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NOV 15 1974

RECORDED AT THE REQUEST OF
THE CITY OF LOS ANGELES

PLEASE DELIVER TO:
CITY CLERK MAIL BOX

2333

AGREEMENT

FREE M

R/W 44000-218.1

This Agreement is entered into this 26th day of August, 1974 by and between THE COMMUNITY REDEVELOPMENT AGENCY OF THE CITY OF LOS ANGELES, CALIFORNIA (the "Agency"), a public body corporate and politic created, existing, and operating pursuant to the California Community Redevelopment Law, and the CITY OF LOS ANGELES, (the "City"), a municipal corporation existing and operating pursuant to its Charter and the laws of the State of California.

WHEREAS, the Agency has conveyed and granted title to the real property (the "Property") described in Exhibit "A" (which is attached hereto and incorporated herein by this reference) to the Greater Los Angeles Community Action Agency ("GLACAA") subject to the conditions that in the event the Property is no longer used for community activity center purposes or that in the event GLACAA shall cease to exist, then title to the Property shall vest in the Agency.

NOW THEREFORE IN CONSIDERATION OF THE PREMISES, THE AGENCY AND THE CITY HEREBY COVENANT AND AGREE AS FOLLOWS:

1. The Agency shall convey title to the Property to the City in the event that title to the Property reverts to the Agency by reason of the occurrence of either of the two conditions recited above.

2. The City shall accept conveyance of title to the Property and hereby covenants that, upon acceptance of conveyance of title:

a. The City shall develop, use, and maintain the Property in accordance with and subject to the provisions of the Redevelopment Plan for the Watts Redevelopment Project, which was approved on December 19, 1968 by Ordinance No. 137918 of the City Council and a copy of which was recorded in the Office of the County Recorder of Los Angeles County on January 13, 1969 as Document No. 2026 of the Official Records. To ensure the continued and future development, use, and maintenance of the Property in accordance with the provisions of the Redevelopment Plan, the City and any successor in interest shall seek and obtain the prior written approval of the Agency to develop, use, or maintain the Property in a different manner or purpose than that as a community activity center.

b. The City, and all persons claiming under and through it, shall not discriminate upon the basis of race, color, creed, sex, religion, ancestry, or national origin in the sale, lease, sublease, transfer, use, occupancy, tenure, or enjoyment of the property; and City, and all persons claiming under and through it, shall not establish nor permit any such practice of

RECORDED IN OFFICIAL RECORDS
OF LOS ANGELES COUNTY CA
MIN. 10 A.M. NOV 15 1974
11 PAST

Recorder's Office

PRESENTED FOR RECORDATION BY THE CITY OF LOS ANGELES UNDER GOV'T. CODE SECTION 9103.
BUREAU OF R/W & LAND.
ROBERT A. MCGEE, DIRECTOR, BY
REC. CLERK

NOV 15 1974

NOV 15 1974

8833

discrimination or practice of discrimination or segregation with reference to the selection, location, number, use, or occupancy of tenants, lessees, subtenants, sublessees, or vendees in the Property.

c. The covenants contained in Paragraphs 2.a. and 2.b. shall run with the land and shall be binding, without regard to technical classification or designation, for the benefit of the Agency without regard to whether the Agency is or remains an owner of any land or interest therein to which such covenants relate. The covenant contained in paragraph 2.b. shall be binding for the benefit of the United States without regard to whether the United States is or remains an owner of any land or interest therein to which such covenant relates. The covenant contained in paragraph 2.a. shall terminate on December 19, 1973. The covenant contained in paragraph 2.b. shall remain in perpetuity.

3. Title to the Property shall be conveyed by Grant Deed in fee simple subject to easements of record, and said Grant Deed shall contain the covenants described in paragraphs 2.a., 2.b., and 2.c. of this Agreement.

IN WITNESS WHEREOF, the Agency and the City have executed this Agreement.

THE COMMUNITY REDEVELOPMENT AGENCY
OF THE CITY OF LOS ANGELES,
CALIFORNIA

By: Richard G. Mitchell
Richard G. Mitchell
Administrator

ATTEST:

REX E. LAYTON, City Clerk
Richard H. Bowers
RICHARD H. BOWERS, Deputy

THE CITY OF LOS ANGELES

By: Sam Bradley
NOV 14 1974

Approved:
EUGENE B. JACOBS
General Counsel for the Agency

By: Mark D. Breckinridge

Approved:
BURT PINES
City Attorney AUG 26 1974

By: Norman Roberts
N. I. ROBERTS
DEPUTY

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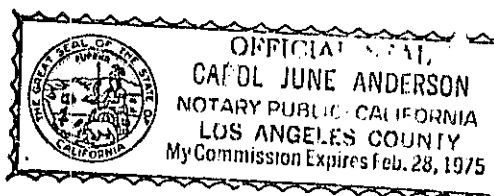
NOV 15 1974

State of California)
County of Los Angeles) ss

On August 26, 1974, before me, the undersigned, a Notary Public in and for said State, personally appeared RICHARD G. MITCHELL, known to me to be the ADMINISTRATOR of THE COMMUNITY REDEVELOPMENT AGENCY OF THE CITY OF LOS ANGELES, CALIFORNIA, the public agency that executed the within instrument, known to me to be the person who executed the within instrument on behalf of said agency, and acknowledged to me that such agency executed the within instrument pursuant to its by-laws or a resolution of its members.

WITNESS my hand and official seal.

Carol June Anderson
Carol June Anderson



NOV 15 1974

LEGAL DESCRIPTION

Parcel I-1
Watts Redevelopment Project

Lot 1 of Tract No. 26642, in the City of Los Angeles, County of Los Angeles, State of California, as shown on map recorded in Book 843, Pages 93, 94, 95 and 96 of Map, records in the office of the County Recorder of said County.

NOV 15 1974

EXHIBIT A

NOV 15 1974

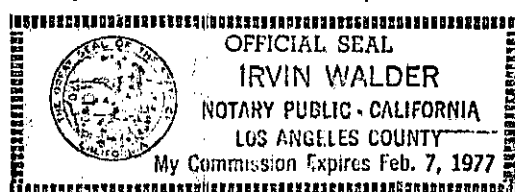
STATE OF CALIFORNIA }
COUNTY OF LOS ANGELES } ss.

On this 14th day of November in the
year of our Lord Nineteen Hundred and Seventy-four before
me, IRVIN WALDER, a Notary Public in and for
the said County of Los Angeles, State of California, residing
therein, duly commissioned and sworn, personally appeared
TOM BRADLEY known to me to be the Mayor of
The City of Los Angeles, and known to me to be the person
who executed the within instrument on behalf of said public
corporation, and acknowledged to me that such public corpo-
ration executed the same.

IN WITNESS WHEREOF, I have hereunto set my hand and
affixed my official seal the day and year in this certificate
first above written.

Irvin Walder
Notary Public in and for said Los
Angeles County, State of California

My Commission Expires:



NOV 15 1974

June 10, 2021
Project No. 2547-001
Historic Preservation Services for
1025–1027 Crenshaw Boulevard, Los Angeles, CA

1009 Crenshaw, L.P.
Attn: Garrett Lee
3470 Wilshire Boulevard, Suite 700
Los Angeles, CA 90010
(213) 201-1038

SUBJECT: Historic Preservation Services for 1025–1027 Crenshaw Boulevard,
Los Angeles, CA

Dear Members of the Cultural Heritage Commission:

Thank you for the opportunity to present information on the property located at 1025–1027 Crenshaw Boulevard, identified as the Crenshaw Women's Center. The building located on the subject property was constructed in 1920, moved to its current location in 1927, and used as the Crenshaw Women's Center from 1970 to 1972. A Memorandum for the Record (MFR) is attached highlighting the following information:

- Alteration History, page 8 (*historic and current photographs, pages 9–16*)
- Integrity Analysis, page 17
- Significant Character-Defining Features, page 18

The purpose of the MFR is to identify the substantial interior and exterior alterations of the building and to complete an integrity analysis that recognizes any remaining character-defining features of the building that are integral in its ability to convey its history as the Crenshaw Women's Center. The analysis found on page 17 of the MFR shows that the building has lost a substantial amount of integrity since its time as the Crenshaw Women's Center, and little character-defining features remain.

Thank you for the opportunity to provide you with this information.

Respectfully,



Corporate Office:

430 North Halstead Street
Pasadena, CA 91107
TEL 626.683.3547
FAX 626.628.1745

Billing Address:

P.O. Box 655
Sierra Madre, CA 91025

Web site:

www.sapphosenvironmental.com



June 10, 2021
Project No. 2547-001
Historic Preservation Services for
1025–1027 Crenshaw Boulevard, Los Angeles, CA

MEMORANDUM FOR THE RECORD

2.6 2547-001.M01

TO: 1009 Crenshaw, L.P
Attn: Garrett Lee
3470 Wilshire Boulevard, Suite 700
Los Angeles, CA 90010
(213) 201-1038

FROM: Sapphos Environmental, Inc.
(Ms. Kasey Conley and Ms. Carrie Chasteen)

SUBJECT: Historic Preservation Services for 1025–1027 Crenshaw
Boulevard, Los Angeles, California

Corporate Office:

430 North Halstead Street
Pasadena, CA 91107
TEL 626.683.3547
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Sierra Madre, CA 91025

Web site:

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EXECUTIVE SUMMARY

This Memorandum for the Record (MFR) has been completed in support of the property owner's (client) desire to improve the subject property located at 1025–1027 Crenshaw Boulevard (Assessor Parcel Number [APN]: 5082-027-013) in the City of Los Angeles (city), Los Angeles County (County), California. The client seeks to improve the subject property in accordance with the Secretary of the Interior's *Standards for the Treatment of Historic Properties* (Standards). In February 2021, a City of Los Angeles (City) Historic-Cultural Monument (HMC) nomination was submitted for the subject property, identified as the Crenshaw Women's Center. In March 2021, the City of Los Angeles Cultural Heritage Commission chose to take the HMC nomination under consideration; and in April 2021, the Cultural Heritage Commission completed a site visit to the subject property. Sapphos Environmental, Inc. (Ms. Carrie Chasteen and Ms. Kasey Conley) was retained by the client to identify significant character-defining features of the potential historical resource to inform the design of their proposed project in order to comply with the Standards. Methods included conducting research to compile a thorough history of the construction, use, and alterations of the subject property in order to determine which features of the building must be retained in order to not have a significant impact on the potential resource pursuant to Section 15064.5 (b) of the California Environmental Quality Act (CEQA) Guidelines.

Through research and analysis of the subject property, it was determined that the building has been substantially altered from its original construction (1920) and relocation to the site (1927) and from its time as the Crenshaw Women's Center, 1970 to 1972. The building retains little to no integrity of design, materials, workmanship, feeling, or setting as outlined in the California Code of Regulations (Section 4852 (C)) and described in the National Register of Historic Resources Program. The building retains integrity of location at 1025–1027 Crenshaw Boulevard during the proposed period of significance and retains minimal integrity of association as a duplex with the dual staircases and entrance doors on the primary façade and the gutted interior. The rear additions were constructed outside the proposed period of significance and do not have an association with the Crenshaw Women's Center. Therefore, the retention of the primary façade and its location within the subject property were identified as the only significant character-defining features of the eligible historical resource required for compliance with the Standards.

HISTORY

Setting and Use History

The subject property is located in the N.C. Kelley's Montview Tract, which was subdivided in 1904 for owner Lida Smith.¹ N.C. Kelley was the manager of the San Rafael Investment Co., which was associated with the highly advertised Casa Verdugo Tract in Glendale that was platted in 1906.² No advertisements were found for the Montview Tract, and no information was found to suggest Lida Smith was a prominent developer in the area based on a lack of press coverage in historic issues of the *Los Angeles Times* and *Los Angeles Sentinel*. The subject property was not originally constructed at this location, and no information was found to suggest a significant connection between the platting of the tract, N.C. Kelly, Lida Smith, and the subject property.

The subject property is located in the Wilshire Community Area Plan (CPA) of the city. By the 1910s, the Wilshire area was one of the most desirable suburbs in Los Angeles. The CPA saw its most intense development occur between 1910 and 1920 when large single-family residences dotted the major through-streets, such as Wilshire Boulevard. In the following decades, a major boom in smaller scale multi-family housing further infilled the CPA creating a vast mix of single- and multi-family residential development. Crenshaw Boulevard, where the subject property is located, was a heavily commercialized street beginning in the early 20th century and remains that way today. By the 1950s, the building was used as a residence and office space and was then changed to be used as a doctor's office and residence that same decade. The Crenshaw Women's Center occupied the building from January 1970 to December 31, 1972; and by the 1980s, the building was used for single-occupancy commercial use with the interior partition removed in 1987.

The Crenshaw Women's Center

The subject property has been identified as potentially significant to the women's and Lesbian, Gay, Bisexual, Transgender, and Queer/Questioning (LGBTQ) communities as the Crenshaw Women's Center, and its development history is explored further below.

The Crenshaw Women's Center was founded by three members of the conscious-raising group and women's liberation movement in Los Angeles in the 1960 and 1970s: Joan Robins, Dorothy Bricker, and Marianne Yatrovsky. These women wrote literature, led protests and marches, and rallied for equal rights for women and lesbians. Robins and Bricker began the *Sister Newsletter* at the Crenshaw Women's Center, which went on to become the *Sister Newspaper*. Robins was the original member of the Lesbian Feminists, which later merged with the Gay Women's Liberation. One of the first permanent women's center in the city, the Crenshaw Women's Center officially opened in January 1970 with 50 women in attendance and was meant to be a physical representation of the social and political work the founders pursued in Los Angeles. Women's centers sprang up throughout Los Angeles during this period and were very popular on college campuses; however, most had short lifespans due to a heavy reliance on volunteers. Within a year of opening, the Crenshaw Women's Center had close to 1,500 members, and its newsletter was the widest nationally circulated women's newsletter. The center's space, a rented duplex at 1025–1027 Crenshaw Boulevard, was created to feel comfortable and homely with hand-me-down furniture, soft furnishings, and children's playground equipment located at the rear of the property. The center functioned on one side of the

¹ Los Angeles County Department of Public Works. August 1904. Land Records Information. Tract Map N.V. Kelley's Montview Tract. Available at <https://pw.lacounty.gov/sur/nas/landrecords/tract/MB0006/TR0006-001a.pdf>

² *Los Angeles Times*. 8 April 1906. Display Advertisement 194, II28.

duplex, which was laid out as a shotgun-style home. The front living room was used as the main meeting space with couches, floor pillows, curtains, and a comfortable/casual atmosphere. Located past the living room was a kitchen and dining room, and at the rear was a bedroom that served as the space for the beginnings of the Women's Self-Help One Clinic. Designed as a contrast to the male-dominated medical field, the room was fitted with beanbag chairs, warm furnishings, and abortion and contraceptive education materials. The Self-Help One Clinic focused on women understanding and taking control of their own bodies through self-exams and education, and by 1975, 40 Self-Help One Clinics opened nationwide. The clinic moved in 1973 when the center closed at the end of 1972.

The Crenshaw Women's Center also functioned as a partner and meeting place for the growing lesbian movement in Los Angeles in its first year. Del Whan, a lesbian rights activist who was a part of the male-dominated Gay Liberation Front (GLF), began the "Women's Caucus" with 10 to 15 members attending the weekly meetings. With a desire to form a stronger women's coalition, the Women's Caucus merged with women from the Crenshaw Women's Center, forming the Gay Women's Liberation, which held a weekly meeting at the Crenshaw Women's Center. These meetings did not replace the focus of the Crenshaw Women's Center as a place for all women to work towards equal rights and body autonomy but, instead, offered a space and support until a permanent Gay Women's Service Center was established later that year. The Crenshaw Women's Center was specifically picked because lesbian community members regularly attended meetings at the center, and other women's groups felt "too blatantly heterosexual."³ At the end of 1970, Whan found a storefront at 1542 Glendale Avenue in Echo Park for rent and founded the Gay Women's Service Center—the first of its kind in Los Angeles—and the Gay Women's Liberation moved out of the Crenshaw Women's Center. The Gay Women's Service Center was the first social services agency exclusively for lesbians. It was consolidated into the Gay Liberation Movement in 1972, and the building was later demolished.⁴

During the three years the Crenshaw Women's Center was open, it offered a wide range of services and was the beginning of numerous women's and lesbian centers, services, and movements. The center offered abortion and contraceptive counseling through the Self-Help One Clinic, which saw success nationwide. The Crenshaw Women's Center also offered speaker series and career training for women, a suicide hotline for lesbians, and was the starting place of the Gay Women's Liberation, which went on to form the first Gay Women's Service Center in Los Angeles. The Crenshaw Women's Center's nationally circulated newsletter became the *Sister Newspaper*, and the Sister Bookstore was founded there. The *Sister Newspaper* began in 1970 and was published out of the Crenshaw Women's Center. After the center closed, it continued to circulate until 1978.⁵ Sisterhood Books saw its highest success when it became a free-standing bookstore in 1972, becoming a meeting place and resource location for lesbians across Los Angeles until it closed in 1993.⁶ The Crenshaw Women's Center also helped spark the creation of other more successful women's centers throughout Los Angeles, which would be a large factor in its downfall. The National Organization for Women (NOW), another local women's group formed in 1966, withdrew its support from the Crenshaw Women's Center within the first year, claiming the center as too leftist and radical. NOW

³ Spain, Daphne. 2016. *Constructive Feminism*. Ithaca, NY: Cornell University Press.

⁴ Queer Maps. "Gay Women's Service Center." Accessed November 2020. Available at: <https://queermaps.org/place/gay-womens-service-center>

⁵ Online Archive of California. "Sister: West Coast Feminist Newspaper Collection," Collection No. 7076. Available at: <https://oac.cdlib.org/findaid/ark:/13030/c8qj7pxk/>

⁶ Giardina, Henry. May 2018. "What Happened to Sisterhood Bookstore?" *The Pride: Los Angeles LGBTQ Newspaper* (Los Angeles, CA).

founded their own center in December 1970 and offered many of the same services. NOW had more than 2,000 members by 1971 and 20 chapters throughout Los Angeles.⁷ The 1727 N. Spring Street location of the NOW headquarters is listed as a City of Los Angeles HCM.⁸ In February 1972, the Westside Women's Center opened in Santa Monica and drew many of the westside members who were tired of the commute to the Crenshaw location. In 1971, when the Gay Women's Service Center opened in Echo Park, many of the lesbian members of the Crenshaw Women's Center left to focus on lesbian and gay activism instead of general women's rights, which was the focus of the Crenshaw Women's Center. Additionally, the Crenshaw Women's Center suffered from a lack of organizational leadership and structure. With a desire to be different from the male-formulated system, there were no leaders for the center, and organizational tasks and "grunt work" were never completed. The lack of structure and communication, with the formation of several other women's centers throughout the city, led the Crenshaw Women's Center to close its doors on New Year's Eve in 1972, just shy of three years of operation. Since the closure of the Crenshaw Women's Center, the subject property has supported multiple commercial and office space uses.

Construction History

The original building permits for the construction of the building was pulled from the City Department of Building and Safety. The building was originally constructed at 900 S. Norton Avenue for owner Burton L. Stevens as an 8-room, 2-family dwelling in 1920.⁹ No architect or builder is listed on the original permit. In 1927, the building was moved to its current location to make room for larger apartments and retail space on the original lot.¹⁰ The building is a 1-story vernacular building clad in textured stucco which faces Crenshaw Boulevard, measures 1,771 square feet, and features a "U"-shaped footprint. The building has a medium-pitched, clipped-gabled roof clad in composition shingles with minimal eave overhang on all façades. A large billboard is visible towards the northern end of the parcel along Crenshaw Boulevard (Figures 1A–C, 1025–1027 Crenshaw Boulevard).

⁷ City of Los Angeles. October 2018. "Los Angeles Citywide Historic Context Statement: Women's Rights in Los Angeles." Available at: https://planning.lacity.org/odocument/5782cf57-db18-4097-88c8-94571f241051/Womens%20Rights%20in%20Los%20Angeles_1850-1980.pdf

⁸ City of Los Angeles. October 2018. "Los Angeles Citywide Historic Context Statement: Women's Rights in Los Angeles." Available at: https://planning.lacity.org/odocument/5782cf57-db18-4097-88c8-94571f241051/Womens%20Rights%20in%20Los%20Angeles_1850-1980.pdf

⁹ City of Los Angeles. Issued 6 July 1920. Permit No. 9764.

¹⁰ City of Los Angeles. Issued 28 March 1927. Permit No. 8508.



Figure 1A. 1025–1027 Crenshaw Boulevard
 SOURCE: Sapphos Environmental, Inc., 2020



Figure 1B. 1025–1027 Crenshaw Boulevard
 SOURCE: Sapphos Environmental, Inc., 2020



Figure 1C. 1025–1027 Crenshaw Boulevard
SOURCE: *Sapphos Environmental, Inc.*, 2020

Alteration History

In 1951, a permit was issued to stucco the building, then listed as residence and office space, and to replace the original porch with new porches on each side.¹¹ In 1956, a permit was issued for further alterations including “add doors and steps, rear, remove, close side doors, remove steps,” although this actual scope of work is unclear.¹² A “partition wall” was removed in 1987. Based on a comparison of the current interior condition and historic photographs from the 1970s, it is assumed that when the partition wall came down to make the building a single-occupancy commercial space, the interior of the building was gutted and renovated to its current state.¹³ In 1992, a gazebo and trellis were added to the property on the southwest portion, but these are no longer extant.¹⁴ In 1993, an awning was replaced and the commercial sign was added; however, there is no permit for the original addition of the awning.¹⁵ The large billboard sign at the northern end of the parcel in front of the primary façade was added in 1999.¹⁶ No other building permits have been issued or were found for the subject property.

Unpermitted alterations to the building are as follows:

1. Replacement, size alteration, and infill of the original windows based on building scarring and window materials (Figure 2, *Window Scarring Showing Size Alterations and Infill*)
2. Addition of security bars over windows (Figure 2)
3. Rear addition with hipped roofs and vinyl windows near center of the building¹⁷ (Figure 3, *Southwest Façade Showing Rear Addition*; Figure 4, *Historic Drawing of Crenshaw Women’s Center without Rear Addition, 1970–1972*; Figure 5. *Historic Aerial 1964*; Figure 6. *Historic Aerial 1972*)
4. Rear addition added to the northwest façade with an entrance door and ramp after 1980 (Figure 7, *Rear Addition with Differing Material and Roofline*; Figure 8, *Historic Aerial, 1980*; Figure 9. *Historic Aerial 2003*)
5. Addition of rear detached garage and removal of playground equipment (Figure 10, *Detached Garage*)
6. Extensive remodel of the interior of the building (Figures 11A–B; *Historic Interior 1971*; Figure 12A–G, *Current Interior*)

¹¹ City of Los Angeles. Issued 31 December 1951. Permit No. 23229.

¹² City of Los Angeles. Issued 27 August 1956. Permit No. 51697.

¹³ City of Los Angeles. Issued 28 February 1987. Permit No. 59034.

¹⁴ City of Los Angeles. Issued 7 January 1992. Permit No. 15483.

¹⁵ City of Los Angeles. Issued 20 April 1993. Permit No. 22140.

¹⁶ City of Los Angeles. Issued 7 June 1999. Permit No. 00829.

¹⁷ Based on historic aerials, this addition appears to have been added between 1964 and 1972, yet does not appear in the Daphne Spain book’s drawing of the building from between 1970-1972 meaning the addition was late in the period of significance or added after its use as the Crenshaw Women’s Center.

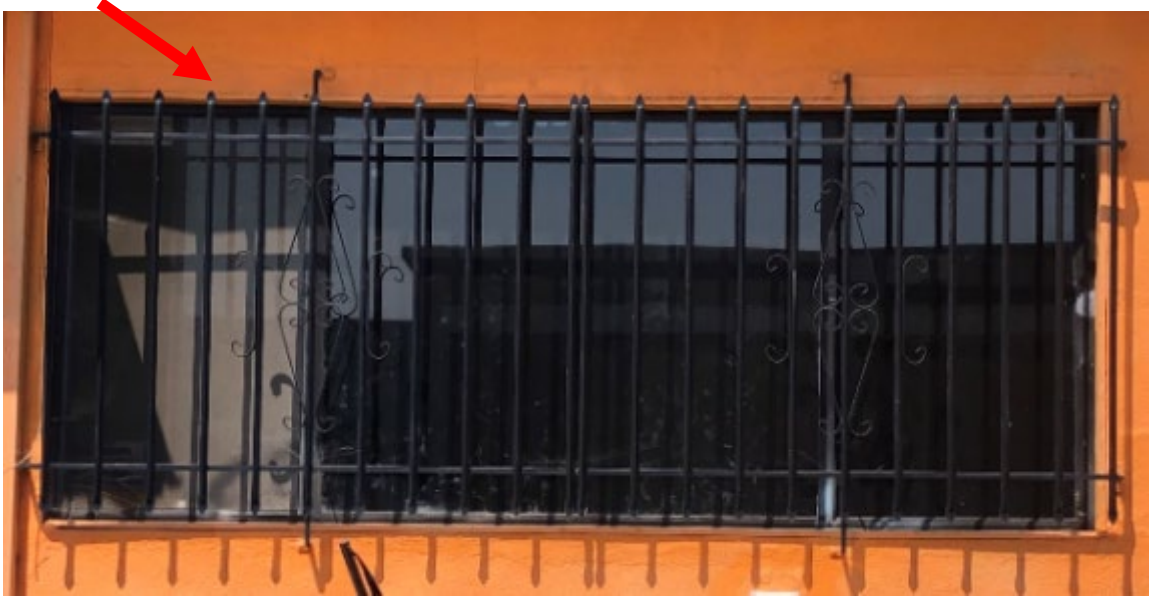


Figure 2. Window Scarring Showing Size Alteration and Infill
 SOURCE: Sapphos Environmental, Inc., 2020



Figure 3. Southwest Façade Showing Rear Addition
 SOURCE: Sapphos Environmental, Inc., 2020



Figure 4. Historic Drawing of Crenshaw Women's Center without Rear Addition, 1970–1972
 SOURCE: *Constructive Feminism: Women's Spaces and Women's Rights in the American City*
 by Daphne Spain



Figure 5. (Left) Historic Aerial, 1964; Figure 6. (Right) Historic Aerial 1972
 SOURCE: *Historicaerials.com*



Figure 7. Rear Addition with Differing Material and Roofline
 SOURCE: Sapphos Environmental, Inc., 2020



Figure 8. (Left) Historic Aerial, 1980; Figure 9. (Right) Historic Aerial, 2003
 SOURCE: *Historicaerials.com*



Figure 10. Detached Garage (view north)
 SOURCE: *Sapphos Environmental, Inc.*, 2020



Figure 11A. Historic Interior 1971, Front Lobby
 SOURCE: *ONE National Gay and Lesbian Archives*, 2020



Figure 11B. Historic Interior 1971, Front Lobby
 SOURCE: *ONE National Gay and Lesbian Archives*, 2020



Figure 12A. Current Interior
 SOURCE: *Sapphos Environmental, Inc.*, 2020



Figure 12B. Current Interior
SOURCE: *Sapphos Environmental, Inc., 2020*



Figure 12C. Current Interior
SOURCE: *Sapphos Environmental, Inc., 2020*



Figure 12D. Current Interior
SOURCE: *Sapphos Environmental, Inc.*, 2020



Figure 12E. Current Interior
SOURCE: *Sapphos Environmental, Inc.*, 2020



Figure 12F. Current Interior
 SOURCE: *Sapphos Environmental, Inc., 2020*



Figure 12G. Current Interior
 SOURCE: *Sapphos Environmental, Inc., 2020*

Ownership History

Due to the closure of public buildings, Los Angeles County Assessor information was unavailable. A history of ownership information was obtained from building permits (Table 1, *1025–1027 Crenshaw Boulevard Ownership History*).

TABLE 1
1025–1027 CRENSHAW BOULEVARD
OWNERSHIP HISTORY

Years	Names
1920	Burton L. Stevens
1927	Carrie B. Stevens
1936	Dr. Guido F. Ruccione
1969	Omer A. Derson
1987	Chung Kye Lee
1991	Ahn Young Jay Yung Soon
1999	Chung Kye Lee

Burton L. Stevens was a salesman for the Lithographing Co. and Carrie B. Stevens was his mother.¹⁸ Dr. Guido F. Ruccione was a maternity physician who immigrated from Italy in 1913.¹⁹ It should be noted that Dr. Ruccione sold the property prior to the establishment of the women's clinic. No information in Assessor records, census data, or in historic issues of the *Los Angeles Times* or *Los Angeles Sentinel* was available on Omer A. Derson, Chung Kye Lee, Ahn Young Jay, or Yung Soon. The current owner of the property is 1009 Crenshaw, L.P.

FINDINGS

Integrity Analysis

The subject property was evaluated against the seven aspects of integrity as outlined in the California Code of Regulations (Section 4852 (C)) and described in the National Register of Historic Places Program. The seven aspects of integrity include *location, design, setting, materials, workmanship, feeling, and association*. The building was originally constructed as a duplex at 900 S. Norton Street in 1920 and moved to its current location in 1927. It appears to have been used solely for residential purposes at least until the 1950s, when building permits began to list it as mixed-use with commercial and residential. The building was converted to a single-tenant occupancy in 1987 with the interior partition walls removed and a central hallway added. The interior of the building was also gutted with no original features of the duplex or the Crenshaw Women's Center remaining based on a comparison of historic photographs and the current condition. Beginning in the 1950s, exterior material alterations to the building include the re-cladding of the building with textured stucco, the replacement of the original entrance porches with current concrete porches and metal handrails, the replacement of the original windows on all façades with vinyl windows as well as the infill and resizing of many of these windows, two additions at the rear of the building (constructed outside the

¹⁸ Ancestry.com. Year: 1940; Census Place: Beverly Hills, Los Angeles, California; Roll: m-t0627-00221; Page: 19B; Enumeration District: 19-43.

¹⁹ Ancestry.com. Year: 1930; Census Place: Los Angeles, Los Angeles, California; Page: 12A; Enumeration District: 0699; FHL microfilm: 2339897.

proposed period of significance), one with hipped roofs and one with a flat roof and entrance ramp, the addition of an awning along the primary façade, the removal of the rear playground equipment, the addition of the detached garage, and the addition of a billboard at the front of the parcel in front of the primary façade. Due to the severity of these alterations, which altered the original footprint and building materials from 1920 and from the proposed period of significance as the Crenshaw Women's Center, the building retains no integrity of design, materials, workmanship, feeling, association, or setting.

The subject property was the location of the Crenshaw Women's Center from 1970 to 1972 and has not been moved since this period of significance and, thus, retains integrity of location.

Significant Character-Defining Features

Due to the level of alterations on the building postdating the construction of the building and the proposed period of significance as the Crenshaw Women's Center, no character-defining features of the site are associated with the potential historical resource's ability to convey its historical significance and its association with the women's and LGBTQ movements. As stated above, substantial alterations include the hipped roof and flat roof rear additions, the dual staircase and entrance doors on the primary façade, the original window pattern on the primary façade (windows on the southwest and northeast façades have been resized and infilled and the windows themselves are not original), and the interior was gutted in 1987. The remaining features of the building and site are either altered or postdate the proposed period of significance for the Crenshaw Women's Center and, therefore, are not required to be retained in order to comply with the Standards.

If there are any questions regarding the contents of this MFR or additional information is required, please contact Ms. Conley at (626) 683-3547, extension 135 or email at kconley@sapphosenvironmental.com or Ms. Carrie Chasteen at (626) 683-3547, extension 102 or email at cchasteen@sapphosenvironmental.com.



Planning CHC <chc@lacity.org>

Cultural Heritage Commission meeting, letter for 6/17/21, Watts Happening Cultural Center

1 message

Christine French <chris@californiapreservation.org>
To: "chc@lacity.org" <chc@lacity.org>

Wed, Jun 16, 2021 at 9:57 AM

Hello,

Please see attached a letter supporting the staff recommendation for the following structure as a Historic-Cultural Monument:

CHC-2021-2238-HCM

CEQA: ENV-2021-2239-CE

Council District: 15 – Buscaino

Plan Area: Southeast Los Angeles

Property Address: [1827 East 103rd Street](#)

Property Name: Watts Happening Cultural Center

The California Preservation Foundation (CPF), a 501 (c) 3 non-profit based in San Francisco, concurs with the staff recommendation report for the Watts Happening Cultural Center to declare the property a Los Angeles Historic-Cultural Monument.

See attached letter and please submit to the committee on our behalf.

Thank you,

Christine

Christine Madrid French, Director of Development and Marketing
California Preservation Foundation

[101 The Embarcadero, Suite 120](#)

[San Francisco, CA 94105-1215](#)

415-495-0349 x 202

cell 321-439-6367



<https://www.californiapreservation.org/>



CPF.WattsHappeningLetter.6.16.21.pdf

138K

Spring Semester 2021

ARCH 551 Conservation Methods and Materials

Conditions Assessment and Recommendations for Treatment

WATTS HAPPENING CULTURAL CENTER: THE MAFUNDI BUILDING

1827 East 103rd Street, Los Angeles, California



Credit: Stephen Schafer www.HABS.photo.com

Prepared by:

Students enrolled in USC Arch 551, Conservation Materials and Methods, January to May, 2021

Heritage Conservation Program, School of Architecture

University of Southern California

Kathryn Ahmanson

Hanyu Chen

Arabella Delgado

Xiaoling Feng

Sixue He

Zongqi Li

Melissa Miller

Diana Nightingale

Alex Shirley

Emi Takahara

Stacy Williams

Shengtong Zie

Samuel Zabb-Parmley

Zining Ye

Introduction

This assessment report is the combined work of students enrolled in the introductory course for architectural conservation. The class assignment is included below. The course spans one semester, sixteen weeks, during which the class is introduced to the subject of architectural conservation in terms of both values and materials. There is no formal laboratory work. Assessments and recommendations for treatments are based on general study, specific topic research, and field observation and documentation, supported by field work with the instructor in addition to classroom studies.

The objective of the students' individual work was to inventory, describe, describe conditions, and make recommendations for specific building materials and systems. The students also reported on the historic context and significance of the property as a basis for discussion and decision making for treatments. Finally, the report makes recommends for continued and adaptive reuses for the building and property that comply with to historic preservation criteria.

The class was conducted during a period in which all classes were conducted by video conferencing on the "Zoom" platform. Due to the COVID-19 pandemic, students and faculty were unable to meet on campus or at the Mafundi building. Students were provided with thorough high resolution still photography of the building, exterior and interior. The instructor conducted a two-hour long live interactive video visit to the building on Zoom. The video was recorded for and available to students.

Guest lecturers were made a significant contribution to the classes and to the case study of the Mafundi Building. First and foremost were Rita Cofield, MHC USC, and Gail Kennard. Ms. Cofield is a key member of the Friends at Mafundi; she has given much of her time in helping out with maintenance and repair plans for the property in over the past decade. She has also played a leading role in the process of nominating the property for designation as a Historic Cultural Monument by the City of Los Angeles. Ms. Kennard leads the Kennard Design Group, which succeeds the firm founded by Robert A. Kennard, FAIA, the designers and architects of the Mafundi Building.

The other guest lecturers were Eric Doehne, Ph.D., on stone, Rosa Lowinger, FAIC, and Christina Varvi on field practice in conservation of architecture, David Cocke, SE, on methods of structural rehabilitation of historic systems and materials, David Charlebois, Licensed Contractor, on methods of masonry restoration, and Heather Goers, MHC USC on identifying and conserving cultural landscapes.

The students presented both mid-term papers and final reports by video-conference. All classes are recorded and published for use by students. All students participated in individual and team video-conferences as requested by them and required by the instructor. While the students were not able to participate in as much "eyes-on" field observation as is usual for this course, there was more visual material, more testing, and more conversation.

Ms. Trudi Sandmeier, Director, Graduate Programs in Heritage Conservation, Associate Professor of Practice, suggested the Mafundi Building for a case study project. The instructor and class are grateful to Trudi for helping to expand the learning opportunities beyond “bricks and mortar.”

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History and Significance

Arabella Delgado

Arabella Delgado
ARCH 551
Prof. Peyton Hall
May 5, 2021

CIVIC-MINDED ARCHITECTURE:
THE HISTORY AND SIGNIFICANCE OF THE WATTS
HAPPENING CULTURAL CENTER

Introduction: Overview of the Building's Significance

In February 2020, Friends at Mafundi (FAM) created a Change.org petition in response to the potential demolition of the Watts Happening Cultural Center.¹ The group formed after learning of the City of Los Angeles' Request for Proposal (RFP). The RFP, which provides details about development projects and solicits bids from contractors, signaled the city's plan to redevelop the site of the Watts Happening Cultural Center. FAM's approach to save the center is two-fold: designate the center as a Historic-Cultural Monument and revive its cultural programming. This petition and awareness are intended to restore interest and investment in a center that has historically served the needs of the Watts community.²

The significance of center is rooted in this history of community-driven advocacy for the site. Built in 1970, the Watts Happening Cultural Center was born out of residents' response to urban inequality and the lack of community resources. This engagement is the foundation for the center's social, political, and historical significance. It is rooted in the history of Watts, its residents, and the life of Black Angelenos. In this sense, the Watts Happening Cultural Center is

¹ The site has gone by multiple names such as the Mafundi Center and the Robert Pitts Westminster Neighborhood Center. I use the Watts Happening Cultural Center to match the language used by Rita Cofield and her written Statement of Significance.

² Friends at Mafundi, "SAVE THE WATTS HAPPENING CULTURAL CENTER/MAFUNDI BUILDING," Change.org, <https://www.change.org/p/councilman-joe-buscaino-cd-15-save-the-watts-happening-cultural-center-mafundi-building?redirect=false>.

emblematic of the community's history. This historical significance is also complemented by its architectural significance. Designed by Robert Kennard and Arthur Silvers - two prominent Black architects with a civic-minded approach to architecture – the Watts Happening Cultural Center fits into the larger architectural context of Modernism in Southern California.

Importantly, this history of the Watts Happening Cultural Center aligns with the themed framework provided by the City of Los Angeles for designating a Historic-Cultural Monument. This city-provided resource can be used to emphasize the center's significance and justify its conservation in the face of potential destruction and/or reuse. To start, the Late Modern design employed by Kennard and Silvers fits into the "Late Modernism, 1966-1980" category under "Architecture and Engineering, 1850-1980." Its historical use as an adaptable cultural center meets the requirements for "Producing, Displaying and Supporting African American Visual Arts, 1940-1980." The Watts Happening Cultural Center has also housed a wide range of social and cultural organizations, which reflects the requirements for the theme of "Social Clubs and Organizations, 1885-1980." Lastly, the center's connection to the Civil Rights Movement and Black-led activism meets the City's requirements for "Important Events and Institutions in the African American Civil Rights Movement, 1895-1980."³

To further explain how the center aligns with these themes, I will start by outlining its historical origins – the Watts Riots of 1965. This date also provides the temporal context for its construction and design elements (1970), which ultimately determines contributing features to be conserved. I then follow with a brief social and cultural history to outline its importance to the community. I subsequently transition into the architectural significance of the site, which again, is based on the 1970 design by Robert Kennard and Arthur Silvers. I end with a reflection on the

³ "Historic Themes," Los Angeles City Planning, <https://planning.lacity.org/preservation-design/historic-resources/historic-themes>.

current moment and the center's function and importance in the present. It is ultimately this multi-faceted history of the site – combining activism with a purposeful design - that forms “civic-minded” architecture.

Historical Origins: Migration, Segregation, and Riots

The establishment of the Watts Happening Cultural Center is tied to the earlier spatial development of Watts and other Black neighborhoods in Los Angeles. The city experienced a population boom during the outbreak of World War II when there was increased Black migration to the West Coast. Popularly known as the Great Migration, newcomers sought jobs building airplanes, ships, and other goods for the war. This influx of workers also led to an increased demand for housing. With established practices of redlining and segregation, Black workers and their families had limited options outside of the densely populated historic South Central neighborhood of Los Angeles. The only available options were to expand into the mudflats of Watts or move into the Little Tokyo district, which had emptied when the federal government incarcerated those of Japanese descent living in the U.S. West. Settlement into these neighborhoods formed the Black Belt of Los Angeles – the dense, racially homogenous areas that housed Black Angelenos as a result of segregation.⁴

Since its establishment, the Black Belt has been overpoliced, underprotected, and increasingly incarcerated. By the early 1950s, local activists had gathered evidence of the police violence in Watts. These concerns were never addressed by the city and officers of the Los Angeles Police Department (LAPD) continued targeting Black Angelenos. The Civil Rights Movement in the 1960s continued to address these problems. More specifically, Black activists

⁴ Kelly Lytle Hernández, *City of Inmates: Conquest, Rebellion, and the Rise of Human Caging in Los Angeles 1771-1965* (Chapel Hill: University of North Carolina Press, 2017), 188.

were focused on ending housing segregation - which created these racial enclaves with limited resources, employment discrimination, and police violence. Despite this activism and advocacy for community resources, the Black Belt was met with unheeded protests, lost lives, and incarceration. Eventually, this tension exploded.⁵

On August 11, 1965, a California Highway Patrolman pulled over Marquette Frye, a young Black man, under the suspicion of drunk driving. His brother, Ronald, was also at the



Figure SEQ Figure * ARABIC 1: Watts Riots, 1965

Buildings on fire, Watts Riots, 1965, Photograph, Herald Examiner Collection, <https://tessa.lapl.org/cdm/ref/collection/photos/id/11578>

looting stores, turning over cars, and starting fires. The Watts Rebellion continued for six days and nights. By the end, thirty-four (primarily Black) people were dead (killed by police) and the LAPD had made an additional 4,000 arrests.⁶

The Watts Rebellion was a protest against the conditions of life in Watts and Black Los Angeles as a whole. It was an uprising against poverty, underemployment, poor housing, lack of quality education, and inadequate health care. Most importantly, it was a fight against decades of

scene and ran home when Marquette was arrested. By the time he returned with his mother to claim the family car, a crowd of several hundred onlookers had formed. When Marquette began resisting arrest, a scuffle ensued and led to the arrest of the Frye family. The crowd continued to grow, turning into thousands and thousands of onlookers in a few hours.

The protest grew and people began

⁵ Lytle Hernández, *City of Inmates*, 191-3.

⁶ Lytle Hernández, *City of Inmates*, 192.

police practice that targeting the segregated core of the city. The Watts Rebellion gained international attention, which forced city leaders to react in an attempt to save the city's image. This then led to increased investment in housing, education, and health care for the residents of Watts. This is the historical foundation for the establishment of the Watts Happening Cultural Center.⁷

The Watts Happening Cultural Center was established in 1970 at 1837 E. 103rd Street in Watts. It quickly became a “social services laboratory” for the “Great Society”—an experiment to resurrect the poverty and riot-torn neighborhood and prevent the Watts Rebellion from happening again. Because of the Rebellion's international attention, philanthropists, government officials, bankers, social workers, artists, actors, and writers all poured into the neighborhood and used the center to create programs designed to shape a better future. There were programs for job training and economic development. A movie theater opened. Players from the Dodgers would come by and sign baseball bats. It became the hub for organization like the Mafundi Institute, the Watts Writers Workshop, and the Watts Prophets. Post-riot investment marked the “Golden Age” of Watts, a moment when the city and Angelenos invested in Watts.⁸

Eventually, that investment left. Celebrities directed their attention elsewhere, programs ended, and money dried up. The very thing this (fleeting) community investment was supposed to prevent happened again – the 1992 Los Angeles Race Riots. On March 3, 1991, four white LAPD officers were videotaped beating Rodney King, a Black man, during his arrest. While this event sparked outrage, the ensuing trial led to the 1992 Los Angeles Race Riots. On April 29 of that same year, the four police officers were acquitted by an all-white jury in Ventura County,

⁷ Lytle Hernández, *City of Inmates*, 194.

⁸ David Colker and Mark Lacey, “From Watts Riot Ashes: Bright Hopes, Heartaches,” *Los Angeles Times*, May 10, 1992, <https://www.latimes.com/archives/la-xpm-1992-05-10-mn-2508-story.html>.

where the trial had been relocated to, of criminal charges for the beating. Within hours of the verdict's announcement, South Central Los Angeles, part of the Black Belt, erupted into a series of violent and destructive incidents. The riot spread and continued without police interference until May 3, when the National Guard was deployed. Troops were withdrawn on May 27 and the riots resulted in 54 deaths, more than 2,300 injuries, over 11,000 arrests, and over \$1 billion in damage.⁹

Although the core of these riots was in a different neighborhood, they were in response to the same urban inequality experienced throughout the Black Belt. Similar to the Watts Rebellion in 1965, the aftermath resulted in community mobilization and a demand for resources.¹⁰ At the Watts Happening Cultural Center, the city-wide riots led to the revitalization of the Watts Happening Coffee House. Historically a place for Black artists, activists, and residents, it started in 1965 and moved to the cultural center when it opened. The 1992 Riots led to revival of the coffee house. By 1997, chef Desiree Edwards opened the new Watts Coffee House as a soul food restaurant that pays homage to the site's original history and ties to the community.¹¹

The history of the Watts Happening Cultural Center is also the history of Black Los Angeles. The two cannot be separated from one another. The center exists due to the social and political demands of Black Angelenos in Watts. The Watts Happening Cultural Center has always provided a service to its residents – from vocational classes to a space for homeless folks – even when external support has been inconsistent. It represents an investment in Watts

⁹ Ryan D. Enos, Aaron R. Kaufman, and Melissa L. Sands, "Can Violent Protest Change Local Policy Support? Evidence from the Aftermath of the 1992 Los Angeles Riot." *The American Political Science Review* 113, no. 4 (2019): 1013.

¹⁰ Enos, Kaufman, and Sands, "Can Violent Protect Change Local Policy Support?," 1026.

¹¹ Cynthia Sanchez, "Watts Coffee House," Los Angeles Conservancy, <https://www.laconservancy.org/locations/watts-coffee-house>.

residents *by* Watts residents, which is emblematic of its long history of community-led activism and advocacy.

Architectural Context and History: Civic-Minded Modernism

The historic background of the Watts Happening Cultural Center acts as a foundation for its architectural significance. This significance is based on the involvement of Black architects Robert Kennard and Arthur Silvers, its contextualization within the Watts Redevelopment Plan, and its representation of Modernism in Southern California. While this architectural background is seemingly unrelated to the social history of the site, they cannot be separated from one another. The center's architecture, a prime example of modernism and the work of Kennard and Silvers, is representative of civic-minded architecture – designing spaces with the social and political implications in mind.

Kennard's early life represents the segregation and urban discrimination that affected Watts residents, and Black Angelenos more broadly – which serves as the foundation for understanding his civic-minded approach to architecture. In a *Los Angeles Times* article, he reflected on being barred from attending schools in the segregated school district in Monrovia, California.¹² Kennard was later permitted into schools and graduated from Monrovia High School in 1938. He then enrolled in Pasadena Junior College, which was one of the few junior colleges that offered courses in architecture. Due to the demographics of Pasadena, determined by segregation and redlining, he was one of two Black students studying architecture. He then attempted to continue his education at the University of Southern California School of Architecture, but was unable to afford the tuition fees. After serving in World War II, Kennard

¹² Myrna Oliver, "R.A. Kennard; Prominent Black Architect, *Los Angeles Times*, March 29, 1995, <https://www.latimes.com/archives/la-xpm-1995-03-29-mn-48295-story.html>.

was finally able to attend USC through the GI Bill. It was here that he developed his love for modernism. Since the School of Architecture's formal establishment, students were trained in a Beaux-Arts style curriculum that highlighted a contemporary design with regional identity. When he graduated in 1949, he intended to work with an architect that would provide him with experience in Modernism. Kennard even applied to work with Richard Neutra, who essentially defined Modernism in Southern California. Neutra, aware of his reputation offered insufficient compensation, thinking his mentorship was adequate payment. Kennard declined the position and began working for Robert "Bob" Alexander.¹³

Kennard was then drafted in the Korean War and subsequently worked for the architectural firm Daniel, Mann, Johnson, and Mendenhall – a firm known for its innovative approach to corporate architecture. In 1957, he opened his own firm called Kennard and Associates. In the early part of his career, Kennard concentrated on mid-century modern houses, which became a popular style in Southern California. He was drawn to the trademarks of the style – a simple flat roof, an open floor plan, and the connection between interior and exterior spaces.¹⁴ Kennard also followed the "form follows function" approach to residential modern architecture, which ultimately connects to the development of his civic-minded designs. He designed a house that fit the specific needs of the family that was going to live there.¹⁵ There was intention behind his design. Architecture offered a form for the occupants, fitting their lives and their needs.

In 1966, Kennard and Arthur Silvers, another Modernist and USC Architecture graduate, consolidated their practices into a new firm that focused on civic-minded projects that resonated

¹³ Jerome A. Robinson, "An Odyssey in B-flat: Rediscovering the Life and Times of Master Architect Robert A. Kennard" (Thesis, the University of Southern California, 2018), 30-36.

¹⁴ Robinson, "An Odyssey in B-flat," 41-3.

¹⁵ Robinson, "An Odyssey in B-flat," 68.

with the community. As the City of Los Angeles searched for architects to rebuild Watts, the pair pursued commissions to design for the marginalized community.¹⁶ The city approved the Watts Redevelopment Project in 1968 (which was never fully implemented) and began taking bids for new housing, public services, improvements to streets and sidewalks, new lighting, and shopping facilities.¹⁷ This plan was intended to increase public investment in Watts and establish an overall design aesthetic for the neighborhood, both of which were imagined to unify the community and remedy social unrest.

The Kennard-Silvers partnership and involvement in Watts was a continuation of Silvers' activism. Prior to the Watts Happening Cultural Center, Silvers was already incorporating activism into architecture to create this civic-minded approach to urban design. In the 1960s, he was an active leader in the civil rights movement in Los Angeles. He even acted as the president for the city's chapter of the Congress of Racial Equality (CORE), which worked to expose housing discrimination, red lining, and discrimination against Black Angelenos. Silvers also regularly spoke to students about his architectural work and stressed the necessity for protests and civil disobedience – a practice that led to multiple arrests.¹⁸

The Watts Redevelopment Plan intended to use architecture as a mechanism to unify the neighborhood, which is what attracted Kennard and Silvers to the project. The City of Los Angeles determined that Afro-Western architecture was the appropriate style for this goal. The style was modeled after the work of Le Corbusier and the plan required all contract architects to adhere to this Modern design.¹⁹ The Watts Redevelopment Project, and the Watts Happening

¹⁶ Robinson, "An Odyssey in B-flat," 122-3.

¹⁷ "Watts Redevelopment Project Area," The Department of City Planning Los Angeles, <http://www.crala.org/internet-site/Projects/Watts/about.cfm>.

¹⁸ "Arthur Silvers," Los Angeles Conservancy, <https://www.laconservancy.org/architects/arthur-silvers>.

¹⁹ Robinson, "An Odyssey in B-flat," 131.

Cultural Center, allowed Kennard and Silvers to combine their love for Modernism with their commitment to social change. In addition to the center, the pair were also involved in the Bank of America design on Central Avenue. They designed a fortress-like exterior that was popular during the 1950s-1970s and preferred by Le Corbusier. It also features hallmark characteristics of Modernism – modular shapes and structural use of raw concrete materials. Additionally, the walk-up teller window, which is no longer operational, features a sheet metal cover that is etched with a Modernist design element.²⁰

The Watts Happening Cultural Center is within this context of Modernism, revival, and civic-minded architecture. Keeping in line with design expectations and their established personal style, Kennard and Silvers employed hallmark features of Modernism for the center. It's a simple, white stucco two-story building that uses modular and simple shapes for its decorative elements. The center can be placed within the broader Modernist footprint of Kennard and Silvers in Los Angeles. Most importantly, however, it was a Black space designed by Black architects. This takes the idea of “form follows function,” which is a key element of Modernism, to another level. Not only does form follow function, but the architects designed the space with the social and political context in mind. Kennard's influence in the center showcases how the design of a building can fit the function *and* mission.

The Watts Happening Cultural Center is part of the larger legacy of Kennard and Silvers. Both continued to incorporate activism into their architectural work, paving the way for minorities of color in architecture. Kennard's contributions to architectural diversity and inclusion led to the American Institute of Architects (AIA) to name an award after him. The “Robert Kennard, FAIA Award for Equity, Diversity, and Inclusion” honors those that have

²⁰ Robinson, “An Odyssey in B-flat,” 133-4.

made significant contributions to Los Angeles' civic landscape. This award keeps the spirit and mission of Kennard alive and stresses the importance of civic-minded activism, which was showcased in his designs in Watts.²¹ After the Watts Happening Cultural Center, Silvers became the historian and parliamentarian for the National Organization of Minority Architects (NOMA) and continued designing buildings with Kennard.²² Upon Silvers' death in 2008, the *Los Angeles Times* remembered him as an architect who fought against discrimination and as a "strong role model for young people."²³

Conclusion

As of January 2021, the Los Angeles Conservancy listed the Watts Happening Cultural Center (which they call the Mafundi Building) as "urgent" in their Saving Places initiative. The goal of this initiative is to "preserve irreplaceable historic resources throughout L.A. county."²⁴ This "urgent" label, which signals the immediate danger of historic loss, is in response to the same RFP that the Friends at Mafundi were protesting. Bids for redevelopment projects were due in October 2020, making the site vulnerable to demolition or significant alterations in the near future. The stark reality is that the history of Black activism and the architectural footprint of Robert Kennard and Arthur Silvers could be erased.²⁵

The Watts Happening Cultural Center is emblematic of the history of Watts and Black Los Angeles and is historically, socially, politically, and architecturally significant. It has its

²¹ "The Robert Kennard, FAIA Award for Diversity, Equity, and Inclusion," American Institute of Architects Los Angeles, <https://www.aialosangeles.org/awards/design-awards/robert-kennard-edi-award-call-for-nominations-2020/>.

²² "Arthur Silvers," Los Angeles Conservancy.

²³ Jocelyn Y. Stewart, "Architect fought against discrimination," *Los Angeles Times*, <https://www.latimes.com/archives/la-xpm-2008-jan-26-me-silvers26-story.html>.

²⁴ "Important Issues," Los Angeles Conservancy, <https://www.laconservancy.org/important-issues>.

²⁵ "Mafundi Building," Los Angeles Conservancy, <https://www.laconservancy.org/issues/mafundi-building>.

roots in Black activism in Watts and in the rest of the city. It has served as a local hub for community engagement, even when investment was limited. It is an example of Modern architecture in Southern California and the contributions of civic-minded architects Kennard and Silvers. The erasure of this site in the urban landscape signals the erasure of a vibrant history of Black Los Angeles and Watts – a history that has implications in the present. With the present-day activism and urban inequality, the Watts Happening Center is a center for Watts *by* Watts. It provides the representation and public resources that the community fought, and continues to fight, for. Destroying the center would be counterintuitive and further reproduce the very conditions that led to its establishment.

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Cultural Landscape

Diana Nightingale

Report Narrative

The Robert Pitts Westminster Community Center (also known as the Mafundi Institute) was designed and constructed in 1969 by local architect Robert Kennard in partnership with Arthur Silvers with the aid of HUD funds as a community response to the Watts Risings of 1965. The Watts Community Center as it was known then was one piece among a much larger Watts Masterplan that sought to revitalize Watts and invite in new opportunities and investment into the community. The Robert Pitts Westminster Community Center (RPWCC) was a vital piece in this reimagining as a place to provide previously unheard of opportunities to the youngest generations to engage in and take on leading roles in the newly emerging African-American dance, visual, literature, and theater art movements. The RPWCC was special in that way. To its doors it brought some of the leading figures in these movements who with limited funds and resources available to them taught classes to Watts’ residents in dance and the theater arts. But they also offered other vital resources to the community including career training, educational workshops, a preschool, and community events and performances from their budding dancers and artists. Sadly, in 1973-1974 RPWCC began struggling with both limited funding sources and inner political battles and it could no longer support all of its programs in the Arts.

This Report provides recommendations on how to restore, rehabilitate, and reuse the RPWCC’s surrounding landscape with particular focus on its hardscape, softscape, and remaining vegetation. In the recently submitted “Mafundi Written Statement of Significance,” the surrounding landscape is not mentioned as contributing to the historical significance of the building. At present, there is little evidence as to when and how different components of this landscape were constructed and what were the original intentions during the designated period of significance 1969 to 1975. Nevertheless, some documents and photographs provide evidence that certain components including the open space and lawn features of the back yard, the layout of the planting beds in the front, and the establishment of the park lot were constructed during this period of significance. Therefore, these recommendations suggest that the general layout of the grounds remain the same, but that certain modifications be made to the planting designs so as to provide present needs such as reducing water usage, managing stormwater runoff and percolation, providing shade, and providing additional educational opportunities through varying choices of plant palettes. In addition, I recommend considering reconstructing portions of the hardscape to provide for better drainage and stormwater runoff and percolation, improve accessibility, and to meet contemporary ADA requirements.

Hardscape and Furnishings Treatment Table

Feature Number	Photograph	Estimated Date	Feature type	Historically Significant	Description	Condition class	Condition description	Recommendations for Treatment
8-1		c. 1970 - 1971	Asphalt parking lot	No	Asphalt parking lot	Poor	Cracked; stained with oil and gasoline; slight dome in center to enable drainage to external edges of the parking lot; under the weight of vehicles the asphalt has compressed and sunk in certain locations creating opportunities for water pooling and poor drainage	Rehabilitation 1. In consideration of the recent passing of Measure W, consider replacing asphalt with more permeable concrete or pavers. 2. Regrade to prevent pooling water and insure appropriate runoff. 3. Consider directing water runoff in neighboring planting beds (see rehabilitation and reuse suggestions for Front Planting Beds in Softscape Treatment Table)

8-2		unknown	Asphalt alley	No	Asphalt alley	Poor	Cracked and stained asphalt with a separate section recently removed and replaced due to recent plumbing work; oil cans stand next to a back entry door; an electrical box is caged off by chain link fence that cuts off half of the alley to create a narrow pathway only accessible by pedestrians; chain link fence topped with barb wire is stretched along the back of the alley attached to a brown-red plexiglass fence blocking the view of the next-door neighbors	Rehabilitation 1. Remove and replace portions of the asphalt with more permeable paving in the locations requiring vehicular access. 2. Consider replacing asphalt with more permeable materials. 3. Grade to prevent pooling and insure appropriate runoff 4. Extend garden or planting area out into the alley as is represented in some of the building's original renderings by Kennard and Silver Architects.¹ 5. Plant trees to develop a protective and cooling canopy.
8-3		Unknown, possibly c. 1971	Patio extension with central dip	Yes	A rounded patio extension currently with a central cutout and central dip containing large rocks	Fair	The concrete is of a different composition than the rest of the patio space with a larger concentration of smooth river rocks; the central break and circle contains large rocks; at present it is being used for water collection; plastic picnic tables with umbrellas are placed on the patio extension; there are colorful designs on the patio and it is unclear if they are painted permanently on them or removable chalk	I am unaware of the historical use of this patio and central dip and this requires more research before I can make recommendations. It may have been designed by landscape architect Garrett Eckbo who worked with Kennard and Silver Architects frequently, but I have been unable to locate any original design and planting plans for the landscape.

¹ Watts Happening Cultural Center (278), 1967, LSC.2351, box number 18, folder number 7, Kennard (Robert A.) papers, Library Special Collections, Charles E. Young Research Library, UCLA.

8-4		c. 1969	stairs	Yes	Historical concrete stairs	Fair A large bottom slab connecting the upper patio area and the sidewalk is missing	The last three concrete stairs that used to be connected to a lower concrete slab that connected to the outer sidewalk. Concrete still seems in good condition.	Rehabilitation, but Redesign Necessary - These stairs were a part of the original circulation design of the outer landscape and accessibility to the building.² 1. A walk way is needed to connect the upper patio area to the sidewalk as originally intended by the designers, but the stairs do not meet current ADA requirements. Therefore, they should be replaced with an ADA compliant ramp.
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² Watts Happening Cultural Center (278), 1967, LSC.2351, box number 18, folder number 7, Kennard (Robert A.) papers, Library Special Collections, Charles E. Young Research Library, UCLA.

8-5		Unknown; post-1969	Outer fencing	No	Chain link fence with shade cloth	Poor	The chain link fence has a top layer of barb wire and is covered with a green shade cloth to reduce visibility into the back landscape. It is unclear if there is remaining chain link gate providing accessibility to the sidewalk.	Redesign Needed - It is unclear if a fence was always present, but original renderings suggest it was not a part of the original design.³ Later photos from the early 1980s, however show a chain link fence installed around the entire property. ⁴ - Today, a fence is likely necessary for security reasons especially when pupils are children and young adults needing supervision. - The fence should be replaced with an equally secure and scalable design, but is less aesthetically threatening. - A gate should be reinstalled so as to provide access to the sidewalk if feasible.
8-6		Unknown; post 1969	Watts Coffee House Patio	Yes	Watts Coffee House Patio	Fair	- Patio is enclosed in the center of the building with only one way to enter and exit. - Two doors on one side are permanently closed. - Concrete pavement with large aggregates - A small drain in the center - Fountain designed by a local artist remains unfinished and is used to store other materials.⁵ - Awnings established on two sides to provide shade. - Filled with patio furniture, outdoor heaters, and a grill.	Improvements Needed - Awnings should be removed as it is believed by Rita Cofield that the original designers would not want them. - Shade should be provided in other ways such as bringing in large, potted trees to provide a natural canopy. - The fountain should be finished and allowed to run which would also improve local microclimate. - A second entrance/exit is required to meet current codes.

³ Watts Happening Cultural Center (278), 1967, LSC.2351, box number 18, folder number 7, Kennard (Robert A.) papers, Library Special Collections, Charles E. Young Research Library, UCLA.

⁴ Westminster Neighborhood Center in Watts, 1981, box 68, folder 5, Los Angeles Herald Examiner Photo Collection, TESSA Digital Collections of the Los Angeles Public Library.

⁵ Peyton Hall, Interview with Rita Cofield at Watts Community Center, March 2021.

Softscape and Vegetation Treatment Table

Feature Number	Photograph	Common Name	Botanical Name	Quantity	Site Description	Condition Class	Date of Introduction	Historically Significant	Treatment Recommendations	Priority
8-7		Not Applicable	Not Applicable	0	Parking Lot Planting Islands	Poor - No vegetation at present - Soil surface is covered with river stones - Not known if there is an irrigation system installed	unknown	No	Reuse - Should consider widening or in other ways redesigning planting islands if possible. - Test soil for compaction, petrochemicals, heavy metals, salinity, and nutrient availability and make appropriate changes. If toxicity levels are high, soil may need to be removed and replaced. - Install or fix present irrigation system - A drip irrigation system may be better for smaller beds, but would likely require more maintenance. - Implement a new planting plan that should provide shade, be heat and sun tolerant, preferably has low water requirements, and provides other desired purposes such as attracting wildlife and pollinators or could capture and filter stormwater and run off from the parking lot.	2
8-8		Not Applicable	Not Applicable	0	Front Planting Beds	Poor - No vegetation at present; open vegetation beds have a layer of river stone - According to an interview with Rita Cofield by Peyton Hall, it is believed an irrigation system is installed. - A few volcanic rocks are in the front. - In the same interview, Rita Cofield recalled a drought tolerant landscape had been installed	1969	Yes	Rehabilitation and Reuse - Historical plantings included a tropical and non-native plant palette that provided lush foliage texture and shade for the building and pathways. Historical photos show a diverse planting palette including an understory of ivy, possibly some bromeliads, finely pruned shrubbery, tall and leggy <i>Yucca sp.</i>, <i>Nandina domestica</i>, palms, and a large tree which could be either a European plane tree (<i>Plantanus sp.</i>) or a native sycamore (<i>Platanus racemosa</i>).⁷ - Maintain historic layout of front beds - Test soil for compaction, petrochemicals, heavy metals, salinity, and nutrient availability and make appropriate changes. If toxicity levels are high, soil may need to be removed and replaced. - Test irrigation system and make appropriate repairs. - Replant a canopy of trees - Implement new planting plan and design that: - follows a similar aesthetic and provides	1

⁷ Watts Happening Cultural Center (278), 1967, LSC.2351, box number 18, folder number 7, Kennard (Robert A.) papers, Library Special Collections, Charles E. Young Research Library, UCLA.

						over ten years ago, but it had died back due to lack of maintenance. ⁶			shade for the building and pathways, ²⁷ · can meet additional, contemporary needs for the staff, students, instructors, and business owners. - Alternative planting plans could be drought tolerant, native pollinator gardens, vegetable and herb beds, or bioswales for stormwater capture and filtration.		
8-9	 		Not Applicable	Not Applicable	See Vegetation Table Below	Back Yard	Poor · Site is surrounded by chain link fence topped with barbed wire. · Two entrances, one from back chain link fence and gate, and the other from the building. · Grass is patchy · Soil is heavily compacted · Exposed soil in about one third to one half of the site · Shrubs are minimal and badly pruned	c. 1970 or later	Yes	Rehabilitation and Reuse · According to Esther Hovey’s dissertation “The Mafundi Preschool,” the back yard was originally assembled in around 1970 as an outdoor lawn and play space for the Mafundi Preschool.⁸ · In addition, according to an interview with Rita Cofield by Peyton Hall, it is believed there used to be a small stage that was later removed.⁹ · Historical photos show a very different planting design as recently as the early 1980s consisting of lawn in the back landscape, some sharply pruned evergreen shrubs, a small tree, and a thick understory of ivy around the borders of the stairs. Most of these plantings are gone with the exception of the grassy lawn.¹⁰ 1. Test soil for compaction and toxicity levels, and make appropriate changes. If toxicity levels are high, soil may need to be removed and replaced. 2. Test irrigation system and make appropriate repairs. 3. Rebuild stage if desired by current staff and instructors. 4. Redesign planting beds to include plants of contemporary use for educational and other purposes: - Alternative plantings could be drought tolerant, native pollinator gardens, vegetable and herb beds, or bioswales for stormwater capture and filtration. 5. Replant trees for shade 6. Push back the gate further into the back alley, and extend back yard space and plantings.	1

6 Peyton Hall, Interview with Rita Cofield at Watts Community Center, March 2021.

8 Esther Hovey, “The Mafundi Preschool: A Case Study,” PhD Dissertation, University of Southern California, June 1974.

9 Peyton Hall, Interview with Rita Cofield at Watts Community Center, March 2021.

10 Westminister Neighborhood Center in Watts, 1981, box 68, folder 5, Los Angeles Herald Examiner Photo Collection, TESSA Digital Collections of the Los Angeles Public Library.

Watts Happening Cultural Center (278), 1967, LSC.2351, box number 18, folder number 7, Kennard (Robert A.) papers, Library Special Collections, Charles E. Young Research Library, UCLA.

8-12			Heavily pruned, small tree	Cannot identify from photographs	1	Back Yard	Fair - Seems to be producing healthy foliage - But badly pruned each year	Post 1970	No	Rehabilitate or Replant - Tree should undergo a different maintenance regime allowing for better pruning approaches, regular fertilizing, and proper soil care. - The tree should also undergo analysis for any diseases or pests. - Or, the tree should be removed and area replanted with a new tree that will provide shade and follow similar planting designs of the past as shown in photographs.¹¹	28	
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¹¹ Westminister Neighborhood Center in Watts, 1981, box 68, folder 5, Los Angeles Herald Examiner Photo Collection, TESSA Digital Collections of the Los Angeles Public Library.
 Watts Happening Cultural Center (278), 1967, LSC.2351, box number 18, folder number 7, Kennard (Robert A.) papers, Library Special Collections, Charles E. Young Research Library, UCLA.

Building envelope, roof, and drainage Samuel Zabb-Parmley

Feature Number	Photograph	Estimated Date	Feature type	Significant	Description	Condition class	Condition description	Recommendations for Treatment
13-1	  	1969	Roofing	No	The building roof is not visible from the ground and therefore does not impact the historic character of the building. Based on Google Maps imaging and the age of building construction, the existing roofing is likely a 2-ply modified bitumen, original to the building. There are scuppers, some of which have downspouts, around the building. For scuppers that do not have downspouts, there is not staining on the building wall below. This indicates they are likely secondary drains in case the primary drains become clogged. The thermal performance of the roofing is unknown.	Fair	There have been leaks from the roofing above into the interior space below, including into the Watts Coffee House. There are water stains at the corner of the Watts Coffee House (red arrow). Isolated repairs have been performed at the roofing to address past water infiltration. Based on past water infiltration, the roofing appears to be near the end of its service life.	A visual survey of the roofing should be performed to evaluate the condition of the existing roofing. Drains can be flood tested to evaluate water tightness. The visual survey and water testing will help determine the exact roofing condition and approximate remaining service life. Once the roofing has reached the end of its service life, the following are recommendations for reroofing: The roofing should be replaced with a new single-ply PVC roofing membrane. The roofing should be installed over 1/2 in. thick primed cover board and polyisocyanurate insulation. Tapered insulation should provide positive slope to drain of 2%, or minimum 1% if existing conditions do not allow for 2% slope. While the California Historical Building Code exempts the building from minimum insulation requirements for reroofing, additional insulation will improve the energy performance of the building without changing the historic character. A higher roof insulation R-value will also make mechanical HVAC equipment more efficient. At a minimum, it is recommended to meet the California Energy Code insulation requirements for reroofing, consisting of R-8 minimum continuous exterior insulation and a U-value of 0.082 for the roof assembly. Additional insulation build up can be provided as existing conditions allow. At mechanical penetrations, curbs, and other vertical elements turn up roofing 8 in. and providing stainless steel reglet and counterflashing to protect the leading edge of roofing. Mechanical equipment should be raised as required to allow 8 in. upturn. While downspouts are recommended at overflow scuppers from a waterproofing perspective, they will be highly visible. If primary roof drains become clogged, water will drain out of scuppers and stain the building exterior. In lieu of downspouts at highly visible overflow scuppers, maintenance staff should periodically review roof drains and ensure drains are functioning and clear of debris.

13-2		1969	Walls	Yes	The building walls and columns are a prominent feature of the modernist building given the building geometry and sparse use of windows. The exterior walls and columns consist of a stucco parge coat over concrete structure substrate. The stucco is approximately 1/8 to 1/4 inches thick, and appears to consist of a scratch coat and finish coat. The stucco finish coat is white. Historical photographs confirm this was the original building finish. A historic rendering confirms the original color of the stucco finish. A metal awning was added to the patio seating area. The awning was not original to the building and does not match the modernist building design. The thermal performance of the walls is unknown.	Fair	See next page for photos and condition description.	All delaminated, spalled, or damaged stucco should be removed and the concrete substrate examined. Spalled concrete substrate will need to be removed, corroded reinforcement cleaned and coated with a corrosion inhibiting coating, and patched with polymer modified repair mortar. Sawcut the edges of the concrete patch perpendicular to the surface to avoid feather edges. Replace stucco with Portland Cement based scratch coat and finish coat to match the existing stucco thickness; a bonding agent can be applied at the new-to-existing stucco joint. The finish coat of the stucco should match the existing stucco finish. Hairline cracks can be sealed with a thin slurry coat consisting of finish coat. Wider non-moving cracks can be floated, consisting of applying fiberglass tape down the length of crack and applying joint compound over crack extending 6 in. on either side of crack. Remove any unused fasteners. Fastener holes should be sealed or patched. The metal awning in the patio seating area should be removed and fastener holes sealed. Remove previous stucco infill / patches at west windows and install windows or new stucco patches to match original construction per historic photos. If installing new stucco, finish coat should match existing stucco. The stucco surface should be cleaned using a low-pressure water wash. Non-ionic detergents and scrubbing with natural bristle brushes can be performed as required at areas of heavy staining. An additional finish coat or paint matching the existing stucco finish will likely need to be used at graffiti. Mockups should be performed for all of the recommended repairs at less visible areas in the back of the building to evaluate quality of repairs and matching of the existing stucco finish. As an option to improve the waterproofing performance of the walls, a breathable, clear silicone based elastomeric coating can be applied to the stucco surface. Silicone coatings have high vapor permeability and can generally bridge cracks up to 1/16 in. wide. However, while clear, these coatings can slightly darken or modify the sheen of the stucco. As an alternative, a polyurethane based elastomeric coating can be used instead which is still breathable, bridges cracks up to
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						There are isolated spalls of the concrete substrate. The stucco is cracked (blue arrow in photo below) and spalled at isolated locations. There are irregularities in the stucco finish adjacent to the entrance (blue box). The adjacent gravel was originally landscaping based on historic photographs, and these irregularities may be water damage from irrigation. There are several unsealed penetrations through the stucco for fasteners (red box) and mechanical equipment (red arrow) at the front of the building; there is corrosion staining on the building from the fasteners. Some of the fasteners are either no longer used, or the fasteners removed and holes left exposed. There is soiling on the stucco.	1/32 in. wide, and is available in multiple sheens and custom colors. Mockups of coating products should be performed to a small hidden portion at the back of the building to evaluate the aesthetic changes to the stucco.
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						The finish coat of the stucco is delaminated at the base of wall on the north portion of the west elevation. Windows on the back of the building have been infilled and/or patched with a cementitious material (purple arrows). The patches are darker than the adjacent stucco finish. There is graffiti on the backside of the building adjacent to a door (yellow arrow).		
13-3		1972 and unknown	Murals	Yes	The exterior walls have several murals, including the Mafundi mural at the front of the building, which was painted in 1972. The mural consists of a black man's silhouette with the words "Power, Unity, Love, Peace" underneath. The Mafundi Institute, which provided black artists a space to display their work, occupied the building from 1969 to 1975. Since the Mafundi mural relates to the building's original use, it is historic. The backside of the building includes a couple murals near a landscaped area, although it is unclear when	N/A	A conservationist specializing in murals should review the condition.	An art conservation analysis should be performed of the murals. If a breathable elastomeric coating at the stucco is considered per recommendation above, the mural conservationist should evaluate appropriate treatment at murals.

					these murals were added and their significance. The mural on the first level consists of a road with various arrows above. The mural on the second floor consists of a city skyline.			
13-4		1969	Site Drainage	No	The site drainage is unknown. We do not know if there is sub-drainage around the perimeter of the building. There are scuppers with downspouts at the building perimeter, but it is unclear if these are primary or overflow scuppers.	Unknown	Splash blocks are partially buried at the base of the downspout. However, the condition of the site drainage is generally unknown.	A civil engineer should be retained to assess site drainage and make recommendations. The building should have area drains and a subgrade drainage system installed if one does not currently exist. Splash blocks at base of down spouts should be replaced.

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Structure

Zongqi Li

USC ARCH 551 CONSERVATION MATERIALS AND METHODS, Spring 2021

Watts Neighborhood Center: Features Inventory, Conditions Assessment & Recommendations for Treatment

Feature Number	Photograph	Estimated Date	Feature type	Significant	Description	Condition class	Condition description	Recommendations for Treatment
6-1		1969	Foundation	Yes	The foundation of the building is constructed by continuous reinforced concrete spread footing on grade.	Good	The foundation of this building is original. There are no obvious failures or damage on the surface of reinforced concrete, from the perspective of structure, the foundation appears to be in good condition.	1. According to the observation, there is no obvious problem on the foundation surface of the building, so it would probably be retained. 2. Engage a structural engineer to assess the building.
6-2		1969	Column	Yes	The rectangular columns of the building, two stories high, appear to be made of reinforced concrete.	Good	The columns of the building seem to be original. The stucco on the surface of the columns is intact and has no cracks. From the structural point of view, it seems that the column is in good condition.	1. Although from the surface, the column structure appears to be in good condition, in view of the older age of the building, engage a structural engineer to assess the building.
6-3		1969	Second-floor framing	Yes	The second-floor framing appears to be wood. The wood beams above at the roof framing are level.	Good	The two-story wood structural frame is original and hidden above the ceiling. The wooden beams above do not appear to be damaged or cracked and look in good condition.	1. It is recommended to retain it. 2. The second-floor frame can be connected with the wall and ceiling to make the whole building stronger, which is helpful for its resistance to earthquakes. 3. Engage a structural engineer to assess the beams and second-floor framing.

6-4		1969	Roof framing	Yes	The roof's structural framing appears to be wood and hidden above the ceiling. The wood beams above at the ceiling finish are level. Some wood beams below are placed obliquely over the walls and seem to brace them. But it's also possible that the wood beams are just decorative.	Good	The wood structural framing is original and hidden above the ceiling. The wood beams at the ceiling level also appear to be original. Slight abrasion can be seen at the edges of the beam surface, exposing the wood material inside. But the overall condition seems to be good.	1. It is recommended to retain it. 2. The roof frame can be connected with the wall and ceiling, so as to make the whole building stronger. 3. Engage a structural engineer to assess the beams and floor framing.
6-5		1969	Concrete slab on grade	Yes	This structure appears to be a reinforced concrete slab on grade.	Good	The reinforced concrete slab is original and hidden under the wood floor. There is no obvious failure on the wood floor above. From a structural point of view, it seems that the reinforced concrete slab is in good condition.	1. It is recommended to retain it. 2. Professional historical architectural engineers should pay more attention to the large space because it has large spans and two-story walls, which will exert greater pressure on the frame structure, concrete slab, and wooden beams. It is also suggested that engineers provide an assessment.
6-6		1969	Exterior wall	Yes	The external wall of the building appears to be constructed by reinforced concrete.	Good	Exterior wall painting is well preserved, with no obvious cracks. From a structural point of view, it seems to imply that the reinforced concrete inside is in good condition.	1. There are few openings in the building, which will not weaken the shear value of the exterior walls and help the lateral strength of the whole building. Therefore, it is recommended to avoid adding large openings. 2. Engage a structural engineer to assess the building.

Summary

Watts Community Center is a historic building built in 1969 and designed by Kennard and Silvers. Its architectural structure includes foundation, columns, floor framing, roof framing, concrete slab, and wall framing. All these seem to be original and hidden under the building. There are no apparent damages or failures on the surface of the building. From a structural point of view, it seems that the building structure is intact. However, due to the long service life of the Watts Center, it is recommended to ask a structural engineer with experience in historic buildings to make a detailed assessment according to the building conditions to ensure that the building's structural system has sufficient resistance to significant disasters such as earthquakes.

Specifically, engineers should pay more attention to the large spaces inside the building, such as the basketball court. Because the span here is large and the height is about two stories, it will exert significant pressure on the roof, wall, floor frame structure, and wooden beams. In addition, it is recommended to assure that the building frames are stable, such as floor frame, roof frame, ceiling, and wall, to help the whole building become stronger and more resistant.

Generally speaking, the structure is the fundamental characteristic of architecture and should be understood. Although it is difficult to judge the structural condition by appearance, experienced historical building engineers are required to conduct an in-depth inspection of the building and issue a detailed assessment. In addition, the non-destructive testing method should be preferred.

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Windows

Melissa Miller

Melissa Miller
Spring 2021
ARCH 551: CONSERVATION MATERIALS AND METHODS
Professor Peyton Hall
Watts Neighborhood Center/Mafundi Institute

#7: Windows - Final Summary Report

The windows of the *Watts Neighborhood Center*, also known as the *Mafundi Institute*, on both the first and second floors are significant to the historic character of the building. The majority are considered in poor condition due to the loss of intended use over time. Resulting from many layers of modifications, each taking one step further away from the original intention and aesthetic. For example, when I assessed the first floor windows which are at the front of the building at an east elevation and the view was from the west, there were clerestory, vertical and horizontal windows which were representative of the types of windows throughout the Watts Neighborhood Center. All were fixed operability with the exception of the vertical single hung windows with a single movable sash that can be raised from the bottom for ventilation. The windows had a mix of metal and wood framing and originally were intentionally designed with a mid-century modern aesthetic. All are no longer performing their intended purpose. The windows have been significantly altered, blacked out with painted plywood and have been replaced with acrylic sheets on the first floor, for security reasons due to past vandalism. The vertical windows flanking the stucco columns have also been greatly altered by the lower 1/3 of the window being removed and replaced with stucco, and the remaining portion of the original window was removed and replaced a vertical single hung window with a single movable sash that can be raised from the bottom for ventilation. In some cases, there was possible evidence of termite and water damage.

An example of some original windows still intact are located in the Watts Coffee Café. There are seven panels of windows intentionally asymmetrical with a decorative pattern which adds visual interest to the interior daylighting. It pattern is a fun design feature. They have metal framing with figure obscured glass and are fixed-inoperable. They can be seen from the exterior view of Watts Coffee Café windows, north elevation, view South, or from the interior from the north elevation. Though the windows are generally structurally sound and performing their intended purpose, the exterior of the figured glass has graffiti and can be seen from both the interior and exterior. My recommendation for this set of windows would be to determine if original glass was figured or clear. If original glass was clear; replace with energy conserving glass. Such as low emissions glass which reduces heat gain, low iron glass which provides glass that is more clear; insulated glass with internal thermal glazing. If original glass was figured glass, remove graffiti and excess paint and install new thermal glazing for increased energy efficiency. Further field study needed. This recommendation is in line with the "Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings: Windows" which state: "Retrofitting historic windows with high-performance glazing or clear film, when possible, and only if the historic character can be maintained. Installing clear, low-emissivity (low-e) glass or film without noticeable color in historically-clear windows to reduce solar heat gain." As Deborah Slayton (2017) argues that when considering using modern materials in historic preservation, such as thermal glazing and low-e glass, one needs to evaluate how these construction materials, systems, and details have performed overtime. Be sure to

document modern materials used so that information about their composition, character, and performance remains available for reference in developing conservation treatments.

My overall recommendations, which are based on *The Secretary of the Interior's Standards for Rehabilitation* and preservation brief number nine and readings and lectures from the *Conservation Methods and Materials* course, are to restore to the original materials and intent as much as possible given time and funding constraints.

According to John Myers in his National Park Service U.S. Department of the Interior (NPS) preservation brief number nine, one of the important aspects of historic buildings are the windows. Based on *The Secretary of the Interior's Standards for Rehabilitation* it is essential to conduct a thorough analysis and assessment of the original materials and features of windows. This includes "the primary emphasis is on the technical issues of planning for the repair of windows including evaluation of their physical condition, techniques of repair, and design considerations when replacement is necessary."

Given the Covid-19 field analysis restrictions I tried to consider the following factors when determining if the windows of the Watts Neighborhood Center were significant: "are the windows original; reflect the original design intent for the building; reflect period or regional styles or building practices; reflect changes to the building resulting from major periods or events; or are examples of exceptional craftsmanship or design."

I took into consideration the window location, condition of paint; frame; sill; sash; glazing; and hardware to determine the overall condition (Myers, n.d.), when conducting the visual analysis of images as well as Professor Hall's live stream walk through, the windows that represented the various types throughout had many factors such as vandalism, possible termite damage, and possible water damage.

When assessing these windows, I asked myself, what did these windows symbolize to not only the designers and architects, but to the community, an African-American community in the heart of Los Angeles, California? This building was constructed in 1970, only five years after the Watts Rebellion.

Windows symbolize light and hope, they are an inward and outward transparency. It is often said our eyes are the windows to our souls, therefore giving windows a divine power to see the truth in someone. Possibly the designers and architects were trying to assert aesthetic beauty architecturally with the windows, but also to the community and its members to the outside world. The more windows a building has the more structurally sound and supported it must be, I like to think the designers were trying to convey how this building supports the community and it is sound in its structure and the community members are the windows, each with a different viewpoint. Dolores Hayden (1995), emphasizes the power of place tells the story of the lives and livelihood of a community through social history and memory over time. This is evidenced through the current community efforts to designate the Mafundi Institute as a National Historic Landmark. In 1996, David Chase reviewed Hayden's *The Power of Place* and he stated that,

"Hayden faults preservation groups for devoting their attention to buildings associated with the heroes and great events of our past, or to saving "examples of stylistic excellence in architecture" (53). At the national and state levels, she contends, this has led to the creation of thousands of museum properties; at the local level, in her view, preservationists cozy up to developers who shun public access and interpretation and gentrify low-income neighborhoods.

The author goes on to cite statistics indicating that "only about five percent of national, state, and local landmark designations reflect women's history, and an even tinier proportion deal with so-called 'minority' history" (54). In short, the preservation community as a whole stands indicted."

I agree with Chase and feel it's more important than ever to fight for the designation of the Mafundi Institute, and similar places of historical community significance. The forgotten narrative has to be brought to light for the generation now and future generations, to conserve the cultural heritage that transformed Los Angeles during an incredible time of social change.

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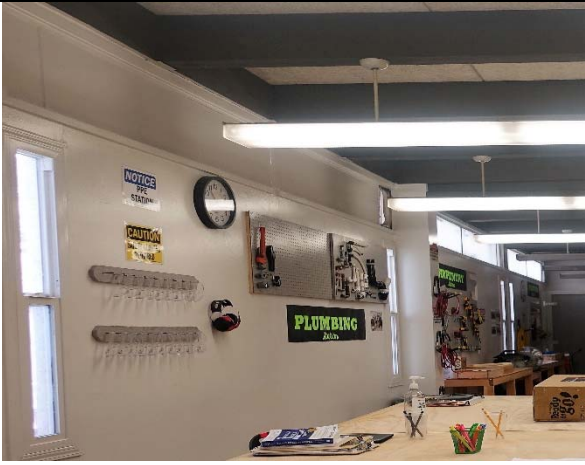
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Feature Number	Photograph	Estimated Date	Feature type	Significant	Description	Condition class	Condition description	Recommendations for Treatment
7-1		c. 1969/1970	Window	Yes	Front of building, East elevation, view is West. Examples of clerestory windows, vertical and horizontal windows, all fixed operability with the exception of the vertical single hung windows with a single movable sash, raised from the bottom for ventilation. All provide architectural mid-century modern design interest and originally provided natural light. Mix of metal and wood framing. Interior lobby view to exterior unavailable.	Poor	The first floor windows are no longer performing their intended purpose. The windows have been blacked out with painted plywood and have been replaced with acrylic sheets on the first floor, for security reasons. The historical character is greatly hindered.	Removal of black painted plywood blocking the window. Replace in acrylic sheets with energy conserving glass. Such as low emissions glass which reduces heat gain, low iron glass which provides glass that is more clear/unobstructed; insulated glass with internal thermal glazing. Wood framing with termite damage replace in kind with treated wood. Further field study needed.
7-2		c. 1969/1970	Window	Yes	First floor windows. Wood framing. Altered from original glass with acrylic sheet which was scratched and etched with graffiti, now windows are blacked out. Painted plywood on the inside secures window openings. Fixed -inoperable.	Poor	The windows are no longer performing their intended purpose. These first floor windows have been blacked out with painted plywood and acrylic sheet on the first floor, for security reasons.	Removal of black painted plywood blocking the window. Replace in acrylic sheets with energy conserving glass. Such as low emissions glass which reduces heat gain, low iron glass which provides glass that is more clear/unobstructed; insulated glass with internal thermal glazing. Wood framing with termite damage replace in kind with treated wood. Further field study needed.
7-3		c. 1969/1970	Window	Yes	Windows facing the patio area at the rear of the building, West elevation, view is East/Northeast. 2 nd story – Fixed-inoperable clerestory windows with vertical windows flanking the stucco columns. Vertical single hung windows with a single movable sash, raised from the bottom for ventilation. 1 st floor horizontal windows with painted plywood on the inside block window	Poor	Both the first floor windows and the vertical windows flanking the stucco columns are no longer performing their intended purpose. These first floor windows have been blacked out with painted plywood and acrylic sheet on the first floor, for security reasons. Vertical windows that flank the stucco column have been altered by the lower 1/3 of the window removed and replaced with stucco. Unknown if the clerestory figured	First floor-Removal of black painted plywood blocking the window. Replace acrylic sheets with energy conserving glass. Such as low emissions glass which reduces heat gain, low iron glass which provides glass that is more clear; insulated glass with internal thermal glazing. Wood framing with termite damage replace in kind with treated wood. Remove lower 1/3 stucco from vertical windows and restore opening to original size. Replace vertical windows in kind to original size. Further field study needed.

					openings. Wood framing with possible termite damage.		glass is original.	
7-4		c. 1969/1970	Window	Yes	2 nd story fixed-inoperable clerestory windows with metal framing, with figured glass. Vertical windows that flank the stucco column have been altered by the lower 1/3 of the window removed and replaced with stucco. Vertical single hung windows with a single movable sash, raised from the bottom for ventilation.	Poor	Vertical windows that flank the stucco column have been altered by the lower 1/3 of the window removed and replaced with stucco. Windows are no longer performing their intended purpose. Unknown if the clerestory figured glass is original.	Remove lower 1/3 stucco from vertical windows and restore opening to original size. Replace vertical windows in kind to original size. Further field study needed.
7-5		c. 1969/1970	Window	Yes	Interior view of the amount of light 2 nd story clerestory & vertical windows allow in. Shows the lower 1/3 of the vertical windows that flank the column blocked for desk space. Vertical single hung windows with a single movable sash, raised from the bottom for ventilation.	Poor	Windows are no longer performing their intended purpose. Vertical windows that flank the stucco column have been altered by the lower 1/3 of the window removed and replaced with stucco. Interior space has desks, chairs, equipment blocking original window space. Unknown if the clerestory figured glass is original.	Remove lower 1/3 stucco from vertical windows and restore opening to original size. Replace vertical windows in kind to original size. Further field study needed.
7-6		c. 1969/1970	Window	Yes	Interior view from the 2nd floor workshop on the West side of the building. Portion of fixed-inoperable clerestory windows blocked out with either paint or painted plywood. Vertical single hung windows with a single movable sash, raised from the bottom for ventilation flank columns.	Poor	Windows are no longer performing their intended purpose. Vertical windows that flank the stucco column have been altered by the lower 1/3 of the window removed and replaced with stucco. Interior space has desks, chairs, equipment blocking original window space. Portion of clerestory window painted or blocked with plywood. Unknown if the clerestory figured glass is original.	Remove lower 1/3 stucco from vertical windows and restore opening to original size. Replace vertical windows in kind to original size.

7-7		c. 1969/ 1970	Window	Yes	Directional view unknown. 2nd floor fixed-inoperable clerestory windows with figured glass.	Poor	Unknown if clerestory figured glass is original. If not, the windows are no longer performing their intended purpose.	Determine if original glass was figured or clear. If original glass was clear; replace with energy conserving glass. Such as low emissions glass which reduces heat gain, low iron glass which provides glass that is more clear; insulated glass with internal thermal glazing. If original glass was this figured glass, install new thermal glazing for increased energy efficiency. Further field study needed.
7-8		c. 1969/ 1970	Window	Yes	Exterior view of Watts Coffee Café windows. North elevation, view South. Intentionally assymetrical decorative pattern adds visual interest to the interior daylighting. Metal framing with figured glass. Design is original. Fixed-inoperable.	Fair	Though the windows are generally structurally sound and performing their intended purpose, the exterior of figured glass has graffiti. Metal framing appears to have excess paint. Design is original. Unknown if figured glass is original.	Determine if original glass was figured or clear. If original glass was clear; replace with energy conserving glass. Such as low emissions glass which reduces heat gain, low iron glass which provides glass that is more clear; insulated glass with internal thermal glazing. If original glass was this figured glass, remove graffiti and excess paint. Install new thermal glazing for increased energy efficiency. Further field study needed.
7-9		c. 1969/ 1970	Window	Yes	Interior view of the Watts Coffee Café windows. North elevation and view. Demonstrates amount of light and architectural design. Fixed-inoperable.	Fair	Though the windows are generally structurally sound and performing their intended purpose, the exterior of figured glass has graffiti and can be seen from the interior. Metal framing appears to have excess paint. Design is original. Unknown if figured glass is original.	Determine if original glass was figured or clear. If original glass was clear; replace with energy conserving glass. Such as low emissions glass which reduces heat gain, low iron glass which provides glass that is more clear; insulated glass with internal thermal glazing. If original glass was this figured glass, remove graffiti and excess paint. Install new thermal glazing for increased energy efficiency. Further field study needed.

7-10		c. 1969/ 1970	Window	Yes	View from the interior of the Watts Coffee Café, West elevation, to the inner courtyard patio, located in the center open area of the building, towards fixed metal frame windows and interior Northeast hallway.	Good	The windows are structurally sound and performing their intended purpose.	For increased energy efficiency – may want to consider installing new internal secondary glazing where appropriate. Further field study needed.
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Doors

Stacy Williams

Feature Number	Photograph	Estimated Date	Feature type	Significant	Description	Condition class	Condition description	Recommendations for Treatment
11-1; 1799		c. 1969-2021	Exterior doors	Yes (Watts Coffee House entry door)	Flush, bi-fold, and full glass door types. Three exterior doors located on the east facing side of the coffee shop entrance.	Fair/Good	All appear to be in decent condition; unclear if all are original. Exterior doors 1 and 2 have been painted white. Exterior door 1 is flush; doesn't have any noticeable exterior framing. It has three painted hinges, a small kick plate, and a door knob. Unclear about the metal finish on the door knob. Exterior door 2 appears to be a bi-fold double flush door with no visible door knobs; it has six painted hinges; has signage that reads "Danger do not enter". Possible electric or maintenance closet. Exterior door 1: Full glass door type with aluminum glazing; serves as an entry into the Watts Coffee House.	Further study and testing needed to determine if front exterior doors/hardware are part of the original design of Robert Kennard and Arthur Silvers. Glass panels within exterior door 1 may require re-glazing as part of maintenance. Painting and sealing exterior doors to protect from deterioration/damage/use (weathering and people). All facets of the door should be checked for wear and tear (hinges and other hardware, threshold, casing, and locks) each time the door is re-painted.
11-2; 1800		c. 1969-2021	Exterior door	No	Flush door, painted blue. No door knob.	Fair	Appear to be in fair condition; unclear if original. Minimal framing; no hinges; very small hood over the door. Security light located above the door frames.	Painting and sealing exterior doors to protect from deterioration/damage/use. Anti-graffiti coating may be necessary. All facets of the door should be checked for wear and tear (hinges and other hardware, threshold, casing, and locks) each time the door is re-painted.
11-3; 1801		c. 1969-2021	Exterior doors	No	Flush door types. Two exterior doors located on the north east and north facing side of the Watt Neighborhood Center.	Poor/Fair	The north east exterior door appears to be gray metal in color. Has a minimal styled black security grille interior door. Some weathering/rusting; hand prints. Minimal framing. No door knob; has a lock. Small hood and security light over the door. The north facing exterior door is black steel framed security grille with a silver colored metal knob.	Painting and sealing exterior doors to protect from deterioration/damage/use. Doors should be treated for weathering and any rust.

11-4; 1816		c. 1969-2021	Interior door	No	Interior flush door	Good	Classroom door painted gray. Includes a door closer at the top. Lock and door knob. Possible door alarm box near frame.	Door appear to be in good condition. Annual maintenance plan may include repainting/cleaning and checking locks/door knobs for wear and tear.
11-5; 1817		c. 1969-2021	Interior doors; Hallway	Unclear	Interior flush doors located in the hallway.	Good	Hallway doors. All appear to be in good condition. Minimal framing. Painted gray.	Door appear to be in good condition. Annual maintenance plan may include repainting/cleaning and checking locks/door knobs for wear and tear.
11-6; 1824		c. 1969-2021	Interior doors; Classroom	No	Interior flush door	Good	Two door frames. Painted black. Only one visible door, with lever door knob.	Door appear to be in good condition. Annual maintenance plan may include repainting/cleaning and checking locks/door knobs for wear and tear.

11-7; 1827		c. 1969-2021	Interior door	Unclear	Interior flush door	Good	Emergency exit door in possible storage space. Painted white with minimal door framing. Metal lock and door knob. Includes door closer and alarm? Alarm in the shape of a bell. Possibly not contemporary.	Door appear to be in good condition. Annual maintenance plan may include repainting/cleaning and checking locks/door knobs for wear and tear.
11-8; 1829		c. 1969-2021	Interior doors	No	Interior flush door	Good	Classroom space includes three visible door frames. All are minimal (not decorative). One visible door in good condition. Gray hinge and metal door knob.	Door appear to be in good condition. Annual maintenance plan may include repainting/cleaning and checking locks/door knobs for wear and tear.
11-9; 1832		c. 1969-2021	Interior door frame	No	Interior flush door	Good	Interior door frame with minimal framing. Fire alarm located above door. Door appears to have been removed. One visible hinge has been painted white.	Door appear to be in good condition. Annual maintenance plan may include repainting/cleaning and checking locks/door knobs for wear and tear.

11-10; 1834		c. 1969-2021	Interior doors	No	Interior flush door	Good	Interior door that has been painted gray. Minimal framing. Metal door knob, no visible lock. No visible wear and tear.	Door appear to be in good condition. Annual maintenance plan may include repainting/cleaning and checking door knobs for wear and tear.
11-11; 1835		c. 1969-2021	Interior door	No	Interior flush door with security lock	Good	Emergency exit door. Includes door closer and security lock. Some wear/possible rust on door closer.	Door appear to be in good condition. Annual maintenance plan may include repainting/cleaning and checking door knobs for wear and tear. Treat for rust, check door closer, and security lock.
11-12; 1836		c. 1969-2021	Interior door	Unclear	Flush door type; restroom door	Good	Restroom door. Exterior has been painted brown, the interior is painted yellow. No visible wear and tear. Minimal framing. Possibly original to the space.	Further study and testing needed to determine if interior door is part of the original design of Robert Kennard and Arthur Silvers. Door appear to be in good condition. Annual maintenance plan may include repainting/cleaning and checking door knobs for wear and tear.

11-13; 1842		c. 1969-2021	Interior door	Unclear	Interior flush door	Good	Gray classroom door. Minimal framing. Appears to be in good condition; no visible wear and tear. It has three unpainted hinges. Fire alarm located above door.	Door appear to be in good condition. Annual maintenance plan may include repainting/cleaning and checking door knobs for wear and tear. Also checking the fire alarm to make sure that it's functioning.
11-14; 1844		c. 1969-2021	Interior door	Unclear	Interior flush door	Good	Custodian closet door. Door's exterior is painted brown; the interior is beige. Door has minimal framing. Includes door vent grille. Appears to be in good condition.	Door appear to be in good condition. Annual maintenance plan may include repainting/cleaning and checking door knobs for wear and tear.
11-15; 1846		c. 1969-2021	Interior door	Unclear	Interior flush door	Good	Interior flush doors painted brown. Leads to a breakroom for staff? No visible wear and tear.	Door appear to be in good condition. Annual maintenance plan may include repainting and cleaning.

11-16; 1848		c. 1969-2021	Interior door	Unclear	Interior flush door	Good	Hallway doors. All appear to be in good condition. Minimal framing. Painted hinges. Locks and door knobs appear on all doors.	Door appear to be in good condition. Annual maintenance plan may include repainting/cleaning and checking door knobs for wear and tear.
11-17; 1866		c. 1969-2021	Interior door	Unclear	Interior flush door	Good	Some wear or possible in transition? Paint flecks are on the door. Overall good condition. Minimal door framing. Lock and door knob in good condition. Includes industrial door closer.	Door appear to be in good condition. Annual maintenance plan may include repainting/cleaning and checking door knobs for wear and tear. Treat for rust, check door closer, and security lock.
11-18; 1867		c. 1969-2021	Interior door	Unclear	Interior flush door	Good	Office door. Appears to be in good condition. Painted white. The hinges, unpainted. Good condition overall.	Door appear to be in good condition. Annual maintenance plan may include repainting/cleaning and checking door knobs for wear and tear.

11-19; 1882			Interior door	Maybe	Interior flush door	Fair/Good	Security door that has been painted (purple or navy blue in color). Some denting on the door. Includes push bar/panic exit and door closer. Fairly/good condition.	Door appear to be in good condition. Annual maintenance plan may include repainting/cleaning and checking door knobs for wear and tear. Treat for rust, check door closer, and security lock.
11-20; 1885		c. 1969-2021	Interior door	Maybe	Exterior doors 1 and 2 have been painted white.	Fair	All appear to be in decent condition; unclear if all are original. Exterior doors that have been painted white. Appears to be a bi-fold double flush door with no visible door knobs; it has nine painted hinges; has signage that reads "Danger do not enter". Same doors from first row assessment.	Painting and sealing exterior doors to protect from deterioration/damage/use (weathering and people). All facets of the door should be checked for wear and tear (hinges and other hardware, threshold, casing, and locks) each time the door is re-painted.
11-21; 1887		c. 1969-2021	Exterior door	Maybe	Exterior flush/double doors that have been painted white.	Fair	White exterior flush/double doors that have been painted white. Industrial, almost door length hinges that have been painted white. Door condition is fair. Minimal framing; lacks door knobs.	Painting and sealing exterior doors to protect from deterioration/damage/use (weathering and people). All facets of the door should be checked for wear and tear (hinges and other hardware, threshold, casing, and locks) each time the door is re-painted. If the art work isn't attached to the wall, it should be stored or installed inside.

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Finish hardware

Zining Ye

Watts Neighborhood Center: Features Inventory, Conditions Assessment & Recommendations for Treatment

Feature Number	Photograph	Estimated Date	Feature type	Significant	Description	Condition class	Condition description	Recommendations for Treatment
14-1		1969	Door closer	Yes	The door closer is made of white metal and it is used to ensure that the door keeps close when some emergencies happens.	Good	The door closer has its substantial features. The door closer works. The whole door closer is soiled and part of the door closer is rusty.	RECOMMEND: 1. Replace it with a new white metal door closer such as a white metal heavy duty automatic door closer. 2.Retain and keep the original condition. Check its condition regularly. Adjust the speedy of the door closer to ensure the safety if necessary. 3.Retain. Clear the rust on the surface of it. Identity the material of the door closer and take a test before cleaning to choose the gentlest method. Then clean it. After cleaning, Adjust the speedy of the door closer to ensure the safety if necessary.
14-2		Unknown	Lock	No	It is a deadbolt lock, which is made of metal. Usually, it provides security to the room.	Good	The lock does not lose its substantial features and works well. The lock is just a little soiled and tarnished.	1.RECOMMEND: Replace it with a cylindrical lock which has chrome reversible privacy door handle or a tubular lock which has satin chrome satin chrome reversible privacy door handle.

14-3		Unknown	Door knob	No	It is a white metal passage door knob, which does not have lock and is used to open the door.	Good	The door knob has its substantial features and works. The condition of the door knob is pretty good.	1.RECOMMEND: Replace the door knob with a door lever such as a Broadway lever or a latitude lever, which is made of white metal such as aluminum.
14-4		Unknown	Panic bar	Unknown	The silver panic bar is made of metal. It is a type door opening mechanism, which allows people to open a door by pushing it.	Good	The panic bar has its substantial features. The panic bar works. The coating on the surface has little scratches. The part that connects the door is soiled.	1. RECOMMEND: Retain it and check its condition regularly and repair it immediately if any questions are found because the door is a emergency exit, which has the relation with the safety of people.
14-5		1969	Butt Hinge	Yes	Butt hinges are made of metal and are painted in white. Butt hinges have two leaves, one is attached to and another one is attached to door. They are used to operate	Fair	These butt hinges still have their substantial features. These butt hinges works but there are soiled.. Parts of the white coating on the	1. RECOMMEND: Replace these butt hinges with new white metal butt hinge. 2.Retain. Clear the rust on the surface of these hinges. Identity the accurate material and take a test before cleaning to choose the gentlest method. Then clean it. After cleaning, Adjust and tighten these to ensure the safety if necessary.

					doors.		surface of butt hinges fall off and the interior metals are exposed.	
14-6		unknown	pull handle	No	The pull handle is black. The pull handle is a type of handle. People can grip the pull handle by one or both hands and pull it to open the door.	Good	The black pull handle works and it is not soiled or rusty.	1.RECOMMEND: Replace it with a white metal offset pull handle.

This project mainly discusses the condition of the door hardware in Watts Happening Cultural Center and recommends appropriate treatments. All door hardware that discussed in this project is in good or fair conditions and they works. However, some of these hardware is not compatible with the architecture.

Recommended treatments follow several rules. Firstly, according to the standards for rehabilitation in the *The Secretary of the Interior’s Standards for the Treatment of Historic Properties*, changes that create a false sense will not be undertaken. In addition, new works should be compatible with historic features. Therefore, all treatments should be compatible with the architectural style and architectural characteristics of the 1970s. The architecture is a modern architecture so this project suggests to choose door hardware with simple design and white metal and avoid complicated designs and warm color. Besides, trying best to make the architecture have the characteristics of the 1970s.

Secondly, according to *The Secretary of the Interior’s Standards for the Treatment of Historic Properties*, chemical or physical treatments should use the gentlest method. Therefore, this project suggests that an easy test should be taken to choose the gentlest method when cleaning. Thirdly, the security and safety of these doors also should be considered seriously. Therefore, it is also very important to consider safety when recommending treatments.

The main two treatment that this project recommends are replacement and retainment.

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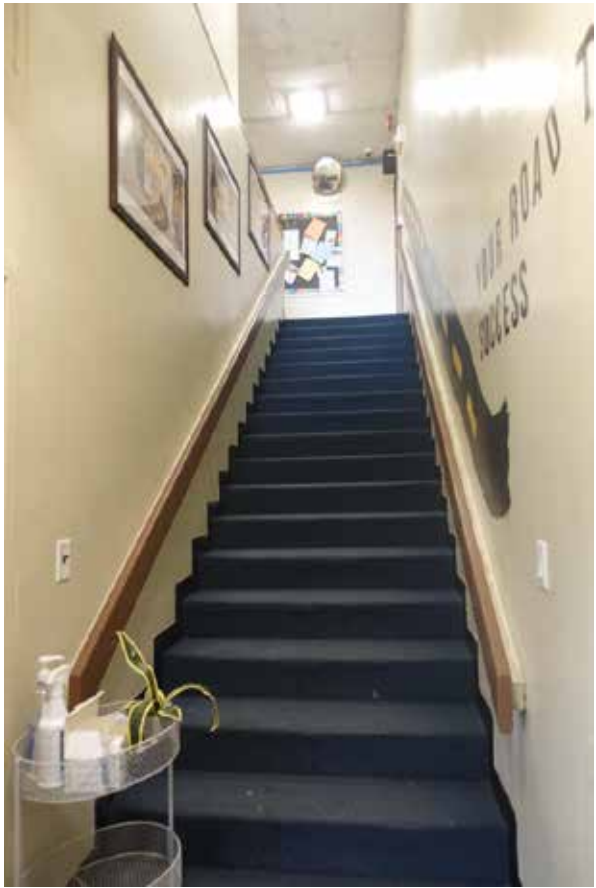
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Floors

Kathryn Ahmanson

Feature Number	Photograph	Estimated Date	Feature type	Significant	Description	Condition class	Condition description	Recommendations for Treatment
1-1		c. 1969	Wood deck	Yes	Original to the structure, the traditional plywood sheathing on wood floor framing is both durable and utilitarian. This allows for interstitial space between the floor and ceiling below for distribution of utilities. Resilience can provide problems for heavy, brittle floor finishes that can be mitigated with cement board.	Good	This flooring appears in fair condition with remnants of adhesive from previously applied flooring and remaining stains from earlier work.	Because this floor is a sub floor that is part of structural system, it is not intended to be finish floor. Given the durability of this floor, an applied finish suitable to the future needs of the space would be the most appropriate treatment. Since much of the flooring throughout the building is resilient vinyl tile or square composition tile, either of these would provide consistency with the rest of the interior.
1-2		c. 1969	Hardwood strip flooring	Yes	The warm hardwood strip flooring in the multipurpose room is original to the structure and possibly made from maple for its strength and durability. There are small areas that have been repaired through replacement in kind. The consistency and glossy finish of the strips adds a fine finish to the space while the resilience of the material allow for plenty of bounce for basketball and dance.	Good	The wood appears in good condition with minimal damage and staining.	First remove any surface debris by sweeping, dusting or using a vacuum with a hard floor attachment to avoid damaging the finish. Next, clean using a pH-neutral, wax-free, and petroleum-free hardwood surface cleaner using a mop or sponge. After, rinse the mop or sponge with water, ring it out, and use the damp mop or sponge to soak up any remaining cleaner before using a towel to dry the floor. In areas where replacement boards are needed, replace in kind.
1-3		est. 2011	Resilient vinyl tile	No	The various shades of sand and stone accentuate the long strips of resilient vinyl tile used throughout many of the classrooms. Used for its durability, the material is durable, low maintenance and easily installed.	Good	This flooring appears in good condition as it displays clean and smooth surfaces with little to no visible damage or adhesive deterioration.	After removing all soils with sweeping and/or dust mopping (vacuuming is not recommended), the floor should be cleaned with water and a non-abrasive cleaner. In areas of significant dirt build up or staining, a natural bristle or nylon brush can be used to gently scrub away the remnants. Finally, the floor should be rinsed with clean water and left to dry, but it is recommended to not put furniture back for at least 24 hours.

1-4		c. 1969	Square composition tile	Yes	The 1' x 1' square resilient composition tile a marbleized pattern in a light neutral tone, and is common in the hallways, some of the classrooms, the bathrooms and the coffee shop. This appears to be the typical original floor finish in many use areas.	Fair	Everyday use is apparent in the scuffing and staining, and the mastic adhesive appears to be deteriorating in areas where there seems to be greater space between the tiles.	Floors should be thoroughly vacuumed or swept before being gently cleaned with a non-soap based cleaner. After cleaning, the floor should be rinsed with clean water and allowed to dry. To repair the coating, the tiles must be stripped of their old layers of wax and dirt using a gentle stripping agent applied with a mop and bucket. After the stripping solution has been applied, a wet vac or auto scrubber can be used for its removal. Next the floor should be rinsed with water and dried before applying the finish.
1-5		est. 2011	Square glazed ceramic tile	No	The graphite grey 1' x 1' square glazed ceramic tile has a variegated finish and appears infrequently in the structure where it is used for storage spaces. A similar square glazed ceramic tile in a lighter warm color is used in the lobby and parts of the coffee house.	Good	This flooring presents in good condition as it maintains its glaze and exhibits few areas of damage or adhesive deterioration.	Treatment for this flooring should begin with cleaning. Vacuuming or sweeping the dirt will prepare the tiles for cleaning with the gentlest means. Pre-wetting the floor will ensure the porous material does not absorb chemicals or cleaning agents. A non-soap-based floor cleaner should be used with a natural bristle or nylon brush to remove stubborn stains or dirt. Afterwards the floor should be rinsed thoroughly with clean water, and it is suggested doing this twice to ensure the removal of any cleaning product, then dried with terry cloth towels. In areas with persistent staining, ammonia or a household spray product intended for tiles can be used, but should be tested on a spot first and should not remain on the surface too long as it may cause discoloration. Alternatively, because this flooring is not original, the floor could be replaced to be compatible with the character of rest of the building, such as sheet linoleum like marmoleum.

1-6		est. 2011	Carpeting	No	This dark carpeting is used in parts of the back stairways and coffee house. It does not appear to be original to the building, but instead seems to have been applied on top of the initial flooring later on.	Good	The carpeting appears in good condition without any visible staining or damage.	The carpeting can be treated with vacuuming, but if cleaning is needed in highly trafficked areas, a carpet cleaning machine can be used to deep clean the material. Alternatively, given that the carpeting is not original and used so infrequently throughout the building, it could be replaced with a flooring more compatible with the rest of the interior, such as composition tile.
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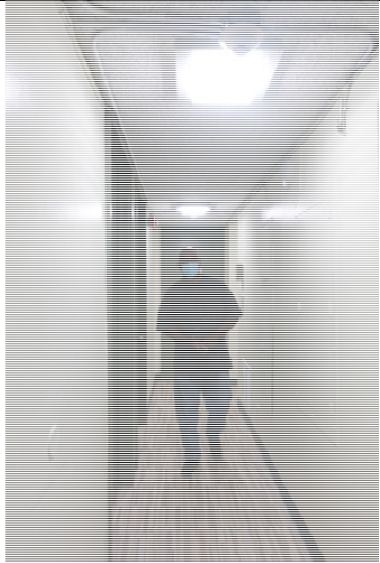
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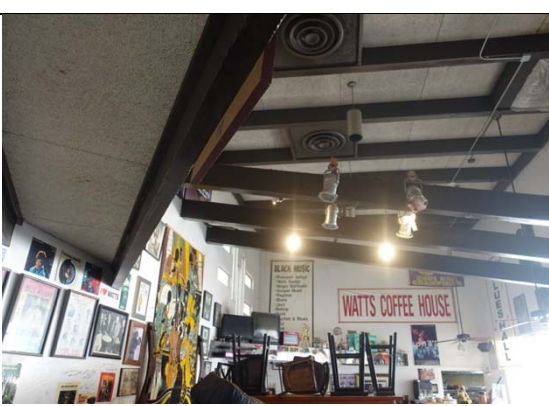
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Ceilings

Hanyu Chen

Feature Number	Photograph	Estimated Date	Feature type	Significant	Description	Condition class	Condition description	Recommendations for Treatment
2-1		c.1969	Acoustical tile ceiling	Yes	This is a tile ceiling located in a hallway. The ceiling finish is rough textured tiles. It has a few exposed conduits on each side; most of them are well secured, but one in the back of the picture is loose. The tile joints are tight; cracks are difficult to see. The tile edges are probably either tongue and groove or concealed spline. The tiles are probably adhered with mastic to gypsum board above, based on observations of broken tiles in other areas. There are several plastic pipes on each side as well. .	Good	The connections between walls and the ceiling, panels and panels have several small cracks.	Annual inspection by a qualified conservationist, especially the cracks. No treatment needed at this time.
2-2		Unknown	Gypsum board	No	This is a gypsum board in white color located in an office.	Good	The ceiling is generally in a good condition, except a small hole close to the air conditioner.	Consult professionals in structures about the surrounding gypsum board's conditions. If the structure is stable, firstly apply a layer of base coat plaster in place and scraped back below the existing plaster; when the base plaster is set but not dried, apply more plaster to create a smooth surface. If it is not in a good condition, consult structural engineers.

2-3		c.1969	Acoustical tile ceiling	Yes	It is a tile ceiling general equally divided into two parts by a fascia to accommodate a change in ceiling height. The left side is a little bit higher than the right part.	Good	The tile joints are tight; cracks are difficult to see. The connection area between right part and the fascia is slightly loose.	Annual inspection by a qualified conservationist, especially the cracks. No treatment needed at this time.
2-4		c.1969	Acoustical tile ceiling	Yes	The ceiling finish is rough textured tiles. The left edge is covered connected to a gypsum board.	Fair	Some parts of the ceiling are soiled. The tile joints are tight; cracks are able to see. The crack between the left edge and gypsum board is obvious.	1. Clean the ceiling gently, minimize the potential damages to the ceiling. 2. Consult professionals about the conditions of cracks surroundings. If they are in good conditions, use patching materials to fill them. For larger cracks, may need to use tape and fiberglass mesh tape during the treatment. If they are not in good conditions, consult structural engineers. 3. Annual inspection by a qualified conservationist, especially the cracks.
2-5		c.1969	Acoustical panel and boxed beam ceiling	Yes	The ceiling uses Tectum as its finished surface above dark-painted wood box beams. The beams are probably for decoration and not structure. Six beams equally divide the ceiling into five columns. The left two columns are divided into small rectangles by vertical beams.	Good	The finished surface and wood beams are in good conditions. Joints are tight.	Annual inspection by a qualified conservationist. No treatment needed at this time.

2-6		Unknown	Painted gypsum board ceiling	No	This is a flat ceiling covered in white paint. A rough square was cut in the center of the ceiling, and a light is placed in the square.	Fair	The area around the square is rough; other parts are generally in good conditions, except small dusty scratches.	1. Consult professional structural engineers about the structure around the square. Based on professional suggestions, decide to repair the square cut or not. 2. Consult professionals to clean the ceiling, minimize the potential damages.
2-7		c.1969	Acoustical panel and boxed beam ceiling	Yes	It is first covered by a layer of the Tectum ceiling. 11 brown-painted wood box beams equally divide the ceiling into ten columns. The two longer edges are covered by two dark-painted wooden beams. The beams are probably for decorations rather than structure.	Good	The finished surface and wood beams are in good conditions. Joints are tight. No obvious crack can be seen.	Annual inspection by a qualified conservationist. No treatment needed at this time.
2-8		c.1969	Acoustical panel and boxed beam ceiling	Yes	This exposed ceiling is located in the coffee shop. Its first layer is Tectum ceiling and covered with several dark-painted wood boxed beams divide the tile ceiling into a few columns. The beams are probably for decorations rather than structure.	Good	The ceiling is in good condition. Joints are tight and no obvious crack can be seen.	Annual inspection by a qualified conservationist. No treatment needed at this time.

Summary

The ceilings of Watts Center primarily remain the same as the building was constructed in 1969. Some ceilings were modified in the following decades, and the reconstruction dates are unknown. Watts Center has four types of ceilings: acoustical tile ceiling, gypsum board, acoustical panel with boxed beams ceiling, and conventional ceiling. 1x1 textured acoustical tile and Tectum are the most ideal type of ceilings in most spaces since they are cost-effective and aesthetic. Meanwhile, most ceilings are in good condition. Besides annual inspection by professional conservationists or architects, it is unnecessary to have extra treatment on them. Some ceilings may need detailed and gentle cleaning. Only a few spots need to be repaired after consulting professionals of related fields. For spots that need to be repaired in 2-2, 2-4, and 2-6, it is suggested to consult structural engineers about the structure around cracks, then make decisions. If they are in good

condition, cracks could be repaired by patching materials. If they are in dangerous conditions, further treatments should be made after talking to structural engineers. For the square cut of 2-6, besides structural engineers, it might be necessary to consult the treatment with circuit engineers.

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Lighting

Sixue He

Abstract:

The report lists and evaluates lighting fixtures in the Watts neighborhood center. There are many nonsignificant surfaces mounted/ recessed lighting that are newly installed and energy efficient throughout the building. Most of them are economic and energy efficient and the temperature of the lighting matches the usage of the room in the historic building (workspace: cooler tone; performance space: warmer tone). Others are able to continue the use of historic fixtures through rewiring. However, some of the surfaces mounted ceiling lights are not compatible with the design and the electrical cord are not hidden. After took all factors into considerations, several restoring methods are recommended like using a recessed lighting system to hide the wire.

Feature Number	Photograph	Estimated Date	Feature type	Significant	Description	Condition class	Condition description	Recommendations for Treatment
5-1		N/A	Surface Mounted Ceiling Light Fixture LED	No	Surfaces mounted lighting that are newly installed and energy efficient, but not very compatible with the design and disrupt the continuity of the ceiling	GOOD	New and energy efficient	According to U.S. GENERAL SERVICES ADMINISTRATION's suggestion for restoring lighting fixtures in historical buildings, the success would be determined by factors below: "-- Preservation of historic materials and character, n Occupant comfort, n Energy conservation, n Initial costs, n Operational costs, n Maintenance requirements, n Disposal costs and environmental impact, and n Aesthetics." I believe the lighting fixtures in the Watts satisfied most of the factors except might needs some improvement on the aesthetics.
5-2		N/A	Recessed down lights for the office	No	Recessed Ceiling light that is compatible with the original ceiling and doesn't catch unnecessary attention to the ceiling	GOOD	New and energy efficient	In Watts, many places installed energy-saving light sources, like LED lamps. "LEDs represent an evolving technology "that could save energies, which can reduce operational costs.
5-3		N/A	Surface mounted Exterior lighting fixture	No	Right amount of light for this exterior settings and the design is compatible with the building	GOOD	New	According to the DOI Standards, (based on European standards) used throughout the world, the principal goals of restoring lighting fixtures are: n "maintaining authenticity, by doing no harm to historic materials, n designing changes sympathetically, and n restoring significant spaces correctly, based on historic documentation."

5-4		N/A	Surface mounted lighting fixture with electrical conduit attached to the surface of the ceiling	No	Surfaces mounted lighting that are newly installed and energy efficient, but not very compatible with the design and disrupt the continuity of the ceiling	GOOD	New and energy efficient	Using recessed lighting system to replace the incompatible lighting system. Might come up with a better way to hide the electrical conduit.
5-5		1970	a recessed lighting system that appears integrated with the older ceiling system.	Yes	Fluorescents lighting that integrated with ceiling systems, and it has continuous diffusing light. this would have been a cleaner approach to lighting, than suspended lighting from the ceiling.	GOOD	Older installed but still in good condition, might replace with LED and hide the wire and cods nearby	Make this work with new led strips that are much more energy efficient and go back to the original integrated lighting system that speaks to the 1960s
5-6		N/A	Surface mounted hallway lighting fixture	No	The new replaced LED lightings are compatible with the original design and the character of the building. And the LED is very energy efficient as well.	GOOD	New and energy efficient	
5-7		N/A	Pendant LED Lighting	No	Newly installed LED lighting that is bright and energy efficient enough for the work shop, however the hanging lighting might seem a extra as an addition to the existing ceiling system.	GOOD	New and energy efficient	

5-8		N/A	Pendant Lighting	No	Very interesting and distinctive lighting. Sets the tone and vibe for the very artistic space	GOOD	Good Condition	According to the PBS P100 Federal Standards for the Public Buildings Service ,Chapter 6. Electrical Engineering, Lighting – Historic Structures: “Historic fixtures may be upgraded with energy efficient lamps, ballasts, reflectors, or other means to achieve required light levels, if changes can be made without affecting the appearance of the fixture. Energy efficient light sources should match the warm to white color range of incandescent light or daylight as closely as possible.” Thus, if the light bulb can be changed into an energy efficient one and keep the appearance of the lighting fixture would be fine.
5-9	 	N/A	Surface mounted ceiling fixtures Lighting boom Pendent Lighting Spotlight	No	There are four different types of light in this stadium. The surface mounted ceiling lights are bright enough to illuminate the whole room; the spotlights and lighting boom and some extra pendent lighting working together to highlight the stage presentation	GOOD	New and energy efficient	
5-10		N/A 1970	Theatrical spotlight Pendant cylinder lighting (original)	No Yes	Those added theatrical spotlight and in addition to the original pendant cylinder lighting are used to illuminate the art performance happening below in the shop	GOOD	Good Condition	Also according to the PBS P100 Federal Standards for the Public Buildings Service, Chapter 6, in restoration zones, “opportunities should be sought to replace unsympathetic contemporary lighting with replicas of original historic fixtures. Replica fixtures in which light sources are not exposed should incorporate high output, energy efficient lamps as necessary to achieve required light levels and meet energy conservation standards. Supplemental lighting, if required, should be designed and installed to avoid competing visually with historic lighting. Freestanding torchieres, task lighting and discrete accent lighting are recommended for increasing light levels in ceremonial spaces containing ornamental ceilings and historic chandeliers”

								Thus, in this case, the added theatrical spotlight could be made more like the original pendant cylinder lighting to match the aesthetics as well as meets the illuminating needs of the space.
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Citations:

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HVAC

Alex Shirley

Heating, Cooling, and Ventilation

The Watts Neighborhood Center was originally constructed with a more open layout, and a corresponding central forced air conditioning system with its air handlers and auxiliary equipment supported on the flat roof so as not to be seen by a visitor from ground level. Since the beginning of its regular use in 1970, the room layout has been changed and windows boarded to prevent vandalism. On the one hand this may effectively prevent direct solar heat gain to much of the building, but it also prevents passive air flow. This and other factors necessitated the installation of supplementary mini-split air conditioning systems, the equipment of which is spatially and visually conspicuous in interior rooms and hallways. It is unclear if existing ducts of the centralized system may still be in use, and multiple air supply grilles have been blocked by tape or paint, insinuating that some operation has been suspended.

One non-invasive recommendation might be to improve passive air flow to the appropriate spaces, such as the Coffee House and gymnasium, both of which previously had more open relationships with the central courtyard that might have included keeping doors open to allow for air as well as provide space for overflow foot traffic. However, this cannot suffice as a significant means of providing ventilation to these spaces, not least because cross ventilation and stacking effect would be limited to those rooms. Additionally, the atmosphere of the Watts neighborhood is not reliably clean, and if doors were to be left open regularly and for long periods of time, the frequent high concentrations of particulate matter may compromise both the air quality of the building interior and the integrity of artworks preserved in the Coffee House.

To better address the need for ventilation and climate control within the Watts Neighborhood Center, attention must instead be given to the existing active HVAC systems that have been assessed in the chart below. This system includes some character features in the ceiling design, including anemostats designed to aesthetically complement box beams, or air supply ducts and vents within soffits. To the greatest extent possible, in keeping with the Secretary of the Interior’s Standards for the Treatment of Historic Properties (1), these features and the original duct system of the building should be retained and utilized. The forced air and supplemental mini-split systems, however, must be removed to repair damage to the historical visual and spatial conditions of the property and to then upgrade the system for climate comfort according to the most recent ASHRAE standards. (2) To this end it is recommended that all equipment belonging to those systems be removed and replaced with a contemporary upgrade. Specifically, a direct outside air supply (DOAS) system might be integrated into the building, the machinery of which would be stored on the roof. Existing ducts would be joined to this system, and modest additions of new ducts in the same ceiling spaces may be needed to provide regular ventilation to certain rooms. (3) In order to sustainably facilitate indoor cooling in Watts’ hot and dry basin climate by reducing the DOAS system load, these ducts might have a parallel system of active chilled beams integrated into ducts within the ceiling utility spaces, if possible. (3, 4)

In sum, all conspicuous and historically insignificant HVAC features would be removed, the original system replaced with a contemporary and energy-efficient system such that the significant features and air flow paths are reutilized, and its equipment otherwise not visible to the public to restore the property’s historical visual and spatial condition.

Feature Number	Photograph	Estimated Date	Feature type	Significant	Description	Condition class	Condition description	Recommendations for Treatment
9-1		c. 1995	Packaged air condenser	No	Ground-based single-fan packaged air condenser, small commercial. Elevated on a thin concrete foundation, located on the East side of the building facing the parking lot. Protected from tampering by a locked metal cage.	Poor	Minor vandalism; unknown if currently operating.	Condensers should not be spatially and visually conspicuous, especially at ground level. If a packaged air condenser is required, place it elsewhere – on roof or in side yard – away from public view.
9-2		c. 1995	Mini-split evaporator	No	Ceiling-mounted multi-zone hybrid system utilizing supplementary soft ducting (Daikin or similar brand). Multiple throughout building. Pictured is the unit blocking the courtyard door. (See: recording timestamp 01:47:00)	Fair	Working condition. However, its location is disrupting user circulation via the courtyard in a manner that could be unsafe, and it is significantly altering the experience of the interior.	Evaporators should not be spatially and visually conspicuous, nor should it block circulation. Replace with active chilled beams integrated into ceiling assembly, or another less invasive system. If required, integrate into ceiling or floor assembly. If this is not possible, place adjacent to wall away from egress and common circulation paths.

9-3		c. 1969	Air supply grilles at soffit ducts	Yes	In lobby and throughout the second floor, soffits of about 8-10" in between columns and room divisions acts as plenum for original ducting of the air-only central air conditioning system. Vents are rectangular, approx. 4-6" tall, varying widths.	Fair	Integrity appears to be intact; unknown if currently operating.	Integrated ceiling design involving soffits should be retained and utilized to the greatest extent possible. Reconnect air supply ducts to central system, if disconnected.
9-4		c. 1969	Structure-integrated anemostats, round grilles	Yes	Architectural vents with round grilles, integrated into a system of nonstructural beams and painted in the same color. Connected to original ducting of the air-only central air conditioning system.	Fair	Integrity appears to be intact; unknown if currently operating.	Integrated ceiling design involving box beams should be retained and utilized to greatest extent possible. Reconnect air supply ducts to central system, if disconnected.
9-5		c. 2000s	Commercial kitchen ventilation system	No	Later installation of heat exhaust and ventilation system, including range hoods and associated grease ducting and fire suppression according to the CA Building Code and CA Mechanical Code; reference most recent inspection.	Good	Recently installed and working according to code.	Determine if an upgrade or maintenance is needed for long-term operability.
9-6		c. 2010s	Mini-split evaporator	No	Newer wall-mounted terminals of an additional multi-zone hybrid system, likely added during the renovation of the second floor. Mitsubishi brand, multiple throughout the second floor.	Fair	Working condition. Penetrates existing wall in a manner that may compromise historic integrity.	Evaporators should not be spatially and visually conspicuous. Replace with active chilled beams integrated into ceiling assembly, or another less invasive system. If required, integrate into ceiling or floor assembly. If this is not possible, place adjacent to wall away from egress and common circulation paths.

9-7		c. 2010s	Mini-split evaporator	No	The terminals on the first floor are different from those on the second floor, in brand and design. Still a wall-mounted terminal of a multi-zone hybrid system, augmenting the ventilation from soffit ducts.	Fair	Working condition. Augments historic ventilation system, but nevertheless may compromise interior spaces, especially when all units are considered.	Evaporators should not be spatially and visually conspicuous, nor should it block circulation. Replace with active chilled beams integrated into ceiling assembly, or another less invasive system. If required, integrate into ceiling or floor assembly. If this is not possible, place adjacent to wall away from egress and common circulation paths.
9-8		c. 2010s	Air supply grille at duct.	No	Newer or expanded duct in room formed by partition walls, likely connected to the same original air-only central conditioning system which is supplemented by the multi-zone mini-splits. Curiously, it is taped over.	Poor	Assuming poor condition based on its non-utility at the time of inspection. It being taped over implies the air flow to this room is not desirable or may even burden the central system's efficacy if it is not stoppered.	Determine if layout of room and its ventilation is appropriate. Reconnect air supply ducts to central system, if disconnected.
9-9		c. 1969	Air supply grilles at duct	Yes	On interior wall in partition group space (new culinary arts space), original vents serving ducts connected to the air-only central conditioning system, no longer in use. (See: recording timestamp 02:34:30)	Poor	Remains connected to central system but is completely painted over and no longer in use.	Remove paint and replace vent grille as necessary. Reconnect air supply ducts to central system, if disconnected.
9-10		c. 1969	Round ceiling anemostat and grille	Yes	Small vents with round grilles, installed in the textured ceilings of the first floor, connected to original ducting of the air-only central air conditioning system.	Fair	Appears to still be in working condition and connected to central air system. Grilles may be deteriorated.	Integrated ceiling design involving box beams should be retained and utilized to greatest extent possible. Reconnect air supply ducts to central system, if disconnected.

9-11		c. 1969	Structure-integrated anemostat and round grille	Yes	In gymnasium (original dance hall), a collection of architectural vents with round grilles, parallel to the Coffee Shop, integrated into a system of nonstructural beams and painted in the same color. Connected to original ducting of the air-only central air conditioning system.	Fair	Appears to still be in working condition and connected to central air system. Grilles may be deteriorated.	Integrated ceiling design involving box beams should be retained and utilized to greatest extent possible. Reconnect air supply ducts to central system, if disconnected.
9-12		c. 1969	Structure-integrated square ceiling vent and grille	Yes	Clearly a part of the same system as the round veiling vents and grilles. Possibly an exhaust vent, though at unusual proximity to anemostat.. Grille date uncertain.	Fair	Appears to still be in working condition and connected to central air system. Grilles is deteriorated and in need of replacement.	Integrated ceiling design involving box beams should be retained and utilized to greatest extent possible. Replace exhaust grille as necessary. Reconnect air supply ducts to central system, if disconnected.
9-13		1969-present	Rooftop packaged condensers, ducts, and motorized air handler	No	Meant to be unseen by the public, any of the mechanical systems on the roof may not be considered significant. Many added over time, including condensers serving the network of mini-split evaporators, as well as what may be an updated motorized central air handler on the Coffee House roof, of unknown make.	Fair to Poor	An unconfirmed assembly making up the central forced air system, many of these packages would appear to be maintained while others are not. Judging by the state of the original forced air ventilation and its needing to be supplemented by a system of mini-split interior evaporators, the original system may be significantly degraded or otherwise unsuitable for the contemporary building use.	Replace conventional forced air system with centralized direct outside air supply (DOAS) system; utilize existing duct system and retain ceiling character features to greatest extent possible; expand duct system modestly; include network of active chilled beams directly adjacent to duct system. All system equipment should be supported on the roof or, if necessary, on the ground in a location away from the public eye.

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Fire Life Safety

Shengtong Zie

Summary

The report serves as an overview of the Watts Happening Cultural Center, describing the existing conditions about fire and live safety and offering recommendations for treatment. In this building, most of fire protection equipment and egress are in good condition. There are several clear escape routes, people are not supposed to store anything on the stairways as well as the access and egress. The building is equipped with the alarms, fire extinguishers, smoke detectors and exit lights which are important for fire prevention and protection. They need regular inspections and maintenance according to different requirements. In addition, I recommend installing the fire sprinkler systems which may extinguish a fire in a short time before it gets serious. Besides, the knowledge of safety is very important as well. People need to learn how to use the extinguishers and how to react when the alarm or detector sounds. Holding fire drills is necessary. Only in these ways, people could escape when danger comes.

Feature Number	Photograph	Estimated Date	Feature type	Significant	Description	Condition class	Condition description	Recommendations for Treatment
12-1		1969	Electrical sub panel	Yes	The electrical sub panel is updated recently.	Good	It's new, modern and safe.	People need to check the electric sub panel regularly, even if they don't need any electrical repairs. In particular, people should inspect for signs of rust or scorching. These two situations indicate potential damage to the system. Based on experience, electrical sub panels need to be replaced every 25-40 years.
12-2		2020	Alarm	No	There is strobe light on the alarm. Therefore, it's audible and visible. When the fire breaks out, the alarm would sound, the lights would flash as well. For deaf, they could see the strobe light, even if they can't hear the sound.	Good	The alarms are updated recently. They are new and in good condition.	The alarms should be inspected and tested annually and replaced every 10 years to ensure their reliability. Everyone should know what this sound and flashing lights mean and how to react by holding fire drills. When the alarm sounds and the light flashes, people are supposed to get out of the building until the alarm stops.
12-3		1969	Stairway	Yes	This is the first stairway with semicircular shape on the outside of the building. It is covered by blue carpet.	Good	There is no decoration on the walls of the stairs. The stairs only have handrail on one side. No sundries were placed on the stairway. It's free and clear.	The stairway is one of an important fire escapes in this building. People are not supposed to decorate them in any way or store any belongings, even small things, in the stairwells that would prevent people from using them to escape safely when the fire happens.

12-4		1969	Stairway	Yes	This is the second stairway which has the same circular shape on the outside of the building. It is covered by blue carpet.	Good	Some pictures are hung on the walls of the stairs as decoration. There are handrails on both sides of the stairs. Sundries were placed at the end of the stairway, obstructing the access.	The stairway is one of an important fire escapes in this building. People are not supposed to decorate them in any way or store any belongings, even small things, in the stairwells that would prevent people from using them to escape safely when the fire happens.
12-5		2020	Exit sign	No	The exit sign with green light on egress route. The sign marks the exit routes clearly which could help people find the right way to the outside.	Good	The exit sign works properly.	Every month, people are supposed to ask a trained technician to check if the equipment have physical damage and conduct the required 30-second push test switch. Every year, they should complete the required 90-minute test of the battery and lighting system.
12-6		1969	Emergency exit	Yes	The outside emergency exit door is near to the stairway. The label "EMERGENCY EXIT ONLY, ALARM WILL SOUND" is attached to the door. The exit sign hangs in front of the door.	Good	No structural or material damage visible on the exit door. It is in good condition.	People should inspect the exit doors at least quarterly by operating it to ensure they are working properly. Everyone there should be informed that it's forbidden to use this exit except for emergencies and inspection.
12-7		1969	Access and egress	Yes	This is the access from the emergency exit to the outside	Good	Some cleaning tools and garbage are piled up on the access and egress.	People should not be allowed to store anything or pile up garbage on the access and egress. The exit should always have clear access in case of an emergency.

12-8		2020	Fire extinguisher	No	The fire extinguisher is installed in a recessed cabinet.	Good	The fire extinguisher is in good condition.	People need to ensure that the fire extinguisher is working at all times whenever they need. Therefore, fire extinguishers should be inspected when they are initially installed and once a month after that. The fire extinguishers are not supposed to be installed in humid environment which would make them easy to rust. The recessed cabinet is also necessary which could prevent it from being impacted especially be children. In addition, fire extinguishers are divided into two types: charging and non-charging. For charging extinguishers, they need to be recharged every 5 to 6 years. For non-charging extinguishers, they need to be replaced every 12 years.
12-9		2020	Test smoke detector	No	The test smoke detector is installed on the ceiling in the corridor. It would sound when too much smoke enters.	Good	It's new and in good condition.	Smoke detectors should be tested regularly. People should know what they sound like as well, so there's no confusion if the alert comes on. In general, the batteries of hardwired detectors should be replaced every six months. If the detectors are run by lithium batteries, they should be replaced every 10 years.
12-10		1969	Handrail	Yes	The handrail is installed in the mid-level of the multipurpose room. The wood is finished with white paint.	Good	No visible structural or wood damages. White paint finish is peeling in parts.	Regular inspections and maintenance of handrails are necessary. Only in this way, people can identify and correct problems before they become accidents that could have prevented. For peeling paint, people could remove lifted layers of paint and recoat with a fresh layer of white paint.
12-11		1969	The second-floor plan	No	The drawing of second-floor plan is hung on the wall at the end of the stairway. It shows the layout of the building and egress route as well.	Good	The drawing shows the egress routes clearly and the location of the viewers.	The floor plan of the building should be hung at each egress instead of just one of them. The location of the fire extinguisher should be marked on the drawing as well. People working here should be familiar with the floor plan and teach their students to read it. They are supposed to hold fire drills with their students twice a year. Have one both in the day and the night with clear instructions on how to exit the building in case of a fire. Inform students and staffs well in advance which exit they should go, so stairways won't become jammed with people and they could escape as fast as possible.

12-12			1969	ladder	Yes	It is a ladder that goes up to the roof. The metal is finished with white paint.	Fair	No visible structural damage. White paint finish is peeling, and metal is rusting in parts.	Regular inspections and maintenance of ladders are necessary as well. People are supposed to inspect the ladder prior to each use, especially the loose, split, cracked, or missing rungs. People are supposed to clean metal ladder rungs regularly to prevent accumulation of materials that might destroy nonslip properties. For peeling paint, people could remove lifted layers of paint and recoat with a fresh layer of paint.
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NFPA 72A, Standard for the Installation, Maintenance, and Use of Local Protective Signaling Systems for Guard's Tour, Fire Alarm, and Supervisory Service, 1987 Edition

Compatible Uses

Xiaoling Feng

Final Report - Compatible Uses

1. Architecture context

Watts Community Center is located at 1827 E 103rd St, Los Angeles, CA 90002. The area of the property is approximately 14,605 sq ft¹. This Late-Modern, two-story T-shaped building was designed by a Famous Los Angeles-born black architect Robert A. Kennard and has been a hub for black artists, writers, musicians, filmmakers and poets(Friends at Mafundi, n.d.; Los Angeles Conservancy, 2021). The Mafundi Institute, Watts Coffee House, the Watts Writers Workshops, the Watts Prophets, and other community-serving organizations or legacy business have been associated with this architecture as well(Los Angeles Conservancy, n.d., 2021).

The site is zoned as C2-2D-CPIO, which encourages commercial uses, limited manufacturing, business, churches, schools, and medium-density housing. The site falls into the Southeast Los Angeles Community Plan Implementation Overlay District and is designated as Transit-Oriented Development (“TOD”) Subarea F (TOD Medium), meaning the site was encouraged to build as a walkable transit center that provides a mix of housing, incomes, jobs, goods and services. Under the CPIO, the maximum floor area ratio(FAR) is up to 6:1 with affordable housing(Los Angeles City Planning, 2018).

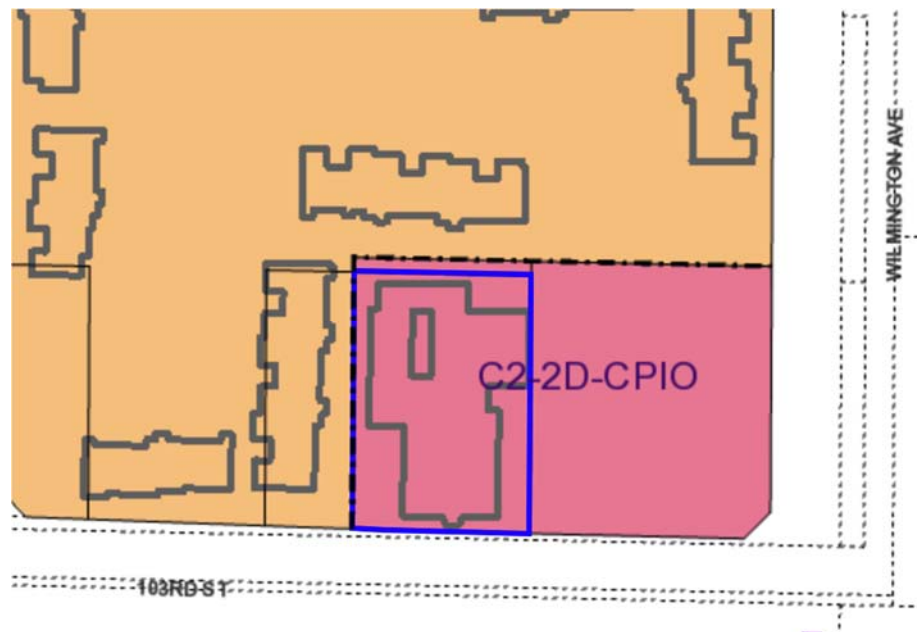


Figure 1. Property zone²

¹ <http://zimas.lacity.org/>

² <http://zimas.lacity.org/>

2. Building organization and setting



Figure 2. The functional division of Watts Happening Cultural Center³

Except for the Watts Coffee House and the Mafundi Center, most spaces of the building are used for educational purposes to serve local community. The back yard, which used to be open performance space, was converted as a educational space with reversible alterations. The studio/office/classroom spaces(shaded as blue rectangle in Figure.2) were also moderately altered both interiorly and exteriorly. For the building interior, the changed components include: the layout on the second floor(classrooms), lighting, ceilings, flooring in some rooms, ventilation system, etc. For the exterior, symbolic vertical windows and ground glass window were changed in varying degrees.

³<https://www.google.com/maps/place/Watts+Coffee+House/@33.9433357,-118.238602,108a,35y,270h,39.54t/data=!3m1!1e3!4m5!3m4!1s0x80c2cbd8348f5559:0x7a248f06625a3f16!8m2!3d33.9434825!4d-118.2398248>



Figure 3. The symbolic vertical windows. The vertical sash was removed, and the bottom portion filled, which is an indication of adaptation over time.



Figure 4. The exposed dark trace in the floor indicates that a partition was removed and the floor plan was changed. It is a non-reversible alteration and an indication of adaptation over time.

3. Compatible uses and architectural programing

In the progress of navigating new uses for a historic building, there are two clients interest involved in this conservation project – one is the owner/future users and one the building itself(Pyburn, 2017). Therefore, before programing the building/site, we need to conduct research, assessment, and documentation on the historic building. Thereby we can identify building's defining characters, period of significance and existing issues. Potential compatibility should reconcile the inherent values of the building and the value of owner/future users(Pyburn, 2017). In regards to the values of historic buildings, community, amenity, and identity were regarded as important public values that raised by preservation scholars in the past decade(Chen & Li, 2021).

In the Watts Community Center context, identity, art and culture, community history and community linkage are significant heritage of the building and will continue to impact the community in the future. In addition, the Late-Modern architectural style is also another defining character of the building. Therefore, the architectural programing in this site will preserve the heritage asset while reconcile community needs.

4. Watts Coffee House and Mafundi Center

The building of Watts Coffee House experienced few alterations and remains a high level of authenticity and integrity of the original architecture. In addition, it is a legacy business owned by people from black community and has been associated with many locally serving community organizations. These characteristics present and strengthen the Watts community identity and the community history. The outdoor dining area between the Watts Coffee House counter and the Mafundi Center is a significant part of the Coffee House and the whole Community Center, providing a social and dining space for visitors. The atrium remains the original design and also reflects the architectural characteristics in the Los Angeles area. Therefore, the Watts Coffee House should be preserved and excluded from any potential adaptive reuse plan.

Another space that needs to be preserved is the Mafundi Center, which houses the multi-functional gymnasium/auditorium. The reasons for this argument are (a) it experienced few irreversible alterations and therefore remains a high level of authenticity and integrity, (b) it has been associated with many community-based organizations and culturally significant to the community, and (c) it satisfies the community needs of developing arts and recreational activities.



Figure 5. Watts Coffee House - counter⁴

⁴ https://schafphoto.typepad.com/1k-words-on-photography/2020/12/watts_mafundi.html



Figure 6. Multi purpose gymnasim/auditorium in Mafundi Building⁵

⁵ https://schafphoto.typepad.com/1k-words-on-photography/2020/12/watts_mafundi.html

5. Potential compatible uses of Watts Community Center



Figure 7. Site plan-1 for potential compatible uses

a. Hallway/foyer

The hallway/foyer has been altered and many building components need to be repaired/restored, such as the ceiling. The hallway/foyer could be rehabilitated as an art exhibition area to display art pieces from the local community.

b. Studios/offices/classrooms space

The interior of the building has been altered greatly on both the first and second floors, including layouts, flooring, windows, and ceilings.

- The building can be improved in terms of layouts to better accommodate educational purposes. For example, there are several classrooms and offices that do not have a window.
- The building can be converted into an office building that serves as professional office spaces for businesses or clinics.
- The building has the potential to become a neighborhood commercial center that accommodates grocery stores/local retailers' center on the first floor and houses professional offices/studios/classrooms on the second floor.

c. Back yard

The back yard can be converted into a little piazza that provides open space as a social area for visitors. The current landscape and green space shall be preserved.

d. *Parking space(western part)*

Given the excessive and underutilized parking space, one-half of the parking space(western side) could be converted into a green open space with an outdoor theater and benches that serve as an additional space for Mafundi Center. The bottom half of the green space can be used as recreation space or a space that can host community events, such as farmer's market.

e. *Parking space(eastern part)*

Another option for programing the parking space is to build an additional 2-story commercial or community center at the eastern part of the parking lot. The building should remain the same architectural style as the original Watts Community Center(See figure 8).



Figure 8. Site plan-2 for potential compatible uses of Watts Community Center

6. *Executive summary*

The Watts Community Center is a community legacy that associates with black community culture and important local community organizations, especially for the Watts Coffee House and the Mafundi Center. On the other hand, the buildings that house the abovementioned business and organization also remain a high level of integrity and authenticity. Therefore, the Watts Coffee House and Mafundi Center shall be preserved and excluded from the adaptive reuse plan.

The structure on the bottom south side, which now serves as classrooms and offices, could be converted into a professional commercial complex that accommodates professional offices, art studios, entrepreneurship incubators, etc. Retail and grocery use can also be considered on the first floor of the building. The back yard adjacent to the building shall reserve the existing landscape while adding outdoor furniture to create a social area for the visitors and the community. The hallway in the middle of the structure could be restored and reorganized as a mini art exhibition area to display art pieces of local artists.

Parking space is excessive and underutilized on this site. One option of compatible use is to convert the western part of the parking lot into an open green space with an outdoor theater. Another option is to add additional structure use for commercial or community facilities on the eastern part of the parking space. The addition shall not exceed 2 stories and shall remain the same architectural style as the Watts Community Center.

Reference

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Watts Coffee House Collection

Emi Takahara

Watts Coffee House

1827 E 103rd St, Los Angeles, CA 90002

Collections Assessment



Figure 1 Interior of Watts Coffee House Credit: Stephen Schafer www.HABS.photo

Emi Takahara
ARCH 551- FINAL
May 5, 2021

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Overview

The Watts Coffee House is located on a corner lot at 1827 E 103rd Street, Los Angeles, CA 90002 in the *Watts Happening Cultural Center*. Also known as the *Mafundi Building* and *Roberts Pitts Westminster Neighborhood Center*, the 1969 modernist building was designed by prominent Black American architects Robert Kennard and Arthur Silvers. There is a large parking area that takes up half of the lot, to the east of the building. The building is currently owned by the City of Los Angeles and slated for redevelopment.

Originally called the *Watts Happening Coffee House* when it opened, the cafe served as a gathering space for musicians, artists, activists, poets and members of the community. The current owner of the *Watts Coffee House* business, chef Desiree Edwards, opened her restaurant in 1997. Serving up a southern menu, the restaurant is the only independently owned sit down restaurant in Watts. The LA Conservancy recently named the *Watts Coffee House* a Legacy Business and on April 15, 2021, the Cultural Heritage Commission voted to take the Historic Cultural Monument nomination of the *Watts Happening Cultural Center* under consideration. The *Center* also houses a job training program for young adults. The building is in need of repairs and lacks the funding for rehabilitation. If the *Center* is designated as a Historic Cultural Monument (HCM), then the Office of Historic Resources is allowed to review and approve proposals and the Cultural Heritage Commission will be able to delay demolition, if that is what is proposed, while they look for other preservation solutions, possibly up to 360 days. However, designation as a HCM does not guarantee that the building will not be demolished.¹ To further protect the *Watts Happening Cultural Center*, the deed to the building should have the “run with the land” clause added so that the rights remain with the land regardless of ownership.



Figure 2 Owner + Chef Desiree Edwards. Photo Wonho Frank Lee

The Watts Coffee House occupies a rectangular space that is adjacent to the closed-in patio; one side is a plate glass window wall. The room's character defining feature is its tall ceiling, exposed beams and large, diagonally placed beams (possibly braces) that trisect the room. At either end of the room are horizontal beams in each corner, that span from wall to wall forming a triangle. The entrance to the space from the main lobby leads you down the walkway that runs the length of the café, from the cafe entrance to the entrance of the kitchen. The seating areas are west of the walkway. From this walkway you can step up two stairs to the stage and dining area, or down two stairs



Figure 3 Water Damage. Photo: Peyton Hall

¹ “Local Designation Process,” Local Designation Process | Los Angeles City Planning, accessed April 30, 2021, <https://planning.lacity.org/preservation-design/local-designation-process>.

into a sunken dining room. These areas are not accessible to wheelchairs. From the Tectum paneled ceiling hang three ceiling fans and approximately six brushed aluminum “can” lights that are suspended from short one-foot cords. There are four other lights behind each cross beam that hang on long cords. Two are missing their shades. In the same corner as the lights near the stage there is water damage at the ceiling. There is a grouping of four directional and four stage lights with colored gels, for performances on stage. Near the entrance there are two pendant lights on long cords with glass shades that may also be significant. There are smoke detectors that appear to be hard wired. No fire suppression system was noted.

The Collection

Almost every surface of the *Watts Coffee House*’s walls are covered with photographs, posters, banners, paintings or reproduction album covers showcasing Black leaders, thinkers, musicians, comedians, and actors from the 1960s to present day. Many of the people represented on the walls grew up in the neighborhood. The collection is ongoing and the owner adds to it from her own collection. In addition to the collection on the walls are dozens of autographs and notes from musicians and notable people in the Black community who have visited the *Watts Coffee House*. These autographs and notes are written directly on the wall behind the stage area. The writings on the wall, as it were, add a deeply personal feeling to the space. As the LA Conservancy notes, “The Watts Coffee House is at once a living museum and a restaurant, but above all a space for neighbors to come together.”²

The collection consists of about 300 items. It was not possible to count, much less catalogue, the number of items due to USC’s current safety restrictions for COVID-19. Most of the items in the Watts Coffee House pertain to the history of its current restaurant and reference its past and origin. The main categories are:

1. Laminated, color photocopies
2. Framed or unframed photographs, or copies of photographs
3. Framed and unframed posters
4. Ephemera
5. Furniture



Figure 4 Autographs on the wall and photocopies. Photo: Author

² “Los Angeles Conservancy,” Watts Coffee House | Los Angeles Conservancy, accessed March 17, 2021, <https://www.laconservancy.org/locations/watts-coffee-house>.

6. Banners
7. Paintings
8. Furniture
9. Signs

The first three categories comprise the largest portions of the collection.

Preservation Assessment & Recommendations

Pollutants/ Contaminants and the Environment: As this is an active restaurant there will be many airborne contaminants from cooking and it will be hard to avoid contaminants in the air.

Recommendation: The following steps will help to eliminate air pollutants, but this may prove challenging as the new system may affect the visual character of the interior:

- **Install a separate HVAC system from the rest of the building in the café.** A heating, ventilation, and air-conditioning (HVAC) system will allow you to control the temperature, humidity and airflow in the café allowing for a more stable environment for the collection housed in the café. Work with a preservation architect that is familiar with sustainable preservation climates to determine if there is a way to efficiently (energy and monetarily) install a non-obtrusive HVAC system.
- **Block the airflow from the anemostats.** This will allow for the air in the café to be controlled and air from other parts of the building will be reduced. Look into using the existing anemostats. After further investigation, perhaps they would be able to be converted into a closed loop HVAC system for the café and therefore not disturb the visual character of the space.
- **Exhaust system for kitchen.** If it is not already in place, install an exhaust and air intake system for the kitchen to reduce the amount of oils and indoor air pollution created by cooking.
- **Keeps doors closed.** Keep the kitchen door, the glass door to the patio and the front door closed at all times to keep the air pressure positive inside the café to reduce contaminants coming into the café and to maintain desired temperature and humidity. Install a double-acting door that easily swings open for kitchen access.

Light: Light from both artificial lighting (incandescent, halogen and fluorescent lightbulbs) and daylight, or natural light, produce ultraviolet light (UV) that can be detrimental to a collection, even at low levels, and can cause fading and deterioration that is irreparable.³

Recommendation: Develop a lighting plan. Work with a preservation professional to help with this plan.

- **Install LED lights.** Remove all other types of lightbulbs if possible. According to the National Park Service Museum Management Program Handbook, LED lights do not emit UV radiation, are

³ "NPS Museum Management Program Handbook," National Parks Service (U.S. Department of the Interior), accessed May 1, 2021, <https://www.nps.gov/museum/publications/handbook.html>, Part 1, Chapter 4.

energy efficient, and have a long life. Some of the disadvantages are they do not work well with existing dimmer technology and their color may change over time.

- **Cover all windows with UV blocking film.** The NPS put out a newsletter in 2004 to help smaller museums choose the right UV film for their situation.⁴ However that information is now 17 years old and there is a more recent study that was published in 2010 that also gives information on the UV films they tested along with names of suppliers.⁵ There is a newer technology utilizing switchable glass (also known as smart glass) but in film form called Smart Tint that produces a substantial reduction (>90%) in direct light transmission when the window film is turned on (this technology requires electricity) and made opaque. Light still permeates through the window in the opaque state. When the film is turned off the window reverts to being transparent. This film reduces up to 99% of UV light as shown by the conservation team that published the article “Developing ‘Smart’ Solutions for Light Management for Historic Collections in Studies in Conservation” in 2020.⁶ This is a product to consider as it also has solar reducing qualities, but may be more cost prohibitive than traditional UV films. However, it is best to consult a preservation professional when deciding on the film that is right for the Coffee House.



Figure 5 Light fixtures & windows. Photo: Author

Fire Suppression System: If there was to be a fire in the Watts Coffee House, made all the more plausible as there a professional kitchen in the space, it is highly recommended that a fire suppression system be put in place.

Recommendation: Retain a professional fire safety engineer to determine your needs and how to integrate the system in a way that does not affect the character of the interior.

- **Work with a consultant.** Though adding a fire sprinkler system may be challenging with a historically significant building, work with the fire suppression consultant to see if there are places to hide the large components required of the system.
- **Install a water mist system.** This system uses a fine spray of water to extinguish or suppress the fire. This system is less likely to damage a collection and the building than traditional fire suppression systems, as it uses a fine spray of water, reducing the possibility of water damage.

⁴ NPS, “Choosing UV-Filtering Window Films,” accessed May 1, 2021, <https://www.nps.gov/museum/publications/conservation/03-10.pdf>.

⁵ Colleen Boye, Frank Preusser, and Terry Schaeffer, “UV-Blocking Window Films for Use in Museums-Revisited,” accessed May 1, 2021, <https://cool.culturalheritage.org/waac/wn/wn32/wn32-1/wn32-104.pdf>.

⁶ Constantina Vlachou-Mogire et al., “Developing ‘Smart’ Solutions for Light Management for Historic Collections,” *Studies in Conservation* 65, no. sup1 (2020), <https://doi.org/10.1080/00393630.2020.1777758>.

Collection Management: The collection at the Watts Coffee House is the soul of the Coffee House. There are a number of ways to help keep track of and maintain the condition of the collection in the Watts Coffee House.

Recommendation: Inventory, label and catalog the collection. The autographs on the walls will need special treatment and protection. You will want to work with a conservation professional.

- **Inventory all items:**
 - o Sort objects by type or material
 - o Photograph objects that are valuable (over \$1000 or are vulnerable to theft)
- **Label all items that are not replicas or photocopies:**
 - o Standard museum practice is to label all items. Ideally using archival tags and cotton or embroidery thread and an All-Stabilo water-soluble pencil. Archival labels tend to fall off over time, so they should be avoided. It is possible to use a barrier coat of paraloid-B72 on a durable surface and mark with black or white acrylic paint, but due to the nature of most of the objects in this collection, tags should be sufficient.
 - o Each item should be labeled in a standardized manner
- **How to label:**
 1. Identify material type. Is the item: porous, fragile, hard. Determine how to label.
 2. Most likely using tags will be the most effective labelling system for the Coffee House
 3. Consider the label: size and placement
 4. If it is not possible to hang a tag, and the item is durable, then create a barrier coat with paraloid-B72 and mark with acrylic black or white paint.
 5. Create a catalog number for the item.
 6. As none of the items have been cataloged you could follow this format for the accession, or item number. Be consistent in the terms and methods that you use:
 7. [year]. [item number].[additional component(s)] For example, if you are entering the first item you would write: **2021. 01.** If you were entering the second item and it had two pieces to it, say a teapot with a lid, you would catalog that item as **2021.02.01**⁷
- **How to catalog:**
 1. Use a spreadsheet to keep track of your inventory.
 2. Create columns labeled as such:
 3. Accession # | Description of Item | Location | Notes/Remarks | Photo (if needed)



Figure 6 Huey Newton Poster. Photo: Author

⁷ Nora Lockshin, "Marking and Labeling Collections," Making and Labelling Collections (Foundation for Advancement in Conservation, 2015), <https://www.connectingtocollections.org/mark-and-labeling-collections/>.

4. You could go the extra step and create a paper printout to put in a file organized by accession number.⁸
- **How to protect the autographs.** The autographs are perhaps the most important part of the Watts Coffee House collection. They are moments in history captured in pen on the walls of the Coffee House. Many seem to be personal notes to the owner, the staff or the Watts Coffee House itself. They are the tangible representation of those performers who have passed through the Coffee House. In order to keep these notes, perhaps written in many colors of permanent maker, from fading due to light and abrasion, they will need to be protected. Rosa Lowinger from RLA Conservation of Art +Architecture suggested the following treatment:
 - o Determine the substrate of the wall.
 - o Once the substrate is determined perform a localized cleaning around the notes
 - o As the notes are easily accessible to many people who can touch or damage the wall, Rosa suggested that a protective barrier be put in place to help preserve the notes from further deterioration or fading.
 - o This could be a consolidant, such as a water-based varnish. A more substantial solution would be a Plexiglas covering that is not flush, but slightly raised above the wall to avoid abrading the surface.
 - o A professional conservator should be hired to perform this work.
 - **Paper and other artwork** is highly susceptible to light. Many of the paper items in the collection are facsimiles so this is good. However, some of the original items that are in the collections such as the paintings receive a lot of light from the windows. Consider using UV coated glass or acrylic for original artwork or posters. Identify what are your most light sensitive objects and decide if they should be put in storage or moved to a different location. Again, adding UV film to all windows will help with this issue.
 - **Rotating Objects:** If there are objects that are very fragile or have the potential to fade, consider rotating those items. A few months on display and then put them back into storage. Follow the exposure duration limit recommendations provided in “NPS National Park Service Museum Management Program Handbook, Part 1, Chapter 4, Section I. Light,” to help you determine which objects should be rotated, and how often.⁹
 - **Storage:** Store items if possible in a stable environment that does not have a lot of temperature or humidity fluctuation. If storing in a box please use archival boxes and acid free tissue.
 - **Dust & Housekeeping:** Many of the items in the collection are hard to reach and require a ladder to reach. Items in these areas could use a good dusting. Dust can cause abrasion, trap moisture and in most cases obscure details on items.
Recommendation: The following steps will help to eliminate dust:

⁸ Torres, Jennifer, Katherine J. Gallagher, Sanchita Balachandran, and Lisa Anderson. 2017. “Rehousing a ‘Working Collection’: Perspectives from the Johns Hopkins University Archaeological Museum.” *Journal of the American Institute for Conservation* 56 (2): 96–112. doi:10.1080/01971360.2017.1285164.

⁹ “NPS Museum Management Program Handbook,” National Parks Service (U.S. Department of the Interior), accessed May 1, 2021, <https://www.nps.gov/museum/publications/handbook.html>, Part 1, Chapter 4.

- Daily vacuuming
- Dusting with a soft cloth, vacuum or soft-bristled brush
- Install weather stripping on windows and doors
- Use enclosures for special items
- Vacuuming mats daily
- Hiring a USC intern to help with care of the collection

Pests: As a restaurant you are already very aware of pest management. However, you may not be looking for silverfish or termites, the latter which the building has.

Recommendation: The following steps will help to eliminate pests:

- Set sticky traps to see if there are any infestations
- Use integrated pest management (IPM) if you discover any infestations

Water Damage to Wood: Though a bit tricky to treat if the wood is unpainted, the damage can be mitigated by using a conservator.

Recommendation:

- First try to find where the leak is coming and stop the leak
- If the wood is painted and is in sound condition, repaint with matching paint or use a new color to hide discoloration.
- If it is unpainted wood, seek help of a professional conservator.

Accessibility: The steps to both seating areas pose an accessibility issue.

Recommendation: Best to contact an accessibility expert to help you through the process.

- <https://www.nps.gov/tps/how-to-preserve/briefs/32-accessibility.htm>
- <https://www.ada.gov/index.html>

Running a business, especially a restaurant is challenging and time consuming. These are a few recommendations that may help preserve your collection. Creating a checklist of some of the items above and putting them on a schedule may make the tasks feel less daunting with the limited resources and time that are available.

As a final note in regards to the recommendations I wanted to address the idea of sustainable collections maintenance. There has been recent interest in teaching and practicing sustainable collections maintenance. This can be accomplished by reducing energy use both in light bulb choice, utilizing UV films or shades to reduce heat and efficiently using the HVAC system as well studying the building envelope. In Ellen Pearlstein's article "Teaching Sustainable Collection Care" she points out that, "[even] environmentally conscious conservation students and staff will more readily recommend tightly

controlled climates if they are unfamiliar with the increased energy needed to achieve them.”¹⁰ Therefore it is important to think about the whole building and the environment when making recommendations in regards to the collection.

Wishlist for the Watts Coffee House

With all of these recommendations comes the need for funds to carry out these essential tasks. As the *Watts Coffee House* is a small business located within the *Watts Happening Cultural Center*, I would suggest that the *Watts Coffee House* partner with an umbrella organization that is a 501(c)3 non-profit so the Coffee House can raise funds while offering incentives to potential donors. Perhaps they can partner with the non-profit *Los Angeles Education Corp* which also occupies the *Watts Happening Cultural Center*? Working with a 501(c)3 non-profit will allow the *Watts Coffee House* to funnel tax deductible contributions into the management and preservation of a collection that is part of an important Los Angeles cultural institution.

Wishlist

- o Consultation with conservation professional to assess collection
- o UV Film for all of the windows. This will help preserve the collection by blocking UV light, as well as reduce solar heat.
- o Funds to pay for an intern from a graduate conservation program who can help with collection inventory and management.
- o Consultation with preservation architect to discuss HVAC
- o Consultation with fire safety engineer
- o Double action door for the kitchen and for the front door
- o Consultation with accessibility expert
- o Most importantly, it would be essential to have access to an experienced fundraiser to help them raise funds.

¹⁰ Ellen Pearlstein, “Teaching Sustainable Collection Care,” *Journal of the American Institute for Conservation* 56, no. 2 (January 2017): pp. 113-125, <https://doi.org/10.1080/01971360.2016.1217726>.

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APPENDICES**Appendix A****Case Study Project Assignment**

February 8, 2021

551 Conservation Methods and Materials

Assignment of Course Project: Spring 2021

Complete a topic report for assessment and recommendations for treatment for the Watts Neighborhood Center. A list of topics and student assignments are provided separately. Several topic reports will be narrative in character. Most topic reports will consist primarily of a table that lists feature types, includes photos, comments on significance and conditions, makes recommendations for treatment that comply with the Secretary of the Interiors Standards for Rehabilitation, and provides an appended summary narrative of general recommendations.

1. The instructor will work with you, individually, in identifying an approach and completing your assignment.
2. Scans of photographs from the Kennard collection from UCLA Special Collections are on order, delayed because of the COVID-19 crisis, and are expected to be available by March. Cataloging of the Kennard collection has not been completed; therefore, we do not know the content of the images.
3. Identify and describe feature types, if appropriate for your topic.
4. Resize photograph image files to a small size before inserting them in the table template or Word file.
5. Due to the current COVID-19 crisis, the following instructions apply to this class and this assignment. Do not go on the property or have in-person meetings related to this course.
6. Use the MS Word table form that is provided. Do not alter the table format. Submit an MS Word document, with the same columns and widths, same column headings, no inserted page breaks, retain repeated header rows, and the same typefaces. Use endnotes, not footnotes, for references.
7. Describe feature types. In describing features, you must be informed by close observation and the research of your topic. The skill and precision of your description will demonstrate how well you have studied the topic for knowledge of architectural terminology, materials, and finishes. Be concise and accurate.
8. Describe the condition of each feature. In assessing and describing conditions, you will be informed by close observation of photographs and the study of your topic. The condition categories are "good," "fair," and "poor." These categories, which are used by the National Park Service, are broad. "Good" means that little if any work is needed; "fair" means that there are some material or aesthetic issues that need work, and "poor" means that there are substantial losses and deterioration.
9. Based on observation and consultation, categorize each feature type as significant (character-defining)-"yes," or not significant-"no," (non-character-defining).
10. The criteria for treatment for the property are the Secretary of the Interior's Standards for Rehabilitation and Guidelines for those Standards (36 CFR 68),

which is a part of the Secretary of the Interior's Standards for the Treatment of Historic Properties.

11. Your "General" recommendations for treatment will summarize your work, and may include work that is broader than a specific item's materials and finishes, and may extend to management and operations of the facility and other items that affect your topic of study.
12. Make recommendations for treatment of each condition type, where it is appropriate to provide a treatment. Stability and rate of change are important considerations; if a condition is likely to deteriorate rapidly, and likely to lead to further damage (e.g., a leaky roof), then an intervention is justified and a higher priority. In recommending treatments, you should be informed by the lectures, assigned reading, the list of references and resources, and your own study. Your recommendations will demonstrate how well you have observed existing conditions and studied the issue. Use endnotes to justify your recommendations and to lead the reader to additional references. If you provide or discuss more than one treatment alternative, identify only one alternative as the preferred treatment and discuss the justification for your preference. The instructor will provide supplemental references on modern materials and systems.
13. Your recommendations for treatment should be guided by best practices for rehabilitation of a historic resource. Cost and economic feasibility is not within the scope of your study and report.
14. Make recommendations for further study and testing, if appropriate. These recommendations should be specific to this property. For example, if more research on the history and significance of the property would inform the work that you have been writing about, then describe what is needed and why. If there are material investigations that would help to know conditions and help to specify treatments, then describe those methodologies. However, you must make recommendations, even if you also make a recommendation for additional study.
15. **Midterm paper performance requirements:** Each student shall present a 10 minute oral report, based on a progress version of the MS Word table template and/or narrative report that will be available to and saved by the instructor before the presentation. A turn-it-in assignment will be set up on Blackboard, but any successful method of digital file transfer to the instructor is acceptable. The midterm excludes tasks required for the final paper. Do not prepare a separate presentation using another format. For example, do not prepare a PowerPoint presentation. The midterm report is a progress report for the final report, all submitted in Word. The midterm Word document will be graded and a copy will be returned to you with comments.
16. **Final paper performance requirements:** Describe conditions, and make recommendations for treatment. The final version of the table is an augmentation of the mid-term paper, and retains all of the previously submitted material, with improvements and augmentation as appropriate. The narrative shall be formatted with one-inch margins, 11 point Calibri typeface, single spaced, not including endnotes. Do not prepare a separate presentation using another format or application.

17. **Final oral performance requirements:** Each student shall present a 10 minute oral report, using the content of the final report, during the final class. The oral presentation shall discuss the material added after midterm. Do not prepare a separate presentation using another format or application.
18. Reports shall include bibliographies that demonstrate that you, as students in a graduate level course, have completed study beyond required reading and the provided list of references. Do not rely on randomly selected "DYI" articles found by a web browser as representing best practices for architectural conservation. Refer to provided references, bibliographies from provided readings, and confer with the instructor for approaches to researching your topic. You are required to cite one or more articles related to your assignment, published in a peer-reviewed professional journal oriented to conservation. The following are highly recommended, are available online through USC Libraries, and are indexed: the *Bulletin of the Association for Preservation Technology International*, the *Journal of Architectural Conservation*, or the *Journal of the American Institute for Conservation*.



Planning CHC <chc@lacity.org>

Crenshaw's women center

1 message

Johanna Cardenas <johannaivet@gmail.com>

Mon, Jun 14, 2021 at 10:03 AM

To: afine@laconservancy.org, chc@lacity.org, councilmember.ridley-thomas@lacity.org, melissa.jones@lacity.org

To whom it may concern:

Los Angeles has a nasty habit of tearing down buildings that have contributed to the history and culture of this city. Please do not tear down the Crenshaw's women center!! We need to preserve our history.

Sincerely,

Johanna Cardenas



Planning CHC <chc@lacity.org>

Crenshaw Women's Center

1 message

Celeste Hong <celestehong13@gmail.com>

Tue, Jun 15, 2021 at 12:08 AM

To: chc@lacity.org, Melissa Jones <melissa.jones@lacity.org>, afine@laconservancy.org, councilmember.ridley-thomas@lacity.org

Commissioners and Councilman Ridley-Thomas-

I strongly urge you to seek a preservation based project and CHC designation for The Crenshaw Women's Center. It was the first women's center in Los Angeles and was a ground-breaking facility serving women in a variety of capacities. It housed the nation's first women's clinic, Women's Self-Help One, and was the site of "The Great Yogurt Conspiracy."

In three action-packed years, the Crenshaw Women's Center generated an enormous amount of energy, pivotal change, and several firsts for the Women's Rights Movement and second-wave feminism in Los Angeles and the nation

Women's History has long been overlooked and even erased, a wrong that we preservationists are now seeking to address and reverse. I am speaking as both a private citizen and Vice President of The Art Deco Society of Los Angeles. I, again, beseech you to designate The Crenshaw Women's Center so that it maintains its eligibility as a historic resource.

Sincerely,

Celeste Hong



Planning CHC <chc@lacity.org>

Support for the Crenshaw Women's Center HCM nomination

1 message

DALE KENDALL <kdk500@aol.com>
To: chc@lacity.org
Cc: Adrian <afine@laconservancy.org>

Mon, Jun 14, 2021 at 12:45 PM

Please suport the Crenshaw Woman's Center Historic-Cultural Monument (HCM) designation that protects the Crenshaw Women's Center building and maintains its eligibility as a historic resource.

Thank you,
Dale Kendall
Cell 323-633-1046

Sent from my iPhone



Planning CHC <chc@lacity.org>

Fwd: Historic Women's Center

1 message

Planning CPC <cpc@lacity.org>
To: Planning CHC <CHC@lacity.org>

Mon, Jun 14, 2021 at 3:16 PM

----- Forwarded message -----

From: **Dennis Hill** <photos@dennishill.com>

Date: Mon, Jun 14, 2021 at 10:28 AM

Subject: Historic Women's Center

To: <cpc@lacity.org>

With so many competing interests between historic preservation and other uses for a property (housing chief among them), it can be daunting to make a decision.

I suggest doing some sort of historic documentation of the entire site and some type of plaque that talks about the history of the site. In this case, it really is about what happened at this site and not the building itself that really is important and historic. An educational and informative area is much better in getting the story of women out to the public than a building that one has any idea of what happened there or why some think it important to save it.

Dennis Hill, Content Creation

626 345 0670

creator@dennishill.comwww.dennishill.com

IG: dennishillcc



Planning CHC <chc@lacity.org>

Crenshaw Women's Center

1 message

jghrobinson@ca.rr.com <jghrobinson@ca.rr.com>

Mon, Jun 14, 2021 at 10:29 AM

To: chc@lacity.org, melissa.jones@lacity.org, councilmember.ridley-thomas@lacity.org

Cc: afine@laconservancy.org

Whatever the goals of its former occupants, saving this meritless stucco box is a perfect example of why I ceased to support the Los Angeles Conservancy several years ago.

Jim Robinson

Los Angeles



Planning CHC <chc@lacity.org>

Crenshaw Women's Center

1 message

Natalie Flores-Rios <nattlesf@msn.com>

Mon, Jun 14, 2021 at 9:20 PM

To: "chc@lacity.org" <chc@lacity.org>

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

Hello,

Please provide a preservation-based project and Historic-Cultural Monument (HCM) designation to protect the Crenshaw Women's Center building and to maintain its eligibility as a historic resource.

Thank you for your time,

Natalie Flores-Rios



Planning CHC <chc@lacity.org>

Crenshaw womens center

1 message

plf@grabados.org <plf@grabados.org>

Mon, Jun 14, 2021 at 10:00 AM

To: chc@lacity.org, melissa.jones@lacity.org, afine@laconservancy.org, councilmember.ridley-thomas@lacity.org

Dear Mr. Ridley-Thomas Please PLEASE designate the Crenshaw Women's Center as a Historic-Cultural Monument. It needs saving from the wrecking ball! Thx

Patrick Frank
Your constituent



Planning CHC <chc@lacity.org>

Please Support nomination of Crenshaw Women's Center

1 message

Rita Cofield <rcofield@usc.edu>

Tue, Jun 15, 2021 at 2:51 PM

To: chc@lacity.org, melissa.jones@lacity.org, afine@laconservancy.org, councilmember.ridley-thomas@lacity.org

Dear Commissioners and Councilmember Mark Ridley-Thomas,

I am writing to give my support for the designation of the Crenshaw Women's Center. As you know, there are not many historic resources designated to recognize sites associated with BIPOC, women, or the LGBTQ community.

The criterion for which resources are nominated doesn't need to be watered down in order for the Women's Center to be found significant as a historic-cultural monument.

As an aside, preservation-based projects should be the default and supported by the City of Los Angeles when it comes to sites and structures that may be eligible for designation. Once a resource is demolished or significantly altered, it is lost forever and that loss has a measurable impact on the community that surrounds it!

Thank you for your conscious effort to broaden our list of designated historic resources in the City of Los Angeles.

~Rita

SIAN LIN WINSHIP

June 7, 2021

Cultural Heritage Commission
Los Angeles City Hall
200 N. Spring Street
10th Floor, Room 1010
Los Angeles, CA 90012

Re: 1027 S. Crenshaw Boulevard

Dear Committee Members,

As the author of the *SurveyLA Women's Rights Context*, I am writing to urge you to vote in favor of making the Women's Center at 1027 S. Crenshaw Boulevard a Historic Cultural Monument (HCM).

While the unassuming little duplex is not architecturally significant, and was moved to its present location, it is precisely these two attributes that made it an ideal choice for the Center and for the Women's Self-Help One clinic.

During my phone interviews with Carol Downer, founder, she explained that the location had to be both visible on a major thoroughfare and residential in feeling. The building itself was its own billboard—staking out a safe space for women to take control of their own bodies. It needed to be centrally located and accessible by public transportation. The choice of a residential building type was also purposeful: a non-institutional, non-medical setting as an alternative to the male-dominated medical profession. It featured homey furniture and a playground for children. 1027 S. Crenshaw was the perfect building for the Center and the clinic.

The Self-Help Clinic movement has significance well beyond the city limits of Los Angeles. Downer and Rothman's clinic became a model for second-wave feminists across the U.S.. Women made pilgrimages to Los Angeles to see the clinic, study its operations, and replicate it in their communities. By 1975, there were 40 such clinics in cities across America.

1027 S. Crenshaw Boulevard represented hope and empowerment for patients, advocates and a generation of women who yearned for agency over their own bodies and lives.

I strongly urge you to put yourself in those women's shoes and in the shoes of women and girls today who can, in turn, be empowered by learning the story of the Crenshaw Women's Center. Only by standing there and seeing that building can they experience this elusive history. Please support HCM designation for 1027 S. Crenshaw Boulevard. It is one of the most significant resources associated with women's rights in Los Angeles.

Warm regards,

Sian Winship
Preservation Consultant
MHP, USC, 2011

PRESERVATION CONSULTANT
2146 WESTRIDGE ROAD, LOS ANGELES, CALIFORNIA 90049
TELEPHONE: (310) 560-6436 •

EMAIL: SIANWINSHIP@GMAIL.COM

Lottie Cleveland
1703 East 111th Place
Los Angeles, Ca 90059

June 15, 2021

Dear Councilman Joe Buscaino,

I am writing to thank you for your public support of the nomination of the Watts Happening Cultural Center/Mafundi Building located at 1827 East 103rd Street in Watts as a Los Angeles Historic-Cultural Monument. I am also writing to express my continued support for the nomination of the Mafundi Building as well as for programs to return to the community center.

Now that the RFP has been canceled, we must work to safeguard this historic resource and follow the community's lead to revive the arts and culture programs so desperately needed in Watts. Although there seems to be no immediate plans to develop the site, we must not allow its historic arts programs to be replaced with revisionist planning in other community locations as consolation. Anything short of adaptive reuse and support of its cultural legacy will erase the full story of Watts and its place in the history of Los Angeles and our nation, a story of resilience and accomplishments rarely told.

I continue to stand with the Friends At Mafundi in their efforts to save the Mafundi Building from demolition or significant alteration, and support the restoration of the artistic and educational resources to the Mafundi Building that will sustain the history, culture and traditions of Watts for the future of this great community.

Sincerely yours,
Ms. Lottie Cleveland



advocacy and action
for Los Feliz

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*Past President

Nithya Raman, Councilmember, District 4

Via email

June 8, 2021

Re: Demolition Notice of historic Los Feliz residence 1991 N. Alexandria Ave.+ Empty Lot 1979 N. Alexandria Ave. Los Angeles, CA 90027

Dear Councilmember Raman,

LFIA, the advocacy group for all residents of Los Feliz since 1916, is reaching out to request that CD4 pause the demolition on 1991 N. Alexandria + 1979 lot in Los Feliz until further review. The Kuromi-Ito House was formerly owned by a noteworthy Japanese American family who played a key role in the history of Los Feliz and Los Angeles.

Family matriarch Kiyo Kuromi bought the 1923 Spanish bungalow in the '60s. As a successful floral entrepreneur, she founded the popular Flower View Gardens, known for its Sweet Peas grown on the fields north of Los Feliz Boulevard. The family business was closed down when the Kuromis were interned during WWII. Starting all over again after the war and following husband Harue's death in 1946, Kiyo Kuromi rebuilt the business and eventually opened Flower View Gardens at 1801 N. Western Ave. The family supplied flowers for movies like "My Fair Lady," a host of TV shows and celebrities Bob Hope and Frank Sinatra.

It should be noted that a natural spring runs between the two lots on the property. The vacant lot was developed as a resting garden for family, friends and neighbors. Grandson Jim Ito, who inherited the house before he died this year, cultivated orchids there.

We ask that a pause be put on the proposed demolition so that a more careful and thoughtful review of the residence's social as well as architectural and landscape history be conducted.

We hope you agree that the Kuromi-Ito family played an important historic and cultural role as residents of Los Feliz. Thank you for your consideration in not erasing an important chapter in our Los Feliz and LA heritage.

Sincerely,
Amy Gustincic

President, LFIA

CC: Cultural Heritage Commission
LA Conservancy



Planning CHC <chc@lacity.org>

Time-Sensitive - 5/13/21 Demolition Notice for 1991 N Alexandria + 1979 N Alexandria (empty lot) --home is historically significant

8 messages

Elizabeth Lovins <ealovins@yahoo.com>

Fri, Jun 4, 2021 at 11:09 AM

To: Meg Healy <meg.healy@lacity.org>, "mashael.majid@lacity.org" <mashael.majid@lacity.org>

Cc: Christy McAvoy <christy@christymcavoy.com>, Kathryn Ahmanson <ka51068@usc.edu>, Sarah Tanberg <sarah.tanberg@lacity.org>, "chc@lacity.org" <chc@lacity.org>, Nyla Arslanian <nyla@discoverhollywood.com>, Amy LFIA Gustincic <amy.gustincic@lfia.org>, Lynne Jewell <lynnetjewell@gmail.com>, Marian Dodge <marian.dodge@lfia.org>, Laconservancy Info <info@laconservancy.org>, Melissa Jones <melissa.jones@lacity.org>, Jon Deutsch <jon.deutsch@losfeliznc.org>, Des Sedaghat <des.sedaghat@losfeliznc.org>, Losfeliznc Info <info@losfeliznc.org>, Brian Curran MacLellan <bcurranjr@gmail.com>, Planning CPC <cpc@lacity.org>

Dear Mashael and Megan,

Happy Friday!

I am urgently writing to request that CD4 cancels the demolition on [1991 N. Alexandria + 1979 lot](#) in Los Feliz, Los Angeles, CA 90027. This home was formerly owned by significant historical Japanese American family in Los Feliz - the Ito/Kuromi family.

This home was previously identified on the SurveyLA within historic Los Feliz Square. No historic review has been done on this 1923 Spanish bungalow home. And a historic review needs to be done on this property and not be demolished. It's particularly significant that we do not demolish this place because the Ito/Kuromi family are of local, state and national historic and cultural significance. It would also be very worrisome to demolish a significant Japanese American home in the current political climate without a proper review. Again, more time is needed to do a proper survey and additional research is needed. Apologies in advance for my rushed email and research here, but it's urgent that demolition does not occur.

The home is associated with an important historic early Los Feliz Japanese American figures, Arthur Ito/Kuromi, whose family owned the house from the 1950s until recently. More research needs to be done on original owner too.

Please see the zoning and current photos below and history and building record attachments. The Ito/Kuromi family, are one of first Japanese American Families in area of important historic and cultural significance related to:

- Early Japanese American Los Feliz Family
- Los Feliz Flower Farm <http://www.losfelizstates.org/flowerfarm.htm>
- Los Feliz Garden View Flower Farm + retail shops
- Japanese Internment Camp
- Nisei Solders
- LAPL Shades of LA collection
- Huntington Library - Arthur Ito Papers: <https://oac.cdlib.org/findaid/ark:/13030/c82j6j9k/admin/>
- LA Times Article <https://www.latimes.com/archives/la-xpm-1986-06-08-tm-9335-story.html>
- Celebrity Florist to Hollywood Film/TV -Two top clients: Frank Sinatra and Bob Hope
- Arthur Ito Obituary- <https://www.legacy.com/obituaries/latimes/obituary.aspx?n=arthur-ito&pid=19465093>

- **LA Times Article 1992:** <https://www.latimes.com/archives/la-xpm-1992-04-05-me-902-story.html>
- **Arthur Ito FB** <https://www.facebook.com/AIFD.CFD/photos/a.177666265581497/4020575711290514/?type=3> Arthur was the 3rd President from 1968-1970 of AIFD. Upon his return he opened Flower View Gardens at [1801 N Western Avenue](#) and serviced TV studio sets for My Fair Lady and The Jeffersons. He was involved with FTD and won the Sylvia Cup.
- **Japanese American Museum** <http://photofriends.org/tag/japanese/>
- **Home built in historic Los Feliz Square development**

Again, I'm requesting that the demolition notice be canceled, until a proper historic review can be performed and possible HCM application submitted.

Thank you!

Kind regards,

Elizabeth

--

Elizabeth Lovins

Director, Hollywood Art Center, est.1912

<http://www.hollywoodartcenterarchive.com>

-

Research Archivist, Art, Design & Architecture Museum

University of California, Santa Barbara

-

Los Feliz Resident, since 2003

Special Notes	None
Zoning	R1-1
Zoning Information (ZI)	ZI-2452 Transit Priority Area in the City of Los Angeles
Zoning Information (ZI)	ZI-2462 Modifications to SF Zones and SF Zone Hillside Area Regulations
General Plan Land Use	Low II Residential
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	Yes
Specific Plan Area	None
Subarea	None
Special Land Use / Zoning	None
Historic Preservation Review	No
HistoricPlacesLA	View
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
HCR: Hillside Construction Regulation	No
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
RFA: Residential Floor Area District	None
RIO: River Implementation Overlay	No
SN: Sign District	No
SB 35 Eligibility	View
Streetscape	No
Adaptive Reuse Incentive Area	None
Affordable Housing Linkage Fee	
Residential Market Area	Medium-High
Non-Residential Market Area	High
Transit Oriented Communities (TOC)	Tier 1
RPA: Redevelopment Project Area	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No

Looks like the notice, pictured here, was posted on 5-13-21.

This street photos show how beautiful this area is as well. The empty lot and blue Spanish Bungalow is the one set for demolition. The empty lot goes with this huge property, which may have heritage tress on it too.





























Sent from my iPhone

4 attachments



1979 N Alexandria .pdf
352K



1991 N Alexandria- contributor on SurveyLA.pdf
371K



1991 N Alexandria SurveyLA -Hollywood_DistrictsandMultiplePropertyResources.pdf
381K



Ito-Kuromi 1991 Alexandria Los Feliz .docx
150K

Sarah Tanberg <sarah.tanberg@lacity.org>
To: Elizabeth Lovins <ealovins@yahoo.com>

Fri, Jun 4, 2021 at 3:15 PM

Cc: Meg Healy <meg.healy@lacity.org>, "mashael.majid@lacity.org" <mashael.majid@lacity.org>, Christy McAvoy <christy@christymcavoy.com>, Kathryn Ahmanson <ka51068@usc.edu>, "chc@lacity.org" <chc@lacity.org>, Nyla Arslanian <nyla@discoverhollywood.com>, Amy LFIA Gustincic <amy.gustincic@lfia.org>, Lynne Jewell <lynnetjewell@gmail.com>, Marian Dodge <marian.dodge@lfia.org>, Laconservancy Info <info@laconservancy.org>, Melissa Jones <melissa.jones@lacity.org>, Jon Deutsch <jon.deutsch@lofeliznc.org>, Des Sedaghat <des.sedaghat@lofeliznc.org>, Losfeliznc Info <info@lofeliznc.org>, Brian Curran MacLellan <bcurranjr@gmail.com>, Planning CPC <cpc@lacity.org>

Hello Elizabeth,

Thank you for connecting with us about this issue. We've reached out to the Office of Historic Resources in City Planning (who are on their RDO [Regular Day Off] today) and the LADBS Inspector, Joseph McGarry, about this property and [permit](#), and are waiting to hear back from both parties. We will let you know what they share back as soon as we're able to talk to them.

--

Sarah Tanberg
Field Manager
Griffith Park, Silver Lake, Los Feliz & Hollywood United NC areas
Direct line: 323-570-4335



**NITHYA
RAMAN**

Los Angeles
City Councilmember
4th District

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MyLA311 links Angelenos with the services and information they need to enjoy their city, beautify their community and stay connected with their local government. With MyLA311, City of Los Angeles information and services are just a few taps away.

[Quoted text hidden]

Jon Deutsch <jon.deutsch@lofeliznc.org>

Fri, Jun 4, 2021 at 3:22 PM

To: Sarah Tanberg <sarah.tanberg@lacity.org>

Cc: Elizabeth Lovins <ealovins@yahoo.com>, Meg Healy <meg.healy@lacity.org>, "mashael.majid@lacity.org" <mashael.majid@lacity.org>, Christy McAvoy <christy@christymcavoy.com>, Kathryn Ahmanson <ka51068@usc.edu>, "chc@lacity.org" <chc@lacity.org>, Nyla Arslanian <nyla@discoverhollywood.com>, Amy LFIA Gustincic <amy.gustincic@lfia.org>, Lynne Jewell <lynnetjewell@gmail.com>, Marian Dodge <marian.dodge@lfia.org>, Laconservancy Info <info@laconservancy.org>, Melissa Jones <melissa.jones@lacity.org>, Des Sedaghat <des.sedaghat@lofeliznc.org>, Losfeliznc Info <info@lofeliznc.org>, Brian Curran MacLellan <bcurranjr@gmail.com>, Planning CPC <cpc@lacity.org>

Hi Sarah,

As a LFNC District B rep (and the LFNC boardmember who lives closest to this property) I would like to second Elizabeth's request. This part of the neighborhood has special significance for me as my first project after getting elected to the LFNC in 2016 was leading the redesign of the intersection of N. Alexandria/N. Mariposa.

I generally wouldn't oppose a project that would infill a vacant lot, but, given the information Elizabeth has provided I would support a pause until a proper review could be held.

All the Best,

Jon

Jon Deutsch | President | District B Representative | Los Feliz Neighborhood Council (LFNC)
p.o. box 27003 | los angeles | california | | 310.564.6285

[Quoted text hidden]

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<image001.jpg>

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<image013.jpg>

<image014.jpg>

Sent from my iPhone

Des Sedaghat <des.sedaghat@lofeliznc.org>

Fri, Jun 4, 2021 at 4:08 PM

To: Jon Deutsch <jon.deutsch@lofeliznc.org>

Cc: Sarah Tanberg <sarah.tanberg@lacity.org>, Elizabeth Lovins <ealovins@yahoo.com>, Meg Healy <meg.healy@lacity.org>, masha el.majid@lacity.org, Christy McAvoy <christy@christymcavoy.com>, Kathryn Ahmanson <ka51068@usc.edu>, chc@lacity.org, Nyla Arslanian <nyla@discoverhollywood.com>, Amy LFIA Gustincic <amy.gustincic@lfia.org>, Lynne Jewell <lynnetjewell@gmail.com>, Marian Dodge <marian.dodge@lfia.org>, Laconservancy Info <info@laconservancy.org>, Melissa Jones <melissa.jones@lacity.org>, Losfeliznc Info <info@lofeliznc.org>, Brian Curran MacLellan <bcurranjr@gmail.com>, Planning CPC <cpc@lacity.org>

Hi Sarah,

As another LFNC District B Rep, I too would like to second Elizabeth's request.

Given all the historical information Elizabeth has provided I wholeheartedly support a pause until a proper review could be held.

Best,

Des Sedaghat

On 2021-06-04 22:22, Jon Deutsch wrote:

Hi Sarah,

As a LFNC District B rep (and the LFNC boardmember who lives closest to this property) I would like to second Elizabeth's request. This part of the neighborhood has special significance for me as my first project after getting elected to the LFNC in 2016 was leading the redesign of the intersection of N. Alexandria/N. Mariposa.

I generally wouldn't oppose a project that would infill a vacant lot, but, given the information Elizabeth has provided I would support a pause until a proper review could be held.

All the Best,

Jon

Jon Deutsch | President | District B Representative | Los Feliz Neighborhood Council (LFNC)
p.o. box 27003 | los angeles | california | | 310.564.6285

On Jun 4, 2021, at 3:15 PM, Sarah Tanberg <sarah.tanberg@lacity.org> wrote:

Hello Elizabeth,

Thank you for connecting with us about this issue. We've reached out to the Office of Historic Resources in City Planning (who are on their RDO [Regular Day Off] today) and the LADBS Inspector, Joseph McGarry, about this property and permit [2], and are waiting to hear back from both parties. We will let you know what they share back as soon as we're able to talk to them.

--

Sarah Tanberg
Field Manager

Griffith Park, Silver Lake, Los Feliz & Hollywood United NC areas

Direct line: 323-570-4335

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[3] [4]

[Quoted text hidden]

[Quoted text hidden]

* Early Japanese American Los Feliz Family

* Los Feliz Flower Farm

<http://www.losfelizstates.org/flowerfarm.htm>

* Los Feliz Garden View Flower Farm + retail shops

* Japanese Internment Camp

* Nisei Soldiers

* LAPL Shades of LA collection

* Huntington Library - Arthur Ito Papers:

<https://oac.cdlib.org/findaid/ark:/13030/c82j6j9k/admin/>

* LA Times Article

<https://www.latimes.com/archives/la-xpm-1986-06-08-tm-9335-story.html>

* Celebrity Florist to Hollywood Film/TV -Two top clients: Frank Sinatra and Bob Hope

* Arthur Ito Obituary-

<https://www.legacy.com/obituaries/latimes/obituary.aspx?n=arthur-ito&pid=19465093>

* LA Times Article 1992:

<https://www.latimes.com/archives/la-xpm-1992-04-05-me-902-story.html>

* Arthur Ito FB

<https://www.facebook.com/AIFD.CFD/photos/a.177666265581497/4020575711290514/?type=3>

Arthur was the 3rd President from 1968-1970 of AIFD. Upon his return he opened Flower View Gardens at 1801 N Western Avenue and serviced TV studio sets for My Fair Lady and The Jeffersons. He was involved with FTD and won the Sylvia Cup.

* Japanese American Museum <http://photofriends.org/tag/japanese/>

* Home built in historic Los Feliz Square development

Again, I'm requesting that the demolition notice be canceled, until a proper historic review can be performed and possible HCM application submitted.

Thank you!

Kind regards,

Elizabeth

--

Elizabeth Lovins

Director, Hollywood Art Center, est.1912

<http://www.hollywoodartcenterarchive.com> [1]

-

Research Archivist, Art, Design & Architecture Museum

University of California, Santa Barbara

-

Los Feliz Resident, _since 2003_

[Quoted text hidden]

Links:

[1] <http://www.hollywoodartcenterarchive.com/>

[2]

<https://www.ladbsservices2.lacity.org/OnlineServices/PermitReport/PcisPermitDetail?id1=21019&id2=30000&id3=01819>

[3] <https://itunes.apple.com/us/app/myla311/id611079486>

[4] <https://play.google.com/store/apps/details?id=com.LA.MyLA311>

--

Best,

Des Sedaghat | District B Representative | Los Feliz Neighborhood Council (LFNC)

Elizabeth Lovins <ealovins@yahoo.com>

Fri, Jun 4, 2021 at 4:12 PM

To: Sarah Tanberg <sarah.tanberg@lacity.org>

Cc: Meg Healy <meg.healy@lacity.org>, "mashael.majid@lacity.org" <mashael.majid@lacity.org>, Christy McAvoy <christy@christymcavoy.com>, Kathryn Ahmanson <ka51068@usc.edu>, "chc@lacity.org" <chc@lacity.org>, Nyla Arslanian <nyla@discoverhollywood.com>, Amy LFIA Gustincic <amy.gustincic@lfia.org>, Lynne Jewell <lynnetjewell@gmail.com>, Marian Dodge <marian.dodge@lfia.org>, Laconservancy Info <info@laconservancy.org>, Melissa Jones <melissa.jones@lacity.org>, Jon Deutsch <jon.deutsch@losofeliznc.org>, Des Sedaghat <des.sedaghat@losofeliznc.org>, Losfeliznc Info <info@losofeliznc.org>, Brian Curran MacLellan <bcurranjr@gmail.com>, Planning CPC <cpc@lacity.org>, Derek Galey <derek.galey@losofeliznc.org>, "Uuebmeister@yahoo.com" <Uuebmeister@yahoo.com>

Dear Sarah,

Thank you! That is very helpful. Here on the email, I've also cc'd Melissa Jones, from OHR.

Two questions for CD4 and OHR:

1) Is the research information I've provided, sufficient enough for OHR and CD4 to talk action, and cancel the demolition, based on the information received?

2) Or will a nomination have to be filed?

Looking forward to hearing a follow-up response soon.

Thanks again!

Elizabeth

--

Elizabeth Lovins

Director, Hollywood Art Center, est.1912

<http://www.hollywoodartcenterarchive.com>

-

Research Archivist, Art, Design & Architecture Museum

University of California, Santa Barbara

-

Los Feliz Resident, *since 2003*

[Quoted text hidden]

Elizabeth Lovins <ealovins@yahoo.com>

Fri, Jun 4, 2021 at 4:15 PM

To: Jon Deutsch <jon.deutsch@loshelznc.org>
Cc: Meg Healy <meg.healy@lacity.org>, "mashael.majid@lacity.org" <mashael.majid@lacity.org>, Christy McAvoy <christy@christymcavoy.com>, Kathryn Ahmanson <ka51068@usc.edu>, "chc@lacity.org" <chc@lacity.org>, Nyla Arslanian <nyla@discoverhollywood.com>, Amy LFIA Gustincic <amy.gustincic@lfia.org>, Lynne Jewell <lynnetjewell@gmail.com>, Marian Dodge <marian.dodge@lfia.org>, Laconservancy Info <info@laconservancy.org>, Melissa Jones <melissa.jones@lacity.org>, Des Sedaghat <des.sedaghat@loshelznc.org>, Loshelznc Info <info@loshelznc.org>, Brian Curran MacLellan <bcurranjr@gmail.com>, Planning CPC <cpc@lacity.org>, Sarah Tanberg <sarah.tanberg@lacity.org>, Derek Galey <derek.galey@loshelznc.org>

Hi Jon,

Thank you and I greatly appreciate this!

I hope everyone has a wonderful weekend too. :)

All the best,

Elizabeth

--

Elizabeth Lovins

Director, Hollywood Art Center, est.1912

<http://www.hollywoodartcenterarchive.com>

-

Research Archivist, Art, Design & Architecture Museum

University of California, Santa Barbara

-

Los Feliz Resident, since 2003

[Quoted text hidden]

Elizabeth Lovins <ealovins@yahoo.com>

Tue, Jun 8, 2021 at 8:53 AM

To: Jon Deutsch <jon.deutsch@loshelznc.org>, Des Sedaghat <des.sedaghat@loshelznc.org>
Cc: Sarah Tanberg <sarah.tanberg@lacity.org>, Meg Healy <meg.healy@lacity.org>, "mashael.majid@lacity.org" <mashael.majid@lacity.org>, Christy McAvoy <christy@christymcavoy.com>, Kathryn Ahmanson <ka51068@usc.edu>, "chc@lacity.org" <chc@lacity.org>, Nyla Arslanian <nyla@discoverhollywood.com>, Amy LFIA Gustincic <amy.gustincic@lfia.org>, Lynne Jewell <lynnetjewell@gmail.com>, Marian Dodge <marian.dodge@lfia.org>, Laconservancy Info <info@laconservancy.org>, Melissa Jones <melissa.jones@lacity.org>, Loshelznc Info <info@loshelznc.org>, Brian Curran MacLellan <bcurranjr@gmail.com>, Planning CPC <cpc@lacity.org>, Rosalind Sagara <rsagara@laconservancy.org>, Catherine Gudis <catherine.gudis@ucr.edu>, Adrian Fine <afine@laconservancy.org>, "Michael.Okamura@hotmail.com" <Michael.Okamura@hotmail.com>

Dear Sarah,

Could you kindly let me know if demolition will be paused? The thirty days is up I think on Thursday. Right?

Thank you!

Elizabeth

--

Elizabeth Lovins

Director, Hollywood Art Center, est.1912

<http://www.hollywoodartcenterarchive.com>

-

Research Archivist, Art, Design & Architecture Museum

University of California, Santa Barbara

-

Los Feliz Resident, since 2003

[Quoted text hidden]

[Quoted text hidden]

> <https://www.ladbsservices2.lacity.org/OnlineServices/PermitReport/PcisPermitDetail?id1=21019&id2=30000&id3=01819>

[Quoted text hidden]

Sarah Tanberg <sarah.tanberg@lacity.org>

Tue, Jun 8, 2021 at 2:43 PM

To: Elizabeth Lovins <ealovins@yahoo.com>

Cc: Jon Deutsch <jon.deutsch@losfeliznc.org>, Meg Healy <meg.healy@lacity.org>, "mashael.majid@lacity.org" <mashael.majid@lacity.org>, Christy McAvoy <christy@christymcavoy.com>, Kathryn Ahmanson <ka51068@usc.edu>, "chc@lacity.org" <chc@lacity.org>, Nyla Arslanian <nyla@discoverhollywood.com>, Amy LFIA Gustincic <amy.gustincic@lfia.org>, Lynne Jewell <lynnetjewell@gmail.com>, Marian Dodge <marian.dodge@lfia.org>, Laconservancy Info <info@laconservancy.org>, Melissa Jones <melissa.jones@lacity.org>, Des Sedaghat <des.sedaghat@losfeliznc.org>, Losfeliznc Info <info@losfeliznc.org>, Brian Curran MacLellan <bcurranjr@gmail.com>, Planning CPC <cpc@lacity.org>, Derek Galey <derek.galey@losfeliznc.org>

Hello everyone,

Thank you again for reaching out to our office. We contacted both City Planning's Office of Historic Resources and LADBS when we received your email.

Per the Office of Historic Resources, if a property has been identified in SurveyLA but has not been formally designated on a local, state or federal historic register or as part of a historic district such as a City HPOZ, permits for demolition or alteration may be issued by DBS without further historic review. However, if no planning entitlements are required, there is not a requirement in the code that a replacement project be submitted or approved prior to the issuance of a demolition permit.

According to DBS, no demolition permit has been approved, but it has been submitted. The next steps are that the pre-inspection needs to be scheduled, after which LADBS Inspector Joseph McGarry will conduct the pre-inspection given the level of concern. LADBS is sending out an inspector very soon to make sure no demolition is taking place before the pre-inspection, likely tomorrow.

The application was submitted 5/13, but as far as LADBS is concerned, the department is several steps away from approving the permit. LADBS also advised that neighbors should contact them if they observe any demo activities taking place in the meantime.

While the Council Office cannot prevent a demolition from taking place, we want to make sure we are tracking it as well and will continue engaging with LADBS.

We hope this information is helpful,

--

Sarah Tanberg

Field Manager

Griffith Park, Silver Lake, Los Feliz & Hollywood United NC areas

Direct line: 323-570-4335



**NITHYA
RAMAN**

Los Angeles
City Councilmember
4th District

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[Quoted text hidden]



Planning CHC <chc@lacity.org>

Time-Sensitive Demolition Notice for Historic 1991 N Alexandria

2 messages

LFIA President <president@lfia.org>

Tue, Jun 8, 2021 at 12:42 PM

To: nithya.raman@lacity.org

Cc: Sarah Tanberg <sarah.tanberg@lacity.org>, mashael.majid@lacity.org, meg.healy@lacity.org, chc@lacity.org, info@laconservancy.org, ealovins@yahoo.com, jon.deutsch@lofeliznc.org, des.sedaghat@lofeliznc.org

LFIA joins the call for pausing the demolition on 1991 N. Alexandria + 1979 lot in Los Feliz until further review. The Kuromi-Ito House was formerly owned by a noteworthy Japanese American family who played a key role in the history of Los Feliz and Los Angeles. Please see attached letter. Thank you for your consideration in not erasing an important chapter in our Los Feliz and LA heritage.

--

Amy Gustincic

President, LFIA

Advocacy and Action for Los Feliz

LFIA.org

 LFIA_1991Alexandria_2021_06_08.pdf
154K**Sarah Tanberg** <sarah.tanberg@lacity.org>

Tue, Jun 8, 2021 at 2:52 PM

To: LFIA President <president@lfia.org>

Cc: Nithya Raman <nithya.raman@lacity.org>, Mashael Majid <mashael.majid@lacity.org>, Meg Healy <meg.healy@lacity.org>, Planning CHC <chc@lacity.org>, Laconservancy Info <info@laconservancy.org>, Elizabeth Lovins <ealovins@yahoo.com>, Jon Deutsch <jon.deutsch@lofeliznc.org>, Des Sedaghat <des.sedaghat@lofeliznc.org>

Thank you Amy, we appreciate you reaching out to our office and are in receipt of LFIA's statement.

We have been in contact with both City Planning's Office of Historic Resources and LADBS around this issue.

Per the Office of Historic Resources, if a property has been identified in SurveyLA but has not been formally designated on a local, state or federal historic register or as part of a historic district such as a City HPOZ, permits for demolition or alteration may be issued by DBS without further historic review. However, if no planning entitlements are required, there is not a requirement in the code that a replacement project be submitted or approved prior to the issuance of a demolition permit.

According to DBS, no demolition permit has been approved, but it has been submitted. The next steps are that the pre-inspection needs to be scheduled, after which LADBS Inspector Joseph McGarry will conduct the pre-inspection given the level of concern. LADBS is sending out an inspector very soon to make sure no demolition is taking place before the pre-inspection, likely tomorrow.

The application was submitted 5/13, but as far as LADBS is concerned, the department is several steps away from approving the permit. LADBS also advised that neighbors should contact them if they observe any demo activities taking place in the meantime.

While the Council Office cannot prevent a demolition from taking place, we want to make sure we are tracking it as well and will continue engaging with LADBS.

We hope this information is helpful,

--

Sarah Tanberg

Field Manager

Griffith Park, Silver Lake, Los Feliz & Hollywood United NC areas

Direct line: 323-570-4335

6/8/2021

City of Los Angeles Mail - Time-Sensitive Demolition Notice for Historic 1991 N Alexandria



**NITHYA
RAMAN**

| Los Angeles
★ City Councilmember
| 4th District

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[Quoted text hidden]



SANTA FE ART COLONY TENANTS ASSOCIATION, INC.

2415 S. Santa Fe Ave. #2, Los Angeles, CA 90058

Phone: 310-663-6665 | sfactala@gmail.com

www.santafeartcolony.org

May 14, 2021

BY EMAIL

Estineh Mailian
Department of City Planning
City of Los Angeles
200 North Spring Street
Los Angeles, CA 90012-260
Email: chc@lacity.org
Estineh.mailian@lacity.org

Re: C.B. Van Vorst Co. Manufacturing Plant/Santa Fe Art Colony (ZA-2019-7192-ZAD)

Dear Ms. Mailian:

The Santa Fe Art Colony Tenants Association ("SFACTA") represents 46 artists who live and work at the Santa Fe Art Colony ("Art Colony") located at 2345–2421 S. Santa Fe Avenue, Los Angeles, CA 90058 (the "Site"). For over 30 years, the Art Colony has contributed to the city as Los Angeles' largest rent-restricted Artist-in-Residence community, providing critical affordable housing for artists in DTLA. In addition, the Art Colony is a locally designated historic resource that has played an important role the renaissance of Downtown Los Angeles and in the city's ascendance as an internationally recognized force in the arts.

As you know, the Los Angeles City Council moved to designate the Site as a Historic Cultural Monument ("HCM") on February 4, 2020. In 2019, Art Colony Property, LLC (the "Applicant") submitted a land use application, Case No. ZA-2019-7192-ZAD, to the Department of City Planning to allow the conversion of an existing warehouse into 18 luxury live/work residences. That case was deemed complete on March 11, 2021 and is scheduled for a hearing May 18, 2021. The SFACTA opposes any new development

or alterations to the Site that move forward without the legally required public and environmental review.

Los Angeles Administrative Code (“LAAC”) Section 22.171.14. prohibits the issuance of permits to demolish, substantially alter, or relocate an HCM until the matter has been reviewed by the Cultural Heritage Commission (“Commission”) and requires any objection by the Commission to be set for a public hearing. The Art Colony’s HCM designation includes the warehouse. However, there is no indication from the materials available to the public that the Commission has been given the opportunity to consider the project. Further, there is no indication that the proposed luxury development is consistent with the protections afforded by the Site’s HCM designation. Accordingly, issuing permits for this project is inappropriate and inconsistent with the provisions of the Los Angeles Cultural Heritage Ordinance, and the ZA determination should be delayed until such determination is made.

In addition, the proposed Categorical Exemption is inappropriate given the risk of substantial impacts on the environment. The California Environmental Quality Act (CEQA)¹ expressly requires a lead agency to consider potential impacts to the “environment,” which includes historical resources.² Due to the Site’s HCM designation, potential impacts to the existing historical resource—which includes the warehouse—must be fully evaluated in a Negative Declaration or Environmental Impact Report. For this reason, the proposed Categorical Exemption is insufficient and not the appropriate level of environmental review.

Moreover, we understand that the proposed live/work residences will not include any affordable units. Allowing the Applicant to replace Art Colony property with luxury units will drive out the remaining artists with skyrocketing rents and destroy this unique and historic cultural gem. The Applicant has already begun evicting residents of the Art Colony. The warehouse conversion will expedite the ongoing gentrification and displacement of the artists. The Art Colony is in the process of purchasing the property, pursuant to California Government Code 65863.1, in order to preserve the affordable uses. For this reason, the ZA determination should be postponed until the purchase negotiations have concluded.

Given the dire need for affordable units in Los Angeles, it is irresponsible and inconsistent with state and local housing directives to allow private developments to gentrify existing affordable enclaves without providing additional affordable units. For this reason, if the ZA determination cannot be delayed, the project should not be approved unless the proposed units are dedicated for use as affordable housing.

Finally, the Art Colony residents only received notice on May 5, 2021, of the May 18 ZA hearing. The 13-day notice is insufficient to allow for thorough public review and analysis of the project. Until the public is given an adequate opportunity to provide

¹ Pub. Res. Code § 21000 *et seq.*

² Pub. Res. Code § 21060.5.

comments on the project in light of the Site's HCM status, the ZA determination should be delayed.

Given the substantial reasons for postponing the ZA determination, SFACTA respectfully requests that this matter be postponed until the artists' purchase of the property is resolved, and until the Commission determines that the development is consistent with HCM requirements after a notice and public hearing. In addition, more substantial environmental review of the Site must be completed prior to issuing any permits because the Categorical Exemption is insufficient. If the ZA is unwilling to delay the hearing, the project should at minimum require the proposed units to be dedicated for use as affordable housing.

Sincerely,

Sylvia Tidwell

President, Santa Fe Art Colony Tenants Association, Inc.
2415 South Santa Fe Avenue #2
Los Angeles, CA. 90058

cc: Ken Bernstein
Lambert Giessinger
Melissa Jones
Osvaldo Garcia
Councilmember Kevin de León – Council District 14



"Protect the Watts Towers and the Watts Community"1 message

Bonita Thomas <tbonita33@yahoo.com>

Fri, May 14, 2021 at 8:59 AM

To: "eric.garcetti@lacity.org" <eric.garcetti@lacity.org>

Cc: "joe.buscaino@lacity.org" <joe.buscaino@lacity.org>, "daniel.luna@lacity.org" <daniel.luna@lacity.org>,

"ottavia.smith@lacity.org" <ottavia.smith@lacity.org>, "michael.valdivia@lacity.org" <michael.valdivia@lacity.org>,

"vince.bertoni@lacity.org" <vince.bertoni@lacity.org>, "ken.bernstein@lacity.org" <ken.bernstein@lacity.org>,

"lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>, "cpc@lacity.org" <cpc@lacity.org>,

"danielle.brazell@lacity.org" <danielle.brazell@lacity.org>, "chc@lacity.org" <chc@lacity.org>, "mike.feuer@lacity.org"

<mike.feuer@lacity.org>, "HollyJMitchell@bos.lacounty.gov" <HollyJMitchell@bos.lacounty.gov>,

"kendrick.jones@sen.ca.gov" <kendrick.jones@sen.ca.gov>, "keara.joe@asm.ca.gov" <keara.joe@asm.ca.gov>,

"norchelle.brown@mail.house.gov" <norchelle.brown@mail.house.gov>, "hamilton.cloud@mail.house.gov"

<hamilton.cloud@mail.house.gov>, "Leslie.Hartzell@parks.ca.gov" <Leslie.Hartzell@parks.ca.gov>,

"Barbara.Tejada@parks.ca.gov" <Barbara.Tejada@parks.ca.gov>, "afine@laconservancy.org" <afine@laconservancy.org>,

"friendsofwat@gmail.com" <friendsofwat@gmail.com>

Dear Mayor Garcetti,

I strongly oppose the planned five-story housing project along the tracks by the historic 103rd Street Watts Train Station. To be built on public land sold without the full knowledge of the community, this project will spoil access to and appreciation of the world-famous masterpiece of "outsider art," the Watts Towers – a National Historic Landmark and a State Historic Park.

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We urge the City to develop its housing projects in locations that will not diminish the flow of visitors from around the world to Watts. Instead, it must protect and enhance this diverse and underserved community's vital history by creating the community-planned and -approved Watts Cultural Crescent as a green park linking the Watts Towers and the Watts Train Station.

Sincerely yours,

Bonita L. Thomas



PROTECT THE WATTS TOWER COMMUNITY

1 message

cconnr@aol.com <cconnr@aol.com>

Wed, May 12, 2021 at 9:53 AM

Reply-To: "cconnr@aol.com" <cconnr@aol.com>

To: "eric.garcetti@lacity.org" <eric.garcetti@lacity.org>, "joe.buscaino@lacity.org" <joe.buscaino@lacity.org>, "daniel.luna@lacity.org" <daniel.luna@lacity.org>, "ottavia.smith@lacity.org" <ottavia.smith@lacity.org>, "michael.valdivia@lacity.org" <michael.valdivia@lacity.org>, "vince.bertoni@lacity.org" <vince.bertoni@lacity.org>, "ken.bernstein@laciyt.org" <ken.bernstein@laciyt.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>, "cpc@lacity.org" <cpc@lacity.org>, "danielle.brazell@lacity.org" <danielle.brazell@lacity.org>, "chc@lacity.org" <chc@lacity.org>, "mike.feuer@lacity.org" <mike.feuer@lacity.org>, "HollyJMitchell@bos.lacounty.gov" <HollyJMitchell@bos.lacounty.gov>, "kendrick.jones@sen.ca.gov" <kendrick.jones@sen.ca.gov>, "keara.joe@asm.ca.gov" <keara.joe@asm.ca.gov>, "norchelle.brown@mail.house.gov" <norchelle.brown@mail.house.gov>, "hamilton.cloud@mail.house.gov" <hamilton.cloud@mail.house.gov>, "Leslie.Hartzell@parks.ca.gov" <Leslie.Hartzell@parks.ca.gov>, "Barbara.Tejada@parks.ca.gov" <Barbara.Tejada@parks.ca.gov>, "afine@laconservancy.org" <afine@laconservancy.org>, "friendsofwtac@gmail.com" <friendsofwtac@gmail.com>

SUBJECT: PROTECT THE WATTS TOWERS AND WATTS COMMUNITY

For my entire life, I have attended programs and events at the Watts Towers Art Center. It is truly a historic landmark. When my children were small, we enjoyed programs and events presented. The jazz programs are legendary for our community and many professional musicians have performed there. Whenever we have visitors from out of town, we proudly take them to the Watts Towers. Many of my friends have enjoyed art lessons, lectures, presentations, and shows by their local artists. Please know that parking is already difficult in this area and the proposed plan will make it even more congested for parking for the hundreds who attend some of their events. This proposal will make it difficult for senior citizens and others who enjoy many of the art and music shows.

This is "Watts Shining" local. It must be preserved. I am sure you know that this is a historic tourist locale and also something for which the residents of Watts are proud of which shows the beauty of their beloved city. Did you know that piano and art lessons are given to this community? Have you ever attended any events there? Do you know anything about the history of Simon Rodia's "Nuestro Pueblo?" His legacy must be protected.

The Watts Towers have been portrayed in documentaries, post cards and artwork. Please see to it that tall buildings do not interrupt the skyline. I am even embarrassed that such a consideration would be given to this Los Angeles treasure. You must use your influence to preserve this National Historic Landmark and its community! Your response to this missive will be greatly appreciated.

Sincerely,

Lover of Watts and The Towers
Carolyn J. Connor



Protect The Watts Towers And The Watts Community

1 message

Dan McFadden <dmcfadden7@hotmail.com>

Wed, May 12, 2021 at 8:09 AM

To: "eric.garcetti@lacity.org" <eric.garcetti@lacity.org>

Cc: "joe.buscaino@lacity.org" <joe.buscaino@lacity.org>, "daniel.luna@lacity.org" <daniel.luna@lacity.org>, "ottavia.smith@lacity.org" <ottavia.smith@lacity.org>, "michael.valdivia@lacity.org" <michael.valdivia@lacity.org>, "vince.bertoni@lacity.org" <vince.bertoni@lacity.org>, "ken.bernstein@lacity.org" <ken.bernstein@lacity.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>, "cpc@lacity.org" <cpc@lacity.org>, "danielle.brazell@lacity.org" <danielle.brazell@lacity.org>, "chc@lacity.org" <chc@lacity.org>, "mike.feuer@lacity.org" <mike.feuer@lacity.org>, "HollyJMitchell@bos.lacounty.gov" <HollyJMitchell@bos.lacounty.gov>, "kendrick.jones@sen.ca.gov" <kendrick.jones@sen.ca.gov>, "keara.joe@asm.ca.gov" <keara.joe@asm.ca.gov>, "norchelle.brown@mail.house.gov" <norchelle.brown@mail.house.gov>, "hamilton.cloud@mail.house.gov" <hamilton.cloud@mail.house.gov>, "Leslie.Hartzell@parks.ca.gov" <Leslie.Hartzell@parks.ca.gov>, "Barbara.Tejada@parks.ca.gov" <Barbara.Tejada@parks.ca.gov>, "afine@laconservancy.org" <afine@laconservancy.org>, "friendsofwtac@gmail.com" <friendsofwtac@gmail.com>

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Sincerely yours,

Dan McFadden



Protect the Watts Towers and the Watts Community

1 message

eva di stefano <evadistefano2014@gmail.com>

Thu, May 20, 2021 at 10:35 AM

To: eric.garcetti@lacity.org

Cc: joe.buscaino@lacity.org, daniel.luna@lacity.org, ottavia.smith@lacity.org, michael.valdivia@lacity.org, vince.bertoni@lacity.org, ken.bernstein@lacity.org, lambert.giessinger@lacity.org, cpc@lacity.org, danielle.brazell@lacity.org, chc@lacity.org, mike.feuer@lacity.org, HollyJMitchell@bos.lacounty.gov, kendrick.jones@sen.ca.gov, keara.joe@asm.ca.gov, norchelle.brown@mail.house.gov, hamilton.cloud@mail.house.gov, Leslie.Hartzell@parks.ca.gov, Barbara.Tejada@parks.ca.gov, afine@laconservancy.org, rudy.barbee@gmail.com

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green park linking the Watts Towers and the Watts Train Station.

Sincerely yours,
Prof. Eva Di Stefano
University of Palermo, Italy



"Protect the Watts Towers and the Watts Community"1 message

Irella Perez <irella.perez@iqairfoundation.org>

Fri, May 14, 2021 at 11:39 AM

To: "eric.garcetti@lacity.org" <eric.garcetti@lacity.org>

Cc: "joe.buscaino@lacity.org" <joe.buscaino@lacity.org>, "daniel.luna@lacity.org" <daniel.luna@lacity.org>, "ottavia.smith@lacity.org" <ottavia.smith@lacity.org>, "michael.valdivia@lacity.org" <michael.valdivia@lacity.org>, "vince.bertoni@lacity.org" <vince.bertoni@lacity.org>, "ken.bernstein@lacity.org" <ken.bernstein@lacity.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>, "cpc@lacity.org" <cpc@lacity.org>, "danielle.brazell@lacity.org" <danielle.brazell@lacity.org>, "chc@lacity.org" <chc@lacity.org>, "mike.feuer@lacity.org" <mike.feuer@lacity.org>, "HollyJMitchell@bos.lacounty.gov" <HollyJMitchell@bos.lacounty.gov>, "kendrick.jones@sen.ca.gov" <kendrick.jones@sen.ca.gov>, "keara.joe@asm.ca.gov" <keara.joe@asm.ca.gov>, "norhelle.brown@mail.house.gov" <norhelle.brown@mail.house.gov>, "hamilton.cloud@mail.house.gov" <hamilton.cloud@mail.house.gov>, "Leslie.Hartzell@parks.ca.gov" <Leslie.Hartzell@parks.ca.gov>, "Barbara.Tejada@parks.ca.gov" <Barbara.Tejada@parks.ca.gov>, "afine@laconservancy.org" <afine@laconservancy.org>, "friendsofwat@gmail.com" <friendsofwat@gmail.com>

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Sincerely yours,

Irella Perez

(562) 556-8268drirellaperez@yahoo.com**CONFIDENTIAL INFORMATION**

This e-mail transmission and any accompanying documents are covered by the Electronic Communications Privacy Act (18 U.S.C. §§ 2510-2521). This e-mail transmission is intended only for the use of the person(s) to whom it is addressed and contains information that may be confidential or privileged and exempt from disclosure under applicable law. If you are not a person to whom this email is addressed, or an agent authorized by such a person to receive this e-mail, you are hereby notified that any examination, copying, distribution or other unauthorized use of this document is prohibited. If you have received this e-mail in error, please delete it immediately.

The IQAir Group



Watts Community

1 message

Akosua Hobert <akosua2010@hotmail.com>

Fri, May 14, 2021 at 10:16 PM

To: "eric.garcetti@lacity.org" <eric.garcetti@lacity.org>

Cc: "joe.buscaino@lacity.org" <joe.buscaino@lacity.org>, "daniel.luna@lacity.org" <daniel.luna@lacity.org>, "ottavia.smith@lacity.org" <ottavia.smith@lacity.org>, "michael.valdivia@lacity.org" <michael.valdivia@lacity.org>, "vince.bertoni@lacity.org" <vince.bertoni@lacity.org>, "ken.bernstein@lacity.org" <ken.bernstein@lacity.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>, "cpc@lacity.org" <cpc@lacity.org>, "danielle.brazell@lacity.org" <danielle.brazell@lacity.org>, "chc@lacity.org" <chc@lacity.org>, "mike.feuer@lacity.org" <mike.feuer@lacity.org>, "HollyJMitchell@bos.lacounty.gov" <HollyJMitchell@bos.lacounty.gov>, "kendrick.jones@sen.ca.gov" <kendrick.jones@sen.ca.gov>, "keara.joe@asm.ca.gov" <keara.joe@asm.ca.gov>, "norchelle.brown@mail.house.gov" <norchelle.brown@mail.house.gov>, "hamilton.cloud@mail.house.gov" <hamilton.cloud@mail.house.gov>, "Leslie.Hartzell@parks.ca.gov" <Leslie.Hartzell@parks.ca.gov>, "Barbara.Tejada@parks.ca.gov" <Barbara.Tejada@parks.ca.gov>, "afine@laconservancy.org" <afine@laconservancy.org>, "friendsofwat@gmail.com" <friendsofwat@gmail.com>

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Sincerely yours,

5/21/2021

City of Los Angeles Mail - Watts Community

Jeannie B Hobert



Please preserve the Watts Towers experience by rejecting the five-story housing project

1 message

Lisa Stone <lstone@saic.edu>

Fri, Jun 4, 2021 at 10:34 AM

To: eric.garcetti@lacity.org

Cc: joe.buscaino@lacity.org, daniel.luna@lacity.org, ottavia.smith@lacity.org, michael.valdivia@lacity.org, vince.berntoni@lacity.org, ken.bernstein@lacity.org, lambert.giessinger@lacity.org, cpc@lacity.org, danielle.brazell@lacity.org, chc@lacity.org, mike.feuer@lacity.org, HollyJMitchell@bos.lacounty.gov, kendrick.jones@sen.ca.gov, keara.joe@asm.ca.gov, norchelle.brown@mail.house.gov, hamilton.cloud@mail.house.gov, Leslie.Hartzell@parks.ca.gov, Barbara.Tejada@parks.ca.gov, Adrian Fine <afine@laconservancy.org>, friendsofwtac@gmail.com

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The Watts Towers are the first artist-built environment in the country to be preserved--saved from demolition by the city--in 1959, and just a few years ago the plan to create a skateboard park in the vicinity was roundly protested, as the noise and hubub would conflict with the appreciation of the Towers. The City should rightly reject the 5 story housing project and take a stand to protect your cultural asset. Artists, art historians, preservationists, culture workers, and others, from around the world, deem the Towers to be one of the most significant and outstandingly original examples of architecture and sculpture. It was a gift to Rodia's community and is a source of pride and hope for many Watts residents.

I and others urge the City to develop its housing projects in locations that will not diminish the flow of visitors from around the world to Watts. Instead, it must protect and enhance this diverse and underserved community's vital history by creating the community-planned and -approved Watts Cultural Crescent as a green park linking the Watts Towers and the Watts Train Station.

Thank you for your kind consideration of this letter.

Sincerely yours,

Lisa Stone

Lisa Stone

Senior Lecturer, the School of the Art Institute of Chicago
she/her

Please note: I retired from the Roger Brown Study Collection.
For RBSC-related emails, please contact James Connolly, jconno@saic.edu

WE REFUSE - SAIC Moving Forward -



Protect the Watts Towers and the Watts Community

1 message

rhernandez18@g.ucla.edu <rhernandez18@g.ucla.edu>

Thu, May 20, 2021 at 2:31 AM

To: "eric.garcetti@lacity.org" <eric.garcetti@lacity.org>

Cc: "joe.buscaino@lacity.org" <joe.buscaino@lacity.org>, "daniel.luna@lacity.org" <daniel.luna@lacity.org>, "ottavia.smith@lacity.org" <ottavia.smith@lacity.org>, "michael.valdivia@lacity.org" <michael.valdivia@lacity.org>, "vince.bertoni@lacity.org" <vince.bertoni@lacity.org>, "ke.bernstein@lacity.org" <ke.bernstein@lacity.org>, "lambert.giessinger@lacity.org" <lambert.giessinger@lacity.org>, "cpc@lacity.org" <cpc@lacity.org>, "danielle.brazell@lacity.org" <danielle.brazell@lacity.org>, "chc@lacity.org" <chc@lacity.org>, "mike.feuer@lacity.org" <mike.feuer@lacity.org>, "HollyJMitchell@mail.house.gov" <HollyJMitchell@mail.house.gov>, "hamilton.cloud@mail.house.gov" <hamilton.cloud@mail.house.gov>, "Leslie.Hartzell@parks.ca.gov" <Leslie.Hartzell@parks.ca.gov>, "Barbara.Tejada@parks.ca.gov" <Barbara.Tejada@parks.ca.gov>, "afine@laconservancy.org" <afine@laconservancy.org>, "friendsofwtac@gmail.com" <friendsofwtac@gmail.com>

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Sincerely yours,

Rosie Hernandez

University of California, Los Angeles | Class of 2022

Date: 05/07/21

Dear Mayor Garcetti,

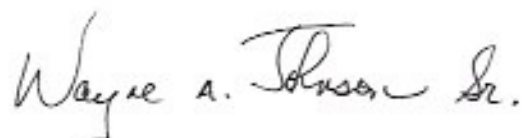
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Sincerely yours,

Wayne A Johnson Sr.

A handwritten signature in black ink that reads "Wayne A. Johnson Sr." The signature is written in a cursive, flowing style.



Planning CHC <chc@lacity.org>

Protect the Watts Towers and the Watts Community

1 message

Yanel Saenz <yn.saenz@gmail.com>

Thu, May 20, 2021 at 2:00 PM

To: eric.garcetti@lacity.org, joe.buscaino@lacity.org

Cc: daniel.luna@lacity.org, ottavia.smith@lacity.org, michael.valdivia@lacity.org, vince.bertoni@lacity.org, ken.bernstein@lacity.org, lambert.giessinger@lacity.org, cpc@lacity.org, danielle.brazell@lacity.org, chc@lacity.org, mike.feuer@lacity.org, HollyJMitchell@bos.lacounty.gov, kendrick.jones@sen.ca.gov, keara.joe@asm.ca.gov, norchelle.brown@mail.house.gov, hamilton.cloud@mail.house.gov, Leslie.Hartzell@parks.ca.gov, Barbara.Tejada@parks.ca.gov, afine@laconservancy.org, friendsofwtac@gmail.com

Dear Mayor Garcetti and Councilman Buscaino,

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Sincerely,
Yanel Saenz

SECONDARY SUBMISSIONS

DAY OF HEARING SUBMISSIONS

501CTHREE.ORG

June 17th, 2021

Dear Councilman Joe Buscaino,

My name Bonnie Boyes, and I am an employee at 501CTHREE, and I am writing to thank you for your support of the nomination of the Watts Happening Cultural Center/Mafundi Building located at 1827 East 103rd Street in Watts as a Los Angeles Historic-Cultural Monument.

Through my work at 501CTHREE, I have been in touch with the Watts community (and Mafundi in particular) to provide clean water to residents in need with our Water Box program. Currently, our efforts at Mafundi have saved plastic bottles and prevented pollution, provided clean water, and served families in Watts who patronize Mafundi and the Watts Coffee House (which is the only sit-down, full service restaurant in Watts at the moment). I am intent on working together with the Watts community long-term, especially with Mafundi and Friends at Mafundi, and I hope to see community-controlled arts and culture programs return to the center soon. I've spent a fair share of time working with community leaders who have made it clear that these programs have been, and always will be, important in supporting the Watts community. I am grateful to have interacted with the strong and vibrant community that Mafundi brings together, and I am looking forward to 501CTHREE's continued partnership with Mafundi and in Watts.

While there may not currently be any immediate plans to develop the site, we must support the Mafundi center in all possible ways: reviving its historic arts programs, protecting Mafundi itself (by not allowing for revisionist planning in other community locations as consolation), working with the community, and listening to the needs of Watts residents. Anything short of adaptive reuse and support of Mafundi's cultural legacy will erase the full story of Watts, which deserves to be preserved in this critical time for racial and environmental justice in the US. I stand with the Friends At Mafundi in their efforts to save the Mafundi Building from demolition or significant alteration, and support the revival of its artistic and educational resources that will sustain the history, culture and traditions of Watts for the future of this great community.

Regards,



Bonnie Boyes



Planning CHC <chc@lacity.org>

The Mafundi Building IS an historic and cultural monument and IT IS IN Los Angeles!

1 message

Edward Landler <edlandler@roadrunner.com>
To: chc@lacity.org

Wed, Jun 16, 2021 at 11:39 PM

Dear Cultural Heritage Commission

I am writing to thank you for your public support of the nomination of the Watts Happening Cultural Center/Mafundi Building located at [1827 East 103rd Street](#) in Watts as a Los Angeles Historic-Cultural Monument. I am also writing to express my continued support for the nomination of the Mafundi Building as well as my support for community-controlled programs to return to the center.

Now that the RFP has been canceled for the building, we must work to safeguard this historic resource and follow the community's lead to revive the arts and culture programs so desperately needed in Watts at this critical time in our nation's history. Although there seems to be no immediate plans to develop the site, we must support the revival of its historic arts programs and not allow them to be replaced with revisionist planning in other community locations as consolation. Anything short of adaptive reuse and support of its cultural legacy will erase the full story of Watts and its place in the history of Los Angeles and our nation, a story of resilience and accomplishments rarely told.

I continue to stand with the Friends At Mafundi in their efforts to save the Mafundi Building from demolition or significant alteration, and support the revival of its artistic and educational resources that will sustain the history, culture and traditions of Watts for the future of this great community.

Sincerely yours,
Edward Landler



Support for the Mafundi Building

1 message

Emi Takahara <etakahar@usc.edu>

Wed, Jun 16, 2021 at 10:13 PM

To: chc@lacity.org

Cc: friendsatmafundi@gmail.com

Dear Commissioners,

I am writing to express my support of the nomination of the Watts Happening Cultural Center/Mafundi Building located at [1827 East 103rd Street](#) in Watts as a Los Angeles Historic-Cultural Monument. As a graduate student at USC I had the privilege of studying the Mafundi Building in detail over the course of a semester. I learned of its rich history and its enduring importance in the Watts community. This building was built for the people of Watts!

We must support the revival of its historic arts programs and continue to support the *Watts Coffee House*, Watts' only independently owned, sit-down restaurant and LA Conservancy named Legacy Business. Small businesses are so integral to the fabric of the community. Anything short of adaptive reuse and support of its cultural legacy will erase the full story of Watts and its place in the history of Los Angeles and our nation, a story of resilience and accomplishments rarely told.

I stand with the Friends At Mafundi in their efforts to save the Mafundi Building from demolition or significant alteration, and support the revival of its artistic and educational resources that will sustain the history, culture and traditions of Watts for the future of this great community. It's time for this culturally important building to be designated as a Los Angeles Historic-Cultural Monument.

Sincerely yours,

Emi

--

Emi Takahara

University of Southern California

Master of Heritage Conservation Student

415.420.8901 | etakahar@usc.edu



501CTHREE.ORG

June 16th, 2021

Dear Cultural Heritage Commission,

My name is Jaden Smith, and I am the co-founder of 501CTHREE and JUST Water, as well as a social activist, rapper, and artist. Watts is a community that is close to my heart, and I am writing to thank you for your support of the nomination of the Watts Happening Cultural Center/Mafundi Building located at 1827 East 103rd Street in Watts as a Los Angeles Historic-Cultural Monument.

Through my work at 501CTHREE, I have been in touch with the wonderful Watts community (and Mafundi in particular) to provide clean water to residents in need with our Water Box program. Currently, our efforts at Mafundi have saved plastic bottles and prevented pollution, provided clean water, and served families in Watts who patronize Mafundi and the Watts Coffee House (which is the only sit-down, full service restaurant in Watts at the moment), contributing to the community's health goals. I am intent on working together with the Watts community long-term, especially with Mafundi and Friends at Mafundi, and I hope to see community-controlled arts and culture programs return to the center soon. I've spent a fair share of time working with community leaders who have made it clear that these programs have been, and always will be, important in supporting the Watts community. I am grateful to have interacted with the strong and vibrant community that Mafundi brings together, and I am looking forward to 501CTHREE's continued partnership with Mafundi and in Watts.

While there may not currently be any immediate plans to develop the site, we must support the Mafundi center in all possible ways: reviving its historic arts programs, protecting Mafundi itself (by not allowing for revisionist planning in other community locations as consolation), working with the community, and listening to the needs of Watts residents. Anything short of adaptive reuse and support of Mafundi's cultural legacy will erase the full story of Watts, which deserves to be preserved in this critical time for racial and environmental justice in the US

I, Jaden Smith, stand with the Friends At Mafundi in their efforts to save the Mafundi Building from demolition or significant alteration, and support the revival of its artistic and educational resources that will sustain the history, culture and traditions of Watts for the future of this great community.

Regards,

A handwritten signature in black ink that reads "Jaden Smith". The signature is fluid and cursive, with the first name "Jaden" written in a larger, more prominent script than the last name "Smith".

Jaden



Planning CHC <chc@lacity.org>

HCM nomination: in support of Friends at Mafundi

2 messages

George Hall <peytonhall@aya.yale.edu>

Wed, Jun 16, 2021 at 11:20 AM

To: joe.buscaino@lacity.org

Cc: eric.garcetti@lacity.org, daniel.luna@lacity.org, ottavia.smith@lacity.org, michael.valdivia@lacity.org, cpc@lacity.org, vince.berntoni@lacity.org, ken.bernstein@lacity.org, lambert.giessinger@lacity.org, danielle.brazell@lacity.org, chc@lacity.org, mike.feuer@lacity.org, HollyJMitchell@bos.lacounty.gov, kendrick.jones@sen.ca.gov, ericwashington@asm.ca.gov, norchelle.brown@mail.house.gov, blanca.jiminez@mail.house.gov, Adrian Fine <afine@laconservancy.org>, friendsatmafundi@gmail.com

Dear Councilman Buscaino:

Thank you for your public support of the nomination of the Watts Happening Cultural Center/Mafundi Building located at [1827 East 103rd Street](#) in Watts as a Los Angeles Historic-Cultural Monument. I support the nomination of the Mafundi Building as well as community-controlled programs at the center.

This year I formed a community partnership between the Friends at Mafundi and my class at the School of Architecture at USC. I had the opportunity to observe the exterior and interior of the building and its neighborhood. We utilized the recent scholarly work on the architect Robert Kennard by the late Jerome Robinson. You cannot support the people who designed and built, use the building, and their community and neighborhood without standing up for the building itself. I am qualified as a licensed architect, historic architect, and architectural historian. The building is in fair to good condition, and eminently sustainable with all the usual rehabilitation expected for a building of its relatively young age. In terms of aesthetics and restoration, undoing alterations to windows and adding landscaping to replace that which was removed will transform the property!

Now that the RFP has been canceled for the building, we must all work to safeguard this historic resource and follow the community's lead to revive the arts and culture programs so desperately needed in Watts at this critical time in our nation's history. Although there are no immediate plans to develop the site, I support the revival of its amazing historic arts programs for a community that has so much to offer and is so in need of assistance. Anything short of adaptive reuse and support of its cultural legacy will erase an important part of the story of Watts and its place in the history of Los Angeles and our nation. It is a story of resilience and accomplishments rarely told and mostly overlooked. This is a failure that we see too often in our city and nation.

I stand with the Friends At Mafundi in their efforts to save the Mafundi Building from demolition or significant alteration, and support the revival of its artistic and educational resources that will sustain the history, culture, and traditions of Watts for the future.

Sincerely,
Peyton Hall, FAIA
213.445.5557

George Hall <peytonhall@aya.yale.edu>

Wed, Jun 16, 2021 at 11:27 AM

To: chc@lacity.org

Cc: friendsatmafundi@gmail.com

Dear Commissioners:

Thank you for consideration of the nomination of the Watts Happening Cultural Center/Mafundi Building located at [1827 East 103rd Street](#) in Watts as a Los Angeles Historic-Cultural Monument. I support the nomination of the Mafundi Building as well as community-controlled programs at the center.

This year I formed a community partnership between the Friends at Mafundi and my class at the School of Architecture at USC. I had the opportunity to observe the exterior and interior of the building and its neighborhood. We utilized the recent scholarly work on the architect Robert Kennard by the late Jerome Robinson. You cannot support the people who designed and built, use the building, and their community and neighborhood without standing up for the building itself. I am qualified as a licensed architect, historic architect, and architectural historian. The building is in fair to good condition, and eminently sustainable with all the usual rehabilitation expected for a building of its relatively young age. In terms of aesthetics and restoration, undoing alterations to windows and adding landscaping to replace that which was removed will transform the property!

Anything short of adaptive reuse and support of its cultural legacy will erase an important part of the story of Watts and its place in the history of Los Angeles and our nation. It is a story of resilience and accomplishments rarely told and mostly overlooked. This is a failure that we see too often in our city and nation.

I stand with the Friends At Mafundi in their efforts to save the Mafundi Building from demolition or significant alteration, and support the revival of its artistic and educational resources that will sustain the history, culture, and traditions of Watts for the future.

Sincerely,
Peyton Hall, FAIA
213.445.5557



Supporting Mafundi

1 message

Sophia Donskoi <sophia@501cthree.org>

Wed, Jun 16, 2021 at 10:29 AM

To: joe.buscaino@lacity.org

Cc: eric.garcetti@lacity.org, daniel.luna@lacity.org, ottavia.smith@lacity.org, michael.valdivia@lacity.org, cpc@lacity.org, vince.berntoni@lacity.org, ken.bernstein@lacity.org, lambert.giessinger@lacity.org, danielle.brazell@lacity.org, chc@lacity.org, mike.feuer@lacity.org, HollyJMitchell@bos.lacounty.gov, kendrick.jones@sen.ca.gov, ericwashington@asm.ca.gov, norchelle.brown@mail.house.gov, blanca.jiminez@mail.house.gov, afine@laconservancy.org, friendsatmafundi@gmail.com

Dear Councilman Joe Buscaino,

My name is Sophia Donskoi, and I am a recent UCLA graduate in Public Policy and a current employee at 501CTHREE, and I am writing to thank you for your support of the nomination of the Watts Happening Cultural Center/Mafundi Building located at [1827 East 103rd Street](#) in Watts as a Los Angeles Historic-Cultural Monument.

Throughout my time at UCLA, I have learned about the Watts and greater Los Angeles community, and the struggles of gentrification and displacement that they face. I have also learned how effective policy and community action can prevent this, and I believe there are several steps that can be taken to protect the Watts community:

- Reviving Mafundi's historic arts programs
- Protecting Mafundi itself and not allowing for revisionist planning in other community locations as consolation
- Working together with the community

Anything short of adaptive reuse and support of Mafundi's cultural legacy will erase the full story of Watts, which deserves to be preserved in this critical time for racial and environmental justice in the US. I appreciate your efforts to work with the community thus far, and hope that you continue to listen to and understand the residents of Watts.

I am grateful to have interacted with the strong and vibrant community that Mafundi brings together through my work at 501CTHREE, and I am looking forward to spending more time at Mafundi and in Watts.

I stand with the Friends At Mafundi in their efforts to save the Mafundi Building from demolition or significant alteration, and support the revival of its artistic and educational resources that will sustain the history, culture and traditions of Watts for the future of this great community.

Regards,

Sophia Donskoi



Planning CHC <chc@lacity.org>

Watts Happening Cultural Center/ Mafundi Institute

1 message

Alyssa Moffitt <alyssalealphoto@mac.com>

Thu, Jun 17, 2021 at 5:51 AM

To: joe.buscaino@lacity.org

Cc: daniel.luna@lacity.org, ottavia.smith@lacity.org, michael.valdivia@lacity.org, cpc@lacity.org, vince.bertoni@lacity.org, ken.bernstein@lacity.org, lambert.giessinger@lacity.org, danielle.brazell@lacity.org, chc@lacity.org, mike.feuer@lacity.org, HollyJMitchell@bos.lacounty.gov, kendrick.jones@sen.ca.gov, keara.joe@asm.ca.gov, norchelle.brown@mail.house.gov, blanca.jiminez@mail.house.gov, afine@laconservancy.org, watts2k@pacbell.net, eric.garcetti@lacity.org

Dear Councilman Joe Buscaino,

I am writing to express my strong support for supporting the nomination of the Watts Happening Cultural Center/Mafundi Building located at 1827 East 103rd Street in Watts as a Los Angeles Historic-Cultural Monument. I greatly appreciate your support for such an relevant part of the history of Watts and of Los Angeles history.

Designed by Black architects Arthur Silvers and Robert Kennard, the Mafundi building was built in 1970 in the aftermath of the '65 Watts Uprising. It is rare to find historic buildings built by African Americans, even more rare that they are modern, and rarer that they are still standing. As a cultural hub, the building served as a major gathering, training and performance center for the community's actors, musicians, dancers, visual artists, filmmakers, and poets and writers from Budd Schulberg's Watts Writers Workshop. The Writers Workshop and seasonal festivals continue in Watts to this day. Many of these artists, such as the Watts Prophets, emerged from the Watts Happening Cultural Center and significantly affected the evolution of American art, music and culture.

We must not allow fast-tracked development to remove or significantly alter this cultural and architectural landmark or allow its historic arts programs to be replaced with revisionist planning in other community locations as consolation. Anything short of adaptive reuse and support of its cultural legacy will erase the full story of Watts and its place in the history of Los Angeles and our nation, a story of resilience and accomplishments rarely told.

I stand with the Friends At Mafundi in their efforts to save the Mafundi Building from demolition and significant alteration, and support the restoration of the artistic and educational resources to the Mafundi Building that will sustain the history, culture and traditions of Watts for the future of this great community.

Sincerely,

Alyssa Moffitt
Mar Vista, 90066



Planning CHC <chc@lacity.org>

Mafundi Building nomination

1 message

Danielle Cooksie <danni700@yahoo.com>

Thu, Jun 17, 2021 at 7:13 AM

To: "chc@lacity.org" <chc@lacity.org>

Cc: Friends At Mafundi <friendsatmafundi@gmail.com>

To Whom it May Concern,

I am writing this letter in support of the nomination of the Watts Happening Cultural Center/Mafundi building located at [1827 East 103rd Street](#) in Watts as a Los Angeles Historic-Cultural Monument. I am writing to express my continued support for the nomination of the Mafundi Building as well as my support for community-controlled programs to return to the center.

It is important for us to safeguard this historic resource due to the cultural significance it has in the community as well as the programs it once provided to the community. The programs that once were provided in the Mafundi Building has helped to better a community that desperately lack resources for cultural programs. It is important for us to revive this programs now, especially during these tough times in our community.

I continue to stand with the Friends At Mafundi in their efforts to save the Mafundi Building from demolition or significant alteration, and support the revival of its artistic and educational resources that will sustain the history, culture and traditions of Watts for the future of this great community.

Thank you on behalf of the Friends At Mafundi,
Amde Hamilton



Planning CHC <chc@lacity.org>

Historic-Cultural: Support for designation of Crenshaw Women's Center

1 message

Jay Ross <ross_jay@hotmail.com>

Wed, Jun 16, 2021 at 6:06 PM

To: "chc@lacity.org" <chc@lacity.org>, "melissa.jones@lacity.org" <melissa.jones@lacity.org>, "councilmember.ridley-thomas@lacity.org" <councilmember.ridley-thomas@lacity.org>

To the City,

I stand in support with the LA Conservancy for the designation of the **Crenshaw Women's Center** as a Historic-Cultural Monument.

I support a preservation-based project and Historic-Cultural Monument (HCM) designation that protects the Crenshaw Women's Center building and maintains its eligibility as a historic resource.

The Crenshaw Women's Center was the first women's center in Los Angeles and was a ground-breaking facility serving women in a variety of capacities. It housed the nation's first women's clinic, Women's Self-Help One, and was the site of "The Great Yogurt Conspiracy."

In three action-packed years, the Crenshaw Women's Center generated an enormous amount of energy, pivotal change, and several firsts for the Women's Rights Movement and second-wave feminism in Los Angeles and the nation.

There are plenty of other plain, ugly buildings to tear down first. Redevelop those sites first.

Jay Ross

West LA 90064



Planning CHC <chc@lacity.org>

Support for Local Historical Designation of Mafundi Building

2 messages

Rudy Barbee <rudy.barbee@gmail.com>

Thu, Jun 17, 2021 at 9:20 AM

To: Joe Buscaino <Joe.Buscaino@lacity.org>

Cc: eric.garcetti@lacity.org, daniel.luna@lacity.org, ottavia.smith@lacity.org, michael.valdivia@lacity.org, CPC@lacity.org, vince.bertoni@lacity.org, ken.bernstein@lacity.org, lambert.giessinger@lacity.org, danielle.brazell@lacity.org, chc@lacity.org, mike.feuer@lacity.org, HollyJMitchell@bos.lacounty.gov, kendrick.jones@sen.ca.gov, ericwashington@asm.ca.gov, norchelle.brown@mail.house.gov, blanca.jiminez@mail.house.gov, friendsatmafundi@gmail.com

At the time of this writing, a number of "tour buses" and individuals have scoped Watts and its vicinity for development support and opportunities. This feat has likely been repeated throughout Los Angeles, San Pedro and the Opportunity Zones. All the more reason that efforts continue to save and reaffirm aesthetic and operational integrity of certain of the city's relics. Realizing architectural and functional economics are among key factors in determining whether to retain or raze a community structure, the police/fire station and the Watts Towers should share coveted recognition as local community assets with the Mafundi building at 103rd and Wilmington.

The dearth of individual or group shelter development throughout this state aside, public policy should be trusted to approach smart development in a way that retains and integrates certain of its older structures into a community's transformative future. At the time of this writing, the culmination of a battle between environmental quality and land development advocates resulted in over a dozen legis pieces effectively creating a paradigm shift in land use and zoning policy. While some will appreciate certain aspects supporting increased number of dwellings on a residential property, others marvel at the relaxed CEQA and impact statement requirements allowed to facilitate expeditious and "less burdensome" processes for building projects.

The hunger and sweeping legislative and local policy promotions for increased housing density should neither overshadow a community's historic character and quality of life nor undermine a community's opportunity to have an equitable share in the transit-oriented development challenges of our time. However, the historic cultural Magundi building should be neither razed nor a victim to these challenges.

The Cultural Heritage Commission, today, and hopefully your councilmanic colleagues in the near future, will have another opportunity to ensure a community's historic asset remains an integral part of its future. A venue for a revival of an arts and cultural haven should not fall victim to revisionist planning methodology. By copy of this message to the commission, I am stating my support of local historic cultural landmark designation being provided to the Mafundi building and grounds, and informing them of a request to you for like support and that of your colleagues.

Sincerely,

Rudy Barbee

Planning CPC <cpc@lacity.org>

Thu, Jun 17, 2021 at 9:22 AM

To: Rudy Barbee <rudy.barbee@gmail.com>

Cc: Joe Buscaino <Joe.Buscaino@lacity.org>, Eric Garcetti <eric.garcetti@lacity.org>, Daniel Luna <daniel.luna@lacity.org>, Ottavia Smith <ottavia.smith@lacity.org>, Michael Valdivia <michael.valdivia@lacity.org>, Vince Bertoni <vince.bertoni@lacity.org>, Ken Bernstein <ken.bernstein@lacity.org>, Lambert Giessinger <lambert.giessinger@lacity.org>, Danielle Brazell <danielle.brazell@lacity.org>, Planning CHC <chc@lacity.org>, Mike Feuer <mike.feuer@lacity.org>, HollyJMitchell@bos.lacounty.gov, kendrick.jones@sen.ca.gov, ericwashington@asm.ca.gov, norchelle.brown@mail.house.gov, blanca.jiminez@mail.house.gov, friendsatmafundi@gmail.com

Good morning,

Please note your submission has been received and it will be distributed for the City Planning Commission meeting of June 17, 2021.

Thank you.



LOS ANGELES
CITY PLANNING

Cecilia Lamas, Commission Executive Asst.

City Planning Commission - Citywide

Harbor Area Planning Commission

200 N. Spring St., Room 272

Los Angeles, CA. 90012

Planning4LA.org

T: (213) 978-1300



E-NEWS

Note: Regular Day Off Alternating Fridays

[Quoted text hidden]