

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

Primary #: \_\_\_\_\_  
HRI #: \_\_\_\_\_  
Trinomial: \_\_\_\_\_  
NRHP Status Code: 6Y, 6Y

Other Listings: \_\_\_\_\_

Review Code: \_\_\_\_\_ Reviewer: \_\_\_\_\_ Date: \_\_\_\_\_

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\*Resource Name or #: 12901 Venice Boulevard

P1. Other Identifier:

\*P2. Location: ☐ Not for Publication ☒ Unrestricted \*a. County: Los Angeles

\*b. USGS 7.5' Quad: \_\_\_\_\_ Date: \_\_\_\_\_ T: \_\_\_\_\_ R: \_\_\_\_\_  
1/4 of Sec B.M.

c. Address: 12901 Venice Boulevard City: Los Angeles Zip: 90066

d. UTM:

e. Other Locational Data: APN 4245-018-036, 4245-018-900

\*P3a. Description:

The commercial building at 12901 Venice Boulevard occupies approximately 6,560 square feet on a rectangular 12,970-square-foot parcel at the northwest corner of Venice Boulevard and Beethoven Street. The building fills the southern half of the lot, with no sidewalk setback. Constructed in 1950, the one-story building has a rectangular plan, a double barrel vault roof with projecting parapet, clad in roll-up composite roofing. The concrete structure is clad with stucco and corrugated metal panels, covered entirely by a mural painted in bright colors called "Love Arrives to Everyone in a Variety of Ways," along the street facing south and east elevations, painted by Kelly Perez in 2021. The south elevation contains the building's main entrance, featuring a projecting volume clad in corrugated metal panels, with recessed metal-framed glass doors, partially obscured by security grilles. A secondary entrance on the north (rear) elevation is similar to the main entrance, with a projecting volume clad in corrugated metal panels and a recessed metal-frame double doors partially obscured by security grilles. Additional fenestration consists of metal-frame ribbons of wired glass windows, beneath a projecting cornice. *See continuation sheet.*

\*P3b. Resource Attributes: HP06. 1-3 story commercial building

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



P5b. Description of Photo:

South elevation, view facing north. ICF 2026.

\*P6. Date Constructed/Age and Sources:

1950 - building (City of Los Angeles permit)  
1978 - mural (Garcia 2026)

☒ Historic ☐ Prehistoric ☐ Both

\*P7. Owner and Address:

Disability Community Resource Center  
12901 Venice Boulevard  
and City of Los Angeles  
*[joint ownership]*

\*P8. Recorded By:

Jesse Lattig, ICF  
555 West Fifth Street, Ste 3100  
Los Angeles, CA 90013

\*P9. Date Recorded: March 16, 2026

\*P10. Survey Type: City of Los Angeles  
Section 106 review

\*P11. Report Citation: None

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

## BUILDING, STRUCTURE, AND OBJECT RECORD

\*Resource Name or #: \_\_\_\_\_

NRHP Status Code: \_\_\_\_\_

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**B1. Historic Name:** \_\_\_\_\_

**B2. Common Name:** Disability Community Resource Center, Two Blue Whales mural

**B3. Original Use:** Commercial (retail)

**B4. Present Use:** Commercial (office)

**\*B5. Architectural Style:** Postwar vernacular

**\*B6. Construction History:** (See Continuation Sheet)

**\*B7. Moved?** ☐ Yes ☒ No ☐ Unknown

**Date:** \_\_\_\_\_

**Original Location:** \_\_\_\_\_

**\*B8. Related Features:** Wall Mural

**B9a. Architect:** Unknown

**B9b. Builder:** Royal Investment Corp.

**\*B10. Significance:** **Themes:** Postwar Commercial Architecture  
and Development, Los Angeles  
Muralism

**Areas:** Architecture, Art, Ethnic and  
Social History

**Period of Significance:** \_\_\_\_\_

**Property Type:** Retail, Office, Mural

**Applicable Criteria:** \_\_\_\_\_

The property at 12901 Venice Boulevard does not meet the National Register criteria for historical significance. In addition, the *Two Blue Whales* mural on the building exterior was not found to be an important historical expression of significant historic events or movements. Because it lacks significance under any of the four National Register criteria, it also lacks the exceptional significance necessary to warrant special consideration under Criteria Consideration G.

(See Continuation Sheet)

**B11. Additional Resource Attributes:** HP26. Mural

**\*B12. References:**

See Continuation Sheet.

**B13. Remarks:**

N/A



**\*B14. Evaluator:** Magaly Colón-Morales, Jesse Lattig,  
ICF

**\*Date of Evaluation:** July 24, 2026

**P3a. Description (cont'd):**

On the south and north elevations, contemporary signage identifies the building as the Disability Community Resource Center and Philips Levin Building. A paved parking lot sits at the rear of the parcel. The property is co-owned by the City and the tenant (DCRC).

The immediate setting includes a low-scale commercial segment of Venice Boulevard, which is a multi-lane commercial arterial road divided by a median improved with manicured shrubs and tree plantings. North adjacent properties include single and multi-family residential properties. Mature tree plantings line the sidewalk immediately south of the property.

The southeastern corner of the east elevation is painted in bright colors, following the theme of the primary elevation. The rest of the façade contains a 63ft wide x 17ft tall mural, painted in 1978, depicting two whales in a variety of blue hues. The whales are swimming in opposite directions, painted close-up, while swimming in the depths of the ocean. Creeping ivy covers a quarter of the east wall, on the northern side, partially obscuring part of the mural.

**B10. Significance (cont'd):**

**PROPERTY HISTORY**

The building at 12901 Venice Boulevard dates to 1950 (City of Los Angeles 1950a). Prior to construction, the parcel was undeveloped (USGS 1896, 1920, 1923). By 1952, the surrounding vicinity was completely built out (Nationwide Environmental Title Research [NETR] 1952).

Property owner Royal Investment Corporation and engineer John R. Lander filed a new construction permit for a five-bay commercial retail building at a construction cost of \$22,000 (City of Los Angeles 1950a). In December 1950, the City issued a Certificate of Occupancy documenting a 30ft x 70ft "Ice Cream, Candy, and Lunch Room" in the new commercial structure (City of Los Angeles 1950b). Rocket Neon Company installed a 20-foot projecting neon sign for Curries Ice Cream at the site in November 1950 and another in 1952 (City of Los Angeles 1950c, 1952).

In 1966 the building was put up for auction. At the time it was occupied by a sporting goods store (*Los Angeles Times* 1966a:41). Sometime after, the building was advertised as a Teen Post, a teenager's club where classes and other entertainment were offered. By 1968, owner Rudolph Hartman was in the process of evicting the club as the building did not have the required amount of parking spaces (*Los Angeles Times* 1966b:185; 1967:204).

In 1968, the property underwent a tenant shift when owner Rudolph C. Hartman applied to convert the space into a commercial laundry, with a project valuation of \$20,000 (City of Los Angeles 1968). By 1977 the building operated a Tai Chi academy (*Los Angeles Times* 1977:203).

In 1978, Chicana artist Margaret García and Randy Gerald in collaboration with David Gatchel, Samuel Myring, Marcia Alvarez painted a mural titled "*Two Blue Whales*" on the east elevation of the building, along Beethoven Street (García 2026; Mural Conservancy nd).

The property shifted to office and institutional uses in 1982 when the Westside Center for Independent Living filed a substantial alteration permit. At a cost of \$240,000 the alterations aimed to convert interior areas from retail to office space through demolition of interior walls, structural modifications, and new interior office partitions. (City of Los Angeles 1982). The building has served as a counseling and educational center supporting the elderly and disabled community since then (*Los Angeles Times* 1988:301, 1994).

**HISTORICAL CONTEXTS**

**Mar Vista Neighborhood**

The Mar Vista neighborhood of Los Angeles is situated roughly 14 miles west of Downtown Los Angeles and approximately 3 miles inland from the Pacific coastline and adjacent to the Venice neighborhood. Residential subdivision of the area began in 1904, when more than 500 acres were subdivided into four tracts and placed for sale: Ocean Park Heights, East Ocean Park, Roseboro Villa, and Rancho del Mar (HRG 2012:7). Despite this early subdivision activity, the area remained characterized by open land and agricultural uses well into the 1910s and 1920s, including multiple Japanese American-operated truck farms. The early development largely reflected a conventional suburban pattern of residential streets supported by nascent commercial nodes along primary transportation routes (HRG 2012:7-8).

The 1920s regional population boom dramatically accelerated the development of Mar Vista. Between 1923 and 1926, subdivision activity more than doubled and introduced the smaller lot patterns that continue to define much of the area today (HRG 2012:8). At this time, Mar Vista remained the only section of unincorporated county land in the area, surrounded by Santa Monica on the north (incorporated 1886), Culver City on the south (incorporated 1917), Palms on the east (annexed in 1915), and Venice on the west (consolidated with the City in 1925). The community established a Chamber of Commerce by 1924 and formally adopted the name “Mar Vista” in 1925. The need for improved municipal services because of the neighborhood’s dense residential development led to a vote in March 1927 to join the City of Los Angeles (HRG 2012:8). Expansion of the Pacific Electric streetcar further facilitated neighborhood growth, which specifically catalyzed linear commercial development along the major arterials of Venice Boulevard, Culver Boulevard, and Centinela Avenue (HRG 2012:8). The construction of the San Diego Freeway (I-405) in the late 1950s strengthened automobile mobility and reinforced the role of arterial streets as commercial corridors (HRG 2012:9). In the mid-twentieth century, significant commercial, civic, institutional, and infrastructural development occurred parallel to the population increase spurred by the proximity of industrial employment centers.

Commercial development in Mar Vista had developed incrementally during the early- twentieth century, with streetcar-served corridors providing the initial focus for retail activity. Then the discovery of oil in surrounding areas during the 1920s and 1930s introduced additional economic activity and contributed to the district’s broader development patterns (HRG 2012:9). The earliest and most cohesive example is the Venice-Grand View Commercial Historic District, which grew between 1924 and 1960. As the commercial heart of Mar Vista, Venice Boulevard retains representative examples of 1920s through 1950s neighborhood-scale retail buildings (HRG 2012:19). Industrial expansion also shaped the area’s evolution. Nearby manufacturing centers, including Douglas Aircraft and Hughes Aircraft, along with MGM Studios attracted new workers during the 1930s and 1940s, increasing local housing demand and stimulating continued business growth (HRG 2012:9).

Postwar suburbanization intensified this pattern, and newly constructed tracts, such as Westside Village, were accompanied by additional commercial centers including Colonial Corners, a neighborhood shopping cluster developed between 1948 and 1962 and designed in the American Colonial Revival style (HRG 2012:21–22). These commercial nodes illustrate the shift from streetcar-adjacent storefronts to automobile-oriented neighborhood retail, a transition reflected in building setbacks, parking accommodations, and the growth of arterial commercial strips along Venice and National boulevards.

By the mid-twentieth century, Mar Vista had transitioned fully into a suburban residential community supported by a network of commercial corridors and nodes.

### Neighborhood Arterial Commercial Development in Los Angeles

The subject property is located in the Mar Vista neighborhood of Los Angeles along a major commercial corridor. The development history of the area is closely linked to advances in transportation during the first quarter of the twentieth century. In the early 1900s, the Pacific Electric streetcar line facilitated the neighborhood’s settlement by connecting the Palms-Mar Vista-Del Rey area with downtown Los Angeles and Santa Monica. Three Pacific Electric lines traversed the eastern quadrant of the neighborhood, forming a triangle along Venice Boulevard, Centinela Avenue, and Culver Boulevard.

Historic neighborhood commercial districts are defined as clusters of retail and service establishments developed to meet the daily needs of nearby residents, where convenience of location outweighed breadth or quality of offerings. These resources document the evolution of the neighborhood retail corridor as a commercial type increasingly shaped by automobile use and characterized by a functional emphasis on parking rather than pedestrian-oriented street frontage (Prosser 2017:13).

The emergence of neighborhood commercial districts in Los Angeles is closely tied to the city’s rapid population growth and transportation innovation in the early twentieth century. The city’s dramatic population increase from 1900 to the 1920s pushed urban development beyond historic walking-city boundaries into newly formed residential neighborhoods that required localized commercial services. The primary catalyst for this pre-World War II decentralization was the expansion and modernization of the streetcar system. (Prosser 2017:3-8).

Neighborhood commercial districts frequently developed at streetcar transfer points, particularly along major north–south and east–west corridors which shaped early commercial development in Mar Vista, where the Pacific Electric Venice

Short Line and related lines supported clusters along Venice Boulevard and Grand View Boulevard (HRG 2012:7-8). These nodes formed the earliest commercial core of the area and later became focal points for mid-century auto-oriented commercial expansion.

By the late 1920s, neighborhood commercial districts rooted in streetcar access began to give way to development patterns intentionally oriented toward automobile traffic. Early auto-related commercial corridors initially mirrored streetcar-era linear storefront arrangements but gradually experimented with new relationships to the street and site, including building setbacks and off-street parking (Prosser 2017:11-13). These shifts were visible in Mar Vista, where commercial development intensified during the 1920s and after World War II, particularly along Venice Boulevard and National Boulevard, serving rapidly expanding residential tracts (HRG 2012:9). Today, Venice Boulevard (State Route 187) is a major transportation route that traverses the Mar Vista neighborhood.

Despite transportation changes, both streetcar and early automobile corridors shared modest architectural scale and relied on flexible storefront buildings designed for multiple tenants (Prosser 2017:10-11). By the mid-twentieth century, auto-oriented commercial forms, including continuous storefront rows with rear parking and detached buildings with on-site parking, had begun to supplant earlier models (Prosser 2017:13-15). In Mar Vista, this evolution is clearly visible along Venice Boulevard, where extant commercial buildings illustrate the full arc of twentieth-century development: from streetcar-oriented storefronts to mid-century auto-oriented neighborhood centers. These automobile-era forms demonstrate how neighborhood-scale retail and professional services adapted to increasing automobile use while retaining the historic linear street framework established during the streetcar period.

As commercial architecture responded to shifting transportation modes, evolving consumer behavior, and changing urban densities, building form and site planning likewise transformed to incorporate dedicated parking and more automobile-accessible layouts. What continued to distinguish the neighborhood commercial corridor was its primary orientation toward the street: storefronts faced the public thoroughfare, with rear parking remaining secondary to the pedestrian-facing commercial edge as exhibited by the subject property (Prosser 2017:14-15).

## Muralism in Los Angeles

Murals have played a foundational role in public art and cultural expression in Los Angeles since the early twentieth century, helping establish the city as one of the most influential centers of muralism in the United States. The roots of Latino and Chicano muralism predate the Chicano Movement of the 1960s and 1970s and can be traced to Mexican immigrant and Mexican American artists who painted murals in restaurants, labor halls, neighborhood businesses, and other communal gathering places throughout Los Angeles during the early decades of the twentieth century (GPA 2015:100-101; Cockroft 1998:55-69). These early works served not only decorative purposes but also functioned as highly visible expressions of cultural identity, providing a visual language for communities frequently excluded from mainstream cultural institutions and allowing Mexican and Mexican American residents to counter Anglo-imposed representations with self-determined narratives (GPA 2015:83; 100-101; Cockroft 1998:3-15). By the 1930s, public art had become increasingly prominent throughout the city, and Latino artists used muralism to communicate their histories, experiences, aspirations, and social concerns while making art accessible to broad audiences (GPA 2015:100-101).

The development of Los Angeles muralism was strongly influenced by the Mexican mural renaissance and the internationally renowned work of Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros, whose murals emphasized public accessibility, historical interpretation, and social critique (GPA 2015:100; Cockroft 1998:16-28). Siqueiros had a particularly significant impact on the city through *América Tropical* (1932), painted on Olvera Street. The mural introduced overtly political themes into Los Angeles public art and challenged prevailing social and political conditions through its imagery (GPA 2015:101; Cockroft 1998:142-146). The subsequent whitewashing of *América Tropical* demonstrated the controversy surrounding politically charged public art while illustrating the power of muralism as a medium for social commentary and public discourse (GPA 2015:101; Cockroft 1998:142-146). During the same period, artists such as Hernando Villa and Alfredo Ramos Martínez helped shape a distinct Latino artistic presence in Los Angeles, establishing visual and thematic precedents that later generations of muralists would expand upon (GPA 2015:85-86).

Muralism assumed even greater importance during the Chicano Movement of the late 1960s and 1970s. As Mexican Americans sought political representation, educational equity, and cultural self-determination, murals emerged as a powerful medium for public expression and community empowerment. Across Los Angeles, Chicano artists and

neighborhood residents transformed blank walls into vibrant cultural and political statements that reasserted community presence in areas experiencing discrimination, displacement, and urban renewal (GPA 2015:100–101). Murals became vehicles for preserving the ethnic minority's collective memory, celebrating indigenous heritage, commemorating community leaders and local heroes, and presenting alternative interpretations of regional and national history particularly in the American Southwest (GPA 2015:100–101). Equally important, mural production was often collaborative, bringing together artists, neighborhood organizations, youth participants, and local residents. These partnerships reinforced the role of murals as instruments of social engagement and empowerment rather than isolated works of fine art (GPA 2015:100; Cockroft 1998:145–188).

A variety of influential Chicano artist collectives and institutions emerged during this period, helping define the visual culture of Los Angeles and solidify its reputation as a center of mural production. Groups such as Asco, Los Four, Goetz Art Studio, Mechicano, and the East Los Streetscapers challenged conventional understandings of public art and expanded opportunities for Chicano artistic expression throughout the city (GPA 2015:88–90; 101). The Social and Public Art Resource Center (SPARC), founded by Judith F. Baca in 1976, became particularly significant because of its role in creating, documenting, preserving, and advocating for community-based murals (GPA 2015:88–90; 101). One of the movement's most celebrated achievements is Baca's *Great Wall of Los Angeles*, initiated in 1976 in the San Fernando Valley. Stretching for nearly half a mile, the mural is among the longest in the world and exemplifies the collaborative, educational, and community-oriented ideals that characterized Chicano muralism during this era (GPA 2015:33; 100).

By the 1970s and early 1980s, Los Angeles had become internationally recognized as a center of mural production, with more than 1,500 murals documented throughout the city (GPA 2015:33). At the same time, public agencies increasingly recognized muralism as a valuable and legitimate component of the urban landscape. In the mid-1970s, the City and County of Los Angeles began institutionalizing support for mural production through publicly funded programs, including the Los Angeles County Inner City Mural Fund and the City of Los Angeles' Citywide Mural Project (GPA 2015:101; Cockroft 1998:189–205). These initiatives formalized mural production as a civic activity by providing funding, technical assistance, and organizational support to artists working in neighborhoods across the city (GPA 2015:101; Cockroft 1998:189–205). The Citywide Mural Project sought to broaden public access to art, encourage community participation in mural development, and legitimize murals as permanent and valued elements of the urban environment rather than temporary or informal expressions (Department of Cultural Affairs 2026; GPA 2015:101).

Through these programs, mural production expanded beyond traditional painted wall surfaces to include sculptural, monumental, and mixed-media public art installations, reflecting the growing ambition and visibility of the mural movement during the late 1970s and early 1980s (GPA 2015:101–102; Cockroft 1998:210–224). The Citywide Mural Project helped distribute murals across commercial corridors, residential neighborhoods, schools, parks, and institutional settings, reinforcing Los Angeles' identity as an important mural producing hub and embedding public art within the city's social and cultural fabric (Dunitz 1997:200–215). These programs also established a lasting framework for community-based public art that continues to influence mural production, preservation, interpretation, and public engagement today (Department of Cultural Affairs 2026; GPA 2015:26).

Although much of Los Angeles' Chicano mural movement was concentrated in East Los Angeles, Boyle Heights, and the San Fernando Valley, muralism also flourished on the Westside, particularly in Venice and Mar Vista. Beginning in the 1960s, Venice developed into a fertile environment for mural production owing to its diverse population, history of political activism, and reputation as an artist enclave (Dunitz 1997:20–22). Murals in Venice often differed from those in East Los Angeles by emphasizing broad public accessibility, artistic experimentation, and integration within everyday neighborhood settings, including commercial buildings, community organizations, and public gathering places (Dunitz 1997:20–22). Mural surveys have noted that Venice-area murals frequently employed symbolic, environmental, and multicultural themes that resonated across ethnic and cultural boundaries, reflecting the area's diverse population and commitment to inclusive public art (Dunitz 1997:187–200). As a result, Venice and Mar Vista became important sites of cross-cultural artistic exchange where Chicano muralists worked alongside African American, Asian American, and Anglo artists. This collaborative environment contributed to a postwar Westside visual culture rooted in experimentation, neighborhood identity, and shared community expression, while remaining connected to the broader traditions of muralism that shaped Los Angeles during the early twentieth century (Cockroft 1998:145–155; GPA 2015:100–104).

See Table 1 for a list of documented Murals and Public Wall Art in Los Angeles on Continuation Sheet page 14.

**Margaret García, artist**

Margaret García, born in 1951, is a living Chicana artist raised in the Boyle Heights neighborhood of East Los Angeles. Introduced to visual culture at an early age, García completed her first portrait before the age of ten, an experience she later identified as formative to her identity as an artist (Romo 2025).

García went on to study art at Los Angeles City College and San Fernando Valley State College (which became Cal State Northridge in 1972) and undertook graduate coursework at the University of Southern California (Romo 2025). By the 1970s, García became active as a muralist, contributing to public art projects in Los Angeles, including the “*Two Blue Whales*” mural at the subject property, “Silent Prison” created for the 1984 World Games for the Deaf (no longer extant), and later civic commissions such as Los Angeles County Metropolitan Transportation Authority (LA Metro) Campo de Cahuenga/Universal City Station (Romo 2025). In the 1980s, she organized art auctions to support the Central American Resource Center’s migrant and advocacy work (Davalos 2026:1-2). García has remained active in major Chicana/o/x and community-centered arts institutions in Los Angeles, including Self Help Graphics and Art beginning in 1983; the William Reagh Los Angeles Photography Center beginning in 1983; Plaza de la Raza beginning in 2006; La Plaza de Cultura y Artes beginning in 2014; Avenue 50 Studio beginning in 2010; and more recently Casa 0101, the Muckenthaler Community Center, and the Eastside Arts Initiative (Davalos 2026:1). In addition to her studio and public art practice, García has taught through community-based arts programs.

Over the course of her ongoing career, García has developed a painting and mural practice characterized by expressive brushwork and a strong use of color with a focus on figurative imagery of Chicano and Indigenous subjects. Her practice is grounded within the cultural and political frameworks of Chicano art. The majority of her work addresses themes of place, identity, and community history and responds to cultural misrepresentation through personal and locally grounded narratives (The Women Studio 2022; La Plaza de Cultura y Artes [LAPCA] nd).

As an artist-in-residence at Self Help Graphics and Art in the 1980s, García started using monoprint techniques featured in prints later acquired by the Los Angeles County Museum of Art, including the pieces *Self-Portrait*, *Red Dog*, *Anna Comiendo Salsa*, and *De Colores* (Davalos 2026:2). Her work appeared in major Los Angeles Chicana/o/x exhibitions during this period, including the traveling exhibitions *Across the Street: Self Help Graphics and Chicano Art in Los Angeles*; *Art of the Other Mexico: Sources and Meanings*; and *Just Another Poster? Chicano Graphic Arts in California* (Davalos 2026:2). Her prints were included in *Chicano Expressions: Serigraphs from the Collection of Self Help Graphics* exhibition, which traveled between 1993 and 1997 to Mauritius, Zambia, Mozambique, South Africa, Swaziland, Uganda, Germany, and Mexico (Davalos 2026:2-3).

García received a LA Metro commission for “The Trees of Queen Califa,” a ceramic-tile installation at the Universal City/Studio City Metro Station that presents a bilingual narrative about Mexican California and the 1847 Capitulation of Cahuenga (Davalos 2026:3). Together with station architect Katherine Diamond, García received a 1995 Special Merit Award for Public Art from the American Institute of Architects San Fernando Chapter for this LA Metro station installation (Davalos 2026:3). García’s other documented awards include the L.A. Weekly Critics Pick of the Year in 1986, the Brody Fellowship in Visual Arts in 1989, multiple California Arts Council awards beginning in 1989, the Louis Comfort Tiffany Visual Arts Award in 1993, the Getty Award for Visual Arts in 2005, the City of Los Angeles Individual Artist Fellowship in 2006, the National League of American Pen Women award in 2016, the Eastside Arts Initiative Champions of Art Award in 2024 (Davalos 2026:3).

Extant Murals by Margaret García

*Two Blue Whales*. Collaboration, 1978. 12901 Venice Boulevard. Sponsored by the Citywide Mural Project; collaboration with Randy Gerald, David Gatchel, Samuel Myring, Marcia Alvarez. Restored by MCLA in 1992.

*Marine Life*. 1983. Coldwater Canyon School, 6850 Coldwater Canyon Avenue. Sponsored by the Citywide Mural Project, the mural depicts an underwater landscape populated by giant fish.

*Untitled*. 1984. Collaboration with Yreina Cervantes. Echo Park Pool, 1419 Colton Street. Sponsored by the Citywide Mural Project, the mural consists of a colorful collection of panels depicting portraits, landscapes, and geometric designs.

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|-----------------------------------------------------------------------------------------------------------------------------|-------------------|--|
| <b>State of California – The Resources Agency</b><br><b>DEPARTMENT OF PARKS AND RECREATION</b><br><b>CONTINUATION SHEET</b> | <b>Primary #:</b> |  |
|                                                                                                                             | <b>HRI #:</b>     |  |
|                                                                                                                             | <b>Trinomial:</b> |  |

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\*Resource Name or #: 12901 Venice Boulevard

\*Recorded by: ICF

Date: July 24, 2026
☒ Continuation
☐ Update

*Let There Always Be Sky.* 1988. Temple Street Underpass of the Los Angeles City Mall, 201 North Los Angeles Street. Created as part of the Sister City program.

*Splendors of Mexico.* 1991. Artist Glenna Avila with participation from Margaret García. First Street School, 2820 East 1st Street. Painted by 26 children under artist supervision, depicts imagery derived from Mexican and Chicano culture, including an Olmec head, a Chacmool figure, serpents, and fish.

*Filipino Family Theme.* Unknown date and location. Depicts a Filipino family accompanied by a nun and floral imagery.

*Gloria Molina: Madrina of the Eastside.* 2024. CASA 0101 Theater, 2102 1st Street. The mural honors the late Los Angeles County Supervisor Gloria Molina.

### The Environmental and Save The Whales Movements

The 1970s marked a pivotal decade in the evolution of the modern environmental movement in the United States, transforming previous conservation efforts into a broad-based political and regulatory force. Growing public concern over air and water pollution, industrial expansion, and ecological degradation culminated in the first nationwide Earth Day in April 1970, which mobilized millions of Americans and elevated environmental protection to a national priority. This surge of activism quickly translated into major federal reforms in 1970, including the National Environmental Policy Act (NEPA), which required environmental impact analysis for federal actions, and the establishment of the federal Environmental Protection Agency (EPA) to oversee environmental regulation and enforcement at a national level. Together with amendments to laws such as the Clean Air Act, these regulatory measures institutionalized environmental review and pollution control as core functions of government (Brazil 2023; Environmental nd).

California played a particularly influential role in shaping the trajectory of 1970s environmentalism, serving as both a center of grassroots activism and a pioneer in environmental policy. The state’s passage of the California Environmental Quality Act (CEQA) in 1970 established a comprehensive framework requiring state and local agencies to analyze, disclose, and mitigate environmental impacts before approving projects. Modeled in part on NEPA but more expansive in scope, CEQA embedded environmental protection directly into public decision-making and emphasized transparency and public participation. At the same time, regional activism, particularly in Southern California, where severe smog highlighted the health impacts of pollution, led to the formation of advocacy coalitions and helped drive stricter air quality regulations. Coastal communities also mobilized against overdevelopment, blending countercultural and environmental values to protect open space and marine ecosystems, reinforcing California’s leadership in linking grassroots advocacy with enforceable environmental law (State 2011; Brazil 2023; UCLA 2026).

Within this broader context, the anti-whaling movement emerged in California in the mid-1970s as a highly visible and influential strand of environmental activism, reflecting a growing emphasis on wildlife conservation and global ecological interdependence. Anti-whaling campaigns gained international prominence through organizations such as Greenpeace, which launched direct-action protests in 1975 by confronting commercial whaling vessels at sea. Some of these early encounters occurred off the coast of California, underscoring the region’s importance as a staging ground for environmental activism and media attention (Greenpeace 2010; Global Nonviolent Action Database 2010).

California’s role in the whale conservation movement extended beyond offshore protests to include localized activism and organizational development. Coastal communities such as Mendocino became centers of anti-whaling advocacy, where residents staged highly publicized protests—sometimes framed as symbolic “whale wars”—against foreign whaling fleets operating in Pacific waters. At the same time, the nonprofit organization Save the Whales was founded in California in 1977, emerging from grassroots educational and awareness campaigns aimed at reducing whale hunting and promoting marine conservation. Advocacy groups like Greenpeace and Save The Whales combined public outreach, scientific engagement, and advocacy, contributing to a broader shift in public perception that increasingly viewed whales as an intelligent, ecologically important species deserving protection. These efforts used dramatic imagery and nonviolent intervention to galvanize public opinion, helping to build momentum toward stronger international regulation of whaling, including the eventual 1986 global moratorium on commercial whaling (Dundas 2024; Save The Whales 2026).

The Save the Whales movement exemplifies several defining characteristics of 1970s environmentalism. First, it marked a transition from a primary focus on pollution control to a broader concern with biodiversity and species preservation.

Second, it demonstrated the growing importance of media-savvy activism, as compelling imagery and storytelling proved effective in mobilizing global support. Third, it illustrated the interconnectedness of local and global environmental issues, with California-based activists helping to influence international conservation outcomes. Finally, it highlighted the expanding role of non-governmental organizations as key actors capable of shaping public discourse and policy at multiple scales (Greenpeace 2010; Save The Whales 2026).

### Westside Center for Independent Living

The Disability Community Resource Center (DCRC) occupies the subject property and is a non-profit organization that facilitates independent living for people with disabilities through a variety of non-residential programs and services. The organization was originally established in 1976 as the Westside Center for Independent Living (WCIL). Upon receiving a state-funded grant of \$90,000 from the Department of Rehabilitation, WCIL initially leased a storefront office at National Boulevard and Barrington Avenue, approximately 2.5 miles north of the subject property. Less than a year later, the organization's first Executive Director passed away, and the leased office was destroyed by fire. The new executive director, Douglas A. Martin, accepted a \$10,000 donation from supporter Helen Levin to refurbish the office space in 1977. By 1982, the organization outgrew the leased space, at which time the City of Los Angeles donated the subject property at 12901 Venice Blvd. for the organization's use. Public and private donations funded the subject property's conversion into accessible offices, and it has been subsequently referred to as the Phillips Levin Building. In 2017, WCIL changed its name to better reflect its community impact and mission-based work.

The origin of the DCRC has its roots in the disability rights movement which emerged from a long history of activism in the US by people with disabilities seeking equal access, independence, and civil rights. Although disability advocacy organizations existed in the nineteenth century, the movement gained momentum during the twentieth century through the efforts of self-advocates, families, and community organizations like WCIL. Influenced by broader civil rights struggles across the US, activists challenged discrimination, segregation, and institutionalization while advocating for accessible education, employment, transportation, housing, and public accommodations. At the state-level, the California Department of Rehabilitation began as the Bureau of Vocational Rehabilitation in 1921. In 1963, under Governor Edmund G. Brown Sr., it became an independent department, guiding accessibility policy and providing funding for local organizations like WCIL. Key legislative milestones at the national level included the Rehabilitation Act of 1973 and the Americans with Disabilities Act (ADA) of 1990, which established comprehensive federal protections against disability-based discrimination. The movement transformed public perceptions of disability from a charitable or medical issue to one of civil rights and social inclusion (NPS 2025).

## NRHP SIGNIFICANCE EVALUATION

### Criterion A: Association with Important events or trends in history

The subject property reflects general patterns of postwar neighborhood commercial development along Venice Boulevard; its history does not demonstrate a specific or important association with events that made a significant contribution to the broad patterns of Los Angeles history. The building was initially constructed as a multi-tenant commercial structure serving neighborhood retail needs, a common use along arterial corridors in the Westside and throughout Los Angeles during the mid twentieth century. The building does not represent a pivotal or defining example of automobile oriented postwar commercial development, nor does it illustrate a critical transition point within that pattern. Later institutional use by the Westside Center for Independent Living (now Disability Community Resource Center) reflects broader trends in post 1980s nonprofit service provision. The organization's occupancy, while socially valuable, does not appear to be associated with historically important and notable contributions to disability rights, locally or otherwise. Due to a lack of clear association with important trends or events in Los Angeles history, the building does not rise to the level of historical significance required NRHP eligibility. Therefore, the building is not eligible under Criterion A.

The *Two Blue Whales* mural is loosely associated with the 1970s Los Angeles mural movement and was created at a time when Los Angeles was raising awareness of street art and its roots in the muralist tradition of its Mexican-American community. However, the mural does not document or commemorate a specific historic event, political movement milestone for the Chicano movement of the period, nor is it an exceptional or rare example of the City-sponsored mural

project that started around the same time. In addition, other extant murals remain that were created by Chicano artists and/or with political and social content that overtly sought to influence and advocate for awareness and change; many of these throughout Los Angeles are well documented.

The mural is also associated with the environmental movement and its whale subject is reflective of the era's environmental consciousness and wildlife iconography at a time when activists and advocates were winning mainstream attention to their causes. However, the mural's theme reflects mainstream discourse around marine wildlife and the coastal community it is in. Its content does not make a clear political statement nor call to action and does not otherwise attempt to influence public policy around environmental issues as the environmental and Save The Whales activities did. The mural contributes to the local artistic landscape of Venice Boulevard during the late 1970s period, but it does not explicitly allude to a specific social or political event, nor does it function as a focal point for community mobilization or activism as other murals in the neighborhood do.

Notably, research did not establish a connection between the mural, its collaborators, and the local Save the Whales organization. Murals found historically significant for an association with a social movement require direct, demonstrable, and important association with a significant social, political, or cultural movement, event, campaign, organization, or turning point. Murals found significant under Criterion A often served as instruments of advocacy, commemorated specific historic events or leaders, embodied the goals of a movement, functioned as focal points of community mobilization, or became widely recognized symbols of the movement itself. Several important and documented examples of such murals exist across Los Angeles.

Although *Two Blue Whales* reflects the broader artistic environment in which Chicano muralism and environmental activism flourished, the mural does not document a specific historic event, commemorate a movement leader, convey an identifiable political message, or demonstrate a documented connection to organized Chicano Movement activities, the Save the Whales campaign, or other environmental advocacy efforts. Research likewise did not establish that the mural became an important symbol of, or played a notable role within, either movement. Compared with other documented Los Angeles murals that directly addressed civil rights, labor activism, community self-determination, immigration, political oppression, or environmental advocacy, *Two Blue Whales* presents a broadly accessible environmental image whose association with those movements remains contextual rather than direct. Therefore, the mural does not possess the clear and demonstrable connection to significant historic events or movements required for eligibility under NRHP Criterion A.

#### **Criterion B: Association with Important Persons**

Research did not identify any historically significant individuals who are directly associated with the construction, ownership, or early commercial use of the subject property. Early tenants, including neighborhood food service uses and later commercial operators, do not appear to have achieved historical significance at the local, state, or national level.

Although the Westside Center for Independent Living has played a role in disability advocacy, the building is not directly associated with a historically significant individual whose productive life and contributions to disability rights are best represented by this property. Accordingly, the building is not eligible under NRHP Criterion B.

Artists are often represented by their works, which are eligible under Criterion C. Their homes and studios, however, can be eligible for consideration under Criterion B, because these usually are the properties with which they are most personally associated. The subject property was not the home or studio of Margaret García. Therefore, the mural is not eligible under Criterion B.

#### **Criterion C: Architecture**

The subject property is a utilitarian, one story, postwar commercial structure with a rectangular plan and concrete construction. While it contains some modest Modern-era features, including a barrel vault roof form and projecting parapets above ribbon fenestration, it lacks a cohesive architectural expression and has undergone alterations that diminish its historic integrity, including applied metal cladding, security grilles, and contemporary signage. Within the context of Los Angeles commercial architecture, the building is not a strong or representative example of any distinctive architectural style or method of construction, nor does it embody the essential characteristics of an architectural type at a level sufficient for NRHP eligibility. Therefore, the building is not eligible under Criterion C.

Margaret García is a Chicana artist with a substantial body of work, however, her collaboration with a group of artists on the *Two Blue Whales* mural represents an early and relatively minor work within her broader career. The mural is not widely cited as a defining or influential example of García's artistic contributions, nor is it identified as a seminal work within Chicano or Los Angeles muralism. While artistically competent and visually prominent, the *Two Blue Whales* is not the first, last, only, or most significant mural of its type and content and therefore does not rise to the level of exceptional artistic significance required for individual NRHP eligibility under Criterion C. The imagery is representational and thematically consistent with numerous environmental movement-themed murals created across the region and state during the 1970s. The mural does not mark a turning point in muralism, introduce new techniques, or symbolize a major shift in artistic practice. Instead, it reflects well-established artistic conventions already prevalent by the late 1970s and is a typical example of the social engagement component of muralism, rather than an isolated work of fine art. The mural has also experienced restoration work; it is therefore unclear if any alterations were made as part of that rehabilitation work, such as paint type, color matching, brush strokes, and associated application techniques. As it does not represent a masterwork or an innovative or influential example of muralism, the mural is not eligible under NRHP Criterion C.

#### Criterion D: Information Potential

The subject property does not possess the potential to yield information important to history beyond what is already well documented. The building employs typical mid-century commercial construction techniques, including concrete framing and stucco cladding, which are widely represented and extensively studied in Los Angeles.

No archaeological resources or unique construction technologies are known or anticipated at the site. Consequently, the building is ineligible under NRHP Criterion D.

As a painted mural executed on an exterior stucco surface, the *Two Blue Whales* mural does not possess the capacity to yield new or important information about artistic methods, materials, or cultural practices beyond what is already documented within mural scholarship of this time and place. The mural does not incorporate experimental media, undocumented iconography, or site-specific historical narratives requiring preservation for research purposes. Therefore, as the mural does not possess informational significance, it does not meet the dual NRHP Criterion D requirements of data potential and research importance.

#### Criteria Consideration G (mural)

Fewer than 50 years have passed since *Two Blue Whales* and other murals around Los Angeles were painted as part of the thriving muralism movement of the 1970s. Nonetheless, the significance of murals as a resource type is well understood as demonstrated by the historic contexts and evaluation framework presented above and with numerous murals in and around Los Angeles found significant under National Register criteria. Viewed within that broader context, the *Two Blue Whales* mural does not possess the level of significance under the four Criteria above necessary to warrant special consideration under Criteria Consideration G.

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**Table 1. Westside and Latino/Chicano Murals in Los Angeles**

| Mural Title                                                           | Artist(s)                                | Date                   | Location                                     | Description                                                                                                                                                                                                                                                                                                                                                                                                             |
|-----------------------------------------------------------------------|------------------------------------------|------------------------|----------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>The Pioneers</i>                                                   | Hernando Gonzales Villa                  | 1926                   | Downtown                                     | Pioneer and early California history themes.                                                                                                                                                                                                                                                                                                                                                                            |
| <i>América Tropical</i>                                               | David Alfaro Siqueiros                   | 1932                   | Downtown/Olvera Street                       | Political mural critiquing imperialism and oppression; whitewashed shortly after completion and later conserved.                                                                                                                                                                                                                                                                                                        |
| <i>Street Meeting</i>                                                 | David Alfaro Siqueiros                   | 1932                   | Westlake                                     | Pro-union mural addressing labor activism and workers' rights.                                                                                                                                                                                                                                                                                                                                                          |
| <i>Abbot Kinney and the Story of Venice</i>                           | Edward Biberman                          | 1941                   | 1601 Main Street (former Venice Post Office) | Located in the foyer. Commissioned by U.S. Treasury Dept's Section of Fine Arts. Executed in oil on canvas, three-part composition depicting history of Venice from founding in 1905 through early 1940s.                                                                                                                                                                                                               |
| <i>History of Early California and History of Southern California</i> | Grace Rivet Clements and Helen Lundeborg | 1941                   | Venice High School<br>13000 Venice Blvd      | Two extant murals in school library, created under Works Progress Administration Federal Art Project (federal New Deal era public art program). Note: A series of murals from 1980s also on campus but fall outside the historic property's primary period of architectural and institutional significance (1935-1961).                                                                                                 |
| <i>Brooks Avenue Mural</i>                                            | L.A. Fine Arts Squad                     | 1969                   | 901 S. Pacific Ave                           | Depicts a streetscape view of Brooks Avenue looking west and represents an example of late-1960s public art in Venice.                                                                                                                                                                                                                                                                                                  |
| <i>Mi Abuelita</i>                                                    | Judith Baca                              | 1970                   | Boyle Heights                                | Depicts a grandmother and themes of family and cultural heritage; painted over.                                                                                                                                                                                                                                                                                                                                         |
| <i>The Walking Mural</i>                                              | Asco                                     | 1972                   | East Los Angeles, along Whittier Blvd        | Performance artwork and public procession created in response to the cancellation of the East Los Angeles Christmas Parade.                                                                                                                                                                                                                                                                                             |
| <i>Brandelli's Brig</i>                                               | Art Mortimer                             | 1973                   | 1515 S. Abbot Kinney Blvd, east façade       | Titled for the former Brandelli's Brig restaurant. in Venice Restoration in 1978, 1989, and 2001.                                                                                                                                                                                                                                                                                                                       |
| <i>Estrada Courts Murals</i>                                          | Various artists                          | early 1970s to present | Boyle Heights                                | Collection of murals in public housing complex depicting Chicano culture, Indigenous heritage, community history, social justice, and neighborhood life. Primary production during 1970s-1980s                                                                                                                                                                                                                          |
| <i>The People of Venice vs. The Developers</i>                        | JAYA                                     | 1975                   | 316 E. South Venice Blvd, side of building   | Also known as John's Market Mural. JAYA was a women's art collective; the mural was funded through the Citywide Mural Project. Artist Emily Winters led the synthesis of community input and collaborated with members of the collective over a six-month period to execute the mural. The composition depicts identifiable residents of the Venice canal community and community-built spaces, including a local park. |
| <i>La Adelita</i>                                                     | Carlos Almaraz and Judith Hernández      | 1976                   | Northeast Los Angeles                        | Depicts the female revolutionary figure Adelita from the Mexican Revolution; painted over.                                                                                                                                                                                                                                                                                                                              |
| <i>Chicano Heritage</i>                                               | Judith Hernandez                         | 1976                   | 11759 Missouri Ave                           | The mural was city-sponsored; Los Angeles Department of Cultural Affairs inventory indicates that it is no longer extant.                                                                                                                                                                                                                                                                                               |
| <i>Chicano Heritage</i>                                               | Judith Hernandez                         | 1976                   | West Los Angeles                             | Reflected African American and Mexican American composition of surrounding community through imagery drawn from ancient African and Mexican traditions and contemporary family life. No longer extant.                                                                                                                                                                                                                  |
| <i>Advancement of Man</i>                                             | Willie Herrón III and Alfonso Trejo Jr.  | 1976                   | Boyle Heights                                | Subject not specified; painted over.                                                                                                                                                                                                                                                                                                                                                                                    |
| <i>Return of the Maya</i>                                             | Carlos Almaraz                           | 1979                   | Northeast Los Angeles                        | Maya heritage and cultural identity; painted over.                                                                                                                                                                                                                                                                                                                                                                      |
| <i>Roses of the Rose</i>                                              | Rene Holovsky and Renate                 | 1979                   | 220 E. Rose Ave                              | in Venice                                                                                                                                                                                                                                                                                                                                                                                                               |

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|--------------------------------------------|----------------------------------------------------------|----------------------------------|----------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>Ramona Gardens Murals</i>               | Various artists                                          | 1970s - 1990s                    | Boyle Heights                                      | Collection of community and Chicano-themed murals located throughout the Ramona Gardens public housing complex.                                                                                                                                          |
| <i>The Great Wall of Los Angeles</i>       | Judith Baca                                              | 1976-1983<br>ongoing restoration | San Fernando Valley                                | Half-mile mural depicting ethnic and social history of Los Angeles. Listed in the National Register in 2017.                                                                                                                                             |
| <i>Holistic Mural #1</i>                   | Betty Gold                                               | 1980                             | Santa Monica Blvd at San Diego (405) Fwy underpass | A series of abstract and geometric figures in solid colors. Westside                                                                                                                                                                                     |
| <i>L.A. History: A Mexican Perspective</i> | Barbara Carrasco                                         | 1981                             | South Los Angeles                                  | History of Los Angeles from Mexican and Mexican American perspectives.                                                                                                                                                                                   |
| <i>Eye on '84</i>                          | Alonzo Davis                                             | 1984                             | Downtown                                           | Depicted elements of Los Angeles culture; painted over.                                                                                                                                                                                                  |
| <i>Silent Prison</i>                       | Margaret García                                          | 1984                             | Downtown                                           | Created for the World Games for the Deaf and depicts a girl signing "hope"; painted over.                                                                                                                                                                |
| <i>Untitled</i>                            | Margaret García and Yreina Cervantes                     | 1984                             | Westlake                                           | Portraits, landscapes, and geometric imagery; painted over by another mural.                                                                                                                                                                             |
| <i>Pride of Mar Vista</i>                  | East Los Streetscapers and Wayne Healy                   | 1989                             | 11965 Allin Street                                 | City-sponsored, in Mar Vista; depicts scenes drawn from African and Mexican cultural traditions alongside images of contemporary family and community life.                                                                                              |
| <i>Venice Reconstituted</i>                | Rip Cronk                                                | 1989                             | 19 E. Windward west façade facing Speedway         | Part of the St. Mark's Hotel Murals in Venice                                                                                                                                                                                                            |
| <i>Endangered Species</i>                  | Emily Cordova Winters                                    | 1990                             | 801 Ocean Front Walk                               | City-sponsored, in Venice; depicts beachgoers, marine wildlife, and abstract sculptural forms integrated into large mixed-media composition; combines painted and three-dimensional elements and references coastal landscapes and ocean-themed imagery. |
| <i>Chagall Returns to Venice Beach</i>     | Christina Schlesinger                                    | 1991                             | 201 Ocean Front Walk                               | City-sponsored, in Venice; no longer extant.                                                                                                                                                                                                             |
| <i>El Quinto Sol</i>                       | Frederico Vigil                                          | 1992                             | 685 Venice Blvd                                    | City-sponsored, in Venice. The mural features a pregnant woman and allegorical scenes.                                                                                                                                                                   |
| <i>Freedom Won't Wait</i>                  | Noni Olabisi                                             | 1992                             | South Los Angeles                                  | Speaks to the issues raised by the civil uprising of April 1992; flagged by SurveyLA as eligible for local listing.                                                                                                                                      |
| <i>The Graffiti Pit</i>                    | 17 graffiti crews identified collectively as "Young Men" | 1997                             | 1800 Ocean Front Walk                              | City-sponsored, in Venice                                                                                                                                                                                                                                |
| <i>Centennial Mural Project</i>            | Tony Osumi                                               | 1999                             | 4515 Centinela Ave                                 | City-sponsored in Mar Vista; depicts series of interconnected scenes featuring community members, oversized agricultural produce, and rural and domestic landscapes.                                                                                     |
| <i>The Touch of Venice</i>                 | Never                                                    | 2008                             | 19 E. Windward east façade                         | Part of the St. Mark's Hotel Murals in Venice                                                                                                                                                                                                            |
| <i>St. Mark, Patron Saint of Venice</i>    | Never                                                    | 2008                             | 19 E. Windward north façade                        | Part of the St. Mark's Hotel Murals in Venice                                                                                                                                                                                                            |
| <i>Untitled (relief)</i>                   | Artist unknown                                           | c. 2011                          | 1103 S. Abbot Kinney Blvd                          | Junk Food Clothing Co. building in Venice. Plaster relief artwork on side elevation                                                                                                                                                                      |

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| <i>The Learning Tree</i>                                | Alfredo Diaz Flores                                  | year unknown | Northeast Los Angeles  | Educational and cultural growth themes suggested by title.    |
| <i>A History of Mexico</i>                              | Anthony Padilla                                      | year unknown | Northeast Los Angeles  | History of Mexico.                                            |
| <i>Why We Immigrate</i>                                 | Dagoberto Reyes                                      | year unknown | Westlake               | Immigration, migration, and community identity themes.        |
| <i>Untitled Mural</i>                                   | Daniel Haro                                          | year unknown | Boyle Heights          | Subject not specified.                                        |
| <i>Chicano Time Trip</i>                                | David Botello and Wayne Healy                        | year unknown | Northeast Los Angeles  | Chicano history and culture.                                  |
| <i>Life Flows at Aliso Pico</i>                         | East Los Streetscapers                               | year unknown | Boyle Heights          | Subject not specified.                                        |
| <i>Corrido de Boyle Heights</i>                         | East Los Streetscapers                               | year unknown | Boyle Heights          | Likely depicts the history and community of Boyle Heights.    |
| <i>Going to the Olympics</i>                            | Frank Romero                                         | year unknown | Downtown               | Olympic-themed imagery.                                       |
| <i>L.A. Freeway Kids</i>                                | Glenna Boltuch Avila                                 | year unknown | Downtown               | Children and urban life associated with Los Angeles freeways. |
| <i>Los Angeles Teachers</i>                             | Hector Ponce                                         | year unknown | Westlake               | Education and teaching themes suggested by title.             |
| <i>You Are My Other Me (Wilhall Anti-Gang Violence)</i> | Joe Bravo                                            | year unknown | Wilmington–Harbor City | Anti-gang violence and community unity themes.                |
| <i>Hitting the Wall</i>                                 | Judith Baca                                          | year unknown |                        | Subject not specified.                                        |
| <i>History of Highland Park</i>                         | Judith Baca, Joe Bravo, Sonya Fe, and Arnold Ramirez | year unknown | Highland Park          | History of the Highland Park community.                       |
| <i>La Raza's Struggle for Freedom</i>                   | Pedro Pelayo                                         | year unknown | Downtown               | Depicts Chicano civil rights and social justice themes.       |
| <i>Parque de Mexico</i>                                 | Various artists                                      | year unknown | Northeast Los Angeles  | Mexican cultural themes.                                      |

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**P5. Photos (cont'd):**



Northeast elevation along Beethoven St with *Two Blue Whales* mural. ICF, 2026



Western corner at intersection of Venice Blvd and Beethoven St. ICF, 2026

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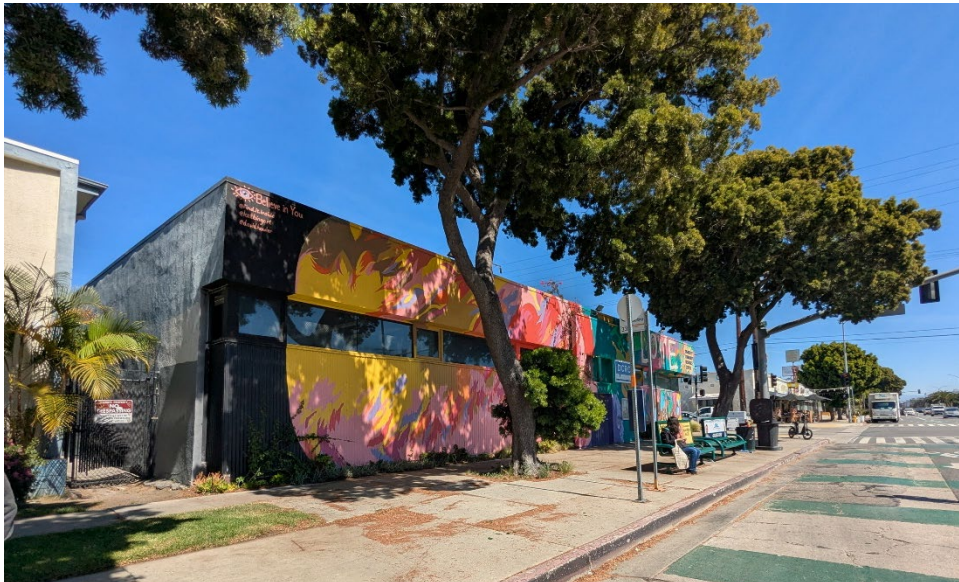
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Primary southeast-facing façade with Kelly Perez mural. ICF, 2026



Rear elevation and parking lot. ICF, 2026

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Close-up images of *Two Blue Whales* mural, artists listed. ICF, 2026

