Street). Though relatively modest compared to most of his other work, the building sits conspicuously amongst a block

¹⁸ “Myron Hubbard Hunt (Architect),” *Pacific Coast Architecture Database*, accessed April 4, 2017, <http://pcad.lib.washington.edu/person/197/>; “Myron Hunt Papers: Finding Aid,” *Online Archive of California*, accessed April 4, 2017, <http://www.oac.cdlib.org/findaid/ark:/13030/tf596nb0s6/?query=myron+hunt>.

¹⁹ Harriette Hunt later died in 1913, and Myron Hunt remarried to Virginia Pease in 1915.

²⁰ Alson Clark, “Myron Hunt in Southern California,” in *California Architecture and Architects: Myron Hunt, 1868-1952: The Search for a Regional Architecture*, vol. 4, ed. David Gebhard (Santa Monica: Hennessey & Ingalls, Inc., 1984), 23.

²¹ “Hunt and Grey, Architects (Partnership),” *Pacific Coast Architecture Database*, accessed April 4, 2017, <http://pcad.lib.washington.edu/firm/83/>; Hunt was responsible for all buildings at Occidental College until his retirement after World War II.

²² Hunt and Grey had won a competition to design the church, but after their partnership dissolved, Hunt inherited the commission.

²³ Clark, 37.



of largely unremarkable early 1900s industrial buildings. Hunt designed the Standard Oil building in the Beaux Arts style, a rather ornate architectural idiom for such a modest, industrial use.

In 1919, Hunt received one of his most significant commercial commissions to design the Ambassador Hotel in Los Angeles. The lavish and imposing Mediterranean Revival-style building signified Los Angeles' prosperity during the late 1910s and '20s. The hotel quickly became a Hollywood celebrity hangout upon its opening in 1921. The Ambassador held a prominent location on Wilshire Boulevard until its demolition in 2005.²⁴

In 1920, Myron Hunt formed a second partnership, this time with Harold Chambers, a draftsman who had been working with Hunt since 1907. Throughout the 1920s and '30s, the Hunt-Chambers partnership executed designs for several notable public buildings and residences. Among the public commissions were the Huntington Library (Pasadena, 1920), Pasadena Rose Bowl (1922), Pasadena Public Library (1927), Flintridge Hotel (now Flintridge Sacred Heart Academy, 1927), Palos Verdes Public Library (1930), the Los Angeles County Building at the Golden Gate International Exposition (San Francisco, 1939), multiple buildings at Occidental College, and a handful of I. Magnin & Co. department stores.²⁵

During World War II, Hunt and Chambers developed site plans, buildings, and infrastructure plans for Camp White (Medford, OR), Camp Callan (San Diego), Camp Pendleton (Oceanside), and the Naval Air Station (North Island, San Diego). Myron Hunt officially retired in 1947. However, he continued to work as a consultant until he was 83 years old; he died in May 1952.²⁶ Throughout his 40-plus-year career in Southern California, Myron Hunt designed over 400 buildings, including schools, banks, hospitals, libraries, hotels, and private residences.²⁷

The Feminist Movement, 1960s-1980s

The feminist movement of the early 1960s through the 1980s is often referred to as Second-Wave Feminism or the Women's Liberation Movement, a movement characterized by its fight for equality in the workplace, reproductive rights, and freedom of sexual expression. The second wave emerged in the midst of multiple anti-war and civil rights movements that had erupted in cities across the country beginning in the mid-1950s. The Civil Rights Movement of the 1950s and 1960s, which centered largely on the plight of African Americans, gave rise to a number of social liberation movements in other minority and gay and lesbian communities, and amongst women.

²⁴ Ibid., 38.

²⁵ Jan Furey Muntz, "Architectural Projects by Myron Hunt, F.A.I.A.," in *California Architecture and Architects: Myron Hunt, 1868-1952: The Search for a Regional Architecture*, vol. 4, ed. David Gebhard (Santa Monica: Hennessey & Ingalls, Inc., 1984), 113-114.

²⁶ Ibid., 114-115.

²⁷ *City of Pasadena Public Library*, accessed April 5, 2017, <http://cityofpasadena.libanswers.com/faq/97440>.



During World War II, record numbers of women entered the workforce as able-bodied men enlisted in the military. By 1945, 18 million women in the United States were working in highly skilled and technical jobs in defense industries and support services.²⁸ However, despite their accomplishments and ability to excel in male-dominated positions, many women were forced out of these jobs after the war so that returning veterans could be re-employed. Women who continued to work were largely restricted to low paying, often part time “pink collar” jobs, such as waitressing, teaching, and secretarial and clerical work.²⁹ Women of color, who had also participated in the wartime workforce, found it even more difficult to find a respectable job after the war and were often employed as household servants.³⁰ Even when working, many women still considered their primary career as that of the homemaker. These “career housewi[ves]” spent an average of 100 hours a week cleaning, cooking, and caring for their children and husbands.³¹ As a result, women were largely confined to their homes and had virtually no social lives outside their families. Society’s idea that a woman’s purpose was to dedicate her life to her family was perpetuated through the media. Women’s magazines featured articles on everything from how to raise children to hosting a successful barbecue; television sitcoms displayed mothers and wives perfectly content with the life of a homemaker.³²

However, by the late 1950s, women had become increasingly dissatisfied with the monotony and futility of career homemaking and began to long for their own identity. Women of all income levels and educational backgrounds had begun to express this feeling of unfulfillment. The “unhappiness of the American housewife” was reported on, albeit somewhat superficially, in the *New York Times*, *Newsweek*, and even CBS Television.³³ In her book *Feminine Mystique* (1963), journalist Betty Friedan described it as the “problem that has no name”:

If I am right, the problem that has no name stirring in the minds of so many American women today is not a matter of loss or femininity or too much education, or the demands of domesticity. It is far more important than anyone recognizes...It may well be the key to our future as a nation and a culture. We can no longer ignore that voice within that says: ‘I want something more than my husband and my children and my home.’³⁴

²⁸ “World War II Homefront Era: 1940s: Women Replace Men in the Workforce,” *Picture This: California Perspectives on American History*, accessed March 21, 2017, <http://picturethis.museumca.org/timeline/world-war-ii-homefront-era-1940s/women-labor/info?page=1>.

²⁹ “Interview: Elaine Tyler May,” *PBS Social*, accessed March 21, 2017, <http://www.pbs.org/wgbh/americanexperience/features/interview/tupperware-may/>.

³⁰ Vanessa Martins Lamb, “The 1950’s and the 1960’s and the American Woman: The Transition from the ‘Housewife’ to the Feminist” (master’s thesis, Université du Sud Toulon-Var, 2011), 16.

³¹ “Interview: Elaine Tyler May.”

³² Martins Lamb, 20, 27.

³³ Betty Friedan, *The Feminine Mystique* (New York: W.W. Norton & Company, Inc., 1963), 22.

³⁴ *Ibid.*, 32.



By the early 1960s, nearly 23 million women were employed either full or part time, in addition to their duties at home. However, they earned an average of 60 cents for every dollar a man earned working in the same position.³⁵ College educated women, whose numbers had risen by 30 percent after World War II, were typically paid the same as a man with a high school diploma, and female employees were treated as inferior, regardless of their position.³⁶ In 1961, President John F. Kennedy created the Presidential Commission on the Status of Women (PCSW) to address the issue of discrimination in the workplace as well as women's rights more generally. Chaired by Eleanor Roosevelt, wife of former president Franklin D. Roosevelt, the PCSW issued a report with proposals as to how the government and other institutions could alleviate gender bias. However, controversial topics such as abortion, birth control, and female poverty were largely disregarded.³⁷

In 1963, Congress passed the Equal Pay Act establishing equal pay for women and men performing the same duties in the workplace, and in 1964, Congress added a clause to the 1964 Civil Rights Act (Title VII), which forbade sex discrimination in private sector employment. Nonetheless, sex discrimination continued to be prevalent in the workplace, and the newly created Equal Employment Opportunity Commission (EEOC) refused to recognize the complaints women filed alleging sexual discrimination.³⁸ In 1966, in response to the EEOC's lack of commitment to address sex discrimination, 30 women, including Betty Friedan and civil rights activist Pauli Murray, formed the National Organization for Women (NOW), a coalition of white women and women of color aimed at combatting sex and race discrimination at home and in the workplace.³⁹ In 1967, NOW ratified its Women's Bill of Rights, which focused on addressing many of the issues facing American women – opportunity for equal employment, adequate childcare facilities, equal opportunity to pursue higher education, the right of women in poverty to secure job training, and reproductive rights. NOW played a crucial role in the passing of the Equal Rights Amendment, which the majority of states had ratified by the late 1970s.⁴⁰

Lesbian Feminists and the Women's Liberation Movement

The Women's Liberation Movement of the 1960s coincided with a sexual revolution, during which "women began to question traditional sexual roles and experiment not only with premarital and extramarital sex but also with taboo practices such as bisexual and homosexual sex."⁴¹ This sexual

³⁵ U.S. Census Records, 1960-2009; Stuart A. Kallen, *Women of the 1960s* (Farmington Hills, MI: Lucent Books, 2003), 21-22.

³⁶ Ibid., 10.

³⁷ Ibid., 28-31.

³⁸ Martins Lamb, 51-52.

³⁹ NOW was one of seemingly few women's organizations in the 1960s that promoted equality for women of color. Generally, the feminist movement of the 1960s and '70s is largely viewed as a movement of middle-class white women that often excluded women of color.

⁴⁰ Kallen, 35; "Chronology of the Equal Rights Amendment, 1923-1996," *National Organization for Women*, accessed March 22, 2017, <http://now.org/resource/chronology-of-the-equal-rights-amendment-1923-1996/>.

⁴¹ Kallen, 42.



revolution provided lesbian women a safe and more open environment in which to be themselves, and many became deeply involved in the second wave. Lesbians, much like women of color, who faced gender *and* race discrimination, were confronted with a dual discrimination based on their gender as well as their sexuality. More conservative feminist organizations, such as the National Organization for Women (NOW), feared that lesbian involvement would be used by men to discredit the organization and divert attention from the issues all women faced (not just lesbian women).⁴² Thus, lesbians, many of whom held leadership roles in feminist organizations, were discouraged from being publicly open about their sexual orientation. In addition, NOW tried to distance itself from lesbian organizations, such as the Daughters of Bilitis, a lesbian group begun in 1955 by Del Martin and Phyllis Lyon.⁴³ Lesbians who joined gay liberation groups also faced discrimination, in this instance based on their gender from the predominantly male membership.⁴⁴

Lesbian inclusion and acceptance in the Women's Liberation Movement shifted in 1970 after the Second Congress to Unite Women held in New York. At the conference, president of NOW Betty Friedan described feminist advocates for the inclusion of lesbian issues in NOW's platform as a "lavender menace," illustrating her and other straight feminists' concern that openly associating with lesbianism would hamper feminists' ability to achieve political change.⁴⁵ Friedan's remark enticed a backlash amongst prominent lesbian members of NOW and resulted in a vote in 1971 to affirm the legitimacy of lesbian oppression as a feminist issue, which NOW members overwhelmingly voted in favor of.⁴⁶ In response to NOW's exclusionary tactics, some lesbian feminists, such as former NOW member Rita Mae Brown, called for an autonomous lesbian-feminist movement. During the 1970s, several lesbian enterprises, including the record label Olivia, publishing house Naiad, and music festivals, such as the Michigan Womyn's Music Festival, embodied the lesbian separatism Brown called for.⁴⁷ By the mid-1970s and 1980s, lesbians had taken on a prominent and public role in the feminist movement.

The Los Angeles Feminist Art Movement

The same discrimination that women faced in the workplace and that had led to the Women's Liberation Movement was felt by women in the art world as well. In 1966, the first Women's Studies course was offered in the United States. Four years later, art historian Linda Nochlin offered the first course on women in the arts at Vassar College, and artist Judy Chicago established the country's first Feminist Art Program (FAP) at Fresno State College (now California State University, Fresno). Though far

⁴² Mikaila Mariel Lemonik Arthur, "National Organization for Women (NOW)," *glbtq Archives*, 2015, accessed March 22, 2017, <http://www.glbtqarchive.com/sshindex.html>.

⁴³ Anne M. Valk, "Lesbian Feminism," *Encyclopedia Britannica*, 2014, accessed March 23, 2017, <https://www.britannica.com/topic/lesbian-feminism>.

⁴⁴ Elise Chenier, "Lesbian Feminism," *glbtq Archives*, 2015, accessed March 22, 2017, <http://www.glbtqarchive.com/sshindex.html>.

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ Valk, "Lesbian Feminism."



from the vibrant art centers of San Francisco and Los Angeles, Chicago considered Fresno State an ideal environment for the creation of the first feminist art program. The college had evolved considerably following the Civil Rights Movement and anti-war protests of the 1960s. In 1966, it opened the Experimental College aimed at creating a more relevant and engaged curriculum. During the 1960s, the college also established multiple programs offering classes in Chicano, black, ethnic, and women's studies.⁴⁸ The Feminist Art Program, which began with a group of 15 women students, offered courses in practical skills, such as construction and handling power tools, as well as research classes where students were charged with rediscovering their "hidden heritage" by studying other women artists.⁴⁹

Largely overshadowed by New York's bustling postwar art scene, Los Angeles had quietly begun to attract a more laid back, anti-establishment art culture in the mid-1950s. Though a number of galleries had emerged in Los Angeles in the early 1950s, including Paul Kantor's Framecraft Gallery, Esther Robles' Esther's Alley Gallery, and Felix Landau's Fraymart Gallery, no gallery dedicated to showcasing the art of local artists until the mid-1950s.⁵⁰ In 1957, Walter Hopps and Edward Kienholz established the Ferus Gallery on La Cienega Boulevard.⁵¹ The Ferus Gallery showcased a range of work by different Southern California artists, such as Edward Moses, Robert Irwin, and Ed Ruscha. The Ferus Gallery set precedent for the creation of other art establishments, and by the 1960s, the city had emerged as bustling art hub. Distinct from other art scenes at the time, the Los Angeles art movement was inspired by the innovative and experimental culture of Southern California. In 1962, the Pasadena Art Museum (now the Norton Simon Museum) showcased the nation's first group exhibit on Pop art, a modern art style that drew from mass media and popular culture. That same year, the Ferus Gallery became the first to display Andy Warhol's iconic Campbell's soup can paintings. In 1965, the Los Angeles County Museum of Art opened on Wilshire Boulevard as the city's first comprehensive and independent art museum.⁵²

In 1961, film writer turned savings-and-loan magnate Bart Lytton established the Lytton Center for the Visual Arts gallery in the Lytton Savings and Loan building on Sunset Boulevard. Lytton was primarily interested in showcasing the work of California artists. He hired filmmaker Herbert Kline and Kline's

⁴⁸ Jane F. Gerhard, *The Dinner Party: Judy Chicago and the Power of Popular Feminism, 1970-2007* (Athens, GA: University of Georgia Press, 2013), 21.

⁴⁹ Betty Ann Brown, "Feminist Art Education at the Los Angeles Woman's Building," in *From Site to Vision: The Woman's Building in Contemporary Culture*, ed. Sondra Hale and Terry Wolverton (Los Angeles: Otis College of Art and Design, 2011), 142.

⁵⁰ Lucy Bradnock and Rani Singh, "Papa's Got a Brand New Bag: Crafting an Art Scene," in *Pacific Standard Time: Los Angeles Art, 1945-1980*, ed. Rebecca Peabody, et al. (Los Angeles: The Getty Research Institute and the J. Paul Getty Museum, 2011), 67-68.

⁵¹ Kienholz ended the partnership a year later, upon which New York transplant Irving Blum partnered with Hopps.

⁵² Holland Cotter, "When Art Happened to L.A.," *New York Times*, August 19, 2011, <http://www.nytimes.com/2011/08/21/books/review/rebels-in-paradise-the-los-angeles-art-scene-and-the-1960s-by-hunter-drohojowska-philp-book-review.html>.



wife, artist Josine Ianco Kline (later Ianco-Starrels), to curate the gallery.⁵³ In 1968, Ianco Kline organized the *25 California Women of Art* exhibition, the first west coast exhibition of women artists featuring the work of Selma Moskowitz, Betye Saar, Helen Pashigan, and Rita Letendre, among others.⁵⁴ The groundbreaking exhibition was a success, and Ianco was credited with highlighting “some of the strongest west coast women artists” of the period.⁵⁵ Though women were active, they were also largely overlooked in the Los Angeles art movement during the 1960s. *25 California Women of Art* helped to set the stage for the much more public feminist art movement of 1970s Los Angeles.

The year 1971 marked a pivotal moment in the Los Angeles feminist art movement. In 1971, in response to an exhibition at the Los Angeles County Museum of Art (LACMA) titled *Art and Technology*, which failed to display the work of any women artists, a group of local female artists formed the Los Angeles Council for Women Artists (LACWA) to protest women’s exclusion from the exhibit. A report written by the LACWA stated that, although women represented a majority (53 percent) of the population, only four percent of the work displayed in group shows at LACMA between 1961 and 1971 were by women artists. Furthermore, of the 53 solo- shows that had been featured at the museum since its opening, only one featured the work of a woman. The report put forth a program that included stipulations for increasing the number of exhibits featuring women artists to half the total exhibitions; increasing the number of women curators to half the total; creating equal job opportunities for women; creating an educational and funding program equally available to men and women; and opening up trustee positions to women, African Americans, Chicanos, and Asians. If LACMA did not approve of the program, LACWA threatened to take legal action.⁵⁶ The group’s efforts proved successful, resulting in the exhibition *Women Artists: 1550-1950*, which was first displayed at LACMA in 1975 and went on to tour the country.⁵⁷

The same year LACWA issued its report, Judy Chicago moved the Feminist Art Program (FAP) from Fresno to the California Institute of the Arts (CalArts) in Valencia, just north of Los Angeles. At CalArts, Chicago befriended artist Miriam Schapiro, whose husband, Paul Brach, was dean of the School of Art. Chicago and Schapiro co-directed the CalArts FAP. Other faculty included art historians Arlene Raven and Paula Harper, and graphic designer Sheila Levrant de Bretteville, who established the Women’s

⁵³ William Wilson, “A Curator’s Declaration of Independence: Josine Ianco-Starrels Works to Give a Unified Vision to the Visual Arts of L.A. Festival,” *Los Angeles Times*, September 2, 1990, F75. Though Lytton hired the couple to curate the gallery, Ianco is largely credited with being the force behind the exhibitions.

⁵⁴ William Wilson, “In the Galleries: ‘Women’ Exhibition Nicely Balances Art, Femininity,” *Los Angeles Times*, March 18, 1968, C14.

⁵⁵ Faith Wilding, *By Our Own Hands: The Woman Artist’s Movement, Southern California, 1970-1976* (Santa Monica: Double X, 1977), 42-43.

⁵⁶ “Los Angeles Council of Women Artists Report,” *The Getty Research Institute*, June 15, 1971, accessed March 21, 2017, <http://blogs.getty.edu/pacificstandardtime/explore-the-era/archives/i143/>.

⁵⁷ Michelle Moravec, “Fictive Families of History Makers: Historicity at the Los Angeles Woman’s Building,” in *From Site to Vision: The Woman’s Building in Contemporary Culture*, ed. Sondra Hale and Terry Wolverton (Los Angeles: Otis College of Art and Design, 2011), 84-85.



Design Program at CalArts.⁵⁸ When faculty struggled to locate adequate space to house the program, Harper suggested they address their problem “with an experimental group project designed to highlight the ideological and symbolic conflation of women and homes.”⁵⁹ The result was *Womanhouse*, a collaborative art project and display created in an abandoned mansion in Hollywood. Students were tasked with renovating the house before creating art installations about women’s experience in each of the 17 rooms of the house.⁶⁰ *Womanhouse* was the first large-scale feminist art exhibition in the United States. It was open from January 30-February 28, 1972, during which some 10,000 people visited.⁶¹

Woman’s Building, 1973-1991

The establishment of the Woman’s Building was the result of several years of activity by women artists who had been inspired by the feminist movement of the 1960s. Though the CalArts Feminist Art Program had made great strides to create awareness and increased acceptance of women in the art world, Chicago and other FAP faculty members still felt their efforts were limited within the confines of a male-dominated institution. In 1973, Chicago, Raven, and de Bretteville left CalArts to establish an independent school for women artists known as the Feminist Studio Workshop (FSW). The FSW concentrated on the development of art-making skills, the advancement of women’s identities and sensibilities, and feminist practices of making art.⁶² Initially held in de Bretteville’s living room, the FSW moved into the former Chouinard Art Institute building on Grandview Boulevard in Los Angeles in November 1973. The FSW decided to name the new center the Woman’s Building after the 1893 Woman’s Building designed by Sophia Hayden at the Chicago World’s Columbia Exposition. Hayden’s Woman’s Building, which featured the works of female artists from around the world, was demolished after the exposition and left behind little documentation.⁶³ The chosen name was meant as “an act against the historical erasure of women’s art and an acknowledgement of the heritage [feminist artists] were beginning to recover.”⁶⁴ As the first independent feminist cultural institution in the world, the Los

⁵⁸ Terry Wolverton, “Introduction,” in *From Site to Vision: The Woman’s Building in Contemporary Culture*, ed. Sondra Hale and Terry Wolverton (Los Angeles: Otis College of Art and Design, 2011), 23.

⁵⁹ Gerhard, 42.

⁶⁰ Judy Chicago and Miriam Schapiro, co-directors, the Feminist Art Program, “Womanhouse Catalog Essay,” *Womanhouse*, accessed March 22, 2017, <http://www.womanhouse.net/statement/>; Brown, 144.

⁶¹ Laura Meyer, “The Woman’s Building and Los Angeles’ Leading Role in the Feminist Art Movement,” in *From Site to Vision: The Woman’s Building in Contemporary Culture*, ed. Sondra Hale and Terry Wolverton (Los Angeles: Otis College of Art and Design, 2011), 91.

⁶² Wolverton, “Introduction,” 23.

⁶³ Moravec, 68.

⁶⁴ Arlene Raven, *At Home* (Long Beach: Long Beach Museum of Art, 1983), in Moravec, “Fictive Families of History Makers: Historicity at the Los Angeles Woman’s Building,” in *From Site to Vision: The Woman’s Building in Contemporary Culture*, ed. Sondra Hale and Terry Wolverton (Los Angeles: Otis College of Art and Design, 2011), 70-71.



Angeles Woman's Building was committed to providing an outlet for women artists to proclaim their place in art history.⁶⁵

FSW faculty felt the Woman's Building should be shared by other feminist organizations and enterprises. As such, the space was originally shared with the galleries Grandview and 707; Sisterhood Bookstore; and the women's group theaters L.A. Feminist Theater, Women's Improvisational Theater, and the Women's Performance Project. Womanspace, reportedly the city's first feminist cooperative gallery, which was originally housed in an old laundromat in Culver City, moved to the Woman's Building when it opened in November 1973.⁶⁶ Womanspace closed in 1974 due to financial difficulties, but the FSW absorbed its gallery and events program with the support of the Woman's Building. From 1973 to 1975, the Woman's Building also housed a NOW branch office, a coffeehouse, and Womantours, a feminist travel gallery.⁶⁷

In 1975, the old Chouinard Institute property was sold, and the Woman's Building was forced to relocate. After looking at a number of options, the FSW chose a 1914 brick building at 1727 N. Spring Street, originally the Standard Oil Company Sales Department offices in Los Angeles. In order to raise the funds needed to open the building, the FSW held the "Building Women" concert featuring entertainers, such as musicians Holly Near, Margie Adam, Cris Williamson, and Meg Christian; actress Lily Tomlin; and the New Miss Alice Stone Ladies Society Orchestra.⁶⁸ The Spring Street building had been used as a warehouse for years and, as with the Chouinard building, was in need of a major renovation. The FSW class of 1975 was charged with remodeling the three-story, 18,000-square-foot space. Led by faculty member Sheila de Bretteville and student Cheryl Swannack, a team of FSW women and volunteers spent months sanding floors, painting, and learning how to frame a wall and put up sheet rock.⁶⁹ Though Cheri Gaulke recalls the renovation experience as being quite grueling – students were covered in paint chippings and "coated with dust" on a daily basis – she also remembers it being a tremendously empowering and profound experience.⁷⁰ For many FSW students, the renovation was their first encounter with power tools and the first time they had been empowered to learn a physical trade. FSW faculty believed it was necessary for students to have a direct hand in creating their space in order to develop a sense of ownership over it. In the words of author Virginia Woolf, the women were

⁶⁵ Sondra Hale, "Power and Space: Feminist Culture and the Los Angeles Woman's Building, A Context," in *From Site to Vision: The Woman's Building in Contemporary Culture*, ed. Sondra Hale and Terry Wolverton (Los Angeles: Otis College of Art and Design, 2011), 40.

⁶⁶ Cheri Gaulke and Sue Maberry, interview by author, April 28, 2017.

⁶⁷ Wolverton, "Introduction," 24.

⁶⁸ Wolverton, "Introduction," 24; Los Angeles Conservancy, "LGBTQ Historic Places in L.A.: The Woman's Building" (video and presentation, Curating the City: LGBTQ Historic Places, L.A. Broadway Viaduct, Los Angeles State Historic Park, Los Angeles, March 16, 2017).

⁶⁹ Otis College of Art and Design, *The Woman's Building History: Cheryl Swannack*, in *Doin' It in Public: Feminism and the Art at the Woman's Building* (Ben Maltz Gallery, Otis College of Art and Design, Los Angeles, 2011), online video, <https://vimeo.com/channels/1175715/193800955>; Cheri Gaulke and Sue Maberry, interview by author, April 28, 2017.

⁷⁰ Cheri Gaulke and Sue Maberry, interview by author, April 28, 2017.



determined to create “a room of one’s own” – a space not only occupied, but also controlled by women.⁷¹

Over the next two decades, the FSW and a number of other groups and organizations, most of which were dedicated to feminist causes, occupied all three floors at the Spring Street space. Between 1975 and 1991, the Spring Street building housed a bookstore, thrift store, Val’s Café, the Identified Woman Café, a women’s arts and crafts store, and the offices of Women Against Violence Against Women (WAVAW), *Chrysalis* magazine, and the Committee in Solidarity with the People of El Salvador. The FSW also established an extension program, which offered courses in everything from creative dance and journal writing to self-defense and money management. The program was intended for those who could not attend the FSW full time, including working women and mothers with young children.

Throughout the 1970s and ‘80s, the Woman’s Building hosted numerous programs and activities, including a full-scale gallery program, screenings of video and film about women and women’s issues, lectures by feminist activists, presentations by artists and art historians, the L.A. Women’s Video Center, the Center for Art Historical Research, and the Women’s Graphic Center.⁷² The Woman’s Building cultivated performance art groups, such as Sisters of Survival, Feminist Art Workers, and The Waitresses. Its annual Women’s Writing Series featured noted feminist writers, including Meridel Le Seuer, Deena Metzger, Audre Lorde, and Adrienne Rich.⁷³ The Woman’s Building and the FSW created an experimental space where women were free to express and explore their ideas about feminist theory and sexuality.⁷⁴ Until its closing in 1981, hundreds of women came from all over the world to study at the FSW.⁷⁵

From its founding, the primary vision of the Woman’s Building was to create a public center for women’s culture. As an organization engaging with the public and the Los Angeles art scene, the Woman’s Building often collaborated with other alternative art programs, such as Self Help Graphics, Los Angeles Contemporary Exhibitions (LACE), Los Angeles Visual Artists (LAVA), and Cirrus Gallery. By the late 1970s, the FSW extension program had grown to over 80 courses a year. The Building hosted numerous social and community events, including a women’s health day, benefit dances, fundraisers, open houses, and publication parties. In celebration of its fifth anniversary, the Building installed New York artist Kate Millett’s *Naked Lady* sculpture on top of its roof. The installation was featured on the front page of the

⁷¹ Cheri Gaulke and Sue Maberry, interview by author, April 28, 2017; Wolverton, “Introduction,” 19.

⁷² Wolverton, “Introduction,” 24.

⁷³ Laura Dominguez, “The Woman’s Building: L.A.’s ‘Feminist Mecca,’” *Lost LA, KCET*, February 21, 2017, accessed March 23, 2017, <https://www.kcet.org/shows/lost-la/the-womans-building-las-feminist-mecca>.

⁷⁴ *Ibid.*

⁷⁵ Mike Sonksen, “The Legacy of the Woman’s Building and How it Lives On,” *History & Society, KCET*, October 1, 2014, accessed March 23, 2017, <https://www.kcet.org/history-society/the-legacy-of-the-womans-building-and-how-it-lives-on>.



Los Angeles Times. Three days later, the *Times* printed an article titled “The Woman’s Building: A Coming of Age,” signifying the Building’s established presence as a Los Angeles cultural institution.⁷⁶

The Woman’s Building faced a tough political, social, and economic climate beginning in the 1980s. In 1980, Ronald Reagan was elected President, and federal art subsidies were dramatically reduced. Funding for the National Endowment for the Arts and the Comprehensive Employment Training Act (CETA) was cut drastically during the Reagan administration, leaving many non-profit organizations struggling.⁷⁷ Enrollment in art programs decreased as women sought more “practical” degrees in business and finance. The FSW ended its programming in 1981 due to reduced interest in and lack of funding for alternative educational institutions. By the early 1980s, the three founders of the Woman’s Building had moved on to pursue other opportunities and interests, and a new generation of leaders, including Terry Wolverton, Sue Maberry, and Cheri Gaulke, stepped up to the task of professionalizing the Woman’s Building.⁷⁸ The FSW extension program became more skill based, offering classes related to professional development. In order to obtain sufficient funding, the Building established two profit-making ventures: the rental of artists’ studio space and a design and typesetting business known as the Women’s Graphic Center. Grant writing and fundraising took on a more prominent role at the Building. In 1982, the Building founded the annual awards event and fundraiser known as the Vesta Awards.⁷⁹

The nation’s conservative political climate in the 1980s inspired artists to take on a more activist role than in the decade prior. The feminist art movement became increasingly intersectional, addressing a range of economic, political, racial, and gender issues.⁸⁰ As described by FSW alumna Terry Wolverton, in the 1970s, the Woman’s Building had been a “women’s organization about art,” whereas in the ‘80s, the Building had become an “arts organization about women.”⁸¹ It was during the 1980s that the Building began look outside itself and address a broad range of social issues, including the threat of nuclear war, the U.S. government’s intervention in Central America, and gay and lesbian rights.⁸² During the 1980s, the Los Angeles Artists of Survival, an anti-nuclear artist collective, operated out of the Woman’s Building. Directed by FSW alumna Cheri Gaulke, the Artists of Survival hosted Target L.A., an anti-nuclear music and arts festival. In 1982, the Sisters of Survival, an anti-nuclear coalition and performance art group composed of Woman’s Building artists Sue Maberry, Cheri Gaulke, and Nancy Angelo, staged the anti-nuclear performance *Shovel Defense* in front of Los Angeles City Hall. Dressed in nun’s garments dyed the colors of the rainbow, the Sisters of Survival toured in Europe and visited the Greenham Common Peace Camp in England where a group of women were protesting the use of nuclear weapons.⁸³ The Woman’s Building was also home to the social and economic justice group the

⁷⁶ Suzanne Muchnic, “The Woman’s Building: A Coming of Age,” *Los Angeles Times*, December 15, 1978, H25.

⁷⁷ Terry Wolverton, interview by author, April 27, 2017.

⁷⁸ Meyer, 110.

⁷⁹ Wolverton, “Introduction,” 28.

⁸⁰ Cheri Gaulke and Sue Maberry, interview by author, April 28, 2017.

⁸¹ Terry Wolverton, interview by author, April 27, 2017; Wolverton, “Introduction,” 31.

⁸² Cheri Gaulke and Sue Maberry, interview by author, April 28, 2017; Wolverton, “Introduction,” 31.

⁸³ Cheri Gaulke and Sue Maberry, interview by author, April 28, 2017.



Committee in Solidarity with the People of El Salvador (CISPES), resulting in the Building being surveilled by the FBI during the 1980s. Throughout the decade, the Woman's Building featured several exhibits and performances devoted to incest awareness. Terry Wolverton, Bia Lowe, Lisa Labowitz, Nancy Angelo, Nancy Taylor, and other members of the Building created the Incest Awareness Project, which helped to "raise consciousness about and redefine the issue of incest, and to reshape the public debate about it."⁸⁴

Many of the Building's most dedicated members in the 1980s were lesbian women. The Feminist Art Program and later, the FSW had always included a number of lesbian participants, but lesbian issues were not a central focus of discussion at the Woman's Building until the late 1970s. Unlike straight members of the Building, who often spent part of their time outside the space with families, boyfriends, and participating in other community activities, for many lesbian women, the Building provided an "all-encompassing social network."⁸⁵ In 1977, a group of artists at the Building formed the Natalie Barney Collective, named after the renowned lesbian artist and expatriate. The Collective founded the Lesbian Art Project with the goal to "discover, explore, [and] create lesbian culture, art, and sensibility; make visible the contributions of lesbians and feminist human culture; [and] create a context for that work to be understood."⁸⁶ Through the Woman's Building, the Lesbian Art Project put forward numerous gallery installations by lesbian artists, and sponsored performances, open houses, and a series of social events, including all-women dances and a lesbian fashion show.⁸⁷

The Natalie Barney Collective set precedent for the creation of several new projects centered on lesbian identity and issues, such as The Lesbian Creator Series, which invited lesbian artists to speak at the Building; a long-term performance project known as *An Oral Herstory of Lesbianism*; and a 1978 performance known as *FEMINA: An Intraspace Voyage*. In 1980, the Woman's Building co-sponsored a sequence of exhibitions with the Gay and Lesbian Community Services Center known as "The Great American Lesbian Art Show" (GALAS), one of the first open demonstrations of widespread support and solidarity in the lesbian community.⁸⁸ Led by artist Tyaga, the GALAS was a "yearlong project to bring national recognition to lesbian art and artists."⁸⁹ The GALAS included over 200 regional "sister" events and exhibits across the United States. Featured in the *Los Angeles Times* and reviewed in *Artweek*, the GALAS was the "first time lesbian art [had] received this level of mainstream recognition."⁹⁰

⁸⁴ Terry Wolverton, *Insurgent Muse: Life and Art at the Woman's Building* (San Francisco: City Lights, 2002), 132.

⁸⁵ Meyer, 100.

⁸⁶ *The Lesbian Art Project*, May 24, 1978, cited by Moravec, "Building Women's Culture," in Meyer, "The Woman's Building and Los Angeles' Leading Role in the Feminist Art Movement," in *From Site to Vision: The Woman's Building in Contemporary Culture*, ed. Sondra Hale and Terry Wolverton (Los Angeles: Otis College of Art and Design, 2011), 100.

⁸⁷ Meyer, 100.

⁸⁸ *Ibid.*, 104.

⁸⁹ Wolverton, *Insurgent Muse*, 91.

⁹⁰ *Ibid.*, 92.



The 1980s also represented a shift at the Woman's Building to a greater focus on issues facing women of color. Through the 1970s, women of color occupied a minority position at the Building, as was true in the Women's Liberation Movement in general. In 1980, the group Lesbians of Color confronted the GALAS planning committee and demanded an answer as to why no women of color had been asked to participate in the committee. This resulted in a considerable outreach program by the GALAS to include minority women's groups and create exhibition spaces in minority communities. The Woman's Building established a protocol for affirmative action in board recruitment and hiring, and recruited artists of color to join its gallery committee. The Building hired Ricky Sharover-Marcuse, the woman who developed the Unlearning Racism model within Reevaluation Counseling, a social reform counseling organization, to speak with Woman's Building staff about how to address racism.⁹¹ The Woman's Building also increased sponsorship of writing workshops, art installations, and other events featuring the work of minority women.⁹² One of the first Woman's Building projects that focused on women of color was the Madre Tierra Press Project, which supported 12 Chicana artists and writers, led by Linda Vallejo, to produce broadsides that were printed in the Women's Graphic Center. In 1986, the Building initiated "Cross Pollination," a project in which 22 artists, including Patssi Valdez, Cyndi Kahn, Michelle T. Clinton, and Suzan Ocona, were commissioned to create posters addressing their cultural heritage. In 1989, it co-sponsored a project titled "Three Generations of Black Women Writers," which presented the evolution of concerns and literary styles in the work of African American women authors.⁹³ Though a truly inclusive, multi-cultural organization may not have transpired during its lifetime, the Woman's Building "laid the groundwork" for greater inclusivity to be realized in the feminist art movement today.⁹⁴

In 1991, after suffering a series of financial setbacks, the Woman's Building closed its doors. Its Board of Directors have continued to remain active in preserving the Building's history through collaborations with Metabolic Studio, Otis College of Art and Design, and the Getty Foundation. The Building's papers are located at the Archives of American Art at the Smithsonian Institute, and the Woman's Building slide collection was digitized by Otis with assistance from the Getty.⁹⁵ Over nearly two decades, the Woman's Building provided a space for feminist art education and expression, and played a critical role in establishing women artists in the mainstream art movement.

Periods of Significance

Since the Standard Oil Company Sales Department Building/Woman's Building is eligible under multiple contexts and eligibility criteria, the building has three periods of significance.

⁹¹ Ibid., 143-145.

⁹² Meyer, 105.

⁹³ Wolverton, "Introduction," 31-32.

⁹⁴ Linda Vallejo, interview by author, April 26, 2017.

⁹⁵ Brown, 150.



The period of significance for the subject property's association with the Standard Oil Company is defined as 1914 to 1928. The beginning of the period of significance, 1914, is the date the building was completed and the Standard Oil sales department began operating out of it. The year 1928 was chosen as the culmination of the period of significance because it was the year Standard Oil vacated the building and began leasing it to other occupants.

The period of significance for the subject property as an excellent example of Beaux Arts architecture applied to an industrial building, and as a notable work of Myron Hunt, is defined as 1914, corresponding with the date of its completion.

The period of significance for the property's association with the Woman's Building begins in 1975, when the Woman's Building first began occupying the property and ends in 1991, when the Woman's Building officially closed.

Character-Defining Features - Exterior

- Prominent corner location, flush with the sidewalk
- Irregular building footprint, which fills its entire parcel
- Flat roof with stepped parapet capped with concrete
- Brick cladding, laid in a common bond pattern
- Prominent cast stone entryway, decorated with classical detailing and reaching two stories in height
- Recessed entrance with paired, partially glazed wood doors
- Multi-light steel windows with fixed and awning sashes
- Cast stone decorative elements, including stringcourses, and window headers and lintels, on the southeast and northeast façades
- Painted ghost sign that reads "STANDARD OIL COMPANY" on the northwest façade

Character-Defining Features - Interior⁹⁶

- Generally open floor plans with evenly spaced, slender metal columns
- Central wood staircase, providing access from the lobby to the second and third floors
- Metal security vaults located on each floor of the building

Integrity

In addition to meeting multiple eligibility criteria, 1727 N. Spring Street is nearly unaltered and retains a high degree of integrity. Historic integrity is the ability of a property to convey its significance and is

⁹⁶ The interior of the building was not accessible during the site visit conducted for the writing of this nomination. Interior character-defining features were gleaned from informational interviews with former members of the Woman's Building and interior photographs and video footage found online.



defined as the “authenticity of a property’s historic identity, evidenced by the survival of physical characteristics that existed during the property’s prehistoric or historic period.”⁹⁷ The aspects of integrity, as defined by the National Park Service, are location, design, setting, materials, workmanship, feeling, and association.

- Location: The building remains on its original lot and therefore retains integrity of location.
- Design: The building is largely unaltered, and therefore its character-defining features remain intact. It is still able to convey its historic significance as a Beaux Arts-style industrial building designed by master architect Myron Hunt. Thus, it retains integrity of design.
- Setting: Though some buildings in the vicinity of 1727 N. Spring Street have been demolished, and others were added as recently as the 1980s, its industrial setting adjacent to railroad tracks and the Los Angeles River remains intact. Thus, it retains integrity of setting.
- Materials: With the exception of its side façade entrance doors, cast stone cornice, and roofing, all the building’s original materials remain intact. Therefore, it retains integrity of materials.
- Workmanship: The subject property retains its physical features from the time period it was constructed, including its brick cladding, cast stone ornamentation, primary entrance doors, and steel windows. Thus, the building retains integrity of workmanship from its historic period.
- Feeling: The building retains its essential character-defining features and appearance from its historic periods. It therefore retains integrity of feeling.
- Association: Though no longer occupied by Standard Oil or the Woman’s Building, the subject property appears almost exactly as it did when it was first constructed by Standard Oil and when it housed functions associated with the Woman’s Building. Thus, it retains integrity of association.

⁹⁷ U.S. Department of the Interior, *National Register Bulletin 16A: How to Complete the National Register Registration Form* (Washington D.C.: National Park Service, 1997), 4.



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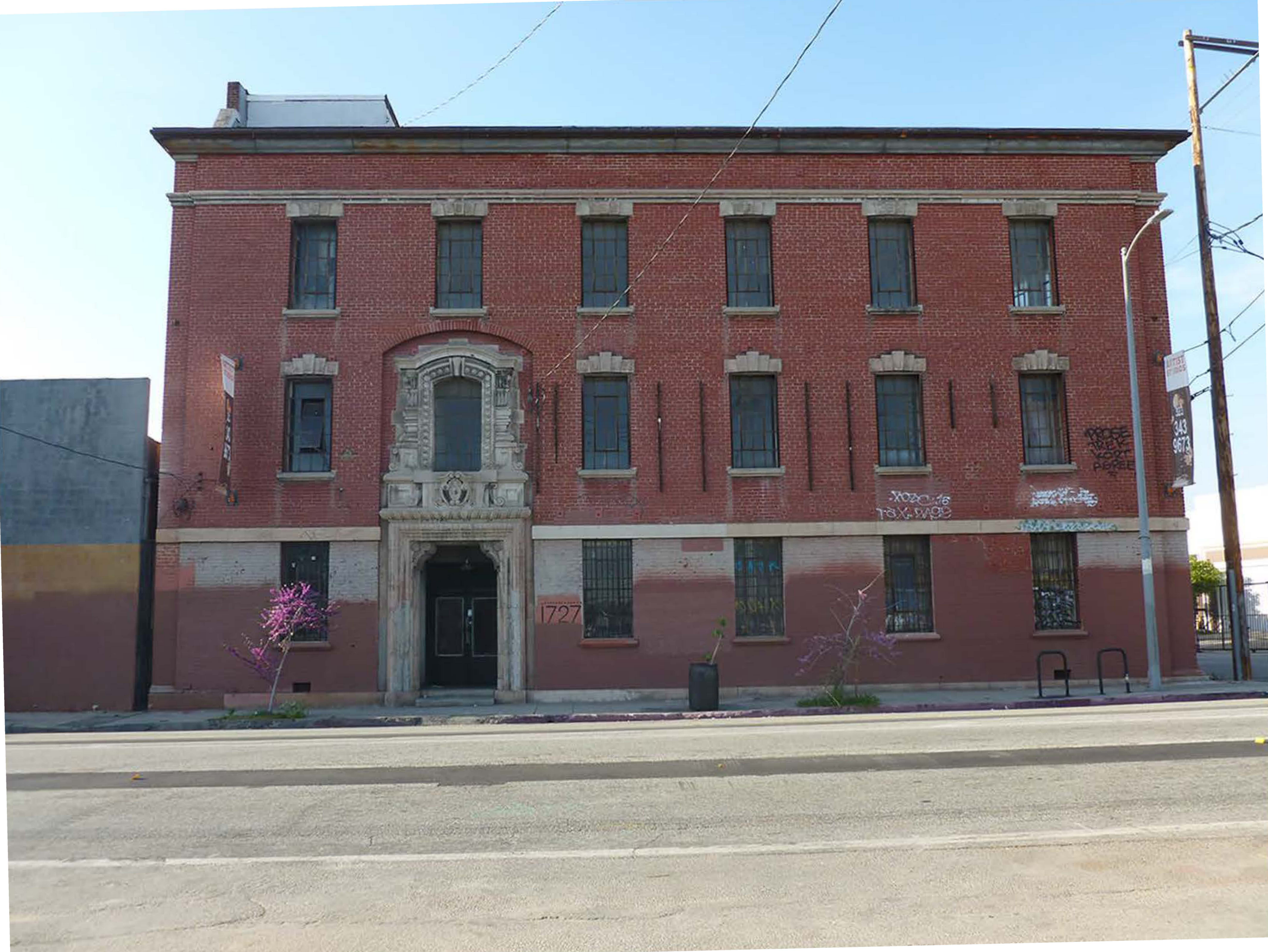


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ARTIST STUDIOS

ARTIST STUDIOS
343 9673

ROSE
TREV
KOOT
ADREE

XO20 16
TAX. WAGG

1727



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Exhibit 1. Parcel Profile Report



City of Los Angeles Department of City Planning

1/3/2018 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

1727 N SPRING ST
1727 N NORTH SPRING ST

ZIP CODES

90012

RECENT ACTIVITY

CHC-2018-11-HCM
ENV-2018-12-CE
Adaptive Reuse Incentive Spec. Plan-
Ord 175038

CASE NUMBERS

CPC-2017-432-CPU
CPC-2014-5000-CA-GPA
CPC-2014-2415-GPA-CA
CPC-2009-598-CA-SP
CPC-2008-3125-CA
CPC-2006-48-ICO
CPC-1995-352-CPU
CPC-1986-607-GPC
ORD-182617
ORD-182498
ORD-164855-SA180
ENV-2017-433-EIR
ENV-2014-4000-MND
ENV-2014-2416-MND
ENV-2013-3392-CE
ENV-1995-328-MND
AFF-51093

Address/Legal Information

PIN Number	136-5A219 21
Lot/Parcel Area (Calculated)	5,959.7 (sq ft)
Thomas Brothers Grid	PAGE 634 - GRID H1 PAGE 634 - GRID J1
Assessor Parcel No. (APN)	5409002011
Tract	TRACT NUMBER THIRTY-SIX
Map Reference	M B 12-193
Block	None
Lot	"UNNUMBERED LT"
Arb (Lot Cut Reference)	1
Map Sheet	136-5A219

Jurisdictional Information

Community Plan Area	Central City North
Area Planning Commission	Central
Neighborhood Council	Historic Cultural
Council District	CD 1 - Gilbert Cedillo
Census Tract #	2060.10
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	UV(CA)
Zoning Information (ZI)	ZI-2129 EAST LOS ANGELES STATE ENTERPRISE ZONE ZI-2432 Cornfield Arroyo Seco Specific Plan Application Instructions
General Plan Land Use	Hybrid Industrial
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	No
Specific Plan Area	Cornfield / Arroyo Seco
Subarea	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
SN: Sign District	No
Streetscape	No
Adaptive Reuse Incentive Area	Adaptive Reuse Incentive Areas
Ellis Act Property	No
Rent Stabilization Ordinance (RSO)	No

Transit Oriented Communities (TOC)	Not Eligible
CRA - Community Redevelopment Agency	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No
Assessor Information	
Assessor Parcel No. (APN)	5409002011
Ownership (Assessor)	
Owner1	MAZZIE,TOBY JR
Address	1711 N SPRING ST LOS ANGELES CA 90012
Ownership (Bureau of Engineering, Land Records)	
Owner	NEW HAVEN MOVING EQUIPMENT
Address	839 N SPRING ST LOS ANGELES CA 90012
APN Area (Co. Public Works)*	0.139 (ac)
Use Code	3100 - Industrial - Light Manufacturing - One Story
Assessed Land Val.	\$724,746
Assessed Improvement Val.	\$249,907
Last Owner Change	02/06/2004
Last Sale Amount	\$0
Tax Rate Area	4
Deed Ref No. (City Clerk)	910
	1-200
Building 1	
Year Built	1914
Building Class	CX
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	16,438.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5
Additional Information	
Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	No
Fire District No. 1	No
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	No
Oil Wells	None
Seismic Hazards	
Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	Within Fault Zone

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org
 (*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Nearest Fault (Name)	Upper Elysian Park
Region	Los Angeles Blind Thrusts
Fault Type	B
Slip Rate (mm/year)	1.30000000
Slip Geometry	Reverse
Slip Type	Poorly Constrained
Down Dip Width (km)	13.00000000
Rupture Top	3.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	50.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	Yes
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No
Economic Development Areas	
Business Improvement District	None
Promise Zone	None
Renewal Community	No
Revitalization Zone	Central City
State Enterprise Zone	EAST LOS ANGELES STATE ENTERPRISE ZONE
Targeted Neighborhood Initiative	None
Public Safety	
Police Information	
Bureau	Central
Division / Station	Central
Reporting District	118
Fire Information	
Bureau	Central
Batallion	2
District / Fire Station	1
Red Flag Restricted Parking	No

CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

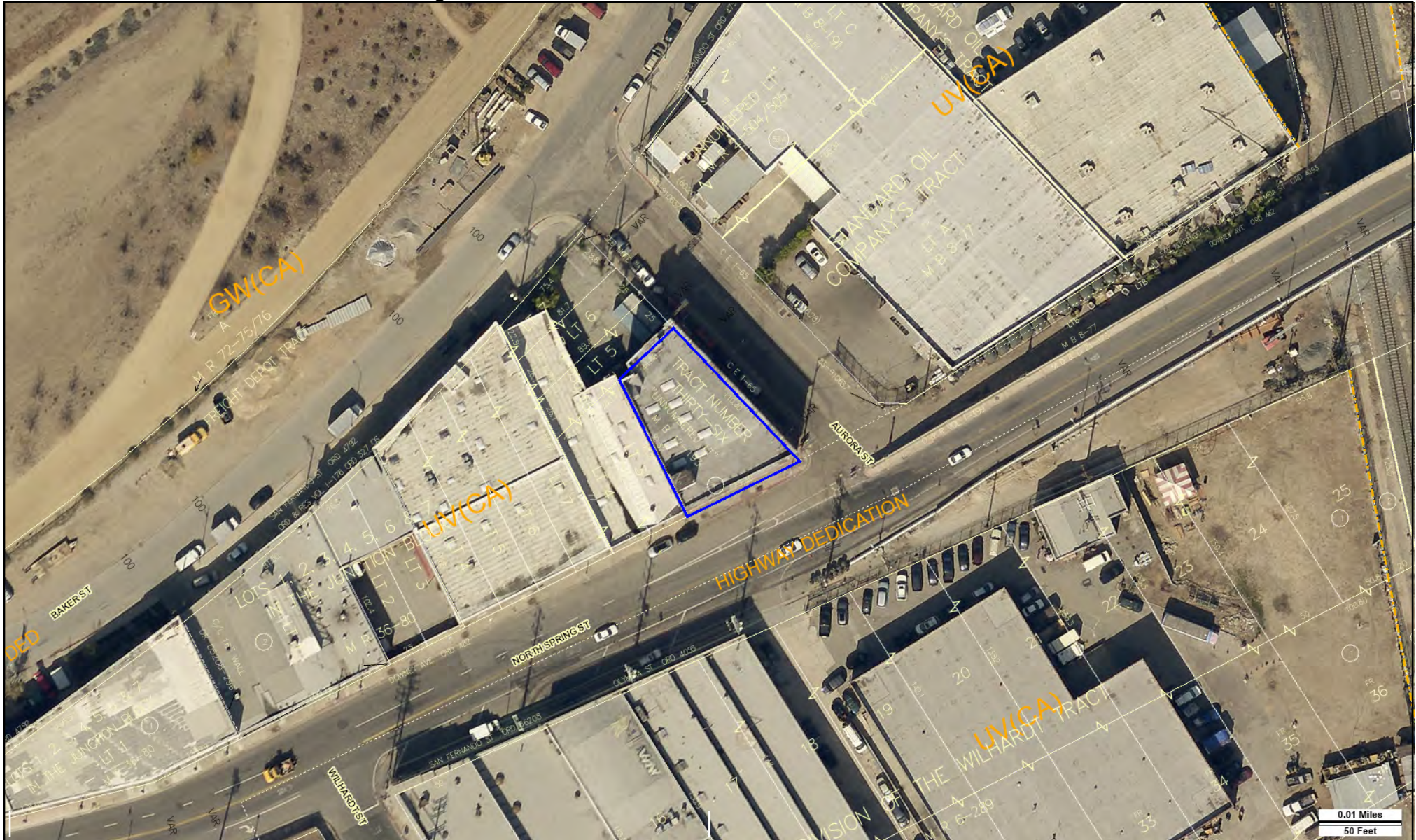
Case Number:	CPC-2017-432-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	COMMUNITY PLAN UPDATE
Case Number:	CPC-2014-5000-CA-GPA
Required Action(s):	CA-CODE AMENDMENT GPA-GENERAL PLAN AMENDMENT
Project Descriptions(s):	CODE AMENDMENT TO ESTABLISH ARTS DISTRICT LIVE/WORK ZONE AND GENERAL PLAN AMENDMENT TO THE CENTRAL CITY NORTH COMMUNITY PLAN MAP TO ADD SPECIAL STUDY BOUNDARY, UPDATE CORRESPONDING ZONES, AND ADD NEW FOOTNOTES.
Case Number:	CPC-2014-2415-GPA-CA
Required Action(s):	CA-CODE AMENDMENT GPA-GENERAL PLAN AMENDMENT
Project Descriptions(s):	PROPOSED ORDINANCE TO CREATE NEW LIVE/WORK ZONE AND PROPOSED GENERAL PLAN AMENDMENT TO THE CENTRAL CITY NORTH COMMUNITY PLAN TO ADD POLICY DIRECTION FOR NEW LIVE/WORK PROJECTS IN THE ARTS DISTRICT.
Case Number:	CPC-2009-598-CA-SP
Required Action(s):	SP-SPECIFIC PLAN (INCLUDING AMENDMENTS) CA-CODE AMENDMENT
Project Descriptions(s):	THE CORNFIELD ARROYO SPECIFIC PLAN (CASP) WILL GUIDE THE FUTURE DEVELOPMENT OF AN APPROXIMATELY 660 ACRE AREA THAT IS LOCATED WITHIN PORTIONS OF THE CENTRAL CITY NORTH, NORTHEAST, AND SILVERLAKE-ECHO PARK COMMUNITY PLAN AREAS. THE CASP IS INTENDED TO SERVE AS A FRAMEWORK FOR CREATING AN ENVIRONMENTALLY SUSTAINABLE, INCLUSIVE, AND ECONOMICALLY VIABLE AREA. POLICIES INCLUDED IN THE CASP ACCOMMODATE A RANGE OF HOUSING OPTIONS, NEW PUBLIC SPACES, OPPORTUNITIES FOR WALKING AND BICYCLING, AND CLUSTERS FOR BOTH EXISTING INDUSTRIAL BUSINESSES AND THE CLEAN TECHNOLOGY BUSINESSES OF THE FUTURE.
Case Number:	CPC-2008-3125-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	Data Not Available
Case Number:	CPC-2006-48-ICO
Required Action(s):	ICO-INTERIM CONTROL ORDINANCE
Project Descriptions(s):	AN INTERIM CONTROL ORDINANCE REQUIRING A PROJECT PERMIT IN ORDER TO ISSUE A BUILDING PERMIT FOR PROPERTIES ALONG THE LOS ANGELES RIVER, IN THREE SECTIONS WITH WIDTHS OF 300 FEET, 500 FEET AND 1,000 FEET.
Case Number:	CPC-1995-352-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	CENTRAL CITY NORTH COMMUNITY PLAN UPDATE PROGRAM (CPU) - THE CENTRAL CITY NORTH COMMUNITY PLAN IS ONE OF TEN COMMUNITY PLANS THAT ARE PART OF THE COMMUNITY PLAN UPDATE PROGRAM PHASE II (7-1-95 TO 12-31-96)
Case Number:	CPC-1986-607-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	AB-283 PROGRAM - GENERAL PLAN/ZONE CONSISTENCY - CENTRAL CITYNORTH NORTH AREA - COMMUNITY WIDE ZONE CHANGES AND COMMUNITY PLAN CHANGES TO BRING THE ZONING INTO CONSISTENCY WITH THE COMMUNITY PLAN. INCLUDES CHANGES OF HEIGHT AS NEEDED. REQUIRED BY COURT AS PART OF SETTLEMENT IN THE HILLSIDE FEDERATION LAWSUIT (G/GREEN/BOWMAN)
Case Number:	ENV-2017-433-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	COMMUNITY PLAN UPDATE
Case Number:	ENV-2014-4000-MND
Required Action(s):	MND-MITIGATED NEGATIVE DECLARATION
Project Descriptions(s):	CODE AMENDMENT TO ESTABLISH ARTS DISTRICT LIVE/WORK ZONE AND GENERAL PLAN AMENDMENT TO THE CENTRAL CITY NORTH COMMUNITY PLAN MAP TO ADD SPECIAL STUDY BOUNDARY, UPDATE CORRESPONDING ZONES, AND ADD NEW FOOTNOTES.
Case Number:	ENV-2014-2416-MND
Required Action(s):	MND-MITIGATED NEGATIVE DECLARATION
Project Descriptions(s):	PROPOSED ORDINANCE TO CREATE NEW LIVE/WORK ZONE AND PROPOSED GENERAL PLAN AMENDMENT TO THE CENTRAL CITY NORTH COMMUNITY PLAN TO ADD POLICY DIRECTION FOR NEW LIVE/WORK PROJECTS IN THE ARTS DISTRICT.
Case Number:	ENV-2013-3392-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION

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 (*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Project Descriptions(s):	THE PROPOSED ORDINANCE MODIFIES SECTION 22.119 OF THE LOS ANGELES ADMINISTRATIVE CODE TO ALLOW ORIGINAL ART MURALS ON LOTS DEVELOPED WITH ONLY ONE SINGLE-FAMILY RESIDENTIAL STRUCTURE AND THAT ARE LOCATED WITHIN COUNCIL DISTRICTS 1, 9, AND 14.
Case Number:	ENV-1995-328-MND
Required Action(s):	MND-MITIGATED NEGATIVE DECLARATION
Project Descriptions(s):	CENTRAL CITY NORTH COMMUNITY PLAN UPDATE PROGRAM (CPU) - THE CENTRAL CITY NORTH COMMUNITY PLAN IS ONE OF TEN COMMUNITY PLANS THAT ARE PART OF THE COMMUNITY PLAN UPDATE PROGRAM PHASE II (7-1-95 TO 12-31-96)

DATA NOT AVAILABLE

- ORD-182617
- ORD-182498
- ORD-164855-SA180
- AFF-51093



Address: 1727 N SPRING ST

APN: 5409002011

PIN #: 136-5A219 21

Tract: TRACT NUMBER THIRTY-SIX

Block: None

Lot: "UNNUMBERED LT"

Arb: 1

Zoning: UV(CA)

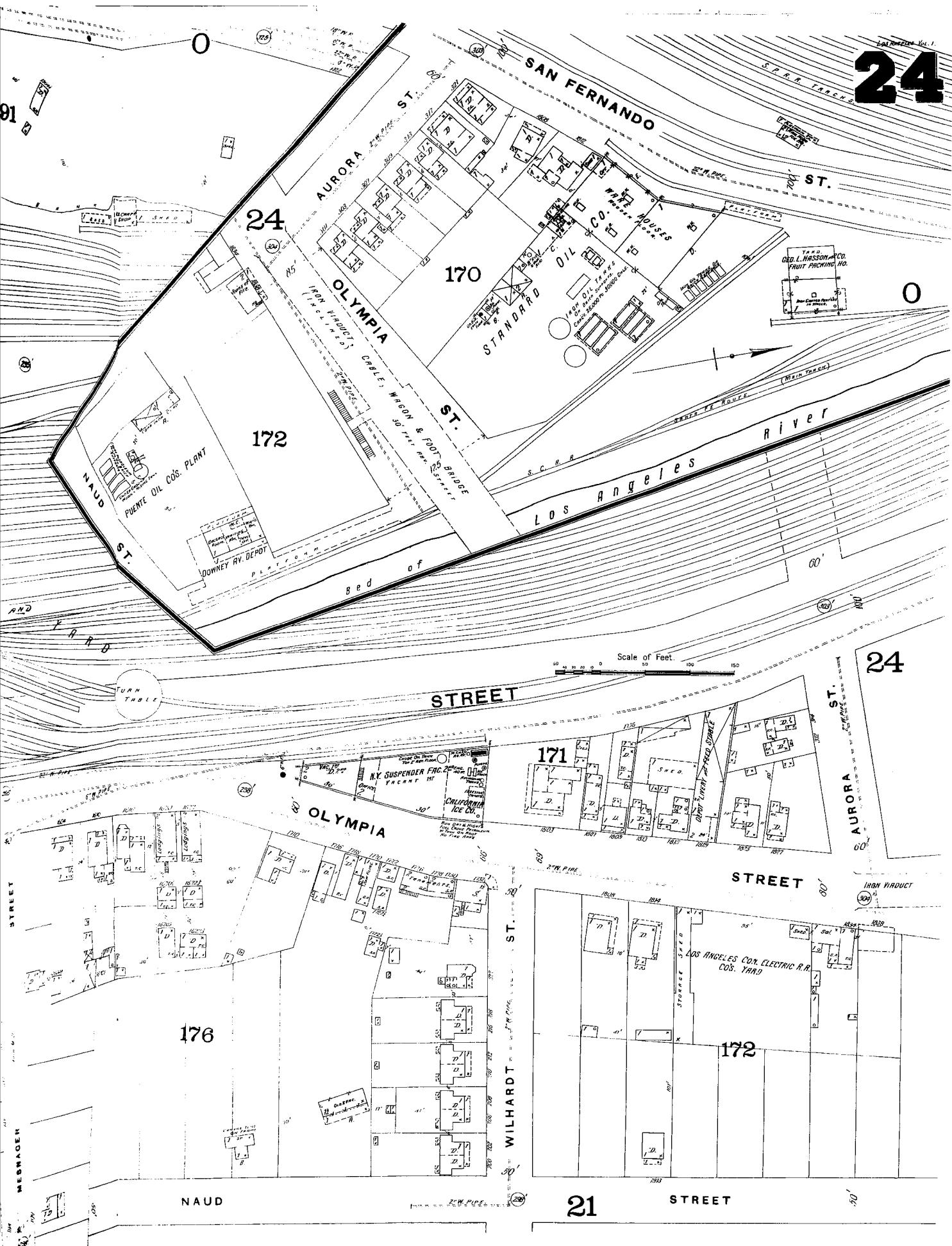
General Plan: Hybrid Industrial

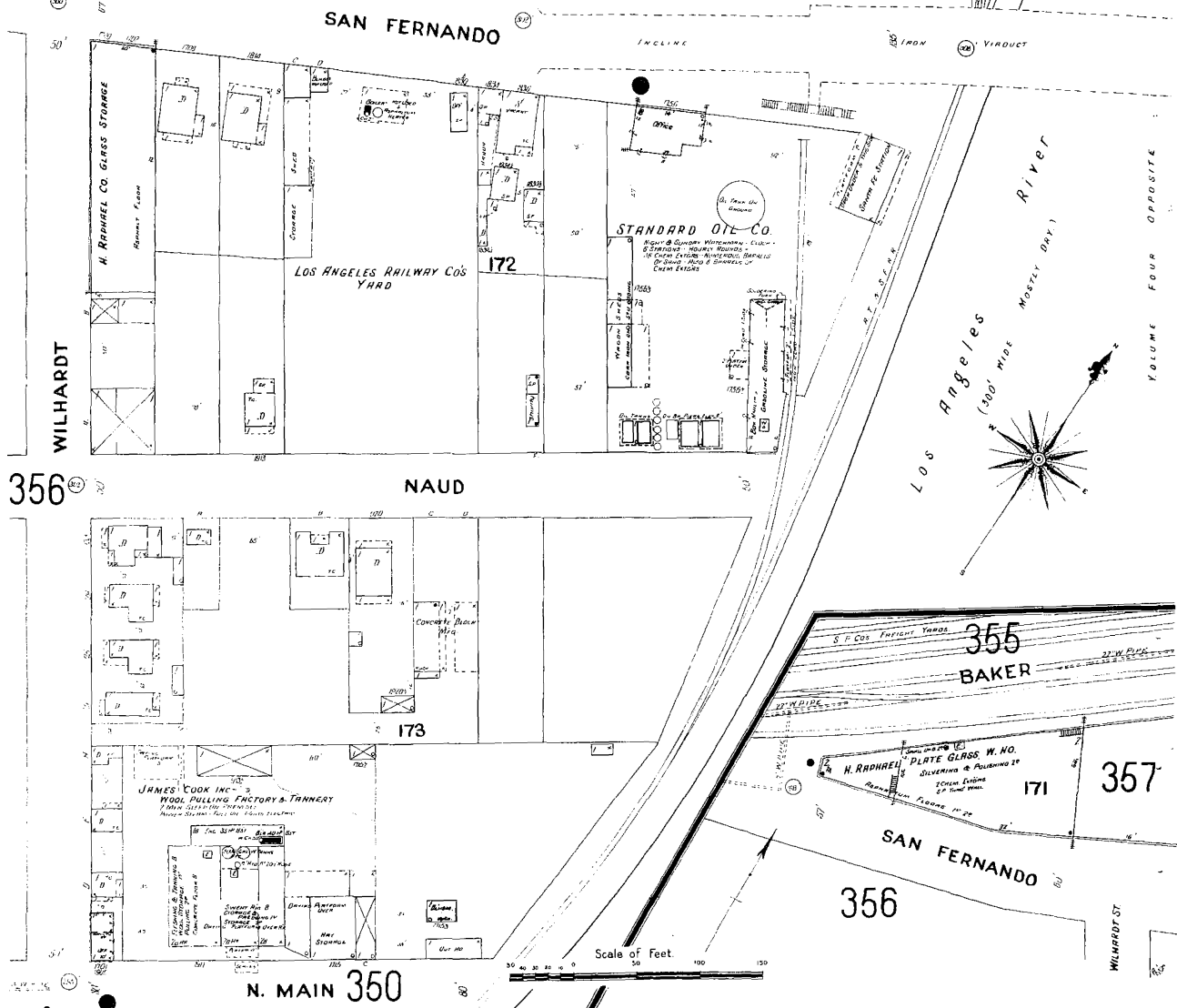
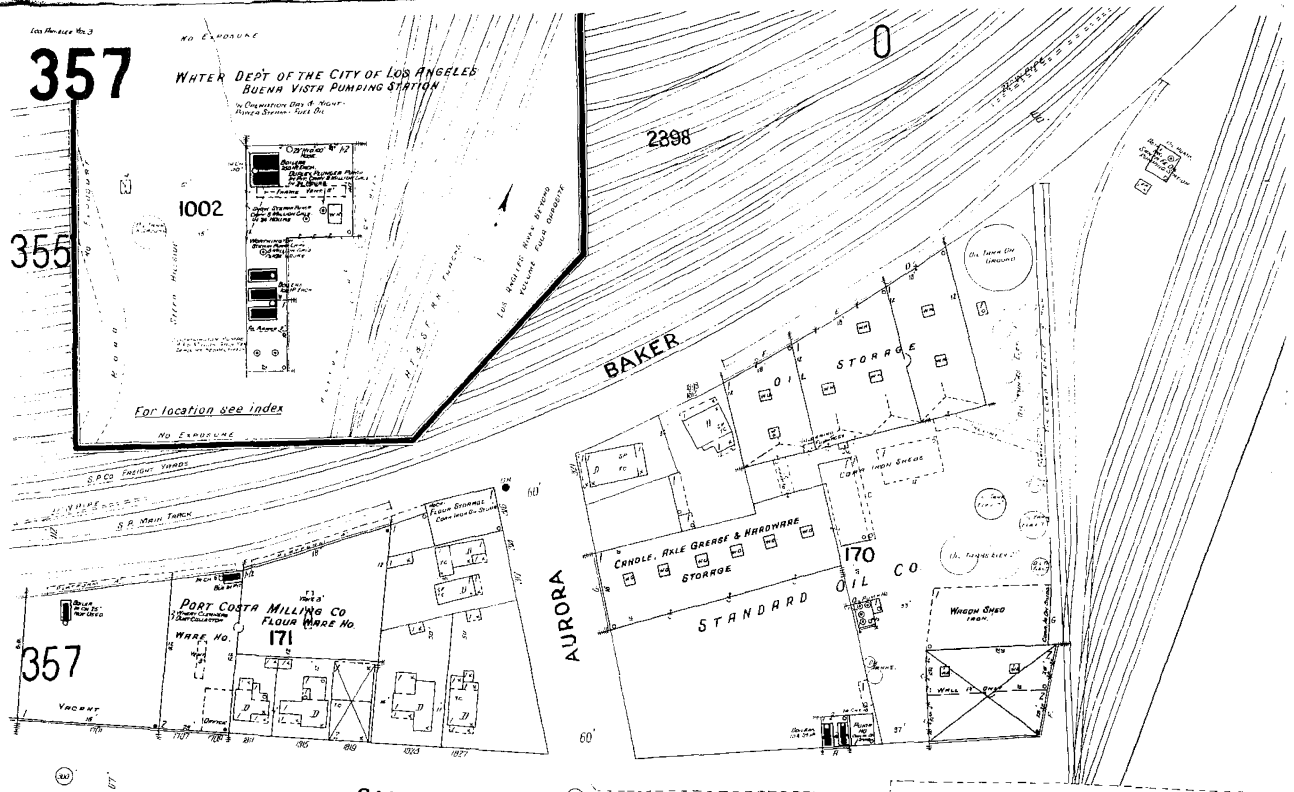




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Exhibit 2. Sanborn Maps





357

REPUBLICAN CONSTITUTION NOV. 1923

DEPT OF WATER & POWER
BUNKER VISTA PUMP STATION

NO. 1002

For location see index

2398

355

357

CARNATION CO. W. HO.

AURORA

STANDARD OIL CO.

DIVISION 12

N. SPRING

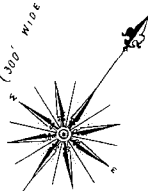
WILHARDT

356

NAUD

PAPER PRODUCTS W. HO.

Los Angeles River
(300' WIDE MOSTLY DRY)



SEE VOLUME 13 OPPOSITE

173

356

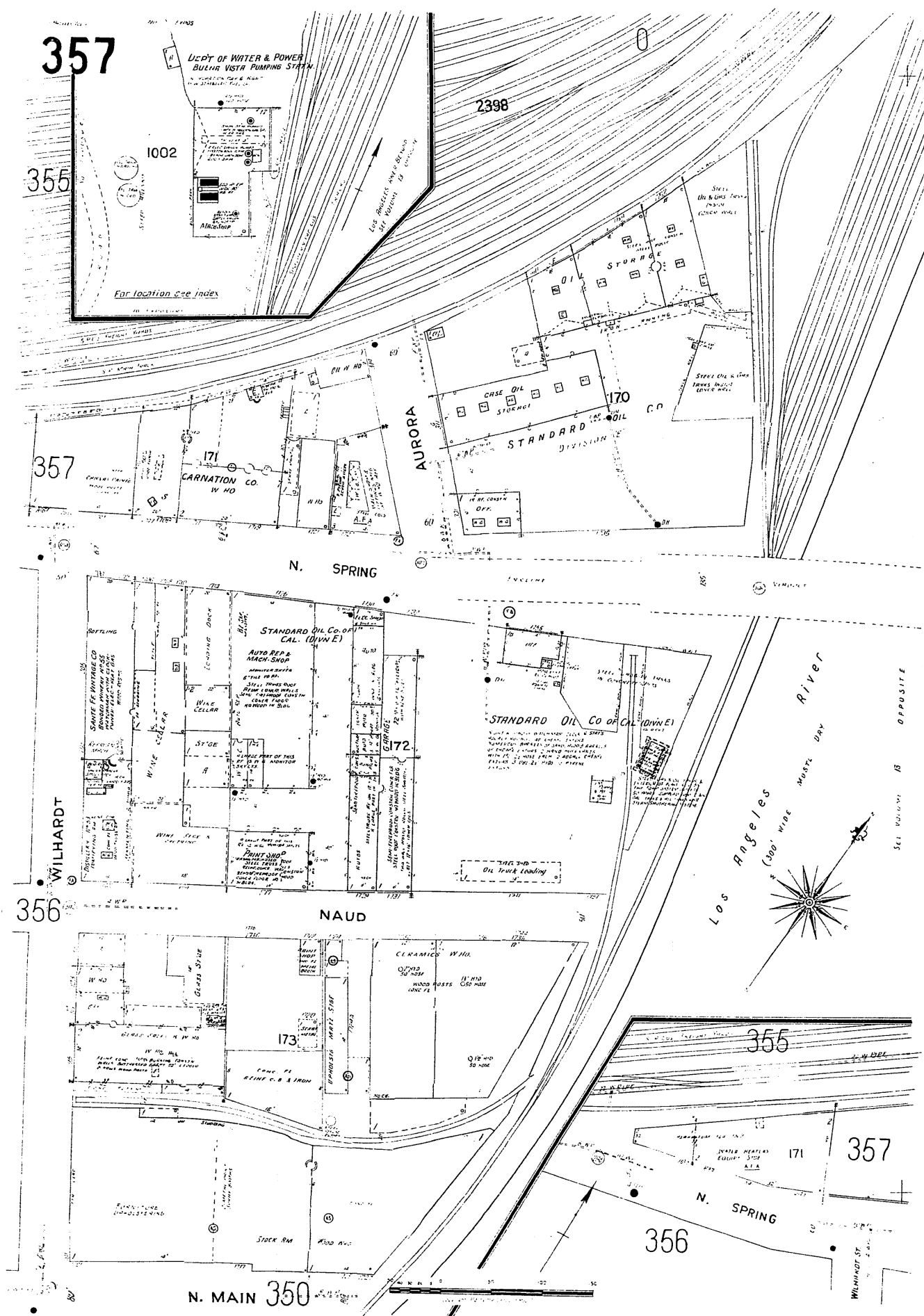
357

N. SPRING

N. MAIN 350

Scale of Feet

Copyright 1924 by the Southern Map Co.





Architectural
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Exhibit 3. Building Permits

Exhibit 3a. Original Building Permits

Exhibit 3b. Alteration Permits

Original Building Permits

DEC 26 1913-90

All applications must be filled out by applicant

USE INK OR INDELIBLE PENCIL

PLANS AND SPECIFICATIONS and other data must also be filed.

WARD

BOARD OF PUBLIC WORKS

DEPARTMENT OF BUILDINGS

Application for the Erection of Building

CLASS "A", "B", "C"

To the Board of Public Works of the City of Los Angeles:

Application is hereby made to the Board of Public Works of the City of Los Angeles, through the office of the Chief Inspector of Buildings, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be, prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

(SIGN HERE)

Earl A. Low, Co.
by Earl A. Low, (Applicant)

Lot No.

Block

TAKE TO
ROOM NO. 6
FIRST FLOOR

ASSESSOR
PLEASE
VERIFY

District No.

M. B. page

F. B. page

TAKE TO
ROOM NO. 34
THIRD FLOOR

ENGINEER
PLEASE
VERIFY

No.

Street

1. PURPOSE OF BUILDING

Number of rooms

2. OWNER'S NAME

3. Owner's address

4. Architect's name

5. CONTRACTOR'S NAME

6. Contractor's address

7. ENTIRE COST OF PROPOSED BUILDING, \$

8. Size of lot

Size of building

9. Will building be erected on front or rear of lot?

10. NUMBER OF STORIES IN HEIGHT

Height to highest point of roof

11. Height of first floor joist above curb level, or surface

12. Character of ground: rock, clay, sand, filled, etc.

13. Of what material will FOUNDATION and cellar walls be built?

14. GIVE depth of FOUNDATION below the surface of ground

15. GIVE dimensions of FOUNDATION and cellar wall FOOTINGS

16. GIVE width of FOUNDATION and cellar wall at top

17. NUMBER and KIND of chimneys

Number of flues

18. Number of inlets to each flue

Interior size of flues

19. Of what material will upper walls be constructed?

20. Are there any buildings within 30 feet of the proposed structure?

Date issued

DEC 31 1913

191

Application Received

Thomas

PERMIT NO. 16430

OVER

21. GIVE THICKNESS OF EXTERIOR WALLS:

Basement 5th story 10th story
1st story 6th story 11th story
2nd story 7th story 12th story
3rd story 8th story Fire wall
4th story 9th story

22. GIVE MATERIAL, SIZE AND DISTANCE ON CENTERS OF FLOOR JOIST:

1st story—material Wood; size 2 x 10; distance on centers 16"
2nd " " " 2 x 10 " " " 16"
3rd " " " 2 x 10 " " " 16"
4th " " " X " " " 16"
5th " " " X " " " 16"
6th " " " X " " " 16"
7th " " " X " " " 16"
8th " " " X " " " 16"
Ceiling joists " " 2 x 10 " " " 16"
Roof joist " " 2 x 8 " " " 16"

23. Will any wall be supported on iron or steel girders or columns? No
24. Specify material of beams, girders and columns Columns are cast iron. Girders Wood
25. Specify construction of floors 2 x 10 joist double floor with asbestos paper
26. Specify material of partitions Corrugated Patent steel studs for office rooms
27. Specify material of roofing Asph. tiles + Wood with metal lath for other portions
28. Specify material of stairways Wood
29. Specify material of elevator shaft, other shafts and chutes Wood metal lath + Plaster
30. Specify material and construction of cornices Stone
31. Specify number of fire escapes, and where located one set on North front
32. Specify means of access to roof Stairs
33. Specify size of vent shafts to water closet compartments by windows
34. Specify how halls will be lighted and ventilated
35. Will metal lath be used? Specify where Yes
36. Will freight elevators be inclosed or provided with doors and fusible links?

REMARKS: Cement Slaters to be either Brown Mountain or Ashbury

Alteration Permits

All Applications must be filled out by Applicant

Std. Form 3

3

BOARD OF PUBLIC WORKS

PLANS AND SPECIFICATIONS
and other data must also be filed

DEPARTMENT OF BUILDINGS

Application to Alter, Repair or Demolish

To the Board of Public Works of the City of Los Angeles:

Application is hereby made to the Board of Public Works of the City of Los Angeles, through the office of the Chief Inspector of Buildings, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

	REMOVED FROM			REMOVED TO			
TAKE TO ROOM No. 6 FIRST FLOOR	Lot	Block		Lot	Block		O. K. City Clerk By Deputy.
	Tract			Tract			
CITY CLERK PLEASE VERIFY							O. K. City Engineer By Deputy.
TAKE TO ROOM No. 405 SOUTH ANNEX	Book	Page	F. B. Page	Book	Page	F. B. Page	
ENGINEER PLEASE VERIFY	From No.						Street
	To No.	1727 N. Spring					Street
	(USE INK OR INDELIBLE PENCIL)						

- What purpose is the present Building used for? Office
- Owner's name Standard Oil Co. Phone 607-61
- Owner's address 1727 North Spring St.
- Architect's name George Law Phone 65734
- Contractor's name Earl P. Low Phone 65734
- Contractor's address 343 Wilcox Bldg
- ENTIRE COST OF PROPOSED WORK \$1000.00
(Including Plumbing, Gas Fitting, Sewers, Corapools, Elevators, Painting, Finishing, etc.)
- Class of Present Building "C" No. of Rooms at present 110
- Number of stories in height 3 Size of present building 75 x 110
- State how many buildings are on this lot one
- State purpose buildings on lot are used for Office
(Tenement House, Hotel, Residence, or any other purpose.)

STATE ON FOLLOWING LINES EXACTLY WHAT ALTERATIONS, ADDITIONS, ETC., WILL BE MADE TO THIS BUILDING:

Remove Stone Cornices and substitute Galvanized Iron

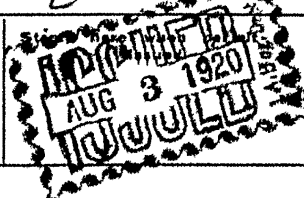
I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

OVER

(Sign here) Earl P. Low

(Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY		
PERMIT NO. <u>11812</u>	Plans and specifications checked and found to conform to Ordinances, State Laws, etc. <u>Adger</u> Plan Examiner.	Application checked and found O. K. <u>AUG 3 - 1920</u> Clerk.



PAID

12. Size of new addition _____ x _____ No. of Stories in height _____
13. Material of foundation _____ Size footings _____ Size wall _____ Depth below ground _____
14. Size of Redwood Mudsill _____ x _____ Size of interior bearing studs _____ x _____
15. Size of exterior studs _____ x _____ Size of interior non-bearing studs _____ x _____
16. Size of first floor joists _____ x _____ Second floor joists _____ x _____
17. Will all provisions of State Dwelling House Act be complied with? _____

I have carefully examined and read the above blank and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

(Sign here) _____

(Owner or Authorized Agent.)

All Applications must be filled out by Applicant

PLANS AND SPECIFICATIONS
and other data must also be filed

BOARD OF PUBLIC WORKS

DEPARTMENT OF BUILDINGS

Application to Alter, Repair or Demolish

To the Board of Public Works of the City of Los Angeles:

Application is hereby made to the Board of Public Works of the City of Los Angeles, through the office of the Chief Inspector of Buildings, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

	REMOVED FROM	REMOVED TO	
TAKE TO ROOM No. 6 FIRST FLOOR	Lot _____ Block _____	Lot _____ Block _____	O. K. City Clerk By _____ Deputy.
CITY CLERK PLEASE VERIFY	Tract _____	Tract _____	
TAKE TO ROOM No. 405 SOUTH ANNEX	Book _____ Page _____ F. B. Page _____	Book _____ Page _____ F. B. Page _____	
ENGINEER PLEASE VERIFY	From No. <u>Standard Oil Co</u> Street	To No. <u>1727 No. Spring St</u> Street	
(USE INK OR INDELIBLE PENCIL)			

- What purpose is the present Building now used for? office
- What purpose will Building be used for hereafter? _____
- Owner's name Standard Oil Co Phone _____
- Owner's address 1727 No. Spring St
- Architect's name _____ Phone _____
- Contractor's name Brambacher Bros Wks Phone 22714
- Contractor's address 1660 Long Beach Ave
- VALUATION OF PROPOSED WORK (Including Plumbing, Gas Fitting, Sowers, Cesspools, Elevators, Painting, Finishing, all Labor, etc.) \$ 125.00
- Class of Present Building 4 No. of Rooms at present 30
- Number of stories in height 4 Size of present building 30 x 20
- State how many buildings are on this lot _____
- State purpose buildings on lot are used for office
(Tenement House, Hotel, Residence, or any other purpose.)

STATE ON FOLLOWING LINES EXACTLY WHAT ALTERATIONS, ADDITIONS, ETC., WILL BE MADE TO THIS BUILDING:

Furnish + Install 1 Fire Escape
Drop Ladders

I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

OVER

(Sign here) Brambacher Bros Wks
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO. <u>32041</u>	Plans and specifications checked and found to conform to Ordinances, State Laws, etc. <u>P. H. H. C.</u> Plan Examiner.	Application checked and found <u>NOV 18 1921</u> <u>NOV 17 1921</u> Clerk.	Stamp here when permit is issued. <u>NOV 18 1921</u>
----------------------------	---	---	---

FOR BLDG. DEPT.
20796 521

17- Ramsey

13 Size of new addition x No. of Stories in height

14. Material of foundation.....Size footings.....Size wall.....Depth below ground.....

15. Size of Redwood Mudsills \times Size of interior bearing studs \times

16. Size of exterior studs.....x..... Size of interior non-bearing studs.....x.....

17. Size of first floor joists 2x8 Second floor joists 2x8

18. Will all provisions of State Dwelling House Act be complied with?

I have carefully examined and read the above blank and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

(Sign here) _____

(Owner or Authorized Agent)

3

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles:

Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM

REMOVED TO

Lot

Lot

Tract

Tract

Present location
of building

1727 No. Spring St.

(House Number and Street)

New location
of building

(House Number and Street)

Between what
cross streets

N.W. Cor. No. Spring & Aurora.

Approved by
City Engineer.

Deputy.

1. Purpose of PRESENT building Warehouse Families _____ Rooms _____
Store, Residence, Apartment House, or any other purpose.2. Use of building AFTER alteration or moving Same Families _____ Rooms _____3. Owner (Print Name) Standard Oil of California Phone _____4. Owner's address 1727 No. Spring St.

5. Certificated Architect _____ State License No. _____ Phone _____

6. Licensed Engineer Blaine Noice State License No. 97 Phone 6103677. Contractor Electrical Products Corp. State License No. 12588 Phone PR03718. Contractor's address 1128 Venice Blvd.9. VALUATION OF PROPOSED WORK {Including all Material, Labor, Finishing, Equipment} and Appliances in Completed Building. \$ 500.0010. State how many buildings NOW } Warehouse
on lot and give use of each. { Residence, Hotel, Apartment House, or any other purpose.11. Size of existing building _____ x _____ Number of stories high 3 Height to highest point 40'-0"12. Class of building C Material of existing walls Masonry Exterior framework _____
Wood or Steel

Describe briefly and fully all proposed construction and work:

Raise height of existing structure & change reading
of all metal roof sign.

Fill in Application on other Side and Sign Statement

(OVER)

PERMIT NO. 2451	FOR DEPARTMENT USE ONLY				Fees <u>2.00</u> Stamp here when Permit is issued FEB 15 1964
	Plans and Specifications checked <u>Bastings</u>	Zone <u>M-3</u>	Fire District No. _____		
	Corrections verified <u>Bastings</u>	Set Back _____ Ft.	Street Widening _____ Ft.		
	Plans, Specifications and Application received _____	Application checked and approved <u>2/14/64</u> _____ Clerk.			
PLANS <u>1/14/64</u>	For Plans See _____	Filed with _____	SPRINKLER Specified _____ Valuation _____		Inspector <u>D. J. B. [Signature]</u>

13

PLANS, SPECIFICATIONS, and other data must be filed if required.

NEW CONSTRUCTION

Size of Addition None ☒ Sign Size of Lot x Number of Stories when complete
Material of Foundation Width of Footing Depth of footing below ground
Width Foundation Wall Size of Redwood Sill Material Exterior Walls
Size of Exterior Studs Size of Interior Bearing Studs
Joists: First Floor x Second Floor x Rafters x Roofing Material

I have carefully examined and read both sides of this completed Application and know the same is true and correct and hereby certify and agree, if a Permit is issued, that all the provisions of the Building Ordinances and State Laws will be complied with whether herein specified or not; also certify that plans and specifications, if required to be filed, will conform to all of the provisions of the Building Ordinances and State Laws.

Sign Here

Blaine Noice

(Owner or Authorized Agent)

By

FOR DEPARTMENT USE ONLY

Application <u>PM</u>	Fire District <u>PM</u>	Set back <u>6</u>	Termite Inspection <u> </u>
Construction <u> </u>	Zoning <u> </u>	Street Widening <u> </u>	Forced Draft Ventil. <u> </u>

(1)
REINFORCED CONCRETE

Barrels of Cement

Tons of Reinforcing Steel

(2)
The building (and, or, addition) referred to in this Application is, or will be when moved, more than 100 feet from

 Street

Sign Here

(Owner or Authorized Agent)

(3)
No required windows will be obstructed.

Sign Here

(Owner or Authorized Agent)

(4)
There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.

Sign Here

(Owner or Authorized Agent)

REMARKS:

3

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles:

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Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM

REMOVED TO

Lot.....

Lot.....

Tract.....

Tract.....

Present location
of building }

1727 No SPRING ST

(House Number and Street)

New location
of building }

Same

(House Number and Street)

Between what
cross streets }Approved by
City Engineer.

Deputy.

- Purpose of PRESENT building OFFICE & STORAGE Families Rooms
(Store, Residence, Apartment House, Hotel, or any other purpose)
- Use of building AFTER alteration or moving Same Families Rooms
- Owner (Print Name) STANDARD OIL CO of CALIF Phone M12711
- Owner's Address 605 W. OLYMPIC BLVD
- Certificated Architect NONE State License No. Phone
- Licensed Engineer Geo. J. Fosdyke State License No. 4822 Phone M16538
- Contractor OWNER State License No. Phone
- Contractor's Address Same as above
- VALUATION OF PROPOSED WORK {Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon.} \$ 2000
- State how many buildings NOW 1 OFFICE and STORAGE
on lot and give use of each. (Residence, Hotel, Apartment House, or any other purpose)
- Size of existing building 75 x 110 irregular Number of stories high 4 Height to highest point 41-0
- Class of building C Material of existing walls BRICK Exterior framework
(Wood or Steel)

Describe briefly and fully all proposed construction and work:

Removing Brickwork under window sills
and putting in Concrete Lintel. Installing
new Doors at two locations on side wall
(First Fl.) of Building.

Fill in Application on other Side and Sign Statement

(OVER)

FOR DEPARTMENT USE ONLY				Fee
PERMIT NO. 6214	Plans and Specifications checked	Zone	Fire District	Stamp here when Permit is issued
	Corrections verified	Bldg. Line	No. Street Widening	
	Plans, Specifications and Applications rechecked and approved	Application checked and approved		
PLANS	For Plans See	Filed with	SPRINKLER	Inspector
			Required Valuation Included	
				J.B. JOHNSON A.J.

102-V-11111-7

PLANS, SPECIFICATIONS, and other data must be filed if required.

NEW CONSTRUCTION

Size of Addition ☒ Size of Lot ☒ Number of Stories when complete.
Material of Foundation Width of Footing Depth of footing below ground
Width Foundation Wall ☒ Size of Redwood Sill ☒ Material Exterior Walls
Size of Exterior Studs ☒ Size of Interior Bearing Studs ☒
Joists: First Floor ☒ Second Floor ☒ Rafters ☒ Roofing Material

I have carefully examined and read both sides of this completed Application and know the same is true and correct and hereby certify and agree, if a Permit is issued, that all the provisions of the Building Ordinances and State Laws will be complied with whether herein specified or not, also certify that plans and specifications, if required to be filed, will conform to all of the provisions of the Building Ordinances and State laws.

Sign Here

By

Geo. J. Fosdyke
(Owner or Authorized Agent)
A. Mackintosh

FOR DEPARTMENT USE ONLY

Application <i>Morris</i>	Fire District	Bldg Line <i>W</i>	Termite Inspection
Construction	Zoning	Street Widening <i>J</i>	Forced Draft Ventil
(1) REINFORCED CONCRETE	(2) The building (and, or, addition) referred to in this Application is, or will be when moved, more than 100 feet from		
Barrels of CementStreet		
Tons of Reinforcing Steel	Sign Here (Owner or Authorized Agent)		
(3) No required windows will be obstructed.	(4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.		
Sign Here (Owner or Authorized Agent)	Sign Here (Owner or Authorized Agent)		

REMARKS:

3

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles:

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Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM

REMOVED TO

Lot..... Lot.....

Tract..... Tract.....

Present location of building } 1727 No. SPRING
(House Number and Street)

New location of building } SAME
(House Number and Street)

Between what cross streets } Deputy.

1. Purpose of PRESENT building Office and Warehouse Families..... Rooms.....
(Store, Residence, Apartment House, Hotel, or any other purpose)

2. Use of building AFTER alteration or moving Same Families..... Rooms.....

3. Owner (Print Name) Standard Oil Co. of Calif. Phone.....

4. Owner's Address 605 W. Olympic Bl.

5. Certificated Architect None State License No. Phone.....

6. Licensed Engineer Geo J Fosdyke State License No. 4822 Phone MI 6538

7. Contractor Owners State License No. Phone.....

8. Contractor's Address.....

9. VALUATION OF PROPOSED WORK (Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon) \$ 1000.00

10. State how many buildings NOW on lot and give use of each. 1 - Office & Warehouse Loft.

11. Size of existing building 60 x 90 Irregular Number of stories high 3 Height to highest point 40'

12. Class of building C Material of existing walls Brick Exterior framework.....
(Wood or Steel)

Describe briefly and fully all proposed construction and work:

Small portion in center of Building
to be floored over on 2nd and 3rd Floors
Post & Girder Construction

Fill in Application on other Side and Sign Statement

(OVER)

FOR DEPARTMENT USE ONLY				Fees	
PERMIT NO. <u>4733</u>	Plans and Specifications checked <u>Inspected</u>	Zone <u>11</u>	Fire District No. <u>1</u>	Stamp here when Permit is issued <u>FEB 18 1938</u>	
	Corrections verified <u>Correct</u>	Diag. Line <u>1-1</u>	Street Widening Ft. Ft.		
	Plans, Specifications and Applications rechecked and approved <u>Approved</u>	Application checked and approved			
PLANS Rec'd.....	For Plans Etc. <u>Marked</u>	Filed with <u>Marked</u>	SPRINKLER Specified Valuation Included <u>Valuation Included</u>	Clerk <u>Marked</u>	Inspector <u>FOR</u> <u>MARKED 17 - JONSTON</u>

PLANS, SPECIFICATIONS, and other data must be filed if required.

NEW CONSTRUCTION

Size of Addition None Size of Lot 75 x 100 Irregular Number of Stories when complete 3
Material of Foundation Cone Width of Footing Piers Depth of footing below ground 2'-0"
Width Foundation Wall Existing Size of Redwood Sill None Material Exterior Walls None
Size of Exterior Studs None Size of Interior Bearing Studs None
Joists: First Floor Existing Second Floor 2 x 10 Rafters None Roofing Material None

I have carefully examined and read both sides of this completed Application and know the same is true and correct and hereby certify and agree, if a Permit is issued, that all the provisions of the Building Ordinances and State Laws will be complied with whether herein specified or not; also certify that plans and specifications, if required to be filed, will conform to all of the provisions of the Building Ordinances and State Laws.

Sign Here Standard Oil Co (Owner or Authorized Agent)
By Wick Wobbert

FOR DEPARTMENT USE ONLY

Application <u>None</u>	Fire District <u>1</u>	Bldg. Line <u>1</u>	Termite Inspection
Construction <u>None</u>	Zoning	Street Widening	Forced Draft Ventil.
(1) REINFORCED CONCRETE Barrels of Cement Tons of Reinforcing Steel		(2) The building (and, or, addition) referred to in this Application is, or will be when moved, more than 100 feet from _____ Street Sign Here _____ (Owner or Authorized Agent)	
(3) No required windows will be obstructed. Sign Here _____ (Owner or Authorized Agent)		(4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width. Sign Here _____ (Owner or Authorized Agent)	

REMARKS: I hereby certify that there is no general contractor for this building or work.

(Signed) Standard Oil Co
Wick Wobbert

3

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

APPLICATION TO ALTER, REPAIR, MOVE OR DEMOLISH
A BUILDING OF TYPE "3"

REMOVED FROM	REMOVED TO
Lot _____	Lot _____
Tract _____	Tract _____
Present location of building } <u>1727 North Spring St.</u> <small>(House Number and Street)</small>	Approved by City Engineer. Deputy.
New location of building } _____ <small>(House Number and Street)</small>	
Between what cross streets } <u>S. W. Corner of Spring and Aurora Streets.</u>	

USE INK OR INDELIBLE PENCIL

1. Purpose of building Offices and storage Families 0 Rooms 12
(Store, Dwelling, Apartment House, Hotel or other purpose)
2. State how long building has been used for present occupancy About 40 years
3. Use of building AFTER alteration or moving Same Families 0 Rooms 12
4. Owner (Print Name) Standard Oil Company Phone _____
5. Owner's Address 1727 N. Spring St. P. O. _____
6. Certificated Architect None State License No. _____ Phone _____
7. Licensed Engineer G. Duvel State License No. 1005 Phone LA 2791
8. Contractor Electrical Products Corp. State License No. 12588 Phone PE 0371
9. Contractor's Address 1128 Venice Blvd.
10. VALUATION OF PROPOSED WORK (Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein or thereon.) \$ 950.00
11. State how many buildings NOW } One - as above.
on lot and give use of each. (Store, Dwelling, Apartment House, Hotel or other purpose)
12. Size of existing building 70 x 120 Number of stories high 2 Height to highest point 42'
13. Material Exterior Walls Brick Exterior framework Steel
(Wood, Steel or Masonry) (Wood or Steel)
14. Describe briefly all proposed construction and work:
Changing the face of an existing roof sign and reinforcing the structural frame as indicated on the accompanying prints.

Fill in Application on other Side and Sign Statement

(Over)

FOR DEPARTMENT USE ONLY

PERMIT No.	Inside Lot	Key Lot	Lot Size	Pl. rear alley	Pl. side alley	Clerk
1379	Corner Lot	Corner Lot Keyed				
	Plans and Specification rechecked			Zone	Fire District	Stamp here when Permit is issued Mar 13 1936
	Corrections verified			Bldg. Line	Street Widening	
	Plans, Specifications and Application rechecked and approved			Application checked and approved		
PLANS	Per Plans Rec.			Filed with		Clerk
				Continuous Inspection	Sprinkler Required	Inspector
				Valuation Included		

PLANS, SPECIFICATIONS, and other data must be filed if required.

NEW CONSTRUCTION

13. Size of Addition ☒ Size of Lot ☒ Number of Stories when complete. ☒

16. Type of Roofing ☒ Corrugation ☒ word

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

Electrical Products Corp.

Sign here

(Owner or Authorized Agent)

By *E. Daniel*

FOR DEPARTMENT USE ONLY

(a) Footing: Width ☒ Depth in Ground ☒ Width of Wall ☒

(b) Size of Studs ☒ Material of Floor ☒

(c) Size of Floor Joists ☒ Size of Rafters ☒

(1) PLAN CHECKING

(2) REINFORCED CONCRETE

(3) The building referred to in this Application will be more than 100 feet from

Receipt No. *10837*

Barrels of Cement ☒

Street

Valuation \$ *930*

Tons of Reinforcing Steel ☒

Sign here

(Owner or Authorized Agent)

Fee Paid \$ *2*

REMARKS:

No additional drive involved 243.17/20/45
10-21-45 James P. for

Dr. [Signature]

3

APPLICATION TO ALTER - REPAIR - DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

1. LEGAL LOT		BLK.	TRACT		DIST. MAP 135-217				
2. BUILDING ADDRESS 1727 N. Spring St.,				APPROVED		ZONE M-3-2			
3. BETWEEN CROSS STREETS Aurora AND Wilhardt				FIRE DIST B II					
4. PRESENT USE OF BUILDING Manufacturing			NEW USE OF BUILDING same		INSIDE KEY				
5. OWNER Los Angeles Trunk Mfg. Co.		PHONE CA 26647		COR. LOT REV. COR. LOT SIZE					
6. OWNER'S ADDRESS 1727 N. Spring St., Los Angeles		P.O. 12	ZONE 12						
7. CERT ARCH		STATE LICENSE		PHONE					
8. LIC. ENGR		STATE LICENSE		PHONE		REAR ALLEY SIDE ALLEY BLDG. LINE			
9. CONTRACTOR Pioneer Roof Company		STATE LICENSE 3433		PHONE MA 4-7538					
10. CONTRACTOR'S ADDRESS 608 Mateo St., Los Angeles		P.O. 21		ZONE 21		AFFIDAVITS			
11. SIZE OF EXISTING BLDG. 72 X 38		STORIES 3	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE		BLDG. AREA			
12. MATERIAL EXT. WALLS: <input type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONC. BLOCK <input type="checkbox"/> ROOF <input type="checkbox"/> STUCCO <input type="checkbox"/> BRICK <input type="checkbox"/> CONCRETE		WOOD <input checked="" type="checkbox"/> CONC. <input type="checkbox"/> STEEL <input type="checkbox"/> OTHER		ROOFING		SPRINKLERS REQ'D. SPECIFIED			
3 1727 N. Spring St				DISTRICT OFFICE L.A.					
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$ 1072.00				DWELL UNITS					
14. SIZE OF ADDITION		STORIES	HEIGHT	VALUATION APPROVED		PARKING SPACES			
15. NEW WORK: EXT. WALLS ROOFING 15 lb. felt and 105 lb. Mineral Surfaced Roofing. Walls coated. Valleys gravelled C. OF O. ISSUED				APPLICATION APPROVED		GUEST ROOMS			
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance. SIGNED: Geo. J. Hurst This Form When Properly Validated is a Permit to Do the Work Described.				PLANS CHECKED No		FILE WITH			
				CORRECTIONS VERIFIED		CONT. INSP			
				PLANS APPROVED					
TYPE		GROUP	MAX. OCC.	P.C.	S.P.C.	B.P.	I.F.	O.S.	C/O
						6.40			

VALIDATION

CASHIER'S USE ONLY

L-143783

OCT--159

64698

B - 1 CK

6.40

3

APPLICATION TO ADD-ALTER-REPAIR-DEMOLISH

B&S B-3-R12-70

CITY OF LOS ANGELES

AND FOR CERTIFICATE OF OCCUPANCY

DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT	BLK.	TRACT	36	CENSUS TRACT	2061	
2. PRESENT USE OF BUILDING	(22 warehouse	NEW USE OF BUILDING	(22, same		DIST. MAP	135-217	
3. JOB ADDRESS	1727 N. Spring St.				ZONE	M3-2	
4. BETWEEN CROSS STREETS	Aurora AND Baker				FIRE DIST.	2	
5. OWNER'S NAME	Paul Levine 749 8181				LOT (TYPE)	cor	
6. OWNER'S ADDRESS	1528 Paloma L.A.				LOT SIZE	110.40x92.4	
7. ARCHITECT OR DESIGNER					STATE LICENSE No.	PHONE	
8. ENGINEER					STATE LICENSE No.	PHONE	
9. CONTRACTOR	Robinson Roof Co. 112 702				STATE LICENSE No.	PHONE	
10. LENDER	BRANCH ADDRESS						
11. SIZE OF EXISTING BLDG.	LENGTH 125	WIDTH 80	STORIES 4	HEIGHT 40	NO. OF EXISTING BUILDINGS ON LOT AND USE		
12. MATERIAL OF CONSTRUCTION OF EXISTING BLDG.	EXT. WALLS brick		ROOF compo		FLOOR wd		
13. JOB ADDRESS	1727 N. Spring St.				DISTRICT OFFICE	L A	
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 855.00				GRADING	/	
15. NEW WORK: (Describe)	Re-roof south portion-1 layer 15# felt				CRIT. SOIL	/	
NEW USE OF BUILDING				SIZE OF ADDITION	STORIES	HEIGHT	
same							
TYPE	GROUP	SPRINKLERS REQ'D	INSPECTION ACTIVITY			CONS.	
n/c	n/c	REQ'D SPECIFIED	COMB	CEN	MAJ. S.	CONS	
BLDG. AREA	MAX. OCC.	TOTAL	PLANS CHECKED			ZONED BY	
n/c						Romo	
DWELL. UNITS	GUEST ROOMS	PARKING SPACES	REQ'D PROVIDED	PLANS APPROVED			FILE WITH
		n/c					
P.C. No.	CONT. INSP.		APPLICATION APPROVED			INSPECTOR	
						I	
P.C.	S.P.C.	G.P.I.	B.P.	I.F.	O.S.	C/O	
			10.85				
PLAN CHECK EXPIRES SIX MONTHS AFTER FEE IS PAID. PERMIT EXPIRES ONE YEAR AFTER FEE IS PAID OR SIX MONTHS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.							

JUN-2-71

32197 E

•29865

U - 1 CK

10.85

STATEMENT OF RESPONSIBILITY

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

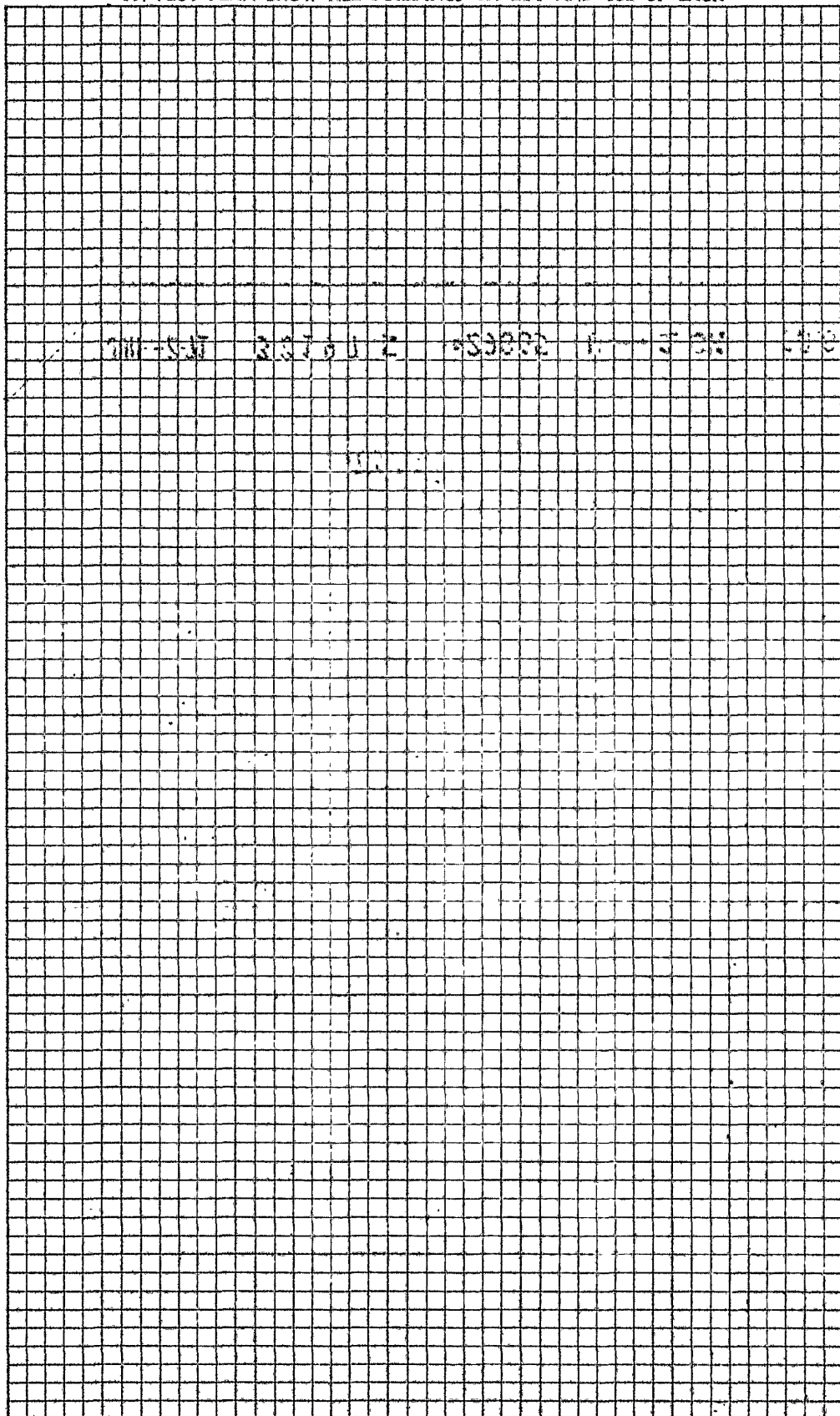
"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec. 91.0202 L.A.M.C.)

Signed *William V.P.*

(Owner or Agent)

Bureau of Engineering	ADDRESS APPROVED	Name	Date
SFC not	SEWERS AVAILABLE	Dalton	6-2-71
applicable	NOT AVAILABLE		
Lauer	DRIVEWAY APPROVED		
6-2-71	HIGHWAY DEDICATION REQUIRED		
	COMPLETED		
Conservation	FLOOD CLEARANCE APPROVED		
Plumbing	APPROVED FOR ISSUE	STARA	6/2/71
Planning	FILE #		
Fire	PRIVATE SEWAGE DISPOSAL SYSTEM APPROVED		
Traffic	APPROVED UNDER CASE #		
	APPROVED (TITLE 19) (L.A.M.C.-\$700)		
	APPROVED FOR		

ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH



INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

LICENSED CONTRACTORS DECLARATION

16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.

Date 2/14/85 Lic. Class B Lic. Number 462815 Contractor M. H. Haldane
(Signature)

OWNER-BUILDER DECLARATION

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).):

☐ I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.).

☐ I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.).

☐ I am exempt under Sec. _____, B. & P. C. for this reason.

Date _____ Owner's Signature _____

WORKERS' COMPENSATION DECLARATION

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).

Policy No. F15685 Insurance Company FAIRMONT INSURANCE CO.

☒ Certified copy is hereby furnished.

☒ Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.

Date 2/14/85 Applicant's Signature [Signature]

Applicant's Mailing Address 217 S. ORANGE #3 Glendale, Ca 91204

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

19. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.

Date _____ Applicant's Signature _____

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

CONSTRUCTION LENDING AGENCY

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).

Lender's Name _____ **Lender's Address** _____

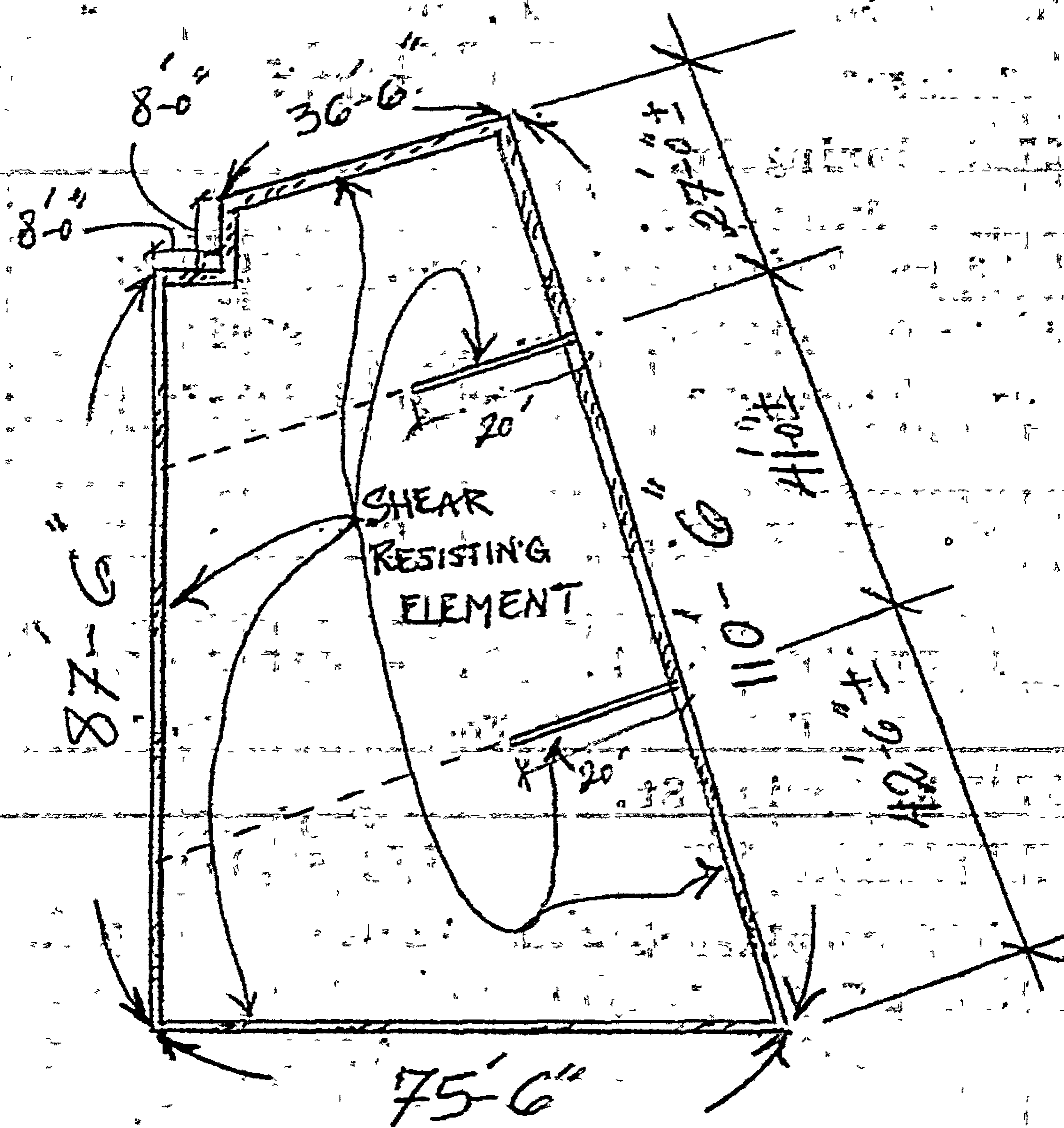
21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein; that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed.

(See Sec. 91.0202 LAMC)

Signed M. A. Warden Contractor 2/14/85
(Owner or agent having properly owner's consent) Position Date

→ N



1727 N. SPRING ST.

9-8-0-0-0-1

~~4-0-0-0-0-2-0-1-0-0~~



Architectural
Resources Group

Exhibit 4. *Los Angeles Times* Articles

WITH THE ARCHITECTS.

Standard Oil Company to Erect Office Building in North End—Other Projects Taking Shape.

An office building of brick construction and three stories in height is to be started at once by the Standard Oil Company at the corner of San Fernando and Aurora streets. Plans for the structure are being drawn by Myron Hunt and the Earl F. Low Company has the contract. The building will be 90x120 feet in size and will have a plastered exterior.

The contract for a three-story addition to one of the buildings of the Maler Brewing Company at No. 1834 North Main street has been awarded to M. Stopan. The added portion, like the present structure, will be of fireproof construction. The improvement will cost about \$25,000.

Architect A. Burnside Sturges has been commissioned to draw plans for a three-story addition to the four-story concrete warehouse of the Lyon Fireproof Storage Company on Vermont avenue just south of Washington street, making that structure seven stories in height. The present building covers a ground area of 50x145 feet.

Plans for a structure to be used as a nurses' home and to be erected at the rear of the First German Methodist Episcopal church on Olive street just north of Fifth, have been completed by George M. Easton, who also has the contract for the construction work. The building will contain thirty-two sleeping-rooms and will be four stories in height, being 40x55 feet in ground dimensions. It will be for the use of the nurses employed by the Clara Barton Hospital, which is owned and maintained by the church in question.

Hunt & Burns have drawn plans for a three-story concrete building to be erected on the east side of Figueroa street just south of Pico by the Automobile Club of Southern California. The site is 50x155 feet in size.

The Modern Way.

EFFICIENCY TO BE KEYNOTE.

STANDARD OIL WILL BUILD
UNIQUE BLOCK.

Big Corporation to Construct
Thoroughly Up-to-Date Office
Building in North Los Angeles.
Architect Plans Even Details of
Desk Arrangement

Plans have been completed by Myron Hunt for a three-story brick office building of unique construction and arrangement to be erected by the Standard Oil Company at the corner of San Fernando and Aurora streets, adjoining the Los Angeles yards of the big corporation. The building, which is to house the accounting department of the company, will cost approximately \$40,000.

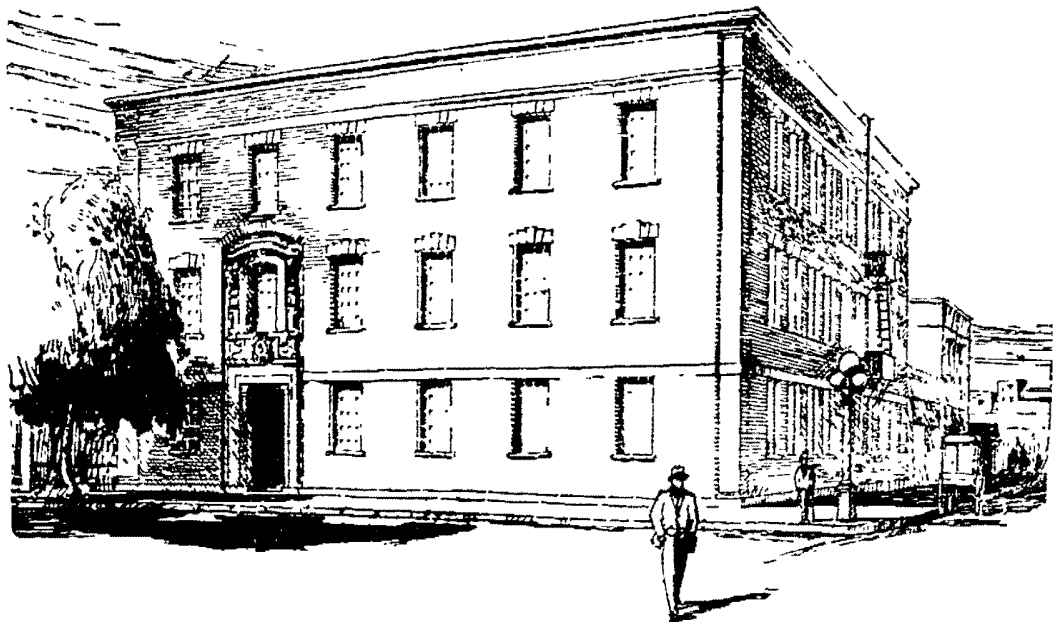
The structure will occupy a ground area of 92x75 feet and will be built around an interior court, with a covered skylight roof. The ceilings and walls throughout will be of pure white to make effective the use of an indirect lighting system. The provisions for heating, illumination and ventilation are as scientifically elaborate as those of the most modern theaters. Fresh, "washed" air will be forced through the various rooms and departments, making the opening of windows entirely unnecessary. The temperature will be automatically regulated.

Although the building will not be of the class A fireproof type, the fire risk is reduced to a minimum by a series of unusual precautions. The steam for heating will be piped in from a detached heating and power plant. The light wires will be carried in heavy iron conduits. The roof, being of tin, will eliminate the danger from flying sparks arising from fires in the same neighborhood. The

doors and trim throughout will be of metal.

Every detail of the arrangement of the desks, counters and filing systems of the employees has been planned out by the architect, who was instructed by the company to establish a permanent place for every piece of office furniture, down even to the waste-paper baskets. The building will house 150 clerks, each of whom will have his own desk and working paraphernalia. The plans call for vaults on every floor, including the basement. Electric elevators will be installed.

Projected by Big Corporation in North End.



Standard Oil office building, Myron Hunt, architect.

CIRCULATION: 1,034,329 DAILY / 1,332,875 SUNDAY

TUESDAY, DECEMBER 12, 1978

40 Killed, 600 Hurt in Iran

LATE NEWS

Dow Down 2.68

From Times Wire Service

NEW YORK—The stock market declined moderately today in late selling touched off by a leading Wall Street firm's gloomy assessment of the 1979 outlook.

The Dow Jones average of 30 indicators closed down 2.68 at 814.97.

New York Stock Exchange volume was about 22 million shares compared with 21 million Monday.

Tables in Financial Section.

Japanese Volcano Erupts

TOKYO (UPI)—Mt. Tama, a 1,400-foot volcano on Japan's northern island of Hokkaido, erupted for 10 minutes today, spewing white columns of smoke and ash over the area, the meteorological agency said. It was the volcano's second eruption in 25 years.

There were no reports of damage or injuries.

Ford Raises Some Prices

DETROIT (UPI)—Ford Motor Co. today announced it is raising prices on larger 1979 cars and trucks an average of about \$300 to encourage sales of smaller, more fuel-efficient cars.

Ford said the increase applies to the company's luxury and larger specialty cars. Prices on small cars were not affected, the company said.

Italy Regime Wavers

From Reuters

ROME—Prime Minister Giulio Andreotti's cabinet today approved a bill to allow the Italian government to join the new European Monetary System.

Andreotti needs the approval of the five parties to sign the new monetary pact if he does not want to risk a government crisis.

Planes Hunt for Freighter

From Reuters

LONDON—U.S. and British planes today searched the west Atlantic for a West German container ship reported in distress with 20 people aboard, a Royal Air Force spokesman said.

He said the 37,134-ton freighter Munchen this morning radiated on 62.20 signal which was abruptly broken off. The ship was thought to be about 400 miles north of the Port of Genoa, Italy.

Guyana Hearing Put Off

GEORGETOWN, Guyana (UPI)—A Guyanese judge today postponed the start of a hearing into whether Peoples Temple member Larry Layton should go on trial for the assassination of Rep. Leo J. Ryan (D-Calif.).

Layton, 32, from San Francisco, did not speak at a week-in-hearing trial the hearing could not start until the assigned judge, Magistrate Peter Perumal, returned from an overseas trip.

OUSTED BY SOVIET PROTEST

Mock U.N. Gets Lesson in Real-World Politics

GENEVA (UPI)—An annual mock U.N. meeting that has been staged for 26 years by Swiss students was thrown out of the U.N. building today after an official protest by the Soviet Union.

The protest followed adoption by the 500-member Student United Nations of a resolution that called for the expulsion from the United Nations of the Chinese and Vietnamese, republics within the Soviet Union.

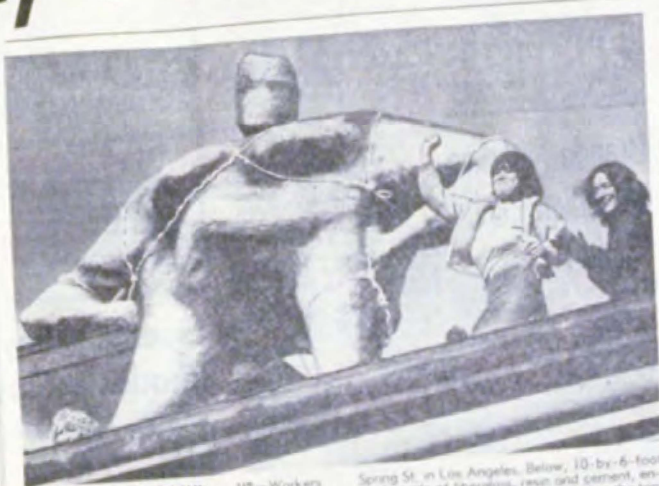
Both are full-fledged members of the United Nations, along with the Soviet Union. The three votes were accepted under an agreement written

into the U.N. Charter at San Francisco in 1945.

The students are obliged to represent a country other than their own at the country session, which is supposed to debate issues such as those discussed in the original body. It is sponsored by the National Students' Educational and Cultural Organization and is designed to promote interest in the United Nations among students.

The mock session began on Sunday. But when the students arrived to occupy their final day of debate in the U.N. Palace des Nations, they were refused entry to the conference hall and turned away by security guards.

"It's really unbelievable. If we had known there would be as much



SHE'S COME A LONG WAY... UP—Workers cheer as sculpture by feminist Kate Millett takes its place atop Women's Building at 1722 N.

Spring St. in Los Angeles. Below, 10-by-6-foot work made of fiberglass, resin and cement, entitled "Naked Lady," starts long haul to the top.

Photo photo by Steve Fontaine

U.S., Egypt Agree on New Proposal to Make to Israel

CAIRO (UPI)—The United States and Egypt decided today on a new formula to present to Israel aimed at averting two key obstacles to a Middle East peace treaty.

The Washington peace talks have been stalled over linking the issue to steps toward Palestinian autonomy on the West Bank of the Jordan River and the Gaza Strip. The second issue is a provision in the treaty that requires Egypt to give up other Arab countries, should they go to war with Israel.

"We have finished with these two issues," Secretary of State Cyrus R. Vance told reporters as he climbed into his black limousine outside President Anwar Sadat's villa. "I would say it was a positive and helpful set of meetings which we've had and now we're going to meet with the Israelis starting tomorrow morning."

"We've made good progress," he added.

Egyptian sources indicated that acceptance of the new formula by Israel was highly problematic. "This will prolong the negotiations," said one highly placed Egyptian official, who refused to be named.

The formula, described by the source only as "new ideas," was worked out at a 70-minute meeting between Vance and Sadat.

Vance will fly to Israel Wednesday to try to sell the package to Prime Minister Menachem Begin.

In a brief exchange with reporters outside his Nile residence, Sadat said Vance would then return to Egypt, but he did not specify a date.

Rockefeller Heir Sued for Divorce by Wife Debbie

MORRISTON, Ark. (UPI)—Debbie Rockefeller, 26, wife of Winthrop Paul Rockefeller, 37, has filed for divorce in Conway County Chancery Court.

No reason for the divorce was given. But the Rockefellers said in a joint statement that they had "agreed amicably to terminate their marriage."

Rockefeller is the son of the late Arkansas Gov. Winthrop Rockefeller. The statement said the younger Rockefeller plans to continue his ranching and business interests in Arkansas and Mrs. Rockefeller anticipates



SOMEONE HAD TO GO

City Administrator Cuts Budget—Fires Himself

CLAYTON, Calif. (UPI)—Chief City Administrator Peter Archuleta followed through on a tough personnel decision in the wake of Proposition 13 budget cutbacks—he fired himself.

ONLY FIVE OF TOP 10 CITIES HAVE GROWN

WASHINGTON (UPI)—Only five of the nation's top 10 cities gained in

Archuleta, 36, spent weeks trying to determine what to do about a growing deficit. He came to the conclusion that someone had to go from his tiny staff in order to balance the budget—and that he should be the one to go.

He hit the bullet last week, sternly telling the City Council that the "cold hard facts" showed he was the most expendable among a 13-member staff. Archuleta told the council he'd feel generally disappointed, under the circumstances, if he kept his job, which he was paid \$2,000 a month.

Troops Hold Country's No. 2 City

TEHRAN, Iran (UPI)—Two days of fierce street battles between troops and anti-shah protesters have killed at least 40 persons and wounded more than 600 in Isfahan, Iran's second largest city, reliable media sources reported today.

The sources said the five hospitals in the industrial city, 250 miles south of Tehran, were packed with casualties, many of them in serious condition.

The sources reported that more than 20 of those slain by heavy gunfire were shot Monday when rioting broke out after a Muslim religious demonstration at the climax of the powerful holy month of Muharram, when widespread trouble was expected.

Opposition sources claimed hundreds of lives of the shah were sacrificed by army gunfire, some of it machine-gun barrages from helicopter gunships prowling the skies above the city.

The city's governor, Manuchehr Haghighi, denied the opposition charges in an interview. Official sources have thus far confirmed its location and many wounded in the two days of violence.

A doctor in one of Isfahan's main hospitals said many were injured with serious suffering from gunshot wounds or severe beatings by troops and loyalist supporters of Shah Mohammad Reza Pahlavi.

"The military is threatening to cut off power in the city," the doctor said. "If that happens, many of these people will be because we will not be able to treat them or keep them in life-support systems."

The U.S.-trained doctor declined to be identified by name.

Eyewitnesses said troops raided the streets of Isfahan Monday and today forcing people to climb "barrel chutes"—long, thin, the shah—and beating them if they refused.

A Western diplomat in Isfahan, who declined to be identified, reported by telephone: "The army has regained control of the streets. There's still some firing in the air to get people off the streets. But the situation is not very good, and it's very tense."

Opposition sources reported that the city had, secret police headquarters, two telecommunications buildings, five banks, eight liquor stores, four movie theaters and a hotel were destroyed or badly damaged in fires.

The sources said several thousand Americans living in Isfahan crowded in their guarded compounds as the fighting raged through the streets. There were no reports of American injuries.

The fighting "was confined to the northeastern sector of the city this morning for two hours, but it was brought under control by troops with no deaths or serious injuries," the governor said.

Diplomatic sources said troops raided the battered streets, smashing the windows of stores displaying portraits of exiled Muslim leader Ayatollah Ruhollah Khomeini, leader of the year-long campaign to topple the 50-year-old monarch.

Oil industry sources said the Ashraf period exacerbated the nine-day oil workers' strike and that production was down to 1.3 million barrels daily, compared to 6 million normally. One source said he expected output would remain at the 1.3-million barrel level until the weekend before it picks up.

The strike is costing the government \$60 million a day in lost exports.

FEATURE INDEX

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BOOK REVIEW, Page 5
BRIDGE, Page 11
CLASSIFIED, Part 1, Pages 1-22
CONCRETE, Page 27
CROSSWORD, Part 1, Page 22
DAY IN SACRAMENTO, Part 3, Page 22
DEAR ARRY, Part 2, Page 2

THE LATEST
WEATHER



Architectural
Resources Group

**Exhibit 5. 1727 N. Spring Street – Department of Parks and Recreation Form –
Historic Resources Survey of the Cornfield Arroyo Seco Specific Plan**

State of California - The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary # _____
HRI # _____
Trinomial _____
NRHP Status Code 3S

Other Listings 3CS, 5S3

Review Code _____ Reviewer _____ Date _____

Page 1 of 3 *Resource Name or #: (Assigned by recorder) 1727 N Spring St

P1. Other Identifier: Standard Oil Company Sales Department, The Woman's Building

*P2. Location: Not for Publication ☒ Unrestricted *a. County Los Angeles and (P2b and P2c or P2d.)

*b. USGS 7.5' Quad: Los Angeles Date: 1994 T: 01.0S; R: 13.0W; S: 22

c. Address: 1727 N Spring St City: Los Angeles Zip: 90012

d. UTM: (Give more than one for large and/or linear resources) Zone: _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate): APN:5409002011

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

Architectural Style: Italianate, elements of

Construction: unknown

Siding/Sheathing: brick, all visible sides

Siding/Sheathing: metal, all visible sides

Roof: flat, parapet

Fenestration: metal, fixed, front, side

Fenestration: metal, casement, front, side

Primary Entrance: front, single door, recessed, distinctive entry

Other notable features: Ornament surrounding entrance and windows above

Plan: irregular

No. Stories: 3

Property Type: commercial

Retains integrity: yes, setting, location, materials, workmanship, association, design, feeling

*P3b. Resource Attributes: (List attributes and codes) HP06, HP08

*P4. Resources Present: ☒ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)



P5b. Description of photo:

(View, data, accession #)

03/09/11

*P6. Date Constructed/Age and

Sources: ☒ Historic

☐ Prehistoric ☐ Both

1914

*P7. Owner and Address:

not known

*P8. Recorded by:

Kathryn McGee
Chattel Architecture, Planning and
Preservation
13417 Ventura Boulevard
Sherman Oaks, CA 91423

*P9. Date Recorded: 03/31/2011

*P10. Survey Type: (Describe)

Intensive

*P11. Report Citation: (Cite survey report and other sources or enter "none.")

Tanya Sorrell, Kathryn McGee, and Shane Swerdlow. Historic Resources Survey of the Cornfield Arroyo Seco Specific Plan. Prepared by LSA Associates and Chattel Architecture Planning and Preservation for Arup, April 2011

*Attachments: ☐ None ☐ Location Map ☐ Sketch Map ☒ Continuation Sheet ☒ Building, Structure, and Object Record
☐ Archeological Record ☐ District Record ☐ Linear Feature Record ☐ Milling Station Record
☐ Rock Art Record ☐ Artifact Record ☐ Photograph Record ☐ Other (List): _____

BUILDING, STRUCTURE, AND OBJECT RECORD

Page 2 of 3

*NRHP Status Code 3S

*Resource Name or #: (Assigned by recorder) 1727 N Spring St

B1. Historic Name: Standard Oil Company (the Sales Department); The Woman's Building

B2. Common Name: _____

B3. Original Use: Industrial/Office B4. Present Use: Artist space/Industrial

*B5. Architectural Style: Italianate

*B6. Construction History: (Construction date, alterations, and data of alterations)

Year constructed: 1914

*B7. Moved? ☒ No ☐ Yes ☐ Unknown Date: _____ Original Location: _____

*B8. Related Features:

None

B9a. Architect: unknown b. Builder: unknown

*B10. Significance: Area: Los Angeles Theme: Oil/Petroleum Products 1892-1965

Period of Significance: 1892-1965 Property Type: Industrial Applicable Criteria: A/1/1

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The building located at 1727 N. Spring St appears eligible for the National and California Registers and for designation as an HCM under Criterion A/1/1 for its association with Standard Oil Company of California, as well as for its association with the Womens Rights Movement. Originally designed in 1914 as a sales department office and industrial facility for Standard Oil Company of California, the building retains integrity from its date of construction. Standard Oil Company was founded by John D. Rockefeller and was broken up in the U.S. Supreme Court antitrust decision in 1911. Standard Oil Company of California was a successor company resulting from that break up. It played an important role in Citywide development and later became Chevron Corporation.

In 1975 the building reopened by the Feminist Studio Workshop (FSW) organization as "The Woman's Building & Women's Graphic Center," home of the FSW, Sisterhood Bookstore, Olivia Records, Women's Graphic Center, Women's...(continued on next page)

B11. Additional Resource Attributes: (List attributes and codes) HP06, HP08

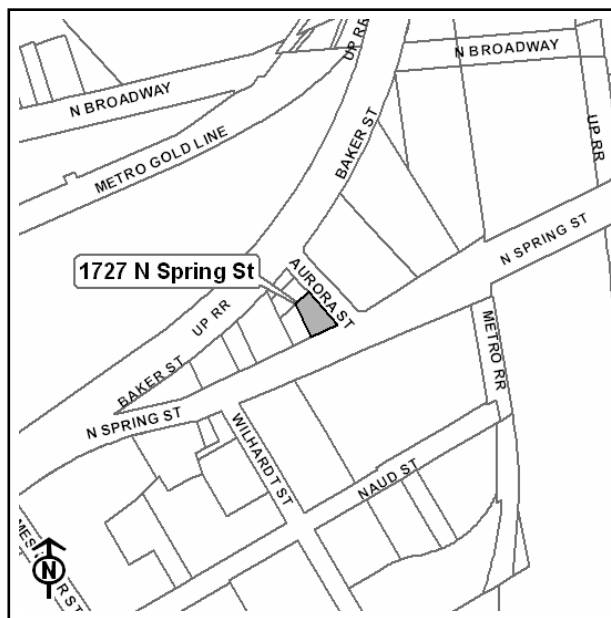
*B12. References:

B13. Remarks:

*B14. Evaluator: Kathryn McGee

*Date of Evaluation: 03/31/2011

(This space reserved for official comments.)



State of California - The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary # _____
HRI # _____
Trinomial _____

Page 3 of 3

Resource Name or #:(Assigned by recorder) 1727 N Spring St

*Recorded By: LSA Associates, Inc. *Date: 03/31/2011 ☒ Continuation ☐ Update

B10. Statement of Significance (continued): Switchboard, Canis Gallery, a cafe, open gallery and performance spaces and feminist therapists ("About Women," LA Times, 7 Dec 1975, E4). A center supporting the creative achievements of women, its archives are currently held at the Smithsonian and Getty, among other locations. The Woman's Building & Women's Graphic Center was at this location until 1991. It was assessed for significance for its association with Judy Chicago, founder of the Feminist Art Program at Fresno State College and co-founder of Feminist Art Program at CalArts, and, finally, cofounder of the FSW, the group that started the first Woman's Building at Choinard Art Institute (743 S Grandview) in 1973. Chicago left Feminist Studio Workshop Staff in 1974, prior to FSW's move to the 1727 N Spring St location. Since she left the organization prior to its occupation of 1727 N Spring, the building isn't significant for its association with her. Note that while references to the building alternate between calling it "Woman's Building" and "Women's Building," a 1980s photo of the building shows that its facade signage read: "The Woman's Building & Women's Graphic Center."



Architectural
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Exhibit 6. Historic Photos



Architectural
Resources Group



Woman's Building Opening Celebration, 1975. Postcard (courtesy Archives of American Art, Smithsonian Institute, Washington, D.C.).



Woman's Building, 1978. Roof installation of "Great Lady Rising" (courtesy Otis College of Art and Design).



Woman's Building, 1978. Roof installation of "Great Lady Rising" (courtesy Otis College of Art and Design).



Woman's Building, view northwest, 1983 (courtesy Los Angeles Public Library).



Architectural
Resources Group



Woman's Building, Women's Graphic Center, n.d. Photo taken by J. Lausten (courtesy Otis College of Art and Design).



Architectural
Resources Group



Painting at the N. Spring Street location, 1975 (courtesy Otis College of Art and Design).



Painting at the third floor at the N. Spring Street location, 1975. Photo taken by Maria Karra (courtesy Otis College of Art and Design).



Construction at the N. Spring Street location, 1975 (courtesy Otis College of Art and Design).



Woman's Building, Sisterhood Bookstore, 1975 (courtesy Otis College of Art and Design).



Woman's Building, Venas de Las Mujeres exhibit, 1976. Photo taken by Linda Eber (courtesy Otis College of Art and Design).



Woman's Building, cast of Oral Herstory, 1979 (courtesy Otis College of Art and Design).



Architectural
Resources Group



Woman's Building, "The Waitresses' Easy Three-Step Guide to Food Protection in the Event of Nuclear Attack," 1982-1983. Pictured left to right Denise Yarfitz, Chutney Gunderson, and Anne Gauldin. Photo taken by Joyce Dallal (courtesy Otis College of Art and Design).



Architectural
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Woman's Building, Linda Vallejo performing at the Opening of Madre Tierra Press Publication Party, 1982
(courtesy Otis College of Art and Design).



Poster for Women in Design Conference at the Woman's Building, designed by Sheila de Bretteville, 1975
(courtesy Otis College of Art and Design).



Architectural
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Poster announcement for "Great American Lesbian Art Show," designed by Bia Lowe, 1978 (courtesy Otis College of Art and Design).



Poster announcement for "Oral Herstory of Lesbianism," designed and printed by Bia Lowe and Cindy Marsh, 1980 (courtesy Otis College of Art and Design).



Architectural
Resources Group

Exhibit 7. Existing Conditions Photos (ARG, 2017)



Architectural
Resources Group



Woman's Building, southeast (primary) façade, view northwest (ARG, 2017).



Woman's Building, primary entrance, view northwest (ARG, 2017).



Architectural
Resources Group



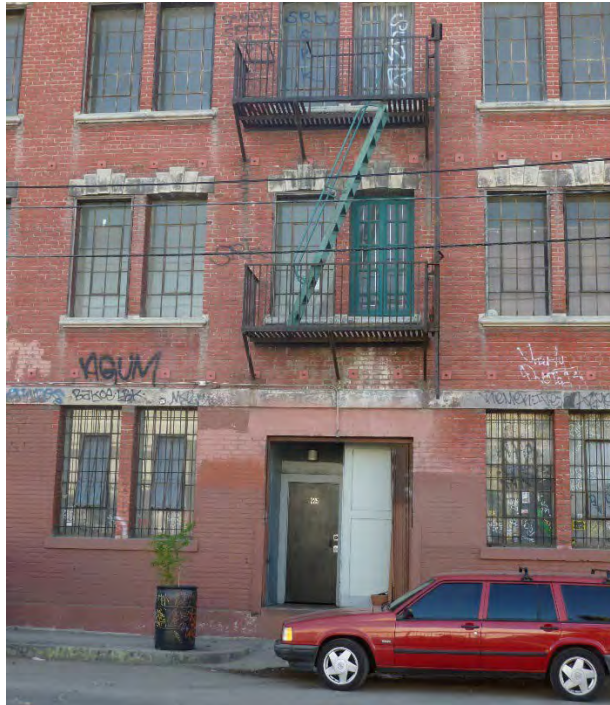
Woman's Building, close-up of primary entrance (ARG, 2017).



Woman's Building, northeast façade, view west (ARG, 2017).



Architectural
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Woman's Building, close-up of northeast entrance and fire escape (ARG, 2017).



Woman's Building, northeast and northwest façades, view south (ARG, 2017).



Architectural
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Woman's Building, northwest façade, view southeast (ARG, 2017).



Woman's Building, southwest façade, view northeast (ARG, 2017).

STANDARD OIL COMPANY SALES DEPARTMENT BUILDING/WOMAN'S BUILDING

1727 North Spring Street

CHC-2018-11-HCM

ENV-2018-12-CE

LETTER OF SUPPORT FROM COUNCILMEMBER CEDILLO

ORIGINAL
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RECEIVED
CITY OF LOS ANGELES

JAN 18 2018

CITY PLANNING DEPARTMENT
CULTURAL HERITAGE COMMISSION

GILBERT A. CEDILLO
COUNCILMEMBER
FIRST DISTRICT

January 18, 2018

Mr. Richard Barron, President
Cultural Heritage Commission
City of Los Angeles
200 North Spring Street
Los Angeles, California 90012

Re: Case No. CHC-2018-11-HCM
Historic-Cultural Monument Application for the Standard Oil Company Sales
Department Building / Woman's Building
1727 North Spring Street

Dear Mr. Barron and Honorable Commissioners:

I am pleased to support the nomination initiated by the Los Angeles Conservancy to designate the Standard Oil Company Sales Department Building / Woman's Building as a City Historic-Cultural Monument.

Designed by renowned Southern California architect Myron Hunt (whose commissions included the Huntington Library, the Pasadena Rose Bowl, buildings at Occidental College, and the Ambassador Hotel, no longer extant), the building constructed in 1914 embodies distinctive characteristics in the Beaux Arts architectural style, particularly in its classical ornamentation and prominent embellished entryway. Standard Oil Company commissioned Hunt to design a three-story brick office building to house the company's Los Angeles branch sales / accounting department.

From 1928 to 1971, the building was occupied by a variety of uses, including a furniture woodworking company and the Los Angeles Trunk Manufacturing Company. In 1971, Paul Levine acquired the property and leased it to the Woman's Building, a pioneering feminist art collective, which occupied the building from 1975 to 1991. The establishment of the Woman's Building was the result of several years of activity by women artists who had been inspired by the feminist movement of the 1960s. An independent school known as the Feminist Studio Workshop (FSW) was founded by Judy Chicago, Arlene Raven and Sheila de Bretteville. For two decades, the FSW and various groups and organizations, many dedicated to feminist causes, activated the space with numerous programs and activities related to alternative visual and

performing arts and community engagement. The Woman's Building facilitated its founders' vision to create a public center for women's culture until its closing in 1991.

The building remains on its original lot which is adjacent to the Los Angeles River from which the Zanja Madre, the original aqueduct that transported water to Pueblo de Los Angeles, the birthplace of the City of Los Angeles. The surrounding neighborhood is rich in historically significant themes, including water, transportation and immigration. The Woman's Building is an integral part of the City's historical and cultural development and should therefore be designated as a City Historic-Cultural Monument.

Sincerely,

A handwritten signature in black ink that reads "Gil Cedillo". The signature is written in a cursive, flowing style.

Gilbert Cedillo

Councilmember, First District

FC

STANDARD OIL COMPANY SALES DEPARTMENT BUILDING/WOMAN'S BUILDING

1727 North Spring Street

CHC-2018-11-HCM

ENV-2018-12-CE

LETTERS FROM MEMBERS OF THE PUBLIC



Melissa Jones <melissa.jones@lacity.org>

Fw: Support for Womans building becoming a historic landmark

Rochelle Fabb <rochellefabb@yahoo.com>

Thu, Jan 18, 2018 at 10:29 AM

To: "melissa.jones@lacity.org" <melissa.jones@lacity.org>

Cc: "afine@laconservancy.org" <afine@laconservancy.org>

Dear Melissa Jones, I write to voice my support for this important building becoming a historic landmark. It was a very important hive of creativity and intellectual expansion that birthed the careers of thousands of woman artists from 1975-1991. It is actually the center of the feminist art movement in California. Thank you for designating the building a landmark - especially now when woman need to become more vocal and visible than ever. Many of my mentors attended the Feminist Workshop at the Womans Building and continue to influence younger generations of women artists, writers and leaders. Let's make this honoring happen!

In solidarity and sisterhood,

Rochelle Fabb



Melissa Jones <melissa.jones@lacity.org>

Woman's Building as Historic-Cultural Monument

Patricia Morton <patricia.morton@ucr.edu>

Thu, Jan 18, 2018 at 10:17 AM

To: Gerald.Gubatan@lacity.org

Cc: melissa.jones@lacity.org, afine@laconservancy.org

Dear Deputy Gubatan,

I write to strongly support the nomination of the Woman's Building (1727 N. Spring Street) for Historic-Cultural Monument designation.

For almost twenty years, the Woman's Building housed the Feminist Studio Workshop, the first independent art school for women, and other feminist organizations such as the National Organization for Women (NOW) and the first Sisterhood Bookstore. During that time, the Woman's Building allowed women to experiment in feminist art that explored ideas of feminist theory and sexuality, create women-owned businesses, collaborate with other women, and organize around feminist political goals. Women artists had an autonomous space in which to create and display their art, which was excluded from most mainstream art venues.

This chapter in Los Angeles' cultural history deserves preservation. I encourage you to support the designation of the Woman's Building as a Historic-Cultural Monument.

Sincerely,

Patricia Morton
Associate Professor of Architectural History
Art History Department
University of California, Riverside



Melissa Jones <melissa.jones@lacity.org>

Support the landmark nomination of The Woman's Building!

Carolyne Aycaguer <carolynea38@gmail.com>

Thu, Jan 18, 2018 at 10:07 AM

To: Gerald.Gubatan@lacity.org, melissa.jones@lacity.org

Cc: afine@laconservancy.org

Greetings

I carolyne aycaguer Support the landmark nomination of The Woman's Building!

I have been working in the metabolic studio since 2010, who is the neighbor of this historical building. This building is the soul of an era and a historical landmark since its birth. It tells a strong story of Los Angeles and its people, its evolution and its commitment.

Through and thanks to the studio, I have learn so much about its history. A vessel to the women's history in Los Angeles and its tremendous impact in the world as an art center and a social hub for women coming from all over the world to find a safe place to express and explore and come out. Making it a landmark historical building is a strong way to preserve and tell a deep story of Los Angeles.

Thank you for your consideration,

Carolyne Aycaguer

213-359-5966



Melissa Jones <melissa.jones@lacity.org>

Fwd: Woman's Bldg historic nomination today

Steinberg, Roxanne <rsteinberg@metabolicstudio.org>

Thu, Jan 18, 2018 at 9:51 AM

To: "Gerald.Gubatan@lacity.org" <Gerald.Gubatan@lacity.org>, "melissa.jones@lacity.org" <melissa.jones@lacity.org>

Cc: "afine@laconservancy.org" <afine@laconservancy.org>

Dear Mr. Gubatan and Ms. Jones,

I am writing to voice my support for the LA Conservancy's nomination that the Women's Building be considered and recognized as an Historic-Cultural Monument. There is tremendous importance and significance in recognizing and remembering the work that transpired in this very special and old building that still holds the flavor of an industrial Los Angeles. It tells the history not only of the artists that created such a forceful movement in art but, the beautiful building speaks about Los Angeles and the mindset that allowed for such progressive and imaginative thinking to transpire -first when the original building was built and second when it was utilized for the creativity and actions of the artist collective in Los Angeles and the empowerment that these women embodied in creating such defining action and work

I am a dancer and artist and have grown up in Los Angeles. My father has been working as a lawyer in downtown Los Angeles for 60 years and my mother is an award winning architectural designer. I am very attached to this beautiful city and the remnants of history that add meaning to our lives here.

This building is a beacon shining light at the junction of the industrial corridor of our gentrifying city. It anchors respect and understanding in a multi-faceted manner with its true placement in time and space.

Thank you very much for your consideration.

Roxanne Steinberg

Project coordinator
Metabolic studio
1745 North Spring St.,
Los Angeles, CA 90012

213-361-1764



Melissa Jones <melissa.jones@lacity.org>

Women's Building landmark

Dana Duff <d.naduff@gmail.com>

Thu, Jan 18, 2018 at 7:22 AM

To: melissa.jones@lacity.org

Please support the landmark designation of The Woman's Building.
Thank you,
Dana Berman Duff

--

Dana Berman Duff
1465 Westerly Terrace
Los Angeles, CA 90026
+1-323-514-5921
www.danaduff.com



Melissa Jones <melissa.jones@lacity.org>

In Support of Historic-Cultural Landmark Monument Designation the Woman's Building

Isabella D'Agnenica <isabella.dagnenica@gmail.com>

Wed, Jan 17, 2018 at 11:02 PM

To: Gerald.Gubatan@lacity.org, melissa.jones@lacity.org

Cc: afine@laconservancy.org

Dear Mr. Gubatan and Ms. Jones,

My name is Isabella D'Agnenica, I am a Los Angeles native and am currently a sophomore in the department of World Arts and Cultures at UCLA. I grew up down the street from the former Woman's Building and spent the final portion of my freshman year doing research into the Building and the work that it housed. I am emailing in support of the Building gaining Historic-Cultural Monument designation. I believe that the Building and the work that occurred within it is indispensable to a comprehensive understanding of the Feminist Art Movement in particular, and is an essential piece of Los Angeles' continued artistic identity as a whole. The physical space of the Building was integral to the work that occurred there, and as such preservation of that space will allow the history of that work to be remembered in a way I do not believe it would be without it. The space symbolizes so much of what I believe makes this city unique. Its preservation would acknowledge the importance both of feminist art and social movement within the city of Los Angeles. I have attached an essay I wrote detailing the vast and indispensable influence and impact of the work that went on there.

Thank you,

Isabella D'Agnenica



2017_Seminar_FinalPaper_FINAL.pdf

144K

University of California, Los Angeles

The Feminist Art Movement & The Los Angeles Woman's Building

Isabella D'Agnenica

GECLSTM72CW 2: Gender and Social Movements

Nicole Iturriaga

June 14, 2017

In Western culture there is a pervasive myth of the artist as lone genius – a solitary, obsessed figure who creates art that pushes forth *his* singular vision with *his* sheer talent and will (Stein, 226). Within this myth, the artist pushes the boundaries of what has previously existed, through “a dialogue and exploration of, and with, *themselves...*” (Montuori & Purser, 7). This myth has become central to modern characterizations of artists, as well as explications of the purpose of art. In the 1960s and ‘70s however, these constructs began to get dismantled by feminist artists who created collaborative and public art that emphasized shared and personal experience as a foundation (Broude & Gerrard, 22). In doing so, they turned the practice of creating art into a way to dismantle patriarchal structures both inside and outside the art world.

Walk far enough up North Spring Street in downtown Los Angeles and you will eventually come to a large brick building covered in graffiti with wrought iron windows and boarded up doors. On my last walk to this building there were a few boys skating around and a few cars parked in front, but the area was otherwise deserted. Little is left to signify one of the most important feminist art spaces in the United States. From 1975 to 1991 this building, dubbed “The Woman’s Building” was a place where feminist artists from all over the country congregated to push the boundaries of art and arts education, and to challenge social, cultural, and political concepts about women’s lived experience through the creation of art. In this paper I discuss the emergence of the Feminist Art Movement, particularly at the Woman’s Building in Southern California, and the way that it reflected the feminist movement at large, but also contributed to its reach and visibility through the creation and exhibition of art. I use the formation of the Woman’s Building and the work that occurred there as examples of how separatist space, collaboration, art, and the process of creating art, were all used by feminist artists as ways to challenge and break down patriarchal structures.

In order to understand the cultural and political framework that the Woman's Building grew out of and contributed to, it is important to first understand the basic goals and tactics of the Feminist Art Movement in relationship to second-wave feminism in the United States. First, these two movements should not be seen as mutually exclusive. The Feminist Art Movement was a branch of the larger feminist movement that drew from and contributed to feminist thinking and action by specifically addressing feminist ideas through art, bringing them to the art world and society at large. In this paper I will focus on the relationship between the goals and tactics of the Women's Liberation Movement and those of the Feminist Art Movement.

The Women's Liberation Movement emerged in the United States in the early 1960s during a time of heightened social, political, and cultural action aimed at reconsidering and deconstructing existing power structures (Evans, 144). Movements such as the Civil Rights Movement reinvigorated the idea of civil duties and rights, and emphasized community action (Evans, 144). Due to a variety of shifts, such as women's increased participation in the workforce and increased education levels, women, too, began to recognize their subordinate position in society, as codified in legal and societal structures (Evans, 146). Women also identified a connection between their personal lives and social structures (Staggenborg, 74). Consequently, activists began to advocate for changes in legislation that would help them gain equal legal and social standing to men. Sociologist Suzanne Staggenborg discusses this in her book *Social Movements* writing, "...the movement was fundamentally redefining gender relations and challenging cultural attitudes and values as well as seeking to change laws and gain economic opportunities and political power for women" (74). Around this same time, female artists who were engaged in the feminist movement or influenced by feminist thought began to recognize inequalities in the art world as reflective of those in society at large, and began using

art as a medium for making social change (Broude & Gerrard, 22). Here I use “art world” as an umbrella term for the art community at large that includes art, artists, museums, art dealers, art history and their relationship to one another.

The tactics of both movements existed at an intersection between political and personal action. For feminist activists, this involved fighting to make legal changes that increased women’s equality in the workforce and reproductive control, but also organizing in small group meetings in which women engaged on a deeply personal level, discovering the connection between their personal experiences and systemic inequality (Evans, 159). As Staggenborg writes, “The idea that ‘the personal is political’ was a central collective action frame...which raised issues related to sexuality, domestic violence, and gender roles in the family that had previously been considered outside the political sphere” (74). This was true for the Feminist Art Movement as well. Consciousness-raising, for example, was a practice and tactic of the feminist movement that was equally central to the Feminist Art Movement. During these sessions, women would sit together and speak one at a time about their personal experiences with a particular topic such as motherhood, sex, or domestic violence (Wilding, 35). These meetings facilitated women’s mobilization, by helping women identify their personal experience as resulting from systemic subordination, rather than their particular circumstances. In the Feminist Art Movement, consciousness-raising served an additional and central purpose as a means of generating material for art (Wilding, 35; Meyer, 45).

While the Feminist Art Movement was undoubtedly a branch of the Women’s Liberation Movement it was also influenced by other art world movements of the 1960s and ‘70s. During this time, groups such as the Black Emergency Cultural Coalition (BACC), and Artist Protest Committee (APC) formed to protest the severe lack of diversity in art museums and galleries,

particularly on the East Coast (Moravec “Toward a History”). In describing the relationship between these groups and the emergence of Feminist Art Movement organizations in the United States, Mary J. Gerrard writes that as soon as these groups formed they would inevitably split to form new groups, and from this grew a plethora of groups dedicated to creating representation for women in the art world, as well as protesting other social issues through a feminist frame (90). For example a group of women from the male-dominated Art Workers Coalition split off to form the organization Women Arts in Revolution (WAR). In following years, groups such as Ad Hoc Women and WIA formed and attempted to gain representation of women in galleries through protest, as well as formal work with museums (Garrard, 91).

Towards the end of the 1960s, however, the tactics of the Feminist Art Movement began to change, particularly in Southern California (Gerrard, 92). Unlike the East Coast, which had long housed art schools like Pratt and Rhode Island School of Design, as well as Museums such as the Met, and MOMA, many of Southern California’s most notable art institutions such as CalArts and LACMA were recent arrivals (Drohojowska-Philp, xxii). This structure, or lack thereof, provided a unique opportunity for artists who were relatively unfettered by grand institutions and their history (Drohojowska-Philp, xxii). For feminist artists on the West Coast, there was therefore “...less emphasis...on attacks on museums, and instead more energy devoted to the creation of separatist institutions” (López & Roth, 147). And while these artists had much to challenge in terms of male dominance, even, and maybe especially, in the most liberal of these budding institutions, the lack of an established art scene or market created a unique space for feminist artists to work.

Within this context, feminist artists in Southern California began to focus their attention on challenging male dominance in the art world through education and by using art as means to

explore feminist ideas. As Yolanda López and Moira Roth write in an essay on feminist art, “Characteristic modes of early Los Angeles feminist art making and strategy included collaborative processes, a savvy use of public space and media...” (149). One of the first examples of this was the Feminist Art Program at Fresno State, and later at California Institute of the Arts (CalArts), founded by artist Judy Chicago. This program emphasized collaboration, discussion, and personal narrative as important features of art making and “was based on the analysis of the content of what we would today call socially constructed female experience as revealed through consciousness raising...” (Wilding, 35). This program was paralleled by a feminist graphic design program run by Shiela de Bretteville (*Woman's Building History*, 00:04:30-00:04:40). With their emphasis on expressing personal and collective experience through collaborative process, these programs broke down previously idealized notions of the artist, and artistic identity. As Terry Wolverton writes, “...Chicago and her students openly challenged the notion of art as a work of individual genius by engaging in collaborative creations” (29). During workshops, students engaged in collaborative projects such as *Womanhouse*, a site-specific project in which each room of a home housed a particular installation exploring aspects of domesticity (Raven, 51). Creating art that emphasized personal experience and collaborative process over the idealized lone artistic genius became a central way feminist artists in California deconstructed androcentric ideals in the art world.

The programs that the Woman's Building housed grew directly out of the workshops described above. Despite the progressive nature of their programs, Chicago and de Bretteville saw their success within a male dominated school as limited and limiting (Wolverton, 30). As Chicago notes, “Because I brought my program into a male-dominated institution, my young students were exposed to one set of values when they were working with me, but as soon as they

left the room, they got a whole other set of messages” (qtd. in Broude & Garrard, 67). A similar sentiment was shared by de Bretteville: “It’s not like we didn’t get to do [feminist art programs] but the getting to do it involved constantly feeling like it was not considered at the center of anyone’s education, it wasn’t important, it was against what they rather would have you do...” (Woman’s Building History, 00:05:05-00:05:18). Frustrated by their perceived inability to make substantive change, Chicago and de Bretteville quit their jobs at CalArts and, along with art historian Arlene Raven, formed a separate school for women in the arts: the Feminist Studio Workshop (FSW) (Wolverton, 30). The workshop began in de Bretteville’s living room and soon moved to MacArthur Park where it existed until 1975 when the building was sold and the workshop relocated to the building on North Spring Street (Meyer, 50). This new building, paradoxically extremely central and completely isolated – next to downtown, but in an area consisting of warehouses – helped facilitate a further separation from the constraints that existed at CalArts. While the program existed from 1973 to 1991, I will focus primarily on the work that occurred between 1975 and 1980 at the Spring Street building, as it provides the clearest example of how the work related to feminist thought and action.

The primary program the Building housed was a two-year series of workshops spanning areas such as performance art, graphic design and writing (Wolverton, xxvii). In addition the Building offered shorter workshops and classes that allowed women who could not commit to the entire two years an opportunity to participate (Meyer, 47). Regardless of a woman’s abilities or interests when she entered, she was encouraged to take workshops in each of the offered categories. As Laura Meyer writes, “Students were encouraged to pool their skills and resources with women from other classes so that writers, painters, and printers might work together on the same project” (45). This was meant as a way for students to expand their knowledge and

abilities, as well as to create an environment where individuals were contributing to the learning environment equally.

Like many concurrent women's organizations and groups, the women at the Building saw separatist spaces and close knit support groups as an essential part of their activism. In other social movements, such as the Civil Rights Movement, which was highly influential for the Women's Liberation Movement (Evans, 152) women approached activism through community networking due to their exclusion from formal leadership positions (Robnett, 1669). Because women were often not allotted formal power positions within these movements, or within the government that would allow them to make substantive structural changes, they often conducted their activism through personal relationships (Robnett, 1676). While the Feminist Art Movement differs from this example in multiple respects, there are many parallels between their organizational strategies in the way that they negotiated activism through their gender limitations. In the case of the Woman's Building, the decision to create a separate space can be seen as a response to the founders' inability to create substantive and *integrated* change at CalArts due to their lack of authority (Broude & Garrard, 67). In this way, the use of separatism can be seen as in line with this particularly female tradition of activism as a community based endeavor and separatism as a tactic for social change.

This separate space was tactical for accomplishing the women's goals on multiple levels. First, as identified above, the separate location, and lack of connection to male dominated schools, meant that the women were able to have full control over the Building's use. Hence, the ideas and practices Chicago and de Bretteville began to develop at CalArts were able to become central, rather than peripheral, to the women's education. Second, the Building itself served as a long term project that required constant reconsideration by those who engaged in it. As de

Bretteville notes in an interview conducted at Otis College, “People would say ‘the building should do x, or y’ and I’d say ‘hey hey hey’ we are the Building, there isn’t anyone else, this is it! If you want it done, it’s one of us have to do it or it’s not gonna happen!” (Woman's Building History, 00:10:00-00:10:15). Because of this, women at the Building began to recognize their responsibility which in turn pushed them to understand their own power and capacity for change.

The importance of space at the Woman’s Building is further discussed in “Power and Space: Feminist Culture and the Los Angeles Woman’s Building, a Context” by Sondra Hale. Hale identifies the ways that the women at the Building saw the utilization and transformation of space as a central tactic in all components of their work. Feminists at the time were interested in deconstructing the constraints of domesticity, and as such the concept of space as having the capacity to liberate or oppress was an important one (Hale, 41). She connects this to the Woman’s Building by identifying the way it served as both a place of exploration and as a shelter and metaphoric home for many of the women (Hale, 48). As she writes, the art at the Building, “revealed the house as the domestic site of repression of female sexuality” while simultaneously “offering shelter (a house) for women” (Hale, 48). That is, the women used the Building as a place to break down problematic understandings of women’s roles (often in domestic settings) by creating a new “home” that emphasized, as Hale puts it, “women’s culture” in contrast to patriarchy. Interestingly, as she points out, the Spring Street building was a 1920s warehouse, a “formerly male space filled with things that were “male” associated.” Thus, by re-constructing this space, the women were both literally and metaphorically taking control over and re-defining, male space to house women’s culture (Hale, 49).

While the focus on space began in the context of the building itself, it extended out of the Building to the way that women created public art (Hale, 41). Many of the art pieces took place

outside the physical building, where space and location were utilized to help increase the reach of a work's message, or to reclaim spaces that might otherwise be seen as sites of female oppression (Hale, 53). Hale uses the example of Suzanne Lacy's piece *Three Weeks in May* (1977), in which Lacy and other women from the Building collected information from the Los Angeles Police Department regarding reported rapes and visualized them on a 25-foot map of Los Angeles installed at the downtown City Mall Shopping Center (Meyer, 47). "RAPE" was stamped in red at every location where a woman had reported a rape in May of 1977. Next to each red stamp, there were three more faint "RAPE" stamps to identify the fact that three out of four rapes went unreported (Meyer, 47). Next to this, a second map identified places around the city such as counseling centers where rape victims could seek help (Meyer, 47). Thus, the women used public space as a way to bring awareness to the issue of rape, while simultaneously creating a space of empowerment by identifying ways for women to seek help.

While the larger Women's Liberation Movement critiqued hierarchical patriarchal institutions, the work at the Woman's Building literally subverted that hierarchy by being manifested through collaboration. Like in Chicago and de Bretteville's previous workshops, a non-hierarchical structure, in which female artists taught and learned from one another was the model. Collaboration was essential in every component of the building, from the specific pieces that were made, to the understanding and conception of the building's very purpose and function. Due to the women's desire for the space to be collaboratively conceived and engaged with, the Building became a place with capacity to serve different functions for different people. As Wolverton notes, "Some saw it as an extended conference for political networking; others sought academic rigor. Still others viewed it as a boot camp for activists, a launching pad for the inevitable feminist revolution..." (33). The emphasis at the Building was on exploration of

feminist ideas regarding breaking down hierarchical and patriarchal structures through art and through the process of making art collaboratively. Here, I think it is important to clarify that when I write about artistic process, I am writing not only about the physical creation of pieces of art, or art techniques in a technical sense, but also about the thought processes, conversations, experimentation, and debate that go into creating a piece of art.

With art making, collaboration took attention away from the individual artists, and put greater focus on the message of the piece as a whole, often allowing it to address more overarching social issues. This process did not deny women's individual experiences as important, but rather used individual experiences as base material within the larger context of the piece. One example of this is the work of *The Waitresses*, a collective formed at the Woman's Building in 1977 by Jerri Allyn and Anne Gauldin, and soon joined by Jamie Wildperson, Denise Yarfitz, Leslie Belt, and Patti Nicklaus (Doktorczyk-Donohue, 11). Second-wave feminists at large were interested bringing to light the issue of workplace gender inequality, as well as the issue of sexual objectification of women in and out of the workplace (Staggenborg, 73). *The Waitresses* addressed these issue through satirical, site-specific performance pieces that highlighted the many ways that sexual objectification and workplace discrimination interact (Moravec "In the Name of Love," 77). The content of their performances drew on both individual experiences with, and researched statistics on, topics such as wage inequality and sexual harassment as a way to bring attention to pervasive social issues.

The relationship between sex-segregated labor, objectification of women, and pay inequality, was addressed in their performance *Beauty is Money*. As working waitresses, the women in the group had experienced the way that appearance impacted their ability to earn tips, and in turn their economic well being (Moravec "In the Name of Love," 77). They dramatized

this relationship through a series of performance vignettes. In one, Jerri Allyn dressed as a man “dropped a trail of money throughout the restaurant while Anne Gauldin bunny dipped... to pick [it] up” All the while, a third member read a list of facts about women’s economic situation (Moravec “In the Name of Love,” 77). In another Patti Nicklaus acted out a scene based on her own experience as a waitress in which a “casually dressed waitress” was told to “sex it up a bit” by a male patron. In the skit she changed into hot pants, heels, and a leotard and began receiving extra tips (Moravec “In the Name of Love,” 77). Both vignettes identified the way that women’s economic situations were often reliant on their physical appearance and male approval through comedic but poignant performances that integrated personal narrative and statistical evidence. Like most of their performances, these took place at local Los Angeles restaurants, in full view of the restaurant patrons. In doing so, the women brought conversations that were usually limited to feminist enclaves to a large and relatively uninitiated audience (Doktorczyk-Donohue, 10). The Waitresses also serve as a further example of the way that the women from the Building appropriated and transformed spaces of female oppression into spaces of female empowerment and expression.

If the larger women’s movement provided a means of recognizing the damaging effects of patriarchal structures on women’s everyday lives, the work of the artists at the Women’s Building provided a means of presenting and critiquing patriarchal ideas in a highly visual and visceral way. While this was not a unique practice to the women at the Building, they were responsible for some of the most visible public art in Southern California at the time. Two of the most noted examples are *In Mourning and Rage*, a performance piece that took place at City Hall, and *Pink*, a graphic design piece spearheaded by de Bretteville.

In Mourning and in Rage took place in 1977 in response to the Hillside Strangler (Meyer, 48). For this piece, nine women from the Building dressed in black from head to toe, with black veils covering their faces. They arrived at City Hall in a hearse accompanied by a motorcade. The number nine represented the number of women who had been raped and murdered by the Hillside Strangler. Dressing in matching attire was a tactic to move the media's focus away from the murdered women's personal lives (many were prostitutes) to their "shared humanity" (Meyer, 48). One by one, each participant walked up the steps of City Hall where she would identify a statistic about rape, and be subsequently covered in a red cloth while the collective chanted, "In memory of our sisters, we, fight, back!" (*In Mourning and Rage*, 00:04:30-00:05:10). This piece also exemplifies the way that women at the Building used public space as a way to gain media attention, and in doing so expand the reach of their messages (Meyer, 48). This method was effective. The performance led to several socio-political changes including "...city sponsorship of free self-defense training for women and the publication of rape hotline numbers by the telephone company" (Meyer, 48).

Pink was a public, mixed-media graphic design piece initiated in 1974 by de Bretteville who asked two-dozen women of various ages and backgrounds to consider the color pink, and what it meant to them "and their vision of women" (Meyer, 46). After posing this question, she handed each woman a small square piece of paper for her response (López & Roth, 151). Along with handwritten responses such as "Pink is childish. I'm not pink now." and "Scratch pink and it bleeds," participants provided de Bretteville with images and mementos that they felt communicated their relationships to, and ideas about, the color pink (Meyer, 46). Once collected, de Bretteville created a grid of thirty-six squares where she placed the women's responses, leaving some blank so that audience members might add their own thoughts. She then placed

prints of the grid throughout the city (Meyer, 46). While on the surface the focus of the piece was relatively simple – a piece about the color pink – its format and the process through which it was created were highly reflective of feminist ideas regarding the deconstruction of hierarchical power relationships. Pink stood, as de Bretteville notes, “for a notion of participatory democracy of women’s voices being heard” (qtd. in López & Roth, 151).

Despite the Woman’s Building’s success at creating a non-hierarchical art space, disagreements and challenges arose, particularly in regards to inclusion. Like the Women’s Liberation Movement as a whole, the question arose as to whether or not all women experienced womanhood the same way, and thus, if they had the same intentions when it came to feminist activism (Meyer, 55). As Meyer writes, “Although administrators at the Woman’s Building worked to implement programming aimed at a diverse group of women, the organization faced criticism for failing to address the concerns of some women in the community, especially women of color” (55). The Building’s emphasis on using shared experience to generate art and community sometimes overlooked differences between the women in the building. True to their mission, even this conflict was used as fodder for the creation of art, thus identifying art as a way for women within the building to attempt to understand and communicate their positions to one another.

Two primary issues that arose were the inclusion of lesbian women and women of color. As Meyer discusses, while many of the heterosexual women had social support networks outside the Building, for many lesbian participants “[i]dentifying with the lesbian community at the Woman’s Building often meant risking the disapproval or outright rejection of one’s family and previous social circle (51). These perceived differences shaped the type of work that occurred at the Building and by the end of the 1970s there was particular emphasis placed on lesbian

women's roles and unique contribution to feminist culture (Meyer, 52). In the late 1970s collectives such as the Natalie Barney Collective and the Lesbian Art Project began forming with the goal of exploring lesbian identities in relationship, but also in contrast to larger feminist ideas at the Building (Meyer, 52). *An Oral Herstory of Lesbianism*, for example, began through a series of consciousness-raising sessions between lesbian women at the building and culminated "in a performance featuring more than a dozen vignettes addressing the tremendous diversity of lesbian experience as well as the shared struggles faced by lesbian women" (Meyer, 52). Here again, art creation was inextricably linked to issues, concerns and beliefs outside the art world. Art was again the mechanism used to consider and work through both external and internal issues.

Unlike lesbian women who constituted a rather large percentage of the women at the Building, there were few women of color (Meyer, 56). This lack of racial diversity reflected the populations of many second-wave feminist organizations and like them was criticized for its limited acknowledgment of the voices of women of color. These criticisms prompted initiatives aimed at increasing participation of women of color. However, despite efforts to include these women in the Building as it existed, there was little emphasis on integrating their perspectives, ideas, or art into the space (Wolverton, 144). In 1981, for example, Suzanne Shelton, an African American woman, was hired as executive director. When Shelton began to suggest ways that the Building could expand out of its "white countercultural confines," members felt she threatened to undermine feminist values (Wolverton, 144). With little capacity to make change, she resigned. Further, while art shows featuring women of color were exhibited in the Building gallery (Meyer, 57), little points to any workshops aimed at exploring the intersections of feminism and race through art, the way groups formed to analyze the intersection of feminism and sexuality.

Wolverton did form the group “White Woman Against Racism” to discuss issues of racism (Meyer, 56). However, while this prompted white women to recognize aspects of their privilege as well as ways they engaged in unintentionally exclusionary and racist acts, it did little to increase inclusion of women of color. Little points to any actual increase in membership among women of color, and many women of color have reported deep ambivalence about their experience at the Building (Meyer, 57).

In all these ways, the work that occurred at the Woman’s Building exemplifies the way that feminist artists drew from, reflected, and contributed to theories and practices of feminism at large. By utilizing feminist ideas, the artists at the Building were able to create art that in both process and actualized form broke down patriarchal structures, but in doing so ran into many of the same conflicts and contradictions of second-wave feminism as a whole. Still, though the physical building currently stands boarded up, the impact of the Woman’s Building and the work of the women who participated are far from abandoned. The network and community that were built during its existence remain, and the women who participated continue to make impactful work, both related and unrelated to the Building (Moravec “In the Name of Love” 75). I am lucky enough to know personally some of the women who were involved at the Woman’s Building, and the impact its community has had on their lives is vast. As Wolverton writes, “No one could ever describe the Woman’s Building. It would require a language of multiple dimensions, of texture, a language that could encompass the passage of time as well as contradictory points of view” (4). However, the work these women did, and continue to do, identifies the unique way that art can be used as a tool for social, cultural, and individual transformation. It is indispensable to a comprehensive understanding of the Feminist Art Movement in particular, and is integral to Los Angeles’ continued artistic identity as a whole.

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Melissa Jones <melissa.jones@lacity.org>

In support of landmark designation -- THE WOMAN'S BUILDING

jenn witte <jennwitte@gmail.com>

Wed, Jan 17, 2018 at 10:37 PM

To: Gerald.Gubatan@lacity.org, melissa.jones@lacity.org

Cc: afine@laconservancy.org

Hello,

I want to express my full support for landmark designation for the historic Woman's Building. I have known it personally as an employee in a studio space, working for [Osei-Duro](#), a woman-owned business. Molly Keogh of Osei-Duro taught me the history of the building, which she has honored over the past decade as a tenant proud to be located next to the mural which remains on the second floor from the early days of the Woman's Building. The mural consists of a text taken from the original Woman's Building, or Woman's Pavilion, of the Chicago World's Fair in 1893. In 2013, when the [Women's Center for Creative Work](#) was just beginning to form as an organization, they asked me to conduct [tours of the Los Angeles Woman's Building](#) to show the mural as well as the inside of the breaker box which still has the original writing of Woman's Building members designating which breaker goes to which room. In that moment, the Woman's Building was a conduit for connecting still underrepresented women artists' organizations spanning over a century.

The Woman's Building connected me to the Women's Center for Creative Work which in turn led to the project I co-founded, the [Feminist Library on Wheels](#). Both of these organizations owe much to the inspiration that this special piece of Los Angeles feminist history provides. Imagine what else has yet to be inspired and created as a result of learning about the legacy of this amazing building!

I told me 90 year old neighbor, Isa-Kae Meksin, that I would be writing this letter tonight and she asked that I mention the quality of programming that the Woman's Building provided during its years of operation. She still has a piece of art made by a woman in a workshop that dealt with rape— she found a way to express herself and work through this theme using color. It is my wish that you will do everything possible to preserve the space to honor the great and important work that was created there.

Thank you,

Jenn Witte



Melissa Jones <melissa.jones@lacity.org>

The Woman's Building landmark designation

Anne Gauldin <agauldin@gfdzn.com>

Wed, Jan 17, 2018 at 10:02 PM

To: Gerald.Gubatan@lacity.org, melissa.jones@lacity.org

Cc: afine@laconservancy.org

To whom it may concern,

I am writing in support of this historic cultural designation. I was actively involved in the WB from 1975 until it's closing.

Learn more from the publications that resulted from the Otis exhibition "Doin It In Public" during Pacific Standard Time, sponsored by the Getty. I was part of two collaborative art groups that exhibited in that exhibition and also published books: The Waitresses and Sisters Of Survival.

best wishes,

Anne

Anne Gauldin
agauldin@gfdzn.com
323.333.9816



Melissa Jones <melissa.jones@lacity.org>

Woman's Building Landmark Nomination

Denise Pierre <denise2pierre@gmail.com>

Wed, Jan 17, 2018 at 9:00 PM

To: melissa.jones@lacity.org, Gerald.Gubatan@lacity.org

Cc: afine@laconservancy.org

I would like to voice my support for The Woman's Building landmark status. I was an active participant in its activities in the early 1970s and 1980s.

thank you,

Denise Yarfitz-Pierre



Melissa Jones <melissa.jones@lacity.org>

Landmark Nomination for the Woman's Building

Charlotte Cotton <charlotte@charlottecotton.com>

Wed, Jan 17, 2018 at 4:14 PM

To: Gerald.Gubatan@lacity.org, melissa.jones@lacity.org

Cc: afine@laconservancy.org

Dear Gerald and Melissa,

I am writing to entreat you to grant landmark status to the Woman's Building at 1727 N Spring Street.

The Woman's Building in its historic Beaux Arts building home represents the contribution that Los Angeles made to women's rights over three decades. Through its members - who both gravitated from and went back out into the US and internationally - the models for creative industry, activism, and diversity were formed. The City of Los Angeles has a responsibility to grant landmark status to the Beaux Arts building and acknowledge and honor this fulcrum of the contribution made by women in Los Angeles who created, articulated, and brought about change for women. The legacy of the Woman's Building is immense - both through the women who participated and the next generations of women who continue to strategize and create towards greater equity for women today. Landmark status is the crucial step in ensuring that this important social history is not erased as part of the identity of the great City of Los Angeles.

Yours sincerely, Charlotte Cotton



Melissa Jones <melissa.jones@lacity.org>

Landmark nomination for THE WOMEN'S BUILDING

Judith Sobol <jsobol@ibgcf.org>

Wed, Jan 17, 2018 at 4:02 PM

To: "Gerald.Gubatan@lacity.org" <Gerald.Gubatan@lacity.org>, "melissa.jones@lacity.org" <melissa.jones@lacity.org>

Cc: "afine@laconservancy.org" <afine@laconservancy.org>

GREETINGS! I write as a historian of art and architecture who has worked all over the United States during my 50 year professional career. I write to share my support for landmark stature for THE WOMEN'S BUILDING.

What happened in this building has directly led to a re-thinking in the 20th and 21st centuries of the value of art made by women and art made about women's lives. Part of the wider women's movement, this re-thinking has caused a new appreciation for art by some of America's most gifted artists (like Helen Frankenthaler, Miriam Shapiro, Sheila Hicks, Joyce Scott), bringing them out of the rolls of the unknown and un-exhibited. Once these artists were re-considered, those who preceeded them were also re-considered. Thus the richness of our cultural history and our cultural future was broadened to include work made by more than 50% of our population. As the former director of three art museums and the former professor of art history at two colleges, I can attest to the seminal importance of what occurred in THE WOMEN'S BUILDING. It is part of every curriculum and history of art in our times and should be honored by being accorded landmark status.

I have lived in Los Angeles, Washington D.C., Minneapolis, Baltimore, Newport R.I., Grand Rapids and Portland Maine. Whenever the history of the art of our times is discussed, the contributions of THE WOMEN'S BUILDING are celebrated.

Sincerely,

Judith Sobol
Curator of Collections & Exhibitions
Iris & B. Gerald Cantor Foundation
Los Angeles, California
and
Portland, Maine 04102

phone: 323-937-1700 fax: 323-937-1704
jsobol@ibgcf.org



Melissa Jones <melissa.jones@lacity.org>

afine@laconservancy.org,

Debbie <demackler@aol.com>

Wed, Jan 17, 2018 at 2:45 PM

To: melissa.jones@lacity.org, Gerald.Gubatan@lacity.org

Dear Planners,

What a timely decision you are making - The Women's building of Los Angeles, designed by Architect Myron Hunt, is not only significant architecturally, but also historically as a center for the Women's Movement. I know how important it was to many female thinkers, artists, and creatives in general - my architectural mentor talks about how she attended many events there in the 1970's.

I support nominating the Women's Building in Los Angeles for Historical-Cultural Monument status.
Thank you for your support!

Sincerely,
Debbie Mackler Fisher

310-387-8006
macklerfisherarchitecture.com



Melissa Jones <melissa.jones@lacity.org>

We SUPPORT landmark designation for the Women's Building

Louisa Van Leer <l.vanleer@pacbell.net>

Wed, Jan 17, 2018 at 2:20 PM

Reply-To: Louisa Van Leer <l.vanleer@pacbell.net>

To: "Gerald.Gubatan@lacity.org" <Gerald.Gubatan@lacity.org>, "melissa.jones@lacity.org" <melissa.jones@lacity.org>

Cc: "afine@laconservancy.org" <afine@laconservancy.org>, Carmela Gomes <gomescarmela16@gmail.com>, Antonio Castillo <castanthony@yahoo.com>, Charles Fisher <arroyoseco@hotmail.com>, Robert Spira <raspira@gmail.com>, Steve Crouch <sprch@gmail.com>, Jamie Tijerina <jamiethesoprano@gmail.com>, Jj Jackman <ackmena@gmail.com>, Eric Magallon <emagallon@citruscollege.edu>, Alexandra Madsen <alexandramadsen@gmail.com>, Keiko Miller <milkeiko@gmail.com>

Dear Mr. Gubitan and Ms. Jones,

The Highland Park Heritage Trust heartily supports the landmark designation of the Women's Building located at 1727 North Spring Street . The ground breaking, glass ceiling busting artwork created in this building by Judy Chicago and many others continue to reverberate not just in Los Angeles but around the world. The Women's building meets the two of four possible criteria for Historic Cultural Monument Designation. 1) which the broad cultural, political, economic, or social history of the nation, state, or community is reflected or exemplified; 2) which are identified with historic personages or with important events in the main currents of national, state, or local history;

Witness the MOCA exhibition "WACK! Art and the Feminist Revolution" in 2007. This important exhibition showcased the work of many of the ground breaking artists from the Women's Building and indeed the Women's Building itself had a major role in the exhibition. The exhibition was accompanied by a fully illustrated, 512-page catalogue co-published by MOCA and The MIT Press.

Organized by MOCA Curator Connie Butler, WACK! Art and the Feminist Revolution traveled to:
National Museum of Women in the Arts, Washington D.C. (September–December 2007);
PS.1 Contemporary Art Center, Long Island City,
New York (February–May 2008); and
Vancouver Art Gallery, Vancouver B.C. (October 2008–January 2009).

In addition to WACK! Otis College of Art and the Getty Institute via Pacific Standard Time mounted a major retrospective on the Women's Building called "Doin' It In Public: Feminism and Art at the Woman's Building" , Oct. 2011–Jan. 2012 at the Ben Maltz Gallery. Also Published with a full catalog. (press release from exhibition copied below)

The Highland Park Heritage Trust points out these two exhibitions as examples that demonstrate the fundamental worthiness of Landmark Designation for the Women's Building and the crucial role it played in shaping Culture in Los Angeles, the US and around the world. To quote the Otis Press release "The feminist art movement of the 1970s set off an explosion of art-making and analysis that continues to reverberate in the art world today, and the Woman's Building (WB) in Los Angeles was one of its epicenters." Let's celebrate and preserve the Women's Building. It's looooong overdue.

Sincerely,

Louisa Van Leer, President
Highland Park Heritage Trust

www.hpht.org

Woman's Building

All Press Releases

Jan 28, 2011

Please contact [Margaret Reeve](#) (310) 665 6957 for inquiries.

Otis College of Art and Design to Mount Exhibition "Doin' It In Public: Feminism and Art at the Woman's Building"

On view October 1, 2011 through January 28, 2012

Retrospective on the Pioneering Work of Feminist Artists, Art Cooperatives at the Los Angeles Woman's Building from 1973-1991

Exhibition and Catalogs Part of The Getty initiative Pacific Standard Time: Art in L.A. 1945-1980

LOS ANGELES – January 28, 2011 – Otis College of Art and Design, with financial support from The Getty Foundation, is in the final stages of organizing the much-anticipated exhibition, *Doin' It In Public: Feminism and Art at the Woman's Building*, to be held Oct. 1, 2011–Jan. 28, 2012 at Ben Maltz Gallery.

The feminist art movement of the 1970s set off an explosion of art-making and analysis that continues to reverberate in the art world today, and the Woman's Building (WB) in Los Angeles was one of its epicenters. In 1973, artist Judy Chicago, graphic designer Sheila Levrant de Bretteville, and art historian Arlene Raven founded the WB and for over two decades, it helped shape the regional and international cultural landscapes. Through extensive public performances, site-specific work, networking with political activists, and collaborations, the feminist art movement at the WB raised consciousness, invited dialogue and transformed culture. The WB handed women their rightful claim to the role of "artist." It inspired and allowed members to create a community of women who saw art as a powerful tool for social change, and shared this vision with the public.

This exhibition is the first to fully explore the contributions of the Woman's Building. Exhibitions such as *WACK! Art and the Feminist Revolution, 1965-1980*, (MOCA, Los Angeles, 2007); *Catalog L.A.: Birth of Art Capital: 1955-1985* (Centre Pompidou, Paris, 2006); and *Sexual Politics: Judy Chicago's Dinner Party in Feminist Art* (Hammer Museum, 1996) position the WB within the West Coast feminist art movement.

A major component of the exhibition is the WB's focus on developing, teaching and executing collaboration. The work of collaborative groups such as *Ariadne: A Social Art Network*, *Chrysalis Magazine*, *Feminist Art Workers*, *Feminist Studio Workshop*, *The L.A. Women's Video Center*, *Madre Tierra Press*, *Mother Art*, *Sisters of Survival*, *The Waitresses*, and the *Women's Graphic Center*, and is presented and contextualized through the exhibition and publications.

To complement the exhibition Otis will release a scholarly two-volume catalog set. The first volume, *From Site to Vision: the Los Angeles Woman's Building in Contemporary Culture* is a comprehensive Media Release: *Doin' It in Public / Pacific Standard Time / Ben Maltz Gallery / Pg 2 of 3* history of the WB written primarily by former members and includes entries by: Betty Ann Brown, Theresa Chavez, Cecilia Dougherty, Sondra Hale, Jennie Klein, Michele Kort, Sheila Levrant de Bretteville, Lucy Lippard, Bia Lowe, Michelle Moravec, Laura Meyer, Kathleen A. Walkup, and Terry Wolverton. The second volume, which shares the title of the exhibition, presents the WB through critical essays by a new generation of feminist scholars (see list of essayists below).

Doin' It In Public: Feminism and Art at the Woman's Building, is part of *Pacific Standard Time: Art in Los Angeles 1945-1980*, an unprecedented collaboration of more than sixty cultural institutions across Southern California, coming together to tell the story of the birth of the L.A. art scene. Otis will collaborate with other *Pacific Standard Time* participants to host interactive workshops and film screenings about related exhibition themes. Public programs include receptions, tours, and poetry readings, in addition to an extensive website with an ongoing oral history project using YouTube and Facebook. Otis students will participate in curricular activities and produce an electronic news magazine that surveys feminist art today and Otis' position in the evolution of the L.A. art scene.



Melissa Jones <melissa.jones@lacity.org>

Designation of the LA Women's Building

Cheryl Revkin <cheryl.revkin@gmail.com>

Wed, Jan 17, 2018 at 10:11 AM

To: Gerald.Gubatan@lacity.org, melissa.jones@lacity.org

I strongly urge the city to protect the former LA Women's Building as a historical landmark. There is important history for everyone there, not just women.

Dr. Cheryl Revkin

Cheryl@cherylrevkin.com



Melissa Jones <melissa.jones@lacity.org>

Support for the landmark nomination of The Woman's Building

Nayiree Roubinian <nroubinian@gmail.com>

Wed, Jan 17, 2018 at 10:02 AM

To: Gerald.Gubatan@lacity.org, melissa.jones@lacity.org

Cc: afine@laconservancy.org

Greetings, Mr. Gubatan and Ms. Jones

I am writing to share my support for the landmark nomination of The Woman's Building established in 1973. It is a rich and vital part of Los Angeles history, feminist history, and LGBT history. The landmark will honor the wonderful diversity of the city and the creative and political work that has been integral to its growth and success.

Thank you for your time.

Nayiree Roubinian



Melissa Jones <melissa.jones@lacity.org>

The Woman's Building

Buszek, Maria <MARIA.BUSZEK@ucdenver.edu>

Wed, Jan 17, 2018 at 8:42 AM

To: "Gerald.Gubatan@lacity.org" <Gerald.Gubatan@lacity.org>, "melissa.jones@lacity.org" <melissa.jones@lacity.org>

Cc: "afine@laconservancy.org" <afine@laconservancy.org>

To the City of L.A.'s Cultural Heritage Commission:

I am writing you today to join those petitioning to grant The Woman's Building at 1727 N. Spring Street landmark status. As an art historian who works on the history of feminist art, the importance of this building to the Feminist Art Movement in America (indeed, throughout the West) cannot be overstated. This building was home to classes, workshops, exhibitions, and performances that are today studied in art history classes as part of the very foundations—and gradual spread—of feminist art and activism. As a former Angeleno, I additionally feel this building merits recognition and protection for its relevance in the art history of Los Angeles, whose monuments all too often find themselves forgotten, cast aside and razed to make way for new buildings with little thought for the city's rich cultural history.

For these reasons, I ask that the City of Los Angeles please give serious consideration to the LA Conservancy's proposal to save and celebrate this historically important building.

Many thanks,

Maria Elena Buszek, Ph.D.
Associate Professor of Art History
Department of Visual Arts
College of Arts and Media
The University of Colorado Denver
<http://www.mariabuszek.com>



Melissa Jones <melissa.jones@lacity.org>

Woman's Building

Lois Becker/Mark Stratton <loismark@gmail.com>

Wed, Jan 17, 2018 at 7:46 AM

To: Gerald.Gubatan@lacity.org, melissa.jones@lacity.org

Cc: afine@laconservancy.org, councilmember.bonin@lacity.org

I enthusiastically support the nomination for Historic-Cultural Monument designation for the Woman's Building at [1727 North Spring Street](#) in Chinatown!

Lois Becker
[3100 Corda Drive](#)
Los Angeles, CA 90049
loismark@gmail.com



Melissa Jones <melissa.jones@lacity.org>

women's building

Lenore Dowling <Indowling@att.net>

Tue, Jan 16, 2018 at 7:42 PM

Reply-To: Lenore Dowling <Indowling@att.net>

To: "melissa.jones@lacity.org" <melissa.jones@lacity.org>

I support the landmark designation of the women's building, which I attended in the early years. It is a tribute to the creativity of the women founders and all the artists and writers who created a vital piece of Los Angeles history.

thank you

Lenore N. Dowling, PhD

Los Angeles, CA



Melissa Jones <melissa.jones@lacity.org>

Women building

Maria Cibrario <cibrario@att.net>

Tue, Jan 16, 2018 at 7:34 PM

To: melissa.jones@lacity.org

Please save old Los Angeles. Do no destroy the woman building. Thank you. I'm Retired City of Los Angeles worker.

Sent from myiPhone



Melissa Jones <melissa.jones@lacity.org>

Women's Building

PATRICIA ALDERETE <patalderete@icloud.com>

Tue, Jan 16, 2018 at 7:17 PM

To: Gerald.Gubatan@lacity.org, melissa.jones@lacity.org

Cc: "mailto:afine"@laconservancy.org, afine@laconservancy.org

I support the landmark nomination of the Women's Building.

Thank you

Pat Alderete

Sent from my iPad

The Woman's Building on Spring Street

Susan King <paradisepress@icloud.com>

Tue, Jan 16, 2018 at 6:37 PM

To: afine@laconservancy.org, Gerald.Gubatan@lacity.org, melissa.jones@lacity.org

Dear LA Conservancy, Gerald Gubatan, Melissa Jones,

I came to Los Angeles at the invitation of Judy Chicago in 1973 to be part of the experimental Feminist Studio Workshop. I was a graduate student in Art in New Mexico, studying ceramics, and teaching, with Christina Kruse, one of the first women's art courses in the US. LA provided what no other place could: a space for a new idea, for the incubation of feminist artists to come together and forge a community. This couldn't have happened at any other part of the country. Not New York, not San Francisco, but in LA, which was very much under the national radar during those years.

I came as a sculptor. Little did I know that between the time I signed up to come to LA and my arrival a much bigger plan was underfoot: to find a space to make a public center for women's culture, much like the 1893 Woman's Building of art and handicraft at the Chicago World's Fair.

Here are some reactions from sharing the post about the Woman's Building and it's possible landmark designation on Facebook from a variety of artists who were there:



Susan I met you, Susan, sometime between 1976-1977? thru Jerry (Oppenheim)--I was an old friend of Jerry's from Berkeley and delivered a painting of mine he had bought to Santa Monica, and, being Jerry, he gave me sanctuary and fun and glorious access to wonderful things (the beach, you, the Women's Bldg., food). I remember going to some play, perhaps at the Women's Bldg, and crying uncontrollably for reasons I couldn't comprehend at the time, and you told me, so reassuringly, something like "don't worry, we've all felt that way; it's part of the process." (I have no clue what your actual words were, but I knew my stumbling into this snake pit of emotion was not unique.) Thank you for that. I planned then to move to LA and be part of the Women's art movement there, but other interesting things intervened and I went on as a woman artist in the Bay Area during the post Vietnam War era (no college teaching jobs for women yet). I am grateful for every good thing I experienced and particularly grateful that I survived as a woman, a human, and an artist, and grateful to believe that my capacities have grown mightier over time. Thank you for being such a lovely and special beacon. Hope I get to remeet you sometime soon. I always enjoy your FB posts. Meantime, be well, happy, and strong.

3

Like · Reply · 5d



Susan King Thank you for your kind words. It was such an exciting time.

1

Like · Reply · 5d



Olivia I hope so... so many memories. I felt excited and empowered by the confidence and positive energy from women who had the strength and vision to make things happen. Yes, I participated in the transformation of the "Woman's Building" in the early 70's, painted and sanded the second floor. I also exhibited, performed and took my first writing class with Holly Prado Northup. I will always be grateful for the connections and inspiration this artistic community provided for me, and so many ceative women.

1

Like · Reply · 5d

Kathleen Fantastic to hear this. And what a terrific article!



1

[Like](#) · [Reply](#) · 5d

Susan King I was so thrilled that you came down to teach us letterpress printing. The beginning of a wonderful friendship.

[Like](#) · [Reply](#) · 5d

Kathleen And I learned so much! The best kind of friendship, still going strong.

[Like](#) · [Reply](#) · 4d

Bruce And I am still thrilled that you were there, [Susan](#), to teach the rest of us letterpress printing!

[Like](#) · [Reply](#) · 4d

Susan King Bruce, it was inspiring to watch you work there.

1

[Like](#) · [Reply](#) · 4d

Write a reply...



Sue It certainly should be designated a landmark! What a difference it made in SO MANY people's lives. I was thrilled to start my new life in CA (from DC) at the WGC. It was just the start that I needed and launched my art life on the West Coast. So many good memories. And friends. Thanks for posting this Susan.

2

[Like](#) · [Reply](#) · 5d

Susan King So many great artists, and projects. It was wonderful to work with Madre Tierra and other talented women.

[Like](#) · [Reply](#) · 5d

Susan King This building had been a bank for Standard Oil. It was in a deserted part of downtown LA. Between Dog Town, Chinatown, and an industrial part of North Spring Street. We had very little crime there, I learned later, because we were so close to the railroad tracks and the railroad police. I loved to go over the bridge to Dogtown and buy a Machaca Burrito for lunch. [Cynthia Marsh](#) and I used to sit on the loading dock of the Women's Graphic Center and smoke cigarettes and wonder and complain about our lives. This was the second building we renovated in three years. The other building, the old Chouinard Art School was bought by the Korean Baptist Church after we fixed it up.

5

[Like](#) · [Reply](#) · 5d

Cynthia Susan, I am not certain I realized it at the time but those hours spent on the loading dock musing about the lives we might construct were fabulous — a somewhat uncomplicated existence in retrospect. Hope you are well, I would love to see your refurbished Mid-Century. Cindy

2

[Like](#) · [Reply](#) · 4d

Write a reply...



Jaime Nice to hear that...

2

Like · Reply · 4d



Florence this is a significant validation

1

Like · Reply · 33m



Susan King
paradisepress@me.com
1724 Woodlark Avenue
Lexington, KY 40505

www.susankingart.work

2 attachments



11987165_10153148781641903_1938346653630739738_n.jpg
2K



11990460_10205127758698155_3125596383632201173_n.jpg
2K



Melissa Jones <melissa.jones@lacity.org>

Landmark designation for The Woman's Building at 1727 North Spring Street

Amber <activeclicker@roadrunner.com>

Tue, Jan 16, 2018 at 5:03 PM

To: melissa.jones@lacity.org

Cc: afine@laconservancy.org

Dear Melissa Jones,

The Woman's Building is an historically significant building which played a notable role in the history of Women's art and feminism. As we well know, female artists have long been marginalized—so it is critically important to preserve the history of our struggle. Giving landmark designation to 1727 North Spring Street now comes at a time when Women's issues, equality, and the right to have a voice are being explored in our National cultural milieu.

Please consider preserving this piece of history.

Thank you,

Amber Cannon



Melissa Jones <melissa.jones@lacity.org>

Women's bldg.

rosalielazarus@roadrunner.com <rosalielazarus@roadrunner.com>

Tue, Jan 16, 2018 at 4:54 PM

To: melissa.jones@lacity.org

Plese vote to include the Women's bldg. in Chinatown as a landmark bldg. Rosalie Lazarus



Melissa Jones <melissa.jones@lacity.org>

DESIGNATION: The Woman's Building in Chinatown for Historic-Cultural Monument

Robert Harris <rharris1935@me.com>

Tue, Jan 16, 2018 at 4:51 PM

To: Gerald.Gubatan@lacity.org, melissa.jones@lacity.org

Cc: afine@laconservancy.org

I write in support of the LA Conservancy's nomination of the Woman's Building in Chinatown. I was introduced to the Woman's Building soon after I arrived in 1981 as Dean of the USC School of Architecture. Its purpose impressed me as very special as at that time there were few such organizations in the United States. The character of its architecture is powerful as a classic style representing strength and importance. It has been a significant place for highly valued purposes.

I strongly encourage Historical-Cultural Monument Designation of the Woman's Building in Chinatown.

Robert S. Harris, FAIA, Hon.ASLA
USC Emeritus Professor of Architecture
Dean, USC School of Architecture 1981-1992
ACSA Distinguished Professor



Melissa Jones <melissa.jones@lacity.org>

The Women's Building, historical status

cynthiastewart@verizon.net <cynthiastewart@verizon.net>

Tue, Jan 16, 2018 at 4:38 PM

To: Gerald.Gubatan@lacity.org, melissa.jones@lacity.org, afine@laconservancy.org

I was a participant in the Feminist Studio Workshop at the Women's Building from 1976 - 1977. I am from Indiana and saw the Women's Building photographer, Maria Karas', photograph in Time magazine and read the article about what was happening on the West coast regarding a feminist artist's school. As soon as I read it, I knew that this was where I belonged. I attended a two week workshop in the summer of 1975 at the Building called The Female Educator's Workshop. I returned in the Fall of 1976 to attend the Feminist Studio Workshop. It was a life changing event. I am sure others feel the same way. I worked in the design and letterpress area.

The Women's Building represents that historical moment in time when women rose up and took their power to move forward the civil rights of all women and others. So many women who are writers, artists, historians, and designers got their start at the building. It should definitely be designated as an historical building in the city of Los Angeles.

After the Women's Building I received my MA in Drawing at California State University Northridge and my MFA in Painting from Art Center College of Design.

Thank you for your support of this important agenda item to push forward the designation of the Women's Building as an historical building.

Cynthia Anne Stewart



Melissa Jones <melissa.jones@lacity.org>

Historic-Cultural Monument designation, the Woman's Building

Terry Wolverton <consulther@aol.com>

Tue, Jan 16, 2018 at 3:48 PM

To: Gerald.Gubatan@lacity.org, melissa.jones@lacity.org

Cc: afine@laconservancy.org

I really regret that I am not able to attend the Thursday, Jan 18 meeting where the City of L.A.'s Cultural Heritage Commission (CHC) will decide whether to take this nomination under consideration; I am unfortunately down with this flu and it wouldn't be responsible to attend a public meeting. However, I spent thirteen years working and organizing and making art and teaching at this 1727 North Spring Street location, and the building's preservation and honoring the importance of its history is of paramount importance to me.

The years during which the Woman's Building operated out of this location (1976-1991) coincide with a sea change in the arts in this city, especially for the visibility of and opportunities for women artists. The Woman's Building drew artists from around the country and throughout the world, and many have remained and developed important and impactful careers as visual, performance and media and literary artists. Its legacy lives on in their work and in successive generations of women artists who find inspiration in the Woman's Building.

Please count my voice among those enthusiastically encouraging you to take LA Conservancy's nomination under consideration.

Thank you,

Terry Wolverton
3342 Cazador Street
Los Angeles, CA 90065
323-227-4633
consulther@aol.com



Melissa Jones <melissa.jones@lacity.org>

The Woman's Building

Sarah Hays <sirrahh@sbcglobal.net>

Tue, Jan 16, 2018 at 3:45 PM

To: Gerald.Gubatan@lacity.org, melissa.jones@lacity.org

Cc: afine@laconservancy.org, Paul Koretz <paul.koretz@lacity.org>

I support the nomination for Historic-Cultural Monument designation for the Woman's Building at 1727 North Spring Street in Chinatown.

Sarah Hays
10509 Blythe Ave
Los Angeles CA. 90064
310/558-3538
sirrahh@sbcglobal.net



Melissa Jones <melissa.jones@lacity.org>

Women's Building

Linda Cornell <lcornell47@rocketmail.com>

Tue, Jan 16, 2018 at 3:14 PM

To: melissa.jones@lacity.org

I am asking you to give this building historic designation. The history and people that moved through the building over the years is something to be proud of. Vote Yes. You will feel glorious!



Melissa Jones <melissa.jones@lacity.org>

Women's Building Historic Landmark Designation

Chris Spry <chris.spry@outlook.com>

Tue, Jan 16, 2018 at 2:15 PM

To: "melissa.jones@lacity.org" <melissa.jones@lacity.org>, "gerald.gubatan@lacity.org" <gerald.gubatan@lacity.org>

Cc: "afine@laconservancy.org" <afine@laconservancy.org>

Please add my name to the list of Angelenos who support the designation of the Women's Building as an Historical-Cultural Monument, which comes before the Commission this Thursday.

Thank you.

Chris Spry

Sent from my iPad



Melissa Jones <melissa.jones@lacity.org>

Support of the Women's Building to be nominated as a Historic Cultural Monument

Lisa Landworth <lisa@landworthdebolske.com>

Tue, Jan 16, 2018 at 1:12 PM

To: melissa.jones@lacity.org, Gerald.Gubatan@lacity.org

Cc: afine@laconservancy.org

Good Morning,

The Women's building is not only significant architecturally, designed by Architect Myron Hunt but historically as a center for the

Women's Movement.

I am an Architect and in strong support of the nomination of the Women's Building for Historic Cultural Monument status and urge to support it too!

Sincerely,

Lisa

Lisa Landworth, AIA

Landworth Debolske Architecture

5150 Wilshire Boulevard, suite 503

Los Angeles

CA 90036

323 938 9356

www.landworthdebolske.com



Melissa Jones <melissa.jones@lacity.org>

I Support The Woman's Building Landmark Nomination

D.H. Olech <dholech@gmail.com>

Tue, Jan 16, 2018 at 12:54 PM

To: Gerald.Gubatan@lacity.org, melissa.jones@lacity.org

Cc: afine@laconservancy.org

Hello All,

I'm writing in support of the Women's Building Landmark nomination for Historic-Cultural Monument designation. I'm unable to attend the meeting.

Best of luck!

DIANE OLECH

e: dholech@gmail.com

w: www.dreamdangerously.com



Melissa Jones <melissa.jones@lacity.org>

Support for The Woman's Building

Anne Mavor <mavorina@gmail.com>

Tue, Jan 16, 2018 at 12:42 PM

To: Gerald.Gubatan@lacity.org, melissa.jones@lacity.org, afine@laconservancy.org

Dear Gerald and Melissa,

I am writing in support of the LA Conservancy's nomination for Historic-Cultural Monument designation for The Woman's Building. This building was the site of important historical and cultural efforts that were instrumental in moving feminist art and feminism forward. It is a symbol of women taking charge of their lives and being a force for justice and equity in the world. Woman's history and experience is often lost or invisible. Designating this building as a Historic-Cultural Monument would keep this symbol alive to inspire future generations.

This building and the programs and community it fostered were instrumental in my development as an artist and female. I now live in Portland, OR but have recently spent some months in the LA area. I was so pleased and grateful that it still stands. Most people who drive by have no idea what its history was. It's time we gave her the respect she deserves.

Warm regards, Anne Mavor, Portland, OR

--

Anne Mavor
Director, I Am My White Ancestors
503-367-6136

View artwork at www.annemavor.com

View information about [I Am My White Ancestors: Claiming the Legacy of Oppression](#)



Melissa Jones <melissa.jones@lacity.org>

The Woman's Building Chinatown

Leora Glass <leoraglass@me.com>

Tue, Jan 16, 2018 at 12:36 PM

To: melissa.jones@lacity.org

Cc: afine@laconservancy.org

I support the Historic-Cultural Monument designation for The Woman's Building in Chinatown. Please vote for this designation.

Thank you!

Leora Glass

leoraglass@me.com



Melissa Jones <melissa.jones@lacity.org>

Standard Oil/Woman's Building (CHC-2018-11-HCM)

Laura Dominguez <lading@usc.edu>

Tue, Jan 16, 2018 at 10:02 AM

To: gerald.gubatan@lacity.org, melissa.jones@lacity.org

Cc: afine@laconservancy.org

Dear Gerald and Melissa,

I'm writing in strong support of the Historic-Cultural Monument (HCM) application for the Standard Oil Company Sales Department Building/Woman's Building (CHC-2018-11-HCM). Not only is the building significant for its associations with architect Myron Hunt and Standard Oil, but it also represents an extraordinary period of experimentation in the feminist art movement of the late twentieth century.

This timely nomination offers a unique opportunity to recognize the contributions of women - including queer women - to Los Angeles' cultural fabric and identity, and I hope that it will encourage the City to continue expanding its HCM program to better reflect the diversity of our region in our built environment.

Thank you for your consideration!

Sincerely,
Laura Dominguez

--

Laura Dominguez
Graduate Student
University of Southern California
Department of History



Melissa Jones <melissa.jones@lacity.org>

Landmark Status for the Woman's Building

Joanna Gardner-Huggett <joannagrdr@gmail.com>
To: Gerald.Gubatan@lacity.org, melissa.jones@lacity.org
Cc: afine@laconservancy.org

Tue, Jan 16, 2018 at 6:28 AM

Dear Gerald Gubatan and Melissa Jones,

As a historian of feminist art, I am writing in support of the L.A. Woman's Building be granted landmark status. This building is the site of roots of feminist art and activism that transformed art practices across the country (and beyond).

There is a significant body of literature that my students study confirming the Building's importance and continues to grow with each new generation of scholars.

Thanks for your time and consideration, Joanna Gardner-Huggett, Associate Professor and Chair, DePaul University



Melissa Jones <melissa.jones@lacity.org>

Women's Building

Jennifer Pinck <jpinck@pinck-co.com>

Tue, Jan 16, 2018 at 5:13 AM

To: "Gerald.Gubatan@lacity.org" <Gerald.Gubatan@lacity.org>, "melissa.jones@lacity.org" <melissa.jones@lacity.org>

Cc: "afine@laconservancy.org" <afine@laconservancy.org>

The Women's Building is a RARE extant building evidencing women's interventions on their own behalf to stake out a public presence. It is of immeasurable importance to our collective history now and will be in the future. Please help save it by marking it a historic-cultural monument.

Thank you for your consideration.

Jennifer Pinck

President

Pinck & Co., Inc.

98 Magazine Street

Boston, MA 02119



Melissa Jones <melissa.jones@lacity.org>

please save the Woman's Building

Duval-Couetil, Nathalie A L <natduval@purdue.edu>

Mon, Jan 15, 2018 at 11:24 AM

To: "Gerald.Gubatan@lacity.org" <Gerald.Gubatan@lacity.org>, "melissa.jones@lacity.org" <melissa.jones@lacity.org>

Cc: "afine@laconservancy.org" <afine@laconservancy.org>

Dear Mr. Gubatan and Ms. Jones,

Please vote to designate the Woman's Building as a historical-cultural monument. The recent news reports, whether they be in entertainment, business or politics highlight the importance of upholding feminist symbols and discourse.

The Women's Building is a RARE extant building evidencing women's interventions on their own behalf to stake out a public presence. It is of immeasurable importance to our collective history now and will be in the future. Please help save it by marking it a historic-cultural monument.

Sincerely,

Nathalie Duval-Couetil, MBA, PhD

Director, Certificate in Entrepreneurship and Innovation

Associate Director, Burton D. Morgan Center for Entrepreneurship

Associate Professor, Department of Technology Leadership & Innovation

Purdue University

Email: natduval@purdue.edu

Office: 765-494-7068

Cell: 765-337-4687



Melissa Jones <melissa.jones@lacity.org>

In Support of the Women's Building

Cinnia Finfer <cinnia@thefinfergroup.com>

Mon, Jan 15, 2018 at 9:54 AM

To: Gerald.Gubatan@lacity.org, melissa.jones@lacity.org

Cc: afine@laconservancy.org

Mr. Gubatan & Ms. Jones

I am writing to emphatically support the nomination of the Women's Building as a Historic Cultural Landmark.

This building and its contemporary history are the very embodiment of the term Historic and Cultural Landmark. A beautiful structure in its own right, The Women's Building was the headquarters and showcase for some of the most forward thinking people of the late 20th century.

Part community, part enterprise, this organically evolved organization provided a platform to train, educate, strengthen, present and celebrate woman artists and their non-traditional lifestyle and art.

As a longtime member of the Lo Angeles Conservancy and LA resident since 1982, I urge you to acknowledge the significance of this building and its role in Los Angeles' cultural history.

Thank you!

Cinnia Finfer

Cinnia Finfer
Strategy-Content-Logistics
cinnia@thefinfergroup.com
323-385-3814
cinniafinfer.com



Melissa Jones <melissa.jones@lacity.org>

Save the Woman's Building!

Ogden, Kate <Kate.Ogden@stockton.edu>

Mon, Jan 15, 2018 at 5:15 AM

To: "Gerald.Gubatan@lacity.org" <Gerald.Gubatan@lacity.org>, "melissa.jones@lacity.org" <melissa.jones@lacity.org>

Cc: "afine@laconservancy.org" <afine@laconservancy.org>

Dear Mr. Gubatan and Ms. Jones,

I am writing in support of the proposal to designate the landmark Woman's Building a historic and cultural monument.

It is with good reasons that the Los Angeles Conservancy nominated the building. The Woman's Building is significant in the history of American art, women's art, and the Women's Movement in this country. It is associated with important women artists such as Judy Chicago, Arlene Raven, and Sheila Levrant de Bretteville, who created and operated the Feminist Studio Workshop there for 20 years.

I hope you will allow the proposal to be heard and give it your support.

Kate Ogden, Professor of Art History

Stockton University, Galloway, NJ



Melissa Jones <melissa.jones@lacity.org>

The Woman's Building -- Agenda Item 6 at 01/18/18 Cultural Heritage Commission Meeting

Kristen Jackson <kristenmariejackson@yahoo.com>

Sun, Jan 14, 2018 at 1:14 PM

Reply-To: Kristen Jackson <kristenmariejackson@yahoo.com>

To: "Gerald.Gubatan@lacity.org" <Gerald.Gubatan@lacity.org>, "melissa.jones@lacity.org" <melissa.jones@lacity.org>

Cc: "afine@laconservancy.org" <afine@laconservancy.org>

Hello. I write to express my support for landmark designation for the Woman's Building in Chinatown. Now more than ever, we need to preserve and honor important spaces by and for women.

I walked past this building on my way home from the Woman's March in January 2017, and I'll do so again this coming weekend for the Woman's March 2018. My hope is that this building and its legacy can be preserved for generations to come.

Thank you for your attention to this important matter. ~Kristen Jackson



Melissa Jones <melissa.jones@lacity.org>

The Women's Building

Heather Hoffman Kimmel <hkimmel@gmail.com>

Sun, Jan 14, 2018 at 9:53 AM

To: Gerald.Gubatan@lacity.org, melissa.jones@lacity.org

Cc: afine@laconservancy.org

*I am a resident of Southern California. I am sending this email because I believe
The Women's Building is a RARE extant building evidencing women's interventions on their own behalf to stake out a
public presence. It is of immeasurable importance to our collective history now and will be in the future. Please help
save it by marking it a historic-cultural monument.*

--

Heather



Melissa Jones <melissa.jones@lacity.org>

Vote to Preserve the Women's Building

Ruth Hoppe <rbhoppe43@gmail.com>

Sun, Jan 14, 2018 at 6:31 AM

To: melissa.jones@lacity.org

Please support the petition to preserve the Women's Building as a Cultural-Historical Monument. It is rare and important and its preservation, particularly at this moment in Los Angeles, makes an important statement supporting women and their art.

RB Hoppe, MD



Melissa Jones <melissa.jones@lacity.org>

Woman's Building in LA

Sally Collier <colliersally@gmail.com>

Sat, Jan 13, 2018 at 11:34 AM

To: Gerald.Gubatan@lacity.org, melissa.jones@lacity.org

Cc: afine@laconservancy.org

The Women's Building is a RARE extant building evidencing women's interventions on their own behalf to stake out a public presence. It is of immeasurable importance to our collective history now and will be in the future. Please help save it by marking it a historic-cultural monument.



Melissa Jones <melissa.jones@lacity.org>

The Women's Building

paul kando <kando@tidewater.net>

Sat, Jan 13, 2018 at 11:25 AM

To: Gerald.Gubatan@lacity.org, melissa.jones@lacity.org

Cc: afine@laconservancy.org

Honorable Commissioners,

As the site, for nearly twenty years, of the Feminist Studio Workshop, the first independent art school for women, the Woman's Building in Chinatown is an important historic landmark of the Women's Movement in the United States. Please help save this 1914 edifice by declaring it a historic-cultural monument.

Thank you for your consideration

Paul F Kando
Damariscotta, Maine

.

--

Paul Kando
Midcoast Green Collaborative
Damariscotta, ME
www.midcoastgreencollaborative.org
207-563-5487



Melissa Jones <melissa.jones@lacity.org>

Save the Women's Building

Katherine Prendergast <kit.prendergast@gmail.com>

Sat, Jan 13, 2018 at 11:06 AM

To: Gerald.Gubatan@lacity.org, melissa.jones@lacity.org

Cc: afine@laconservancy.org

Please save The Women's Building. The collective history of women needs to be preserved and the Women's Building is a rare monument of tremendous importance.

Please work to preserve this vital landmark on behalf of women's history and —most importantly—to inspire women now and in the future.

Sincerely,

Katherine Prendergast

809 Sixth Ave S

Stillwater, Minnesota 55082

Sent from my iPhone



Melissa Jones <melissa.jones@lacity.org>

Please designate The Woman's Building as a Historical-Cultural Monument!

Jane McPherson <janemcphers@gmail.com>
To: Gerald.Gubatan@lacity.org, melissa.jones@lacity.org
Cc: afine@laconservancy.org

Sat, Jan 13, 2018 at 11:04 AM

Dear Los Angeles Conservancy,

Please designate The Woman's Building as a Historical-Cultural Monument!

The Women's Building is a RARE and beautiful building, but beyond its beauty, it is significant as a living monument to women's collaborative efforts to stake out a place for ourselves in the public sphere. It is of immeasurable importance to our collective, feminist history now and will be in the future.

Please help save it by marking it a historic-cultural monument. It represents the voices of millions.

Best,
Jane McPherson

Encouraging the use of forbidden words: "vulnerable," "entitlement," "diversity," "transgender," "fetus," "evidence-based" and "science-based."

Jane McPherson, PhD, MPH, LCSW
Director of Global Engagement & Assistant Professor, School of Social Work
University of Georgia, Athens, GA, USA
Facebook: [Social Work, Human Rights & Activism](#)
Twitter: [@janemcphers](#)



Melissa Jones <melissa.jones@lacity.org>

The Woman's Building

bibikris <bibikris@mind.net>

Sat, Jan 13, 2018 at 10:41 AM

To: Gerald.Gubatan@lacity.org, melissa.jones@lacity.org

The Woman's Building is a RARE extant building evidencing women's interventions on their own behalf to stake out a public presence. It is of immeasurable importance to our collective history now and will be in the future. Please help save it by marking it a historic-cultural monument.

Kris Hoppe
Ashland,Or



Melissa Jones <melissa.jones@lacity.org>

The Woman's Building

Babuwolf <Babuwolf@mind.net>

Sat, Jan 13, 2018 at 10:36 AM

To: Gerald.Gubatan@lacity.org, melissa.jones@lacity.org

The Woman's Building is a RARE extant building evidencing women's interventions on their own behalf to stake out a public presence. It is of immeasurable importance to our collective history now and will be in the future. Please help save it by marking it a historic-cultural monument.

Wolf Hoppe
Ashland, OR



Melissa Jones <melissa.jones@lacity.org>

Woman's Building nomination is great!

Jennifer Hall Lee <jenniferhalllee@gmail.com>

Sat, Jan 13, 2018 at 10:28 AM

To: Gerald.Gubatan@lacity.org, melissa.jones@lacity.org

Cc: afine@laconservancy.org

Dear Ms. Jones and Mr. Gubatan,

I am a resident of Altadena and I am a filmmaker. My film "Feminist: Stories From Women's Liberation" has set me on a new path: to teach the importance of the women's liberation movement to young people.

I support the nomination of the Woman's Building as a historic and significant building.

Too often young girls grow into women without seeing statues, historic places or events and people of the women's liberation movement. Women's rights movements in the USA don't even have a federal holiday.

This nomination helps to change this for us. Here in the Pasadena Unified School District we are reinvigorating the celebration of Women's History Month this year - it has been fallow. And we are super excited and having an essay context and poster making contest.

I am going to add the Woman's Building history as one of the ideas for the students to think about and discuss!

Thank you again!

Best regards,

Jennifer Hall Lee
Filmmaker + Writer
Feminist: Stories From Women's Liberation

<https://www.youtube.com/watch?v=NZ8WCouqv9Y>

818.219.9339

<http://www.jenniferhalllee.com/>

Support the Landmark Nomination of The Woman's Building has been published on Evensi!

Noelia from Evensi <noelia@promoteonevensi.com>
To: melissa.jones@lacity.org

Sat, Jan 13, 2018 at 10:12 AM



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Support the Landmark Nomination of The Woman's Building

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United States



Melissa Jones <melissa.jones@lacity.org>

Women's Building

Jill Fields <jfields@mail.fresnostate.edu>

Sat, Jan 13, 2018 at 10:01 AM

To: "afine@laconservancy.org" <afine@laconservancy.org>, "gerald.gubatan@lacity.org" <gerald.gubatan@lacity.org>, "melissa.jones@lacity.org" <melissa.jones@lacity.org>

Hello — I am a professor of history at Fresno State. My published works include a volume I edited, *Entering the Picture: Judy Chicago, the Fresno Feminist Art Program, and the Collective Visions of Women Artists*. The book includes essays about the Women's Building in Los Angeles and analyzes both it and the Fresno Feminist Art Program that preceded it (it was the first of its kind) within the context of the many collaborative projects of the feminist art movement.

I urge you to affirm the historic status of the Women's Building. It is a significant site in the history of the city (my hometown) as well as the history of women's art in global context. I also live in Silver Lake and sometimes see the architectural tour vans when walking my dog by the Reservoir. As I'm sure you are aware, there are multiple benefits — cultural, economic, and yes spiritual — that derive from preserving historical structures.

Fresno recently destroyed a pedestrian mall designed by Garret Eckbo. I know leaders in Los Angeles are smarter than that!

Sincerely,
Jill Fields, Ph.D.
Professor of History
Coordinator of Jewish Studies
www.fresnostate.edu/jewishstudies

<https://www.amazon.com/Entering-Picture-Feminist-Collective-Directions/dp/0415887690>

—
Jill Fields, Ph.D.
Professor of History and Founding Coordinator of Jewish Studies
Fresno State
www.fresnostate.edu/jewishstudies



Melissa Jones <melissa.jones@lacity.org>

The Women's Building in LA

Beth McPherson <beth1@tidewater.net>

Sat, Jan 13, 2018 at 9:48 AM

To: Gerald.Gubatan@lacity.org, melissa.jones@lacity.org

Cc: afine@laconservancy.org

I've learned that The Woman's Building in LA is a cornerstone in late 20th century feminist culture. Surely it is highly important to preserve this evidence of women's interventions on their own behalf to stake out a public presence. Hoping to learn that this critical preservation will soon get under way!

Best regards,
Elizabeth McPherson

~~~~~  
Elizabeth McPherson  
17 Church Street  
P.O. Box 292  
Damariscotta ME 04543-0292  
[207-563-5487](tel:207-563-5487)  
[207-380-1063](tel:207-380-1063) (cell)  
[beth1@tidewater.net](mailto:beth1@tidewater.net)



Melissa Jones <melissa.jones@lacity.org>

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## Save the Women's Building

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Scott Slarsky <SSlarsky@shepleybulfinch.com>

Sat, Jan 13, 2018 at 9:11 AM

To: "melissa.jones@lacity.org" <melissa.jones@lacity.org>

*The Women's Building is a RARE extant building evidencing women's interventions on their own behalf to stake out a public presence. It is of immeasurable importance to our collective history now and will be in the future. Please help save it by marking it a historic-cultural monument.*

Sent from my iPhone



Melissa Jones <melissa.jones@lacity.org>

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## save the women's building!

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Hoppe, Kirk A <kahoppe1@uic.edu>

Sat, Jan 13, 2018 at 9:08 AM

To: "Gerald.Gubatan@lacity.org" <Gerald.Gubatan@lacity.org>, "melissa.jones@lacity.org" <melissa.jones@lacity.org>, "afine@laconservancy.org" <afine@laconservancy.org>

The Women's building needs to be made a monument. Save it!

Kirk Arden Hoppe  
Associate Professor of African and World History  
University of Illinois at Chicagp



Melissa Jones <melissa.jones@lacity.org>

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(no subject)

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Katja G. <katjamguenther@gmail.com>

Sat, Jan 13, 2018 at 8:58 AM

Reply-To: katja@hope4animals.org

To: melissa.jones@lacity.org, Gerald.Gubatan@lacity.org

Cc: afine@laconservancy.org

Dear Members of the Cultural Heritage Commission,

I am writing to urge you to designate The Woman's Building as a Historic-Cultural Monument. The Woman's Building served as a path-breaking space for women artists and feminist activists. It is a key part of the history of feminist and lesbian activism in Los Angeles, as well as of protest more broadly. Please protect this building and acknowledge the significance of this space by designating it a Historic-Cultural Monument.

Thank you,  
Katja M. Guenther  
Pasadena, CA



Melissa Jones <melissa.jones@lacity.org>

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## The Woman's Building

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Lise Weil <lweil22@gmail.com>

Fri, Jan 12, 2018 at 2:49 PM

To: melissa.jones@lacity.org

Please consider granting it historical-cultural monument status. It is one of the most important landmarks of the feminist movement. thanks,

Lise Weil

Faculty

Goddard Graduate Institute

Goddard College

Plainfield, VT 05667

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This email has been checked for viruses by Avast antivirus software.

<https://www.avast.com/antivirus>





Melissa Jones <melissa.jones@lacity.org>

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## In support of landmark designation for The Woman's Building.

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**Richard Murphy** <rtmurphy@earthlink.net>

Fri, Jan 12, 2018 at 12:13 PM

To: melissa.jones@lacity.org

I would very much like to see landmark designation for The Woman's Building. In preserving our cultural heritage, I don't think we really do enough to acknowledge important artistic milestones. I believe this qualifies. I believe it opened new roads for female artists.

And not a bad looking building either.



Melissa Jones <melissa.jones@lacity.org>

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## Support Landmark Designation for the Women's Building!

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**Vivian Pine-White** <vivian\_pine@yahoo.com>

Fri, Jan 12, 2018 at 12:05 PM

Reply-To: Vivian Pine-White <vivian\_pine@yahoo.com>

To: "Gerald.Gubatan@lacity.org" <Gerald.Gubatan@lacity.org>, "melissa.jones@lacity.org" <melissa.jones@lacity.org>

Cc: "afine@laconservancy.org" <afine@laconservancy.org>

Dear Cultural Heritage Commission (CHC),

Please support Historic-Cultural Monument designation for the Women's Building On Thursday, January 18, item 6.

Sincerely

Vivian Pine-White  
Los Angeles 90049



Melissa Jones <melissa.jones@lacity.org>

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## In support of designating the Woman's Building to landmark status

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**Kristen Norton-Zellem** <kristen.norton.zellem@gmail.com>

Fri, Jan 12, 2018 at 10:51 AM

To: Gerald.Gubatan@lacity.org, melissa.jones@lacity.org

Cc: afine@laconservancy.org

I write this message to express my support of the LA Conservancy's nomination of the Woman's Building.

This 1914 building, designed by noted architect Myron Hunt, deserves landmark designation not just because of the work of its master architect but because of the cultural history and movement it represents. The Woman's Building—as a home to feminist organizations that advocated for inclusion and equality regardless of gender, sexual preference, race or class in the 1970s and 1980s—clearly fits the city's criteria of the Cultural Heritage Ordinance.

As a Los Angeles resident and a woman the preservation of this narrative is especially important to me. I hope that the Cultural Heritage Commission recognizes the historical significance of this building and the movement it housed and responds appropriately by considering its nomination.

Sincerely,  
Kristen E. Norton



Melissa Jones <[melissa.jones@lacity.org](mailto:melissa.jones@lacity.org)>

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## The Woman's Building

**Richard Carstens** <[carstens@gruenassociates.com](mailto:carstens@gruenassociates.com)>  
To: [Gerald.Gubatan@lacity.org](mailto:Gerald.Gubatan@lacity.org), [melissa.jones@lacity.org](mailto:melissa.jones@lacity.org)  
Cc: [afine@laconservancy.org](mailto:afine@laconservancy.org)

Fri, Jan 12, 2018 at 9:46 AM

Good Day:

I am writing this memo in support of the Landmark Designation for the Women's Building in LA's Chinatown. Please take this nomination under consideration by the L.A. Cultural Heritage Commission.

Many Thanks,

**Richard T. Carstens, AIA** Senior Project Manager

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Melissa Jones <melissa.jones@lacity.org>

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## women's building

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**Lenore Dowling** <Indowling@att.net>

Thu, Jan 11, 2018 at 8:41 PM

Reply-To: Lenore Dowling <Indowling@att.net>

To: "melissa.jones@lacity.org" <melissa.jones@lacity.org>

I support historic landmark designation for the women's building. I attended activities and events in the early days when women artists and writers educated and inspired us to value the arts and to promote women in the arts.

Lenore Navarro Dowling

2253 Moreno Dr.

Los Angeles, Ca 90039