

DEPARTMENT OF  
CITY PLANNING  
OFFICE OF HISTORIC RESOURCES  
200 N. SPRING STREET, ROOM 620  
LOS ANGELES, CA 90012-4801

CULTURAL HERITAGE COMMISSION

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Date **MAR 23 2007**

Los Angeles City Council  
Room 395, City Hall  
200 North Spring Street  
Los Angeles, California 90012

ATTENTION: Barbara Greaves, Legislative Assistant  
Planning and Land Use Management Committee

CASE NUMBER: **CHC-2006-9129-HCM**  
**GLEN LUKENS HOME AND STUDIO**  
**3425 W. 27<sup>TH</sup> STREET, 2654 5<sup>TH</sup> AVENUE**

At the Cultural Heritage Commission meeting of January 18, 2007, the Commission moved to include the above property in the list of Historic-Cultural Monuments, subject to adoption by the City Council.

As required under the provisions of Section 22.126 of the Los Angeles Administrative Code, the Commission has solicited opinions and information from the office of the Council District in which the site is located and from any Department or Bureau of the city whose operations may be affected by the designation of such site as a Historic-Cultural Monument. Such designation in and of itself has no fiscal impact. Future applications for permits may cause minimal administrative costs.

The City Council, according to the guidelines set forth in Section 22.125.1 of the Los Angeles Administrative Code, shall act on the proposed inclusion to the list within 90 days of the Council or Commission action, whichever first occurs. By resolution, the Council may extend the period for good cause for an additional 15 days.

The Cultural Heritage Commission would appreciate your inclusion of the subject modification to the list of Historic-Cultural Monuments upon adoption by the City Council.

The above Cultural Heritage Commission action was taken by the following vote:

Moved: Commissioner Carlisle  
Seconded: Commissioner Barron  
Ayes: Commissioner Martin, Commissioner Singer  
Absent: Commissioner Stalford  
Vote: 4-0

  
Sheldred Alexander, Commission Executive Assistant I  
Cultural Heritage Commission

SA: amt

Attachment: Staff Report with Findings

c: Councilmember Herb Wesson, Tenth Council District  
Ronald Carroll, Robert Carroll, Laretta Carroll, Owners  
West Adams Heritage Association and Los Angeles Conservancy, Modern Committee, Applicants



CD10

Los Angeles Department of City Planning  
RECOMMENDATION REPORT

ITEM 4

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2006-9129-HCM

HEARING DATE: January 18, 2007  
TIME: 10:00 AM  
PLACE: City Hall, Room 1010  
200 N. Spring Street  
Los Angeles, CA  
90012

Location: 3425 West 27<sup>th</sup> Street and 2654 5<sup>th</sup> Avenue  
Council District: 10  
Community Plan Area: West Adams – Baldwin Hills -  
Leimert  
Area Planning Commission: South Los Angeles  
Neighborhood Council: United Neighborhoods of the  
Historic Arlington Heights, West Adams, and Jefferson  
Park Communities  
Legal Description: Lot 116, 115, 114 and a portion of  
lot 113 of South Arlington Street Tract

PROJECT: Historic-Cultural Monument Application for the  
GLEN LUKENS HOME AND STUDIO

REQUEST: Declare the building a Historic-Cultural Monument

APPLICANTS: West Adams Heritage Association  
2263 South Harvard Boulevard  
Los Angeles, CA 90018


Los Angeles Conservancy, Modern Committee  
523 West 6<sup>th</sup> Street, Ste 826  
Los Angeles, CA 90014


OWNER: Ronald Carroll, Robert Carroll, Laretta Carroll  
1962 Wellington Road  
Los Angeles, CA 90016

**RECOMMENDATION** That the Cultural Heritage Commission:

1. **Declare** the property a Historic-Cultural Monument per Los Angeles Administrative Code Section 22.125.
2. **Adopt** the report findings.

S. GAIL GOLDBERG, AICP  
Director of Planning

  
\_\_\_\_\_  
Ken Bernstein, Manager  
Office of Historic Resources

  
\_\_\_\_\_  
Lambert M. Giessinger, Architect  
Office of Historic Resources

Prepared by:

  
\_\_\_\_\_  
Edgar Garcia, Preservation Planner  
Office of Historic Resources

Attachments: October 23, 2006 Historic-Cultural Monument Application

## FINDINGS

- 1) The building “embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction” as an example of mid-century International Style architecture.
- 2) The building is associated with a master builder, designer, or architect: Raphael Soriano, an influential modernist architect of residential buildings.
- 3) The property is identified with historic personages, with that of ceramic artist Glen Lukens, a major contributor to the development of the California School of fine arts ceramics.

## CRITERIA

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

## DISCUSSION

Built in 1940 and located in the West Adams area, this one-story residence exhibits character-defining features of International Style architecture. The property was originally developed as the rear portion of the Lycurgus Lindsay estate at 3424 West Adams Boulevard (Historic-Cultural Monument #496). The irregular plan of the wood-frame building follows a U-shaped configuration oriented around a raised terrace at the front entrance. The primary façade and exteriors are sheathed in stucco with metal casement windows forming a dominant design element: a horizontal ribbon extending along all the building's elevations. A canopy extends along portions of the building's elevations, forming an L-shape. An attached two-car garage is located on the southwest corner of the building.

The proposed Glen Lukens Home and Studio historic monument has a front terrace consisting of an open, rectangular concrete pad with metal railing extending alongside the west side of a staircase. Adjacent to the staircase and terrace are landscape elements designed as a shallow pool and a planting bed. Included in the landscape elements of the property is a set of steps near the front façade of the house, originally part of a garden walk of the Lindsay Estate and integrated as part of the building. The interior features of the house include a fireplace with surrounding tile floor, occupying the central portion of the house, as well as built-in kitchen, bathroom cabinetry and amenities.

Adjacent to the house and located on the northeast section of the property is a greenhouse building predating the residence, constructed for the original Lindsay Estate before 1940. Used as a studio, the building is a rectangular in form with a pitched roof and is composed of wood framing with metal support columns.

The house is the work of architect Raphael Soriano, AIA (1907-1988). Soriano was a noted and influential architect of twentieth century modern architecture, pioneering the use of prefabricated steel and aluminum in residential construction. Soriano graduated from the University of Southern California (USC) School of Architecture in 1934 and worked with famed architects Richard Neutra

and Rudolph Schindler. While lecturing at USC, Soriano received his first commissions for private residences, including the proposed historic monument. This work led to his first large commission in 1939, the Soto-Michigan Jewish Community Center (demolished in 2006). Soriano received several prizes and accolades for his designs and participated in the famed Case Study House program. During the 1950s, Soriano worked with developer Joseph Eichler in producing mass produced steel-framed homes. In 1961, Soriano was made a Fellow of the American Institute for Architects (FAIA) and would continue to lecture and teach until his death in 1988. The proposed historic monument is noted for being an early design of Soriano and its use of modernist International Style design elements. The wood-frame technology of the house also predates Soriano's shift towards steel-framed construction. In light of the recent loss of Soriano's Soto-Michigan Jewish Community Center and other buildings, the building is also significant as one of the earliest survivors of Soriano's work.

Soriano designed the home for ceramic artist Glen Lukens (1887-1967) who taught at the USC School of Fine Arts. Lukens contributed to the development of the "California School" of fine art ceramics and mounted the first exhibit of California ceramic artists. Lukens' work was praised for its innovative use of glazing and forms and was actively exhibited during his lifetime and posthumously. His work has been shown at the Paris International Exhibit, San Diego Museum of Art, Los Angeles County Museum of Art, as well as a one-person retrospective in 2006 at the University of Missouri Museum of Art and Archeology. Lukens' archives and papers are housed at the Smithsonian Archives of American Art and Arizona State University. Lukens lived and worked at the Soriano-designed house from 1940-1959, during a prime period of Lukens' work as an artist and educator. Pieces of tile and ceramic from Lukens' studio are integrated into sections of concrete in the front façade of the house.

Alterations to the proposed Glen Lukens Home and Studio historic monument include an enlargement of a space adjacent to the front terrace originally designed as a workroom. The remaining portion of the terrace has been enclosed with wood siding. The property has also been in a state of disrepair and deteriorated condition and has been subject to numerous municipal code violations. While the building's interior has suffered some damage to vandalism and fire, the building's structural and architectural integrity remain intact.

The Glen Lukens Home and Studio property successfully meets three of the specified Historic-Cultural Monument criteria: 1) "embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction," 2) is identified with a master architect or builder, and 3) is identified with a historic personage. As a residential building designed by a noted modernist architect and associated with an influential artist, the property qualifies for designation as a Historic-Cultural Monument based on these criteria.

## **BACKGROUND**

At its meeting of November 2, 2006, the Cultural Heritage Commission voted to take the application under consideration. On December 7, 2006 the Cultural Heritage Commission toured the subject property.

# Los Angeles Department of City Planning

## RECOMMENDATION REPORT

### CULTURAL HERITAGE COMMISSION

**DATE:** November 2, 2006  
**TIME:** 10:00 AM  
**PLACE:** City Hall, Room 1010  
200 N. Spring Street  
Los Angeles, CA 90012

### CASE NO.: CHC-2006-9129-HCM

Location: 3425 West 27<sup>th</sup> Street and 2654 5<sup>th</sup> Avenue  
Council District: 10  
Community Plan Area: West Adams – Baldwin Hills -  
Leimert  
Area Planning Commission: South Los Angeles  
Neighborhood Council: United Neighborhoods of the  
Historic Arlington Heights, West Adams, and Jefferson  
Park Communities  
Legal Description: Lot 116, 115, 114 and a portion of  
lot 113 of South Arlington Street Tract

**PROJECT:** Historic-Cultural Monument Application for the  
GLEN LUKENS HOME AND STUDIO

**REQUEST:** Declare the building a Historic-Cultural Monument

**APPLICANTS:** West Adams Heritage Association  
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523 West 6<sup>th</sup> Street, Ste 826  
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**OWNER:** Ronald Carroll, Robert Carroll, Laretta Carroll  
1962 Wellington Road  
Los Angeles, CA 90016

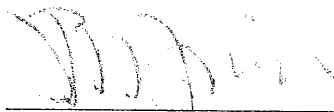
### RECOMMENDATION That the Cultural Heritage Commission:

1. **Take the property under consideration** as a Historic-Cultural Monument per Los Angeles Administrative Code Section 22.125 because the application and accompanying photo documentation suggest the submittal may warrant further investigation.
2. **Adopt** the report findings.

S. GAIL GOLDBERG, AICP  
Director of Planning

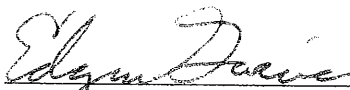


Ken Bernstein, Manager  
Office of Historic Resources



Lambert M. Giessinger, Architect  
Office of Historic Resources

Prepared by:



Edgar Garcia, Preservation Planner  
Office of Historic Resources  
(213) 978-1200

Attachments: October 23, 2006 Historic-Cultural Monument Application and ZIMAS Report

## SUMMARY

Built in 1940 and located in the West Adams area, this one-story residence exhibits character-defining features of International Style architecture. The property was originally developed as the rear portion of the Lycurgus Lindsay estate at 3424 West Adams Boulevard (Historic-Cultural Monument #496). The irregular plan of the wood-frame building follows a U-shaped configuration oriented around a raised terrace at the front entrance. The primary façade and exteriors are sheathed in stucco with metal casement windows forming a dominant design element: a horizontal ribbon extending along all the building's elevations. A canopy extends along portions of the building's elevations, forming an L-shape. An attached two-car garage is located on the southwest corner of the building.

The proposed Glen Lukens Home and Studio historic monument has a front terrace consisting of an open, rectangular concrete pad with metal railing extending alongside the west side of a staircase. Adjacent to the staircase and terrace are landscape elements designed as a shallow pool and a planting bed. Included in the landscape elements of the property is a set of steps near the front façade of the house, originally part of a garden walk of the Lindsay Estate and integrated as part of the building. The interior features of the house include a fireplace with surrounding tile floor, occupying the central portion of the house, as well as built-in kitchen, bathroom cabinetry and amenities.

Adjacent to the house and located on the northeast section of the property is a greenhouse building predating the residence, constructed for the original Lindsay Estate before 1940. Used as a studio, the building is a rectangular in form with a pitched roof and is composed of wood framing with metal support columns.

The house is the work of architect Raphael Soriano, AIA (1907-1988). Soriano was a noted and influential architect of twentieth century modern architecture, pioneering the use of prefabricated steel and aluminum in residential construction. Soriano graduated from the University of Southern California (USC) School of Architecture in 1934 and worked with famed architects Richard Neutra and Rudolph Schindler. While lecturing at USC, Soriano received his first commissions for private residences, including the proposed historic monument. This work led to his first large commission in 1939, the Soto-Michigan Jewish Community Center (demolished in 2006). Soriano received several prizes and accolades for his designs and participated in the famed Case Study House program. During the 1950s, Soriano worked with developer Joseph Eichler in producing mass produced steel-framed homes. In 1961, Soriano was made a Fellow of the American Institute for Architects (FAIA) and would continue to lecture and teach until his death in 1988. The proposed historic monument is noted for being an early design of Soriano and its use of modernist International Style design elements. The wood-frame technology of the house also predates Soriano's shift towards steel-framed construction. In light of the recent loss of Soriano's Soto-Michigan Jewish Community Center and other buildings, the building is also significant as one of earliest survivors of Soriano's work.

Soriano designed the home for ceramic artist Glen Lukens (1887-1967) who taught at the USC School of Fine Arts. Lukens contributed to the development of the "California School" of fine art ceramics and mounted the first exhibit of California ceramic artists. Lukens' work was praised for its innovative use of glazing and forms and was actively exhibited during his lifetime and posthumously. His work has been shown at the Paris International Exhibit, San Diego Museum of Art, Los Angeles County Museum of Art, as well as a one-person retrospective in 2006 at the University of Missouri Museum of Art and Archeology. Lukens' archives and papers are housed at the Smithsonian Archives of American Art and Arizona State University. Lukens lived and worked at the Soriano-designed house from 1940-1959, during a prime period of Lukens' work as an artist and educator. Pieces of tile and ceramic from Lukens' studio are integrated into sections of concrete in the front façade of the house.

Alterations to the proposed Glen Lukens Home and Studio historic monument include an enlargement of a space adjacent to the front terrace originally designed as a workroom. The remaining portion of the terrace has been enclosed with wood siding.

### **CRITERIA**

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### **FINDINGS**

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

**HISTORIC-CULTURAL MONUMENT  
APPLICATION**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

**IDENTIFICATION**

1. NAME OF PROPOSED MONUMENT Glen Lukens Home and Studio
2. STREET ADDRESS 3425 W. 27th Street  
CITY Los Angeles ZIP CODE 90018 COUNCIL DISTRICT 10
3. ASSESSOR'S PARCEL NO. 5052-014-020
4. COMPLETE LEGAL DESCRIPTION: TRACT South Arlington Street Tract  
BLOCK Lots 116, 115, 114 and Portion of Lot 113 (LOTS) ARB. NO. \_\_\_\_\_
5. RANGE OF ADDRESSES ON PROPERTY 3425 W. 27th St. and 2654 5th Ave.
6. PRESENT OWNER Ronald Carroll, Robert Carroll, and Laurretta Carroll  
STREET ADDRESS 1962 Wellington Road E-MAIL ADDRESS: \_\_\_\_\_  
CITY Los Angeles STATE CA ZIP CODE 90016 PHONE (323) 735-1095  
OWNERSHIP: PRIVATE  PUBLIC \_\_\_\_\_
7. PRESENT USE Vacant single-family residence ORIGINAL USE Single-family residence

**DESCRIPTION**

8. ARCHITECTURAL STYLE Vernacular (studio); International Style (residence)  
(SEE STYLE GUIDE)
9. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORK SHEET, 1 PAGE MAXIMUM)  
See item 18 description attachment.
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

**HISTORIC-CULTURAL MONUMENT  
APPLICATION**

**NAME OF PROPOSED MONUMENT** Glen Lukens Home and Studio

10. CONSTRUCTION DATE: 1940 (residence) FACTUAL:  ESTIMATED:

11. ARCHITECT, DESIGNER, OR ENGINEER Raphael Soriano

12. CONTRACTOR OR OTHER BUILDER Unknown

13. DATES OF ENCLOSED PHOTOGRAPHS October 2006

(USE 10 BLACK AND WHITE GLOSSY AND 1 DIGITAL E-MAILED TO CULTURAL.HERITAGE.COMMISSION@LACITY.ORG)

14. CONDITION:  EXCELLENT  GOOD  FAIR  DETERIORATED  NO LONGER IN EXISTENCE

15. ALTERATIONS Original work room expanded; portion of terrace enclosed with wood siding.

16. THREATS TO SITE:  NONE KNOWN  PRIVATE DEVELOPMENT  VANDALISM  PUBLIC WORKS PROJECT

ZONING  OTHER Demolition under City abatement order.

17. IS THE STRUCTURE:  ON ITS ORIGINAL SITE  MOVED  UNKNOWN

**SIGNIFICANCE**

18. BRIEFLY STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE: INCLUDE DATES, EVENTS, AND PERSON ASSOCIATED WITH THE SITE (SEE ALSO SIGNIFICANCE WORK SHEET 750 WORDS MAXIMUM IF USING ADDITIONAL SHEETS)

See attached significance statement.

19. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES)

See attached significance statement.

20. DATE FORM PREPARED 10/23/2006 PREPARER'S NAME Laura Meyers & Marcello Vavala

ORGANIZATION WAHA & LAC ModCom STREET ADDRESS 2263 S. Harvard Bl/523 W. 6th St

CITY Los Angeles STATE CA ZIP CODE 90018 PHONE (213) 430-4211

E-MAIL ADDRESS: jplatt@laconservancy.org/lauramink@aol.com

**SIGNIFICANCE WORK SHEET**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

*Complete One or Both of the Upper and Lower Portions of This Page*

**ARCHITECTURAL SIGNIFICANCE**

THE Glen Lukens Home & Studio IS AN IMPORTANT EXAMPLE OF  
NAME OF PROPOSED MONUMENT

the early residential work of Raphael Soriano and an excellent example of International Style ARCHITECTURE  
ARCHITECTURAL STYLE (SEE LINE 8)

AND MEETS THE CULTURAL HERITAGE ORDINANCE BECAUSE OF THE HIGH QUALITY OF ITS DESIGN AND THE RETENTION OF ITS ORIGINAL FORM, DETAILING AND INTEGRITY.

**A N D / O R**

**HISTORICAL SIGNIFICANCE**

THE Glen Lukens Home & Studio WAS BUILT IN 1940  
NAME OF PROPOSED MONUMENT YEAR BUILT

Glen Lukens WAS IMPORTANT TO THE  
NAME OF FIRST OR SIGNIFICANT OTHER

DEVELOPMENT OF LOS ANGELES BECAUSE of his role as a pioneer in the art of ceramic design, bringing a form  
previously considered a craft into the realm of the fine arts. Lukens was also an influential educator who served as  
teacher and mentor to a generation of ceramics artists, including Beatrice Wood.

## 18. Historical and Architectural Importance

*The Glen Lukens Home and Studio* comprises a one-story International style residence constructed in 1940 and designed by architect Raphael Soriano, and a former greenhouse since converted into a private studio for use by Glen Lukens, from the property's period of significance. The residence is an important example of Soriano's early residential designs. Soriano was an influential modernist architect who employed a novel approach to planning, design, construction, materials, and indoor/outdoor space relationships, and is one of his few residential designs extant in the region. The two structures and the property itself are also significant as the home and private studio of Glen Lukens. Lukens was a noted ceramic artist, a pioneering artist, an arts educator who taught a generation of artists, a knowledgeable scientist who helped the U.S. government utilize ceramics technology to develop non-metallic cookware for domestic use during World War II, and a progressive thinker who advocated for integration and equal rights. The private studio, adjacent to the residence, is significant as the space where Lukens designed his art pieces.

The Glen Lukens Home and Studio are situated on the north side of 27th Street at the northeast corner of 5th Avenue in the South Arlington Street Tract in the City of Los Angeles. The lot size of the property is approximately 137 feet by 141 feet. A narrow alley borders the property on its east parcel line. The residence is situated close to the 5th Avenue parcel line and is set back from 27th Street by a front yard. The studio is situated to the northeast of the residence.

This property was originally developed as the rear portion of the Lycurgus Lindsay estate, of which the main residence is located at 3424 West Adams Boulevard. The rear portion of the estate was landscaped with a terraced orchard. The street-facing perimeter of this property still contains the low tile walls that were erected when it was originally developed as the Lindsay estate. In 1939, as stated in the Chain of Title record, then-owner Elsie Kulhlemeier sold the rear portion of the estate identified as the west 16 feet of Lot 113, and all of Lots 114, 115, and 116 of the South Arlington Street Tract to Glen Lukens. Glen Lukens had selected this site for his new home and studio. As a professor at USC, the site was ideal for its proximity to the university. Lukens selected architect Raphael Soriano to design his new residence which would incorporate work space within.

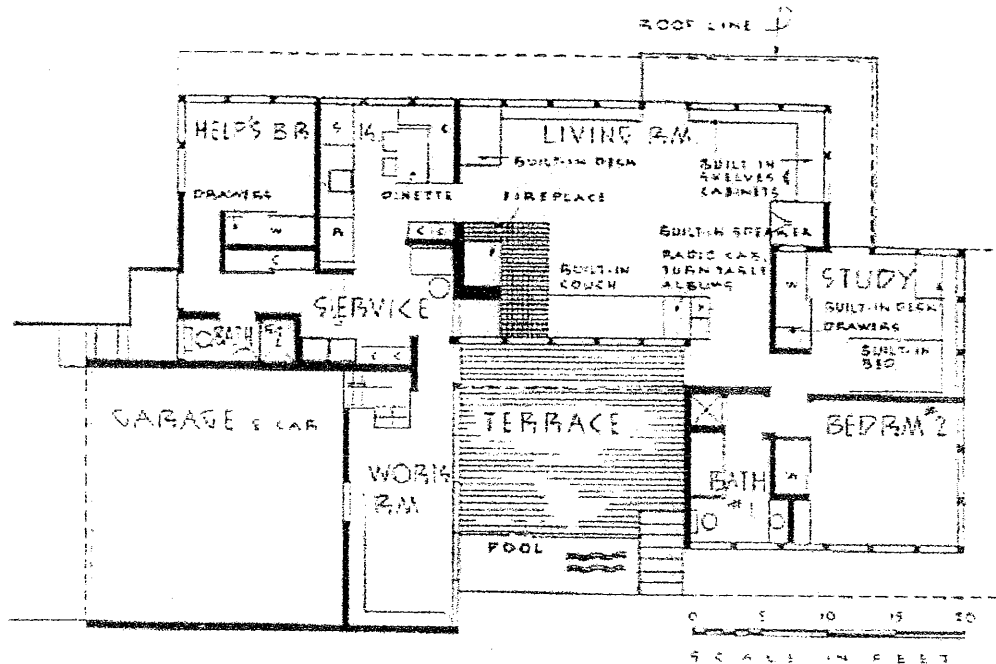
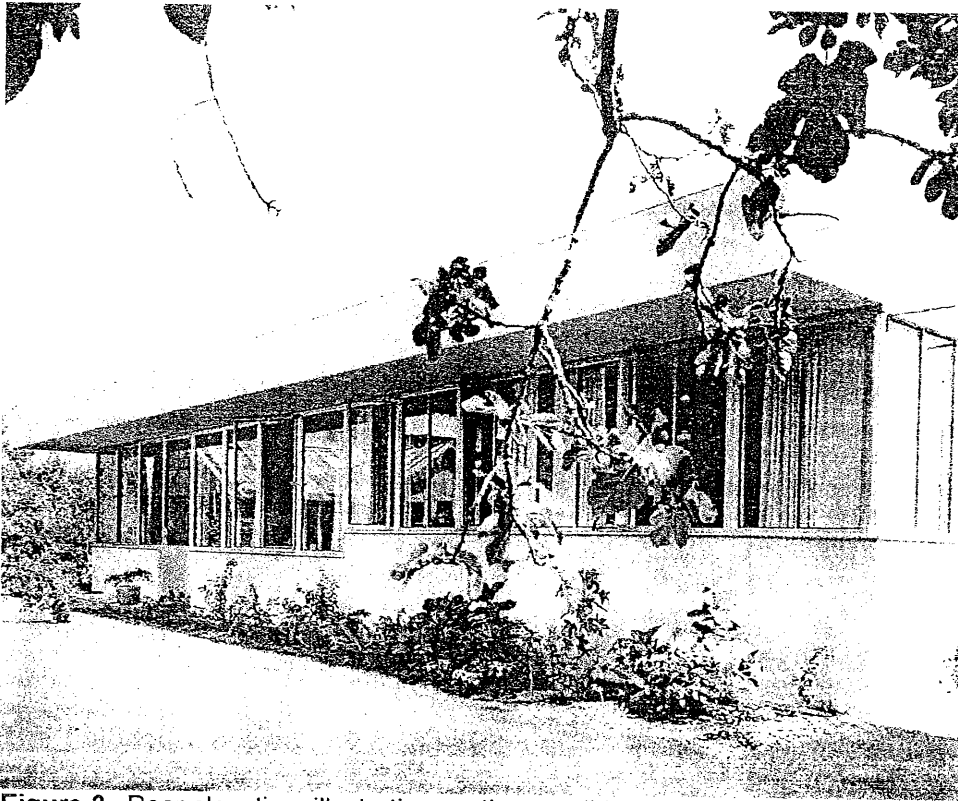


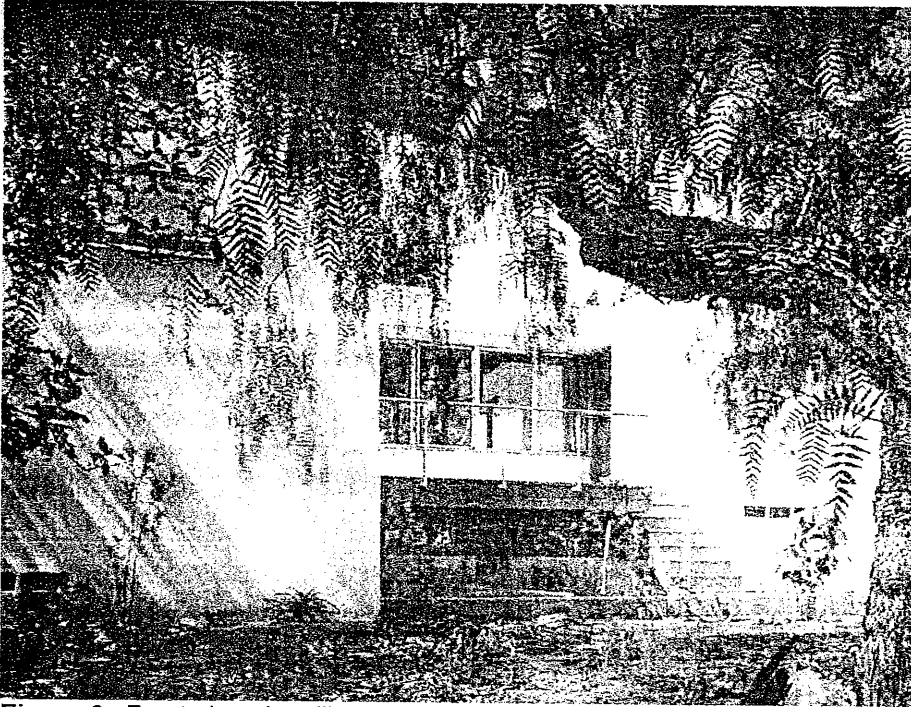
Figure 1. Floor plan of Glen Lukens Home.

Designed in 1939-1940 by Raphael Soriano in the International Style, the Glen Lukens Home is a one-story, irregular plan, single family residence. In plan, the residence follows a U-shaped configuration oriented around a raised terrace at the front entrance (figure 1). The exterior is sheathed in stucco with metal casement windows forming a dominant design element. They form a horizontal ribbon that extends from the east portion of the front (south) façade, along the east and north façades, and around to the west façade. Further providing a horizontal emphasis and functioning to shade the windows from direct sunlight are extensions of the flat roof plan that form wide canopies. One canopy extends along the southeast corner of the home, forming an L-shape as it shades the ribbon of windows located along the east portion of the front (south) façade and east façade. A second canopy, also forming an L-shape, extends along the entire rear (north) façade and continues around to a portion of the east façade (figures 2). A 2-car garage, integrated into the structure, is located at the southwest corner, with access onto 5th Avenue.



**Figure 2.** Rear elevation, illustrating continuous ribbon of casement windows and projecting canopy. (Photograph by Julius Schulman)

The front terrace, as originally constructed, consists of an open, rectangular pad accessible by a front staircase aligned to the extreme right portion and oriented perpendicular to 27th Street (figure 3). Located at the base of the staircase is an important design element that pays homage to Lukens' interest and work in pottery and ceramics. The base to the staircase contains several pieces of tile from various periods and styles that were integrated when the concrete was poured. Among the designs present are a number of boldly-colored tile depicting animals in a folk art rendition, some pieces comparable to the design ideals of Ernest Batchelder, and a tile featuring a stencil-like "G," presumably in reference to the owner's first name of Glen.



**Figure 3.** Front elevation, illustrating raised terrace. (Photograph by Julius Schulman)

A metal rail extended along the west side of the staircase and joined a railing of metal construction extending along the exposed perimeter of the terrace. To the west of the staircase, bordering the terrace, is a landscape element designed as a shallow pool. Photographs taken soon after completion show this area landscaped with aquatic plants. To the east of the staircase, following the same orientation parallel to the home's front elevation, is an extension of the landscape element designed as a planting bed.

Within this planting bed near the east corner is a set of steps that abruptly terminate against the front façade of the home. These steps are remnants of the original central garden walk of the former Lycurgus Lindsay estate. Rather than removing these elements from the former estate, it was decided to leave them present as part of the design for the Glen Lukens Home.

With the Lukens Home, Soriano designed built-in furniture, including spaces for Lukens to display his ceramics, he experimented with obscure glass screens as separation between rooms, and created a floorplan that encouraged circulation between living and work quarters. Esther McCoy, noted author and historian of modernist American residential architecture, states of the Lukens Home in her book *The Second Generation*:

"Rarely had Soriano the opportunity to design a house on the lot with so few problems—it was wide enough to stretch the house out, and had only a few feet variation in grade, handled nicely by putting the entrance level with the street and a deck on the garden side. The excellent circulation and the good scale are the result."

Features of note in the interior of the residence include the fireplace and surrounding tile floor, which occupies the central portion of the home. The living room featured a built-in couch, built-in desk, built-in shelves and cabinets, and a built-in music center consisting of a radio, record player, and speakers. The main bedroom and study featured a built-in bed, a built-in desk, and closet space with drawers. The kitchen featured metal cabinets and a dinette set. The help's bedroom featured closet space with drawers. These built-ins are significant as they are integral to the original design of the structure, as designed by Soriano. Several of these elements are

still in place, including the metal kitchen cabinetry, built-in shelves, and closet space. The original bathroom toilets and showers are also extant in both bathrooms adjacent to the main bedroom and help's bedroom.

The Lukens Home today is significant as an early surviving design of Soriano. The design of the home exhibits clearly the characteristic design elements which Soriano utilized for his early residences. In addition, the wood-frame technology used by Soriano represents one of the few remaining examples of the his early works that predate his shift toward steel-framed construction.

Alterations to the design of the Glen Lukens Home include an expansion of the space originally designed as a work room, located adjacent to the front terrace. With this expansion, the work room space was nearly doubled in area and now occupies space which was originally the west portion of the terrace. The remaining portion of the terrace has been enclosed with wood siding.

A second structure on the property predates the Soriano-designed residence but has come to gain significance as studio space for Glen Lukens. Located northeast of the residence is a structure originally used as a greenhouse and dates from the time period in which the Lycurgus Lindsay estate extended south to 27th Street. The rear portion of the estate was occupied by the terraced orchard and the greenhouse was used for the cultivation of tender flowering plants. With the purchase of this rear portion of the original estate by Glen Lukens, the greenhouse was retained and rehabilitated for service as studio space. Following the issuance of the building permit for the residence structure, an additional permit was issued to Glen Lukens for the conversion of the greenhouse into a private studio. A description of the work stated that the greenhouse was to be enlarged on the north end and was to include installation of a laundry trap and floor drain. The structure is rectangular in form with a pitched roof and is composed of wood framing with metal support columns. The pitched roof is topped by a raised monitor section along the length of the roof ridge and contains awning-style clerestory windows. Corrugated metal forms the roof material of the monitor section; the remainder of the room area once contained glass panes that are now missing.

### **Raphael Soriano**

"Los Angeles at the end of the 1930s had arrived at one of her Golden Ages," wrote David Gebhart and Harriette von Breton in *Los Angeles in the Thirties*. "A remarkable series of balances had been achieved between the pressures of population, the economic development of the region, and the potential of what technology and society could achieve. Such points in history are delicate and short-lived."

It was just at that point in history that the architect Raphael Soriano (1907-1988) undertook the site-specific design for ceramicist Glen Lukens' home and studio in the West Adams District, not far from the University of Southern California where Lukens taught in the School of Fine Art and Architecture (Soriano's alma mater.) Soriano was to become "one of the most seminal figures in the Los Angeles Modern School of Architecture," says Lauren Weiss Bricker, Associate Professor of Architecture and Director of the Archives-Special Collections at the College of Environmental Design at California State Polytechnic University in Pomona. "The Lukens house is one of Soriano's most significant works."

Born on the Greek island of Rhodes and of Spanish heritage, Soriano had struggled economically to pay his way to America, and to finance his education, while learning the language of his adopted home. He spent five years, beginning in 1929, at USC's architecture school, exposed to both a Beaux Arts visual education and, through magazines, the Modern works of Frank Lloyd Wright and the Europeans, who soon were fleeing the rise of Nazism and emigrating to the United States. Soriano was most impressed with the European architects like Walter Gropius, fellow student Robert Boyle explained to historian Esther McCoy. "He brushed aside our arguments that the Bauhaus was too simplistic. He was never a conformer."

Soriano graduated in 1934 to an American economy that was deep in the Depression. He worked for a few months in the offices of R.M. Schindler for 50 cents an hour, but soon returned to work for Richard Neutra (for whom Soriano had interned in 1932), who paid nothing. The reason: "I didn't understand Schindler's drawings," Soriano explained. From Neutra, Soriano learned to admire the senior architect's "ribbon windows, his smooth stucco skin and flat roofs, his continuous fascia, the built-in furniture – always in-line, not Schindler's staggered volumes," wrote McCoy in *The Second Generation*. "He took over [Neutra's] low horizon line of the rooms, and the indirect lighting – even some of Neutra's awkward entrances which required some side-stepping when two guests and the host met at the front door."

Then, in 1934, Soriano went to work for the Works Progress Administration, designing such WPA projects as a dormitory for 50 unemployed men, and a school and concert hall. He received a strong underpinning in low-cost construction techniques.

Soriano's first personal design commission came from Helene and Manuel Lipetz in 1936. The couple's two-bedroom home high above Silver Lake was designed entirely around a music room, which occupied more than one-third of the space. A half dozen more commissions for private residences followed, and then, in 1939, Soriano was called upon to design his first large commission, the George and Ida Latz Memorial Jewish Community Center in Boyle Heights, a two-story, 5,000-square-foot, steel-framed structure that was demolished in 2006.

The "most innovative" of his pre-WWII houses, according to McCoy and others, was Soriano's design, in 1939, for Glen Lukens' home and studio. The Lukens site was the terraced former orchard of the Lycurgus Lindsay estate, which still sits intact above this location on Adams Boulevard and is designated as Los Angeles Cultural Historic Monument No. 496. Lindsay had been the owner of the Western Art Tile Works company, and utilized distinctive terra cotta tiles to clad not only the mansion's exterior but also in the walls, garden structures, and on the steps leading down the hill to the orchard. In his site plan and design, Soriano retained the terraces, the mature trees, and indeed many of the original tiled walls, steps, and structures.

The Lukens Home and Studio "pioneered a concept of the modern house where the living space graciously extended to the outdoors," says Bricker. The key to Soriano's U-shaped design is a raised deck on the south side (linking the lowest orchard level to the second ground terrace where the structure sits) connecting the living and working quarters of the home and studio. A floor-to-ceiling "wall" of sandblasted glass obscured the activities in the artist's workroom from the deck, which also opened with glass doors to the living room area. Lukens' study (which also opens to the gardens), bedroom and bath were placed on the east side of the Home and Studio. The living room itself has a ribbon of windows all the way across, with a glass-and-wood door that was always opened to the upper gardens.

"He began using brick fireplaces, which he had felt were anachronistic in houses with central heating, but clients clamored for them," wrote McCoy. "And he began designing his own chairs and tables, usually of the same hardwood plywood as his paneling, and he tried out obscure glass screens between rooms. His color palette expanded to include blue-gray, bottle green, and canary yellow." For Lukens' living room, Soriano designed a built-in sofa, phonograph/music center, and lamp, and around the walls cases and shelves (partly extant) intended for displaying the owner's fine art ceramics. The kitchen also had a built-in dining corner, still extant. The glass walls are provided protection from light and glare by wide roof overhangs.

Overall, Soriano's design for the Glen Lukens Home and Studio "reflected an indoor-outdoor sensitivity to the benign Southern California climate," wrote his biographer, Wolfgang Wegener, in *Raphael Soriano*. As with several contemporary commissions, said Wegener, "Soriano put the ground-level of these houses on the same level as the surrounding land; his floor plans began to radiate like windmill wings out onto the landscape; [and] cubist International Style volumes were replaced with strong horizontal roofs...one International Style principle Soriano did not relinquish, however, was his focus on well-organized, efficient, and rational planning."

In a curious confluence of history, Soriano's client, Lukens, was at the time the structure was being constructed the teacher of future architect Frank Gehry, then an art student at USC. Lukens brought Gehry out to the site, where Soriano was overseeing the project. As Gehry recalled,

*"I was casting about, trying to find out what to be when I grew up. and I was attracted to art. During my time with Glen, he was deeply involved in building a wonderful house by architect Raphael Soriano. Some intuition of Glen's led him to invite me to the building site one day, and he introduced me to Soriano. There he was. Black beret, black shirt, black tie, sort of broken-nosed ruddy face. He was directing construction with great authority. I was terribly moved by this image. I found myself intrigued with the work of Soriano and the idea of architecture. I think it was Glen's hunch that would happen."*

Soriano went on to design important residences, public buildings and commercial structures that were characterized by the use of steel framing, floating roofs, transparent exterior walls, and open plans that, particularly in the case of family homes responded to the demand for family-friendly middle class housing with a strong emphasis on an indoor-outdoor lifestyle. After the war, Soriano became a significant "member" of an informal coterie of architects that also included Charles and Ray Eames, Pierre Koenig, Eero Saarinen, Richard Neutra and Craig Ellwood, among others who designed a series of Case Study Houses. In 1953, the often irascible and always independent-minded Soriano moved to Tiburon, in the Bay Area, to work designing housing for developer Joseph Eichler.

In his lifetime, Soriano was lauded by such magazines as *Progressive Architecture*, *Architectural Record*, *Arts & Architecture*, and *Sunset*. He earned three National American Institute of Architects (AIA) awards, plus seven from local AIA chapters. The City of Los Angeles noted his accomplishment by naming Soriano's Adolph Office Building and Laboratory "one of 36 significant buildings in the city between 1947 and 1967." However, over time, at least 20 of his buildings have been demolished, estimates Wegener, and many more have been remodeled beyond recognition. The unfortunate recent loss of the Soto-Michigan Jewish Community Center in Boyle Heights underscores the importance of saving notable examples of Soriano's work. Wegener estimates that there are perhaps just a dozen still standing, including the Glen Lukens Home and Studio.

Soriano has been described as a "romantic" and "poetic" technocrat, enamored of modern industrial materials and construction techniques but as well sensitive to color, plant life and other surroundings, and of art itself.

According to Wegener and other experts, the work of Raphael Soriano is "pivotal to the evolution of the modern California house, a distinctive building typology that employed a novel approach to planning, design, construction, materials, and the relationship of inside and outside. This new idea of architecture emerged just before World War II and developed throughout a thirty-year period, supported by Franklin D. Roosevelt's New Deal reforms and by the industrial advances resulting from the war effort. Today categorized as midcentury modernism or Case Study House style, the modern California houses represent the built utopia of postwar America."

### **Glen Lukens: Significant Owner**

In the 1930s, when decoration dominated the field of American ceramics, the artist Glen Lukens (1887-1967) departed from that custom to explore the expressive possibilities of ceramic materials, and in so doing helped elevate contemporary ceramics and glass works to a fine art form. Lukens is a significant Modernist artist. Lukens helped create what is now known as the California School of fine art ceramics, mounting the very first exhibit of California ceramic artists' works, and was known for his landmark innovations in glazing, which gave rise to what became known as vibrant California Colors.

His inventive and bold approach to pottery gave rise to a style that married simple massive forms to saturated-hued glazes. Lukens garnered national attention when he succeeded in reproducing a glaze that was the equivalent of ancient Egyptian blue faience. As for his abstracted forms, they did not mimic shapes found in nature, nor were they used as a background for pictorial representation. Rather, the forms helped the artist explore the inherent qualities and processes of the physical character in the clay and glazes themselves. His work beginning in the 1930s demonstrates a sharp contrast to the somber glazes and pictorial decoration prevalent in Eastern studios of the era. Lukens' work was well-known, critically admired, routinely exhibited, and oft-awarded in his lifetime, and remains exhibited and collected today.

indeed, after his death, the Smithsonian Institute's director of the National Collection of Fine Arts, David W. Scott, wrote that he had "long admired his work," and requested that Lukens' family donate pieces to the Collection. Eventually, Lukens' personal letters, photographs, and other papers became part of the Smithsonian's Archives of American Art, an honor reserved for artists whose lifetime artistic output is deemed significant. Other of his papers are now lodged at Arizona State University's Ceramics Research Center, which is associated with the ASU Art Museum.

Lukens' influence and significance extends far beyond his signature work as an artist. As a professor at the University of Southern California, Lukens taught and mentored the artists Beatrice Wood, Harrison McIntosh, Barbara Willis, Vivika Heino, Eugene White (who became head of Pepperdine's Art Department), Carlton Ball, Susan Peterson, and Laura Andreson, among others who went on to acclaimed artistic careers. Lukens was also an early teacher of the famed architect Frank Gehry. Lukens curated the *1st California Ceramic Exhibition*, which showcased many of these artists' works, along with others. The exhibition was designed "to encourage the American public to take an intelligent interest in ceramic art [and to] stimulate artists to higher creative standards."

Lukens was a colleague to, and corresponded with, some of the great artists in America at mid-century, including Lazlo Moholy-Nagy, director of the School of Design in Chicago, and one of the founders of the famous Bauhaus in Germany. In 1942, Moholy-Nagy asked Lukens to take another artist and educator, Lloyd Warner, under his wings. "I told him about your fantastic trips to Death Valley" [where Lukens often retreated to explore the colors and forms of the California desert]. Moholy-Nagy also noted that, at a dinner party the night before in the home of a Chicago architect, "" found a beautiful bowl which I immediately recognised [sic] as a Glen Lukens."

Lukens also taught and mentored many Haitian artists, most famously Marcus Douyon and Myrton Purkiss, an effort which grew out of his work to establish a ceramics industry on the impoverished island nation. In fact, Lukens fought poverty, here and in Haiti, and helped develop a dozen new ceramics factories and education programs in that country after WWII. In addition, when the U.S. entered World War II and required that all metals be devoted to the war effort, the government called upon Lukens' skills in ceramics technology to develop a non-metallic cookware (stoneware pottery) for use on the "homefront."

Lukens devoted more than a decade of his life to Haiti, first at the invitation of the Haitian government and then under the auspices of UNESCO, eventually resigning his professorship at USC so that he could spend two years on the island. He wrote to his aunt Carlotta Lukens, "No, it's not that I like the Haitian people more than others. It seems it may be because they have been shunned and not accepted among other countries, and because they are poor and mostly ill. Of all the misfortunes which can come to humankind, illness and poverty are the worst...It will only be a drop in the sea to go there, but if the next century pours enough drops there may be some good come of it." Lukens was awarded the U.S. Medal of Honor in 1949, in recognition of his efforts in Haiti.

Lukens trained special education teachers in Los Angeles to teach disabled children how to work in clay art forms. And, in 1943, Lukens led a workshop teaching low-income residents at a federal housing project in South Los Angeles how to make cooking utensils. The workshop culminated

with the Los Angeles County Museum mounting an exhibition of their work, and a public presentation of the students cooking with their self-made utensils. "Five hundred people came to this demonstration," Lukens wrote in a letter to his niece, Avanelle, and her husband, Don. "Judges from the Superior Court, juvenile delinquency officers, City School Superintendent, Supervisors, Negro writers, actors, musicians, teachers." After the Watts Riot and until his death, in 1967, Lukens worked with local Watts residents as well, teaching them ceramic and glass art.

Glen Lukens owned his home and studio on West 27th Street for two decades, from about 1939, when he purchased the terraced orchard, to 1959, when he sold the property. This period of time also represents the prime of Lukens' career and influence as an artist, an educator, and an advocate for the disadvantaged.

Lukens was born on a farm in Cowgill, Missouri, and spend his childhood working on the land. By age 18, Lukens had decided to pursue a teaching career, and he eventually attended the Oregon State Agricultural College, obtaining a degree in education with an emphasis on painting and drawing. He was also introduced to ceramics, and, he later said, "that ended painting!" Soon after he received his B.A. degree, Lukens departed for Chicago, where he studied at the School of the Art Institute with Myrtle French, who had received her training in the renown ceramics program at the State University of New York at Alfred.

In Chicago, Lukens was introduced to a simple potter's wheel which he used throughout his career. By 1920, Lukens had accepted a teaching position in Minnesota, but was searching for one in California. Finally, in 1923 Lukens joined the faculties at both Fullerton High School and Fullerton Junior College. He roiled at the restrictions placed upon him, particularly the restrictions which forced him to use only local red earthenware clays. Lukens soon began making trips to Death Valley, experimenting with other native clays and raw materials. Working with the Gladding-McBean Terra Cotta Company, Lukens eventually perfected a white-burning clay body. He also brought alkaline materials out of the desert, leading to the invention of the family of glazes he named for regional locales (broadly grouped together as California Colors.)

According to Greig Thompson, who curated the Missouri retrospective, "Lukens' excursions in the desert also nourished a deep love of natural beauty. He had grown up in a sparsely populated region of the Midwest, and although he cherished the company of his students and friends, his actions and writings reveal a passion for the earth and for solitude, and a longing to escape the complications of modern life. His unaccompanied trips would last for days, and his reveries would find interpretation in ceramic form. In describing is raw, rugged pots, he would write, 'They are the incarnation of the West'."

In 1932, Lukens was invited to teach evening classes at USC, which by the next year became his fulltime teaching post. He worked alongside his students, and his vessels became heavier, and more raw, their surfaces more textural. "Instead of doing delicate things, we did bold things....it is the earth speaking." Lukens embraced unplanned occurrences, filling cracks and fissures on his pots with contrasting glaze colors, firing the pots again.

In the early 1930s, the Syracuse Museum of Fine Arts began mounting an annual National Ceramic Exhibition. In 1936, Lukens won first prize in the show. His submissions – several large platters – were not well received by everyone. One critic called these pieces "thick and clumsy." Nonetheless, the exhibition, including Lukens' ceramic pieces that were finished in what the artist called "Death Valley raw yellow alkaline glaze," traveled to Europe on a multi-institution tour financed by the Rockefeller Foundation, and upon its return was displayed in New York City at the Whitney Museum.

The tour helped Lukens earn an invitation to exhibit the following year at the *Exposition Internationale des Arts et Techniques dans la Vie Moderne* in Paris. Building on that acclaim, Lukens was also invited to organize the first all-California ceramics artists' exhibition, held at the Los Angeles County Museum of Art in 1938.

Lukens' work became increasingly raw and fundamental – and was at times rejected. For example, the Amberg/Hirth Gallery in San Francisco sent back a shipment of his art objects, while one critic characterized Lukens' pottery as made by "Gargantua." Lukens thought the description was fine, happily telling friends, "I am a barbarian." However, these same rejected pieces earned Lukens an invitation to participate at the 1939 World's Fair in New York.

In this period, while at USC, Lukens also began to experiment with glass, calling the art works "California Desert Glass." Lukens helped create what is now known as the California School of fine art ceramics, and was known for his landmark innovations in glazing. He would often use the clay as a canvas that sometimes peeked out from under the glaze.

Lukens' work was exhibited at nearly three dozen museums in the U.S. and abroad in his lifetime, and his work was acquired by museums as well. For example, the San Diego Museum of Art was an early supporter of Lukens' work. During the 1930s, the Museum's founding director, Reginald Poland, began acquiring ceramics by Lukens, along with pieces by his students, Beatrice Wood, and Laura Andreson. The Oakland Museum of Art acquired two of Lukens' ceramic objects during his lifetime, both artworks that had been presented awards by the Everson Museum in Syracuse, New York.

And, Lukens won many other awards and accolades. He was chosen by the American Federation of Arts to exhibit at the Paris International Exposition of 1937, representing the United States. In 1949, Lukens was honored with the Charles Fergus Binns Medal, the highest award in American ceramics, at the annual meeting of the American Ceramics Society. In 1950, *Fortnight Magazine* named Lukens one of the Top Ten Men of the Year, for "reviving the ceramic industry and giving it Western flavor and identity."

When Lukens returned to the United States in 1955, he turned again to artistic and technical experimentation, particularly with glass. He wrote a series of practical magazine articles, while developing new glazing colors and exploring architectural applications of ceramics. At age 77, in 1977, he joined his former student and now colleague Susan Peterson on a Peace Corps project, teaching volunteers to help recover, repair and replicate ceramic artifacts damaged by earthquakes in Peru.

Today, Lukens' work continues to be on view at museums. In 2006, for instance, Lukens was included in a group exhibition, *American Ceramics 1884-1972*, presented at the San Diego Museum of Art. In addition, the Museum of Art and Archeology at the University of Missouri presented a one-person retrospective exhibition, *Feeling, Thought and Spirit: The Ceramic Work of Glen Lukens*, on view from June 10 through August 20, 2006. According to the Missouri show's exhibition catalog, "At a time when an emphasis on design and decoration dominated American pottery production, Glen Lukens cast aside tradition to explore the expressive potential of ceramic materials. In the first half of the twentieth century, Lukens pioneered a bold approach to pottery, producing simple, massive forms that married bright colors to raw surfaces."

When he died at age 80 in 1967, the catalogue essay continues, "Glen Lukens had witnessed eight decades of profound change in the development of the ceramic arts in California, the United States and the world, a development in which he played a pivotal role. His pioneering research in the use of California's native materials...ushered in a new pottery aesthetic that celebrated pure, strong colors.

"Through his efforts, economically disadvantaged populations were engaged in sustainable ceramics enterprises. He elevated the status of the clay vessel to art form in the early years of the twentieth century, anticipating the revolution that would shake the world of ceramics in the 1950s, and his honest approach to the creative process inspired generations of artists to value intuitive search as the key to honest expression."

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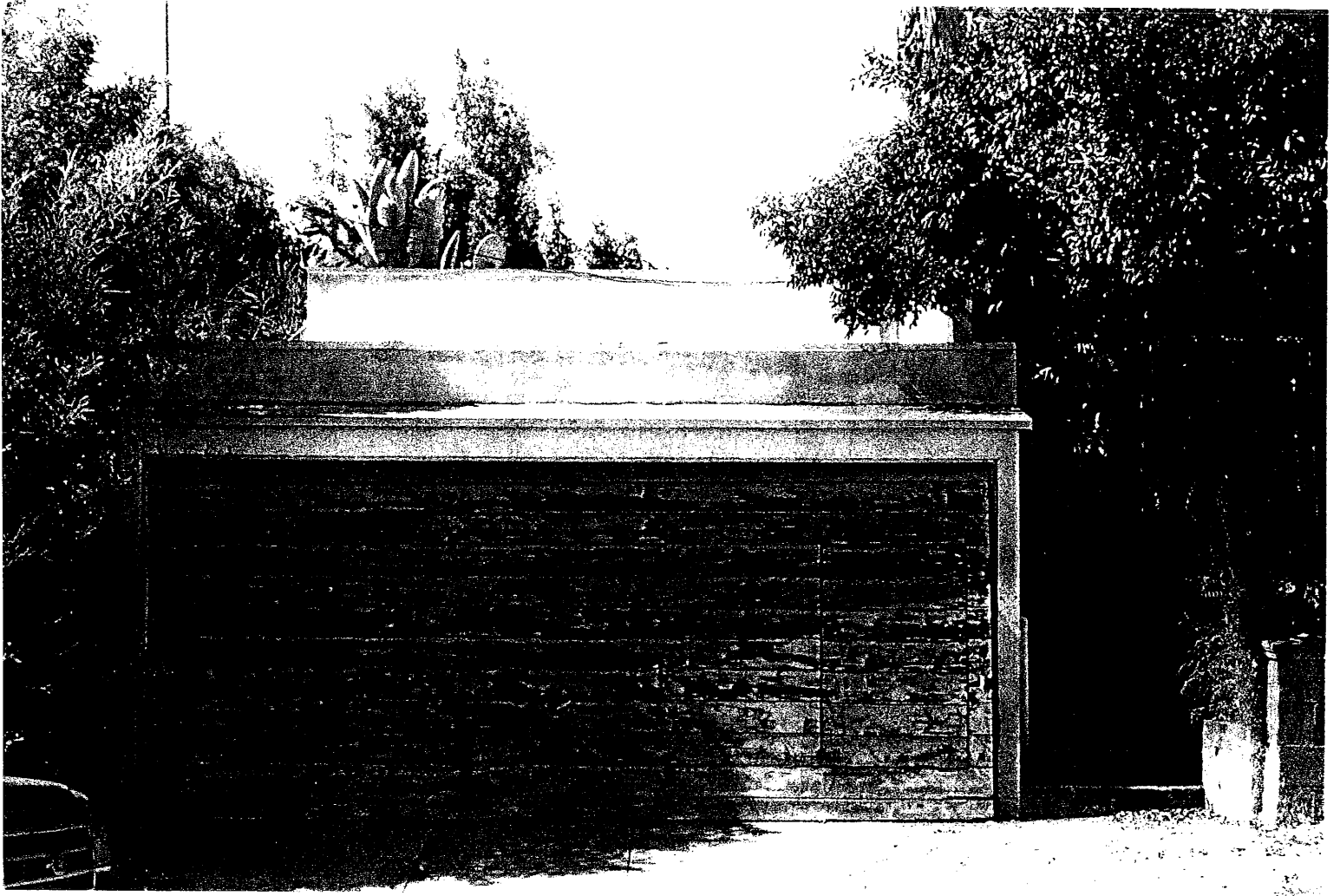
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#### *Interviews*

Author Laura Meyers is a journalist and conducted phone and/or personal interviews during the period of October 3 to October 20, 2006 with, among others: Lyz Nagan, Wright Auctions in Chicago; San Diego Museum of Art; staff members at the Museum of Art and Archaeology; Peter Held, Curator of Ceramics, the Ceramics Research Center of the Arizona State University Art Museum; Jeanne Driscoll, development officer, Archives of American Art, Smithsonian Institution; Ken Catbagan, ceramic artist; Susan Peterson, ceramic artist, et al. Jay Platt of the Los Angeles Conservancy conducted a phone interview with Julius Schulman on October 20, 2006.







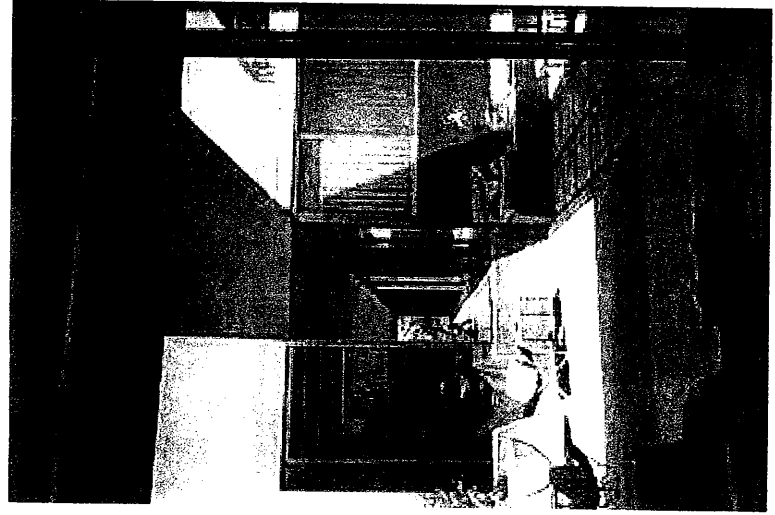






**Polito House (1939), Raphael Soriano**

Source: [architectureforsale.com](http://architectureforsale.com)



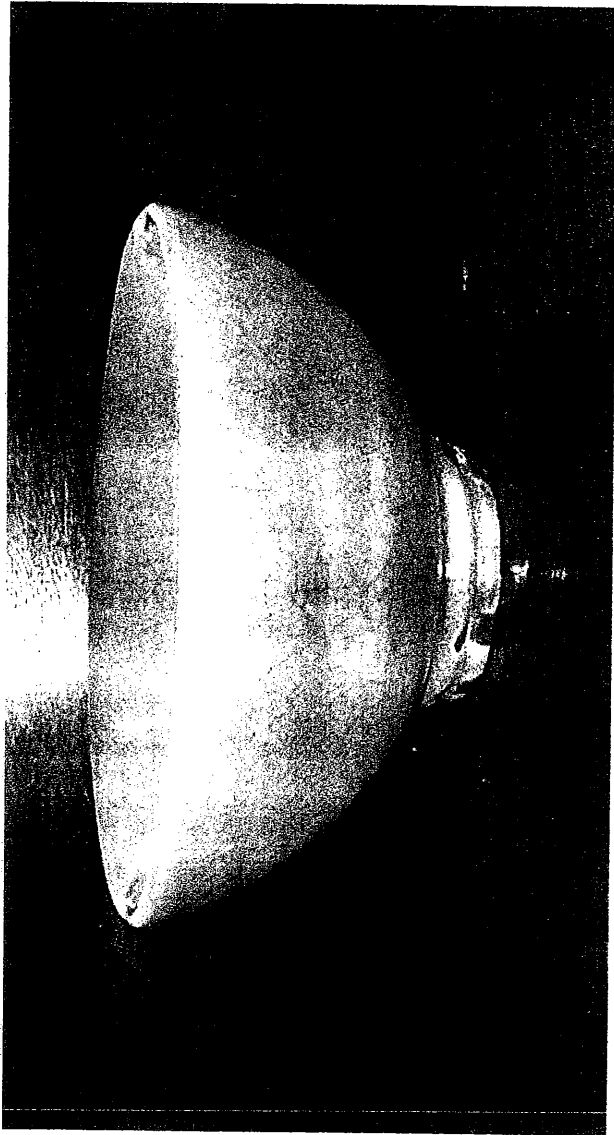
**Schulman House (1950), Raphael Soriano**

Source: Julius Schulman

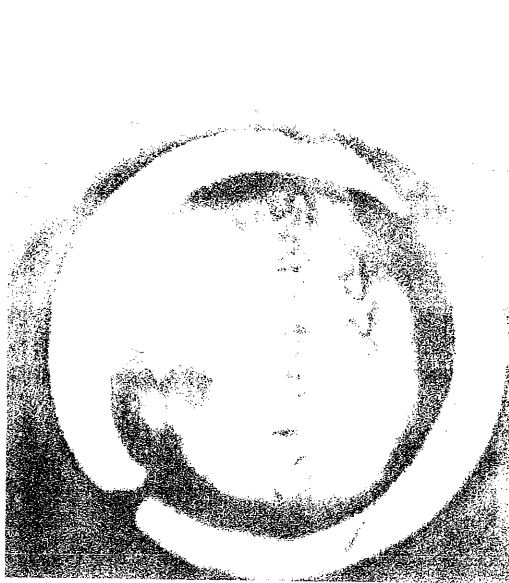


**Colby Apartments (1951), Raphael Soriano**

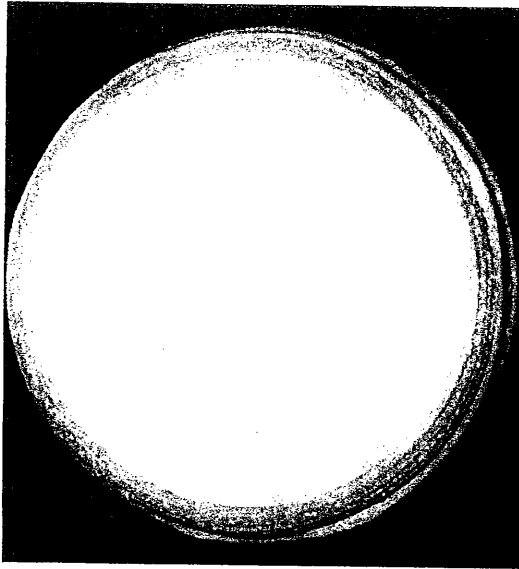
Source: USC

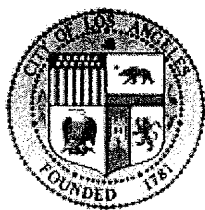


Example of ceramic work by Glen Lukens. Date unknown. Source: [www.glenlukens.com](http://www.glenlukens.com)



Example of Glen Lukens' signature on ceramic works. Date unknown. Source: [www.glenlukens.com](http://www.glenlukens.com)





**City of Los Angeles  
Department of City Planning**

10/23/2006

**PARCEL PROFILE REPORT**

**PROPERTY ADDRESSES**

3425 W 27TH ST  
2654 S 5TH AVE

**ZIP CODES**

90018

**RECENT ACTIVITY**

None

**CASE NUMBERS**

CPC-5074  
CPC-2004-2395-ICO  
CPC-1986-821  
CPC-1983-506-SP  
ORD-177323  
ORD-171682  
ORD-165481-SA2760  
ORD-162128  
ORD-102701  
ZA-14096  
AFF-51016

**Address/Legal Information**

PIN Number:  
Area (Calculated):  
Thomas Brothers Grid:  
Assessor Parcel Number:  
Tract:

Map Reference:  
Block:  
Lot:  
Arb (Lot Cut Reference):  
Map Sheet:

**Jurisdictional Information**

Community Plan Area:  
  
Area Planning Commission:  
Neighborhood Council:

Council District:  
Census Tract #:  
LADBS District Office:  
Building Permit Info:

**Planning and Zoning Information**

Special Notes:  
Zoning:  
Zoning Information (ZI):  
  
General Plan Land Use:  
Plan Footnote - Site Req.:  
Additional Plan Footnotes:  
Specific Plan Area:  
Historic Preservation Overlay Zone:  
Historical Cultural Monument:  
Mills Act Contract Number:  
POD - Pedestrian Oriented Districts:  
CDO - Community Design Overlay:  
Streetscape:  
Sign District:  
Adaptive Reuse Incentive Area:  
35% Density Bonus:  
CRA - Community Redevelopment Agency:  
Central City Parking:  
Downtown Parking:  
Building Line:  
500 Ft School Zone:

**Assessor Information**

Assessor Parcel Number:  
L.A. County Ownership Info:

City Clerk Ownership Info:

Parcel Area (Approximate):  
Use Code:  
Building Class:

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PAGE 633 - GRID G7  
5052014020  
SOUTH ARLINGTON STREET  
TRACT  
M B 8-78  
None  
None  
None  
123B189

West Adams - Baldwin Hills -  
Leimert  
South Los Angeles  
United Neighborhoods of the  
Historic Arlington Heights, West  
Adams, and Jef  
CD 10 - Herb J. Wesson, Jr.  
2189.00  
Los Angeles Metro  
View

None  
RD5-1-O  
ZI-2348 West Adams / South Los  
Angeles / Wilshire (ICO)  
Low Medium I Residential  
See Plan Footnotes  
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South Los Angeles Alcohol Sales  
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CARROLL, RONALD A. ET AL  
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0100 - Single Residence  
D6C

Assessed Land Val.:	\$106,063
Assessed Improvement Val.:	\$29,655
Year Built:	1940
Last Owner Change:	11/29/79
Last Sale Amount:	\$81,909
Number of Units:	1
Number of Bedrooms:	2
Number of Bathrooms:	2
Building Square Footage:	1,363.0 (sq ft)
Tax Rate Area:	67
Deed Reference No.:	1340092

**Additional Information**

Airport Hazard:	None
Coastal Zone:	None
Farmland:	Area not Mapped
Very High Fire Hazard Severity Zone:	No
Fire District No. 1:	No
Fire District No. 2:	No
Flood Zone:	None
Hazardous Waste / Border Zone Properties:	No
Methane Hazard Site:	Methane Buffer Zone
High Wind Velocity Areas:	No
Hillside Grading:	No
Oil Wells:	None
Alquist-Priolo Fault Zone:	No
Distance to Nearest Fault:	3.70457 (km)
Landslide:	No
Liquefaction:	Yes

**Economic Development Areas**

Business Improvement District:	None
Federal Empowerment Zone:	None
Renewal Community:	No
Revitalization Zone:	Central City
State Enterprise Zone:	None
Targeted Neighborhood Initiative:	None

**Public Safety**

Police Information:	
Bureau:	South
Division / Station:	Southwest
Report District:	314
Fire Information:	
District / Fire Station:	34
Batallion:	3
Division:	2
Red Flag Restricted Parking:	No

## CASE SUMMARIES

Note: Information for Case Summaries is Retrieved from the Planning Department's Plan Case Tracking System (PCTS) Database.

**Case Number:** CPC-2004-2395-ICO  
**Required Action(s):** ICO-INTERIM CONTROL ORDINANCE  
**Project Description(s):** ICO TO REGULATE THE ISSUANCE OF PERMITS RELATED TO AUTOMOTIVE-RELATED USES, INCLUDING BUT NOT LIMITED TO AUTOMOBILE, TRAILER SALES, ETC

**Case Number:** CPC-1986-821  
**Required Action(s):** Data Not Available  
**Project Description(s):** AB-283 PROGRAM - GENERAL PLAN/ZONE CONSISTENCY - WEST ADAMS AREA - COMMUNITY WIDE ZONE CHANGES AND COMMUNITY PLAN CHANGES TO BRING THE ZONING INTO CONSISTENCY WITH THE COMMUNITY PLAN. INCLUDES CHANGES OF HEIGHT AS NEEDED. REQUIRED BY COURT AS PART OF SETTLEMENT IN THE HILLSIDE FEDERATION LAWSUIT

**Case Number:** CPC-1983-506-SP  
**Required Action(s):** SP-SPECIFIC PLAN (+ AMENDMENTS)  
**Project Description(s):** SPECIFIC PLN ORD FOR INTERIM CONDITIONAL USE APPRVL FOR ESTABLISHMENTS FOR THE SALE OF ALCOHOL WHICH ARE GENERALLY LOCATED IN THE SOUTH CENTRAL AREA OF THE CITY

SEE GENERAL COMMENTS

CONTINUATION OF CPC-83-506. SEE GENERAL COMMENTS FOR CONTINUATION.

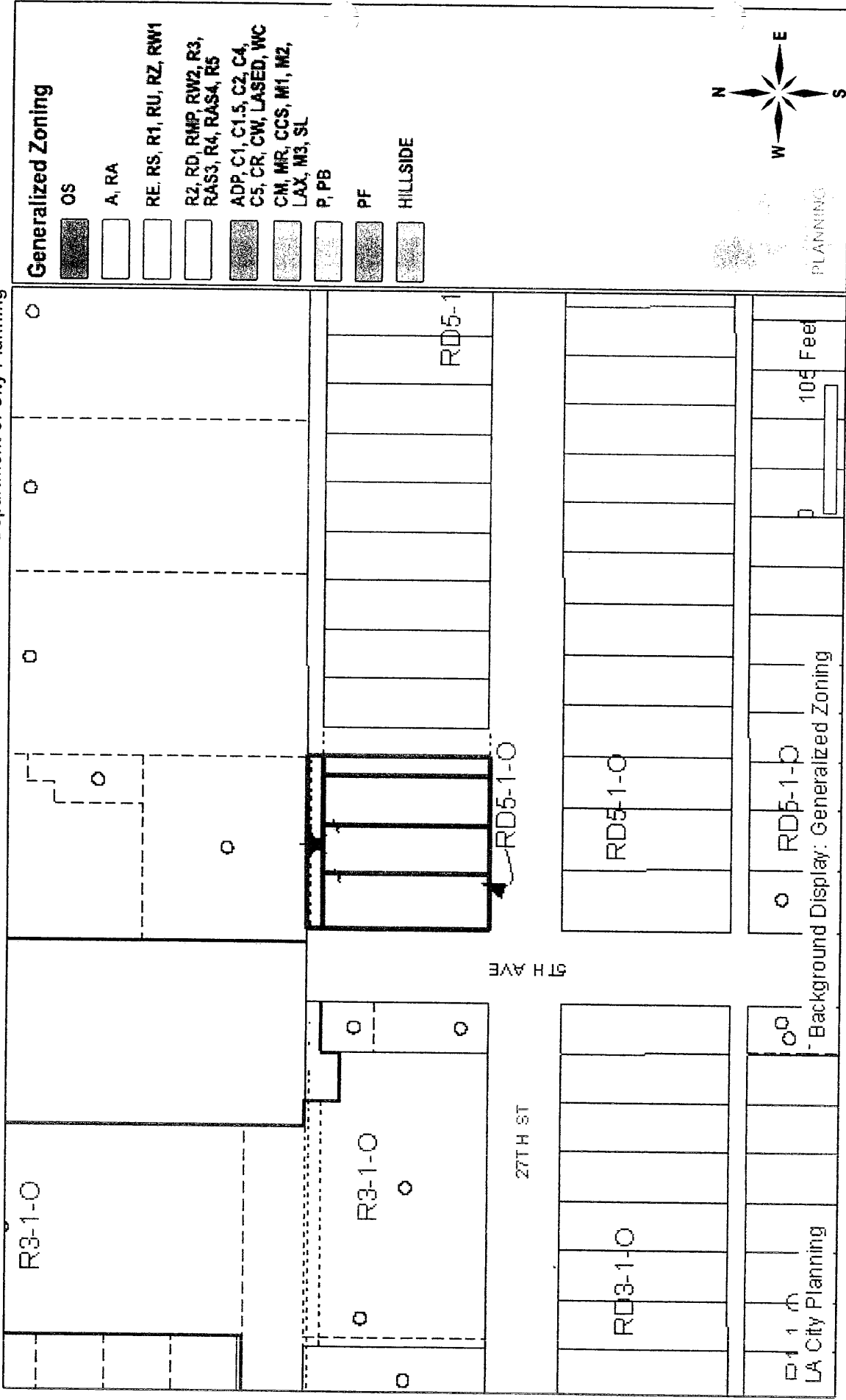
## DATA NOT AVAILABLE

CPC-5074  
ORD-177323  
ORD-171682  
ORD-165481-SA2760  
ORD-162128  
ORD-102701  
ZA-14096  
AFF-51016

# ZIMAS INTRANET

10/23/2006

City of Los Angeles  
Department of City Planning



Address: None  
APN: 5052014021  
PIN #: 123B189 860

Tract: SOUTH ARLINGTON STREET TRACT  
Block: None  
Lot: VAC M D & D 8-157  
Arb: None

Zoning: RD5-1-O  
General Plan: Low Medium I Residential



CHC DECLARATION  
CHC-2006-9129-HCM  
GLEN LUKENS HOME AND STUDIO  
MAILED 03/23/2007

Ronald Carroll, Robert Carroll, and  
Lauretta Carroll, Owners  
1962 Wellington Road  
Los Angeles, CA 90016

Ronald Carroll, Robert Carroll, and  
Lauretta Carroll, Owners  
1962 Wellington Road  
Los Angeles, CA 90016

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2263 S. Harvard Blvd.  
Los Angeles, Ca 90018

Los Angeles Conservancy  
Modern Committee  
523 W. 6<sup>th</sup> St., Ste. 826  
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