United States Department of the Interior National Park Service

National Register of Historic Places Continuation Sheet

Section 2 from the Country of		
Section number	Page	1
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Name of Property	***************************************
County and State	
Name of multiple lis	sting (if applicable)

in .			-
SILINIA	lementary	ligting	Record
0400	CHICHICALY	LIJUILE	ILLCOIL

NRIS Reference Number: MP100001602

Date Listed: 09/18/2017

Property Name: Great Wall of Los Angeles, The

(Latinos in 20th Century California MPS)

County: Los Angeles

State: CA

This Property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation

Signature of the Keeper

Date of Action

Amended Items in Nomination:

Function:

Add Government/Public Works (flood control channel)

The CA SHPO staff was notified of this amendment.

DISTRIBUTION:

National Register property file
Nominating Authority (without nomination attachment)

MP-1602

National Register of Historic Places Registration Form

State or Federal agency/bureau or Tribal In my opinion, the property meets of Signature of commenting official:	
State or Federal agency/bureau or Tribal	
Camonia State Office of Fistoric Freservat	Government
California State Office of Historic Preservat	ion
Jenan Saunders/Deputy State Historic Pr	reservation Officer Date
	81117
recommend that this property A infects do recommend that this property be considered sign level(s) of significance: national	
Places and meets the procedural and professional In my opinion, the property X meets de	al requirements set forth in 36 CFR Part 60.
I hereby certify that this X nomination reference representation standards for registering properties.	
As the designated authority under the National I	Historic Preservation Act, as amended,
3. State/Federal Agency Certification	
Street & number: See Section 10 City or town: Los Angeles State: Califor Not For Publication: Vicinity:	rnia County: Los Angeles
2. Location	
Latinos in Twentieth Century California (Enter "N/A" if property is not part of a multiple	e property listing
Name of related multiple property listing:	7rk Sr
Nome of volated moultiple managements listings	Wall, how of thank
Other names/site number: N/A	37
	AUG - 3 2

Name of Property

4. National Park Service Certification	
I hereby certify that this property is:	
entered in the National Register	
determined eligible for the National Register	
determined not eligible for the National Register	
removed from the National Register	
other (explain:)	
64 10 km	9/18/2017
Signature of the Keeper	Date of Action
5. Classification	
Ownership of Property	
(Check as many boxes as apply.) Private:	
Public – Local X	
Public – State	
Public – Federal	
Category of Property	
(Check only one box.)	
Building(s)	
District	
Site	
Structure	
Object	

Los Angeles, California County and State

at Wall of Los Angeles, The e of Property		Los Angeles, Califor County and State
Number of Resources within Do not include previously liste	ed resources in the count)	
Contributing	Noncontributing	buildings
		sites
	1	structures
1		objects
1	1	Total
Function or Use Iistoric Functions Enter categories from instruction ECREATION AND CULTU	RE/work of art	
OTHER/Flood control channel		
Current Functions Enter categories from instructi RECREATION AND CULTU OTHER/Flood control channel	RE/work of art	

Principal exterior materials of the property:

CONCRETE, OTHER: acrylic mural paint and acrylic coating

Great Wall of Los Angeles, The	Los Angeles, California
Name of Property	County and State
7. Description	
Architectural Classification (Enter categories from instructions.) NO STYLE	
Materials: (enter categories from instructions)	

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Great Wall of Los Angeles is a half-mile long mural depicting the history of California through images of significant figures and historic events from diverse and traditionally marginalized communities. The mural is painted on the west wall of the Tujunga Flood Control Channel in the North Hollywood area of the City of Los Angeles, California. The Great Wall of Los Angeles was completed between 1974 and 1984 by teams of young people and artist supervisors. Chicana muralist Judith F. Baca, working with the Social and Public Art Resource Center (SPARC), was primarily responsible for the artistic vision and subject matter depicted in the mural. The flood control channel was built by the Army Corps of Engineers, and is owned and maintained by the Los Angeles County Department of Public Works. Baca and SPARC created the mural and own the copyright to it. The Great Wall of Los Angeles retains sufficient integrity as a mural to meet the eligibility requirements as outlined in the *Latinos in Twentieth Century California* Multiple Property Submission.

Narrative Description

The Great Wall of Los Angeles is one of the largest murals in the world, 13.5 feet high and 2,754 feet long, stretching over half a mile. The continuous mural (one contributing object) is painted

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in vibrant color directly onto the west wall of the concrete flood control channel, below grade. The west wall of the channel functions as a canvas for the mural. The channel itself is a noncontributing structure. At street level, the channel is flanked on both sides by the Tujunga Greenbelt, narrow strips of park space with walkways and a bike path. The Great Wall of Los Angeles is located in a section of the Tujunga Flood Control Channel bounded by Oxnard Street to the north, Coldwater Canyon Boulevard to the east, Burbank Boulevard to the south, and the Coldwater Canyon Extension road (sometimes called Lancer Lane) and a parking lot to the west.

The mural is arranged in connected chronological segments depicting eras of California's history from prehistoric times through the 1960s. The scenes emphasize the role played by Native Americans, Latinos (focusing on those with Mexican heritage, sometimes self-identified as Chicano/a), African Americans, Asian Americans, and Jewish Americans in creating California's culture. The Great Wall imagery highlights themes such as immigration, exploitation of people and land, women's rights, class distinctions, racism and racial equality, and the struggle for gay rights. The artistic style of the mural reflects the Chicano/a mural movement of the 1970s, using colors, steep rescinding perspective, and symbols influenced by indigenous Mesoamerican art, traditional European figurative art, the Works Progress Administration, and Mexican muralists of the 1930s.

The Great Wall of Los Angeles is arranged in panels with compositions that blend into each other, comprising six sections with 86 titled segments. Sections are usually organized by decade. Segments within each decade-specific section depict discrete historical events or important figures from the decade. Sections are divided by mural maker panels with names of the project team for each summer. The composition of the earliest sections from 1976 was supervised by multiple artists. Later sections, completed between 1978 and 1984, have stronger visual coherence and were under the design supervision of a single artist, Judith F. Baca. Segments are listed with titles as they appear on the mural. The mural was painted during summers between 1974 and 1984. No painting took place in the summers of 1979 and 1982.

Section 1, completed in 1976, comprises 35 segments. Segments were designed by multiple artists as specified, working with youth design teams.

- 1. Pre-Historic California: 20,000 BC (designed by Kristi Lucas)
- 2. The La Brea Tar Pits (designed by Kristi Lucas)
- 3. Chumash Village 1,000 AD (designed by Christina Schlesinger)

¹ The term Chicano/a was popularized in the 1960s as a term of self-identification for people with ethnic and cultural heritage tied to Mexico, both Mexico's modern boundaries and parts of the United States that were once Mexican territories. The term Latino generally refers to anyone of Latin American origin and includes places south of Mexico. It emerged in the twentieth century as immigration from Central and South America grew. Consistent with the related multiple property listing, *Latinos in Twentieth Century California*, the term Latino was used in this document instead of Hispanic to emphasize the shared history of people from the Americas rather than Europe. GPA Consulting, *Latinos in Twentieth Century California* Multiple Property Documentation Form, National Register of Historic Places, 2014, E1, E34.

² Social and Public Art Resource Center, "The Great Wall of Los Angeles: An Educational Toolkit for Teachers," Accessed May 10, 2016. https://prezi.com/embed/flugbhhwe5ac/?bgcolor=ffffff.

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- 4. Indigenous Plants (designed by Kristi Lucas)
- 5. Chumash Animal Spirits (designed by Christina Schlesinger)
- 6. Portolá Expedition 1769 (designed by Judith F. Baca)
- 7. Legend of Califa (designed by Judith F. Baca)
- 8. Indigenous Perspective (designed by Judith F. Baca)
- 9. Junipero Serra (designed by Judith F. Baca)
- 10. Founders of Los Angeles 1781/ Mulatto & Metizo Descent (designed by Judith F. Baca)
- 11. Mexican Rule 1822 (designed by Judith Hernandez)
- 12. Missions (designed by Judith Hernandez)
- 13. Californios (designed by Judith Hernandez)
- 14. Mexican Hacienda (designed by Judith Hernandez)
- 15. Mexican-American War (designed by Judith Hernandez)
- 16. Sutter's Mill (designed by Ulysses Jenkins)
- 17. Mifflin W. Gibbs (designed by Ulysses Jenkins)
- 18. Mary Ellen Pleasant (designed by Ulysses Jenkins)
- 19. William A. Leidesdorf (designed by Ulysses Jenkins)
- 20. California Gold Rush (designed by Ulysses Jenkins)
- 21. Biddy Mason/AME Church (designed by Ulysses Jenkins)
- 22. Joaquin Murrieta (designed by Ulysses Jenkins)
- 23. Sojourners 1868 (designed by Gary Takamoto)
- 24. Chinese Build the Railroad (designed by Gary Takamoto)
- 25. Chinese Massacre 1871 (designed by Gary Takamoto)
- 26. Frontier California 1880 (designed by Arnold Ramirez)
- 27. Treaty of Guadalupe Hidalgo 1848 (designed by Arnold Ramirez)
- 28. California Citrus Industry (designed by Arnold Ramirez)
- 29. Suffragettes (designed by Olga Muniz)
- 30. LA Mountains to the Shore 1890 (designed by Olga Muniz)
- 31. Red Car (designed by Olga Muniz)
- 32. Youth Team at L.A. Harbor (designed by Charlie Brown and youth painting team)
- 33. San Pedro Harbor 1900 (designed by Charlie Brown)
- 34. Migrant California (designed by Isabel Castro)
- 35. World War I (designed by Isabel Castro)

[Mural makers panel, 1976]

Section 2, completed in 1978, comprises six segments. All segments were designed by Judith F. Baca with the support of SPARC design teams.

- 36. WWI Doughboys
- 37. Women in the War Industry
- 38. Charlie Chaplin
- 39. Thomas Alva Edison
- 40. The Great Train Robbery
- 41. William S. Hart

[Mural makers panel, 1978]

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Section 3, completed in 1980, comprises 12 segments. All segments were designed by Judith F. Baca with the support of SPARC design teams.

- 42. Illusion of Prosperity
- 43. Prohibition
- 44. Dunbar Hotel
- 45. Market Crash
- 46. Child Labor
- 47. Great Depression
- 48. Labor Strikes
- 49. Long Beach Earthquake 1933
- 50. Unsigned Indian Treaties
- 51. 500,000 Mexican Americans Deported
- 52. Dustbowl Refugees
- 53. Japanese Internment Manzanar

[Mural makers panel, 1980]

Section 4, completed in 1981, comprises 14 segments. All segments were designed by Judith F. Baca with the support of SPARC design teams.

- 54. 442nd Infantry Division
- 55. Jewish Americans
- 56. California Aqueduct
- 57. Jeanette Rankin
- 58. World War II
- 59. Rose the Riveter
- 60. Dr. Charles Drew
- 61. Mrs. Laws
- 62. David Gonzales: Pacoima, CA
- 63. Zoot Suit Riots/ L.A. 1943
- 64. Luisa Moreno
- 65. Bracero Program
- 66. Jewish Refugees
- 67. Baby Boom

[Mural makers panel, 1981]

Section 5, completed in 1983, comprises 18 segments. All segments were designed by Judith F. Baca with the support of Matt Weurker, Jan Cook, and additional SPARC design team members.

[Mural makers panel, 1983]

- 68. Farewell to Rosie the Riveter
- 69. Development of Suburbia

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- 70. The Red Scare & McCarthyism
- 71. Division of the Barrios & Chavez Ravine
- 72. The Birth of Rock & Roll
- 73. Big Mama Thornton
- 74. Forebears of Civil Rights
- 75. Gay Rights
- 76. Daughters of Bilitis
- 77. Mattachine Society
- 78. Ginsberg & The Beats
- 79. Jewish Arts & Sciences
- 80. Indian Assimilation
- 81. Asians Gain Citizenship & Property
- 82. Vicki Manalo Draves
- 83. Sammy Lee
- 84. Wilma Rudolf
- 85. Billy Mills

Section 6, completed in 1984, comprises one segment and a panel describing the project.

86. Olympic Champions: Breaking Barriers 1964-1984 [The Great Wall Restoration Team, 2009-2011, dedication panel]

Integrity

The Great Wall of Los Angeles retains sufficient integrity as a mural to meet the eligibility requirements as outlined in the *Latinos in Twentieth Century California* Multiple Property Submission. It retains integrity of location, setting, design, materials, workmanship, feeling, and association. The mural has not been substantially altered since its completion in 1984. Restoration work was completed under the guidance of the original artist, Baca, between 2009 and 2011. The mural is in its original location. The mural retains integrity of design from its original conception and execution by SPARC between 1976 and 1984. The mural retains integrity of setting in a utilitarian flood control channel bounded by park space. The mural retains integrity of materials and workmanship; restoration work in 2009-2011 restored paint colors to the vibrancy of the original design and period of significance, and did not deviate from the historic materials or finish quality of the original mural. The mural retains integrity of feeling, reflecting a distinct period of the Chicano/a art movement from the late 1970s. The mural retains integrity of association, still reflecting the appropriation of a utilitarian space for art and social commentary.

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		<u> </u>
8. St	tatement of Significance	
	cable National Register Criteria "x" in one or more boxes for the criteria qualifying the property.)	perty for National Register
X	A. Property is associated with events that have made a sign broad patterns of our history.	gnificant contribution to the
	B. Property is associated with the lives of persons signification	cant in our past.
X	C. Property embodies the distinctive characteristics of a transfer construction or represents the work of a master, or post or represents a significant and distinguishable entity windividual distinction.	ssesses high artistic values,
	D. Property has yielded, or is likely to yield, information history.	important in prehistory or
	ria Considerations "x" in all the boxes that apply.)	
	A. Owned by a religious institution or used for religious p	purposes
	B. Removed from its original location	
	C. A birthplace or grave	
	D. A cemetery	
	E. A reconstructed building, object, or structure	
	F. A commemorative property	
Х	G. Less than 50 years old or achieving significance within	n the past 50 years

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reat Wall of Los Angeles, The ame of Property	
arrie of Property	
Areas of Significance	
(Enter categories from instructions.)	
ETHNIC HERITAGE/HISPANIC	
SOCIAL HISTORY	
<u>ART</u>	
	
Period of Significance	
1974-1984	
Significant Dates	
Significant Dates	
Significant Person	
(Complete only if Criterion B is marked above.)	
<u>N/A</u>	
Cultural Affiliation	
<u>N/A</u>	
Amakita at/Davildon	
Architect/Builder Baca, Judith F	
Daca, Juditii I'.	

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Great Wall of Los Angeles is eligible for listing in the National Register of Historic Places at the state level of significance under Criterion A in the areas of Ethnic Heritage/Hispanic and Social History for its association with the Chicano/a mural movement of the 1970s, a major cultural component of the Chicano/a civil rights movement in California. The Great Wall of Los Angeles is also eligible for listing at the state level of significance under Criterion C in the area of Art for its significance as a monumental example of a 1970s Chicano/a mural that possesses high artistic value. The Great Wall of Los Angeles is an exceptionally significant work of public art and one of the best representations of California's Chicano/a Movement muralism. The period of significance is 1974 to 1984, encompassing the period when the mural was funded, designed, and painted. As a precedent-setting project in public practice—participatory art with a community, social, and public context and process of creation—whose content and creation represents a unique time and place that has become the subject of study and extensive scholarly research, The Great Wall of Los Angeles has the exceptional significance to satisfy Criteria Consideration G: Properties That Have Achieved Significance Within the Past Fifty Years. For its association with the historic context Latinos in the Arts, and strongly associated with the Latino community in which it is located, the property meets the registration requirements of the Latinos In Twentieth Century California Multiple Property Submission.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Criteria Consideration G

Murals were the primary artistic expression of the Chicano/a civil rights movement. The Great Wall of Los Angeles is widely recognized as one of the most significant extant murals of the Chicano/a mural movement of the 1970s. The Great Wall of Los Angeles depicts the history of many underrepresented people. Though several artists collaborated on the mural, it is primarily the vision of one particular artist, Judith F. Baca, who brought artists, scholars, and young people together to create a mural representative of the diversity and history of Los Angeles, the state of California, and the United States. While many of the artists and scholars associated with the creation of The Great Wall of Los Angeles are still living, its significance to the Chicano/a mural of movement, an important historic event, is widely recognized.³

The historic contexts of the Chicano/a civil rights movement in California (Criterion A) and the Chicano/a mural movement (Criterion C) have been the subject of significant scholarly evaluation by academic researchers in the fields of ethnic history and fine art. Scholars assert that the murals of this period are an essential reflection of the Los Angeles' heritage and an important expression of a significant historical period. American studies professor Raymond Paredes

³ For a complete list of interviews with and articles about Judith F. Baca, please see: "Judy Baca Annotated Bibliography." Judy Baca Resume, 2013. Accessed July 7, 2016. https://judybacaresume.wordpress.com/annotated-bibliography/.

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describes this period "as having the equivalent importance for the Latino community as the Harlem Renaissance held for the African-American community...Those murals were one of the most significant creations of that historical phenomenon."

In addition to scholarly recognition, the work of Judith F. Baca and SPARC has been recognized with awards from the National Endowment for the Arts, Guggenheim Foundation, National Hispanic Heritage Foundation, the State of California, AFL-CIO, Hispanic Caucus, National Association of Women of Color, and USA Artist Fellowship. Since its completion, the City of Los Angeles has showcased the mural as a representation of its distinct cultural achievements, sending muralists from the project around the world as part of goodwill cultural exchange programs.⁵

Public murals are also a fragile and short-lived resource. Though not intended to be ephemeral, many murals from the Chicano/a mural movement of the 1970s have been painted over by city workers or graffiti taggers. Weather and air pollution have also taken their toll on murals. Consequently, many of the significant murals of the Chicano/a mural movement are no longer extant. Baca's first public mural, *Mi Abuelita*, was located on the concrete band shell of Hollenbeck Park in Boyle Heights. Like so many Chicano/o murals, it was painted over by city workers who did not realize its significance. Murals were intended to be a public art form; however, many of the most accessible murals have been destroyed and, consequently, the majority of extant murals from the Chicano/a mural movement of the 1970s are not located in publically accessible places. Of the 72 extant murals identified as significant in *Latino Los Angeles Historic Context Statement*, only 14 are accessible outside of the public housing complexes Estrada Courts and Ramona Gardens. The Great Wall of Los Angeles remains visible to the public and retains a high degree of integrity. Within the context of murals, The Great Wall of Los Angeles is considered rare, fragile, and old, and extraordinarily well maintained.

The Great Wall of Los Angeles established a new model of community engagement, called public practice, in the creation and content of public art and is a monumental example of a 1970s Chicano/a mural that was part of a watershed moment in the Chicano/a civil rights movement. The mural is not just a representation of historical events. The Great Wall of Los Angeles is recognized as a milestone in the movement to create an inclusive narrative of America's history. The Great Wall of Los Angeles is also recognized as an important milestone in the evolution of Mexican muralism. Mexican muralism began as an artistic movement in the 1930s, but the model of production was adapted by Judith F. Baca, the creative director for The Great Wall of Los Angeles, to suit specific cultural and political needs of local communities. The model of mural production that developed with The Great Wall of Los Angeles had a profound impact on

⁴ Barbara Tannenbaum, "Where Miles of Murals Preach a People's Gospel," New York Times, May 26, 2002.

⁵ Ricardo Romo, "Borderland Murals: Chicano Artifacts in Transition," *Aztlán: International Journal of Chicano Studies Research* 21 no. 1, 2 (1992-1996), 125-154.

⁶ GPA Consulting, *SurveyLA: Latino Los Angeles Historic Context Statement*, City of Los Angeles Department of City Planning Office of Historic Resources, 2015.

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the larger mural movement. The mural and its inclusive content and scale contributed to the widespread public impact of the Chicano/a arts movement in California and beyond.

Historical Background

The Chicano/a arts movement of the 1970s was part of a long tradition of visual arts in the southwestern United States with aesthetic roots in traditional Mesoamerican folk art, Aztec symbolism, and Pre-Columbian Mayan murals of Bonampak, Mexico and thematic roots in the political activism of the 1930s. Nationalism inspired by the Mexican Revolution of 1910 created an early appreciation for the folk art and Pre-Columbian art of Mexico, long overlooked by dominant Western European art traditions and scholarship. During the 1920s and 1930s, Mexican immigrant artists in Los Angeles began using the walls of restaurants as their canvases, imitating the practice of using rediscovered Mexican folk art motifs and Mayan and Aztec symbols to paint the walls of *pulquerías* or pulque bars in Mexico. Los Angeles eventually became home to one of the largest concentrations of mural art in the country. Early Latino murals in Los Angeles featured scenes that included depictions of daily life or Mexican film stars.

Muralism proliferated as an art form and political platform across the United States and Mexico in the 1930s. The federally sponsored Works Progress Administration commissioned murals throughout the United States. These New Deal murals would inspire an interest in creating community art among urban residents in later post-World War II decades. ¹⁰ For the Latino community, murals became a public canvas for representing their artists and heritage. In the 1930s, artists David Alfaro Siqueiros, Jose Clemente Orozco, and Diego Rivera, known collectively as Los Tres Grandes of Mexico, converted the mural art form into a political force. Murals freed artists from the laborious process of creating frescoes while maintaining a largescale canvas for telling a story. Los Tres Grandes composed murals in the United States and Mexico around revolutionary themes that criticized the existing capitalist social order and hierarchy. 11 These themes were sometimes so aggressive that the murals were whitewashed over or left unfinished. Los Tres Grandes also "saw the mural as a traditional Mexican art form and vehicle for the dissemination of a positive Mexican image." Siqueiros in particular believed in the power of art to bring people information about themselves, an idea that would resonate in later decades as Chicano/a muralists saw art as an opportunity to inform people about their own history that was often excluded from mainstream narratives. ¹³

⁷ Romo, "Borderland Murals," 128.

⁸ Tomás Ybarra-Frausto, "A Panorama of Latino Arts," *American Latinos and the Making of the United States: A Theme Study* (Washington D.C.: National Park Service, 2013), 144.

⁹ GPA Consulting, *Latinos in Twentieth Century California* Multiple Property Documentation Form, National Register of Historic Places, 2014, E55; Alicia María González, "Murals: Fine, Popular, or Folk Art?" *Aztlán: International Journal of Chicano Studies Research* 13, no. 1, 2 (Spring-Fall 1982), 155.

¹⁰ Romo, "Borderland Murals," 133.

¹¹ George Beronius, "The Murals of East Los Angeles," Los Angeles Times, April 11, 1976.

¹² GPA Consulting, Latinos in Twentieth Century California, E55; González, "Murals: Fine, Popular of Folk Art?"

¹³ Denise Beirnes and Moira Roth, "Territories, Borders, and Crossings: A Narrative Chronology of the Life and Art of Judy Baca," (1994), 7.

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World War II and the postwar period saw a shift in the consciousness of Latinos as a community in the southwestern United States that was reflected in visual arts, as well as other types of art. It was during this period that artists attempted to blend their dual and sometimes competing experiences of being Mexican and living in the United States. This generation of Latino artists was the first to be recognized by the mainstream arts community and included in mainstream galleries and art shows. ¹⁴ The artists of the World War II and postwar periods would inspire and mentor the later artists of the 1960s and 1970s Chicano/a arts movement and emphasize that art was a way to shape and understand identity. ¹⁵

The Chicano/a arts movement was part of the Chicano/a civil rights movement, *El Movimento*, a larger Chicano/a cultural, political, student activist initiative that began in the late 1960s. During this time, Chicano/a, previously a derogatory term, was reclaimed by Mexican American youth as a unique identifier. The younger Chicano/a community rallied around the influential publication *El Plan Espiritual de Atzlán* (the spiritual plan of Atzlán), that emerged from the Chicano Youth Conference held in Denver in 1969. The addition to its political and anti-Vietnam War agenda, *El Plan* outlined a commitment "to develop meaningful expressions of Chicano/a cultural identity" through the visual, performing, and literary arts. Instead of creating art purely for art's sake, leaders of the Chicano/a community encouraged the younger Chicano/a artists to focus on producing art with social relevance to the Chicano/a community that could foster cultural identity, empowerment, and affirmation. The cultural branch of the Chicano/a civil rights movement became the Chicano/a arts movement. Though the Chicano/a arts movement

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¹⁴ Two prominent Latino artists of this period were Alberto Valdés and Domingo Ulloa. Ybarra-Frausto, "A Panorama of Latino Arts," 146.

¹⁵ GPA Consulting, Latinos in Twentieth Century California, E56.

¹⁶ GPA Consulting, Latinos in Twentieth Century California, E33.

¹⁷ Jose Luis Gamez, "Representing the City: The imagination and Critical Practice in East Los Angeles," *Aztlán: International Journal of Chicano Studies Research* 27, no.1 (Spring 2002, 95-120), 98.

¹⁸ Organizational Goal number six was: "CULTURAL: values of our people strengthen our identity and the moral backbone of the movement. Our culture unites and educates the family of La Raza towards liberation with one heart and one mind. We must insure that our writers, poets, musicians, and artists produce literature and art that is appealing to our people and relates to our revolutionary culture. Our cultural values of life, family, and home will serve as a powerful weapon to defeat the gringo dollar value system and encourage the process of love and brotherhood." Jose Luis Gamez, "Representing the City: The imagination and Critical Practice in East Los Angeles," *Aztlán: International Journal of Chicano Studies Research* 27, no.1 (Spring 2002), 98.

¹⁹ Alicia Gaspar de Alba, "From CARA to CACA: The Multiple Anatomies of Chicano/a Art at the Turn of the New

Century," *Aztlán: International Journal of Chicano Studies Research* 26, no.1 (Spring 2001, 205-231), 206-207.

²⁰ A branch of the Chicano/a arts movement became *Rasquache* art, a descriptor that Tomás Ybarra-Frausto defines as "a witty, irreverent and impertinent posture that recodes and moves outside established boundaries." *Rasquache* art is often fabricated from trash and is sometimes used to describe art created in spaces typically unassociated with beauty and art, such as freeway underpasses. As such, the term maintains derogatory connotations, though it is often applied to art from the Chicano/a movement with content and materials that create the impression of a resourceful, adaptable underdog is associated with a uniquely Latino working class visual sensibility. This important Chicano/a cultural sensibility has been particularly used to address, by means of a stance of resistance that is humorous and ironic rather than confrontational or hard-edged, the harassments of external authorities such as the police, the immigration service, government officials, social services bureaucrats, and others. Chicano/a art that is *rasquache* usually expresses an underdog, have-not sensibility that is also resourceful and adaptable and makes use of simple materials including found ones, such as Luján's cardboard, glue, and loose sand.

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included all art forms—films, poetry, and music—muralists in the visual arts and Teatro Campesino in the performing arts dominated the movement.²¹

At first, the Chicano/a murals were not commissioned, promoted, or sponsored by the government, companies or individuals; the Chicano/a artists instead painted on neighborhood buildings, schools, and churches. The work of Chicano/a muralists in the 1970s was located outside of typical art venues, claiming previously unadorned public spaces as places of culture and art by bringing the art and its message to places where the people lived and worked. Baca explained that, "...space was freely available and uncontested. If you had the paint and the time, the wall and the message were yours. In this environment, the movement flourished." Murals were a way to claim space and make it serve as a visible and accessible form of mass art consumption. The freedom with which the muralists claimed public space, wrestling with the territorial claims of gangs more than the oversight of the government, enabled the artists to create expressions of their non-conformist social ideologies more openly, and use their skills to represent political movements. Many of the artists were the first generation with advanced degrees in their communities; however, they were tied to the conditions of the *barrios*, or Latino neighborhoods, regardless of their educational status.

Muralism in the Chicano/a arts movement first gained momentum in eastern Los Angeles during the early 1970s with the work of four artists. Judith F. Baca painted the band shell in Hollenbeck Park with *Mi Abuelita*, a portrait of her grandmother in 1970.²⁷ John and Joe Gonzales painted *The Birth of Our Art* on a storefront in 1971. Charles "Gato" Felix began painting murals in the predominantly Latino public housing complex Estrada Courts in 1973.²⁸ Within five years, 350

Alba, "From CARA to CACA," 207. Tomás Ybarra-Frausto, "Rasquachismo: A Chicano Sensibility," Chicano Aesthetics: Rasquachismo, (Phoenix: Movimiento Artistico del Rio Salado, 1989), 5; Hispanic Research Center, Arizona State University, "Rasquache," Rasquache, 2001, accessed May 16, 2016. http://mati.eas.asu.edu/chicanarte/unit2/rasquache.html.

http://www.galeriadelaraza.org/eng/exhibits2/archive/artists.php?op=view&id=19&media=info.

²¹ Alba, "From CARA to CACA," 205.

²² "The Great Wall of Los Angeles," SPARCinLA, accessed April 19, 2016. http://sparcinla.org/programs/the-great-wall-mural-los-angeles/#.

²³ Judith Baca, "The Art of the Mural," American Family, 2004, Accessed July 07, 2016. http://www.pbs.org/americanfamily/mural.html.

²⁴ Gamez, "Representing the City," 95.

²⁵ María Cardalliaguet Gómez-Málaga, "The Mexican and Chicano Mural Movements," Yale-New Haven Teachers Institute, 2001, Accessed July 07, 2016. http://www.yale.edu/ynhti/curriculum/units/2006/2/06.02.01.x.html. http://www.pbe.org/americanfamily/mural.html.

²⁷ Mi Abuelita was painted over by city workers at an unknown date.

²⁸ More female artists became involved in the mural movement as it progressed. Groups such as Las Mujeres Muralistas in San Francisco and individuals like Judith Baca in Los Angeles and Ester Hernández in San Francisco gained visibility as accomplished artists. Hernández works primarily in pastels and printmaking. Her art highlighted the daily lives and issues faced by Latinos, including civil rights and women's issues.

Max Benavídez and Kate Vozoff, "The Wall: Image and Boundary, Chicano Art in the 1970s," *Mexican Art of the 1970s: Images of Displacement*, edited by Leonard Folgarait (Nashville: Vanderbilt University, 1984), 50; GPA Consulting, *Latinos in Twentieth Century California*, E58; "Artist Information – Ester Hernandez," *Galería de la Raza*, accessed February 28, 2014,

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wall paintings were completed in eastern Los Angeles; over 80 were in the public housing complex Estrada Courts alone. ²⁹

As the movement progressed, common design and production themes emerged. Aesthetic influences in these murals were rooted in daily life experience in the *barrios* and inner cities of Los Angeles, and visual references to Latino popular culture, religious iconography, Mexican calendars, tattoos, and street writing. Designs favored layering, texturing, recycling, and use of intense color and multiple materials. Subject matter often focused on affirmation of identity and revolution. While Los Tres Grandes favored Mesoamerican design motifs, the Chicano/a muralists focused on the unique experience of the diaspora community of the southwestern United States. ³²

Baca played a pivotal role in transforming Mexican mural painting methods by welcoming the participation of non-academically trained community members into the artistic process. The method of public practice, or participatory art, became common as the 1970s progressed, but Baca was one of the first to use this method of fabrication on a massive scale. Participating in the creation of art became a means of self-expression for marginalized community members. Chicano/a muralists in particular "...recruited local residents from the area in which the mural is made to help with its completion, making this undertaking not only an act of artistic endeavor but also one of community development." The murals of the 1970s, as led by Chicano/a artists including Baca, thus deviated from the Mexican mural movement of the 1930s by incorporating community as part of the design and painting process, empowering residents to define the art that surrounded them. The mural is a part of the design and painting process, empowering residents to define the art that surrounded them.

Baca was a Chicana artist who grew up in Los Angeles. She taught art at Alemany High School in Los Angeles after receiving her B.A. in 1969. Her first mural project was organized shortly afterwards and mural painting became her primary focus. She began working for the City of Los Angeles Recreation and Parks Department, organizing a mural team of twenty people from different neighborhoods. The diversity of the crew and geography encouraged her to explore the idea of uncovering the histories of ethnic communities in Los Angeles and depicting those histories across the racially segregated neighborhoods of Los Angeles.

²⁹ Beronius, "The Murals of East Los Angeles," Los Angeles Times, April 11, 1976.

³⁰ Judith F. Baca, "Birth of a Movement: 30 Years in the Making of A Sites of Public Memory," Cesar Chavez Center of Interdisciplinary Studies of Chicano/A Studies and World Arts and Cultures Department, UCLA (Los Angeles, November 9, 2001), 5.

³¹ Alba, "From CARA to CACA," 209.

³² Judith Baca, "The Art of the Mural," American Family, 2004, Accessed July 07, 2016. http://www.pbs.org/americanfamily/mural.html.

³³ Alba, "From CARA to CACA," 209.

³⁴ Guísela Latorre, "Latina Feminism and Visual Discourse: Yreina Cervántez's 'La Ofrenda'" *Discourse*, Vol. 21, No. 3 (Fall 1999, 95-110), 102.

³⁵ Carlos N. Rogel, "Decolonial Arts Pedagogy and the Visual Metaphor: The Great Wall of Los Angeles Mural Project," PhD Dissertation (2015, UCLA), 23.

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Baca received the support of the Los Angeles City Council for a Citywide Mural Project in 1974.³⁶ The purpose of the project was to assist, coordinate, and encourage mural efforts already in progress across Los Angeles. The Mural Research Center was established at 3970 S. Menlo Avenue, but Baca hoped to expand the center and create a public arts workshop modeled on similar ones in Chicago and New York. The Citywide Mural Project became a part time job for aspiring artists and a focal point for the communities where new murals were located. The Citywide Mural Project eventually produced 250 murals across the city provided partial support in paint and equipment to an additional 150 citywide within its first two years of existence.

In 1974, the Army Corps of Engineers approached Baca for a commission to transform the Tujunga Wash, a concrete flood control channel, with a mural. Like the Mexican muralism movement of the 1930s, damming of the Los Angeles River and its tributaries, which often flooded, was a citywide initiative that traced its roots to the 1930s. Channelizing the Los Angeles River with concrete was completed in the 1960s. Using a concept developed through her work with gang members and street violence survivors in eastern Los Angeles, Baca described the beautification projects on the concrete channels that crossed the city as the creation of "a tattoo on the scar where the river once ran."³⁷

To facilitate the organization and execution of the mural, Baca joined with artist Christina Schlesinger and filmmaker Donna Deitch to create the Social and Public Art Resource Center (SPARC) in 1976. SPARC was located in the former Venice city jail. Forming the organization was the first step towards creating the public arts workshop Baca envisioned at the beginning of the Citywide Mural Project. The group's three female founders challenged the male domination of public art in Los Angeles at the time. ³⁸ It was also a foundation and framework to manage the funding and designs of The Great Wall of Los Angeles. Most significantly, SPARC represented one of the broadest and one of the first multiethnic and interethnic community building programs in the city. ³⁹

The stretch of Tujunga Wash that became The Great Wall of Los Angeles is in the North Hollywood area of the San Fernando Valley, a relatively neutral zone and unclaimed territory in the ethnically divided city. ⁴⁰ The massive site is below ground and secluded from traffic and interactions normally associated with street mural production. ⁴¹ To SPARC, which hoped to inspire and educate its young crew of at-risk youth, the neutrality of this space "proved an ideal"

³⁶ The project was part of the Recreation and Parks Department's Special and Subvented Programs unit. The unit existed from 1964 to 1975 with a budget of \$102,000. Josine Ianco-Starrels, "Art News: Rockefeller Grant For TV Editing," *Los Angeles Times*, April 27, 1975.

³⁷ Baca, "Birth of a Movement," 14.

³⁸ Chela Sandoval, and Guisela Latorre, "Chicana/o Artivism: Judy Baca's Digital Work with Youth of Color," *Learning Race and Ethnicity: Youth and Digital Media*, edited by Anna Everett. The John D. and Catherine T. MacArthur Foundation Series on Digital Media and Learning (Cambridge: The MIT Press, 2008), 83.

³⁹ Gamez, "Representing the City,"101-102.

⁴⁰ Rogel, "Decolonial Arts Pedagogy and the Visual Metaphor," 89.

⁴¹ Jeffrey J. Rangel, "Art and Activism in the Chicano Movement: Judith F. Baca, Youth, and the Politics of Cultural Work," *Generations of Youth: Youth Cultures and History in Twentieth Century America*, edited by Joe Austin and Michael Nevin Willard (New York: New York University Press, 1998), 234.

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'laboratory' for engaging interethnic and intergenerational exchange and collaboration critical in the mural's conception." During the Citywide Mural Project, Baca had enlisted local community members to paint and collaborate on designs. The scale of the Great Wall project and site provided an opportunity to expand community member participation and engagement while the neutrality of the location provided the artists and gang-affiliated youth with a safe space to redress conflict.

Baca's original content and design concept for the mural envisioned an alternative history of California that reflected the diversity of the state. Though the Army Corps of Engineers commissioned the mural, funding came from multiple organizations and agencies, creating a "...patchwork of funding from so many different sources that no one source could control the content of the piece," granting the artists a degree of freedom in the content of the mural. Instead of depicting the mainstream narrative dominated by figures from Europe and the eastern United States, the historical narrative of the Great Wall acknowledged the presence of ethnic people, racial and class conflict, sexism, and homophobia. Much of this history was not yet documented in textbooks and over the years as the project progressed, the team would enlist help from scientists, historians, politicians, and members of local community groups to expand and document knowledge of untold history.

The content for the all of the Great Wall mural sections was developed using a four-step process the SPARC team called "Imaging of Content." Each section of the wall took a full year to research, organize, and execute. **Figures 1 through 7** show this process. Initially, the project struggled to connect pedagogical and artistic goals with the scale and breadth of subject matter in the mural. A methodology was refined each year as the project was underway. As it evolved, the process emphasized gathering expert, non-expert, and first person perspectives to provide insight into biases of existing historical narratives and to uncover the untold history, linking historical events. As the first massive-scale project for SPARC, the process evolved with the project and would become systematic over the years as they created hundreds more murals.

To begin, historical periods were divided by decade and researched. Academic research included invitations to scholars and experts in the content area. The experts consulted for the segments were researchers focusing on areas of history traditionally underrepresented in mainstream narratives. Team members reviewed existing books on the periods and identified areas the group

⁴² Rangel, "Art and Activism in the Chicano Movement," 234.

⁴³ Early funding came from Project HEAVY (Human Efforts at Vitalizing Youth). Later funding in 1981 and 1983 came from the Jewish Community Foundation. The Army Corps of Engineers provided 500 gallons of paint. Francis Pohl, "Judith F. Baca: Community and Culture in the United States," *Women's Studies* vol. 25 (1996, 215-237), 232; John L. Mitchell, "History Restarted with Mural Grant: Grant Restarts Mural Work," *Los Angeles Times*, February 3, 1980.

⁴⁴ Pohl, "Judith F. Baca."

⁴⁵ Judith F. Baca, "The Human Story at the Intersection of Ethics, Aesthetics and Social Justice," *Journal of Moral Education*, vol. 34, no. 2 (June 2005, 153–169), 161.

⁴⁶ Philip Brookman, *The Great Wall of Los Angeles, Historical Narrative by Judy Baca. Califas: Chicano Art and Culture in California Collection,* Rec August 9, 1983. 6 Tapes of 6: 3/4" videocassette, Department of Special Collections, Donald C. Davidson Library, University of California, Santa Barbara, California, 1983.

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could analyze further. The group examined the popular culture of each era to dictate the look and feel of the period. In the next steps of research, the team interviewed people who lived during the era to get insights unavailable through traditional academic research. At the conclusion of this multi-layered research, the team created a timeline that included popular culture, political and social history, music, art, and movies. In a second phase, the team expanded their analysis of themes and root causes of historical events, diving deeper into the research. In the third step, the team outlined alternative ways of viewing the social issues that would become the content of the history depicted in the mural. The team emphasized linking causes and effects of events to show the narrative and progression of events. This informed the design of the mural by establishing a logical flow between periods and emphasizing that history is a progression of connected stories, not discrete and isolated events.

The final part of the Imaging of Content process developed designs and gathered feedback through people with different perspectives on historical events. First, ideas became thumbnail sketches contributed by everyone involved in the previous sessions. The team developed an idea called "prism perspectives" to describe their feedback process. The designs were reviewed by poets, writers, musicians, and people from the community to provide multiple perspectives called prisms. Prisms are the variety of perspectives and the lenses through which people view material; the prisms includes age, race, class, gender, sexuality, and immigration status. Drawings were developed and reviewed following a "talk through," which used thumbnail drawings arranged like a storyboard for a film. Discussion among mural team members continued as the ideas evolved into small-scale color renderings. Final designs were made by Baca and a design team of professional artists and mural makers.

The painting process took five steps completed on site by teams of young people and artist supervisors. First, the wall was prepared with sandblasting, water blasting, and surface sealing. Next, gridlines were marked on the wall. Outlines were transferred onto the wall using blue prints and a projector. A transparent magenta undercoat was applied over the surface to harmonize the colors and cut the glare of the sunlight on the painter's eyes. Painting colors and tones followed.⁴⁷ A clear acrylic sealer was applied over the mural as a final step.

The process of completing The Great Wall of Los Angeles occurred in two phases, beginning with the first summer of site work in 1976. The original name of the project was "History of California" and the original scope covered only prehistory through 1910. The first thousand feet of the mural were completed in nine weeks by a team of at-risk youth between 14 and 21 years old. See **Figure 5** for a photograph of the 1976 mural team. Different artists oversaw each segment completed during the initial summer. There was no initial methodology to create cohesion among the different artists.

The second phase of production began when the scope of the mural extended beyond 1910 and a growing sophistication in the composition of the mural increased the flow and coherence between segments by using techniques of prism perspective, imaging of content, and methods

⁴⁷ Rogel, "Decolonial Arts Pedagogy and the Visual Metaphor," 91.

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Baca studied in Mexico. Baca traveled to Mexico to study mural painting of Siqueiros in 1977 and completed her Masters of Fine Art at Cal State University, Northridge in 1979. Baca's artistic development was demonstrated in the design of the segments depicting decades following 1910. These sections are distinguished by dramatic perspective shifts and segments linked by cross-cultural similarities. The laundry lines connecting the Okies and the Nissei in the 1930s segments exemplify the later segment's emphasis on unifying features and steep perspective lines (**Figure 3**). Between 1978 and 1983, four additional decades were added to the mural, with a new decade added to the mural each summer: 1920s in 1978; 1930s in 1980; 1940s in 1981; and 1950s in 1983. By 1980, the mural was known as The Great Wall of Los Angeles after a documentary of the same title produced by SPARC co-founder Donna Deitch. At conclusion of the project in 1984, 35 artists and 400 young mural makers had participated in the process.

As the 1970s ended, there was an increasing international awareness of Chicano/a culture and murals as public beautification. ⁴⁹ The coming of the Los Angeles bicentennial in 1981 and the Los Angeles Olympics in 1984 brought about greater recognition and encouraged financial and political support for the muralism movement to grow beyond eastern Los Angeles. ⁵⁰ A remarkable aspect of Chicano/a muralism as spearheaded by Baca and SPARC's initiatives across Los Angeles through the 1970s was that the muralism movement and the mural media transcended major geographic and cultural barriers. ⁵¹ The Great Wall of Los Angeles used the language and media of the Chicano/a civil rights movement to create a multi-cultural political statement and establish neutral ownership of urban space through beautification and multi-cultural cooperation. The Great Wall of Los Angeles was a milestone for Chicano/a muralism and public art in California.

Criterion A

The Great Wall of Los Angeles is a seminal work of public art created during the Chicano/a arts movement of the 1970s. The Great Wall of Los Angeles is eligible under Criterion A as an illustration of the development of the art of the Chicano/a civil rights movement in the twentieth century. For much of the twentieth century, murals provided Latinos in the southwestern United States with a means for public artistic expression, often in response to events or circumstances in the community. Latinos utilized murals to express opinions, political ideas, and emotions. Murals were once cultural markers, characteristic of ethnically divided neighborhoods. Murals as a populist art form became widespread in California during the Chicano/a civil rights movement of the 1960s and 1970s. The Great Wall of Los Angeles marked a significant departure from the isolation of mural art in ethnic neighborhoods and symbolized the broader appeal of Chicano/a murals across ethnic lines. The history depicted in The Great Wall of Los Angeles was also a significant deviation from mainstream historical narratives of previous generations, which were

⁴⁸ Rogel, "Decolonial Arts Pedagogy and the Visual Metaphor," 26.

⁴⁹ Gamez, "Representing the City," 95.

⁵⁰ GPA Consulting, *Latinos in Twentieth Century California*, E58; Margaret Nieto, "Le Démon des Anges: A Brief History of the Chicano-Latino Artists of Los Angeles," *Le Démon Des Anges* (Nantes, France: Centre De Recherché Pour Le Développement Culturel, 1989), 220, 222.

⁵¹ Romo, "Borderland Murals," 125.

⁵² Tannenbaum, "Where Miles of Murals Preach a People's Gospel."

⁵³ Romo, "Borderland Murals," 136.

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often dominated by stories centered around Caucasian men, to focus on the history of minorities and underrepresented groups in a way that had not previously been the focus of monumental public art. The Great Wall provided a counter-narrative of California's history from a western perspective, documenting struggles, and highlighting the role of minorities in a revolutionary way for its time. The Beyond highlighting a singular ethnic identity, it expanded the narrative to show the rich ethnic and cultural diversity of California. The Great Wall of Los Angeles demonstrates an important moment when the content of stylistically Chicano/a murals moved beyond Chicano/a themes and presented a broader perspective of historical events that affected people living California. The Great Wall is a monument to multi ethnic inclusiveness in the history it depicts and in the culturally diverse crew who created it. The Great Wall of Los Angeles is strongly associated with multiple minority communities in Los Angeles, but it is known primarily as the artistic achievement of the Chicano/a arts movement as it developed in Los Angeles. After its completion, the work of SPARC and Judith F. Baca immediately became a symbol of the city's artistic heritage.

Criterion C

The Great Wall of Los Angeles mural is eligible for listing on the National Register under Criterion C as a mural of high artistic value. According to the *Latinos in Twentieth Century California* Multiple Property Documentation Form, murals by important Latino artists or art collectives may be eligible under Criterion C for high artistic value if they are recognized as important achievements in Latino muralism. Despite the relatively recent period of significance (1974-1984), the mural has been extensively documented by art historians and social historians, reviewed by cultural resources professionals, and written about in works identifying the mural as a historically significant site associated with Chicano/a history. ⁵⁶ The size and scale of The Great Wall of Los Angeles is unparalleled in California. Its segments depicting the history of underrepresented people and events in California history are noteworthy for their content as well as the creative process used to connect disparate stories into a continuous, decades-long narrative. The high artistic value of the mural comes from its aesthetic achievement in the Chicano/a arts movement; exemplifying the specific design language of Latino community art; and for its innovative synthesis of content and composition connecting events previously ignored or isolated by dominant historical narratives.

The Great Wall of Los Angeles is an exceptional example of a Chicano/a arts movement mural, the primary art form that developed in conjunction with the Chicano/a civil rights movement during the 1970s. The mural exemplifies the bold color and symbolism that characterizes the aesthetic qualities of the Chicano/a arts movement. The Chicano/a artists of the 1970s distinguished their murals form not just by aesthetic characteristics, but through a combination of distinctive style, populist production process, and subject matter. Murals often depicted historically oppressed or marginalized people. Their stories were told through indigenous or Mesoamerican-inspired symbolism and forms executed in bright colors. Aesthetically, bold

⁵⁴ Rangel, "Art and Activism in the Chicano Movement," 223-239.

⁵⁵ Romo, "Borderland Murals," 146.

⁵⁶ Shifra M. Goldman, *Dimensions of the America: Art and Social Change in Latin America and the United States* (Chicago: University of Chicago Press, 1994), 202.

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colors and dramatic, steep perspective lines enhanced the grand scale of murals such as The Great Wall of Los Angeles. The aesthetics were influenced by designs found in Chicano/a popular culture, religious iconography, Mexican calendars, tattoos, and street writing.⁵⁷ This created a unique and specific style that reflected the place where the art was created and was deeply influenced by earlier artistic movements within the Latino community, such as Los Tres Grandes, Mexican muralists of 1930s. Baca's compositions for the Great Wall mirror Los Tres Grandes' use of volumetric and schematized form when depicting indigenous figures.⁵⁸

The Great Wall of Los Angeles is recognized as a monumental work of Chicano/a art, exemplifying the thematic qualities that celebrate an alternative narrative of history constructed to be inclusive of all ethnic groups in California. The mural emphasizes the perseverance and adaptability of underdogs in its messages and the resourcefulness of these communities by using informal and non-traditional production techniques and materials. Simple materials and media, including flood control channels, become art. Gang members and teenagers without formal training become artists. ⁵⁹ The team behind the mural included over 400 young people, mostly Chicano/a and African American, who "felt themselves empowered by becoming agents in the process of writing history and by seeing themselves reflected in that history." ⁶⁰ The Great Wall and the counter-narrative subject matter epitomized the creative process and empowerment of Chicano/a arts movement by using art as a process and visual means to overcome experiences of marginalization, exclusion, and invisibility.

California is widely recognized as the most active site of Chicano/a muralism during the height of the Chicano/a civil rights era in the 1970s. Muralism was one of the most widely known visual art forms that arose out of this era. While Los Angeles was one of the epicenters of muralism in California, it was not the only city in which Chicanos utilized murals as a major art form. Sacramento, the cities of the San Francisco Bay Area (San Francisco, Oakland, Berkeley, and San Jose), and San Diego developed art movements that used murals as a form of expression. Murals always reacted "geographically, politically and intellectually to their respective communities." Two widely cited collections of murals from the Chicano/a movement in California are in the Estrada Courts apartment complex in the Boyle Heights neighborhood of Los Angeles (completed between 1972 and 1978) and in Chicano Park in the Logan Heights district of San Diego (completed between 1973 and 1989). The Estrada Courts and Chicano Park collections both contain multiple, separate murals. The Estrada Courts murals are painted on the sides of residential buildings. The Chicano Park murals are painted on freeway support pillars and abutments. Both collections encompass the work of multiple artists. These mural collections represented an earlier phase of Chicano/a muralism than The Great Wall of Los Angeles.

⁵⁷ Baca, "Birth of a Movement," 5.

⁵⁸ Guisela Latorre, *Walls of Empowerment: Chicana/o Indigenist Murals of California*, (Austin: University of Texas Press, 2001), 53.

⁵⁹ Hispanic Research Center, Arizona State University, "Rasquache," Rasquache, 2001, accessed May 16, 2016.

⁶⁰ Latorre, Walls of Empowerment, 192.

⁶¹ Nieto, "Le Démon des Anges: A Brief History of the Chicano-Latino Artists of Los Angeles," 221.

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The Great Wall of Los Angeles is one of the best representations of muralism in Chicano/a art in California. The Great Wall of Los Angeles is unique in that it is painted on a single wall, presenting a long narrative on a continuous plane rather than the statement of a single image. The flood control channel where the mural was painted was a neutral site, previously unaffiliated with any community. This contributed to the statewide influence of the mural. The Great Wall of Los Angeles represents a transition for Chicano/a muralism as it transformed into a more mainstream type of art, not only claiming and representing the history and places associated with Latino history, but telling the history and asserting the ownership of many communities in California to their state. After the completion of The Great Wall of Los Angeles, muralism was more widely accepted as mainstream art. In 1984, the City of Los Angeles commissioned various artists, including Judith Baca to paint murals to commemorate the Summer Olympics (the murals were covered by the California Department of Transportation in 2007). The Great Wall of Los Angeles had a significant impact statewide in the transition of muralism as an art form for the Latino community and beyond.

The Great Wall of Los Angeles is eligible for listing on the National Register under Criteria A and C at the state level of significance as a mural of high artistic value that utilized groundbreaking content, innovative community-sourced labor, and aesthetic achievement to communicate the ideals of the Chicano/a civil rights movement.

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- Rogel, Carlos N. "Decolonial Arts Pedagogy and the Visual Metaphor: The Great Wall of Los Angeles Mural Project." PhD Dissertation, UCLA, 2015.
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- Sandoval, Chela and Guisela Latorre. "Chicana/o Artivism: Judy Baca's Digital Work with Youth of Color." *Learning Race and Ethnicity: Youth and Digital Media*, edited by Anna

Great Wall of Los Angeles, The	Los Angeles, California
Name of Property	County and State
Everett. The John D. and Catherine and Learning. Cambridge: The MIT	T. MacArthur Foundation Series on Digital Media Press (2008): 81–108.
Tannenbaum, Barbara. "Where Miles of May 26, 2002.	f Murals Preach a People's Gospel." New York Times,
	of Latino Arts." American Latinos and the Making of Washington D.C.: National Park Service, 2013.
Previous documentation on file (NPS)):
 preliminary determination of indiv previously listed in the National R previously determined eligible by designated a National Historic Lar 	the National Register
recorded by Historic American Bu	
recorded by Historic American En	
recorded by Historic American La	
<u></u>	
Primary location of additional data:	
State Historic Preservation Office	
Other State agency	
Federal agency	
Local government	
University	
X Other	
Name of repository: The Smithson	nian Institution (oral history) and Smithsonian
American Art	t Museum, Washington DC; Social and Public Art
Resource Cen	nter (SPARC), Venice, California
Historic Resources Survey Number (i	if assigned):
10. Geographical Data	
Acreage of Property0.87 (linear)	<u> </u>
Latitude/Longitude Coordinates Datum if other than WGS84:	<u> </u>
(enter coordinates to 6 decimal places)	
1. Latitude: 34.179374	Longitude: -118.413869
2. Latitude: 34.172556	Longitude: -118.413643

Great Wall of Los Angeles, The
Name of Property

Los Angeles, California
County and State

3. Latitude: 34.172349 Longitude: -118.413896

4. Latitude: 34.179388 Longitude: -118.414431

Verbal Boundary Description (Describe the boundaries of the property.)

Corresponds to assessor parcel number (APN) 2341-024-904, a section of the Tujunga Flood Control Channel bounded by Oxnard Street to the north, Coldwater Canyon Boulevard to the east, Burbank Boulevard to the south, and the Coldwater Canyon Extension road (also called Lancer Lane) and a parking lot to the west.

Boundary Justification (Explain why the boundaries were selected.)

The APN comprising the boundary of the property contains a below-grade section of the Tujunga Flood Control Channel. The Great Wall of Los Angeles is painted on the west wall. At grade level within the parcel, the channel is flanked on both sides by the Tujunga Greenbelt, narrow strips of park space. The eastern strip of the greenbelt is the primary place for the public to view the mural. The boundary includes the Great Wall of Los Angeles and the platform for viewing the mural.

11. Form Prepared By

name/title: _Allison M. Lyons, Associate Architectu	ral Historian
organization: <u>GPA Consulting</u> , Inc.	
street & number: 617 S. Olive Street, Suite 910	
city or town: Los Angeles state: <u>CA</u>	zip code:90014
e-mail_allison@gpaconsulting-us.com_	
telephone:_(310) 792-2690_	
date: August 2016	_
date: August 2016	

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- Additional items: (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer,

Name of Property

Los Angeles, California
County and State

photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Great Wall of Los Angeles, The

City or Vicinity: Los Angeles County: Los Angeles State: California

Photographer: Laura Groves van Onna

Date Photographed: February 9, 2016

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 31	Section 1, Segments 1 and 2, camera facing southwest
2 of 31	Section 1, Segments 1 through 4, camera facing west
3 of 31	Section 1, multiple segments, camera facing northwest
4 of 31	Section 1, Segments 5 through 8, camera facing west
5 of 31	Section 1, Segments 8 through 13, camera facing west
6 of 31	Section 1, Segments 12 through 19, camera facing west
7 of 31	Section 1, Segments 16 through 23, camera facing west
8 of 31	Section 1, Segments 23 through 26, camera facing west
9 of 31	Section 1, Segments 26 through 29, camera facing west
10 of 31	Section 1, Segments 30 through 32, camera facing west
11 of 31	Section 1, Segments 32 through 35, camera facing west
12 of 31	Section 2, Segments 36 through 38, camera facing west
13 of 31	Section 2, Segments 38 through 41, camera facing west
14 of 31	Section 2, Segments 39 through 41, camera facing west
15 of 31	Section 3, Segments 42 through 46, camera facing west

Name of Property

Los Angeles, California
County and State

16 of 31	Section 3, Segments 46 through 51, camera facing west
17 of 31	Section 3, Segments 49 through 53, camera facing west
18 of 31	Section 3, Segment 53, camera facing west
19 of 31	Section 4, Segments 54 through 57, camera facing west
20 of 31	Section 4, Segments 56 through 62, camera facing west
21 of 31	Section 4, Segments 61 through 66, camera facing west
22 of 31	Section 4, Segments 66 and 67, camera facing west
23 of 31	Section 5, Segment 68, camera facing southwest
24 of 31	Section 5, multiple segments, camera facing northwest
25 of 31	Section 5, Segment 68 through 70, camera facing west
26 of 31	Section 5, Segment 69 through 71, camera facing west
27 of 31	Section 5, Segment 71 through 75, camera facing west
28 of 31	Section 5, Segment 74 through 78, camera facing west
29 of 31	Section 5, Segment 78 through 82, camera facing west
30 of 31	Section 5, Segment 82 and Section 6 Segment 86, camera facing wes
31 of 31	Section 6, camera facing northwest

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seg.)

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Name of Property

Los Angeles, California
County and State

Location Map

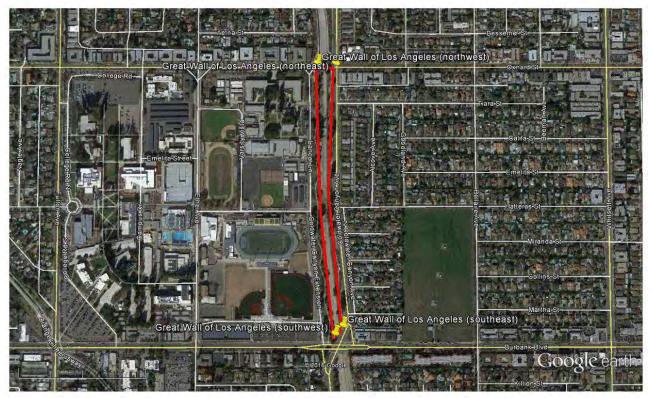
1. Latitude: 34.179374 Longitude: -118.413869 Northeast

2. Latitude: 34.172556 Longitude: -118.413643 Southeast

3. Latitude: 34.172349 Longitude: -118.413896 Southwest

4. Latitude: 34.179388 Longitude: -118.414431 Northwest

Property boundary outlined in red



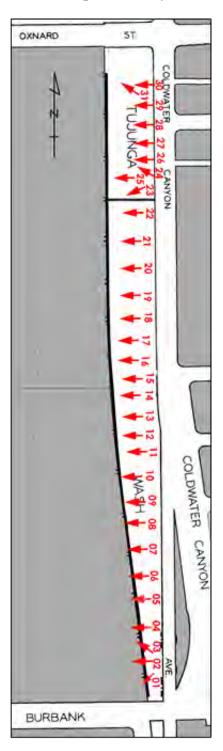






Los Angeles, California County and State

Sketch Map/Photo Key

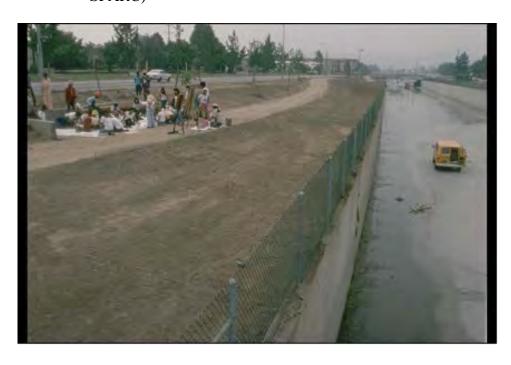


Los Angeles, California
County and State

Figure 1 Meeting to discuss mural content, 1970s (Courtesy SPARC)



Figure 2 Meeting next to the Tujunga Flood Control panel, prior to painting, c. 1976 (Courtesy SPARC)



Los Angeles, California County and State

Figure 3 Drawing for Section 2, segment 36 depicting *World War I Doughboys* with lines of steep perspective, 1977-1978 (Courtesy SPARC)



Figure 4 The mural teams prepares the concrete wash for painting, 1970s (Courtesy SPARC)



Los Angeles, California

County and State

Figure 5 Summer of 1976 mural team in front of Section 1, Legend of Califa and Indigenous Perspective segments, 1976 (Courtesy SPARC)



Figure 6 The mural team, including Judith Baca (far right), meet with officials in front of Section 5, Indian Assimilation segment, 1983 (Courtesy SPARC)



Los Angeles, California
County and State

Figure 7 Summer of 1983 mural team in front of Section 5, Ginsberg & The Beats and Jewish Arts & Sciences segments, 1983 (Courtesy SPARC)









































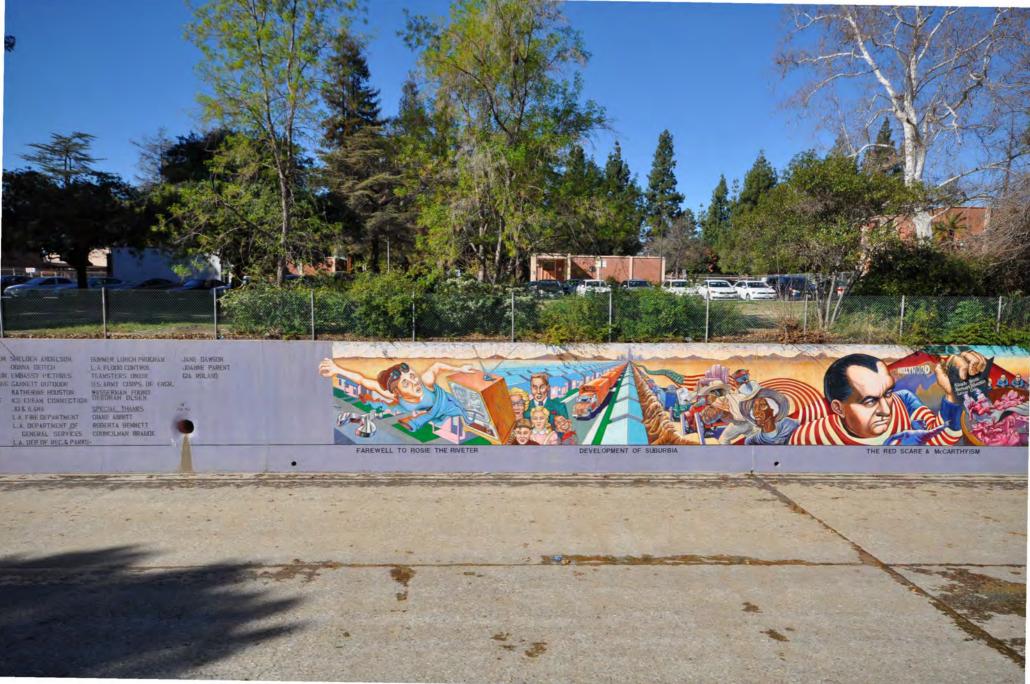
























UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES EVALUATION/RETURN SHEET

Requested Action:	Nomination				
Property Name:	Great Wall of Los Angeles, The				
Multiple Name:	Latinos in 20th Century California MPS				
State & County:	CALIFORNIA, Los Angeles				
Date Received Date of Per 8/3/2017 9/1/2			of 16th Day: 9/18/2017	Date of 45th Day: 9/18/2017	Date of Weekly List
Reference number:	MP100001602				
Nominator:	State				
Reason For Review	<i>Y</i> :				
Appeal		_ PDIL		Text/Data Issue	
SHPO Request		Landscape		Photo	
Waiver		National		Map/Boundary	
Resubmission		Mobile Resource		Period	
Other		_TCP		X Less than 50 years	
		X CLG			
X Accept Return		Reject	eject <u>9/18/2017</u> Da		
Abstract/Summary Comments:	areas of Art, Social His Control Channel, the 1 and skilled mural artist Public Art Resource Configures and events as a Associated with the en means of expressing Frepresents a work of his participant art aspects	story, and Ethnic He /2-mile long mural w s. The artwork, a co enter of Los Angeles seen from the perspi perging 20th-century dispanic/Latino/Chica gh artistic value wid and unique content.	ritage-Hispanio ras completed ollaboration of s, depicts the rective of divers of Chicano/a Civano/a pride an ely recognized The property	te under National Register. Painted on the west was between 1974 and 1984 lead designer Judith F. Basistory of California throug se and traditionally marginal Rights movement, mural deultural identity. The coll by art scholars for its premeets Criteria Consideral Century California MPS.	all of the Tujunga Flood by teams of local youth aca and the Social and in images of significant nalized communities. al art was an important impleted project eccedent-setting ition G and the
Recommendation/ Criteria	Accept NR Criteria A	and C.			
Reviewer Paul L	Reviewer Paul Lusignan		Discipline	Historian	
Telephone (202)3	elephone (202)354-2229		Date	09/18/2017	
DOCUMENTATION	l: see attached com	ments : No see	attached SLI	R∶Yes	

Great Wall of Los Angeles (Latinos in Twentieth Century California MPS) Los Angeles, Los Angeles County Staff Report

The Great Wall of Los Angeles is a half-mile long mural depicting the history of California through images of significant figures and historic events from diverse and traditionally marginalized communities. The mural is painted on the west wall of the Tujunga Flood Control Channel in the North Hollywood area of the City of Los Angeles. The Great Wall of Los Angeles was completed between 1974 and 1984 by teams of young people and artist supervisors. Chicana muralist Judith F. Baca, working with the Social and Public Art Resource Center (SPARC), was primarily responsible for the artistic vision and subject matter depicted in the mural. The flood control channel was built by the Army Corps of Engineers, and is owned and maintained by the Los Angeles County Department of Public Works. Baca and SPARC created the mural and own the copyright to it. The Great Wall of Los Angeles retains sufficient integrity as a mural to meet the eligibility requirements as outlined in the *Latinos in Twentieth Century California* Multiple Property Submission (MPS).

The Great Wall of Los Angeles is eligible for listing at the state level of significance under Criterion A in the areas of Ethnic Heritage/Hispanic and Social History for its association with the Chicano/a mural movement of the 1970s, a major cultural component of the Chicano/a civil rights movement in California. The Great Wall of Los Angeles is also eligible for listing at the state level of significance under Criterion C in the area of Art for its significance as a monumental example of a 1970s Chicano/a mural that possesses high artistic value. The Great Wall of Los Angeles is an exceptionally significant work of public art and one of the best representations of California's Chicano/a Movement muralism. The period of significance is 1974 to 1984, encompassing the period when the mural was funded, designed, and painted. As a precedent-setting project in public practice—participatory art with a community, social, and public context and process of creation whose content and creation represents a unique time and place that has become the subject of study and extensive scholarly research, the Great Wall of Los Angeles has the exceptional significance to satisfy Criteria Consideration G: Properties That Have Achieved Significance Within the Past Fifty Years. For its association with the historic context Making a Life: Latinos in the Arts, and strongly associated with the Latino community in which it is located, the property meets the registration requirements of the Latinos in Twentieth Century California MPS.

The property is nominated by the City of Los Angeles, a Certified Local Government, funded in part by an Underrepresented Communities Grant from the National Park Service to the California State Office of Historic Preservation to increase the number of Latino properties listed on the National Register. The Cultural Heritage Commission, in its role as representative of the City of Los Angeles, received a copy of the nomination. Two letters of support have been received to date. Staff supports the nomination as written and recommends the State Historical Resources Commission determine the Great Wall of Los Angeles is eligible under National Register Criteria A and C at the state level of significance with a 1974 to 1984 period of significance, satisfies Criteria Consideration G, and meets the registration requirements of the *Latinos in Twentieth Century California* MPS. Staff recommends the State Historic Preservation Officer approve the nomination for forwarding to the National Park Service for listing on the National Register.

Amy H. Crain State Historian II July 6, 2017



COUNTY OF LOS ANGELES HISTORICAL LANDMARKS and RECORDS COMMISSION

B-50 Kenneth Hahn Hall of Administration -500 West Temple Street - Los Angeles, CA 90012 213-974-1431 Fax 213-633-5102

Stephen J. Sass, CHAIR · Yolanda Duarte-White, VICE-CHAIR Elysha D. Paluszek, Ivy Sun, COMMISSIONERS

May 10, 2017

Mr. Marshall McKay, Chair State Historical Resources Commission Office of Historic Preservation, Department of Parks and Recreation 1725 23rd Street, Suite 100 Sacramento, CA 95816 calshpo@parks.ca.gov

Attention: Julianne Polanco, State Historic Preservation Officer

Dear Mr. McKay:

Great Wall of Los Angeles - Agenda Item # IX. A.1. - Consent Calendar State Historical Resources Commission Quarterly Meeting – May 10, 2017

On behalf of the Board of Supervisors of the County of Los Angeles, please be advised that the Los Angeles County Historical Landmarks and Records Commission (HLRC), by unanimous vote of the Commissioners in attendance at the HLRC's May 5, 2017 meeting, recommend State Historical Resources Commission approval of the nomination of Great Wall of Los Angeles for listing in the National Register of Historic Places (Latinos in Twentieth Century California Multiple Property Submission).

Based on discussion at the above HLRC meeting, HLRC supports the nomination under both Criteria A, as a property that is associated with events that have made a significant contribution to the broad patterns of our history, and Criteria C, as a property that possesses high artistic values.

As further detailed in the National Register of Historic Places Registration Form, this half-mile long mural, one of the longest murals in the world, depicts the history of California from prehistoric times through the 1960s through images of significant figures and historic events from diverse and traditionally marginalized communities, including Native Americans, Latinos, African Americans, Asian Americans and Jewish Americans.

Mr. Marshall McKay, Chair May 10, 2017 Page 2

The mural is painted on the west wall of the Los Angeles County Tujunga Flood Control Channel in the Valley Glen area of the City of Los Angeles (under the jurisdiction of Los Angeles County since it is located within a channel of the Los Angeles County Flood Control District, maintained by the Los Angeles County Department of Public Works). The mural was completed between 1974 and 1984 by teams of young people and multiple artist supervisors, working with the Social and Public Art Resource Center, including sections under the artistic leadership of Chicana muralist Judith F. Baca. As the Registration Form notes, the Great Wall imagery highlights themes such as immigration, exploitation of people and land, women's rights, class distinctions, racism and racial equality and the struggle for gay rights, and the artistic style of the mural reflects the Chicano/a mural movement of the 1970s.

Thank you for your consideration and please keep us informed of your Commission's action and the status of this nomination as it moves forward.

Sincerely,

Stephen J. Sass

Chair

Historical Landmarks and Records

Commission

SS:ma

c: Los Angeles County Board of Supervisors
 Members, Historical Landmarks and Records Commission
 County Counsel



May 3, 2017

California State Parks
Attn: Julianne Polanco, State Historic Preservation Officer
Office of Historic Preservation,
1725 23rd Street, Suite 100
Sacramento, California 95816

Re: Support of National Register of Historic Places Nomination for Great Wall of Los Angeles and Edward Roybal House (Latinos in Twentieth Century California Multiple Property Submission)

Dear Ms. Polanco:

As someone who values and promotes historic preservation in the City of Los Angeles and beyond, I urge the State Historical Resources Commission to nominate the Great Wall of Los Angeles and the Edward Roybal House to the National Register of Historic Places.

The Great Wall of Los Angeles, situated in Valley Glen within the City Council District I represent, is one of the most historically significant artworks in Southern California. This unique mural is a landmark pictorial representation of the history of California's ethnic communities from prehistoric times to the 1950s. Conceived of and completed under the direction of Social and Public Art Resource Center cofounder Judith F. Baca—one of the most important living Latina artists—the mural was created over five summers, beginning in 1976, and employed over 400 youth from diverse social and economic backgrounds, working with artists, oral historians, ethnologists, scholars and local community members. It has been a cultural destination in the San Fernando Valley for more than 35 years and is imminently worthy of listing on the National Register.

Additionally, the Edward Roybal House deserves to be listed on the National Register. Roybal enjoyed a long and storied career as a pioneering elected official, serving on the Los Angeles City Council for 13 years and then as a member of the U.S. House of Representatives for three decades. A political trailblazer in the Latino community, Roybal received the Presidential Citizens Medal from President Bill Clinton in 2001.

I sincerely hope the Commission will act affirmatively and nominate these properties to the National Register of Historic Places. Thank you for your time and consideration.

Very truly yours,

Paul Krekorian

Councilmember, District 2



DEPARTMENT OF THE ARMY LOS ANGELES DISTRICT, U.S. ARMY CORPS OF ENGINEERS 916 WILSHIRE BLVD, SUITE 930 LOS ANGELES CALIFORNIA 90017

September 14, 2017

Office of the Commander and District Engineer

Ms. Julianne Polanco State Historic Preservation Officer Office of Historic Preservation 1725 23rd Street, Suite 100 Sacramento, California 95816

Dear Ms. Polanco:

I am writing in support of the nomination of the "Great Wall of Los Angeles" mural for listing in the National Register of Historic Places (NRHP) as part of the Latinos in Twentieth Century California Multiple Property Submission. The mural is considered significant under criteria A and C, as a property that is both associated with events that have made a significant contribution to the broad patterns of our history and that possesses high artistic values. The Great Wall mural was completed between 1974 and 1984 by teams of young artists and artist supervisors, under the leadership of Chicana muralist Judith F. Baca, working with the Social and Public Art Resource Center (SPARC). The artistic style reflects the Chicano/Chicana mural movement of the 1970s, highlighting themes that continue to be relevant today. The half-mile long mural, one of the longest in the world, depicts the history of California from prehistoric times through the 1960s.

The mural is located in the Tujunga Creek channel, one of many Los Angeles County Drainage Area flood control channels built in the 1940s by the U.S. Army Corps of Engineers (Corps) in response to catastrophic flooding in 1938. Although these channels are now primarily owned and operated by local flood control agencies, the Corps has sole authority to grant permission for temporary or permanent alterations per Section 14 of the Rivers and Harbors Act of 1899, as codified in 33 United States Code 408 (Section 408). In order for the District to approve any proposed requests to modify, alter, or occupy any existing Corps-constructed public works project, including locally owned flood protection works, it must meet Corps' standards, and must not be injurious to the public interest nor affect the ability of the Corps project to meet its authorized purpose.

The SPARC web site indicates that existing panels are maintained and future mural panels are planned. I recommend that these and other activities which would be subject to Section 106 of the National Historic Preservation Act and also Section 408 would be best addressed by execution of a Programmatic Agreement between the Corps, your office, the County of Los

Angeles, the Advisory Council on Historic Preservation, and other interested parties, and implementation of a Historic Properties Management Plan to guide these activities. Thank you for your consideration, and please keep us informed of the status of this nomination as it moves forward. Please contact Dr. Meg McDonald, Archaeologist, at a.meg.mcdonald@usace.army.mil or (213) 452-3849 with your comments.

Sincerely,

Kirk E. Gibbs

Colonel, U.S. Army

Commander and District Engineer

RECEIVED

AUG 3 2017

MAT REGISTER OF HISTORIC PLACES

NATIONAL PARK SERVICE

OFFICE OF HISTORIC PRESERVATION DEPARTMENT OF PARKS AND RECREATION

1725 23rd Street, Suite 100 SACRAMENTO, CA 95816-7100 (916) 445-7000 Fax: (916) 445-7053 calshpo@parks.ca.gov www.ohp.parks.ca.gov

August 1, 2017

J. Paul Loether Chief, National Register of Historic Places/National Historic Landmarks Program Keeper, National Register of Historic Places National Park Service Mail Stop 7228 1849 C Street, NW Washington D.C. 20240

Subject: Great Wall of Los Angeles (Latinos in Twentieth Century California MPS)

Los Angeles County, California

National Register of Historic Places Nomination

Dear Mr. Loether:

The enclosed disk contains the true and correct copy of the nomination for the GREAT WALL OF LOS ANGELES to the National Register of Historic Places. On May 10, 2017 in Pasadena, California, the California State Historical Resources Commission unanimously found the property eligible for the National Register at the state level of significance under Criteria A and C with a period of significance 1974 to 1984. The Commission determined the property satisfies Criteria Consideration G, and meets the registration requirements of the Latinos in Twentieth Century California Multiple Property Submission.

The property is eligible under Criterion A in the areas of Ethnic Heritage: Hispanic and Social History for its association with the Chicano/a mural movement of the 1970s, a major cultural component of the Chicano/a civil rights movement in California, and under Criterion C in the area of Art for its significance as a monumental example of a 1970s Chicano/a mural that possesses high artistic value. The Great Wall of Los Angeles is an exceptionally significant work of public art and one of the best representations of California's Chicano/a Movement muralism. The period of significance is 1974 to 1984, encompassing the period when the mural was funded, designed, and painted.

The property is nominated by the City of Los Angeles, a Certified Local Government (CLG), funded in part by an Underrepresented Communities Grant from the National Park Service to the California State Office of Historic Preservation to increase the number of Latino properties listed on the National Register. The Cultural Heritage Commission, in its role as representative of the City of Los Angeles, received a copy of the nomination. CLG Coordinator Ken Bernstein spoke in support of the nomination at the May 10 meeting. Two letters of support have been received to date. If you have any questions regarding this nomination, please contact Amy Crain of my staff at (916) 445-7009.

Sincerely

Jenan Saunders

Deputy State Historic Preservation Officer

Enclosure