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All compliant submissions may be accessed as follows:

- **"Initial Submissions"**: Compliant submissions received no later than by end of day Monday of the week prior to the meeting, which are not integrated by reference or exhibit in the Staff Report, will be appended at the end of the Staff Report. The Staff Report is linked to the case number on the specific meeting agenda.

- **"Secondary Submissions"**: Submissions received after the Initial Submission deadline up to 48-hours prior to the Commission meeting are contained in this file and bookmarked by the case number.

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If you have any questions, please contact the Commission Office at (213) 978-1300.

SECONDARY SUBMISSIONS

Connect Create Collaborate

Planning CHC <chc@lacity.org>

Letter of support for PROPOSED MONUMENT: TAIX FRENCH RESTAURANT, CHC-2020-5524-HCM

1 message

Brian Wotring <bwotring23@yahoo.com> Sun, Dec 13, 2020 at 12:25 PM
To: chc@lacity.org, lambert.giessinger@lacity.org, melissa.jones@lacity.org, ken.bernstein@lacity.org, councilmember.ofarrell@lacity.org, craig.bullock@lacity.org

Hello, thank you for your consideration on this legacy business & monument matter.

There is a magic about pulling up to Taix that has no equal for me in Los Angeles.
Even in the midst of the worst of the coronavirus outbreak thus far & Taix being closed to dining I was still able to place an order via phone and pull up under the porte-cochère
to be greeted by a most fun & distinct Christmas display with the backdrop of that wonderfully warm doorway whose threshold could literally tell the story of Los Angeles.
I felt a most unique sense of place and space that, for a moment, gave me a sense of calm & joy few places in this city do - after getting handed my food by a favorite waitress who recognized me even behind a mask, with a heartfelt “Hi!!! So good to see you!”, an optimistic tear in my eye made an appearance on the ride home.
The many layers of culture, architecture & place that embody its little corner of the world are something that really gets the mind stirring when the adaptive reuse potential is explored. This historic nomination has the opportunity to set a course towards a better vision of Los Angeles where the past, present & future is properly embraced.

Happy Holidays,
Brian Wotring
Echo Park resident

Planning CHC <chc@lacity.org>

Taix

1 message

Jessica Simpson <jessicabsimpson@gmail.com> Tue, Dec 15, 2020 at 7:45 PM
To: chc@lacity.org

Please consider making Taix a historical landmark. The community needs these gathering places not more over priced developments!

Signed,
Jessica Webb-Simpson
Realtor HearthLA/Figure8 Realty
917.674.7200
Lic 02070038
www.hearthla.com
Instagram @hearth_la



hearthLA

Connect Create Collaborate

Planning CHC <chc@lacity.org>

LETTER OF SUPPORT: TAIX FRENCH RESTAURANT CHC-2020-5524-HCM

1 message

Michelle Juliette Carr <michellejuliettecarr@gmail.com> Tue, Dec 15, 2020 at 8:49 PM
To: chc@lacity.org, lambert.giessinger@lacity.org, melissa.jones@lacity.org, ken.bernstein@lacity.org, councilmember.ofarrell@lacity.org, craig.bullock@lacity.org

From the moment I pull up to the porte cochere my heart is filled with joi de vivre because I know that a good time will be had, guaranteed. No matter what evening of the week it is, I will see neighbors and overlapping circles of friends old and new, and we will laugh and carry on about art and politics and table hop and buy each other drinks. We will be served by a loyal staff that knows our faces. In the tradition of Musso and Frank and The Pacific Dining Car, Taix is one of the last great dimly lit tuck n' roll joints that still boast proud career waiters in crisp white shirts.

The Taix that we all know and adore in Echo Park is its second location. The roots of this Los Angeles landmark go back to the early part of the 19th Century. What is now modern day Chinatown was once a thriving French community known as Frenchtown. In 1831 French settler Jean-Louis Vignes, an entrepreneur whose name lives on in the street near Union Station, purchased a sizable parcel of land adjacent to L.A's original pueblo and along the west bank of the LA River. Vignes quickly discovered that Los Angeles' gorgeous Mediterranean climate was perfect for cultivating vineyards so he established one of Los Angeles' first commercial vineyards and opened a successful winery.

It wasn't long before throngs of eager French settlers emigrated to Los Angeles' "lost French Quarter." In 1882, boulanger Marius Taix opened Taix French Bread Bakery on 321Commercial St. in Downtown Los Angeles. After 30 years in business, the ambitious Monsieur Taix decided to do something altogether different, so he razed his successful boulangerie and built the Champs D'Or Hotel.

In 1927, Marius Taix Jr. took over an existing restaurant in the hotel after a kerfuffle with the owner and he opened 'Taix French Country Cuisine'. Meals were served "family style" on rows of long communal benches. For a mere .50 cents per person, the whole table would get a hearty and

delicious meal of soup, salad, Taix's famous French bread, entree and fruit. They were known for their succulent roasted chicken dinner, which is a very popular dish to this day. If one desired a little something more hush hush -- for, perhaps, a rendezvous -- a private booth was on offer for .25 cents more.

In 1962 Taix opened a new location on Sunset Boulevard in Echo Park. The elegant French Tudor Cottage Revival architecture is whimsical with just a sprinkle of Disney-esque kitsch so as it doesn't take itself too seriously. It takes you away to another time and place that was popular in Southern California commercial architecture during the middle of the 20th century.
In the last 58 years Taix has been the place to bring relatives and friends from out of town, to have a quick drink after work, first dates, to celebrate birthdays, to have meetings, to plan revolutions, to celebrate holidays and even funerals.

I have been a regular at Taix for going on thirty years. My father, who used to work for the Los Angeles County Board of Supervisors, would have his three martini lunches at Taix. I remember seeing the matchbooks he would bring home on top of his dresser when I was just a sprite.
When I started going to Taix my father was tickled that I was hanging out at one of his old watering holes. One day we got into a debate about how Taix was pronounced. The debate about the pronunciation of Taix is as long running and hot as the debate about how to pronounce "Los Feliz" among Angelenos.

"It's pronounced 'Tex.'"
"Noooo, it's pronounced 'Tays'!"
"Dad, I promise you, it's Tex!"
He would took a drag off of his Parliament, look at me squarely and say, "Little girl, it's pronounced Taaays!" - billowing cigarette smoke. Not giving in, I informed him that they had printed in the menu, "Just say Tex" but he still wasn't buying it.

I cannot overstate the importance of this beloved institution in our local community. My heart swells when I sit either in the dining room receiving exquisite yet homey

service by Taix's wonderful staff in the gaily festooned dining room or am knocking back some stiff ones in the dimly lit lounge and I take a look around at the people. I defy anyone to find more diverse group of people gathered in one place celebrating the simple human act of enjoying company and breaking bread. There are elderly couples, Latino families grabbing dinner after a Dodger game, Echo Park artists and musicians, city employees like my father, young couples with their small children, transplants and native Angelenos, the well heeled and the worn heeled, every race, every creed represented. It is the most beautiful microcosm of Los Angeles in one place together, all our woes left on Sunset Blvd., pretending all is right in the world, dining in the French countryside. There is no place like Taix. Vive le Taix!

Sincerely,

Michelle Juliette Carr

Planning CHC <chc@lacity.org>

Taix project - support for more housing

1 message

Natalie Freidberg <nfreidberg@sbcglobal.net> Sat, Dec 12, 2020 at 7:28 PM
To: chc@lacity.org

Hello,

As a Los Angeles resident who's very involved in local land use & sustainability issue, I'd like to share my strong support for the development project. I do not believe that the existing Taix building needs to be preserved, I believe that the interior "look" can be easily recreated when the restaurant returns in the new building and that creating this type of housing in this location is a far better use of the space. This type of infill development is EXACTLY what we need more of in Los Angeles, and I don't believe that this building has enough historical or architectural significance to warrant passing up on such a great opportunity.

Thank you,

Natalie Freidberg
(323)386-1610

Planning CHC <chc@lacity.org>

Please Save Taix

1 message

Sondra Brighouse <sondrabrighouse@gmail.com> Tue, Dec 15, 2020 at 3:15 PM
To: chc@lacity.org

To The Cultural Heritage Commission,

Taix Restaurant is a very important asset to The Echo Park Community and has been for many years.

We need it to remain the valuable landmark, as it is. Any construction would distract considerably.

As an over forty year resident, community activist and frequent attendant of gatherings at Taix, I strongly oppose any change to it's appearance or function.

Thank you,

Sondra Brighouse

LEVEL FORWARD

11620 Wilshire LA | 25 East 21st NYC

CHC-2020-5630-HCM

Dear Cultural Heritage Commission,

The team at Level Forward, a company dedicated to creative excellence in pursuit of equity, economic transformation and incorporating social responsibility at the very beginning of our work, are concerned community members. We are writing about the slated demolition of 5518 Franklin Ave, formerly the studio of famed local artist, educator, and social justice advocate Corita Kent in the 1960s, to provide additional parking spots for the Lazy Acres Market redevelopment project.

Corita Kent is a cultural icon of Los Angeles and during her time in the building, she made some of her most recognizable works, hosted notable creative leaders, and influenced a generation of young artists through her art and teaching. Corita was a nun who taught and led the Art Department at Immaculate Heart College that was located across the street. Demolition of this building without proper consideration of its historical significance would be a grave misstep and could lead to the irreversible loss of priceless cultural heritage for Hollywood and broader Los Angeles.

We want plans for development that align with our values - destroying a location of such artistic and cultural significance to accommodate additional parking does not. We urge you not to approve this project until the building has been properly considered by the Office of Historic Resources and the Cultural Heritage Commission.

Thank you,

Abigail E. Disney
Chair of the Board

Adrienne Becker
Chief Executive Officer

Planning CHC <chc@lacity.org>

SAVE CORITA STUDIO / CHC-2020-5630-HCM

1 message

Hannah Blanton <hannah@sozogallery.net> Wed, Dec 16, 2020 at 5:22 AM
To: chc@lacity.org
Cc: melissa.jones@lacity.org

To whom it may concern,

I am a woman business owner of a SOZO Art Gallery in Charlotte North Carolina. I am also a wife, daughter, mother to 3, a non-profit founder, and community advocate for others in our city.

It is well known in Charlotte NC that women and especially diverse women artists are under served and under shown and under supported in our arts world. We are clearly on the other side of the country here in NC and enamored with the strong advocacy and human rights work Corita did way before 'our time'. She was clearly a leader of not only the young girls and women of the world- but a leader for everyone.

It is important that we honor the work Corita has done, keep her studio space alive for the significant historical relevance and movements she began here and to be a voice to our children that women and artist are important to our society.

If you, as a leading community and city of Los Angeles and we, as a country don't maintain historical sites that held leading movements in our country then what an embarrassment and disappointment we must be to those that fought for justice way before Corita.

I look forward to showing Corita's work in Charlotte next year, and telling our city, our state that you- the leaders of Los Angeles stood up for artist. That you, stood up for women.
And that you, stood up for a historical site, legend and topic our country must never forget about.

Gratefully,

Hannah Blanton
Sozo Gallery
owner/director
214 North Tryon St
Charlotte, NC. 28202
704.575.6777
www.sozogallery.net

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GALLERY

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HOLLYWOOD UNITED NEIGHBORHOOD COUNCIL

Certified Neighborhood Council #52
P.O. Box 3272, Los Angeles, CA 90078
Email:info@myhunc.com

Re: 5518 Franklin: Review of Historic-Cultural Monument Nomination Form application for Sister Mary Corita Studio.

The Hollywood United Neighborhood Council's Board of Directors at their October 12, 2020 regularly scheduled meeting voted to support the Historic-Cultural Monument application for the Sister Mary Corita Studio.

Sincerely yours,

Jim Van Dusen*
Chair, Planning and Land Use Management Committee
*signed electronically

George Skarpelos*
President

Nyla Arslanian
2489 N. Edgemont Street
Los Angeles CA 90027
(323)662-8236



October 13, 2020

Cultural Heritage Commission
City of Los Angeles
Los Angeles, CA 90012

Email: chc@lacity.org

Project Site: 5500-5518 Franklin Avenue/1859-1863 Western Avenue
CHC-2020-5631-CE

Dear Commissioners,

This letter is in support of your consideration of Sister Mary Corita's Studio as a designated Monument of the City of Los Angeles

Known as Corita Kent, the internationally recognized artist is a true product of our city. Born and raised on De Longpre Avenue, she attended church on Sunset Boulevard, and was a central figure at Immaculate Heart College for almost a decade.

Throughout the turbulent decade of the 1960s, Corita used the visual language of Pop art to raise awareness about social injustices including poverty, racism, women's rights, and war.The building at 5518 Franklin Ave is significant for its association with famed artist, educator and social justice advocate Corita Kent. From 1960-1968, Corita used the building as her studio and classroom where she created some of her most recognizable works, hosted creative leaders, and influenced a generation of young artists. It is the only extant property of primary significance in LA associated with Corita's artistic production.

Sincerely,



Nyla Arslanian
Editor, Discover Hollywood Magazine
President Emeritus, Hollywood Arts Council

cc: Councilman Mitch O'Farrell—Attn: Craig Bullock

LEVEL FORWARD

11620 Wilshire LA | 25 East 21st NYC

CHC-2020-5630-HCM

Dear Cultural Heritage Commission,

The team at Level Forward, a company dedicated to creative excellence in pursuit of equity, economic transformation and incorporating social responsibility at the very beginning of our work, are concerned community members. We are writing about the slated demolition of 5518 Franklin Ave, formerly the studio of famed local artist, educator, and social justice advocate Corita Kent in the 1960s, to provide additional parking spots for the Lazy Acres Market redevelopment project.

Corita Kent is a cultural icon of Los Angeles and during her time in the building, she made some of her most recognizable works, hosted notable creative leaders, and influenced a generation of young artists through her art and teaching. Corita was a nun who taught and led the Art Department at Immaculate Heart College that was located across the street. Demolition of this building without proper consideration of its historical significance would be a grave misstep and could lead to the irreversible loss of priceless cultural heritage for Hollywood and broader Los Angeles.

We want plans for development that align with our values - destroying a location of such artistic and cultural significance to accommodate additional parking does not. We urge you not to approve this project until the building has been properly considered by the Office of Historic Resources and the Cultural Heritage Commission.

Thank you,

Abigail E. Disney
Chair of the Board

Adrienne Becker
Chief Executive Officer

Begin forwarded message:

From: Barbara Kruger <notnothing@aol.com>
Subject: letter in support of the studio
Date: August 27, 2020 at 12:57:10 PM PDT
To: info@corita.org

Hi- I just sent this to craig bullock and amy ablakat and spoke to the hollywood field office voicing my concern.

Please prevent the destruction of Corita Kent's studio at 5518 Franklin Avenue. Los Angeles is a global capital of art and culture and home to a huge population of artists. Its museums, universities and art schools are world renown, attracting a massive population of students and appreciators of the culture created here. And this provides a hefty amount of revenue whether touristic or otherwise, that the city benefits from. Corita Kent was an important part of the culture that has made Los Angeles such a force in the global art world and the survival of this building will serve as a reminder of the continuing relevance and power of her work. Its conservation must be seen as a reflection of this great yet complex city's ability to honor its past and pave the way for its ever ambitious future. Kent is recognized internationally as an artist who spoke eloquently to her time and ours. She is one of the few artists whose work has graced a United States Postal Service stamp. Hopefully there will be more in the future. More artists on stamps and a vibrant Postal Service :-). The parking lot around the Rite Aid is already very large and the removal of this structure and it's historic resonance will deliver a very sad message about the true place of art and culture in Los Angeles. This is a chance to show that the hollow stereotype of LA and its parking lots is a sad and archaic joke. I hear that a large natural foods market might replace the Rite-Aid. That would be welcome. But surely it's not necessary to destroy this historic structure to gain 20 more parking spots. Is art perpetually marginalized: a problem to be cast aside in the face of commercial and residential real estate interests? I hope not. Please help to save Corita Kent's studio. Barbara Kruger

REBEL HEARTS

To:
chc@lacity.org, melissa.jones@lacity.org, councilmember.ofarrell@lacity.org, craig.bullock@lacity.org, amy.ablakat@lacity.org, sean.starkey@lacity.org

Re: case number CHC-2020-5630-HCM

11 December 2020

To the Cultural Heritage Commission, Council Member O'Farrell's Office, and City Planners,

What is the value of something unremarkable?

What is the value of something that does not draw attention to itself, yet is imbued with significance and meaning if you dig just a little beneath the surface, and look at it differently? This is exactly the question Corita Kent asked when she made her art. She transformed the ordinary -- the banal -- into something that engaged peoples' imaginations and urged us to see, think, feel and act more deeply.

And this is the question we urge you to ask when considering the value of an unremarkable rectangular building.

From within the four walls of the storefront on Franklin Avenue, Corita led legions of students and culture-makers to make unlikely connections. Her work was colorful, provocative and inspiring. She was as central to Los Angeles' cultural life as were the Eames', Buckminster Fuller, Saul Bass, Haskell Wexler, John Cage, and countless other distinguished visitors enchanted by her work and teaching methods.

And standing behind Corita -- supporting her art -- was a community of women whose story is critical to the history of Los Angeles. The Sisters of the Immaculate Heart of Mary were teachers who educated tens of thousands of students across Los Angeles and California. They insisted on the value of an education. And not just for their own sisters, who taught in parochial schools in underserved communities under extremely difficult conditions while also getting themselves college and higher degrees on nights and weekends. But also for the young women of Los Angeles at their own Immaculate Heart College, high school and middle school.

We are a team of award-winning documentary filmmakers based in Los Angeles who have, for the past 20 years, been documenting the rich and important history of the Immaculate Heart Community and Corita Kent. The film, *Rebel Hearts*, will be released in January 2021 with a very high profile World Premiere in the Los Angeles area. When audiences across the globe learn the story of the Sisters of the Immaculate Heart of Mary and Corita, there will be a new generation of inspired, curious fans engaged with her art. We urge you to see this request to preserve the studio as an opportunity to engage people far and wide with an important piece of the cultural history of Los Angeles.

Please do not pave paradise and put up a parking lot. The building may be unremarkable, but what happened within its walls is something extraordinary, to be cherished and preserved. When we emerge from these unprecedented and difficult times, we will need places -- small places, intimate places -- to gather and appreciate art, to make and celebrate culture together. We urge you to preserve Corita's studio so that all those who come to know her story will have a place to visit, learn, make and to fall in love with Los Angeles for the artists it has built, and continues to help build.

With respect and gratitude for your consideration,

Pedro Kos, Director, pedrokos@mac.com
Kira Carstensen, Producer, kira@hellomerman.com
Shawnee Isaac-Smith, Producer, shawneeisaacsmith@gmail.com
Judy Korin, Producer, judy@seesawstudios.com
Ethan Goldman, Executive Producer, ethan@anchorww.com

Barbara <bloste@gmail.com>
Sun 8/9/2020 12:56 PM

To: Nellie Scott <nellie@corita.org>; B Loste <bloste@gmail.com>

Nellie,
Corita's studio was a cultural gathering spot for Corita's fans and hundreds of students who over the years volunteered to back up Corita while she was silkscreening. With clothespins on lines, we hung the prints that Corita energetically pulled, one by one, even in the heat of her Summer work days.

Moreover, on the studio's roof was a billboard where students designed and painted colorful announcements of upcoming art sales at the College. One of the billboards I designed as an art student had a bright purple background with schoolbus-yellow lettering, part of the 1968 vibe LA was embracing at the time.

Corita's cinderblock studio on the corner of Franklin and Western Avenues, was a cultural lighthouse in an urban seascape, and a valuable part of LA's artist-centered history.

Barbara Loste, PhD
IHC, Art, 1968

Corita Art Building

Kathleen Conway <kath7@me.com>

Sat 8/15/2020 6:58 PM

To: Nellie Scott <nellie@corita.org>
Cc: kath7@me.com <kath7@me.com>

Dear Nellie,
I'd like to do anything I can to help in your efforts to gain historic status for the building across the street from Immaculate Heart. Let me give you a little of my background.

I first met corita when I attended IHHS (1958-1961). I met corita and magdalen mary when I was in high school and visited the Art Department quite often. As a Senior in 1961 I won the National Calligraphy Award, which came with a $50 gift. I used that money to take ""Lettering and Layout" from corita that summer. Lenore introduced me to corita, poetry, lots of art, etc.

I attended the University off Santa Clara 1961-1962 and entered the IHM Community in 1962. Fast forward to my return to the Scholasticate and IHC in 1964. I had a Minor in Art and also became good friends with corita. Corita ran her serigraphs in August in the small building across the street from the college every year. I helped her run prints in that building. I taught at Blessed Sacrament School in Hollywood (1966-1968), so was quite close by and we took Saturday classes. In June, 1968 when Cardinal McIntyre put us out of all the schools in th LA Archdiocese, many of the nuns went to teach in public schools. We had to find other work. Corita asked me to come be her Assistant and coordinate things in her office, as she would be living mostly in Boston. Her sister, Mary Catherine, also worked in the Department, arranging exhibits. I did this 1968-1969.

I'm not sure if I can add anything more. Let me know.
All the best.
❤️

Kath Conway
1675 Stuart Street
Cambria, CA 93428

kath7@me.com

wendy.hillis@gmail.com • (415) 640-3791

wendy hillis, AIA

Cultural Heritage Commission
City of Los Angeles
Via Email chc@cityofla.org

December 14, 2020

Re: CHC-2020-5630-HCM

Dear Commissioners:

I write to you today in support of the Corita Art Center's Historic-Cultural Monument application for the Sister Mary Corita Studio.

I am a licensed architect, with 25 years of experience in historic architecture and campus planning. I currently serve as Assistant Vice Chancellor and Campus Architect at UC Berkeley. While I am currently based in northern California, my association with Los Angeles is both personal and professional. I received my undergraduate degree from UCLA and in 2003 opened Architectural Resources Group's southern California office, as the Senior Associate representing the firm.

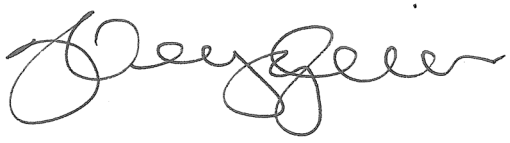
My preservation experience is broadly based and geographically diverse. Prior positions include University Architect at Tulane University in New Orleans and Campus Preservation Architect at the University of North Carolina, Chapel Hill. in 2017 I completed five years of service on the AIA National Historic Resources Advisory Group. I have a keen professional interest in historic properties associated with colleges and universities, particularly those that represent the unique histories of women in higher education.

Corita Kent's significance as an artist, and as an art educator at Immaculate Heart College, is well established in the historic-cultural monument nomination. The direct association of this property with her productive life, as her working and teaching studio, is clearly documented.

I have read the staff report in response to this application and disagree with the conclusion that alterations to the studio are "not easily reversible." Visible exterior alterations appear to be largely reversible and a rehabilitation or restoration treatment, based on historical evidence, is technically feasible.

Despite alterations, Corita's studio at 5518 Franklin Avenue is worthy of designation and preservation.

Sincerely,



Wendy Hillis, AIA

Immaculate Heart Community

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OUR WORKS

Casa Esperanza

Center for Spiritual Renewal & La Casa de Maria

Corita Art Center

IHM Community

IHM Residence

Date 12-15-2020
CHC -2020-5639-HCM

Dear Cultural Heritage Commission,

The members of the Immaculate Heart Community (IHC) have asked me to write you in support of the application submitted by the Corita Art Center. We ask you, as members of the Cultural Heritage Commission, to recommend the historical designation of 5118 Franklin Avenue as a Historic-Cultural Monument for the City of Los Angeles. We ask that this building receive historic designation, preservation, and further public acknowledgement as the former working studio of internationally recognized artist, educator and social justice advocate, Corita Kent known as Sister Mary Corita in our Community.

Since 1906, the IHC has been a caregiver to the corner of Western & Franklin in Hollywood, home to our Motherhouse and Immaculate Heart High School which, for over a century have been devoted to the education and leadership development of young women. Through the decades our commitment has never wavered, even in the face of great adversity. Created in 1997, the Corita Art Center is an on-going program of the Immaculate Heart Community.
Although Corita lived in Boston for the years leading up to her untimely death, it was her decision to entrust our Community, and therefore Los Angeles, with the privilege to be thoughtful stewards of her talents. We quickly recognized she left us more than just art. It was a mission in message, and our responsibility as faithful stewards to share it's message of hope, joy and peaceful possibilities with future generations.

As Immaculate Community members and alumni, 5118 Franklin Avenue holds a particular value as it served as the printing studio for the notable Immaculate Heart College Art Department of which Corita was Head from 1964 – 68. It was in this studio that Corita created many important artworks that catapulted her message of hope, love and justice to national attention. The Immaculate Heart College campus up the hill, was the heartbeat of Hollywood, where within its walls it hosted luminaries, thought-leaders from all walks of life and literally redefined higher education.

While time has passed from when it served as a printmaking studio, the defining characteristics of the space remain the same in our eyes. Walking along Franklin, it is as clear as can be, that this small building of no particular distinction, helped to change the world through colorful joy. It is easily identifiable all these years later as the same building, and while the entrance has been moved, we are certain Corita could find the door and with great energy walk right in as she did for so many years.

In this unprecedented year, we urge the Cultural Heritage Commission to acknowledge

Immaculate Heart Community

Corita's significant contributions to the social and cultural fabric of Los Angeles and beyond! The historic designation of Corita's studio offers an incredibly rare and wonderful opportunity for the City of Los Angeles to carry the flame of her legacy forward and light the way for future generations to come.

With deep thanks for your support,
Karol Schulkin,IHM
President, Immaculate Heart Community

5515 Franklin Avenue, Los Angeles, CA 90028
323-466-2157 www.immaculateheartcommunity.org

RE: SAVING CORITA KENT'S STUDIO
CASE: CHC-2020-5630-HCM

12.15.2020

To: The Cultural Heritage Commission of The City of Los Angeles,

My name is Kelly Chivens and I live in Council Member Mitch O'Farell's 13th District. I am very concerned about the slated demolition of 5518 Franklin Ave, formerly the studio of famed local artist, educator, and social justice advocate Corita Kent in the 1960s, to provide additional parking spots for the Lazy Acres Market redevelopment project. Corita Kent is a cultural icon of Los Angeles and during her time in the building, she made some of her most recognizable works, hosted notable creative leaders, and influenced a generation of young artists through her art and teaching. Corita was a nun who taught and led the Art Department at Immaculate Heart College that was located across the street. Demolition of this building without proper consideration of its historical significance would be a grave misstep and could lead to the irreversible loss of priceless cultural heritage for Hollywood and broader Los Angeles. We want plans for development that align with our values - destroying a location of such artistic and cultural significance to accommodate additional parking does not. I urge you not to approve this project until the building has been properly considered by the Office of Historic Resources and the Cultural Heritage Commission.

Thank you for your attention and positive action concerning this historically significant matter.

Sincerely,

Kelly Chivens

Cc Melissa Jones at City of Los Angeles

SAVE CORITA STUDIO / CHC-2020-5630-HCM

Hannah Blanton <hannah@sozogallery.net>
Wed 12/16/2020 5:22 AM

To: chc@lacity.org <chc@lacity.org>
Cc: melissa.jones@lacity.org <melissa.jones@lacity.org>

To whom it may concern,

I am a woman business owner of a SOZO Art Gallery in Charlotte North Carolina. I am also a wife, daughter, mother to 3, a non-profit founder, and community advocate for others in our city.

It is well known in Charlotte NC that women and especially diverse women artists are under served and under shown and under supported in our arts world. We are clearly on the other side of the country here in NC and enamored with the strong advocacy and human rights work Corita did way before 'our time'. She was clearly a leader of not only the young girls and women of the world- but a leader for everyone.

It is important that we honor the work Corita has done, keep her studio space alive for the significant historical relevance and movements she began here and to be a voice to our children that women and artist are important to our society.

If you, as a leading community and city of Los Angeles and we, as a country don't maintain historical sites that held leading movements in our country then what an embarrassment and disappointment we must be to those that fought for justice way before Corita.

I look forward to showing Corita's work in Charlotte next year, and telling our city, our state that you- the leaders of Los Angeles stood up for artist. That you, stood up for women.
And that you, stood up for a historical site, legend and topic our country must never forget about.

Gratefully,

Hannah Blanton
Sozo Gallery
owner/director
214 North Tryon St
Charlotte, NC. 28202
704.575.6777
www.sozogallery.net

SOZO
GALLERY

Fwd: Historical Designation SUPPORT

Corita Info <info@corita.org>
Wed 12/16/2020 7:05 AM
To: Andrew Greene <andrew@corita.org>

Begin forwarded message:

From: michelle keating <michellefkeating@yahoo.com>
Subject: Historical Designation SUPPORT
Date: December 15, 2020 at 11:40:41 AM PST
To: Corita Info <info@corita.org>

To Whom it may Concern:

My introduction to Sister Corita Kent was in high school - a young woman in a co-ed Catholic High School from 1964 to 1968. I loved and seemed to excel in drawing and painting. My then-deceased father was an architect, and I poured over his creations; but when I expressed a desire to take mechanical drawing during my Junior year, I was told that course was only open to BOYS. There were no other classes designated exclusively for one sex (although, of course, there were no boys in any of the courses in the "secretarial tract").

I did, however, have a great relationship with the Sister of Mercy who monitored the Art Club. There was no formal Art or Art History Course, but we gathered after school to draw, discuss methods and artists ... including Sister Corita. She managed to merge her vocation and faith with her love of art and talents. She was a nun, but free-thinking. She elevated her personal love of a Creator and all of nature to an inclusive love of all people and all things that everyone could embrace. Through her art she lectured on tolerance, against racism - she was a young radical!

These additional fifty years have been both a friend and a foe to the Arts. Society has become meaner, colder and more divisive at times. Thank you for preserving a tiny space to remind us to celebrate the beauty that is all around us ... and that one humble person can touch a limitless number of people.

Thanks to those who are working on this effort,

Michelle Frank Keating

Fwd: PROTEST: Slated demolition of 5518 Franklin Ave

Corita Info <info@corita.org>
Wed 12/16/2020 7:09 AM
To: Andrew Greene <andrew@corita.org>

Begin forwarded message:

From: "dale@bennettonline.org" <dalebennett@windstream.net>
Subject: PROTEST: Slated demolition of 5518 Franklin Ave
Date: October 10, 2020 at 6:20:16 AM PDT
To: <craig.bullock@lacity.org>, <amy.ablakat@lacity.org>
Cc: <info@corita.org>
Reply-To: <dale@bennettonline.org>

Hi my name is Dale Bennett. I live near Atlanta, Georgia. The art and other work of Corita Kent had such an impact on my life that I visited her gallery back in 1989. Her work has stood the test of time. Her work is multi-generational and multi-cultural. Her artwork adorns every room in my home.
I am a concerned community member. I am writing about the slated demolition of 5518 Franklin Ave, formerly the studio of famed local artist, educator, and social justice advocate Corita Kent in the 1960s, to provide additional parking spots for the Lazy Acres Market redevelopment project. Corita Kent is a cultural icon of Los Angeles and during her time in the building, she made some of her most recognizable works, hosted notable creative leaders, and influenced a generation of young artists through her art and teaching.
Corita was a nun who taught and led the Art Department at Immaculate Heart College that was located across the street. Demolition of this building without proper consideration of its historical significance would be a grave misstep and could lead to the irreversible loss of priceless cultural heritage for Hollywood and broader Los Angeles. We want plans for development that align with our values - destroying a location of such artistic and cultural significance to accommodate additional parking does not. I urge you not to approve this project until the building has been properly considered by the Office of Historic Resources and the Cultural Heritage Commission.

Her studio is a historical building representing many facets of America. I urge you to support preserving this structure.
My best to you,

Dale Bennett
103 Deer Ridge Trail
Dahlonega, GA 30533

From: Amos Oaks <amosoaks@gmail.com>
Subject: Councilperson O'Farrell
Date: October 9, 2020 at 12:12:22 PM PDT
To: info corita <info@corita.org>

I just sent this to Mr. O'Farrell. I hope it helps:

Dear Councilmember O'Farrell,

I am a visual artist residing in Knoxville, Tennessee. For several years, I was a renovato of historic homes in Old North Knoxville. One particular customer of mine had an amazing collection of prints in his home that changed me as an artist. Before being exposed to this work, my paintings were quite muddy and took notes from old world masters - although the subject matter was contemporary. These prints were the work of Sister Corita Kent. This customer had apprenticed in her shop in the 60's and was compensated with artist proofs.

As I continue to practice art, I constantly look to her work for inspiration in subject matter, color theory, and composition. There are a handful of artists who have grabbec my soul and she is one who made a major impact on me.

I lived in Pasadena, CA while attending graduate school at Art Center and I fell in love with Southern California. My children have returned and I visit them regularly. I actuall just returned from a two week trip. What I always notice - and what was even more evident on this visit since the city is allowing trash to pile up and continues to refuse to solve the overwhelming problem of homelessness - is the extinction of culture. With al pop culture, any given culture in America is in constant flux and is absorbed and changed. There is no such thing as pure revolution in the U.S. because it becomes a pop product - punk rock is a great example of that. Although L.A. is beginning to embrace trash culture - and it truly is - I would pray that community leaders would take a stand to preserve what L.A. really is.

It really is a fabulous rainbow of different cultures and maybe even a better example of a melting pot than NY is, but the true beauty of these cultures is disappearing into cheap capitalist convenience - ugly storefronts and signage, chain link, barbed wire, overgrowth, and spray paint. I appreciate a nice piece of graffiti, but not the chaos tha is overtaking pre-existing murals and overpasses.

Just like graffiti, demolishing any historic structure is nothing more than a blight on the city. I walk the streets and see glimpses of old L.A. and it breaks my heart. Gorgeous Spanish and Art Deco, Space Age Googie Style, and even early modern are disappearing into parking garages and new, cheaply built yet expensive, apartment buildings intended for privileged folks who can afford to occupy them.

Not only is her work beautiful to look at, but it addressed real issues that are as important now as they were then.

This building is more than a building. It is a cultural center for the community where it resides. I would ask you to stand strong to preserve the integrity of this community and to preserve the legacy of Sister Corita by fighting against the demolition of this structure.

I believe in sacred spaces - be it sitting in an ice cold pool of water secluded in my Great Smoky Mountains, or being neck deep at Pointe Dume in the Great Pacific. Sometimes it's sitting on an Amtrak in the middle of Texas watching the sun come up, or hearing the birds as the sun rises in Central Park, NYC. Often it is on my back porch. Last month it was standing in the Knoxville Museum of Art gazing at a portrait of James Baldwin painted by Beauford Delaney. Last year it was in front of a David at the Getty and a Basquiat at the Broad. It is also walking on Franklin Avenue where, in the midst of an unsettling time in history, I could swear I heard her whisper, "Flowers grow out of dark moments."

Tell me what I can do to help preserve this sacred space.

Thank you for your time.

Amos Oaks
2905 Bellevue Street
Knoxville, Tennessee 37917
865.330.5091
amosoaks.com

Begin forwarded message:

From: Kristin Pilon <fullcure@ymail.com>
Subject: 5518 Franklin Ave.
Date: September 24, 2020 at 9:06:26 PM PDT
To: "info@corita.org" <info@corita.org>

Hello friends,

I am sending you a copy of the letter I sent to the individuals on the list you sent out. I also sent a copy to Mayor Garcetti. I will continue to follow your efforts, and wish you the best in your endeavor.

Kris Pilon

Hello -- ,

I am writing to strongly encourage you to act immediately to protect the building located at 5518 Franklin Ave. in Los Angeles, where the Catholic nun known as Sister Mary Corita had a studio and produced many of her wonderful screen prints.

I was a teacher of screen printing for 27 years, at Arroyo High School in El Monte and at Pasadena City College. I became familiar with Corita's work early in my career and used her life philosophy and printing techniques with my students every semester thereafter. I was totally blown away by her use of color, her experimental techniques, her mastery of the medium of screen printing and her energy. But even more than these, I was captivated by her ability to put her life and faith into action through the eclectic posters and prints she produced. There is a reason why her work as endured and continued to increase in popularity over the years—and that is it. She was a shining example of how to channel one's beliefs into a positive, constructive and visually pleasing format. I believe artists and proactive people can and will continue to learn from her!

Please do everything in your power to make this location a protected site. It could feasibly become a museum/workshop dedicated to her legacy, and it would attract people from all over the world who are captivated by her work, as I was. It is essential that the spirit of her work be sustained so that it may continue to guide and influence others. The world needs Corita's positive energy, now more than ever. Take action NOW to protect that site and help the keepers of her archives gain some measure of control over that property.

Thank you for your attention to this request.

Sincerely,

Kristin Pilon, Professor (Retired)
Pasadena City College
Graphic Communications Technology Program

Begin forwarded message:

From: Eleanor Rubin <rubin.eleanor@gmail.com>
Subject: I wrote to Council Member Farrell
Date: August 28, 2020 at 7:34:35 AM PDT
To: Corita Art Center <info@corita.org>

I wrote also to Bullock,Blakat, Starkey asking them ***not*** to demolish the building that was once Sister Corita's studio. Thank you for your work on behalf of the legacy of Corita and her artwork.
Eleanor Rubin

Hello, My Name is Eleanor Rubin and *I am a native of Los Angeles (b. 1940)*. I am an artist now living and working in the Boston area. My life and my work were influenced by Sister Corita's artwork. I knew and admired this hardworking and inspiring artist.

I am writing about the slated demolition of 5518 Franklin Ave, formerly the studio of globally renowned artist Corita Kent in the 1960s, to provide additional parking spots for the Lazy Acres Market redevelopment project. I urge you not to approve this project until the building has been properly considered by the Office of Historic Resources and the Cultural Heritage Commission.

Thank you,

Eleanor Rubin
Boston, MA.

--
Author/Artist ELEANOR RUBIN: DREAMS OF REPAIR, Charta, Milan 2011
http://ellyrubinjournal.typepad.com
http://www.ellyrubin.com
https://eleanorrubinstorynotes.wordpress.com

Begin forwarded message:

From: "Fr. Cody Maynus" <fr.cebm@gmail.com>
Subject: The proposed demolition of 5518 Franklin Avenue / a please to preserve LA arts and culture
Date: August 14, 2020 at 12:36:30 PM PDT
To: councilmember.ofarrell@lacity.org, craig.bullock@lacity.org, amy.ablakat@lacity.org, sean.starkey@lacity.org

Dear Mitch, Craig, Amy, and Sean,

Late summer greetings to you! I hope this note finds you well this afternoon.

My name is Fr. Cody Maynus and I'm writing about the slated demolition of 5518 Franklin Avenue, which, as you no doubt know, is formerly the studio of famed local artist, educator, and social justice advocate Sister Mary Corita Kent, IHM. As I understand it, the demolition would provide additional parking spots for the Lazy Acres Market redevelopment. While I'm sympathetic to the need for additional parking throughout Los Angeles (having served previously in the Episcopal Diocese of Los Angeles), I'm also deeply concerned about demolishing an historic landmark in order to provide parking spaces.

Sister M. Corita Kent, IHM is a cultural icon of Los Angeles and during her time in the building slated for demolition, she made some of her most recognizable works, hosted notable creative leaders, and influenced a generation of young artists through her art and teaching. Sister Corita was a nun who taught and led the Art Department at Immaculate Heart College that was located across the street. Demolition of this building without proper consideration of its historical significance would be a grave misstep and could lead to the irreversible loss of priceless cultural heritage for Hollywood and broader Los Angeles.

The community deserves plans for development that align with the mission and vision of the global cultural center that is Los Angeles. Destroying a location of such artistic and cultural significance to accommodate additional parking simply does not align with that mission or vision. I urge you not to approve this project until the building has been properly considered by the Office of Historic Resources and the Cultural Heritage Commission.

If there is any way I can further contribute to your discernment, please do be in touch.

Yours gratefully,
Cody+

--

The Rev. Cody Maynus

Rector, Saint Andrew's Episcopal Church, Rapid City, SD

Program Director, Thunderhead Episcopal Center

(320) 247-9277

Begin forwarded message:

From: Barbara Groth <barbaragroth@gmail.com>
Subject: Save Corita Kent's studio
Date: August 14, 2020 at 11:26:29 AM PDT
To: councilmember.ofarrell@lacity.org, craig.bullock@lacity.org, amy.ablakat@lacity.org, sean.starkey@lacity.org
Cc: Corita Art Center <info@corita.org>

Greetings,

Hi my name is Barbara Groth and I am a concerned community member. While I don't live in your District, I do live in Hollywood. I'm writing about the slated demolition of 5518 Franklin Ave, formerly the studio of famed local artist, educator, and social justice advocate Corita Kent in the 1960s, to provide additional parking spots for the Lazy Acres Market redevelopment project.

Corita Kent is a cultural icon of Los Angeles and during her time in the building, she made some of her most recognizable works, hosted notable creative leaders, and influenced a generation of young artists through her art and teaching. Corita was a nun who taught and led the Art Department at Immaculate Heart College that was located across the street.

I didn't discover Corita until I moved to LA. I lived in Boston for decades where her gas tank art can be seen for miles. I admired the work but didn't know the artist. She's everywhere in LA and I've come to understand her impact, not only in this city, but on the east coast too. She educated the young to help them see "what is" through different eyes. She created art and beauty from the mundane while also addressing the times. She was much more than a nun and an artist - she was a one-of-a-kind leader who changed the lives of many. And her work continues to educate and inspire.

Demolition of this building without proper consideration of its historical significance would be a grave misstep and could lead to the irreversible loss of priceless cultural heritage for Hollywood and broader Los Angeles. We want plans for development that align with our values - destroying a location of such artistic and cultural significance to accommodate additional parking does not. It's heartbreaking. We need more Corita Kent's in the world and this space honors her contributions.

I urge you not to approve this project until the building has been properly considered by the Office of Historic Resources and the Cultural Heritage Commission.

Thank you for your consideration,
Barbara

Planning CHC <chc@lacity.org>

Save Corita Kent's Studio!!!

1 message

Joan Dooley <joangallantdooley@gmail.com> Wed, Dec 16, 2020 at 9:28 AM
To: chc@lacity.org

Please do the right thing!

Corisa's Studio is such an important part of LA's cultural legacy. Please don't let it be destroyed!!!

Preserve and protect it as we really need places like this to inspire us now more than ever!

Joan Dooley
Pasadena, CA

Sent from my iPhone

Planning CHC <chc@lacity.org>

Corita's Studio has an important LA Story (Case number CHC-2020-5630-HCM)

2 messages

Judy Korin <judy@seesawstudios.com> Fri, Dec 11, 2020 at 9:19 PM
To: "melissa.jones@lacity.org" <melissa.jones@lacity.org>, "chc@lacity.org" <chc@lacity.org>, "councilmember.ofarrell@lacity.org" <councilmember.ofarrell@lacity.org>, "craig.bullock@lacity.org" <craig.bullock@lacity.org>, "amy.ablakat@lacity.org" <amy.ablakat@lacity.org>, "sean.starkey@lacity.org" <sean.starkey@lacity.org>
Cc: Pedro Kos <pedrokos@mac.com>, Kira Carstensen <kira@hellomerman.com>, Ethan Goldman <ethan@anchorww.com>, Shawnee Isaac Smith <shawneeisaacsmith@gmail.com>, Nellie Scott <nellie@corita.org>

To the Cultural Heritage Commission, Council Member O'Farrell's Office, and City Planners,

What is the value of something unremarkable?

What is the value of something that does not draw attention to itself, yet is imbued with significance and meaning if you dig just a little beneath the surface, and look at it differently? This is exactly the question Corita Kent asked when she made her art. She transformed the ordinary -- the banal -- into something that engaged peoples' imaginations and urged us to see, think, feel and act more deeply.

And this is the question we urge you to ask when considering the value of an unremarkable rectangular building.

From within the four walls of the storefront on Franklin Avenue, Corita led legions of students and culture-makers to make unlikely connections. Her work was colorful, provocative and inspiring. She was as central to Los Angeles' cultural life as were the Eames', Buckminster Fuller, Saul Bass, Haskell Wexler, John Cage, and countless other distinguished visitors enchanted by her work and teaching methods.

And standing behind Corita -- supporting her art -- was a community of women whose story is critical to the history of Los Angeles. The Sisters of the Immaculate Heart of Mary were teachers who educated tens of thousands of students across Los Angeles and California. They insisted on the value of an education. And not just for their own sisters, who taught in parochial schools in underserved communities under extremely difficult conditions while also getting themselves college and higher degrees on nights and weekends. But also for the young women of Los Angeles at their own Immaculate Heart College, high school and middle school.

We are a team of award-winning documentary filmmakers based in Los Angeles who have, for the past 20 years, been documenting the rich and important history of the Immaculate Heart Community and Corita Kent. The film, *Rebel Hearts*, will be released in January 2021 with a very high profile World Premiere in the Los Angeles area. When audiences across the globe learn the story of the Sisters of the Immaculate Heart of Mary and Corita, there will be a new generation of inspired, curious fans engaged with her art. We urge you to see this request to preserve the studio as an opportunity to engage people far and wide with an important piece of the cultural history of Los Angeles.

Please do not pave paradise and put up a parking lot. The building may be unremarkable, but what happened within its walls is something extraordinary, to be cherished and preserved. When we emerge from these unprecedented and difficult times, we will need places -- small places, intimate places -- to gather and appreciate art, to make and celebrate culture together. We urge you to preserve Corita's studio so that all those who come to know her story will have a place to visit, learn, make and to fall in love with Los Angeles for the artists it has built, and continues to help build.

With respect and gratitude for your consideration,

Pedro Kos, Director, pedrokos@mac.com
Kira Carstensen, Producer, kira@hellomerman.com
Shawnee Isaac-Smith, Producer, shawneeisaacsmith@gmail.com
Judy Korin, Producer, judy@seesawstudios.com
Ethan Goldman, Executive Producer, ethan@anchorww.com

Corita_Rebel Hearts Letter of Support_121120.pdf
41K

Judy Korin <judy@seesawstudios.com> Tue, Dec 15, 2020 at 2:23 PM
To: "melissa.jones@lacity.org" <melissa.jones@lacity.org>, "chc@lacity.org" <chc@lacity.org>, "councilmember.ofarrell@lacity.org" <councilmember.ofarrell@lacity.org>, "craig.bullock@lacity.org" <craig.bullock@lacity.org>, "amy.ablakat@lacity.org" <amy.ablakat@lacity.org>, "sean.starkey@lacity.org" <sean.starkey@lacity.org>
Cc: Pedro Kos <pedrokos@mac.com>, Kira Carstensen <kira@hellomerman.com>, Ethan Goldman <ethan@anchorww.com>, Shawnee Isaac Smith <shawneeisaacsmith@gmail.com>, Nellie Scott <nellie@corita.org>

To the Cultural Heritage Commission, Council Member O'Farrell's Office, and City Planners,

As a follow up to our email below, the documentary team from ***Rebel Hearts*** is pleased to let you know that **our documentary about Corita and the Sisters of the Immaculate Heart of Mary will have its world premiere on January 29, 2021 at the Sundance Film Festival**. Of thousands of films submitted, this story is one of only 10 to be chosen for the highly competitive US Documentary Competition.

Please see the film featured in this article in today's New York Times.

This story resonates in Los Angeles, and far beyond. Please save this important cultural landmark from demolition.

Thank you,

The Rebel Hearts Team

[Quoted text hidden]

Planning CHC <chc@lacity.org>

SAVE CORITA STUDIO / CHC-2020-5630-HCM

1 message

Jessica Woodruff <jwoodruff@carolina.rr.com> Wed, Dec 16, 2020 at 8:24 AM
To: chc@lacity.org
Cc: melissa.jones@lacity.org

I am writing this email today to ask you to preserve the legacy of Corita Kent by reviewing the art studio at 5518 Franklin Avenue, where she created many of her important works, for historic designation. Corita's message of love and hope is needed today as much as, and maybe more than,it ever has. Her determination to see beauty in all things, and especially in all people, lifts us all up and calls upon us to do the important work of honoring our fellow humans. Now it is our turn to honor Corita and her powerful work. In a quote from the New Yorker, Corita once said, "In the midst of all the screaming for help, you have a hope that someone is going to answer." As a passionate personal collector of Corita's work, I am asking you to be the someone who answers. Please save this studio and let it be an inspiration to generations to come.
Thank you -
Jessica Woodruff
Private Collector
Charlotte, North Carolina

Sent from my iPhone

RE: SAVING CORITA KENT'S STUDIO
CASE: CHC-2020-5630-HCM

12.15.2020

To: The Cultural Heritage Commission of The City of Los Angeles,

My name is Kelly Chivens and I live in Council Member Mitch O'Farell's 13th District. I am very concerned about the slated demolition of 5518 Franklin Ave, formerly the studio of famed local artist, educator, and social justice advocate Corita Kent in the 1960s, to provide additional parking spots for the Lazy Acres Market redevelopment project. Corita Kent is a cultural icon of Los Angeles and during her time in the building, she made some of her most recognizable works, hosted notable creative leaders, and influenced a generation of young artists through her art and teaching. Corita was a nun who taught and led the Art Department at Immaculate Heart College that was located across the street. Demolition of this building without proper consideration of its historical significance would be a grave misstep and could lead to the irreversible loss of priceless cultural heritage for Hollywood and broader Los Angeles. We want plans for development that align with our values - destroying a location of such artistic and cultural significance to accommodate additional parking does not. I urge you not to approve this project until the building has been properly considered by the Office of Historic Resources and the Cultural Heritage Commission.

Thank you for your attention and positive action concerning this historically significant matter.

Sincerely,

Kelly Chivens

Cc Melissa Jones at City of Los Angeles

Planning CHC <chc@lacity.org>

re: CHC-2020-5630-HCM

1 message

Kim Cooper <tours@esotouric.com> Wed, Dec 16, 2020 at 9:30 AM
To: chc@lacity.org
Cc: melissa.jones@lacity.org, Richard Schave <schavester@gmail.com>

Dear Cultural Heritage Commissioners,

The creative and justice-centered work that Sister Corita Kent did in the modest cube on Los Feliz Boulevard rippled out across Los Angeles and the nation. She changed the lives of her students and of her community, and had a profound influence on major contemporary artists like Mike Kelley.

The physical site where she did all this work matters.

We have heard you say you don't think this building looks enough like it did when Sister Corita was working here. But as people who love her art, we so profoundly see and feel her presence. The minor functional changes to a structure that was always meant to be functional do not erase its significance at all.

We are so tired of tuning in to land use hearings, and hearing developer lobbyists threaten, as this project's representative recently did, "If you don't let us tear down this culturally significant building right now, the funding will dry up and this project won't happen."

There is always room for compromise, but too many developers don't want to bend. Why does the developer need to demolish this building? This parcel has been a busy supermarket before, with Sister Corita's Art Studio at the edge of the parking lot. In fact, her posters were influenced by the market's signage, making the site even more significant.

Landmarking and protecting this building doesn't just preserve a cultural resource, it preserves a small family business that serves the community: Sun Cleaners. Saving a dry cleaners isn't the job of the CHC, but that could be a happy side effect of your judging this groundbreaking women's contemporary art site as worthy of recognition as a landmark.

We urge you to send Sister Corita Kent's art studio to full City Council for consideration as a Historic-Cultural Monument. It would be a grave mistake to turn this landmark into a couple of parking spaces.

best regards,
Kim Cooper & Richard Schave
Esotouric
http://www.esotouric.com

Sister Mary Corita Studio CHC-2020-5630-HCM
Secondary Submission: Response to Final Determination Staff Recommendation Report

The Applicant/Preparer have reviewed the staff report on the Sister Mary Corita Studio H-CM nomination and offer this response.

The staff report states that Sister Mary Corita is a significant historic personage. We agree. It further asserts that, "with only one original wall intact, the subject property in its present form is no longer able to strongly convey the association with her or her studio." We disagree.

The staff report states that the building is unrecognizable as a result of alterations. We disagree with the assertion that the building "does not resemble the studio used by Sister Mary Corita in the 1960s." This side-by-side comparison demonstrates both the general extent of alterations and the essential recognizability of the subject property as the same property as seen in a photograph of the period of significance.





The staff report dismisses "Setting" as a relevant aspect of integrity for the subject property. It explains that SurveyLA's "Guidelines for Evaluating Resources Associated with Significant Persons in LA, published in 2018, sets aside Setting, Materials and Workmanship, "since these are more applicable to the review of properties with architectural significance." However, those guidelines do not actually state that setting is a more relevant aspect of integrity for properties significant for their architecture (this is the interpretation of the reviewer); it indicates only that, under Criterions 2, an eligible

property's "Setting may have changed." For the subject property, however, Setting is essential to understanding the building's historic significance and cannot be discounted as an essential aspect of integrity. In this case, the subject property's setting in an urban landscape—and, specifically, its spatial relationship to the Immaculate Heart campus and to the commercial landscape around it—embody and demonstrate Corita's engagement with and mediation of the Catholic church's reforms, consumer culture, and the broader secular community's concerns in the 1960s. This engagement of ideas is expressed formally in her art from the period of significance and its origins are revealed tangibly in the setting of the studio.

The staff report mentions but fails to consider whether the significant person (City guidelines) or a historical contemporary (National Register guidelines) "would recognize [the property] as it exists today." A survey of Corita's former students, now in their 70s, were asked if they recognized the property. Of the ten survey respondents, all answered in the affirmative. The question of whether Corita herself, now deceased, would recognize the building is purely speculative. Nonetheless, Corita was an art educator, with a keen eye for detail who instructed her students to "see the extraordinary in the ordinary." So it seems reasonable and almost certain that, if her former students recognize the building as it stands today, even with its alterations, so would she.

Most essentially, the staff report fails to consider the rarity of properties associated with this highly significant historic personage. Corita Kent had a significant assocation with only four properties in Los Angeles: her childhood home, the Immaculate Heart Motherhouse, the studio building at 5518 Franklin Avenue, and her print gallery at 5126 Vineland Avenue.

Both Corita's childhood home and her print gallery (opened only as a venue for sale of her art after her departure for Boston) are intact but neither is directly associated with her productive life. Only the Immaculate Heart Motherhouse, which was both Corita's residence and the location of an earlier printing and teaching studio, and the subject property have a direct and clear historic association with her productive life as an artist.

The Motherhouse was condemned and demolished, following the 1971 San Fernando earthquake, leaving the subject property as the only extant building in the City of Los Angeles that is directly associated with Corita's productive life as an artist. Furthermore, this is the ONLY remaining property, anywhere in the United States, in which she actually pulled prints and created her works of art from start to finish.

In summary, we disagree with the conclusion of the staff report. Its discussion dissects the physical components of the building's design, which are not strongly associated with its significance, and discounts other aspects of integrity, some in their entirety, which support and balance the design in conveying significance. The staff report's dependence on design as the primary measure of integrity, in its analysis and ultimate conclusions, is erroneous in this case. Furthermore, its assertion that "alterations are not easily reversible" is prejudicial, suggesting that this property cannot technically or feasibly be preserved or rehabilitated.

The subject property, located at 5518 Franklin Avenue, served as Corita's primary work and teaching space during the defining period of her artistic career and is the only remaining property in Los Angeles associated with the productive life of nationally significant artist Corita Kent. Therefore, despite

alterations, the Sister Mary Corita Studio retains sufficient integrity--based on location, setting, feeling, association, and the remaining intact features of design, materials, and workmanship-- to be eligible for designation as a City of Los Angeles Historic-Cultural Monument.

We stand by our initial integrity assessment and have included it again with this submission, along with a timely and relevant Opinion piece that discusses the National Register concept of integrity, authored by Sara Bronin and published in the Los Angeles Times on December 15, 2020.

[Finally, we disagree with the staff report's finding that the subject property is not identified with any important historical events and does not "exemplif[y] significant contributions to the broad cultural, economic, or social history of the nation, state, city or community." As a matter of expedience, the current application for Historic-Cultural Monument status was limited in scope to Corita's significance as an artist. However, her significance as a figure-- as a nun, educator and artist—and the subject property's tangible association with that significance are also a critical to the understanding of the distinctive history of Immaculate Heart in the 1960s and we note that it has not been fully documented or considered as part of this nomination.]

Integrity Assessment: 5518 Franklin Avenue

The National Park Service provides guidance on evaluating the significance and integrity of properties associated with historically significance individuals (National Register Criterion B, the federal equivalent to City of Los Angeles Historic-Cultural Monument Criterion 2). This guidance is outlined in two primary documents: *National Register Bulletin 15: How To Apply the National Register Criteria for Evaluation and National Register Bulletin 32: Guidelines for Evaluating and Documenting Properties Associated with Significant Persons.*

The City's Guidelines for Evaluating Resources Associated with Significant Persons in Los Angeles, developed as part of the SurveyLA Citywide Historic Context Statement, notes that while the City's criteria do not include a discussion of integrity; resources may be eligible under local criteria with more alterations than may be acceptable for the National Register and/or California Register.[i]

This assessment was prepared by Kathryn Wollan, an architectural historian who meets the Secretary of the Interior's Professional Qualification Standards in Architectural History and History, and follows the NPS guidance as outlined in NR Bulletins 15 and 32.

Several steps are involved in determining whether a property is significant for its associative values under Criterion B.

- First, determine the importance of the individual.
- Second, ascertain the length and nature of his/her association with the property under study and identify the other properties associated with the individual.
- Third, consider the property under Criterion B.

Applying Criterion B: Person

- The person associated with the property must be *individually* significant within a historic context.
- Properties eligible under Criterion B are usually those associated with a person's *productive* life, reflecting the time period when he or she achieved significance. Properties that pre-or post-date an individual's significant accomplishments are usually not eligible. The individuals' association with the property must be documented by accepted methods of historical research, including written or oral history.

Summary statement of significance

5518 Franklin Avenue, constructed in 1960, is a vernacular storefront building, that served as Corita Kent (Sister Mary Corita IHM)'s primary studio space throughout most of the 1960s. The building is significant, under City of Los Angeles Criterion 2, for its association with internationally renowned, 20th century artist Corita Kent during the 1960s. This era represents most defining period of her artistic career in which she emerged as a major figure in the Pop Art Movement and an influential artist in Los Angeles and beyond. It is the property of primary significance in the City of Los Angeles associated with Corita's productive life. Sister Corita, as she was known during her years teaching and working at Immaculate Heart College, used the building as her primary studio and teaching space from circa 1962 until 1968.

Determining the Relevant Aspects of Integrity[ii]

Each type of property depends on certain aspects of integrity, more than others, to express its historic significance. Determining which of the aspects is the most important to a particular property requires an understanding of the property's significance and its essential physical features.

A property important for association with an event, historical pattern, or significant person(s) ideally might retain *some* features of all seven aspects of integrity: location, design, setting, materials, workmanship, feeling and association.

Each of the seven aspects of integrity are described below:

Location is the place where the historic property was constructed or the place where the historic event occurred. The relationship between the property and its location is often important to understanding why the property was created or why something happened.

Setting is the physical environment of a historic property. Whereas location refers to the specific place where a property was built or an event occurred, setting refers to the character of the place in which the property played its historic role. It involves *how*, not just where, the property is situated and its relationship to surrounding features and open space.

Materials are the physical elements that were combined or deposited during a particular period of stim and in a particular pattern or configuration to form a historic property. The choice and combination of materials reveal the preferences of those who created the property and indicate the availability of particular types of materials and technologies.

Design is the combination of elements that create the form of a property. It results from the conscious decisions made during the original conception and planning of a property (or its significant alteration)…. Design includes such elements as organization of space, proportions, scale, technology, ornamentation, and materials.

Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. It is the evidence of artisans' labor and skill in constructing or altering a building, structure, object or site.

Feeling is a property's expression of the aesthetic or historic sense of a particular period of time. It results from the presence of physical features that, taken together, convey the property historic character.

Association is the direct link between an important historic event or person and a historic property. A property retains association if it *is* the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer. Like feeling, association requires the presence of physical features that convey a property's historic character.

Assessing Integrity in Properties[iii]

Integrity is based on significance: why where and when a property is important. Only after significance is fully established can you proceed to the issue of integrity. Eligibility, even at the National Register level, does not requires that a property retain ALL features of the seven aspects of integrity; rather it requires only that retains sufficient integrity to convey its significance.

The steps in assessing integrity are:

1) Define the **essential physical features** that must be present for a property to represent their significance.

   5518 Franklin Avenue's essential physical features include: original location, setting at Franklin and Western Avenues, and storefront design.

   This property's location expresses the relationship between the storefront studio, the Immaculate Heart community and campus, and the Hollywood community beyond its walls. The setting on a busy thoroughfare, car culture, adjacent buildings, parking lot, market, relationship with the street.

   Its original location and setting clearly conveys the nexus of conceptual and visual influences—intellectual, liturgical, graphic, and commercial-- that inform Corita's work during this period. It demonstrates the relationship between the studio and Immaculate Heart during this period, as it was mediated by interactions with a broader community.

   The vernacular commercial form of the storefront building, and its modest design, houses the space in which Corita created and produced her artwork during the time period when she achieved significance.

2) Determine whether the **essential physical features are visible** enough to convey their significance**.**

- Location at 5518 Franklin Avenue
- Setting at corner of Franklin and Western
- Spatial relationship to Immaculate Heart to the north
- Spatial relationship to surrounding parking lot and supermarket building to the south
- Spatial relationship to adjacent residences on west
- Relationship of storefront to Franklin Avenue sidewalk and street
- Storefront design
    - Basic one-story box form
    - Flat roof
    - Concrete block walls on west, south (full), and east (partial) facades
    - Storefront—while altered, these bays remain sufficiently visible, recessed beneath overhang, to convey the essential form and function of the design
    - Stucco central wall and projecting overhang on main facade
    - Stepped parapet on the west wall
    - Original placement of storefront lighting (ceiling and sconce)
    - Open concept original interior space, combining both original store spaces

3) Determine whether the property needs to be **compared with similar properties.**

Comparable properties within the City of Los Angeles:

6616 DeLongpre Avenue—childhood home-This property, a secondary rear dwelling to a single family residence, appears to retain much of its original design and materials. Corita Kent presumably lived in this home with her family from 1920 (age 2) until she entered Immaculate Heart. The property, while it retains its integrity, is not associated with her productive life and therefore would not be eligible for designation as it does not convey her significance.

Immaculate Heart College—this property does not clearly convey Corita's significance for her contributions as an artist. The main Art Department was housed in the basement Motherhouse (which also includes the residential quarters for the IHM Sisters). The Motherhouse was razed in 1973, as a result of damages sustained during the San Fernando earthquake in February 1971. This property did not house the space where Corita created the body of work in the 1960s for which she is best known. In addition, the building is no longer extant and, therefore, can no longer convey any association with Corita's productive life.

5126 Vineland—location of the Corita Print Gallery. This shop was opened in 1969, after Corita left IHM/IHC and Los Angeles, to provide a location for the continued sale of her prints. The site was located near her sister's home and was likely chosen for its proximity. One half of a one-story double storefront, this property is somewhat similar to 5518 Franklin in that it is a vernacular storefront building, although its slightly more traditional design reflects its earlier construction date of 1945. Because Corita did not work here and it was opened after her permanent departure to Boston, it does not hold a direct association with her productive life in Los Angeles.

Properties outside the City of Los Angeles

Harry Hambly studio— 941 George St, Santa Clara, CA 95054; unverified. Beginning in 1967, Corita began experimenting with using Hambly to produce her prints. The *Heroes and Sheroes* series, for example, and subsequent works created after leaving Immaculate Heart were printed by Hambly's studio based on Corita's designs. This property does not hold a direct association with Corita's productive life.

Cape Cod—believed to be located at 236 Hubbard Street, town unknown. This property reflects a transitional period in Corita's artistic career. Her brief tenure while on sabbatical from teaching at IHC, and its unverifiable location, make it unlikely to retain its association with her productive life.

Boston Apartment—136 Marlborough Ave, Boston, MA 02116. Corita never had a dedicated studio after moving to Boston, instead working on designs at her kitchen table while Hambly continued to produce the prints at his studio. This property is not associated with the most defining and influential period of her artistic career, nor with her productive life in Los Angeles.

4) And, determine, based on the significance and essential physical features, **which aspects of integrity** are particularly vital to the property being nominated and if they are present.

Location, Setting, Feeling and Association are the most vital aspects of integrity for properties associated with significant individuals, particularly when they are associated with underrepresented and/or underpropertied individuals. These four aspects of integrity are retained in full.

Essential features of the remaining aspects of integrity, are sufficient to support and complement, and do not negate, the most vital aspects of integrity.

- Design—While altered, the property retains its essential box-like form, flat roof, and the visible recessed storefront bays that convey the recognizable character of a mid-century storefront in Los Angeles.
- Materials—Common materials, including concrete block, wood frame, and stucco, are characteristic of vernacular design in the mid-20th century, intact and partially visible. For this particular property, therefore, this aspect of integrity is commensurate with design integrity.
- Workmanship— Workmanship is little evidenced in vernacular mid-20th century commercial storefronts and, therefore not a relevant aspect of integrity. For this particular property, therefore, this aspect of integrity is commensurate with design integrity.

Ultimately, the question of integrity is answered by whether or not the property retains the **identity** for which it is significant.

A basic integrity test for a property associated with an important event or person is whether a historical contemporary would recognize the property as it exists today.

Historical contemporaries, former students of Corita, were surveyed as part of the preparation of this nomination. They were asked: "Do you recognize the building now? How do you know it is the same

building". All respondents answered affirmatively. Specific responses included: "The block-like shape, its modesty, but especially its location, would be instantly recognizable…"; and "By location on corner of street by driveway to parking lot".

Conclusion:

5518 Franklin Avenue is the only extant property within the City of Los Angeles that is directly associated with the productive life of Corita Kent and, therefore, best conveys her historic significance as an artist in Los Angeles and beyond. The property retains some features of all seven aspects of integrity, as ideally required for association with a historically significant person under National Park Service guidance. While altered, it retains sufficient integrity to convey its historic significance and, therefore, it appears eligible for listing under Criterion 2, as a City of Los Angeles Historic-Cultural Monument.

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[i] City of Los Angeles Department of Planning Office of Historic Resources. *SurveyLA Los Angeles Citywide Historic Context Statement: Guidelines for Evaluating Resources Associated with Significant Persons in Los Angeles.* November, 2018. https://planning.lacity.org/odocument/b6560d8e-cbcc-4d66-a1bb-a78cc85218fe/GuidelinesForEvaluatingResourcesAssociatedwithSignificantPersons_0.pdf

[ii] National Park Service. National Register Bulletin 15, p. 48

[iii] National Park Service. National Register Bulletin 15, p. 45

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Los Angeles Times

OPINION

Op-Ed: How to fix a National Register of Historic Places that reflects mostly white history



A National Chicano Moratorium march against the Vietnam War in East L.A. in 1970. Last month, several sites along the march routes were listed on the National Register of Historic Places. (Los Angeles Times)

By SARA BRONIN

DEC. 15, 2020 | 3:30 AM

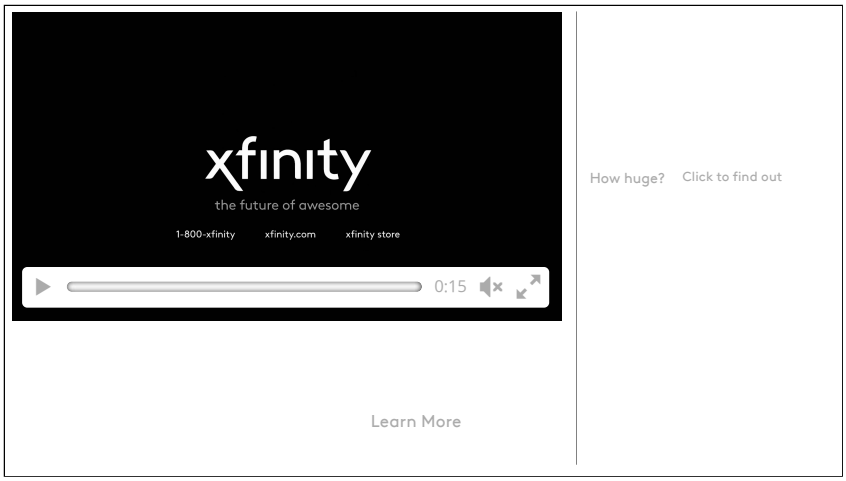
Fifty years ago, tens of thousands of people marched through East Los Angeles in a series of demonstrations as part of the Chicano Moratorium movement to protest the Vietnam War and its toll on Mexican Americans. Hundreds were arrested, and several were killed, including L.A. Times journalist Ruben Salazar.

Those marches are an indelible part of Angelenos' struggle for racial equality, but their national significance was not formally recognized until last month, when several key sites along the march routes were listed on the National Register of Historic Places. Credit is due to the Los Angeles Conservancy and countless Chicano studies scholars for advocating for their listing. But it is important to put this victory in perspective.

Less than 8% of sites on the National Register are associated with women, Latinos, African Americans or other minorities. The César E. Chávez National Monument, established just eight years ago, was the first unit in the National Park System commemorating any aspect of modern Latino history.

The reason for this underrepresentation is an overly technical, legalistic approach to determining what merits designation. Historic registers at the federal, state and local levels only include places satisfying specific criteria. Typically, laws require that a site satisfy two elements for listing: significance and integrity.

ADVERTISING



Significance can result from an association with an important person or an important event. But historical accounts predominantly feature the accomplishments or events related to white, usually wealthy, people. A site can also be significant if it showcases emblematic architectural or engineering styles or techniques. But in the canon of worthy architectural styles, European styles, not vernacular techniques, dominate.

Given the political and cultural impact of the Chicano Moratorium protests, I was not surprised that associated sites were deemed to be significant. However, I was pleasantly surprised that they overcame the more difficult barrier, integrity — which might have been denied because the sites have changed so much over the last 50 years.



CALIFORNIA

The Chicano Moratorium 50 years Later

Dec. 14, 2020

Usually, integrity is defined to be the ability of a resource to communicate its significance. To have integrity, a site must not have been significantly altered. It's not typically supposed to be moved, and it's supposed to have most of its original materials. But many significant sites associated with minorities have been altered, or even moved. Often, the materials from which they were constructed don't endure for all that long. While Monticello has endured, its slave cabins have not. Such sites are also more likely to be threatened by neglect and environmental destruction.

The historic headquarters of the League of United Latin American Citizens in Houston is just one example of this phenomenon: It was nearly lost before a national effort to save it. Similarly, in his survey of César Chávez-associated sites conducted for the National Park Service, Ray Rast, a historian at Gonzaga University, noted that physical alterations could regrettably pose a barrier to formal designation. As another example, sites associated with the Black Lives Matter protests will no doubt change so much over the next few decades that they might well be rejected for listing if the current standards of historical integrity were applied.

Designation can bring both recognition and legal protection to listed sites. National Register properties are eligible for the federal historic preservation tax credit, and many state register properties are eligible for state-level tax credits. National and state register sites may be protected by laws that require that their status be either taken into account during the planning of public projects or protected from harm.

Designation, however, does not guarantee protection. In the "11 Most Endangered Historic Places" identified by National Trust for Historic Preservation this year, all but one were either listed on historic sites or determined eligible for listing. San Antonio's Alazan-Apache Courts, a public housing development that served Mexican American families, is the exception and it is slated for demolition. The other sites, such as Pittsburgh's National Negro Opera Company House, are in an advanced stage of deterioration or threatened by development. So even after placing a site on a register, we must be vigilant to ensure that the site benefits from the legal protection designation affords.

As we raise awareness of emblematic and threatened sites left out of the national narrative, we should rethink how we determine whose history is protected to begin with. The criteria and process for historic designation must be retooled. Designation applications currently require detailed architectural or social histories of a site. These requirements are daunting for ordinary people and no doubt reduce the number and diversity of nominations. Oral histories and cultural narratives, and less-technical descriptions of sites' meaning, should suffice to prove significance.

We may also want to consider loosening the definition of integrity. At a minimum, we might consider that some alterations to sites enhance authenticity, not diminish it.

Preservationists have started to see past the formalities that have too long prevented us from recognizing diverse histories. But we must go further to tackle the legal structures that devalue the stories we all need to hear.

Sara Bronin is a Mexican American professor at University of Connecticut Law School, specializing in historic preservation law. She serves on the board of Latinos for Heritage Conservation.

OPINION OP-ED

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Sara Bronin

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Planning CHC <chc@lacity.org>

Sister Corita Kent's Studio / case number CHC-2020-5630-HCM

1 message

Marley McKenzie <marley.schneier@gmail.com> Mon, Dec 14, 2020 at 10:57 AM
To: chc@lacity.org
Cc: melissa.jones@lacity.org

Hello -

My name is Marley Schneier, and I am a concerned community member. I am writing about the slated demolition of 5518 Franklin Ave, formerly the studio of famed local artist, educator, and social justice advocate Corita Kent in the 1960s, to provide additional parking spots for the Lazy Acres Market redevelopment project.

Corita Kent is a cultural icon of Los Angeles and during her time in the building, she made some of her most recognizable works, hosted notable creative leaders, and influenced a generation of young artists through her art and teaching. Corita was a nun who taught and led the Art Department at Immaculate Heart College that was located across the street.

Demolition of this building without proper consideration of its historical significance would be a grave misstep and could lead to the irreversible loss of priceless cultural heritage for Hollywood and broader Los Angeles.

We want plans for development that align with our values - destroying a location of such artistic and cultural significance to accommodate additional parking does not.

I urge you not to approve this project until the building has been properly considered by the Office of Historic Resources and the Cultural Heritage Commission.

If you need it, the LA City Planning Case Summary & Documents Case # is ZA-2019-6570-CUB-SPP-SPPA.

Thank you.

Connect Create Collaborate

Planning CHC <chc@lacity.org>

Fwd: Case Number CHC-2020-5630-HCM

1 message

Melissa Jones <melissa.jones@lacity.org> Tue, Dec 8, 2020 at 4:20 PM
To: Planning CHC <chc@lacity.org>

LOS ANGELES CITY PLANNING

Melissa Jones
City Planning Associate
Office of Historic Resources, Los Angeles City Planning
221 North Figueroa Street, Suite 1350
Los Angeles, CA 90012
Planning4LA.org
T: (213) 847-3679
E-NEWS

---------- Forwarded message ---------
From: **Meredith Muncy** <meredith.muncy@gmail.com>
Date: Tue, Dec 8, 2020 at 2:36 PM
Subject: Case Number CHC-2020-5630-HCM
To: <Melissa.jones@lacity.org>

Dear Ms. Jones,

Thank you for your service to our city and for your careful consideration.

I'm a Los Angeles citizen, writing to you today about the slated demolition of 5518 Franklin Ave, site of the former studio of the celebrated artist, educator, and social justice advocate, Corita Kent in the 1960s. The slated demolition of this paradise is being proposed to provide additional parking spots for the Lazy Acres Market redevelopment project.

Corita Kent is a cultural icon of Los Angeles and during her time in that building on those grounds, she created some of her most recognizable works, hosted notable creative leaders, and influenced a generation of young artists through her art and teaching. Corita was a nun who taught and led the Art Department at Immaculate Heart College that was located across the street.

Demolition of this building without proper consideration of its historical significance would be a grave misstep and could lead to the irreversible loss of priceless cultural heritage for Hollywood and broader Los Angeles. Our city needs plans for development that align with our values. Destroying a location of such artistic, cultural, social, and

religious significance to accommodate additional parking does not. I urge you! Please do NOT approve this project until the building has been properly considered by the Office of Historic Resources and the Cultural Heritage Commission.

Thank you again. May you and yours stay safe in this time of escalating COVID.

Sincerely,
Meredith Muncy

--
New email: meredith.muncy@gmail.com
Mobile Phone 310-980-4133
Desk Phone 310-394-7232

Planning CHC <chc@lacity.org>

Honoring Sister Corita - CHC-2020-5630-HCM

1 message

Nancy Stephens <nancystephens@me.com> Tue, Dec 8, 2020 at 12:26 PM
To: chc@lacity.org
Cc: melissa.jones@lacity.org

Dear Ms. Jones,

I was so distressed to hear that there's even a controversy about saving Sister Mary Corita's studio. She and the Sisters from Immaculate Heart had such a profound anti-war influence in and around Los Angeles and the country. This studio should be a historic destination for people visiting Los Angeles, as it is a rich part of our cultural heritage.

Our Eastern states have such a recognition of cultural heritage that places like Edith Wharton's home in Massachusetts is a cultural landmark and a tourist destination, as Sister Corita's studio will be in Los Angeles.

The history of Los Angeles is rich with major national characters, only for some reason these cultural heritage sites are not as well regarded and respected! That is a big mistake!

My adult children were brought up with so many of Sister Corita's pithy and profound statements, very often with humor. One of the ones drummed into my three now grown children's heads was the simple message of "don't **belittle** yourself, be **BIG** yourself!"I suggest the Office of Historic Resources should definitely considering be **BIGGING** itself and not destroying an opportunity for Los Angeles to celebrate a hero - and a female hero!

I am currently involved as an Executive Producer in a documentary about the Rebel Hearts Movement of the Sisters of Immaculate Heart, as I so value and want to share for future generations the importance and courage of these women. This film will be a touch stone for so many people to discover the relevance of Sister Corita and her courageous Sisters. We should not be throwing away our historical places of relevance!

I look forward to the Cultural Heritage Commission making the **RIGHT** decision! I look forward to hearing from someone in this regard.

In peace,
Nancy Stephens
310-489-6353

Connect Create Collaborate

Planning CHC <chc@lacity.org>

Fwd: Letter to Commissioners re: Corita Studio and Taix

1 message

Melissa Jones <melissa.jones@lacity.org> Tue, Dec 15, 2020 at 10:29 AM
To: Planning CHC <chc@lacity.org>, Lambert Giessinger <lambert.giessinger@lacity.org>

LOS ANGELES CITY PLANNING

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T: (213) 847-3679

E-NEWS

---------- Forwarded message ---------
From: **Roella Louie** <roellalouie@yahoo.com>
Date: Tue, Dec 15, 2020 at 10:28 AM
Subject: Letter to Commissioners re: Corita Studio and Taix
To: Ken.Bernstein@lacity.org <Ken.Bernstein@lacity.org>, Melissa.Jones@lacity.org <Melissa.Jones@lacity.org>

December 15, 2020

To: Honourable Cultural Heritage Commissioners

From: Roella Hsieh Louie
Former CHCommissioner, served City under Bradley, Riordan, Hahn, Villaraigosa and Garcetti, Native Angeleno, 77 year resident of "My Hood-Silverlake/Echo Park

PLEASE INCLUDE IN THE COMMISSIONERS' PACKET

SUBJECT: Support Corita Studio and Taix Restaurant Designation

I respectfully request you to join me in supporting the Corita Studio and Taix Restaurant designation.

It's a new day to think outside of the box. We are required to rebuild our fragile collective community, our City and our Nation COURAGE--do not be mired in the bog of conflicts that impede. To rebuild not by "SHARDS" and "REMNANTS", but by making certain buildings are put back into service with useful lives that communicate the notion of place, of "This is US", a special place, past, present, future.

When a building is preserved these places become community "ANCHORS" and TOUCHSTONES" once again.

It's a combination of restoring the things that truthfully define momnts in time of who we are and who we hope to be and how we are remembered. Rehabilitating buildings for active and contemporary use, embracing change that is a relevant transition into the future. A new building can wrap around the existing to anchor as a touchstone to a diverse shared space within a vibrant collective community.

A vital and strong Historic Preservation Program is only as strong and meaningful as the creative leaders who are entrusted to educate and lead. This is the power of preservation.

Thank you for your dedication of time, knowledge an expertise.

With admiration and appreciation,

Roella Hsieh Louie

Planning CHC <chc@lacity.org>

Consider Corita--don't make a mistake!

1 message

Stephanie Pinto <spinto@allsoulsla.org> Tue, Dec 15, 2020 at 2:30 PM
To: chc@lacity.org
Cc: melissa.jones@lacity.org

RE: case # CHC-2020-5630-HCM

Hello.

As an art educator in Los Angeles, I would like to address the importance of preserving the Corita Kent studio. Her importance in the pop art movement, as well as the social justice movement, has led her to international recognition. To diminish her reputation would be irresponsible at best.

That said, spaces that lead to the inspiration, and production, of internationally recognized art should be both protected and celebrated.

The LA Times did an interesting article today, highlighting that a mere 8% of the Historic Registry is devoted to BIPOC or women. That is an embarrassing statistic. You have before you a chance to move that needle, a tiny bit, in your decision regarding the Corita Kent Studio.

As far as spaces being modified. Yes. And I am one to state that this modest, restructured building is not exactly an architectural gem. And to all involved, I assume the future goal is to reinstate the studio or dedicate the space to the great artist. This takes time. And we see you have the key already in the steam-roller.

Once you have only a plaque on the former site of...you have to answer to artists and educators about how you valued grocery store accessibility over the preservation of a Los Angeles icon.

Please do the right thing.

Sincerely,
Stephanie Pinto
(TK-8 art teacher, All Souls World Language School)

Planning CHC <chc@lacity.org>

case number is CHC-2020-5630-HCM

1 message

Stephanie Smith <ssmith8@inside.artcenter.edu> Thu, Dec 10, 2020 at 2:18 PM
To: chc@lacity.org
Cc: melissa.jones@lacity.org

Good Afternoon,

I am once again upset and frustrated at this city's lack of care to preserve our great city's history and architecture. The planned demolition of 5518 Franklin Avenue must be stopped immediately. This building deserves to receive historic designation, preservation, and further acknowledgement as the former working studio of artist, educator, and social justice advocate, Corita Kent.

The historic designation of Corita's studio offers a rare opportunity for the City of Los Angeles to preserve the vital history and legacy of a woman who shattered stereotypes as a "Pop-art nun" and "joyous revolutionary." We believe that such designation should not only be contingent on the architecture of a building alone but also the meaningful and inspiring activities that took place there. Corita Kent is a globally beloved artist and educator, and the art and pedagogy she cultivated within her studio taught a generation to lead with love.

In an unprecedented year of social injustice and unrest, we implore that the Cultural Heritage Commission acknowledge Corita's contributions to the social and cultural fabric of Los Angeles. As it currently stands, Corita's former studio blends quietly into the daily activities of the surrounding Hollywood landscape. Yet, this unassuming building is inextricably tied to a profound and productive period in Corita's life and a singular moment in Los Angeles history. During the socially and politically tumultuous decade of the sixties, Corita was teaching, lecturing, and creating some of her most celebrated work. Corita challenged her students to use their own talents for the greater good, often using art as a form of expression to advocate for social justice. This history continues to inspire and reflect the values of the creative and cultural community of Los Angeles. It is paramount that this building not be destroyed for more parking spaces, but remembered for generations to come.

I urge that 5518 Franklin Avenue receive historical designation as a Historic Cultural Monument for its cultural contributions to Los Angeles. Please!

Thank you for your time, and I sincerely hope that the right thing is done.

Sincerely,

Stephanie Smith

Planning CHC <chc@lacity.org>

Save Sister Corita's Studio

1 message

Tess Canfield <tessmcanfield@gmail.com> Mon, Dec 14, 2020 at 6:21 PM
To: chc@lacity.org, councilmember.ofarrell@lacity.org
Cc: melissa.jones@lacity.org

Hello,

I'm a resident of Hollywood and it's come to my attention that the city has an opportunity to preserve a historic building from demolition: 5518 Franklin Ave, formerly the studio of globally renowned artist Corita Kent in the 1960s. As a resident in Beachwood Canyon, I drive by this location regularly.

Sister Mary Corita was ahead of her time in both art, technique and message. She stands for peace, inclusion and progressivism and was an important figure in American Pop Art. If this building once belonged to Warhol, Lichtenstein, or Jasper, there'd be no question about its preservation.

I'm not an artist or even a Catholic, but Sister Corita's work means something to me. Please, I urge you not to approve this project until the building has been properly considered by the Office of Historic Resources and the Cultural Heritage Commission.

Thank you,

Teresa Canfield
2320 Cheremoya Ave.
Los Angeles, CA 90068

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Tess Canfield

m: 414-412-2888
tessmcanfield@gmail.com

Planning CHC <chc@lacity.org>

CHC-2020-5630-HCM

1 message

Zofie Basta <basta1@stolaf.edu> Sat, Dec 12, 2020 at 1:23 PM
To: chc@lacity.org
Cc: melissa.jones@lacity.org

Dear Cultural Heritage Committee,

Tearing down Corita Kent's former art studio on Franklin would be an incalculable loss to the history of Los Angeles and the greater art world. Especially given that only 3% of protected Californian heritage sites pertain to women's history we must work together to protect and promote the important work of Sister Corita Kent. It is unfortunate that Kent's gender prohibited her from achieving the same success as her contemporaries such as Warhol, Buckmister Fuller, and the Eames brothers. But we must learn from our mistakes by saving this building. So many wonderful pieces of Angeleno history have been destroyed by development. If we indeed destroy such a historically significant site, I can only recall the famous Joni Mitchell *Big Yellow Taxi* lyric::
They paved paradise and put in a parking lot.

Cordially,
Zofie Basta

Preserve, designate, and save Corita's former studio, 5518 Franklin Avenue

CHC-2020-5630-HCM

Dear Cultural Heritage Commission,

We urge that the planned demolition of 5518 Franklin Avenue be stopped immediately. We ask that this building receive historic designation, preservation, and further acknowledgement as the former working studio of artist, educator, and social justice advocate, Corita Kent.

In an unprecedented year of social injustice and unrest, we implore that the Cultural Heritage Commission acknowledge Corita's contributions to the social and cultural fabric of Los Angeles. As it currently stands, Corita's former studio blends quietly into the daily activities of the surrounding Hollywood landscape. Yet, this unassuming building is inextricably tied to a profound and productive period in Corita's life and a singular moment in Los Angeles history. During the socially and politically tumultuous decade of the sixties, Corita was teaching, lecturing, and creating some of her most celebrated work. Corita challenged her students to use their own talents for the greater good, often using art as a form of expression to advocate for social justice. This history continues to inspire and reflect the values of the creative and cultural community of Los Angeles. It is paramount that this building not be destroyed for more parking spaces, but remembered for generations to come.

The historic designation of Corita's studio offers a rare opportunity for the City of Los Angeles to preserve the vital history and legacy of a woman who shattered stereotypes as a "Pop-art nun" and "joyous revolutionary." We believe that such designation should not only be contingent on the architecture of a building alone but also the meaningful and inspiring activities that took place there. Corita Kent is a globally beloved artist and educator, and the art and pedagogy she cultivated within her studio taught a generation to lead with love.

We urge that 5518 Franklin Avenue receive historical designation as a Historic Cultural Monument for its cultural contributions to Los Angeles.

The below sign their name in opposition of the demolition of 5518 Franklin Avenue, Corita's former studio.

Haven	Lin-Kirk	Dean, USC Gayle Garner Roski School of Art and Design
Barbara	Loste	President, Graphic Arts Council; Portland Art Museum; Former Corita student
Ashleigh	Axios	President, National AIGA, the professional association for design
Valerie	Balint	Senior Program Manager, Historic Artists' Homes and Studios program, National Trust for Historic Preservation
Robert	Stahl	Director, James Fitzgerald Legacy, Rockwell Kent—James Fitzgerald Historic Artists' Home and Studio, Monhegan, Maine
Chris	Morris	National Trust for Historic Preservation
Seth	Johnson	Design Program Director, IBM
Amy Poehler's	Smart Girls	Amy Poehler's Smart Girls
Rory	Kennedy	Documentary Filmmaker
Julie	Ault	Artist, Curator
Debra	LERE	Executive Director, Sam Francis Foundation
Helen	Harrison	Director, Pollock-Krasner House and Study Center
Christopher	Kohan	President / The Victor D'Amico Institute of Art / The Art Barge
Sheharazad	Fleming	Creative Director of Otis College of Art and Design
Adrian Scott	Fine	Director of Advocacy, Los Angeles Conservancy
James	Rawitsch	Executive Director, Sam and Alfreda Maloof Foundation for Arts and Crafts
Margie	Maynard	Deputy Director, Exhibitions & Engagement, Sonoma Valley Museum of Art
Heather	Strelecki	Director of Development, American Institute of Graphic Arts (AIGA, the professional association for design)
Christine	Taylor	Creative Director, Hallmark Cards, Inc. and AIGA, the professional association for design
Lisa	Congdon	CEO, Lisa Congdon Art & Illustration
Rob	Saunders	Founder, Letterform Archive
Stephen	Coles	Associate Editor & Curator, Letterform Archive
Emily	Zilber	Director of Curatorial Affairs and Strategic Partnerships, Wharton Esherick Museum
Kathleen	Foster	Senior Curator of American Art, Philadelphia Museum of Art
Amanda	Tobin	Associate Director of Education, MASS MoCA
Cait	Molloy	Director, The David Ireland House / The 500 Capp Street Foundation
Laura	Esparza	City of Austin Museums and Cultural Programs
Stephanie	Soldner	Soldner Center for the Arts and Innovation
Patricia	Morton	Second Vice President, Society of Architectural Historians
Cole	Akers	Curator, The Glass House
Diana	Greenwold	Curator, Portland Museum of Art
Jaime	DeSimone	Curator, Portland Museum of Art
Karen	Kaiser	Curator of Education, Jundt Art Museum (Gonzaga Universtiy)

Carmen	Hermo	Assistant Curator, Brooklyn Museum
Nancy	Lim	Assistant Curator, SFMOMA
Andrea	Rosen	Curator, Fleming Museum of Art, University of Vermont
Susie	Kantor	Associate Curator, Manetti Shrem Museum
Meredith	Van Dyke	SFMOMA
Ethan	Goldman	President + Partner, Anchor Entertainment
Elizabeth	Lovins	Director, Hollywood Art Center Archive; Research Archivist, UCSB Art, Design and Architecture Museum
Victoria	Munro	Executive Director, Alice Austen House
K.	Marshall	Executive Director, The Mother Jones Center for Resilient Communities
Michael	Duncan	Corresponding Editor, Art in America
Sarah	Archer	Conributing Editor, American Craft Magazine
Sarah	Cascone	Senior Writer, Artnet News
Meredith	Adams	Senior Design Researcher, IDEO
Cynthia	Hirschhorn	Founder, Civicas, WOMEN'S CIVIC ACTION NETWORK
Kinney	Frelinghuysen	Frelinghuysen Morris House and Studio
Mell	Scalzi	Florence Griswold Museum
Richard	Berliner	Principal Architect (Berliner Architects) and Corita fan
Bob	Knight	Architect, Drisko Studio Architects
Alexa	Hagen	Archivist, Herman Miller, Inc.
Alan	Simon	Hollywood Heritage
Erin	Murphy	Kunstakademiet i Trondheim
Nancy	Stephens	Board Member, American for the Arts
Michael	Lobel	Professor of Art History, Hunter College, CUNY
Rebecca	Zurier	Associate Professor, History of Art, University of Michigan
patricia	Caserio	Advertising Art Director and Educator/Graduate of University of Michigan School of Art
Frances	Pohl	Professor of Art History, emerita, Pomona College
Christina	Webb	Aiga LA; Senior Lecturer, Otis College of Art and Design
James	HOUSEFIELD	Associate Professor, University of California, Davis, Dept of Design; Art & Art History
Michael	Kuczynski	Professor of English and Medieval Studies, Tulane University
Jennifer	Robertson	Professor Emerita, Anthropology & History of Art, University of Michigan
Tatiana	Reinoza	Assistant Professor, Art History, University of Notre Dame
Kristina	Wilson	Professor, Art History, Clark University
abby	goldstein	Professor, Graphic Art, Fordham university
Elizabeth	Buchta	Assistant Teaching Professor, University of Missouri St. Louis

Eva	Payne	Assistant Professor of US History, University of Mississippi
Janice	Simon	Professor of Art History, University of Georgia
Louise	Siddons	Assistant Professor, Art History, Oklahoma State University
Raphael	Koenig	Associate Scholar, Department of Comparative Literature, Harvard University
Lisa	Lapinski	Assistant Professor, Sculpture, Rice University
Michael	Pinto	Principal, NAC Architecture; professor, Woodbury University
Chelsea	Lonsdale	Professor, Henry Ford College in Dearborn, MI
Erika	Schneider	Professor of Art History, Framingham State University
Matthew	Reynolds	Associate Professor of Art History and Visual Culture Studies, Whitman College
James	McManus	Professor of Art History, California State University Chico
Clarissa	Ceglio	Assistant Professor, University of Connecticut
William	Ma	Assistant Professor, Louisiana State University
Richard	wilson	Professor, University of Virginia, Art and Architectural History
Natacha	Poggio	Graphic Design Professor at the University of Houston-Downtown
David	Cabianca	Associate Professor, Design, York University
Paul	Nini	Professor of Design, The Ohio State University
Jimmy	Moss	Professor of Graphic Design/Visual Communication, California State University Los Angeles
Elizabeth	Buchta	Assistant Teaching Professor, University of Missouri St. Louis
Molly	Sherman	Assistant Professor, Texas State University
John	Blakinger	Associate Professor, University of Arkansas
Erina	Duganne	Associate Professor of Art History, Texas State University
Jennifer	Jameson	Alliance for California Traditional Arts
Gwen	Woirhaye	Whittier Conservancy
Gennel	Walters	American Association of University Women
Maggie	Dimock	Greenwich Historical Society
Sarah	Hahn	Architectural historian/ARG, San Francisco
Marieke	Stolk	Experimental Jetset
Jack	Illes	CEO, Smart City Labs
Lauren	Palmor	Fine Arts Museums of San Francisco
Gregory	Wittkopp	Cranbrook Center for Collections and Research, Bloomfield Hills, Michigan
amy	lewis	Retired, professor at Waseda university
Helen	Langa	American University Department of Art
Ann-Maree	Walker	Teaching Artist Evergreen Public Schools

Eric	Mathias	Professor, Otis College Of Art And Design
Emily	Everhart	Art Academy of Cincinnati
Sharon	Werth	Artist Director of Chalice Dancers, Adelphi, MD
Sister Rose	Pacatte	Author
Rachel	Allen	President, RADAR, Inc.
Hayley	Gilmore	Ladies Who Design, LLC
Zach	Smith	Show Creator/ Author - Nick Jr., Nickelodeon Animation
Jonathan	Dayton	Film Director
Aaron	Rose	Los Angeles based Film Director
Carsten	Becker	Advisory Board, AIGA Los Angeles
Josh	Freeman	AIGA/LA Advisory Board
Anastassia	Zukova	AIGA Los Angeles
Kris	Avilla	AIGA Los Angeles
Davina	Wolter	AIGA LA
Amy	Parker	AIGA
Adara	Koivula	AIGA OC
Chelsea	Lancaster	AIGA OC
Julie	Ray	AIGA Arizona
Karen	Zukowski	Historic Artists' Homes and Studios program of the National Trust for Historic Preservation
Christi	Moore	L A Conservancy
Sherin	Guirguis	USC Roski School of Art and Design
Jean	Lee	USC Roski School of Art and Design
Level	Forward	Level Forward
Chiara	Repetto	Owner, Kaufmann Repetto Gallery
Francesca	Kaufmann	Owner, Kaufmann Repetto Gallery
Ray	Smith, PhD	Former Director of the Corita Art Center; Sundance Institute
Jamie	Rosenthal	Owner, Found Shop, Los Angeles
Bridget	Maley	architecture + history, llc
Tahli	Kornhauser	Design Researcher, Monash University, Australia
Judy	Korin	Documentary Filmmaker
Ella	Jennings	Mother Jones Center for Resilient Community
Rebecca	Szantyr	Brown University
Barbara	Gile	American Association of University Women, Daughters of American Revolution

Dolores	Seidman	Graduate of Immaculate Heart College
Evie	Terrono	Randolph-Macon College
Jochen	Wierich	Aquinas College
Kate	Ogden	Stockton University, NJ
Hannah	Petersen	Dolores Mission
Jessica	Larson	The Graduate Center, CUNY
Joyce C.	Polistena	Pratt Institute, Brooklyn, NY 11205
EVGENIA	CITKOWITZ	Author
Michelle	Nader	TV Producer
Kelly	Chivens	22 Year Resident of Los Angeles
Jed	Cohan	Admirer of her Rainbow Swash work by the harbor in Dorchester, Massachusetts.
Simrit	Brar	AIGA
Caitlin	McIntyre	Alumna, Immaculate Heart High School
Paula	Rao	Alumnus of Art Department
Gia	Canali	Art Advisor
Jennifer	Sears	Art appreciator and Corita fan.
steve	housewright	art collector
Hannah	Blanton	Art Gallery owner
Emma	Berliner	art lover
Mary	Haeg	Art Lover
Baukje	Wierda	Art lover
Laurel	West	Art Lover
Lauren	Kaniecki	Art Lover
Beth	DiGuiseppi	Art lover and feminist
Koreen	McQuilton	Art lover, social justice advocate
Lynn	Dougherty	Art Student, writer
Amy	Gretencort	Art Teacher
Alex	Forsyth	Art teacher
Sandy	Nelson	artist
Christopher	Wright	Artist
Julieta	Hernandez Adame	Artist
Laurence	de Valmy	artist

Jo	Warren	Artist
Megan	Lipke	artist
Níall	McClelland	Artist
Tracy	Dimond	Artist
Therese	LaLonde	Artist
Joseph	Konert	Artist
ALAN	NAKAGAWA	Artist
Kate	Marshall	Artist
Carrie	Moyer	Artist
Amanda	Blankenship	Artist
Christina	Shmigel	Artist
Kathleen	kane-murrell	artist and art teacher
Jeff	Cain	Artist and Design Professor
sara	daleiden	artist and facilitator
Ana-Lisa	Siemsen	Artist and Former Parent of student at Immaculate Heart MS
James	Bockelman	artist, educator
John	Ringhofer	Artist/Musician
Michael	Phillips	Artist/printmaker
Jason	Alejandro	Assistant Professor, College of New Jersey
Matthew	Burgess	Author
Lisa	Rogers	author and librarian
Kristi	Heck	Big fan of Sister Corita Kent and her work
Frank	Buckley, S.J.	Blessed Sacrament Jesuit Parish
Sam	Jones	CalArts GD Alum
Belén	Santillán	Campo
Oliver	Franklin	City of Austin, Museum Site Coord, Elisabet Ney Museum
Elisha	Hall	Community advocate
Erica	Arthur	Community member
Karen	Hilsberg	Community member and Artist, Collector of Corita Art Work
Angela	Brooks	Concerned Citizen
Barbara	Ferris	Concerned citizen, IHHS alum
William	Macomber	Corita Art Center
Emma	Carlow	Corita Kent admirer
Abigail	Paulson	Corita Kent is an inspiration for my art.
Catherine	Ince	Curator with interest in Corita Kent's work

Martje	Hiemstra	Dutch student in Art History
Stacey	Hoff	Family
Stanislava	Pinchuk	Fan
Anne Martine	Cook	Fan
Kara	Devlin	Fan of Corita's art and legacy
Janet	Keyte	Fan of her Art and Spirit
Alice-Ann	Gilbert	Fan of the arts and Corita
Eileen	Wolter	Fan, Community member
Jeffery	Plansker	Fellow designer
Joan	Seamster	Former neighbor
Patricia Doyle	Cheap	former student
John August	Swanson	Former student of Sister Corita, 1967-1968
Amelia	Lang	Freelance Photo Researcher, Grant Writer
Margaret	Nikitas	Friend
Jennifer	Cutting	Friend
Sophia	Allison	Girl Scouts
Jocelyn	Medawar	graduate of Immaculate Heart High School
Dora	Drimalas	Graphic Design professional
Daniel	Godell	Graphic Designers United
Seth	Ellis	Griffith University
Michelle	Johnson	Have Color Will Travel
Dorothy	Edwards	Homeless advocate
David	Lachance	Human
Gail	Holliday	I sent in via USPS a donation check of $100.00 for the save the studio
Marc	Hedges	I'm a fan and our family owns a print, "The Greatest Show of Worth"
Claire	Bonino-Britsch	IH alum 2013 and avid art lover
Susan	Duquesnel	IHC
Michele M	Memmott	IHC Alumnae Assoc Board Member
Elizabeth	Boyer	IHC class of 1968
Elizabeth	Lomeli	IHC Employee
Mary Alice	Toomey	IHC student BA 1968 MLS 1969
Michelle	Constantine Hibbs	IHHS
Stacy	Brightman	IHHS alum
Kathleen	Higashiyama	Immaculate Heart alumna
Lily	Roth	Immaculate Heart Alumni

KATHRYN	CLARE	Immaculate Heart Community
Rod	Stephens, IHM	Immaculate Heart Community
Lenore	Dowling IHM	Immaculate Heart Community
Christine	Monroe	Immaculate Heart Community and former student of Corita Kent
Marie	Cantor	Immaculate Heart High School
Frances	Fitzgerald	Immaculate Heart High School alum, Class of '76
Holly	Gray	Immaculate Heart High School Grad
Elizabeth	Goetchius	Immaculate Heart parent, forever grateful to Corita for inspiring a school based on feminism and service to others.
Christina	Weyl	independent art historian, writer & curator
Lawrence	Bowden	Independent artist
Erin	Maurelli	Independent Artist
Tara	Tappert	Independent Scholar
Emily	Grace	Jane club
Becky	Ebenkamp	Journalist, historian, and fan
Beatina	Theopold	Juniperseed Consulting
Kim	Baer	KBDA
silvia	mancini	la conservancy, corita art center
Flo	Singer	LA Resident, Lover of Art and History
Lawrence	Azerrad	LADdesign
Teri	Klass	Lausd
David	Yates	Los Angeleno
Kathleen	Thorpe	Los Angeles
mary sherwood	brock	Los Angeles Printmaking Society
Pennie	Hardwick	Lover of art
Sarah	Shepherd	Lover of the arts
Mamie	Riyeff	Mamie Riyeff
Emma	Kirkham	Ms
John	Kannenberg	Museum of Portable Sound
Jan	Kessel	My mother was a fan, I am a fan💝
Annemarie	Pearson	New Mexico Tech
Marshall	Roemen	none
Vill Patrik	Pelayo	None
Katelynn	Jacques	None
Barbara	Jefferies	Not So Square Design
Brendan	Baylor	Old Dominion University

San	Soul	OS
Elvira	Munoz	Parent of graduates of Immaculate Heart Middle School and High Schjool
Julia	Roberson	patron
Paul	O'Neil	Patron
Graham	DiGuiseppi	Phd Student, USC
Aly	Krajewski	Please do not destroy or modify this historically-rife building.
Kate	Bingaman-Burt	Portland State university and Outlet
Josh	Brown	Portsmouth Poetry (UK)
Laurette	Hayden	Psychotherapist / Corita appreciator
George	Wright	Resident
Courtney	Rizzo	Resident of East Hollywood
Robert and Marilyn	Johnson	RESIDENTS OF LOS FELIZ OAKS FOR MORE THAN 50 YEARS
Jamie	Chan	School of Visual Arts NYC
Kate	Ryan	student late 60's
samantha	Pak	Supporter
Dennis	Alfieri	Supporter
Valerie	Solarz	supporter
Pierrr	Bowins	Supporter
Angela	Dimler	Supporter
Annette	Sikand	Supporter and Friend
Matk	Billy	Supporter of Sister Corita’s work and legacy
Jolino	Beserra	Supporter of the arts
Karly	Kennedy	Supporter of the Arts and Historical sites.
Surya	Govender	Surya Govender
Katy	Parks Wilson	Teacher-Artist, free-lance, formerly LAUSD + Pilgrim School
Leah	Thompson	Two Tigers Productions
Jillian	Schultz	Two Tigers Productions/East Hollywood Neighborhood Council
Elizabeth	O'Kane	UCLA
Jessica	Ban	UCSD Alumni, Museum Employee
Michael	Flanagan	University of North Texas
Margot	Yale	USC Art History
Amanda	Joy	USU Grad Printmaking
Sondra	Graff	Vermont College of Fine Arts
Nan	cano	Vice President Immaculate Heart Community
Catherine	Parr	Visual Artist

Jennette	Gonzalez	
Michelle	Keating	
Elizabeth	Sheeran	
Sara	Alvarado	
Robyn	Williams	
Kelly	Kilmer	
Amber	Willat	
Lacey	Spark	
Annamarie	Piccioni	
Sulai	Lopez	
Stephanie	Jerome	
Vashti	Harrison	
Jane	Derryberry	
Amos	Oaks	
Carmen	Rios	
Cheryl	Cochran	
Katie	Hoffman	
Vicki	Ho	
Marcial	Lavina	
Alexandria	Arciniega	
Cindy	Lupica	
Angel	Alvarado	
Jennifer	Austin	
Raul	Aguayo	
Robin	Milgrim	
Jane	Borden	
Wendy	Sherman	
Alissa	Marquez	
Charitty	Ellis	
Samantha	Monarch	
Evelin	Gonzalez Padilla	
Tiffany	Kath	
Yolanda	Gonzalez	
Angela	Whitney	
Ron	Fleming	

Laura	Carignan	
Jean	Landry	
Anna	Simonse	
Ava	Kaufman	
Gemma	Lacey	
Jacqueline	Lee	
William	Lebeda	
Deborrah	Jabar	
Mary	Cullather	
Rachel	Andersson	
Isabelle	Munn	
Andrea	Kraybill	
Jocelyn	King	
Dustin	Smith	
Katrina	Ward	
Antoinette	Nolan	
Mica	Scalin	
Camryn	Frederickson	
ViviAnne	Thompson	
Kathy	Bates	
Rochelle	Kraus	
Elijah	Martinez	
Edwina	Ashton	
Heather	Bjorn	
Rachel	Sermanni	
Camille	Chu	
Bailey	Hummel	
Carla	Becker	
Aaron	Hartzler	
Sophia	Day	
Krati	Doshi	
Jennifer	Graves	
Catherine	Wilson	
Paula	Trevor	
Kendal	Dooley	

Tashana	Poblete	
Abigail	Mackey	
Kate	MacDonald	
Claire	Jensen	
Zipporah	Burman	
James	Gamboa	
Travis	Read-Davidson	
Deborah	Halling	
Martin	Sztyk	
david	Karwan	
Allen	Bleyle	
Celeste	Sterling	
Gail	Schwartz	
Kate	Millar	
Shane	Harris	
Rita	Chavez	
Beatriz	Pereira	
Rachel	Perkins	
Anna	Brones	
Kara	Laughhlin	
Samantha	Small	
AM	Buckley	
Dora	Herrera	
Hae Jin	Song	
Elizabeth	Hamilton	
Eric	Somelofske	
Ryan	Somelofske	
jodi	sweetbaum	
Genevieve	Grade	
Veronica	Loreiro	
Claire	Mesesan	
Myka	Kielbon	
Victoria	Vu	
Susan	Noble	
Mia	Mahn	

Bella	Ciaramitaro	
Kat	Carino	
Cecile	Laundre Hernandez	
Allison	Cadle	
Tania	Socarras	
Morgan	Harper Nichols	
Sarah	Farley	
dorothée	perret	
Sumaiya	Zaman	
Crystal	Johnson	
Bonnie	Quintanilla	
Isabella	Leon-Chambers	
Molly	Rysman	
Dan	Paley	
Melissa	Chabran	
Amelia	Atencio	
Amy	Dichter	
Laura	Campbell	
Chelsea	Spengemann	
Kate	Kahler-Rickman	
Swati	Kapila	
Thomas	Chen	
Nancy	Mozur	
Holly	Hampton	
Jody	Barbarulo	
Lindsay	Fram	
Viridiana	Ruvalcaba	
Leah Dai	Brawley	
Federica	Caputo	
Rev. Laura	Everett	
Adam	Pieniazek	
Maureen	Burns	
Katie	Fortier	
Catherine	Romero	
Cynthia	Campoy Brophy	

Lorraine	Payne Wheeler	
Kali	Nikitas	
Kelsey	Finn	
Emily	Blodgett	
Laetitia	Chauvin	
Joel	Hawkins	
Lenny	Mesina	
Carmen	Linero Lopez	
Sally	Kim	
Caitlyn	Olds	
Georgia	Novis	
Susan	Kadota	
Trudy	Wiesenberger	
Kathy	Eikmeier	
Lynette	Haynes	
Robin	Kalota	
Jeremy	Grainger	
Janice	Ramsay	
Heather	Kent	
Paola	Pacheco	
Anne	PLATE	
Jillian	Adel	
Kali	Walker	
Anthony	Flores	
Emily	Rampley	
Caron	Westland	
Melissa	Maschke	
Tamara	White	
Fia	Backstrom	
JUNETTE	TENG	
Marta	Perovic	
Victoria	Gibson	
Brittany	Rutledge	
Abby	Rambler	
Madeline	Renn	

Caroline	Read	
Elizabeth	Schmitz	
Alexandra	Singer	
Maia	Tivony	
Jason	Conny	
Lizzy	Blasingame	
Jennifer	Daniels	
Ray	Cobo	
Kayla	Mattes	
Meagan	Sheffield	
Meghan	Rosatelli	
Lisa	Johnston	
Jonnea	Herman	
Gabriel	Chabran	
Roxanne	O'Weger	
Kathryn	Hornyak	
Amanda	Connor	
Desiree	Aspiras	
Rachel	Mitchell	
Alisha	Mernick	
Jeremy	Leasure	
Lauren	Lowery	
Elizabeth	Boyne	
Song	Kim	
Nicholas	Zegel	
Mary	Mchugh	
robert	stevens	
Claire	Hallett	
Sherlan	Abesamis	
Natalie	Nguyen	
Elena	Wiesenthal	
Emily	Chiarizio	
Regina	Mosimann	
Stephanie	Han	
Karen	Thibodeau	

Patricia	Callaway	
Nancy	White	
Ashley	Sammy	
CHRISTIE	FLEMMING	
Marina	Kappos	
Emma	Wonsil	
Sarah	Pollasch	
Bailey	Meade	
Jessica	Tsang	
Jan	Ackermann	
Moira	Hatch	
Suzanne	Keogh	
Amanda	Happé	
Holly	Capp	
Mia	Karnatz	
Jeanne	Ebiri	
Julia	Stalnaker	
Krista	Johnson	
Darcy	Twarog	
Marisol	Benítez	
Mattea	Gernentz	
ricardo	casas	
Gabrielle	Fabian	
Ciara	Quilty-Harper	
Matthew	Callinan	
Elizabeth	Jordan	
Meg	Musgrove	
Raine	Clarke	
juliet	deem	
Stephanie	McKenzie	
Gretchen	Scott	
Courtney	Peterson	
Katy	Foley	
Blake	Olmstead	
Michael	Gough	

Lydia	Catterall	
Todd	St. John	
Molly	Nussbaum	
Sadie	Laska	
Martin	Cendreda	
Chiara	Mortaroli	
Carly	Queen	
Szymon	Klopocki	
Karina Esperanza	Yanez	
Bran	Dougherty-Johnson	
Krizia	Torres	
Katherine	Turner	
Adam	Willis	
Thomas	Kent	
Brent	Armendinger	
Candace	Flemmer	
Colleen	Bozanich	
Courtney	Brown	
Michelle	Sakaris	
Mary	Roth	
Ali	Adnan	
Joyce	Hughes	
Angie	Reed	
Lauren	Binanay	
Helena	Turner	
Vicki	Munro	
dirk	staudinger	
Laura	Tiffany	
Lauren	Meares	
Hannah	Taylor	
Cameo	Guillemette	
Isabel	Bradley	
Jenee	Jernigan	
Daisy	Rosas	

Hanna	Cartagena	
Lily	Jeal	
Samantha	Deboda	
Carley	Balazs	
Amie	Hollmann	
John	Bricker	
Sarah	Brazill	
Wendy	Somaru	
Francesca	Oprandi	
Augusto	Piccio	
Anita	Fields	
Ellie	Boyd	
Avery	Arman	
Catherine	Pettinari	
Jeanie	Ambrosio	
Rachel	Rosen	
Damion	Silver	
Christian	Schwartz	
Rachel	Mills	
Carole	Baker	
Alana	Fitzgerald	
Christopher	Lee	
Rachel	Waterman	
Jessica	Hawkins	
Rachel	Bank	
Elsa	Naude	
Christina	Yu	
Lauren	Sakasitz	
Charissa	Morningstar	
Shannon	Burke	
Lindsay	Hale	
Heidi	Baurt	
Taylor	Dowling	
Bianca	Cuellar	
Amanda	Hovest	

ALLEN	HORI	
Casey	Maher	
Rob	Carmichael	
Asha	Schechter	
Harry	Champion	
Barbara	Bank	
Jonah	SCHULZ	
John	Decemvirale	
John	Varga	
Nancy	/campbell	
Seth	Van Der Eems	
Isabel	Hebert	
Jo Ann	Schorn	
Alice	Berliner	
Michaela	Vodickova	
Laura	Francescangeli	
Mary	Shaw	
Andrea	Gottardy	
Anne	Gardner	
Rosemary	Rae	
Deidra	Goulding	
Daniel	Escamilla	
Ana Lucia	Parham Santana	
Kathy	Kamatani	
Nicki	Harper	
Linda	Wright	
Kira	Carstensen	
Gabriella	Ricketts	
Tanya	Gutierrez	
Erica	Holter	
Ashley	Oda	
Shawnee	Smith	
Liv	Archer	
Pedro	Kos	
Yazmine	Vargas	

Phoebe	Duke-Mosier	
Emma	Ho	
Adrienne	Hernandez	
Meghan	Brosnan	
Kristin	Bryce	
Charmian	Hauck	
Zofie	Basta	
Melissa	Mendonca	
Fran	Sterling	
Bill	Hilferty	
Minah	Yeo	
Alexandra	Korba	
Juan	Delcan	
Meredith	Muncy	
Kiki	Allgeier	
Jenny	Freeland	
Alex	Jacobs	
Jennifer	Young	
Chris	Wilkinson	
Imani	Lukunku	
Amy	Wootton	
Jacob	Meirovich	
Ben	Spector	
Madonna	Wade-Reed	
Faryl	Morse	
chloe	galkin	
Sebastian	Eldridge	
Armand	Andonian	
Rachel	Ryan	
Jeremy	Cohen	
Shayne	Watson	
Jennifer	Sclar	
alexandra	robertson	
Jackie	Vorhauer	
Jenifer	Hathaway	

Katherine	Petrin	
Paul	Isakson	
Sarah	Newhouse	
Katie Jo	Benjamin	
Douglas	Beatty	
Joshua	Manalang	
Jody	Stock	
Asha	Wilborn	
Rachel	Shipps	
Corrie	Hendricks	
Tori	Joynes	
Virginia	Van Dine	
Stephanie	Smith	
Camden	Stuebe	
Natalie	Lanocha	
Fleur	Ward	
Caitlin	Ross	
Michelle	Morris	
Abhirami	G	
Rhonda	Babb	
Samara	D	
alene	tashjian	
Vi	Smith	
Megan	Harris	
Emily	Ott	
Scarlet	Cheng	
Devin	McNulty	
Ella	Rennekamp	
Corinna	Carroll	
Shani	Ginsburg	
Janine	White	
Natalie	Marshall	
Rob	Hopkirk	
Marley	Schneier	
Allison	Towle	

Teresa	Canfield	
Gabrielle	Marshall	
Stefanie	Cirilli	
Lyla	Novakowski	
Ananga	Martin	
Kara	Baum	
Hydie	Friend	
Rebecca	Kiger	
Susan	Brossman	
Ellen	McCroskey	
Leah	Mick	
Terence	Gurley	
Amy	Kurtz Lansing	
Sarah	Tietje-Mietz	
Joanna	Gardner-Huggett	
Olivia	Armandroff	
Rachel	Reichert	
Elizabeth	Simmons	
Amanda	Glesmann	
Benjamin	Colman	
Mélanie	Daigle	
Makenzi	Dunstan	
Moira	Scheuring	
Jasmine	Summers	
Stephen	Montagna	
Jessica	Ritz	
Mariah	Ribeiro	
diane	rambo	
Allison	Anders	
laura	fisk	
jenifer	lake	
Julia	Tedesco	
Alex	Morales	
Jen	Long	
Bonnie	Pfingst	

Michelle	deBaroncelli	
Jason	Simon	
Shelley	Trowbridge	
Dominique	Porter	
lexa	walsh	
Pauline	Easby	
Elizabeth	Wang	
anne	hansen	
Paul	Rogers	
Caroline	Tingley	
Karen	Deans	
Stephanie	Foley	
Sandra	McKeith	
Randi	Hetrick	
Renée	Loiz	
Alessandra	Molina	
Constance	Pollock	
Miranda	Hughes	
Carol	marut	
James	Villasenor	
Craig	Smith	
Peter	Jacobson	
Melina	Miyoshi	
Sara	Boadwee	
Ellen	Tani	
Jamie	O'Hare	
James	Connolly	
Ali	Mandelbaum	
Courtney	Pierce	
reid	stewart	
Matthew	Stavnes	
Sophie	Slesinger	
Jenny	Bastrup	
Christina	Muraczewski	
Kelly	Jensvold	

Jonathan	Barlow	
Lara	Kim	
Nikki	Clinton	
Megan	Doyle	
Dr. Elizabeth	Sommers	
Jeanne	Anderson	
Peggy	Gaido	
Soumya	John	
Patricia	Berberich	
Emmabeth	Nanol	
Serra	Akgiray	
christine	hughes	
Heather	Mars	
Celia	Nolan	
Mark	Roeder	
Jovelle	Schaffer	
Bryan	Boudreaux	
Laura	Banning	
Pablo	Nukaya-Petralia	
Brooke	Baggenstoss	
Susana	Pomba	
Daniel	Clauzier	
Celeste	Hong	
Jenn	Kruglinski	
Ellen	Surrey	
M. Susan	Barger	
Tracy	Lee	
MARIE	HENNECHART	
Miriam	Nebres	
Suzanne	Green	
Ruth	Stewart	
Maxwell	Wang	
Mary	Brisson	
Dayle	Gillick	
Lindsay	Mulcahy	

Ron	Gothberg	
Maria	Whalen	
Judith	Dupre	
Erick	Martinez	
Lara	Fischman	
Barbara	Bass	
Jen	Kuroki	
Rebecca	Thompson	
Melissa	Buchanan	
Tim	McNeil	
Nancy	Klobucar	
Danielle	Williams	
Janice	Walwood	
Stephanie	Delamaire	
Mario	Rosado	
Maria	Phelps	
Kristen	Gaylord	
Katherine	Klagsbrun	
Sarah	McHale	
Jody	Stroup	
Stephanie	Pinto	
Jacob	Forman	
Karli	Wurzelbacher	
Kay	Barancik	
Robert	Derbin	
Stephanie	Parrish	
Megan	Sallabedra	
Kevin	Laing	
Denise	DeCarlo	
Christina	Pickart	
micah	hahn	
Sarah	Conway	
Roberto	Seixas	
Celeste	Brusati	
Anna	Thomas	

Joanna	Bak	
Jonathan	Willmot	
Kara	Carmack	
Tamara	Sauer	
Roberta	Perry	
Aileen	Toshiyuki	
Ashley	Monroe	
GLORIA	JUDSON	
Kristin	Boyd	
Mimi	Golin	
Alice	Peach	
Halina	Siwolop	
Michelle	Dietrich	
Carol	Norcross	
Miriam	Kirch	
Elayne	Gross	
linlee	allen	
Judith	Hulme	
Alissa	Sheldon	
Carol	Clark	
Amy	Rahn	
Alexander	Heald	
Darryl	Webster	
Emily	Grace	
Joanne	Denenberg	
Melissa	Titus	
JOHN	HAWKINSON	
Taylor	Debevec	
Catherine	Angwin	
June Diane	Raphael	
Kaitlin	Sandhaus	
Amanda	Lee	
Saba	Lurie	
Kristen	Jackson	
Dorian	Howard	

Madelyn	Sullivan	
Kathy	Metz	
Colin	Thompson	
Kie	Veas	
Donna	Suh	
Jasara	Hogan	
Evan	Schoninger	
shawnta	valdes	
Sharon	Donahue	
Riley	Permann	
JP	GII	
James	Lee	
Arron	Foster	
Jessica	Roberts	
Melanie	Reiff	
Julio	Correa	
Michael	Ellsworth	
Tim	Belonax	
Monique	Wilmoth	
Tonya	Bindas	
Analuisa	Del Rivero	
Lara	Torres	
Katie	Lupton	
Brett Cody	Rogers	
Rosalie	Wild	
Samantha	Meyer	
Candice	Navi	
Nicole	Antoine	
Linda	Brown	
Diana	Behl	
Frank	Miller	
Abby	Abolt	
Jane	Curtis	
Rebecca	Cook	
Katie	Bone	

Paula Kate	Jorgensen	
Christian	Kasperkovitz	
Dinos	Horattides	
Nina	Mettler	
Julia	Pelta Feldman	
Kenny	Atkin	
Anna	Ramirez	
Andrea	Reeves	
Sean P.	Morrissey	
Aaron	Levin	
Bryan	Hilley	
Karrie	Schreiber	
Denise	Bookwalter	
Shelby	Johnson	
Bryony	Gomez-Palacio	
Emmett	Potter	
Rachel	Livedalen	
Elizabeth	Peterson	
Mitzi	Winks	
Janice	Lee	
Elodie	Blanchard-Moritz	
Florencio	Zavala	
Eline	Mul	
Andrea	Tinnes	
Julie	Cho	
Alissandra	Seelaus	
Milan	Finnie	
Alyson	Provax	
Silvia	Perea	
Hanna	Peterson	
Liesel	Plambeck	
Herlinda	Zamora	
Nicole	Black	
Rachel	Brown	
Susan	Liem	

Kristin	Bramblett	

In addition to the names above, 103 additional individuals who signed this letter requested their names not be added to the public list.

DAY OF HEARING SUBMISSIONS

Planning CHC <chc@lacity.org>

Cultural Heritage Commission Zoom hearing for Taix French Restaurant

1 message

Amber Cannon <amberwise@roadrunner.com> Thu, Dec 17, 2020 at 1:31 AM
To: chc@lacity.org, lambert.giessinger@lacity.org, melissa.jones@lacity.org, ken.bernstein@lacity.org, Mitch OFarrell <councilmember.ofarrell@lacity.org>, craig.bullock@lacity.org

To Whom it May Concern:

My Family and I have frequented Taix countless times over 20 years—and we are the newcomers. My son, born in 2004, has grown up there in our neighborhood restaurant, where everyone literally knows our name. We've had a familial relationship with this restaurant, this building, this staff, and this menu—unlike any other establishment in all of Los Angeles--and we are not the only ones. It's not unusual to see the same regulars every time we've dined there, people who practically live in this restaurant and dine there multiple times a week. The staff has a level of professionalism and commitment not seen elsewhere. They've become a part of the fabric of our lives.

We've been to countless music events at Taix: in the lounge, in the Alsace room. We've met up with too many good friends to count (all of whom dine there regularly as well). We've entertained our out-of-town family and visiting friends from all over the world there. This is the place for a 50th birthday, or a graduation celebration, or maybe to watch the big game.

This is where we rang in last New Year's Eve! On that night, I remember looking around the room and exulting in Los Angeles. Almost every age and race was represented. Grandmas dancing with hipsters, conservatively dressed people and wildly dressed people, families and young dating couples. Everyone together, celebrating the community of Los Angeles as we know it.

In recent years, as our neighborhood became more popular, we were amazed at how busy Taix became. It seemed to take on the role of community hub with aplomb, hosting various events in all of it's many rooms every weekend: dining in the dining rooms, lounging in the Lounge, specialized music events such as Echo Park Rising in the larger rooms, and private dinners in some of the smaller rooms. In February, we attended a birthday party in the mural room. But this was not unusual. We were there almost every week before lockdown. When the dust settles on 2020 and COVID19, I sure hope we have this feather in our cap to make us feel at home again!

At our best, we come together in this city so we can spend our lives together--and we need these places to do it. Fancy new restaurants are a dime a dozen…it takes years to build a community and a tradition like the one we have at Taix.

Please consider this when deciding on the nomination of Taix.

Thank you,

Amber Cannon

Planning CHC <chc@lacity.org>

Taxi

1 message

annette drey <acdrey@gmail.com> Wed, Dec 16, 2020 at 5:01 PM
To: chc@lacity.org

I am in favor of preserving the building housing Taix restaurant. It is a Los Angeles historic landmark. Once it is gone, it is gone forever. Every effort should be made to preserve the few landmarks we have remaining.

Annette Drey
Sent from my iPhone

LOS ANGELES CONSERVANCY

523 West Sixth Street, Suite 826
Los Angeles, CA 90014

213 623 2489 OFFICE
213 623 3909 FAX
laconservancy.org

December 17, 2020

Sent Electronically

Melissa Jones, City Planner
Office of Historic Resources, Los Angeles City Planning
221 North Figueroa Street, Suite 1350
Los Angeles, CA 90012
Email: melissa.jones@lacity.org

RE: Taix French Restaurant, Historic-Cultural Monument (HCM) Nomination

Dear Ms. Jones and Cultural Heritage Commissioners:

On behalf of the Los Angeles Conservancy, I am writing to comment on the Historic-Cultural Monument (HCM) nomination for Taix French Restaurant. We fully support the pending nomination as we believe it honors the cultural heritage of Taix as a legacy business of Los Angeles.

While there is much public discourse about the future of Taix, the proposed redevelopment and legacy businesses in general, the question before the Cultural Heritage Commission today is relatively straight forward: does Taix French Restaurant qualify as an eligible historic resource for listing as an HCM? The Conservancy believes it does and should receive a favorable recommendation from the CHC to City Council.

Taix has been identified multiple times now as an eligible historic resource for local listing by SurveyLA and staff of the Office of Historic Resources, including within the staff recommendation for this pending HCM. The Conservancy commissioned an independent analysis (attached as part of the pending nomination) which also concurred it eligible as a historic resource. Further, the owner of Taix, the Holland Partner Group (HPG) and its consultant, has also reached this same conclusion, determining it an eligible historic resource and retaining integrity from its period of significance, 1962-1980.

Eligibility of the entire Taix building and parcel (the business and building are inter-related) should be clear and established. However, the HPG has raised a question before the CHC, asking it to limit the scope and boundaries of the HCM, including to just elements such as signage and a cherry wood bar top, as currently proposed for its redevelopment project. If this or a similar request were granted by the CHC as part of its recommendation to City Council, the

HCM for Taix would be greatly diminished alongside the entire HCM program for the City of Los Angeles. It sets a bad precedent that is not based on sound analysis and would likely result in the loss of eligibility of Taix as a historic resource, even if City Council were to vote to support this as an HCM.

The Conservancy recommends the CHC refrain from amending or limiting the scope of this HCM and to leave that for future consideration by the City Council. There is precedent for amendments to HCMs occurring at this level of review, often based on political considerations rather than established, preservation-based criteria. This is a key distinction that we think is important to recognize, as it maintains separation and credibility for the HCM process, program and the CHC.

For background and separate from the current CHC consideration, the Taix redevelopment project is currently being reviewed and considered by Los Angeles City Planning. As per the proposed project by the HPG, elements (bar top and signage) of Taix are to be retained along with a proposal to reopen the Taix business in a new retail space. The building – a historic resource -- is to be completely demolished, therefore a significant impact will occur per the California Environmental Quality Act (CEQA). This requires the preparation of an Environmental Impact Report (EIR) and the consideration of preservation alternatives, which may at that time include a partial preservation approach provided historic eligibility is maintained. The CHC, through its oversight afforded due to HCM status, would be informed as part of the CEQA and EIR process and could advise at this time.

The HPG and its consultant have submitted an impacts analysis (Impacts Analysis for the Echo Park – Taix Square Development Project) to the City that claims historic eligibility will remain even if the Taix building were to be demolished, provided the business returns (which cannot be guaranteed) and the bar top and signage is incorporated with the new building. The HPG would like to avoid having to prepare an EIR and therefore is claiming the proposed demolition will not result in any significant impacts as per CEQA. The Conservancy strongly disagrees with this analysis and findings as it sets a dangerous precedent for all historic resources in the future. Any consideration for the pending HCM – by amending or limiting the scope -- should not contribute to this effort to circumvent the CEQA process and full consideration of alternatives provided through the preparation of an EIR.

I hope this additional background information is helpful. Thank you for your consideration and support of this nomination.

Sincerely,

Adrian Scott Fine

Adrian Scott Fine
Director of Advocacy

Planning CHC <chc@lacity.org>

Taix French Restaurant

1 message

Greg <greg@traveltown.org> Wed, Dec 16, 2020 at 3:07 PM
To: chc@lacity.org

I want to express my support for the nomination of the *Taix French Restaurant* as a Los Angeles Historic-Cultural Monument. There seems to be no shortage of sites for more and more gigantic multi-unit housing projects. Los Angeles must preserve some its long and beautiful heritage as well as building new!

The *Taix French Restaurant* is well worth preserving!

Greg Gneier

Planning CHC <chc@lacity.org>

Support for Cultural Heritage Designation of Taix Restaurant

1 message

Kim Serene Anderson <kimberlyserene@gmail.com> Thu, Dec 17, 2020 at 7:58 AM
To: CHC@lacity.org, lambert.giessinger@lacity.org, melissa.jones@lacity.org, ken.bernstein@lacity.org, councilmember.ofarrell@lacity.org, craig.bullock@lacity.org

Hello,
It has come to my attention that Taix Restaurant has been nominated for cultural designation and I'd like to say that I support the nomination.

Taix is a restaurant like no other in the neighborhood and in the city not only because it is a center of the community - I've attended countless birthdays there in addition to weddings and memorial services - but because there is physically no other place like it. When I enter Taix through those big double doors and descend the stairs I have transitioned from the harsh, noisy outside world into a cozy world full of delicious smells, muted conversation, and sounds of dining - clinking glasses, cutlery on dishware. Taix has provided me, thousands of other Angelinos, and visitors from all over the world with a place of respite from our daily trials and tribulations.
We need places like Taix now more than ever.

Thank you for considering Taix for cultural heritage designation and thank you for listening to my perspective.

Sincerely,
Kim Anderson

--
Kim Serene Gardens
620 1/2 N Hoover St.
LA CA 90004
213-595-6194

Planning CHC <chc@lacity.org>

#SaveTaix

1 message

Louisa Hager <louisa.hager@gmail.com> Thu, Dec 17, 2020 at 10:46 AM
To: chc@lacity.org, lambert.giessinger@lacity.org, melissa.jones@lacity.org, ken.bernstein@lacity.org, councilmember.ofarrell@lacity.org, craig.bullock@lacity.org

Hello -- I live in Silverlake and I wanted to express my support for making Taix French Restaurant a historic monument. Whenever friends come into town, Taix was always the first place I took them pre-pandemic. It's such an iconic East Side institution and I hope you'll help save it.

Thanks,
Louisa Hager
804 Maltman Ave

Planning CHC <chc@lacity.org>

In support of saving Taix restaurant (re: meeting on 12-17-20)

1 message

Ross Plesset <drlao@yahoo.com> Wed, Dec 16, 2020 at 3:41 PM
To: "chc@lacity.org" <chc@lacity.org>

Hi,

I have been a resident of Echo Park for over 45 years and support preserving Taix restaurant. It is an important part of the area's history and has incredible, very unique architecture. It cannot be replaced.

"Haiti became the first Black Republic in 1804 when its enslaved people defeated Napoleon's army, the most powerful of its day, and abolished slavery. Ever since, Haiti has stood for Black liberation and the liberation of oppressed people everywhere. Haiti offered Simon Bolivar refuge, guns, and other supplies and led the way for the abolition of slavery throughout the Americas. The colonial powers have punished Haiti ever since..."

-- Porto Alegre Declaration on Haiti, January 2005
http://www.haitisolidarity.net

Planning CHC <chc@lacity.org>

Taix French Restaurant

1 message

Soo-Hyun Chung <soobuns@hotmail.com> Thu, Dec 17, 2020 at 10:31 AM
To: "chc@lacity.org" <chc@lacity.org>
Cc: "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>, "melissa.jones@lacity.org" <melissa.jones@lacity.org>, "ken.bernstein@lacity.org" <ken.bernstein@lacity.org>, "craig.bullock@lacity.org" <craig.bullock@lacity.org>, "councilmember.ofarrell@lacity.org" <councilmember.ofarrell@lacity.org>

This is suchhhhh a historic spot in Los Angeles. It's a cornerstone of the community and in a city as "young" as Los Angeles, that matters. A lot. Not only is the appearance a prime example of the slightly kitsch aesthetic that defines an bygone era of Los Angeles, over the years, its je-ne-sais-quoi charm has grown and grown, making generations fall in love with it. Please protect it and designate it a historical treasure which it is.

Thank you
Soo-Hyun Ching

Sent from my rotary phone

Sent from my rotary phone

Sent from my rotary phone

Planning CHC <chc@lacity.org>

(no subject)

1 message

Slim Evans <slimmerz59@gmail.com> Thu, Dec 17, 2020 at 7:42 AM
To: chc@lacity.org, lambert.giessinger@lacity.org, melissa.jones@lacity.org, ken.bernstein@lacity.org, councilmember.ofarrell@lacity.org, craig.bullock@lacity.org

I'm writing this letter regarding the nomination of the TAIX Restaurant building for historic preservation. This building and restaurant have been an important part of the community the whole 33 years I have lived in the area. I live in Silverlake. As long as I have been here, this place has been an important meeting place for dinners with friends, many birthday celebrations, I played many gigs there over the years and their participation in local street festivals such as Echo Park Rising are a major part of life in the neighborhood. It is a big thread in the fabric of life around here which is unravelling every time an old beautiful building like this from the 20th Century in our neighborhood is replaced by the generic glass and steel that is becoming the norm. I support the nomination for the historic designation of the existing building of TAIX Restaurant and hope you will, too.
Thanks,
Slim Evans

Slim Evans
slimmerz59@gmail.com
(213)595-6441

THE VELASLAVASAY
PANORAMA
1122 WEST 24TH STREET
LOS ANGELES, CA 90007

December 17, 2020

CULTURAL HERITAGE COMMISSION Hearing on December 17, 2020
RE: HCM Nomination for Taix

To the Cultural Heritage Commission of the City of Los Angeles

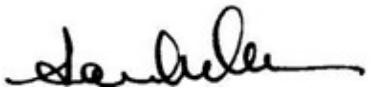
Thank you for the opportunity to provide public comments on the Historic Cultural Monument Nomination process. Born and raised in Los Angeles I am an internationally recognized expert in immersive media (panoramas, cycloramas and dioramas), currently serving as Co-President of the International Panorama Council, and the Founding Director of a 20-year-old nonprofit community museum in Los Angeles – the Velaslavasay Panorama. **I consider Taxi to be historically significant as a City of Los Angeles Historic-Cultural Monument (HCM) and strongly support the designation of HCM status for Taix.**

The streetscape façade of the building, the intact interior and the cultural presence of this legacy restaurant are a true asset to the Los Angeles community. The excellent conditions of the union of period-intact interiors, tradition of French "continental" dining and a community-visible inventive façade is remarkable on its own. This treasure is even more significant considering that Taix represents Los Angeles' last intact example of a dining tradition that was prevalent through the United States from mid 20th century onwards.

In testament to its historic relevance, the architecturally intact interiors of Taxi have been used in multiple Hollywood productions, including the award-wining series *Madmen* (2007-2015).

For local legacy and international presence, I strongly encourage you to award Taix HCM Status. Present and future Los Angelenos will thank you and the continued presence of this legacy business and structure will continue to infuse our city with significant feelings of local community and place.

Thank you for your consideration,



Sara Velas, Director
Velaslavasay Panorama
sara@panoramaonview.org
(213) 746-2166

Planning CHC <chc@lacity.org>

CASE # CHC-2020-5630-HCM - Please Save Corita Kent's Studio

1 message

Amy Gretencort <agretencort@pps.net> Thu, Dec 17, 2020 at 8:38 AM
To: chc@lacity.org, melissa.jone@lacity.org

To Whom It May Concern,

I didn't learn about Corita Kent until I was in my 40's. The first time I saw her work, I felt my entire body and soul vibrate with emotion. It was life changing! Even after years of studying and teaching art, I'd never experienced the profound connection to an artist or a body of work until Corita Kent. Why hadn't any of my art and art history professors in college or textbooks even mentioned her? How is it possible that an artist and teacher with such an incredible gift was invisible to me -- to others? I know the answer to that. It's the same answer for why so many artists are kept out of sight - because they are women. Not for lack of talent, skill, or any other merit -- because they are women.

Saving Corita's studio would be a major step toward advancing the presence of women in the art world. What a tragedy it would be to let this opportunity slip by to honor Corita, and the thousands of women artists who came before her. The world doesn't need another parking lot or CVS. The world needs spaces that uplift the other 50% of the population.

Please vote to save Corita's studio.

Sincere thanks,

Amy Gretencort
she/her
Theater & Visual Arts
Laurelhurst & Sellwood

"Out of all the apparently dark and painful stuff our job is to make flowers grow." - Corita Kent

Andrew Kreps Gallery
22 Cortlandt Alley, New York, NY 10013
Tue–Sat, 10 am–6 pm andrewkreps.com
Tel. (212)741-8849 Fax. (212)741-8163

To: chc@lacity.org, melissa.jones@lacity.org, councilmember.ofarrell@lacity.org, craig.bullock@lacity.org, amy.ablakat@lacity.org, sean.starkey@lacity.org

Re: case number CHC-2020-5630-HCM
13 December 2020

To the Cultural Heritage Commission, Council Member O'Farrell's Office, and City Planners,

Corita Kent taught, and encouraged her students to look at the world differently, and that through shifting their perspective, even the ordinary could become extraordinary. It was this viewpoint that allowed Corita Kent to create her groundbreaking work in the 1960s, transforming banal grocery store signs, and slogans into vibrant calls to action, stirring messages of peace, hope, and acceptance.

It is with this outlook that we urge you to look at Kent's seemingly ordinary former studio on Franklin Avenue, not for how it stands now, but instead, its role within a history so tied to the city of Los Angeles that continues to resonate with people today. During her occupancy, this site was not only that of the creation of Kent's own work, but also, the site of a rare cross-disciplinary exchange as she welcomed figures such as Charles and Ray Eames', Buckminster Fuller, Saul Bass, Haskell Wexler, John Cage. Together, these figures sought to improve the lives of everyday people through art, design, access, and advocacy.

In this moment, as we sit on the precipice of foundational change is society, Corita Kent's legacy remains more relevant today than ever, as she reminds us to "Give a damn about our fellow man." While seemingly ordinary in its current form, Kent's Franklin Avenue studio has the potential to be a site of learning, growth, and serve as a beacon of hope in our darkest moments, while also reminding us of the tireless, and often overlooked contributions of women to the history, and vibrancy of Los Angeles.

Andrew Kreps Gallery is a contemporary Art Gallery in the Tribeca neighborhood of New York City, representing the work of over 30 artists and estates. Over the past year and a half, we've been honored to work with the Corita Art Center, exhibiting Corita Kent's work to an international audience. Kent's work not only inspires us daily, but also our artists, who draw inspiration from her unique blend of art and activism.

Los Angeles, more than ever is a city of artists and creatives, and we ask you to preserve Corita Kent's studio so this site can serve to further her legacy - to educate, inspire, and most importantly, urge us to be kinder to each other.

Signed
Andrew Kreps, Owner, andrew@andrewkreps.com

Planning CHC <chc@lacity.org>

case number CHC-2020-5630-HCM

1 message

amanda schmitt | kaufmann repetto <amanda@kaufmannrepetto.com> Wed, Dec
To: "chc@lacity.org" <chc@lacity.org>, "melissa.jones@lacity.org" <melissa.jones@lacity.org>, "councilmember.ofarrell@lacity.org" <councilmember.ofarrell@lacity.org>, "craig.bullock@lacity.o
<craig.bullock@lacity.org>, "amy.ablakat@lacity.org" <amy.ablakat@lacity.org>, "sean.starkey@lacity.org" <sean.starkey@lacity.org>

Re: case number CHC-2020-5630-HCM

16th of December, 2020

To the Cultural Heritage Commission, Council Member O'Farrell's Office, and City Planners,

"It is a huge danger to pretend that awful things do not happen. But you need enough hope to keep going. I am trying to make Flowers grow out of darkness." – Corita Kent

We are kaufmann repetto, a contemporary art gallery founded in the year 2000, with locations in Milan and New York City. In with the Corita Art Center at the Immaculate Heart Community Campus in Hollywood, we represent the legacy and estate of the extraordinary work of artist Corita Kent. When we learned that the art studio at 5518 Franklin Ave in Los Angeles, where Corita throughout the '60s and made some of her most important work, was slated for demolition – we thought this was awful news ind happened within this building while Corita Kent was working there is something extraordinary, to be cherished and preserved. treated as a legacy. To create hope for generations to come.

Corita Kent's influence on a generation of artists and art enthusiasts is immeasurable. She remained active in art-making, c activism and social causes until her death in 1986, at which time she had created almost 800 serigraph editions, hundreds of watercolors, and innumerable public and private commissions. Moreover than her individual achievements, she left an extraord on the lives of people who were active with her in the activities that took place at 5518 Franklin Ave.

Corita Kent's work is preserved in some of the most important institutions in the world, including the Museum of Modern Art, Whitney Museum of American Art, New York, NY; Los Angeles County Museum of Art, Los Angeles, CA; Museum of Modern Art, San F CA; National Gallery of Art, Washington DC; Victoria and Albert Museum, London, England; and others. For the city of Los Ang in disaccord with these cultural institutions, and knowingly destroy such a culturally relevant monument to this artist woul disgrace.

We urge you to reconsider your actions. As citizens of the globe and advocates for the arts everywhere, we want to see plans development that align with our most human values: destroying a location of such artistic and cultural significance to accom additional parking does not.

We urge you to preserve Corita's studio so that all those who come to know her story will have a place to visit, learn, make in love with Los Angeles for the artists it has built, and continues to help build.

With respect and gratitude for your consideration,

Thank you.

Chiara Repetto, Chiara@kaufmannrepetto.com

Francesca Kaufmann, Francesca@kaufmannrepetto.com

Amanda Schmitt, Amanda@kaufmannrepetto.com





support letter_kr_case number CHC-2020-5630-HCM.pdf
446K

Planning CHC <chc@lacity.org>

CHC-2020-5630-HCM-Supporting the Nomination of Sister Mary Corita Studio

1 message

Alisa Smith <coloursmith@gmail.com> Wed, Dec 16, 2020 at 8:21 PM
To: irene.gonzalez@lacity.org
Cc: chc@lacity.org, Melissa.jones@lacity.org

Dear Honorable Commissioners,
I am writing to urge you to support the nomination of the Studio of Sister Mary Corita, located in the heart of Hollywood to be listed as an HCM. She was an exceptional woman, and the studio is a significant place because of it. Your support means that you recognize the contributions of a unique woman, an artist and a highly spiritual person who was of her time. No other decade has had such a resounding impact on our modern popular culture as the 60's, and the Peace movement of that decade is unmatched in its authentic and powerful impact. Our contemporary political issues and movements are still guided by those of the 60's. And Sister Mary Corita was a significant contributor, as an artist and creator, her work helped motivate the Peace movement in tangible ways.

Do we really need another parking lot in this tightly woven neighborhood? Or should we support small community resources such as this? Do we really need another developer to clumsily over build, and ignore the pedestrians rights of enjoyment of our neighborhoods and their walkability?

Do the people who live in the community need to keep local places with cultural resources that are unique and accessible to them? Of course the answer is yes.

Don't we need to promote local interests, over superstores?

Aren't we a better city when we can ensure a sense of continuity for our neighborhoods?
Isn't our city better off when we honor our history?
Isn't this why you became a commissioner on this board, to support small yet impactful efforts such as this?

Thank you for everything you are doing, and thank you for considering to support this effort.

Sincerely yours,
Alisa N. Smith

213-910-3491

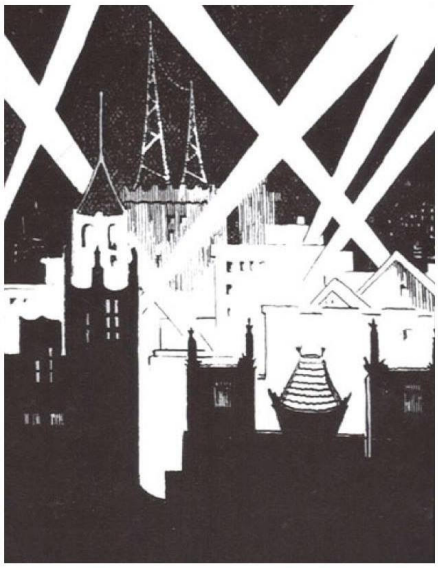
instagram
alisansmith.com

Planning CHC <chc@lacity.org>

Letter of Support from the Hollywood Art Center to save aritst, Sister Corita Kent's studio site!

1 message

Elizabeth Lovins <ealovins@yahoo.com> Thu, Dec 17, 2020 at 7:21 AM
To: "chc@lacity.org" <chc@lacity.org>
Cc: Melissa Jones <melissa.jones@lacity.org>, Christy McAvoy <christy@christymcavoy.com>, Richard Adkins <rikalad@aol.com>, Lindsay Mulcahy <lmulcahy@usc.edu>



Hollywood Art Center
1926 N. Kenmore Ave#107
Los Angeles, CA 90027

Cultural Heritage Commission
City of Los Angeles
City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

December 16, 2020

RE: **Sister Corita Kent Historic-Cultural Monument Nomination**

Dear Commissioner Barron,

I'm writing to continue my support for the inclusion of the Sister Corita Kent's Art Studio, located at 5518 Franklin Avenue in the list of Historic Cultural Monuments for the City of Los Angeles. The building of her former art studio is juxtaposed across the street from Immaculate Heart where she was a nun and educator. And by now, you should have received an outpouring of support from many members of the community, and artists, curators, scholars and writers who are important in the Contemporary art world today.

In Los Angeles, and in Hollywood, we must do more to protect and preserve sites related to our cultural past, the sites of artists and sites of women. Unfortunately, this is an underrepresented area within the HCM list. Currently, I'm developing more scholarship surrounding many important cultural sites of these early Hollywood creative and Corita is an essential part of this area of scholarship. Our artists matter and the sites of our artist's matter! If we can't step up to protect one of our city's most important historical figures and artists now, what does that say about our collective value of women and artists in our city?

Moreover, this building significantly identifies with notable events such as the Civil Rights Movement, the Peace Movement, the Anti-War movement, Feminism, and Pop art. The site also identifies with a historical and notable figure of Sister Corita Kent, who holds significant national, state and local importance.

In terms of the architectural significance, I was very disappointed to hear of the commission's decision to vote against this aspect of the nomination and respectfully disagree with this decision. The building is very recognizable as the former studio site of Sister Corita Kent and should be preserved as a Historic Cultural Monument in honor of one of LA's most prolific artists. Again, our artists matter, the sites of significant cultural production matter and we must do more to recognize important artists and women within the history of our city as it relates to their sites.

Further, within the context of Los Angeles, today our city stands as a world renowned art city because of our powerful, contemporary artists, curators, filmmakers, teachers and innovators, who make Los Angeles their home and who make Los Angeles an important creative center. LA's most famous artist, educator and advocate of social justice in the Sixties was without a doubt, Sister Corita Kent, who produced iconic works against the backdrop of the civil rights movement, the peace movement, the feminist movement, the anti-war movement and Catholic reform, even when others tried to silence her. And this work was created at the site. If this space is silenced and demolished for another parking lot, how would this reflect the integrity of our city and honor our women and artists?

During her time at Immaculate Heart College, her work was exhibited in hundreds of galleries and museums. As the civil rights, feminist and anti-war movements progressed, her prints became increasingly political from her earlier work which related to advertising and pop art. And even before Andy Warhol became famously known as a pop artist, a little nun in Los Angeles was creating pop art and extrapolating the novel and the beautiful with her students through the banal of everyday life. Sister Corita continues to teach us that we can find beauty in everything, everyday. Artists knit us together and point us to how even cracks in the streets or a decaying structure is beautiful, unique and important as they pull it out of the landscape, bring these things into focus and respond by making beautiful art and within everyday life.

The very notion of the banal, or cracks in the street, for example, or seemingly plain buildings such as the site of her former studio in question, was at the very heart of her practice. Not only were some of her most prolific artworks made there, she sold her prints to ordinary, every day person for a low cost, held key artist discussions and events at this location. So the building is significant due to these many points and again, is very recognizable from the time period in which Corita was there. This site was literally the heart of her artistic practice.

While the seeds of civil rights, feminism and the peace movement were planted in the sixties, still to this day, those seeds have not fully blossomed as much as Corita Kent probably would have liked to see happen, as well as many of us had hoped, especially within great social upheaval of 2020. With Sister Corita Kent, her work offered love, peace and hope in the turbulent times in which she lived, and her work is still as relevant today, as it was then. And if this

were Andy Warhol's studio, I imagine there would not be the kind of opposition and inequity in discussions surrounding whether we should preserve his studio or not.

To this day, there is great inequity in the art world in relation to female artists. Additionally, there is great inequity within the list of LA's various Historic Cultural Monuments, with apparently less than 3% of our sites designated in honor of women and artists. Why is it necessary to continue this outmoded level of inequality?

The Hollywood Art Center has been supporting artists in Los Angeles and Hollywood since my grandfather, Henry Lovins, the founder of the school was recruited by USC's William Lee's Judson, the Dean of their School of Fine Art at the time. And this is the place where she would later study, discover her love for making silk screen prints, after her time at Chouinard and Otis.

In Los Angeles, educational settings and artist studios are what connects artists in our city. This is markedly different than how artists are connected via the gallery system in New York. That fact that Sister Corita's work was made at this space, while teaching others should be all we need to designate this as a Historic Cultural Monument in Los Angeles. Do not silence Sister Corita's legacy by allowing this important site to be torn down for another meaningless parking lot.
So as the *Director* of the Hollywood Art Center, a USC Alumni – Master's of Public Art Studies and as a current *Research Archivist* at UCSB's Art, Design and Architecture Museum, I fully lend my support to preserve this site and former studio of one of LA's most famous and prolific artists, Sister Corita Kent.

Thank you for your time and review of this important matter. Again, please designate Sister Corita Kent's art studio as a Historic Cultural Monument, it's essential!

Sincerely,

Elizabeth Lovins
Director, Hollywood Art Center School
Research Archivist, UCSB Art, Design and Architecture Museum

Save Corita Kent Art Studio.pdf
163K

Planning CHC <chc@lacity.org>

Sister Corita Kent // 5518 Franklin Ave

1 message

Emma Warren <emmalwarren1@gmail.com> Wed, Dec 16, 2020 at 3:21 PM
To: chc@lacity.org, melissa.jones@lacity.org

Hi there,

I'm a British author and broadcaster and I'm writing from all the way over here to urge you to ensure that Sister Corita's studio does not get destroyed in order to build a car park.

Remember what Joni said!

I believe that the site should be reviewed and designated as a historic cultural space. She's a national treasure.

Sincere best wishes,

Emma

https://thevinylfactory.com/news/how-to-document-your-culture-emma-warren-pamphlet/

--
Emma Warren

Instagram: @emmalwarren1 @sweetmachinepublishing

Planning CHC <chc@lacity.org>

Fwd: Please preserve Sister Corita Kent's studio in LA

1 message

Melissa Jones <melissa.jones@lacity.org> Thu, Dec 17, 2020 at 5:30 AM
To: Planning CHC <chc@lacity.org>

Melissa Jones
City Planning Associate
Office of Historic Resources, Los Angeles City Planning
221 North Figueroa Street, Suite 1350
Los Angeles, CA 90012
Planning4LA.org
T: (213) 847-3679
E-NEWS

---------- Forwarded message ---------
From: **Gloria** <glomc@dakotacom.net>
Date: Thu, Dec 17, 2020 at 5:15 AM
Subject: Please preserve Sister Corita Kent's studio in LA
To: <melissa.jones@lacity.org>

Dear Melissa Jones,

The Hollywood Heritage Museum is concerned about this real estate and its historic
role in the LA arts scene. Please do your best to help them to preserve LA's past in the arts and
motion picture industry.

Thanks,
Gloria McMillan,
member of HHM

November 16, 2020

Dear Cultural Heritage Commission,

I urge that the planned demolition of 5518 Franklin Avenue be stopped immediately. This building should receive historic designation, preservation, and further acknowledgement as the former working studio of artist, educator, and social justice advocate, Corita Kent.

In an unprecedented year of social injustice and unrest, we implore that the Cultural Heritage Commission acknowledge Corita's contributions to the social and cultural fabric of Los Angeles. As it currently stands, Corita's former studio blends quietly into the daily activities of the surrounding Hollywood landscape. Yet, this unassuming building is inextricably tied to a profound and productive period in Corita's life and a singular moment in Los Angeles history. During the socially and politically tumultuous decade of the sixties, Corita was teaching, lecturing, and creating some of her most celebrated work. Corita challenged her students to use their own talents for the greater good, often using art as a form of expression to advocate for social justice. This history continues to inspire and reflect the values of the creative and cultural community of Los Angeles. It is paramount that this building not be destroyed for more parking spaces, but remembered for generations to come. **Destroying this building erases history and the lesson that there are various impactful ways for people to have a voice.**

The historic designation of Corita's studio offers a rare opportunity for the City of Los Angeles to preserve the vital history and legacy of a woman who shattered stereotypes as a "Pop-art nun" and "joyous revolutionary." We believe that such designation should not only be contingent on the architecture of a building alone but also the meaningful and inspiring activities that took place there.

I'm requesting that you please preserve this site, especially because **only 3% of historic-cultural monuments in Los Angeles are associated with women's heritage**. In a time when we are trying to amplify the voices of people who have had to fight so long and so hard to have their voice heard, I think it's right that we preserve and protect any site that honors this woman. Corita Kent is a globally beloved artist and educator, and the art and pedagogy she cultivated within her studio taught a generation to lead with love.

I urge you to ensure that 5518 Franklin Avenue receive historical designation as a Historic Cultural Monument for its cultural contributions to Los Angeles.

Thank you kindly,

Jackie Vorhauer
jackiev@thecenterinhollywood.org
202.997.5053 cell

Planning CHC <chc@lacity.org>

Item #6_CHC-2020-5630 _ENV-2020-5631-CE_5500-5518 West Franklin Ave.

1 message

KEITH B NAKATA <keithnakata@mac.com> Thu, Dec 17, 2020 at 3:44 AM
To: Richard Barron <chc@lacity.org>
Cc: Melissa Jones <melissa.jones@lacity.org>

Honorable Commissioners,

I am proud to add my name to the long list of supporters for the designation
of Sister Mary Corita's Studio as a Historic Cultural Monument.

The list of supporters include museum curators, art educators, artists, art collectors, graphic designers, historic preservationists,
Alumnus of Immaculate Heart School and members of the community.

Clearly, Sister Mary Corita's work and message have connected with so many people worldwide, that have felt compelled to communicate
their support of this designation.

Sister Mary Corita created much of her most important works while in this studio space and during this period of her career as
both as an artist and an art educator. She was an important voice as both a woman and an advocate for social justice, which resonate
so relevantly in today's turbulent times on issues such as poverty, racism and injustice as much as they did during the 1960's,

I can recall HCMs such as The Woman's Building, another woman's art studio complex and the Joannnes Brothers Company Building,
which was home to many Japanese American artist's studios. Also, the Santa Fe Art Colony complex of art studios and the recently
recommended for designation Metro de Arte Publico and Mechicano Art Center speak to an important period for women and minority art
movements in Los Angeles.

Most of these studio spaces were significant became of the artists involved and the cultural significance of the period, not because
of their architectural character. Most of spaces were chosen for a geographic proximity, such as in this case where the closeness
to the Immaculate Heart Campus, as well as an open space that allowed for the work to be facilitated in and of course, the cost of the rent.
Often, repurposed commercial retail spaces fit that bill well.

Sister Mary Corita's work lives on in museum and private collections and the studio where these art works were created is clearly deserving of historic designation.

Sincerely,

Keith

KEITH NAKATA
811 N. Croft Ave.
Los Angeles, CA
keithnakata@mac.com

Planning CHC <chc@lacity.org>

Taix restoration

1 message

MICHAEL BRITTAIN <rammjb@aol.com> Wed, Dec 16, 2020 at 7:42 PM
To: chc@lacity.org

Under no circumstances can you authorize the destruction of this incredibly important and beautiful structure in our community.
What are the developers thinking???
This is a crime that in the future we will shake our heads in disgust if they tear this down!!

STOP THIS!

Planning CHC <chc@lacity.org>

Sister Corita Studio: case number CHC-2020-5630-HCM

1 message

Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com> Wed, Dec 16, 2020 at 11:54 PM
To: Planning CHC <chc@lacity.org>, Melissa Jones <melissa.jones@lacity.org>

Dear Cultural Heritage Commission
I am writing in support of the preservation and designation of the Sister Corita studio building. Sister Corita was a unique figure on the Los Angeles art scene and this building represents women's history in our city.

My grandfather Egdon Margo, a Los Angeles based calligrapher had occasion to work with Sister Corita in the late 50s. I have always been an admirer of her work. A studio where she made art is the perfect place to commemorate her so that her history is known to Los Angelenos.

Sincerely,

--
Margot Gerber
President
Art Deco Society of Los Angeles
Preserve, Protect, Cherish
Facebook
Instagram
Twitter
www.adsla.org
Join us in saving The Hollywood Reporter Building. Sign our petition now!

Planning CHC <chc@lacity.org>

Sister Corita Art studio

1 message

Maria's Gmail <miabel1963@gmail.com> Thu, Dec 17, 2020 at 10:31 AM
To: chc@lacity.org
Cc: melissa.jones@lacity.org

To whom it may concern
I am the former chair of The Museum of Contemporary Art, P S Arts, Americans for the Arts Vice President and a former Commissioner of the Arts for the City of Los Angeles as well as the Commission on The Status Of Women for California. As a life long Angeleno I want to make a plea to save the studio of Sister Corita. Corita is an art pioneer who fought for the rights of underserved people and who made work of international import. She is one of the most prominent female artists of the 1960s and beyond. The work that was made in this studio resonates today. Please consider blocking demolition of this important building so that her legacy of inclusiveness, female empowerment and peaceful protest can continue to be seen and felt for generations to come. Thank you!
Maria Arena Bell
CHC 2020-5630-HCM

Sent from my iPhone



December 14th 2002

Please preserve, designate & save CORITA'S fmr studio, 5518 Franklin Ave!

CHC-2020-5630-HCM

Estimados Cultural Heritage Commission,

We pray the holidays are a safe time for you and our City of Angels.

We urge that the planned demolition of 5518 Franklin Avenue be stopped immediately. We ask that this building receive historic designation, preservation, and further acknowledgement as the former working studio of artist, educator, and social justice advocate**, Sister CORITA KENT!**

In an unprecedented year of social injustice and unrest, we implore that the Cultural Heritage Commission acknowledge **CORITA'S** contributions to the social and cultural fabric of Los Angeles. As it currently stands, **CORITA'S** former studio blends quietly into the daily activities of the surrounding Hollywood landscape.

Yet, this unassuming building is inextricably tied to a profound and important period in **CORITA'S** life and a singular moment in Los Angeles history. During the socially and politically tumultuous decade of the sixties, she was teaching, lecturing, and creating some of her most celebrated work. **CORITA** challenged her students to use their own talents for the greater good, often using art as a form of expression to advocate for social justice.

As stake holders in a vibrant city that needs and is nourished by art we have seen first hand where the lives of students K-12 are enriched when coming into contact and engage art on any level, "Pop-art nun" and "joyous revolutionary" make so much sense to kids from all over the city be them on skateboards or a bus or in a homeless shelter - ART SAVES LIVES – it has saved ours and our neighborhood of East LA where murals and galleries have softened the landscape a bit.

We believe that your designation will mean that much to the City and the young minds and talents we have a responsibility to serve and what better way than with the art, heart and love at the core of **CORITA'S** legacy.

We urge that 5518 Franklin Avenue receive historical designation as a Historic Cultural Monument for its cultural contributions to Los Angeles.

Gracias in advance for considering this worthy request for a hungry City!

Sinceramente Richard y Chelo!

Richard Montoya

Co - Founder of Culture Clash

Sundance Institute Alumni

City & County Arts Commissioner Fmr.

Consuelo Montoya

LACMA Education & Film

California Arts Council Member - Current

kaufmann repetto

To: chc@lacity.org, melissa.jones@lacity.org, councilmember.ofarrell@lacity.org, craig.bullock@lacity.org, amy.ablakat@lacity.org, sean.starkey@lacity.org

Re: case number CHC-2020-5630-HCM

16th of December, 2020

To the Cultural Heritage Commission, Council Member O'Farrell's Office, and City Planners,

"It is a huge danger to pretend that awful things do not happen. But you need enough hope to keep going. I am trying to make hope. Flowers grow out of darkness." – Corita Kent

We are kaufmann repetto, a contemporary art gallery founded in the year 2000, with locations in Milan and New York City. In partnership with the Corita Art Center at the Immaculate Heart Community Campus in Hollywood, we represent the legacy and estate of the extraordinary work of artist Corita Kent. When we learned that the art studio at 5518 Franklin Ave in Los Angeles, where Corita worked throughout the '60s and made some of her most important work, was slated for demolition – we thought this was awful news indeed. What happened within this building while Corita Kent was working there is something extraordinary, to be cherished and preserved. To be treated as a legacy. To create hope for generations to come.

Corita Kent's influence on a generation of artists and art enthusiasts is immeasurable. She remained active in art-making, community, activism and social causes until her death in 1986, at which time she had created almost 800 serigraph editions, hundreds of watercolors, and innumerable public and private commissions. Moreover than her individual achievements, she left an extraordinary impact on the lives of people who were active with her in the activities that took place at 5518 Franklin Ave.

Corita Kent's work is preserved in some of the most important institutions in the world, including the Museum of Modern Art, NY; the Whitney Museum of American Art, New York, NY; Los Angeles County Museum of Art, Los Angeles, CA; Museum of Modern Art, San Francisco, CA; National Gallery of Art, Washington DC; Victoria and Albert Museum, London, England; and others. For the city of Los Angeles to act in disaccord with these cultural institutions, and knowingly destroy such a culturally relevant monument to this artist would be a dark disgrace.

We urge you to reconsider your actions. As citizens of the globe and advocates for the arts everywhere, we want to see plans for development that align with our most human values: destroying a location of such artistic and cultural significance to accommodate additional parking does not.

We urge you to preserve Corita's studio so that all those who come to know her story will have a place to visit, learn, make and to fall in love with Los Angeles for the artists it has built, and continues to help build.

With respect and gratitude for your consideration,
Thank you.

Chiara Repetto, Chiara@kaufmannrepetto.com
Francesca Kaufmann, Francesca@kaufmannrepetto.com
Amanda Schmitt, Amanda@kaufmannrepetto.com



Andrew Kreps Gallery
22 Cortlandt Alley, New York, NY 10013
Tue–Sat, 10 am–6 pm andrewkreps.com
Tel. (212)741-8849 Fax. (212)741-8163

To: chc@lacity.org, melissa.jones@lacity.org, councilmember.ofarrell@lacity.org, craig.bullock@lacity.org, amy.ablakat@lacity.org, sean.starkey@lacity.org

Re: case number CHC-2020-5630-HCM
13 December 2020

To the Cultural Heritage Commission, Council Member O'Farrell's Office, and City Planners,

Corita Kent taught, and encouraged her students to look at the world differently, and that through shifting their perspective, even the ordinary could become extraordinary. It was this viewpoint that allowed Corita Kent to create her groundbreaking work in the 1960s, transforming banal grocery store signs, and slogans into vibrant calls to action, stirring messages of peace, hope, and acceptance.

It is with this outlook that we urge you to look at Kent's seemingly ordinary former studio on Franklin Avenue, not for how it stands now, but instead, its role within a history so tied to the city of Los Angeles that continues to resonate with people today. During her occupancy, this site was not only that of the creation of Kent's own work, but also, the site of a rare cross-disciplinary exchange as she welcomed figures such as Charles and Ray Eames', Buckminster Fuller, Saul Bass, Haskell Wexler, John Cage. Together, these figures sought to improve the lives of everyday people through art, design, access, and advocacy.

In this moment, as we sit on the precipice of foundational change is society, Corita Kent's legacy remains more relevant today than ever, as she reminds us to "Give a damn about our fellow man." While seemingly ordinary in its current form, Kent's Franklin Avenue studio has the potential to be a site of learning, growth, and serve as a beacon of hope in our darkest moments, while also reminding us of the tireless, and often overlooked contributions of women to the history, and vibrancy of Los Angeles.

Andrew Kreps Gallery is a contemporary Art Gallery in the Tribeca neighborhood of New York City, representing the work of over 30 artists and estates. Over the past year and a half, we've been honored to work with the Corita Art Center, exhibiting Corita Kent's work to an international audience. Kent's work not only inspires us daily, but also our artists, who draw inspiration from her unique blend of art and activism.

Los Angeles, more than ever is a city of artists and creatives, and we ask you to preserve Corita Kent's studio so this site can serve to further her legacy - to educate, inspire, and most importantly, urge us to be kinder to each other.

Signed
Andrew Kreps, Owner, andrew@andrewkreps.com

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HOLLYWOOD UNITED NEIGHBORHOOD COUNCIL

Certified Neighborhood Council #52
P.O. Box 3272, Los Angeles, CA 90078
Email:info@myhunc.com

Re: 5518 Franklin: Review of Historic-Cultural Monument Nomination Form application for Sister Mary Corita Studio.

The Hollywood United Neighborhood Council's Board of Directors at their October 12, 2020 regularly scheduled meeting voted to support the Historic-Cultural Monument application for the Sister Mary Corita Studio.

Sincerely yours,

Jim Van Dusen*
Chair, Planning and Land Use Management Committee
*signed electronically

George Skarpelos*
President

Nyla Arslanian
2489 N. Edgemont Street
Los Angeles CA 90027
(323)662-8236



October 13, 2020

Cultural Heritage Commission
City of Los Angeles
Los Angeles, CA 90012

Email: chc@lacity.org

Project Site: 5500-5518 Franklin Avenue/1859-1863 Western Avenue
CHC-2020-5631-CE

Dear Commissioners,

This letter is in support of your consideration of Sister Mary Corita's Studio as a designated Monument of the City of Los Angeles

Known as Corita Kent, the internationally recognized artist is a true product of our city. Born and raised on De Longpre Avenue, she attended church on Sunset Boulevard, and was a central figure at Immaculate Heart College for almost a decade.

Throughout the turbulent decade of the 1960s, Corita used the visual language of Pop art to raise awareness about social injustices including poverty, racism, women's rights, and war.The building at 5518 Franklin Ave is significant for its association with famed artist, educator and social justice advocate Corita Kent. From 1960-1968, Corita used the building as her studio and classroom where she created some of her most recognizable works, hosted creative leaders, and influenced a generation of young artists. It is the only extant property of primary significance in LA associated with Corita's artistic production.

Sincerely,



Nyla Arslanian
Editor, Discover Hollywood Magazine
President Emeritus, Hollywood Arts Council

cc: Councilman Mitch O'Farrell—Attn: Craig Bullock

LEVEL FORWARD

11620 Wilshire LA | 25 East 21st NYC

CHC-2020-5630-HCM

Dear Cultural Heritage Commission,

The team at Level Forward, a company dedicated to creative excellence in pursuit of equity, economic transformation and incorporating social responsibility at the very beginning of our work, are concerned community members. We are writing about the slated demolition of 5518 Franklin Ave, formerly the studio of famed local artist, educator, and social justice advocate Corita Kent in the 1960s, to provide additional parking spots for the Lazy Acres Market redevelopment project.

Corita Kent is a cultural icon of Los Angeles and during her time in the building, she made some of her most recognizable works, hosted notable creative leaders, and influenced a generation of young artists through her art and teaching. Corita was a nun who taught and led the Art Department at Immaculate Heart College that was located across the street. Demolition of this building without proper consideration of its historical significance would be a grave misstep and could lead to the irreversible loss of priceless cultural heritage for Hollywood and broader Los Angeles.

We want plans for development that align with our values - destroying a location of such artistic and cultural significance to accommodate additional parking does not. We urge you not to approve this project until the building has been properly considered by the Office of Historic Resources and the Cultural Heritage Commission.

Thank you,

Abigail E. Disney
Chair of the Board

Adrienne Becker
Chief Executive Officer

Begin forwarded message:

From: Barbara Kruger <notnothing@aol.com>
Subject: letter in support of the studio
Date: August 27, 2020 at 12:57:10 PM PDT
To: info@corita.org

Hi- I just sent this to craig bullock and amy ablakat and spoke to the hollywood field office voicing my concern.

Please prevent the destruction of Corita Kent's studio at 5518 Franklin Avenue. Los Angeles is a global capital of art and culture and home to a huge population of artists. Its museums, universities and art schools are world renown, attracting a massive population of students and appreciators of the culture created here. And this provides a hefty amount of revenue whether touristic or otherwise, that the city benefits from. Corita Kent was an important part of the culture that has made Los Angeles such a force in the global art world and the survival of this building will serve as a reminder of the continuing relevance and power of her work. Its conservation must be seen as a reflection of this great yet complex city's ability to honor its past and pave the way for its ever ambitious future. Kent is recognized internationally as an artist who spoke eloquently to her time and ours. She is one of the few artists whose work has graced a United States Postal Service stamp. Hopefully there will be more in the future. More artists on stamps and a vibrant Postal Service :-). The parking lot around the Rite Aid is already very large and the removal of this structure and it's historic resonance will deliver a very sad message about the true place of art and culture in Los Angeles. This is a chance to show that the hollow stereotype of LA and its parking lots is a sad and archaic joke. I hear that a large natural foods market might replace the Rite-Aid. That would be welcome. But surely it's not necessary to destroy this historic structure to gain 20 more parking spots. Is art perpetually marginalized: a problem to be cast aside in the face of commercial and residential real estate interests? I hope not. Please help to save Corita Kent's studio. Barbara Kruger

REBEL HEARTS

To:
chc@lacity.org, melissa.jones@lacity.org, councilmember.ofarrell@lacity.org, craig.bullock@lacity.org, amy.ablakat@lacity.org, sean.starkey@lacity.org

Re: case number CHC-2020-5630-HCM

11 December 2020

To the Cultural Heritage Commission, Council Member O'Farrell's Office, and City Planners,

What is the value of something unremarkable?

What is the value of something that does not draw attention to itself, yet is imbued with significance and meaning if you dig just a little beneath the surface, and look at it differently? This is exactly the question Corita Kent asked when she made her art. She transformed the ordinary -- the banal -- into something that engaged peoples' imaginations and urged us to see, think, feel and act more deeply.

And this is the question we urge you to ask when considering the value of an unremarkable rectangular building.

From within the four walls of the storefront on Franklin Avenue, Corita led legions of students and culture-makers to make unlikely connections. Her work was colorful, provocative and inspiring. She was as central to Los Angeles' cultural life as were the Eames', Buckminster Fuller, Saul Bass, Haskell Wexler, John Cage, and countless other distinguished visitors enchanted by her work and teaching methods.

And standing behind Corita -- supporting her art -- was a community of women whose story is critical to the history of Los Angeles. The Sisters of the Immaculate Heart of Mary were teachers who educated tens of thousands of students across Los Angeles and California. They insisted on the value of an education. And not just for their own sisters, who taught in parochial schools in underserved communities under extremely difficult conditions while also getting themselves college and higher degrees on nights and weekends. But also for the young women of Los Angeles at their own Immaculate Heart College, high school and middle school.

We are a team of award-winning documentary filmmakers based in Los Angeles who have, for the past 20 years, been documenting the rich and important history of the Immaculate Heart Community and Corita Kent. The film, *Rebel Hearts*, will be released in January 2021 with a very high profile World Premiere in the Los Angeles area. When audiences across the globe learn the story of the Sisters of the Immaculate Heart of Mary and Corita, there will be a new generation of inspired, curious fans engaged with her art. We urge you to see this request to preserve the studio as an opportunity to engage people far and wide with an important piece of the cultural history of Los Angeles.

Please do not pave paradise and put up a parking lot. The building may be unremarkable, but what happened within its walls is something extraordinary, to be cherished and preserved. When we emerge from these unprecedented and difficult times, we will need places -- small places, intimate places -- to gather and appreciate art, to make and celebrate culture together. We urge you to preserve Corita's studio so that all those who come to know her story will have a place to visit, learn, make and to fall in love with Los Angeles for the artists it has built, and continues to help build.

With respect and gratitude for your consideration,

Pedro Kos, Director, pedrokos@mac.com
Kira Carstensen, Producer, kira@hellomerman.com
Shawnee Isaac-Smith, Producer, shawneeisaacsmith@gmail.com
Judy Korin, Producer, judy@seesawstudios.com
Ethan Goldman, Executive Producer, ethan@anchorww.com

Barbara <bloste@gmail.com>
Sun 8/9/2020 12:56 PM

To: Nellie Scott <nellie@corita.org>; B Loste <bloste@gmail.com>

Nellie,
Corita's studio was a cultural gathering spot for Corita's fans and hundreds of students who over the years volunteered to back up Corita while she was silkscreening. With clothespins on lines, we hung the prints that Corita energetically pulled, one by one, even in the heat of her Summer work days.

Moreover, on the studio's roof was a billboard where students designed and painted colorful announcements of upcoming art sales at the College. One of the billboards I designed as an art student had a bright purple background with schoolbus-yellow lettering, part of the 1968 vibe LA was embracing at the time.

Corita's cinderblock studio on the corner of Franklin and Western Avenues, was a cultural lighthouse in an urban seascape, and a valuable part of LA's artist-centered history.

Barbara Loste, PhD
IHC, Art, 1968

Corita Art Building

Kathleen Conway <kath7@me.com>

Sat 8/15/2020 6:58 PM

To: Nellie Scott <nellie@corita.org>
Cc: kath7@me.com <kath7@me.com>

Dear Nellie,
I'd like to do anything I can to help in your efforts to gain historic status for the building across the street from Immaculate Heart. Let me give you a little of my background.

I first met corita when I attended IHHS (1958-1961). I met corita and magdalen mary when I was in high school and visited the Art Department quite often. As a Senior in 1961 I won the National Calligraphy Award, which came with a $50 gift. I used that money to take ""Lettering and Layout" from corita that summer. Lenore introduced me to corita, poetry, lots of art, etc.

I attended the University off Santa Clara 1961-1962 and entered the IHM Community in 1962. Fast forward to my return to the Scholasticate and IHC in 1964. I had a Minor in Art and also became good friends with corita. Corita ran her serigraphs in August in the small building across the street from the college every year. I helped her run prints in that building. I taught at Blessed Sacrament School in Hollywood (1966-1968), so was quite close by and we took Saturday classes. In June, 1968 when Cardinal McIntyre put us out of all the schools in th LA Archdiocese, many of the nuns went to teach in public schools. We had to find other work. Corita asked me to come be her Assistant and coordinate things in her office, as she would be living mostly in Boston. Her sister, Mary Catherine, also worked in the Department, arranging exhibits. I did this 1968-1969.

I'm not sure if I can add anything more. Let me know.
All the best.
❤️

Kath Conway
1675 Stuart Street
Cambria, CA 93428

kath7@me.com

wendy.hillis@gmail.com • (415) 640-3791

wendy hillis, AIA

Cultural Heritage Commission
City of Los Angeles
Via Email chc@cityofla.org

December 14, 2020

Re: CHC-2020-5630-HCM

Dear Commissioners:

I write to you today in support of the Corita Art Center's Historic-Cultural Monument application for the Sister Mary Corita Studio.

I am a licensed architect, with 25 years of experience in historic architecture and campus planning. I currently serve as Assistant Vice Chancellor and Campus Architect at UC Berkeley. While I am currently based in northern California, my association with Los Angeles is both personal and professional. I received my undergraduate degree from UCLA and in 2003 opened Architectural Resources Group's southern California office, as the Senior Associate representing the firm.

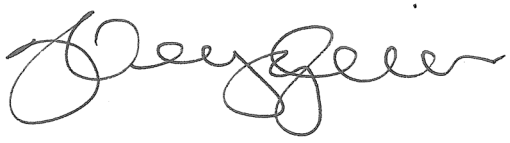
My preservation experience is broadly based and geographically diverse. Prior positions include University Architect at Tulane University in New Orleans and Campus Preservation Architect at the University of North Carolina, Chapel Hill. in 2017 I completed five years of service on the AIA National Historic Resources Advisory Group. I have a keen professional interest in historic properties associated with colleges and universities, particularly those that represent the unique histories of women in higher education.

Corita Kent's significance as an artist, and as an art educator at Immaculate Heart College, is well established in the historic-cultural monument nomination. The direct association of this property with her productive life, as her working and teaching studio, is clearly documented.

I have read the staff report in response to this application and disagree with the conclusion that alterations to the studio are "not easily reversible." Visible exterior alterations appear to be largely reversible and a rehabilitation or restoration treatment, based on historical evidence, is technically feasible.

Despite alterations, Corita's studio at 5518 Franklin Avenue is worthy of designation and preservation.

Sincerely,



Wendy Hillis, AIA

Immaculate Heart Community

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OUR WORKS

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Corita Art Center

IHM Community

IHM Residence

Date 12-15-2020
CHC -2020-5639-HCM

Dear Cultural Heritage Commission,

The members of the Immaculate Heart Community (IHC) have asked me to write you in support of the application submitted by the Corita Art Center. We ask you, as members of the Cultural Heritage Commission, to recommend the historical designation of 5118 Franklin Avenue as a Historic-Cultural Monument for the City of Los Angeles. We ask that this building receive historic designation, preservation, and further public acknowledgement as the former working studio of internationally recognized artist, educator and social justice advocate, Corita Kent known as Sister Mary Corita in our Community.

Since 1906, the IHC has been a caregiver to the corner of Western & Franklin in Hollywood, home to our Motherhouse and Immaculate Heart High School which, for over a century have been devoted to the education and leadership development of young women. Through the decades our commitment has never wavered, even in the face of great adversity. Created in 1997, the Corita Art Center is an on-going program of the Immaculate Heart Community.
Although Corita lived in Boston for the years leading up to her untimely death, it was her decision to entrust our Community, and therefore Los Angeles, with the privilege to be thoughtful stewards of her talents. We quickly recognized she left us more than just art. It was a mission in message, and our responsibility as faithful stewards to share it's message of hope, joy and peaceful possibilities with future generations.

As Immaculate Community members and alumni, 5118 Franklin Avenue holds a particular value as it served as the printing studio for the notable Immaculate Heart College Art Department of which Corita was Head from 1964 – 68. It was in this studio that Corita created many important artworks that catapulted her message of hope, love and justice to national attention. The Immaculate Heart College campus up the hill, was the heartbeat of Hollywood, where within its walls it hosted luminaries, thought-leaders from all walks of life and literally redefined higher education.

While time has passed from when it served as a printmaking studio, the defining characteristics of the space remain the same in our eyes. Walking along Franklin, it is as clear as can be, that this small building of no particular distinction, helped to change the world through colorful joy. It is easily identifiable all these years later as the same building, and while the entrance has been moved, we are certain Corita could find the door and with great energy walk right in as she did for so many years.

In this unprecedented year, we urge the Cultural Heritage Commission to acknowledge

Immaculate Heart Community

Corita's significant contributions to the social and cultural fabric of Los Angeles and beyond! The historic designation of Corita's studio offers an incredibly rare and wonderful opportunity for the City of Los Angeles to carry the flame of her legacy forward and light the way for future generations to come.

With deep thanks for your support,
Karol Schulkin,IHM
President, Immaculate Heart Community

5515 Franklin Avenue, Los Angeles, CA 90028
323-466-2157 www.immaculateheartcommunity.org

RE: SAVING CORITA KENT'S STUDIO
CASE: CHC-2020-5630-HCM

12.15.2020

To: The Cultural Heritage Commission of The City of Los Angeles,

My name is Kelly Chivens and I live in Council Member Mitch O'Farell's 13th District. I am very concerned about the slated demolition of 5518 Franklin Ave, formerly the studio of famed local artist, educator, and social justice advocate Corita Kent in the 1960s, to provide additional parking spots for the Lazy Acres Market redevelopment project. Corita Kent is a cultural icon of Los Angeles and during her time in the building, she made some of her most recognizable works, hosted notable creative leaders, and influenced a generation of young artists through her art and teaching. Corita was a nun who taught and led the Art Department at Immaculate Heart College that was located across the street. Demolition of this building without proper consideration of its historical significance would be a grave misstep and could lead to the irreversible loss of priceless cultural heritage for Hollywood and broader Los Angeles. We want plans for development that align with our values - destroying a location of such artistic and cultural significance to accommodate additional parking does not. I urge you not to approve this project until the building has been properly considered by the Office of Historic Resources and the Cultural Heritage Commission.

Thank you for your attention and positive action concerning this historically significant matter.

Sincerely,

Kelly Chivens

Cc Melissa Jones at City of Los Angeles

SAVE CORITA STUDIO / CHC-2020-5630-HCM

Hannah Blanton <hannah@sozogallery.net>
Wed 12/16/2020 5:22 AM

To: chc@lacity.org <chc@lacity.org>
Cc: melissa.jones@lacity.org <melissa.jones@lacity.org>

To whom it may concern,

I am a woman business owner of a SOZO Art Gallery in Charlotte North Carolina. I am also a wife, daughter, mother to 3, a non-profit founder, and community advocate for others in our city.

It is well known in Charlotte NC that women and especially diverse women artists are under served and under shown and under supported in our arts world. We are clearly on the other side of the country here in NC and enamored with the strong advocacy and human rights work Corita did way before 'our time'. She was clearly a leader of not only the young girls and women of the world- but a leader for everyone.

It is important that we honor the work Corita has done, keep her studio space alive for the significant historical relevance and movements she began here and to be a voice to our children that women and artist are important to our society.

If you, as a leading community and city of Los Angeles and we, as a country don't maintain historical sites that held leading movements in our country then what an embarrassment and disappointment we must be to those that fought for justice way before Corita.

I look forward to showing Corita's work in Charlotte next year, and telling our city, our state that you- the leaders of Los Angeles stood up for artist. That you, stood up for women.
And that you, stood up for a historical site, legend and topic our country must never forget about.

Gratefully,

Hannah Blanton
Sozo Gallery
owner/director
214 North Tryon St
Charlotte, NC. 28202
704.575.6777
www.sozogallery.net

SOZO
GALLERY

Fwd: Historical Designation SUPPORT

Corita Info <info@corita.org>
Wed 12/16/2020 7:05 AM
To: Andrew Greene <andrew@corita.org>

Begin forwarded message:

From: michelle keating <michellefkeating@yahoo.com>
Subject: Historical Designation SUPPORT
Date: December 15, 2020 at 11:40:41 AM PST
To: Corita Info <info@corita.org>

To Whom it may Concern:

My introduction to Sister Corita Kent was in high school - a young woman in a co-ed Catholic High School from 1964 to 1968. I loved and seemed to excel in drawing and painting. My then-deceased father was an architect, and I poured over his creations; but when I expressed a desire to take mechanical drawing during my Junior year, I was told that course was only open to BOYS. There were no other classes designated exclusively for one sex (although, of course, there were no boys in any of the courses in the "secretarial tract").

I did, however, have a great relationship with the Sister of Mercy who monitored the Art Club. There was no formal Art or Art History Course, but we gathered after school to draw, discuss methods and artists ... including Sister Corita. She managed to merge her vocation and faith with her love of art and talents. She was a nun, but free-thinking. She elevated her personal love of a Creator and all of nature to an inclusive love of all people and all things that everyone could embrace. Through her art she lectured on tolerance, against racism - she was a young radical!

These additional fifty years have been both a friend and a foe to the Arts. Society has become meaner, colder and more divisive at times. Thank you for preserving a tiny space to remind us to celebrate the beauty that is all around us ... and that one humble person can touch a limitless number of people.

Thanks to those who are working on this effort,

Michelle Frank Keating

Fwd: PROTEST: Slated demolition of 5518 Franklin Ave

Corita Info <info@corita.org>
Wed 12/16/2020 7:09 AM
To: Andrew Greene <andrew@corita.org>

Begin forwarded message:

From: "dale@bennettonline.org" <dalebennett@windstream.net>
Subject: PROTEST: Slated demolition of 5518 Franklin Ave
Date: October 10, 2020 at 6:20:16 AM PDT
To: <craig.bullock@lacity.org>, <amy.ablakat@lacity.org>
Cc: <info@corita.org>
Reply-To: <dale@bennettonline.org>

Hi my name is Dale Bennett. I live near Atlanta, Georgia. The art and other work of Corita Kent had such an impact on my life that I visited her gallery back in 1989. Her work has stood the test of time. Her work is multi-generational and multi-cultural. Her artwork adorns every room in my home.
I am a concerned community member. I am writing about the slated demolition of 5518 Franklin Ave, formerly the studio of famed local artist, educator, and social justice advocate Corita Kent in the 1960s, to provide additional parking spots for the Lazy Acres Market redevelopment project. Corita Kent is a cultural icon of Los Angeles and during her time in the building, she made some of her most recognizable works, hosted notable creative leaders, and influenced a generation of young artists through her art and teaching.
Corita was a nun who taught and led the Art Department at Immaculate Heart College that was located across the street. Demolition of this building without proper consideration of its historical significance would be a grave misstep and could lead to the irreversible loss of priceless cultural heritage for Hollywood and broader Los Angeles. We want plans for development that align with our values - destroying a location of such artistic and cultural significance to accommodate additional parking does not. I urge you not to approve this project until the building has been properly considered by the Office of Historic Resources and the Cultural Heritage Commission.

Her studio is a historical building representing many facets of America. I urge you to support preserving this structure.
My best to you,

Dale Bennett
103 Deer Ridge Trail
Dahlonega, GA 30533

From: Amos Oaks <amosoaks@gmail.com>
Subject: Councilperson O'Farrell
Date: October 9, 2020 at 12:12:22 PM PDT
To: info corita <info@corita.org>

I just sent this to Mr. O'Farrell. I hope it helps:

Dear Councilmember O'Farrell,

I am a visual artist residing in Knoxville, Tennessee. For several years, I was a renovato of historic homes in Old North Knoxville. One particular customer of mine had an amazing collection of prints in his home that changed me as an artist. Before being exposed to this work, my paintings were quite muddy and took notes from old world masters - although the subject matter was contemporary. These prints were the work of Sister Corita Kent. This customer had apprenticed in her shop in the 60's and was compensated with artist proofs.

As I continue to practice art, I constantly look to her work for inspiration in subject matter, color theory, and composition. There are a handful of artists who have grabbec my soul and she is one who made a major impact on me.

I lived in Pasadena, CA while attending graduate school at Art Center and I fell in love with Southern California. My children have returned and I visit them regularly. I actuall just returned from a two week trip. What I always notice - and what was even more evident on this visit since the city is allowing trash to pile up and continues to refuse to solve the overwhelming problem of homelessness - is the extinction of culture. With al pop culture, any given culture in America is in constant flux and is absorbed and changed. There is no such thing as pure revolution in the U.S. because it becomes a pop product - punk rock is a great example of that. Although L.A. is beginning to embrace trash culture - and it truly is - I would pray that community leaders would take a stand to preserve what L.A. really is.

It really is a fabulous rainbow of different cultures and maybe even a better example of a melting pot than NY is, but the true beauty of these cultures is disappearing into cheap capitalist convenience - ugly storefronts and signage, chain link, barbed wire, overgrowth, and spray paint. I appreciate a nice piece of graffiti, but not the chaos tha is overtaking pre-existing murals and overpasses.

Just like graffiti, demolishing any historic structure is nothing more than a blight on the city. I walk the streets and see glimpses of old L.A. and it breaks my heart. Gorgeous Spanish and Art Deco, Space Age Googie Style, and even early modern are disappearing into parking garages and new, cheaply built yet expensive, apartment buildings intended for privileged folks who can afford to occupy them.

Not only is her work beautiful to look at, but it addressed real issues that are as important now as they were then.

This building is more than a building. It is a cultural center for the community where it resides. I would ask you to stand strong to preserve the integrity of this community and to preserve the legacy of Sister Corita by fighting against the demolition of this structure.

I believe in sacred spaces - be it sitting in an ice cold pool of water secluded in my Great Smoky Mountains, or being neck deep at Pointe Dume in the Great Pacific. Sometimes it's sitting on an Amtrak in the middle of Texas watching the sun come up, or hearing the birds as the sun rises in Central Park, NYC. Often it is on my back porch. Last month it was standing in the Knoxville Museum of Art gazing at a portrait of James Baldwin painted by Beauford Delaney. Last year it was in front of a David at the Getty and a Basquiat at the Broad. It is also walking on Franklin Avenue where, in the midst of an unsettling time in history, I could swear I heard her whisper, "Flowers grow out of dark moments."

Tell me what I can do to help preserve this sacred space.

Thank you for your time.

Amos Oaks
2905 Bellevue Street
Knoxville, Tennessee 37917
865.330.5091
amosoaks.com

Begin forwarded message:

From: Kristin Pilon <fullcure@ymail.com>
Subject: 5518 Franklin Ave.
Date: September 24, 2020 at 9:06:26 PM PDT
To: "info@corita.org" <info@corita.org>

Hello friends,

I am sending you a copy of the letter I sent to the individuals on the list you sent out. I also sent a copy to Mayor Garcetti. I will continue to follow your efforts, and wish you the best in your endeavor.

Kris Pilon

Hello -- ,

I am writing to strongly encourage you to act immediately to protect the building located at 5518 Franklin Ave. in Los Angeles, where the Catholic nun known as Sister Mary Corita had a studio and produced many of her wonderful screen prints.

I was a teacher of screen printing for 27 years, at Arroyo High School in El Monte and at Pasadena City College. I became familiar with Corita's work early in my career and used her life philosophy and printing techniques with my students every semester thereafter. I was totally blown away by her use of color, her experimental techniques, her mastery of the medium of screen printing and her energy. But even more than these, I was captivated by her ability to put her life and faith into action through the eclectic posters and prints she produced. There is a reason why her work as endured and continued to increase in popularity over the years—and that is it. She was a shining example of how to channel one's beliefs into a positive, constructive and visually pleasing format. I believe artists and proactive people can and will continue to learn from her!

Please do everything in your power to make this location a protected site. It could feasibly become a museum/workshop dedicated to her legacy, and it would attract people from all over the world who are captivated by her work, as I was. It is essential that the spirit of her work be sustained so that it may continue to guide and influence others. The world needs Corita's positive energy, now more than ever. Take action NOW to protect that site and help the keepers of her archives gain some measure of control over that property.

Thank you for your attention to this request.

Sincerely,

Kristin Pilon, Professor (Retired)
Pasadena City College
Graphic Communications Technology Program

Begin forwarded message:

From: Eleanor Rubin <rubin.eleanor@gmail.com>
Subject: I wrote to Council Member Farrell
Date: August 28, 2020 at 7:34:35 AM PDT
To: Corita Art Center <info@corita.org>

I wrote also to Bullock,Blakat, Starkey asking them ***not*** to demolish the building that was once Sister Corita's studio. Thank you for your work on behalf of the legacy of Corita and her artwork.
Eleanor Rubin

Hello, My Name is Eleanor Rubin and *I am a native of Los Angeles (b. 1940)*. I am an artist now living and working in the Boston area. My life and my work were influenced by Sister Corita's artwork. I knew and admired this hardworking and inspiring artist.

I am writing about the slated demolition of 5518 Franklin Ave, formerly the studio of globally renowned artist Corita Kent in the 1960s, to provide additional parking spots for the Lazy Acres Market redevelopment project. I urge you not to approve this project until the building has been properly considered by the Office of Historic Resources and the Cultural Heritage Commission.

Thank you,

Eleanor Rubin
Boston, MA.

--
Author/Artist ELEANOR RUBIN: DREAMS OF REPAIR, Charta, Milan 2011
http://ellyrubinjournal.typepad.com
http://www.ellyrubin.com
https://eleanorrubinstorynotes.wordpress.com

Begin forwarded message:

From: "Fr. Cody Maynus" <fr.cebm@gmail.com>
Subject: The proposed demolition of 5518 Franklin Avenue / a please to preserve LA arts and culture
Date: August 14, 2020 at 12:36:30 PM PDT
To: councilmember.ofarrell@lacity.org, craig.bullock@lacity.org, amy.ablakat@lacity.org, sean.starkey@lacity.org

Dear Mitch, Craig, Amy, and Sean,

Late summer greetings to you! I hope this note finds you well this afternoon.

My name is Fr. Cody Maynus and I'm writing about the slated demolition of 5518 Franklin Avenue, which, as you no doubt know, is formerly the studio of famed local artist, educator, and social justice advocate Sister Mary Corita Kent, IHM. As I understand it, the demolition would provide additional parking spots for the Lazy Acres Market redevelopment. While I'm sympathetic to the need for additional parking throughout Los Angeles (having served previously in the Episcopal Diocese of Los Angeles), I'm also deeply concerned about demolishing an historic landmark in order to provide parking spaces.

Sister M. Corita Kent, IHM is a cultural icon of Los Angeles and during her time in the building slated for demolition, she made some of her most recognizable works, hosted notable creative leaders, and influenced a generation of young artists through her art and teaching. Sister Corita was a nun who taught and led the Art Department at Immaculate Heart College that was located across the street. Demolition of this building without proper consideration of its historical significance would be a grave misstep and could lead to the irreversible loss of priceless cultural heritage for Hollywood and broader Los Angeles.

The community deserves plans for development that align with the mission and vision of the global cultural center that is Los Angeles. Destroying a location of such artistic and cultural significance to accommodate additional parking simply does not align with that mission or vision. I urge you not to approve this project until the building has been properly considered by the Office of Historic Resources and the Cultural Heritage Commission.

If there is any way I can further contribute to your discernment, please do be in touch.

Yours gratefully,
Cody+

--

The Rev. Cody Maynus

Rector, Saint Andrew's Episcopal Church, Rapid City, SD

Program Director, Thunderhead Episcopal Center

(320) 247-9277

Begin forwarded message:

From: Barbara Groth <barbaragroth@gmail.com>
Subject: Save Corita Kent's studio
Date: August 14, 2020 at 11:26:29 AM PDT
To: councilmember.ofarrell@lacity.org, craig.bullock@lacity.org, amy.ablakat@lacity.org, sean.starkey@lacity.org
Cc: Corita Art Center <info@corita.org>

Greetings,

Hi my name is Barbara Groth and I am a concerned community member. While I don't live in your District, I do live in Hollywood. I'm writing about the slated demolition of 5518 Franklin Ave, formerly the studio of famed local artist, educator, and social justice advocate Corita Kent in the 1960s, to provide additional parking spots for the Lazy Acres Market redevelopment project.

Corita Kent is a cultural icon of Los Angeles and during her time in the building, she made some of her most recognizable works, hosted notable creative leaders, and influenced a generation of young artists through her art and teaching. Corita was a nun who taught and led the Art Department at Immaculate Heart College that was located across the street.

I didn't discover Corita until I moved to LA. I lived in Boston for decades where her gas tank art can be seen for miles. I admired the work but didn't know the artist. She's everywhere in LA and I've come to understand her impact, not only in this city, but on the east coast too. She educated the young to help them see "what is" through different eyes. She created art and beauty from the mundane while also addressing the times. She was much more than a nun and an artist - she was a one-of-a-kind leader who changed the lives of many. And her work continues to educate and inspire.

Demolition of this building without proper consideration of its historical significance would be a grave misstep and could lead to the irreversible loss of priceless cultural heritage for Hollywood and broader Los Angeles. We want plans for development that align with our values - destroying a location of such artistic and cultural significance to accommodate additional parking does not. It's heartbreaking. We need more Corita Kent's in the world and this space honors her contributions.

I urge you not to approve this project until the building has been properly considered by the Office of Historic Resources and the Cultural Heritage Commission.

Thank you for your consideration,
Barbara

Preserve, designate, and save Corita's former studio, 5518 Franklin Avenue

CHC-2020-5630-HCM

Dear Cultural Heritage Commission,

We urge that the planned demolition of 5518 Franklin Avenue be stopped immediately. We ask that this building receive historic designation, preservation, and further acknowledgement as the former working studio of artist, educator, and social justice advocate, Corita Kent.

In an unprecedented year of social injustice and unrest, we implore that the Cultural Heritage Commission acknowledge Corita's contributions to the social and cultural fabric of Los Angeles. As it currently stands, Corita's former studio blends quietly into the daily activities of the surrounding Hollywood landscape. Yet, this unassuming building is inextricably tied to a profound and productive period in Corita's life and a singular moment in Los Angeles history. During the socially and politically tumultuous decade of the sixties, Corita was teaching, lecturing, and creating some of her most celebrated work. Corita challenged her students to use their own talents for the greater good, often using art as a form of expression to advocate for social justice. This history continues to inspire and reflect the values of the creative and cultural community of Los Angeles. It is paramount that this building not be destroyed for more parking spaces, but remembered for generations to come.

The historic designation of Corita's studio offers a rare opportunity for the City of Los Angeles to preserve the vital history and legacy of a woman who shattered stereotypes as a "Pop-art nun" and "joyous revolutionary." We believe that such designation should not only be contingent on the architecture of a building alone but also the meaningful and inspiring activities that took place there. Corita Kent is a globally beloved artist and educator, and the art and pedagogy she cultivated within her studio taught a generation to lead with love.

We urge that 5518 Franklin Avenue receive historical designation as a Historic Cultural Monument for its cultural contributions to Los Angeles.

The below sign their name in opposition of the demolition of 5518 Franklin Avenue, Corita's former studio.

Haven	Lin-Kirk	Dean, USC Gayle Garner Roski School of Art and Design
Barbara	Loste	President, Graphic Arts Council; Portland Art Museum; Former Corita student
Ashleigh	Axios	President, National AIGA, the professional association for design
Valerie	Balint	Senior Program Manager, Historic Artists' Homes and Studios program, National Trust for Historic Preservation
Robert	Stahl	Director, James Fitzgerald Legacy, Rockwell Kent—James Fitzgerald Historic Artists' Home and Studio, Monhegan, Maine
Chris	Morris	National Trust for Historic Preservation
Seth	Johnson	Design Program Director, IBM
Amy Poehler's	Smart Girls	Amy Poehler's Smart Girls
Rory	Kennedy	Documentary Filmmaker
Julie	Ault	Artist, Curator
Debra	LERE	Executive Director, Sam Francis Foundation
Helen	Harrison	Director, Pollock-Krasner House and Study Center
Christopher	Kohan	President / The Victor D'Amico Institute of Art / The Art Barge
Sheharazad	Fleming	Creative Director of Otis College of Art and Design
Adrian Scott	Fine	Director of Advocacy, Los Angeles Conservancy
James	Rawitsch	Executive Director, Sam and Alfreda Maloof Foundation for Arts and Crafts
Margie	Maynard	Deputy Director, Exhibitions & Engagement, Sonoma Valley Museum of Art
Heather	Strelecki	Director of Development, American Institute of Graphic Arts (AIGA, the professional association for design)
Christine	Taylor	Creative Director, Hallmark Cards, Inc. and AIGA, the professional association for design
Lisa	Congdon	CEO, Lisa Congdon Art & Illustration
Rob	Saunders	Founder, Letterform Archive
Stephen	Coles	Associate Editor & Curator, Letterform Archive
Emily	Zilber	Director of Curatorial Affairs and Strategic Partnerships, Wharton Esherick Museum
Kathleen	Foster	Senior Curator of American Art, Philadelphia Museum of Art
Amanda	Tobin	Associate Director of Education, MASS MoCA
Cait	Molloy	Director, The David Ireland House / The 500 Capp Street Foundation
Laura	Esparza	City of Austin Museums and Cultural Programs
Stephanie	Soldner	Soldner Center for the Arts and Innovation
Patricia	Morton	Second Vice President, Society of Architectural Historians
Cole	Akers	Curator, The Glass House
Diana	Greenwold	Curator, Portland Museum of Art
Jaime	DeSimone	Curator, Portland Museum of Art
Karen	Kaiser	Curator of Education, Jundt Art Museum (Gonzaga Universtiy)

Carmen	Hermo	Assistant Curator, Brooklyn Museum
Nancy	Lim	Assistant Curator, SFMOMA
Andrea	Rosen	Curator, Fleming Museum of Art, University of Vermont
Susie	Kantor	Associate Curator, Manetti Shrem Museum
Meredith	Van Dyke	SFMOMA
Ethan	Goldman	President + Partner, Anchor Entertainment
Elizabeth	Lovins	Director, Hollywood Art Center Archive; Research Archivist, UCSB Art, Design and Architecture Museum
Victoria	Munro	Executive Director, Alice Austen House
K.	Marshall	Executive Director, The Mother Jones Center for Resilient Communities
Michael	Duncan	Corresponding Editor, Art in America
Sarah	Archer	Conributing Editor, American Craft Magazine
Sarah	Cascone	Senior Writer, Artnet News
Meredith	Adams	Senior Design Researcher, IDEO
Cynthia	Hirschhorn	Founder, Civicas, WOMEN'S CIVIC ACTION NETWORK
Kinney	Frelinghuysen	Frelinghuysen Morris House and Studio
Mell	Scalzi	Florence Griswold Museum
Richard	Berliner	Principal Architect (Berliner Architects) and Corita fan
Bob	Knight	Architect, Drisko Studio Architects
Alexa	Hagen	Archivist, Herman Miller, Inc.
Alan	Simon	Hollywood Heritage
Erin	Murphy	Kunstakademiet i Trondheim
Nancy	Stephens	Board Member, American for the Arts
Michael	Lobel	Professor of Art History, Hunter College, CUNY
Rebecca	Zurier	Associate Professor, History of Art, University of Michigan
patricia	Caserio	Advertising Art Director and Educator/Graduate of University of Michigan School of Art
Frances	Pohl	Professor of Art History, emerita, Pomona College
Christina	Webb	Aiga LA; Senior Lecturer, Otis College of Art and Design
James	HOUSEFIELD	Associate Professor, University of California, Davis, Dept of Design; Art & Art History
Michael	Kuczynski	Professor of English and Medieval Studies, Tulane University
Jennifer	Robertson	Professor Emerita, Anthropology & History of Art, University of Michigan
Tatiana	Reinoza	Assistant Professor, Art History, University of Notre Dame
Kristina	Wilson	Professor, Art History, Clark University
abby	goldstein	Professor, Graphic Art, Fordham university
Elizabeth	Buchta	Assistant Teaching Professor, University of Missouri St. Louis

Eva	Payne	Assistant Professor of US History, University of Mississippi
Janice	Simon	Professor of Art History, University of Georgia
Louise	Siddons	Assistant Professor, Art History, Oklahoma State University
Raphael	Koenig	Associate Scholar, Department of Comparative Literature, Harvard University
Lisa	Lapinski	Assistant Professor, Sculpture, Rice University
Michael	Pinto	Principal, NAC Architecture; professor, Woodbury University
Chelsea	Lonsdale	Professor, Henry Ford College in Dearborn, MI
Erika	Schneider	Professor of Art History, Framingham State University
Matthew	Reynolds	Associate Professor of Art History and Visual Culture Studies, Whitman College
James	McManus	Professor of Art History, California State University Chico
Clarissa	Ceglio	Assistant Professor, University of Connecticut
William	Ma	Assistant Professor, Louisiana State University
Richard	wilson	Professor, University of Virginia, Art and Architectural History
Natacha	Poggio	Graphic Design Professor at the University of Houston-Downtown
David	Cabianca	Associate Professor, Design, York University
Paul	Nini	Professor of Design, The Ohio State University
Jimmy	Moss	Professor of Graphic Design/Visual Communication, California State University Los Angeles
Elizabeth	Buchta	Assistant Teaching Professor, University of Missouri St. Louis
Molly	Sherman	Assistant Professor, Texas State University
John	Blakinger	Associate Professor, University of Arkansas
Erina	Duganne	Associate Professor of Art History, Texas State University
Jennifer	Jameson	Alliance for California Traditional Arts
Gwen	Woirhaye	Whittier Conservancy
Gennel	Walters	American Association of University Women
Maggie	Dimock	Greenwich Historical Society
Sarah	Hahn	Architectural historian/ARG, San Francisco
Marieke	Stolk	Experimental Jetset
Jack	Illes	CEO, Smart City Labs
Lauren	Palmor	Fine Arts Museums of San Francisco
Gregory	Wittkopp	Cranbrook Center for Collections and Research, Bloomfield Hills, Michigan
amy	lewis	Retired, professor at Waseda university
Helen	Langa	American University Department of Art
Ann-Maree	Walker	Teaching Artist Evergreen Public Schools

Eric	Mathias	Professor, Otis College Of Art And Design
Emily	Everhart	Art Academy of Cincinnati
Sharon	Werth	Artist Director of Chalice Dancers, Adelphi, MD
Sister Rose	Pacatte	Author
Rachel	Allen	President, RADAR, Inc.
Hayley	Gilmore	Ladies Who Design, LLC
Zach	Smith	Show Creator/ Author - Nick Jr., Nickelodeon Animation
Jonathan	Dayton	Film Director
Aaron	Rose	Los Angeles based Film Director
Carsten	Becker	Advisory Board, AIGA Los Angeles
Josh	Freeman	AIGA/LA Advisory Board
Anastassia	Zukova	AIGA Los Angeles
Kris	Avilla	AIGA Los Angeles
Davina	Wolter	AIGA LA
Amy	Parker	AIGA
Adara	Koivula	AIGA OC
Chelsea	Lancaster	AIGA OC
Julie	Ray	AIGA Arizona
Karen	Zukowski	Historic Artists' Homes and Studios program of the National Trust for Historic Preservation
Christi	Moore	L A Conservancy
Sherin	Guirguis	USC Roski School of Art and Design
Jean	Lee	USC Roski School of Art and Design
Level	Forward	Level Forward
Chiara	Repetto	Owner, Kaufmann Repetto Gallery
Francesca	Kaufmann	Owner, Kaufmann Repetto Gallery
Ray	Smith, PhD	Former Director of the Corita Art Center; Sundance Institute
Jamie	Rosenthal	Owner, Found Shop, Los Angeles
Bridget	Maley	architecture + history, llc
Tahli	Kornhauser	Design Researcher, Monash University, Australia
Judy	Korin	Documentary Filmmaker
Ella	Jennings	Mother Jones Center for Resilient Community
Rebecca	Szantyr	Brown University
Barbara	Gile	American Association of University Women, Daughters of American Revolution

Dolores	Seidman	Graduate of Immaculate Heart College
Evie	Terrono	Randolph-Macon College
Jochen	Wierich	Aquinas College
Kate	Ogden	Stockton University, NJ
Hannah	Petersen	Dolores Mission
Jessica	Larson	The Graduate Center, CUNY
Joyce C.	Polistena	Pratt Institute, Brooklyn, NY 11205
EVGENIA	CITKOWITZ	Author
Michelle	Nader	TV Producer
Kelly	Chivens	22 Year Resident of Los Angeles
Jed	Cohan	Admirer of her Rainbow Swash work by the harbor in Dorchester, Massachusetts.
Simrit	Brar	AIGA
Caitlin	McIntyre	Alumna, Immaculate Heart High School
Paula	Rao	Alumnus of Art Department
Gia	Canali	Art Advisor
Jennifer	Sears	Art appreciator and Corita fan.
steve	housewright	art collector
Hannah	Blanton	Art Gallery owner
Emma	Berliner	art lover
Mary	Haeg	Art Lover
Baukje	Wierda	Art lover
Laurel	West	Art Lover
Lauren	Kaniecki	Art Lover
Beth	DiGuiseppi	Art lover and feminist
Koreen	McQuilton	Art lover, social justice advocate
Lynn	Dougherty	Art Student, writer
Amy	Gretencort	Art Teacher
Alex	Forsyth	Art teacher
Sandy	Nelson	artist
Christopher	Wright	Artist
Julieta	Hernandez Adame	Artist
Laurence	de Valmy	artist

Jo	Warren	Artist
Megan	Lipke	artist
Níall	McClelland	Artist
Tracy	Dimond	Artist
Therese	LaLonde	Artist
Joseph	Konert	Artist
ALAN	NAKAGAWA	Artist
Kate	Marshall	Artist
Carrie	Moyer	Artist
Amanda	Blankenship	Artist
Christina	Shmigel	Artist
Kathleen	kane-murrell	artist and art teacher
Jeff	Cain	Artist and Design Professor
sara	daleiden	artist and facilitator
Ana-Lisa	Siemsen	Artist and Former Parent of student at Immaculate Heart MS
James	Bockelman	artist, educator
John	Ringhofer	Artist/Musician
Michael	Phillips	Artist/printmaker
Jason	Alejandro	Assistant Professor, College of New Jersey
Matthew	Burgess	Author
Lisa	Rogers	author and librarian
Kristi	Heck	Big fan of Sister Corita Kent and her work
Frank	Buckley, S.J.	Blessed Sacrament Jesuit Parish
Sam	Jones	CalArts GD Alum
Belén	Santillán	Campo
Oliver	Franklin	City of Austin, Museum Site Coord, Elisabet Ney Museum
Elisha	Hall	Community advocate
Erica	Arthur	Community member
Karen	Hilsberg	Community member and Artist, Collector of Corita Art Work
Angela	Brooks	Concerned Citizen
Barbara	Ferris	Concerned citizen, IHHS alum
William	Macomber	Corita Art Center
Emma	Carlow	Corita Kent admirer
Abigail	Paulson	Corita Kent is an inspiration for my art.
Catherine	Ince	Curator with interest in Corita Kent's work

Martje	Hiemstra	Dutch student in Art History
Stacey	Hoff	Family
Stanislava	Pinchuk	Fan
Anne Martine	Cook	Fan
Kara	Devlin	Fan of Corita's art and legacy
Janet	Keyte	Fan of her Art and Spirit
Alice-Ann	Gilbert	Fan of the arts and Corita
Eileen	Wolter	Fan, Community member
Jeffery	Plansker	Fellow designer
Joan	Seamster	Former neighbor
Patricia Doyle	Cheap	former student
John August	Swanson	Former student of Sister Corita, 1967-1968
Amelia	Lang	Freelance Photo Researcher, Grant Writer
Margaret	Nikitas	Friend
Jennifer	Cutting	Friend
Sophia	Allison	Girl Scouts
Jocelyn	Medawar	graduate of Immaculate Heart High School
Dora	Drimalas	Graphic Design professional
Daniel	Godell	Graphic Designers United
Seth	Ellis	Griffith University
Michelle	Johnson	Have Color Will Travel
Dorothy	Edwards	Homeless advocate
David	Lachance	Human
Gail	Holliday	I sent in via USPS a donation check of $100.00 for the save the studio
Marc	Hedges	I'm a fan and our family owns a print, "The Greatest Show of Worth"
Claire	Bonino-Britsch	IH alum 2013 and avid art lover
Susan	Duquesnel	IHC
Michele M	Memmott	IHC Alumnae Assoc Board Member
Elizabeth	Boyer	IHC class of 1968
Elizabeth	Lomeli	IHC Employee
Mary Alice	Toomey	IHC student BA 1968 MLS 1969
Michelle	Constantine Hibbs	IHHS
Stacy	Brightman	IHHS alum
Kathleen	Higashiyama	Immaculate Heart alumna
Lily	Roth	Immaculate Heart Alumni

KATHRYN	CLARE	Immaculate Heart Community
Rod	Stephens, IHM	Immaculate Heart Community
Lenore	Dowling IHM	Immaculate Heart Community
Christine	Monroe	Immaculate Heart Community and former student of Corita Kent
Marie	Cantor	Immaculate Heart High School
Frances	Fitzgerald	Immaculate Heart High School alum, Class of '76
Holly	Gray	Immaculate Heart High School Grad
Elizabeth	Goetchius	Immaculate Heart parent, forever grateful to Corita for inspiring a school based on feminism and service to others.
Christina	Weyl	independent art historian, writer & curator
Lawrence	Bowden	Independent artist
Erin	Maurelli	Independent Artist
Tara	Tappert	Independent Scholar
Emily	Grace	Jane club
Becky	Ebenkamp	Journalist, historian, and fan
Beatina	Theopold	Juniperseed Consulting
Kim	Baer	KBDA
silvia	mancini	la conservancy, corita art center
Flo	Singer	LA Resident, Lover of Art and History
Lawrence	Azerrad	LADdesign
Teri	Klass	Lausd
David	Yates	Los Angeleno
Kathleen	Thorpe	Los Angeles
mary sherwood	brock	Los Angeles Printmaking Society
Pennie	Hardwick	Lover of art
Sarah	Shepherd	Lover of the arts
Mamie	Riyeff	Mamie Riyeff
Emma	Kirkham	Ms
John	Kannenberg	Museum of Portable Sound
Jan	Kessel	My mother was a fan, I am a fan💝
Annemarie	Pearson	New Mexico Tech
Marshall	Roemen	none
Vill Patrik	Pelayo	None
Katelynn	Jacques	None
Barbara	Jefferies	Not So Square Design
Brendan	Baylor	Old Dominion University

San	Soul	OS
Elvira	Munoz	Parent of graduates of Immaculate Heart Middle School and High Schjool
Julia	Roberson	patron
Paul	O'Neil	Patron
Graham	DiGuiseppi	Phd Student, USC
Aly	Krajewski	Please do not destroy or modify this historically-rife building.
Kate	Bingaman-Burt	Portland State university and Outlet
Josh	Brown	Portsmouth Poetry (UK)
Laurette	Hayden	Psychotherapist / Corita appreciator
George	Wright	Resident
Courtney	Rizzo	Resident of East Hollywood
Robert and Marilyn	Johnson	RESIDENTS OF LOS FELIZ OAKS FOR MORE THAN 50 YEARS
Jamie	Chan	School of Visual Arts NYC
Kate	Ryan	student late 60's
samantha	Pak	Supporter
Dennis	Alfieri	Supporter
Valerie	Solarz	supporter
Pierrr	Bowins	Supporter
Angela	Dimler	Supporter
Annette	Sikand	Supporter and Friend
Matk	Billy	Supporter of Sister Corita’s work and legacy
Jolino	Beserra	Supporter of the arts
Karly	Kennedy	Supporter of the Arts and Historical sites.
Surya	Govender	Surya Govender
Katy	Parks Wilson	Teacher-Artist, free-lance, formerly LAUSD + Pilgrim School
Leah	Thompson	Two Tigers Productions
Jillian	Schultz	Two Tigers Productions/East Hollywood Neighborhood Council
Elizabeth	O'Kane	UCLA
Jessica	Ban	UCSD Alumni, Museum Employee
Michael	Flanagan	University of North Texas
Margot	Yale	USC Art History
Amanda	Joy	USU Grad Printmaking
Sondra	Graff	Vermont College of Fine Arts
Nan	cano	Vice President Immaculate Heart Community
Catherine	Parr	Visual Artist

Jennette	Gonzalez	
Michelle	Keating	
Elizabeth	Sheeran	
Sara	Alvarado	
Robyn	Williams	
Kelly	Kilmer	
Amber	Willat	
Lacey	Spark	
Annamarie	Piccioni	
Sulai	Lopez	
Stephanie	Jerome	
Vashti	Harrison	
Jane	Derryberry	
Amos	Oaks	
Carmen	Rios	
Cheryl	Cochran	
Katie	Hoffman	
Vicki	Ho	
Marcial	Lavina	
Alexandria	Arciniega	
Cindy	Lupica	
Angel	Alvarado	
Jennifer	Austin	
Raul	Aguayo	
Robin	Milgrim	
Jane	Borden	
Wendy	Sherman	
Alissa	Marquez	
Charitty	Ellis	
Samantha	Monarch	
Evelin	Gonzalez Padilla	
Tiffany	Kath	
Yolanda	Gonzalez	
Angela	Whitney	
Ron	Fleming	

Laura	Carignan	
Jean	Landry	
Anna	Simonse	
Ava	Kaufman	
Gemma	Lacey	
Jacqueline	Lee	
William	Lebeda	
Deborrah	Jabar	
Mary	Cullather	
Rachel	Andersson	
Isabelle	Munn	
Andrea	Kraybill	
Jocelyn	King	
Dustin	Smith	
Katrina	Ward	
Antoinette	Nolan	
Mica	Scalin	
Camryn	Frederickson	
ViviAnne	Thompson	
Kathy	Bates	
Rochelle	Kraus	
Elijah	Martinez	
Edwina	Ashton	
Heather	Bjorn	
Rachel	Sermanni	
Camille	Chu	
Bailey	Hummel	
Carla	Becker	
Aaron	Hartzler	
Sophia	Day	
Krati	Doshi	
Jennifer	Graves	
Catherine	Wilson	
Paula	Trevor	
Kendal	Dooley	

Tashana	Poblete	
Abigail	Mackey	
Kate	MacDonald	
Claire	Jensen	
Zipporah	Burman	
James	Gamboa	
Travis	Read-Davidson	
Deborah	Halling	
Martin	Sztyk	
david	Karwan	
Allen	Bleyle	
Celeste	Sterling	
Gail	Schwartz	
Kate	Millar	
Shane	Harris	
Rita	Chavez	
Beatriz	Pereira	
Rachel	Perkins	
Anna	Brones	
Kara	Laughhlin	
Samantha	Small	
AM	Buckley	
Dora	Herrera	
Hae Jin	Song	
Elizabeth	Hamilton	
Eric	Somelofske	
Ryan	Somelofske	
jodi	sweetbaum	
Genevieve	Grade	
Veronica	Loreiro	
Claire	Mesesan	
Myka	Kielbon	
Victoria	Vu	
Susan	Noble	
Mia	Mahn	

Bella	Ciaramitaro	
Kat	Carino	
Cecile	Laundre Hernandez	
Allison	Cadle	
Tania	Socarras	
Morgan	Harper Nichols	
Sarah	Farley	
dorothée	perret	
Sumaiya	Zaman	
Crystal	Johnson	
Bonnie	Quintanilla	
Isabella	Leon-Chambers	
Molly	Rysman	
Dan	Paley	
Melissa	Chabran	
Amelia	Atencio	
Amy	Dichter	
Laura	Campbell	
Chelsea	Spengemann	
Kate	Kahler-Rickman	
Swati	Kapila	
Thomas	Chen	
Nancy	Mozur	
Holly	Hampton	
Jody	Barbarulo	
Lindsay	Fram	
Viridiana	Ruvalcaba	
Leah Dai	Brawley	
Federica	Caputo	
Rev. Laura	Everett	
Adam	Pieniazek	
Maureen	Burns	
Katie	Fortier	
Catherine	Romero	
Cynthia	Campoy Brophy	

Lorraine	Payne Wheeler	
Kali	Nikitas	
Kelsey	Finn	
Emily	Blodgett	
Laetitia	Chauvin	
Joel	Hawkins	
Lenny	Mesina	
Carmen	Linero Lopez	
Sally	Kim	
Caitlyn	Olds	
Georgia	Novis	
Susan	Kadota	
Trudy	Wiesenberger	
Kathy	Eikmeier	
Lynette	Haynes	
Robin	Kalota	
Jeremy	Grainger	
Janice	Ramsay	
Heather	Kent	
Paola	Pacheco	
Anne	PLATE	
Jillian	Adel	
Kali	Walker	
Anthony	Flores	
Emily	Rampley	
Caron	Westland	
Melissa	Maschke	
Tamara	White	
Fia	Backstrom	
JUNETTE	TENG	
Marta	Perovic	
Victoria	Gibson	
Brittany	Rutledge	
Abby	Rambler	
Madeline	Renn	

Caroline	Read	
Elizabeth	Schmitz	
Alexandra	Singer	
Maia	Tivony	
Jason	Conny	
Lizzy	Blasingame	
Jennifer	Daniels	
Ray	Cobo	
Kayla	Mattes	
Meagan	Sheffield	
Meghan	Rosatelli	
Lisa	Johnston	
Jonnea	Herman	
Gabriel	Chabran	
Roxanne	O'Weger	
Kathryn	Hornyak	
Amanda	Connor	
Desiree	Aspiras	
Rachel	Mitchell	
Alisha	Mernick	
Jeremy	Leasure	
Lauren	Lowery	
Elizabeth	Boyne	
Song	Kim	
Nicholas	Zegel	
Mary	Mchugh	
robert	stevens	
Claire	Hallett	
Sherlan	Abesamis	
Natalie	Nguyen	
Elena	Wiesenthal	
Emily	Chiarizio	
Regina	Mosimann	
Stephanie	Han	
Karen	Thibodeau	

Patricia	Callaway	
Nancy	White	
Ashley	Sammy	
CHRISTIE	FLEMMING	
Marina	Kappos	
Emma	Wonsil	
Sarah	Pollasch	
Bailey	Meade	
Jessica	Tsang	
Jan	Ackermann	
Moira	Hatch	
Suzanne	Keogh	
Amanda	Happé	
Holly	Capp	
Mia	Karnatz	
Jeanne	Ebiri	
Julia	Stalnaker	
Krista	Johnson	
Darcy	Twarog	
Marisol	Benítez	
Mattea	Gernentz	
ricardo	casas	
Gabrielle	Fabian	
Ciara	Quilty-Harper	
Matthew	Callinan	
Elizabeth	Jordan	
Meg	Musgrove	
Raine	Clarke	
juliet	deem	
Stephanie	McKenzie	
Gretchen	Scott	
Courtney	Peterson	
Katy	Foley	
Blake	Olmstead	
Michael	Gough	

Lydia	Catterall	
Todd	St. John	
Molly	Nussbaum	
Sadie	Laska	
Martin	Cendreda	
Chiara	Mortaroli	
Carly	Queen	
Szymon	Klopocki	
Karina Esperanza	Yanez	
Bran	Dougherty-Johnson	
Krizia	Torres	
Katherine	Turner	
Adam	Willis	
Thomas	Kent	
Brent	Armendinger	
Candace	Flemmer	
Colleen	Bozanich	
Courtney	Brown	
Michelle	Sakaris	
Mary	Roth	
Ali	Adnan	
Joyce	Hughes	
Angie	Reed	
Lauren	Binanay	
Helena	Turner	
Vicki	Munro	
dirk	staudinger	
Laura	Tiffany	
Lauren	Meares	
Hannah	Taylor	
Cameo	Guillemette	
Isabel	Bradley	
Jenee	Jernigan	
Daisy	Rosas	

Hanna	Cartagena	
Lily	Jeal	
Samantha	Deboda	
Carley	Balazs	
Amie	Hollmann	
John	Bricker	
Sarah	Brazill	
Wendy	Somaru	
Francesca	Oprandi	
Augusto	Piccio	
Anita	Fields	
Ellie	Boyd	
Avery	Arman	
Catherine	Pettinari	
Jeanie	Ambrosio	
Rachel	Rosen	
Damion	Silver	
Christian	Schwartz	
Rachel	Mills	
Carole	Baker	
Alana	Fitzgerald	
Christopher	Lee	
Rachel	Waterman	
Jessica	Hawkins	
Rachel	Bank	
Elsa	Naude	
Christina	Yu	
Lauren	Sakasitz	
Charissa	Morningstar	
Shannon	Burke	
Lindsay	Hale	
Heidi	Baurt	
Taylor	Dowling	
Bianca	Cuellar	
Amanda	Hovest	

ALLEN	HORI	
Casey	Maher	
Rob	Carmichael	
Asha	Schechter	
Harry	Champion	
Barbara	Bank	
Jonah	SCHULZ	
John	Decemvirale	
John	Varga	
Nancy	/campbell	
Seth	Van Der Eems	
Isabel	Hebert	
Jo Ann	Schorn	
Alice	Berliner	
Michaela	Vodickova	
Laura	Francescangeli	
Mary	Shaw	
Andrea	Gottardy	
Anne	Gardner	
Rosemary	Rae	
Deidra	Goulding	
Daniel	Escamilla	
Ana Lucia	Parham Santana	
Kathy	Kamatani	
Nicki	Harper	
Linda	Wright	
Kira	Carstensen	
Gabriella	Ricketts	
Tanya	Gutierrez	
Erica	Holter	
Ashley	Oda	
Shawnee	Smith	
Liv	Archer	
Pedro	Kos	
Yazmine	Vargas	

Phoebe	Duke-Mosier	
Emma	Ho	
Adrienne	Hernandez	
Meghan	Brosnan	
Kristin	Bryce	
Charmian	Hauck	
Zofie	Basta	
Melissa	Mendonca	
Fran	Sterling	
Bill	Hilferty	
Minah	Yeo	
Alexandra	Korba	
Juan	Delcan	
Meredith	Muncy	
Kiki	Allgeier	
Jenny	Freeland	
Alex	Jacobs	
Jennifer	Young	
Chris	Wilkinson	
Imani	Lukunku	
Amy	Wootton	
Jacob	Meirovich	
Ben	Spector	
Madonna	Wade-Reed	
Faryl	Morse	
chloe	galkin	
Sebastian	Eldridge	
Armand	Andonian	
Rachel	Ryan	
Jeremy	Cohen	
Shayne	Watson	
Jennifer	Sclar	
alexandra	robertson	
Jackie	Vorhauer	
Jenifer	Hathaway	

Katherine	Petrin	
Paul	Isakson	
Sarah	Newhouse	
Katie Jo	Benjamin	
Douglas	Beatty	
Joshua	Manalang	
Jody	Stock	
Asha	Wilborn	
Rachel	Shipps	
Corrie	Hendricks	
Tori	Joynes	
Virginia	Van Dine	
Stephanie	Smith	
Camden	Stuebe	
Natalie	Lanocha	
Fleur	Ward	
Caitlin	Ross	
Michelle	Morris	
Abhirami	G	
Rhonda	Babb	
Samara	D	
alene	tashjian	
Vi	Smith	
Megan	Harris	
Emily	Ott	
Scarlet	Cheng	
Devin	McNulty	
Ella	Rennekamp	
Corinna	Carroll	
Shani	Ginsburg	
Janine	White	
Natalie	Marshall	
Rob	Hopkirk	
Marley	Schneier	
Allison	Towle	

Teresa	Canfield	
Gabrielle	Marshall	
Stefanie	Cirilli	
Lyla	Novakowski	
Ananga	Martin	
Kara	Baum	
Hydie	Friend	
Rebecca	Kiger	
Susan	Brossman	
Ellen	McCroskey	
Leah	Mick	
Terence	Gurley	
Amy	Kurtz Lansing	
Sarah	Tietje-Mietz	
Joanna	Gardner-Huggett	
Olivia	Armandroff	
Rachel	Reichert	
Elizabeth	Simmons	
Amanda	Glesmann	
Benjamin	Colman	
Mélanie	Daigle	
Makenzi	Dunstan	
Moira	Scheuring	
Jasmine	Summers	
Stephen	Montagna	
Jessica	Ritz	
Mariah	Ribeiro	
diane	rambo	
Allison	Anders	
laura	fisk	
jenifer	lake	
Julia	Tedesco	
Alex	Morales	
Jen	Long	
Bonnie	Pfingst	

Michelle	deBaroncelli	
Jason	Simon	
Shelley	Trowbridge	
Dominique	Porter	
lexa	walsh	
Pauline	Easby	
Elizabeth	Wang	
anne	hansen	
Paul	Rogers	
Caroline	Tingley	
Karen	Deans	
Stephanie	Foley	
Sandra	McKeith	
Randi	Hetrick	
Renée	Loiz	
Alessandra	Molina	
Constance	Pollock	
Miranda	Hughes	
Carol	marut	
James	Villasenor	
Craig	Smith	
Peter	Jacobson	
Melina	Miyoshi	
Sara	Boadwee	
Ellen	Tani	
Jamie	O'Hare	
James	Connolly	
Ali	Mandelbaum	
Courtney	Pierce	
reid	stewart	
Matthew	Stavnes	
Sophie	Slesinger	
Jenny	Bastrup	
Christina	Muraczewski	
Kelly	Jensvold	

Jonathan	Barlow	
Lara	Kim	
Nikki	Clinton	
Megan	Doyle	
Dr. Elizabeth	Sommers	
Jeanne	Anderson	
Peggy	Gaido	
Soumya	John	
Patricia	Berberich	
Emmabeth	Nanol	
Serra	Akgiray	
christine	hughes	
Heather	Mars	
Celia	Nolan	
Mark	Roeder	
Jovelle	Schaffer	
Bryan	Boudreaux	
Laura	Banning	
Pablo	Nukaya-Petralia	
Brooke	Baggenstoss	
Susana	Pomba	
Daniel	Clauzier	
Celeste	Hong	
Jenn	Kruglinski	
Ellen	Surrey	
M. Susan	Barger	
Tracy	Lee	
MARIE	HENNECHART	
Miriam	Nebres	
Suzanne	Green	
Ruth	Stewart	
Maxwell	Wang	
Mary	Brisson	
Dayle	Gillick	
Lindsay	Mulcahy	

Ron	Gothberg	
Maria	Whalen	
Judith	Dupre	
Erick	Martinez	
Lara	Fischman	
Barbara	Bass	
Jen	Kuroki	
Rebecca	Thompson	
Melissa	Buchanan	
Tim	McNeil	
Nancy	Klobucar	
Danielle	Williams	
Janice	Walwood	
Stephanie	Delamaire	
Mario	Rosado	
Maria	Phelps	
Kristen	Gaylord	
Katherine	Klagsbrun	
Sarah	McHale	
Jody	Stroup	
Stephanie	Pinto	
Jacob	Forman	
Karli	Wurzelbacher	
Kay	Barancik	
Robert	Derbin	
Stephanie	Parrish	
Megan	Sallabedra	
Kevin	Laing	
Denise	DeCarlo	
Christina	Pickart	
micah	hahn	
Sarah	Conway	
Roberto	Seixas	
Celeste	Brusati	
Anna	Thomas	

Joanna	Bak	
Jonathan	Willmot	
Kara	Carmack	
Tamara	Sauer	
Roberta	Perry	
Aileen	Toshiyuki	
Ashley	Monroe	
GLORIA	JUDSON	
Kristin	Boyd	
Mimi	Golin	
Alice	Peach	
Halina	Siwolop	
Michelle	Dietrich	
Carol	Norcross	
Miriam	Kirch	
Elayne	Gross	
linlee	allen	
Judith	Hulme	
Alissa	Sheldon	
Carol	Clark	
Amy	Rahn	
Alexander	Heald	
Darryl	Webster	
Emily	Grace	
Joanne	Denenberg	
Melissa	Titus	
JOHN	HAWKINSON	
Taylor	Debevec	
Catherine	Angwin	
June Diane	Raphael	
Kaitlin	Sandhaus	
Amanda	Lee	
Saba	Lurie	
Kristen	Jackson	
Dorian	Howard	

Madelyn	Sullivan	
Kathy	Metz	
Colin	Thompson	
Kie	Veas	
Donna	Suh	
Jasara	Hogan	
Evan	Schoninger	
shawnta	valdes	
Sharon	Donahue	
Riley	Permann	
JP	GII	
James	Lee	
Arron	Foster	
Jessica	Roberts	
Melanie	Reiff	
Julio	Correa	
Michael	Ellsworth	
Tim	Belonax	
Monique	Wilmoth	
Tonya	Bindas	
Analuisa	Del Rivero	
Lara	Torres	
Katie	Lupton	
Brett Cody	Rogers	
Rosalie	Wild	
Samantha	Meyer	
Candice	Navi	
Nicole	Antoine	
Linda	Brown	
Diana	Behl	
Frank	Miller	
Abby	Abolt	
Jane	Curtis	
Rebecca	Cook	
Katie	Bone	

Paula Kate	Jorgensen	
Christian	Kasperkovitz	
Dinos	Horattides	
Nina	Mettler	
Julia	Pelta Feldman	
Kenny	Atkin	
Anna	Ramirez	
Andrea	Reeves	
Sean P.	Morrissey	
Aaron	Levin	
Bryan	Hilley	
Karrie	Schreiber	
Denise	Bookwalter	
Shelby	Johnson	
Bryony	Gomez-Palacio	
Emmett	Potter	
Rachel	Livedalen	
Elizabeth	Peterson	
Mitzi	Winks	
Janice	Lee	
Elodie	Blanchard-Moritz	
Florencio	Zavala	
Eline	Mul	
Andrea	Tinnes	
Julie	Cho	
Alissandra	Seelaus	
Milan	Finnie	
Alyson	Provax	
Silvia	Perea	
Hanna	Peterson	
Liesel	Plambeck	
Herlinda	Zamora	
Nicole	Black	
Rachel	Brown	
Susan	Liem	

Kristin	Bramblett	

In addition to the names above, 103 additional individuals who signed this letter requested their names not be added to the public list.

AGN NO. __

MOTION BY SUPERVISORS MARK RIDLEY-THOMAS AND SHEILA KUEHL

OCTOBER 13, 2020

Supporting Historical Recognition for the Art Studio of Corita Kent

The legacy of Corita Kent lives on in her innovative and iconic artwork, as well as in the people impacted by her teaching and activism. Entering the religious order of Immaculate Heart of Mary at the age of 18, followed by teaching and heading up the art department at Immaculate Heart College, Corita empowered her students to create art out of seemingly ordinary objects. This work was partly motivated by her commitment to making art more accessible for those who could not otherwise afford it. The Corita Art Center continues to build on this legacy by providing arts opportunities and social services to underserved communities.

Corita's artwork often evoked religious and political themes, in addition to reflecting life experiences. Spiritually focused works often made innovative use of advertising images and slogans, popular song lyrics, biblical verses, and literature. In later years, her works aligned with her political advocacy, focusing on social justice issues like poverty and racism. Many of these works often conveyed messages of love and peace during a historical period marked by social upheaval. After leaving the order in 1968, Corita's work was influenced by her new secular life and battles with cancer. At the time of her death in 1986, she had created almost 800 serigraph editions, thousands of watercolors, and innumerable public and private commissions.

Unfortunately, Corita's former art studio in Hollywood, where Corita worked throughout the '60s and created some of her most important work, is slated for demolition

- MORE -

MOTION

SOLIS _____

RIDLEY-THOMAS_____

KUEHL _____

HAHN _____

BARGER _____

to accommodate additional parking for a nearby project. During her time in the building, she made some of her most recognizable works, hosted notable creative leaders, and influenced a generation of young artists through her art and teaching. The demolition of the building would cause devasting and irreversible loss of an invaluable cultural heritage site for Hollywood and broader Los Angeles.

During these difficult times when the mandate for inclusion and equity should be applied to all marginalized people, including women, the Board of Supervisors should take a stand to prevent the demolition of Corita's former art studio, a building of tremendous cultural importance and significance, for the purpose of providing additional parking spaces. This site should be properly reviewed for historic designation before redevelopment plans continue.

WE THEREFORE MOVE THAT THE BOARD OF SUPERVISORS:

Send a five-signature letter in support of the Corita Art Center's application for historic designation of Corita Kent's former art studio, located at 5518 Franklin Avenue in the City of Los Angeles (City), to City Councilmember Mitch O'Farrell, the City Office of Historic Resources, and the City Cultural Heritage Commission (CHC), to be sent in advance of the CHC hearing on October 15, 2020.

# # #

(RT/CAS)

Preserve, designate, and save Corita's former studio, 5518 Franklin Avenue

CHC-2020-5630-HCM

December 17, 2020

Dear Cultural Heritage Commission,

We urge that the planned demolition of 5518 Franklin Avenue be stopped immediately. We ask that this building receive historic designation, preservation, and further acknowledgement as the former working studio of artist, educator, and social justice advocate, Corita Kent.

In an unprecedented year of social injustice and unrest, we implore that the Cultural Heritage Commission acknowledge Corita's contributions to the social and cultural fabric of Los Angeles. As it currently stands, Corita's former studio blends quietly into the daily activities of the surrounding Hollywood landscape. Yet, this unassuming building is inextricably tied to a profound and productive period in Corita's life and a singular moment in Los Angeles history. During the socially and politically tumultuous decade of the sixties, Corita was teaching, lecturing, and creating some of her most celebrated work. Corita challenged her students to use their own talents for the greater good, often using art as a form of expression to advocate for social justice. This history continues to inspire and reflect the values of the creative and cultural community of Los Angeles. It is paramount that this building not be destroyed for more parking spaces, but remembered for generations to come.

The historic designation of Corita's studio offers a rare opportunity for the City of Los Angeles to preserve the vital history and legacy of a woman who shattered stereotypes as a "Pop-art nun" and "joyous revolutionary." We believe that such designation should not only be contingent on the architecture of a building alone but also the meaningful and inspiring activities that took place there. Corita Kent is a globally beloved artist and educator, and the art and pedagogy she cultivated within her studio taught a generation to lead with love.

We urge that 5518 Franklin Avenue receive historical designation as a Historic Cultural Monument for its cultural contributions to Los Angeles.

The below sign their name in opposition of the demolition of 5518 Franklin Avenue, Corita's former studio.

Rita	Gonzalez	Head, Contemporary Art Dept., Los Angeles County Museum of Art
Catherine	Taft	Deputy Director & Curator, LAXART
Christine Y.	Kim	Curator, LACMA
Britt	Salvesen	Curator, LACMA
Leslie	Jones	Curator, Prints & Drawing, LACMA
Donna	Williams	Hollywood Heritage, Co-Chair Preservation Comm and Board Member
Bryan	Wolf	Professor Emeritus, Art History, Stanford University
Rachel	Churner	Carolee Schneemann Foundation
Edgar	Arceneaux	Artist
Andrea	Bowers	Artist
Shelley	Stepp	CalArts Graphic Design Faculty
Sophie	Kovel	Artforum (Contributing Writer)
Emily	Sulzer	Center for the Study of Political Graphics
leigh	okies	idw.studio
andrew	schwartz	Beyond Baroque
Richard	Adkins	Hollywood Heritage Inc.
Jill	Zahner	Hollywood Heritage member
Louise	Sandhaus	California Institute of the Arts
Elaine	Lopez	Maryland Institute College of Art
Julie	Moon	Immaculate Heart Middle School graduate
Stuart	Smith	California Institute of the Arts
Kristin	Pilon	Professor of Screen Printing, Pasadena City College (Retired)
Adam	Lucas	Kansas City Art Institute
Anna	Harrison	Loyola Marymount University
Ellery	Foutch	Assistant Professor, Middlebury College
Suchi	Branfman	Scripps College
Elizabeth	Resnick	Massachusetts College of Art and Design
Adriana	Widdoes	East of Borneo; California Institute of the Arts
Katherine	Manthorne	City University of New York
Dana	Covit	Sight Unseen
Ryan	Smith	Emily Carr University / Brick Press
Alicia	Vogl Saenz	LACMA
Kate	Brown	artist
anne	bray	LA Freewaves
Grace	Oh	Fellows of Contemoorwry Art

Alison	Perchuk	California State University Channel Islanda
Toni	Stuart	Immaculate Heart Community
Victoria	Berry, IHM	Immaculate Heart Community
Shannon	Gibbs	Filmmaker
Dorothy	Washle	Immaculate Heart Community
Rachelle	Doorley	Art Educator who taught at the Corita Center
Lukaza	Branfman-Verissimo	Artist
Geoff	McFetridge	Artist/Designer and Neighbour in the Oaks
Angie	Dickson	Immaculate Heart Community
Ilana	Goldszer	Librarian, Rowland Unified School District
Waunetah	Goins	Immaculate Heart High School Alumna
Gloria	Gerace	Culture Projects
Leslie	Gray	UC Santa Barbara
Shana	Hampton	Sister Corita Fan Girl
Eileen Jill	Whittington	Member of Immaculate Heart Community
Lisa	rasmussen	Artist
Julianna	Bach	CalArts Alumni
Adam	Rodriguez	Patron of arts
Jessica	Woodruff	Private collector
Young Sun	Compton	CD13 Resident, Educator
Amanda	Washburn	Fan Girl
Cassandra	Cisneros	California Institute of the Arts alumna
Jessica	Fleischmann	Still Room Co.
sue	hostetler	collector, philanthropist, author, board member of several art institutions
Harry	Arends	Neighbor
jonathan	notaro	Design Professional
Sean	Daly	Inspired Artist
Tricia	Welsch	Bowdoin College
Maggie	Klippel	Art lover
Jesse	Lerner	The American Egypt
Luna	Allen-Bakerian	Born & raised in Los Angeles, Immaculate Heart alum, grateful patron of the arts, grateful to Corita
Michaela	Matsumoto	Otis College
Margot	Gerber	Art Deco Society of Los Angeles
nicole	killian	artist

Annabelle	McCall	artist
Ian	Markll	Artist
Dean	Sameshima	Artist
Hope	Ginsburg	Artist and Educator
David	Block	artist and supporter
M.E.	Ster-Molnar	Artist and supporter of the arts
Sarah	Nassif	Artist, screenprinter, educator Minneapolis
Mia	Isaac	ArtsBridge
Caroline	Park	California Institute of the Arts
Shannon	Doronio	Educator, artist, follower of Christ
Stephen	Schneider	Episcopal priest and Principal, City & Spire See my blog entry on Sr. Corita: https://www.cityandspire.com/journal/2015/11/6/a-saint-to-help-us-see
Kelsey	Malone	Henderson State University
Elissa	Braitman	Hollywood Heritage
Marya	Barr	Immaculate Heart Community
Derek	Kinzel	James Gamboa
Adrian	Suzuki	Los Angeles
Adam	Hyman	Los Angeles Filmforum
Li	Watts	Los Feliz bid
Sarah	Shotts	Mississippi University for Women
Julieann	Galdames	Neighbor
Ava	Rosen	Open Windows Cooperative
joshua	berger	plazm
Amy	Sly	Portland State University
Joseph	Herrington	Pregnant for the Arts.
Allison	Byrnes	Sean Daly
Linda	Tovar	Student
Mark	Allen	
Owen	Kolasinski	
Flora	Greeson	
Jenny	Song	
Travis	Rogers	
Maddie	George	
Shannon	Steed	
Ryan	Corey	

Elizabeth	Alexander	
Rachel	Hancey	
Alli	Peck	
Brooke	Irish	
Gretchen	Dumas	
Katie	Vonderheide	
Daniel	Rocha	
Noelle	Armstrong	
Kyra	Kudravy	
Carrie	Hirsch	
Michael	Carter	
Violet	Hopkins	
Anita	Aguilar	
Erika	Ruvell Coleman	
Laurie	Valles	
Jennifer	Steinkamp-Lee	
Susan	Matherne	
Alma	Hoffmann	
Christina	Huang	
Erin	Hansen	
Amy	Gustincic	
maria	habib	
sascha	robinett	
Maria	Loor	
Justine	Leong	
Margrethe	Lauber	
Mary	Fay-Zenk	
Danica	Durant	
Will	Leben	
Deidra	Goulding	
John K	Chan	
Emily	Elbert	
Sonja	Durr	
Pri	C	
Tasheka	Arceneaux Sutton	

Natalie	Monaghan	
Enrique	Lastra	
Sara	Derderian	
Ana	Dziengel	
Jody	Kleinman	
Alyssa	Milo	
Rosanne	Sanchez	
Mellini	Kantayya	
Lauren	Kim	
Daniela	Gonzalez	
Molly	Siegel	
Nicolette	Mishkan	
DALTON	GOULETTE	
Parish	Cherry	
Eve	Schillo	
Meredith	Michl	
Robin	Lee	
Juan	Gudino	
Kristina	Berger	
Tianna	Szeto	
Jane	Stephens Rosenthal	
Isabelle	Roy	
Janine	Vigus	
Julian	McLean	
Adam	Brody	
Thera	Ringhofer	
Rebecca	Morse	
Michael	Lorenzano	
Peter	Celli	
Kim	Lewis	
Erica	Sanchez	
Jay Ezra	Nayssan	
Jonathan	Sanchez	
Jia	Gu	
Dana	Burkett	

Hector	Torres	
Dameon	Waggoner	
Nick	Lugovina	
Susan Rowe	Harrison	
Renee	Robson	
Holly	Myers	
Lulu	White	
Gilda	Zevallos	
Catherine	Malone	
Carolyn	Mason	
Rachel	Thomander	
Jasmyne	Benitez	
Sol	Cejas	
Leila	Justen	
Demi	Corso	
Sally	Cohen	
Sophie	Knight	
Thomas	Gray	
Yennie	Lee	
Barbara F	Hernandez/ del Cimmuto	
Devon	Manney	
Anastasia	Thrift	
Susan	Morgan	
Sophia	B	
Kalie	McGuirl	
Rebecca	Todd	
Natali	Wiseman	
JUDITH	SMALL	
Renee	Lotenero	
Pauline	Hales-Brown	
Arthur	Nelson	
Lauren	Kriel	
Oia	Walker-van Aalst	
Ann	Enkoji	

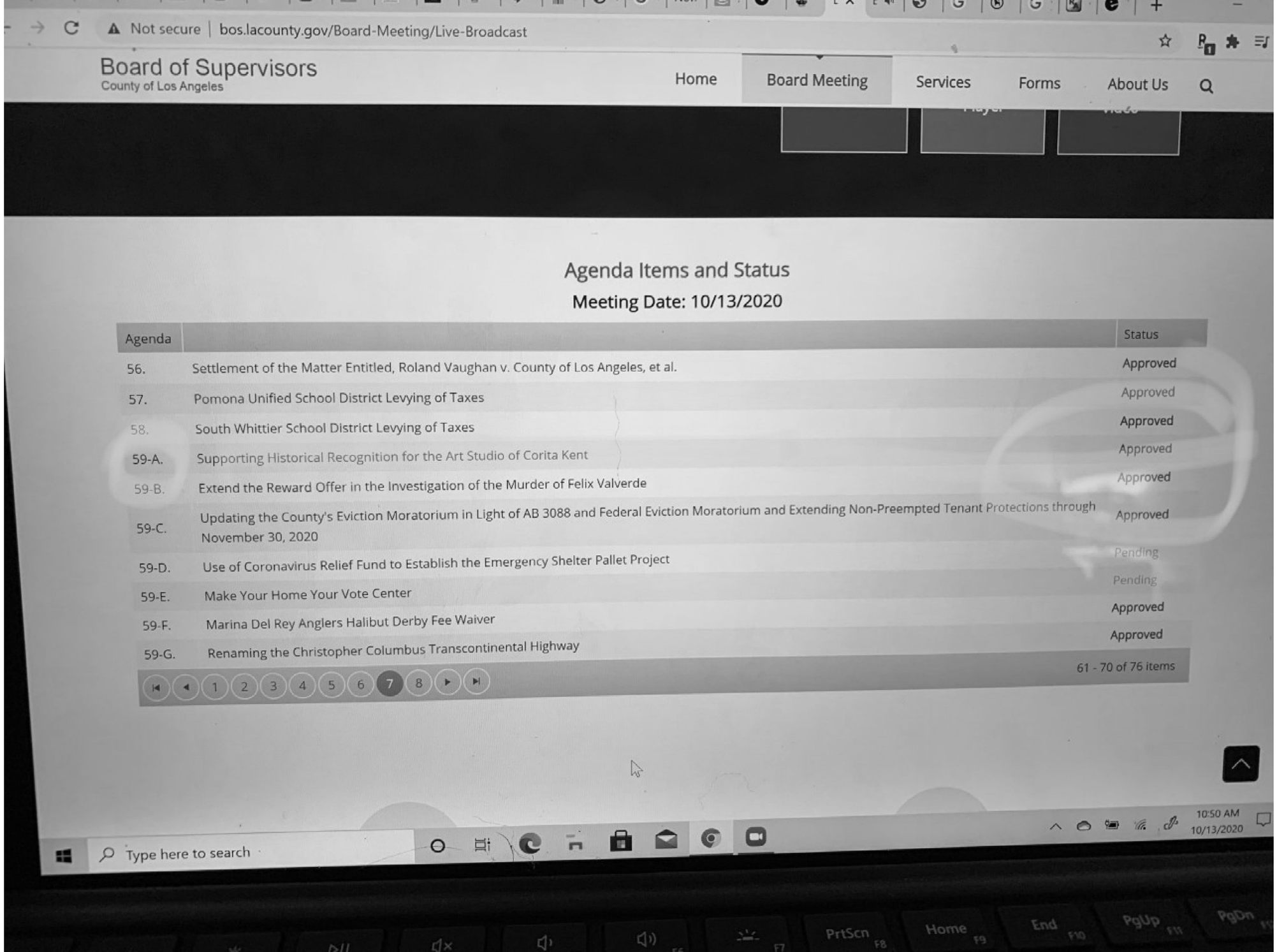
Steven	Luftman	
Reanna	Evoy	
Amanda	Duane	
Lillian	Hu	
Rebecca	Matalon	
Julie	Alter	
Thomas	Lawson	
Alice	Tabuchi	
Shannon	Waldman	
Todd	Warner	
Elizabeth	Cho	
Andrea	Perdue	
Allison	Fradkin	
Antonio	Ringor	
E	LO	
Sylvia	Edwards	
Tina	Paredes	
Debra	Breeding	
Somin	Song	
Julia	Lipovsky	
Amy	Bowman-McElhone, PhD	
Ritu	Harrison	
Ryan	Klippel	
Daniel	Trautfield	
Rosemary	Aquilina	
Hunter	Murphy	
Jieun	Kim	
Farrah	Briest	
Jamie	Adler	
Brittany	DiSpirito	
ROSS	SHUMAN	
Isabel	Osgood-Roach	
Marie	Leong	
emma	rogers	
chloe	margherita	

Havilah	Kapellas	
Anna	Harrington	
Agnes	Baddoo	
Dan	Paley	
Jade	Novarino	
Mitsuko	Brooks	
Will	Farrell	
Todd	Smoyer	
Joseph	Alden	
Emily	Sara	
Aliza	Miner	
mark	conahan	
Niko	Courtelis	
Gillian	Spencer	
Austin	Cantrell	
Joanna	Rosso	
Jaya	Kang	
Olivia	Delgado	
Susan	Weise	
Elizabeth	Wexelman	
Jacquelyn	Long	
Alexandria	Lehman	
Jordan	Thomas	
Jennifer	Jones	
Heidi	Herrera	
Mishea	Hyatt	
Svetlana	Kasalovic	
Modesto	Tapia	
Janice	McAllister	
Sarah	Nagle	
Velma	Bolyard	
Vatina	McLaurin	
susanna	howe	
Aubrey	Theobald	
Nike	Desis	

Pilar	Nadal	
Anna	Fullmer	
Laura	Brown	
Tanya	Quick	
Anita	Bigelow	
Emilee	Kyle	
Julia	Park	
Lauren	Gonzales	
Grace	Sheehan	
Anna	Danz	
Jenna	Valoe	
Claire	Stansfield	
Erin	Karl	
Giesla	Hoelscher	
Hannah	Kaplan	
Aneta	Zeleznikova	
Holly	Samuelsen	
Urcella	Di Pietro	
Chanda	Williams	
Keira	Norton	
Matt	Avery	
Ebru	Eltemur	
Helene	Fleischer	
Rebecca	Gates	
Kalmia	Strong	
Cindie	Tashima	
Vanessa	Herald	
Kara	Olsen	
David	Weiss	
Toni	Spencer	
Katherine	Papineau	
Mahaut	Bergeron	
Cindy	Faith	
Lulu	Toselli	
Yvonne	Gerencher	

alberto	marani	
Isana	Calderon	
Katia	Zavistovski	
Melissa	Martin	
Cosmo	Segurson	
linda	tremblay	
Eugene	Kim	
Seema	Seraj	
Rebecca	Dado	
Kate	Zankowicz	
Mckinsey	Watteyne	
Tracy	Guy	
Beverly	Soto	
Ella	McElwaine	
Sydney	Okolo	
Richard	Squire	
Everett	Saunders	
Madeline	Buck	
Rebecca	Lattanzio	
Ariel	Marx	
MARY	CHAMBLEE	
Devon	McGowan	
Katherine	Maystrenko	
Laura	Mulleavy	
Shannon	Beebe	
Nicolas	Henderson	
Meghan	Eplett	

In addition to the names above, 39 individuals who signed this letter requested their names not be added to the public list.


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Board of Supervisors
County of Los Angeles
Home
Board Meeting
Services
Forms
About Us
Agenda Items and Status
Meeting Date: 10/13/2020
Agenda
Status
56. Settlement of the Matter Entitled, Roland Vaughan v. County of Los Angeles, et al. Approved
57. Pomona Unified School District Levying of Taxes Approved
58. South Whittier School District Levying of Taxes Approved
59-A. Supporting Historical Recognition for the Art Studio of Corita Kent Approved
59-B. Extend the Reward Offer in the Investigation of the Murder of Felix Valverde Approved
59-C. Updating the County's Eviction Moratorium in Light of AB 3088 and Federal Eviction Moratorium and Extending Non-Preempted Tenant Protections through November 30, 2020 Approved
59-D. Use of Coronavirus Relief Fund to Establish the Emergency Shelter Pallet Project Pending
59-E. Make Your Home Your Vote Center Pending
59-F. Marina Del Rey Anglers Halibut Derby Fee Waiver Approved
59-G. Renaming the Christopher Columbus Transcontinental Highway Approved
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10/13/2020

Planning CHC <chc@lacity.org>

Corita Kent Studio (case number CHC-2020-5630-HCM).

1 message

Richard Adkins <rikalad@aol.com> Wed, Dec 16, 2020 at 6:05 PM
Reply-To: Richard Adkins <rikalad@aol.com>
To: "chc@lacity.org" <chc@lacity.org>
Cc: "melissa.jones@lacity.org" <melissa.jones@lacity.org>

Honorable Commissioners,

With my president of Hollywood Heritage hat on, I believe it important to remember that Los Angeles in the 1960s had an active cultural life that was new and aggressively modern. The municipal goal in building both the Music Center and the County Museum of Art was to announce that Los Angeles had a commitment to culture and art. Our own art community was very strong and not the least among them was Sister Corita Kent. Her posters perfectly blended art and design with the growing political activity here and abroad. The very fact that we still have her studio, placed as it is in essential context with the Immaculate Heart campus provides a complete story of how this artist emerged from the fabric of the Los Angeles community of the time.

But for myself, I would like to speak to what the art scene of 1960s Los Angeles meant to me. I was a high school student in Los Angeles in the mid 1960's and the work of Sister Corita, along with the masterful works of Frank Stella, Robert Rauschenberg, and Edward Kieholtz on display at the County Museum of Art is what inspired me to become and artist.

This building and the Corita Kent Art Center is an important tool to teach future generations about Los Angeles Art History and our cultural commitment to the arts. I encourage you to support this building as a testament to that past and a consideration for that future.

Sincerely,
Richard Adkins

Planning CHC <chc@lacity.org>

Corita Kent Art Studio

1 message

Tricia Welsch <twelsch@bowdoin.edu> Wed, Dec 16, 2020 at 7:26 PM
To: "chc@lacity.org" <chc@lacity.org>
Cc: "melissa.jones@lacity.org" <melissa.jones@lacity.org>

Hello—

I am writing to urge the designation of Sister Corita Kent's art studio as a Los Angeles Cultural Heritage Monument. I have recently been researching the "pop art" nun for a book I am currently writing, and it is just devastating to hear that this site is in jeopardy. It is exactly the kind of place that should be preserved: modest, people-friendly, of cultural and social significance, and frankly, an inspiration to others to follow in Sister Corita's path.

This is a real no-brainer: saving and preserving this significant site is thinking about the future by honoring the past. Preserving artists' studios is fast becoming an important way to teach people about the arts. It is also a possible source of revenue looking down the road: the painter Winslow Homer's Maine studio is now such a popular place that tickets to visit it have to be rationed. And in the UK, the painter Derek Jarman's cottage has recently been preserved (with a public/private funding partnership) and is also fast becoming an attraction for pilgrims. The chance to save a woman artist's studio offers an unusual—an exceptional—opportunity for showing the kind of respect too few women artists have enjoyed. It sends a message.

This kind of effort is clearly the way of the future. You can make it easier to teach others about Sister Corita's artistic process and to share the unique joy her pop art produced with future generations. Please help those who wish to honor Sister Corita's legacy by preserving this special place. Unfortunately, we can't bring back later what we let slip away now.

Tricia Welsch

Professor of Cinema Studies

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wendy hillis, AIA

Cultural Heritage Commission
City of Los Angeles
Via Email chc@cityofla.org

December 14, 2020

Re: CHC-2020-5630-HCM

Dear Commissioners:

I write to you today in support of the Corita Art Center's Historic-Cultural Monument application for the Sister Mary Corita Studio.

I am a licensed architect, with 25 years of experience in historic architecture and campus planning. I currently serve as Assistant Vice Chancellor and Campus Architect at UC Berkeley. While I am currently based in northern California, my association with Los Angeles is both personal and professional. I received my undergraduate degree from UCLA and in 2003 opened Architectural Resources Group's southern California office, as the Senior Associate representing the firm.

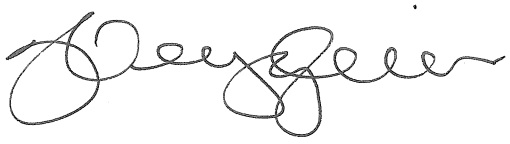
My preservation experience is broadly based and geographically diverse. Prior positions include University Architect at Tulane University in New Orleans and Campus Preservation Architect at the University of North Carolina, Chapel Hill. in 2017 I completed five years of service on the AIA National Historic Resources Advisory Group. I have a keen professional interest in historic properties associated with colleges and universities, particularly those that represent the unique histories of women in higher education.

Corita Kent's significance as an artist, and as an art educator at Immaculate Heart College, is well established in the historic-cultural monument nomination. The direct association of this property with her productive life, as her working and teaching studio, is clearly documented.

I have read the staff report in response to this application and disagree with the conclusion that alterations to the studio are "not easily reversible." Visible exterior alterations appear to be largely reversible and a rehabilitation or restoration treatment, based on historical evidence, is technically feasible.

Despite alterations, Corita's studio at 5518 Franklin Avenue is worthy of designation and preservation.

Sincerely,



Wendy Hillis, AIA