

DEPARTMENT OF
CITY PLANNING
OFFICE OF HISTORIC RESOURCES
200 N. SPRING STREET, ROOM 620
LOS ANGELES, CA 90012-4801
(213) 978-1200

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CALIFORNIA



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CULTURAL HERITAGE COMMISSION

RICHARD BARRON
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ROELLA H. LOUIE
VICE-PRESIDENT

TARA J. HAMACHER
GAIL KENNARD
OZ SCOTT

FELY C. PINGOL
COMMISSION EXECUTIVE ASSISTANT
(213) 978-1294

Date: **AUG 12 2013**

Los Angeles City Council
Room 395, City Hall
200 North Spring Street, Room 410
Los Angeles, California 90012

Attention: Sharon Gin, Legislative Assistant
Planning and Land Use Management Committee

CASE NUMBER: **CHC-2013-2174-HCM**
HERMAN H. KERCKHOFF RESIDENCE
1325 W. ADAMS BOULEVAD

At the Cultural Heritage Commission meeting of **August 1, 2013**, the Commission moved to include the above property in the list of Historic-Cultural Monument, subject to adoption by the City Council.

As required under the provisions of Section 22.171.10 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 22.171 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 Kennard
Seconded: Commissioner Louie
Ayes: Commissioner Barron
Absent: Commissioners Hamacher and Scott

Vote: **3-0**

Fely C. Pingol
Fely C. Pingol, Commission Executive Assistant
Cultural Heritage Commission

Attachment: Application

c: Councilmember Bernard C. Parks, Eight Council District
Henry Fan
Mitzi March Mogul and Jim Childs
GIS

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(213) 978-1270

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Date: **AUG 12 2013**

Henry Fan
181 South Marengo Avenue #16
Pasadena, CA 91101

CERTIFIED MAIL
RETURN RECEIPT REQUESTED

CASE NUMBER: **CHC-2013-2174-HCM**
HERMAN H. KERCKHOFF RESIDENCE
1325 W. ADAMS BOULEVARD

As you will note from the attached copy of our communication to the Los Angeles City Council, the Cultural Heritage Commission has moved to include the above-referenced property in the list of Historic-Cultural monuments, subject to adoption by the City Council.

In due course, our transmittal will be given a council file number and will be referred to the Council's Planning and Land Use Management Committee for review and recommendation. If you are interested in attending the Council Committee meeting, you should call Sharon Gin at (213) 978-1074 for information as to the time and place of the Committee and City Council meetings regarding this matter. Please give Ms. Gin at least one week from the date of this letter to schedule this item on the Committee Agenda before you call her.

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

Moved: Commissioner Kennard
Seconded: Commissioner Louie
Ayes: Commissioner Barron
Absent: Commissioners Hamacher and Scott

Vote: 3-0



Fely C. Pingol, Commission Executive Assistant
Cultural Heritage Commission

Attachment: Application

c: Councilmember Bernard C. Parks, Eight Council District
Mitzi March Mogul
Jim Childs
GIS

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2013-2174-HCM
ENV-2013-2205-CE

HEARING DATE: August 1, 2013
 TIME: 10:00 AM
 PLACE: City Hall, Room 1010
 200 N. Spring Street
 Los Angeles, CA
 90012

Location: 1325 W. Adams Blvd.
 Council District: 8
 Community Plan Area: South Los Angeles
 Area Planning Commission: South Los Angeles
 Neighborhood Council: Empowerment Congress
 North Area
 Legal Description: Lot FR4 and 5, BLK 3

PROJECT: Historic-Cultural Monument Application for the
 HERMAN H. KERCKHOFF RESIDENCE

REQUEST: Declare the property a Historic-Cultural Monument

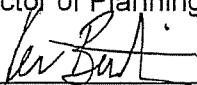
OWNER: Henry Fan
 181 South Marengo Ave. #16
 Pasadena, CA 91101

APPLICANT: Mitzi March Mogul and Jim Childs
 West Adams Heritage Association
 1725 Wellington Road
 Los Angeles, CA 90019

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Declare** the property a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7
2. **Adopt** the report findings.


MICHAEL J. LOGRANDE
 Director of Planning



 Ken Bernstein, AICP, Manager
 Office of Historic Resources



 Lambert M. Giessinger, Preservation Architect
 Office of Historic Resources

Prepared by:


 Edgar Garcia, Preservation Planner
 Office of Historic Resources

Attachments: 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 the Shingle style.
- 2) The building is associated with a master builder, designer, or architect, as a work by the architectural firm of Morgan & Walls.
- 3) The property is associated with historic personages, with several members of the noted Kerckhoff family, influential in the early 20th century economic development of Southern California.

CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") FINDINGS

The Commission hereby recommends that Council find the proposed designation of the Herman H. Kerckhoff as a Historic-Cultural Monument to be exempt from further analysis under the California Environmental Quality Act pursuant to Title 14 of the California Code of Regulations, Sections 15308 (Class 8) and 15331 (Class 31).

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.

SUMMARY

Built in 1899, this two-story residence exhibits character-defining features of Shingle Style. The primary façade facing Adams Blvd. is dominated by a 2-story projecting bay tower and a 2nd story gambrel roof. The building plan is an asymmetrical U-shape with the western wing shorter than the eastern wing at the rear. A gambrel cross gable roof also extends out from the east side of the subject building. An ocular window under the gable features curved shingles that radiate from the edges of the glass. A Hollywood-style drive leads to a garage located on the west side of the double lot. A shed occupies the east side yard. The front yard setback creates a formal landscaped setting. Character-defining features include wood paneling and trim, built-in cabinetry, and a distinctive entry staircase.

The subject house was designed by the noted architectural firm, Morgan and Walls. The firm also designed two additions added in 1905 and 1921.

Herman H. Kerckhoff was the youngest member of the illustrious Kerckhoff family, noted for regional enterprise ranging from lumber, shipping, utilities, and salt mining. Herman played a significant role in Los Angeles' economic and social life from the late 19th to mid-20th century.

DISCUSSION

The Herman H. Kerckhoff Residence successfully meets three of the specified Historic-Cultural Monument criteria. The house "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 the Shingle style. The property is also associated with historic personages, with several members of the noted Kerckhoff family, influential in the early 20th century economic development of Southern California. The building is associated with a master builder, designer, or architect, as a work by the noted architectural firm of Morgan & Walls.

BACKGROUND

On June 28, 2013, the City Council adopted a motion to initiate consideration of the Kerckhoff House as a Historic-Cultural Monument. On July 18, 2013, a subcommittee of the Cultural Heritage Commission toured the subject property. ✓

CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") REVIEW

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 "*consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.*"

State of California CEQA Guidelines Article 19, Section 15331, Class 31 "*consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic buildings.*"

The designation of the Herman H. Kerckhoff Residence property as a Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code ("LAAC") will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC. Without the regulation imposed by way of the pending designation, the historic significance and integrity of the subject property could be lost through incompatible alterations and new construction and the demolition of irreplaceable historic structures. The Secretary of the Interior's Standards of Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of Historic buildings in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving Rehabilitating, Restoring, and Reconstructing Historic Buildings.

CITY OF LOS ANGELES
CALIFORNIA

JUNE LAGMAY
City Clerk

HOLLY L. WOLCOTT
Executive Officer



ANTONIO R. VILLARAIGOSA
MAYOR

Office of the
CITY CLERK

Council and Public Services
Room 395, City Hall
Los Angeles, CA 90012
General Information - (213) 978-1133
Fax: (213) 978-1040

SHANNON HOPPE
Council and Public Services
Division

www.cityclerk.lacity.org

When making inquiries relative to
this matter, please refer to the
Council File No.

July 1, 2013

To All Interested Parties:

The City Council adopted the action(s), as attached, under Council File No. 13-0806,
at its meeting held June 28, 2013.

City Clerk
io

33

13-0806
COB

MOTION

Section 22.171.10 of the Administrative Code provides that the City Council, the Cultural Heritage Commission, or the Director of Planning, may initiate consideration of a proposed site, building, or structure as a Historical-Cultural Monument. The Cultural Heritage Commission, after reviewing and investigating any such Council-initiated designation, shall approve or disapprove in whole or in part the proposed inclusion and submit a report upon such action to the Council.

The Herman Kerckhoff House located at 1325 West Adams Boulevard, Los Angeles CA 90007 is a restored shingle style building which was on the North University Park Community Association (NUPCA) tour in 1981. It was missed by Community Redevelopment Agency (CRA) surveyer Roger Hathaway because at that time it was hidden by foliage when the drive through survey was done for CRA in 1986. The adjacent Bonsall House located at 1315 West Adams Boulevard was listed as individually eligible, and the Franklin House located at 1347 West Adams Boulevard was also listed individually eligible.

The Herman Kerckhoff House is currently endangered since there are plans to sell the interior elements at an estate sale. There are plans on selling built-ins and fixtures, not just furniture (as happened at Bullocks Wilshire and the Blacker House in Pasadena), and as such a possible architectural treasure may be lost.

The Herman Kerckhoff House appears to be an important historic asset of West Adams and worthy of protection. It is located in the so-called 'six block' donut hole outside of the University Park Historic Preservation Overlay Zone.

I THEREFORE MOVE that the Council initiate consideration of the Herman Kerckhoff House located at 1325 West Adams Boulevard, Los Angeles, CA 90007, as a City Historic-Cultural Monument under the procedures of Sec. 22.171.10 of the Administrative Code, and instruct the Planning Department to prepare the Historic-Cultural Monument application for review and consideration by the Cultural Heritage Commission.

I FURTHER MOVE that after reviewing the application, the Cultural Heritage Commission submit its report and recommendation to the Council regarding the inclusion of the Herman Kerckhoff House in the City's list of Historic-Cultural Monuments.

ADOPTED

JUN 28 2013

LOS ANGELES CITY COUNCIL
FORTHWITH

JUN 25 2013

PRESENTED BY: Bernard C. Parks
BERNARD C. PARKS
Councilmember, 8th District

SECONDED BY: Richard Blasi

ORIGINAL

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 Herman H. Kerckhoff Residence IS AN IMPORTANT EXAMPLE OF
NAME OF PROPOSED MONUMENT

Victorian Shingle 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 Herman H. Kerckhoff Residence WAS BUILT IN 1899
NAME OF PROPOSED MONUMENT YEAR BUILT

Herman H. Kerckhoff WAS IMPORTANT TO THE
NAME OF FIRST OR SIGNIFICANT OTHER

DEVELOPMENT OF LOS ANGELES BECAUSE Kerckhoff was a leading citizen and businessman, active and prominent in
in many of the civic organizations that were instrumental in Los Angeles's growth. Herman Kerckhoff established
several companies, including a pioneering salt & gypsum firm in Death Valley, and the Kerckhoff family members
were pioneers in the lumber and public utilities industries. The Herman Kerckhoff Residence represents one of the
few remaining West Adams Boulevard mansions of the Victorian era, evoking a time when West Adams truly was
"The Street of Dreams" for L.A.'s social elite, who in the late 1890s began to build estates west of Hoover Street.

**HISTORIC-CULTURAL MONUMENT
APPLICATION**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

IDENTIFICATION

1. NAME OF PROPOSED MONUMENT Herman H. Kerckhoff Residence
2. STREET ADDRESS 1325 West Adams Blvd.
CITY Los Angeles ZIP CODE 90007 COUNCIL DISTRICT 8
3. ASSESSOR'S PARCEL NO. 5055-004-003
4. COMPLETE LEGAL DESCRIPTION: TRACT Urmston Tract
BLOCK 3 LOT(S) 4 & 5 ARB. NO. NONE
5. RANGE OF ADDRESSES ON PROPERTY 1321-1325 West Adams Blvd.
6. PRESENT OWNER Henry Fan
STREET ADDRESS 181 South Marengo Ave. #16 E-MAIL ADDRESS: _____
CITY Pasadena STATE CA ZIP CODE 91101 PHONE (____) _____
OWNERSHIP: PRIVATE PUBLIC
7. PRESENT USE Single Family w/ guest unit ORIGINAL USE Single Family w/ auto garage

DESCRIPTION

8. ARCHITECTURAL STYLE Victorian Shingle Style
(SEE STYLE GUIDE)
9. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORK SHEET, 1 PAGE MAXIMUM)
- The Herman H. Kerckhoff Residence is a 2-story shingle-clad exterior. The primary (south) facade facing Adams Blvd. (a designated scenic hwy) is dominated by a 2-story projecting bay tower and a 2nd-story gambrel-gable. A Hollywood drive leads to a garage structure is located on the west side of the double lot that the house spans. The footprint is an asymmetrical U-shape w/ the western wing shorter than the eastern wing at the rear. A shed occupies the east side yard. The gracious front yard setback creates a formal setting for this elegant house. The numerous character-defining interior features include abundant wood paneling and trim; built-ins; and a unique entry staircase. (See Architectural Description, attached.)

**HISTORIC-CULTURAL MONUMENT
APPLICATION**

NAME OF PROPOSED MONUMENT Herman H. Kerckhoff Residence

10. CONSTRUCTION DATE: 1899 FACTUAL: ESTIMATED:

11. ARCHITECT, DESIGNER, OR ENGINEER Morgan & Walls (inc. early additions)

12. CONTRACTOR OR OTHER BUILDER _____

13. DATES OF ENCLOSED PHOTOGRAPHS June-July, 2013
(1 8X10 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 1905 rear addition designed by Morgan & Walls; 1921 addition (also on the rear), designed by Morgan & Walls & Morgan; a later, unpermitted breezeway (non-contributing) connects the east and the west wings at the rear on the ground floor.

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

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)

The Herman H. Kerckhoff Residence is an intact, original architectural type specimen: Victorian Shingle style, designed by a noted architectural firm, Morgan & Walls. Herman Kerckhoff was the youngest member of the illustrious Kerckhoff family, noted for enterprises ranging from lumber, shipping, utilities and salt & gypsum mining. Older brother William established the Kerckhoff-Cuzner Mill & Lumber Co. in 1879. Herman played a significant role in L.A.'s economic & social life independent of his brother. (See Significance Statement, attached)

19. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES) Proquest Historical Los Angeles Times; Tax Assessor's records; U.S. Census; Voter Registration records; original grant deed; Los Angeles phone directories; Who's Who biographies; Gebhard & Winter; Ancestry.com;

20. DATE FORM PREPARED 07/15/2013 PREPARER'S NAME Mitzi March Mogul & Jim Childs

ORGANIZATION West Adams Heritage Assn. STREET ADDRESS 1725 Wellington Road

CITY Los Angeles STATE CA ZIP CODE 90019 PHONE (323)734-9980

E-MAIL ADDRESS: mogulink@gmail.com AND preservation@westadamsheritage.org

DESCRIPTION WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

THE Herman H. Kerckhoff Residence IS A 2-STORY,
NAME OF PROPOSED MONUMENT NUMBER OF STORIES

Victorian Shingle Style, U-shape PLAN Residence
ARCHITECTURAL STYLE (SEE LINE 8 ABOVE) PLAN SHAPE (Click to See Chart) STRUCTURE USE (RESIDENCE, ETC.)

WITH A wood shingle FINISH AND wood TRIM.
MATERIAL (WOOD SLIDING, WOOD SHINGLES, BRICK, STUCCO, ETC.) MATERIAL (WOOD, METAL, ETC.)

IT'S multi-planed ROOF IS wood shingle, wood
ROOF SHAPE (Click to See Chart) MATERIAL (CLAY TILE, ASPHALT OR WOOD SHINGLES, ETC.) WINDOW MATERIAL

double-hung and casement WINDOWS ARE PART OF THE DESIGN.
WINDOW TYPE [DOUBLE-HUNG (SLIDES UP & DOWN), CASEMENT (OPENS OUT), HORIZONTAL SLIDING, ETC.]

THE ENTRY FEATURES A recessed and centered,
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC.)

solid Victorian flanked by double-hung wood sash windows DOOR. ADDITIONAL CHARACTER DEFINING ELEMENTS
ENTRY DOOR STYLE (Click to See Chart)

OF THE STRUCTURE ARE porches, balconies, dormers, bay tower -- all original as built; a single chimney on the west
IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES (SEE CHART); BALCONIES; NUMBER AND SHAPE OF DORMERS (Click to See Chart)

side, with two flues for the living room and bedroom directly above (on the southwest side of the south facade);
NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES;

highly-patterned wood shingle siding; twin columns supporting overhanging roof of porch; inset porch on second
ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALLY;

floor; east-side 2nd story Dutch Colonial-inspired cantilevered gambrel-gable; and decorative windows
VERTICALLY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC.

SECONDARY BUILDINGS CONSIST OF A 2-story garage on the west side, rear shed on the east side
IDENTIFY GARAGE; GARDEN SHELTER, ETC.

SIGNIFICANT INTERIOR SPACES INCLUDE wood paneling, trim & moldings throughout 1st floor public spaces; built-in
IDENTIFY ORIGINAL FEATURES SUCH AS WOOD PANELING; MOLDINGS AND TRIM; SPECIAL GLASS WINDOWS;

bookcases, window seats, china cabinet/sideboard, fireplaces, original & period light fixtures, covered ceilings, tile
ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC.

bathroom(s), unique entry staircase w/ elaborate balusters, conservatory, hardwood floors, two butler's pantries.

IMPORTANT LANDSCAPING INCLUDES possible fruit tree and perimeter plantings
IDENTIFY NOTABLE MATURE TREES AND SHRUBS

SIGNIFICANCE STATEMENT FOR:
HERMAN H. KERCKHOFF RESIDENCE, 1325 WEST ADAMS BLVD.

This nomination is for the Herman H. Kerckhoff Residence, located at 1325 W. Adams Boulevard in Los Angeles. The house is situated on the north side of Adams, in the middle of the block between Ellendale (originally Thornton) and Vermont. The house is sited on two lots which were purchased by Herman Kerckhoff in 1895. The house, built in 1899, is in a remarkably original state. The house was designed for Herman Kerckhoff by the noted firm of Morgan & Walls, the oldest and one of the most distinguished firms in Los Angeles. The only alterations seem to be two additions, one in 1905, the other in 1922, also done by Morgan & Walls and Morgan, Walls & Morgan, respectively. Thus even the changes to the house have great significance. The house has had very few changes in ownership since the Kerckhoffs moved from there in 1935. The property remained in the ownership of Anne W. Kerckhoff, Herman's wife, and was finally sold by her in 1949.

This Significance Statement and the accompanying Architectural Description will demonstrate that the subject property meets all four of the criteria for designation as a Historic-Cultural Monument, as stated by the National Trust and referenced in the Los Angeles Cultural Heritage Ordinance guidelines.

The name of Kerckhoff has a long and conspicuous history in the early business life of Los Angeles. The men of the Kerckhoff family contributed greatly towards promoting Los Angeles County and developing its resources. Patriarch George Kerckhoff was a real estate entrepreneur. He made his initial fortune in Indiana; the family came to Los Angeles in 1878 where George quickly began investing in real estate. With his oldest son, William, he started the Kerckhoff-Cuzner Lumber Company at Macy and Alameda Streets. Together they became prominent and pivotal in civic affairs and the development of the city.

William G. Kerckhoff, was one of the pioneers of public utilities. He was a key player in the adaptation of water for power purposes in Southern California; the San Gabriel Power Company and Pacific Light and Power Company are among his credits. And, William Kerckhoff was the primary partner in the Kerckhoff-Cuzner Lumber Company. He was also instrumental in the development in 1906 of the foothill portion of the Hammel & Denker Ranch by the Rodeo Land and Water Company, in which his partners were C. Canfield and H. Huntington; they called the district Beverly Hills. William G. Kerckhoff's home is located at 734 W. Adams and was designated HCM #606 in 1994.

Herman Henry Kerckhoff was associated in business with his father and his brother as well as launching his own successful enterprises.

Herman H. Kerckhoff was born at Lingen in the Province of Hanover, Germany, on January 20, 1867, the son of George Kerckhoff and Philippine (Neuhart) Kerckhoff. Although born in Germany and descended of German stock, Herman was actually an American, his parents having lived in Indiana for many years before he was born (but in an abundance of caution he became a naturalized citizen as an adult). All of his older siblings were born in the United States.

The family returned to Germany for a lengthy visit where Mrs. Kerckhoff became pregnant and gave birth there to Herman. They returned first to Indiana when he was an infant, then moved to Los Angeles when he was a boy and the greater part of his life was spent in Southern California. He attended the public schools of Los Angeles and was graduated from the high school in the class of 1884. He entered the University of California the next year, taking up special studies in chemistry, and would have graduated in the class of 1889, but left in the preceding year and went on a tour of Europe.

Returning to Los Angeles in 1889, Mr. Kerckhoff became associated with the Kerckhoff-Cuzner Lumber and Mill Company, of which his elder brother, William G. Kerckhoff was the main officer. Herman was a director of the company and was appointed manager of the company's branch yard at Pomona, California; he remained in that position for about a year, after which time he was promoted to the management of the more important branch of the company's business at Pasadena. Being a conscientious worker, he impaired his health through overzealousness, and at the end of six months was compelled to give up active business and seek to regain his strength. He was only out of active business for a few months, however, resuming his work as manager of the personal affairs and business interests of his father. He managed the affairs of his father for several years and upon the death of the latter in 1896, organized the Kerckhoff Estate Company, of which he continued as both Secretary and Treasurer. Other family members also held management positions.

In October 4, 1899 Herman Henry married Anne May Wethern and upon returning from their honeymoon on December 3 of that year, they moved into the recently completed house at 1325 W. Adams Street (Boulevard). In due course they had two sons, Stephens (born October 24, 1901) and Herman, Jr. (born September 5, 1905) The Kerckhoffs lived in the home from 1899 until 1935. During their time there they made few changes to the house and it remains largely in the state it was in during their residence.

In 1902 the original Kerckhoff family home was moved from the northeast corner of 6th and Main Streets to Maple Avenue. No family members had lived there since at lease 1900. It was rented to a series of tenants and was considered by many to be haunted. In 1906, the Kerckhoff office building (renamed the Pacific Electric Building) was constructed in its place. It was designed by architects Morgan & Walls.

In 1900 Herman Kerckhoff, in addition to conducting the family business, organized and became President of a corporation known as the Hipolito Screen and Sash Company. In 1904 he received a patent for a new device for the improvement of adjustable screens and sashes for windows. This concern grew into a prosperous industry.

In 1912 Mr. Kerckhoff and some investors organized the Avawatz Salt and Gypsum Company. The works included erection of a modern salt refinery and the building of a railroad sixteen miles in length to the mines of the company in Death Valley, California. This company became one of the largest industrial enterprises of the Pacific Coast, the holdings including immense deposits of high-grade rock salt and gypsum, the latter an important ingredient in the manufacture of cement and wall plaster. Those two materials were—and still are—essential to the construction trades which were, in turn, vital to the development of the city.

During the early 1920s the entire family lived at 1325 Adams Street: Herman and Anne, Herman Jr., Stephens and his new bride, Marcia, and older brother William and wife Louise, as well as Mrs. D. G. Stephens. There were two telephone lines to keep things under control. The second Mrs. George (Elise) Kerckhoff lived on Westlake Avenue. Mrs. Stephens was Anne Kerckhoff's aunt and founder of the Los Angeles Orphan's Home. Herman and Anne's first son was named after her. Mrs. Stephens never had children of her own and similarly, Louise and William Kerckhoff's only children were twin girls adopted in 1898 from the Orphan's Home.

Indeed, the Kerckhoff women were as active and instrumental in charitable affairs as their husbands were in business. Herman's wife, Anne Kerckhoff, became involved at an early age in her aunt's main charity, the Orphan's Home. She remained a volunteer officer with that institution for more than 50 years. The Red Cross, and the Needlework Guild (which made garments for the poor), were among the other charities with which she had lengthy involvements.

Carrying out her husband's wishes following his death, Louise Kerckhoff gifted the city of Bad Nauheim, Germany with over one million dollars to establish the William G. Kerckhoff Foundation for Scientific Education and Research, gave \$5,000 to help build Cedars of Lebanon Hospital in 1930, donated the funds to build Kerckhoff Hall at UCLA, and willed their home at 734 W. Adams to USC. The Kerckhoff Marine Laboratory in Corona Del Mar is named in his honor.

Herman Kerckhoff was a member of several civic clubs and organizations: he was a Scottish Rite Mason, and also a member of the Mystic Shrine. He belonged to the California Club, Jonathan Club, University Club and the Gamut Club.

Herman Kerckhoff died April 1, 1953 at the age of 86. Anne followed him in death a year later. Both are buried at Forest Lawn. Prior to death he and Anne lived in San Marino.

HCM Criterion

The Office of Historic Resources website, under the section entitled "What Makes A Resource Historic," states:

A historical or cultural monument is any site (including significant trees or other plant life located thereon), building, or structure of particular historical or cultural significance to the City of Los Angeles, such as 1) historic structures or sites in which the broad cultural, political, economic, or social history of the nation, state, or community is reflected or exemplified; 2) which are identified with historic personages or with important events in the main currents of national, state, or local history; 3) which embody the distinguishing characteristics of an architectural-type specimen, inherently valuable for a study of a period, style, or method of construction; or 4) which are a notable work of a master builder, designer, or architect whose individual genius influenced his or her age. A proposed resource may be eligible for designation if it meets at least one of the criteria above.

In this case the nominated property meets all four of the criteria.

As part and parcel of the early westward pattern of development along West Adams Boulevard by prominent entrepreneurial and social elite families that led the transformation of the sleepy Pueblo into a thriving metropolis the Herman H. Kerckhoff Residence clearly fulfills **Criterion 1** as it exemplifies the broad cultural, political, economic, and social history of the community.

As Los Angeles grew from a village to become the city, the population expanded throughout the original Spanish Land Grant boundaries, which included a southwestern terminus at West Adams Boulevard and Hoover Street. Many of the prosperous and successful new arrivals hired the leading architects and built fine homes along southern arteries such as Grasshopper (Figueroa) and Charity (Grand).

When they reached West Adams Street (Boulevard) they hung a hard right turn and began moving ever westward. Michael Regan in his 1965 book *Mansions of Los Angeles* documents this westward movement through text and photographs of the six most prominent historic subdivisions stretching along West Adams Boulevard. Three of these subdivisions became the backbone and spine of what we now call the Historic West Adams District: a) West Adams District (Chester Place & St. James Park); b) West Adams Park; and c) Westchester Gardens; along with nearby d) Fremont Place; e) Windsor Square; and f) Hancock Park. The still remaining historic homes, the community's "houses of worship," as well as other historic commercial and institutional buildings such as the Automobile Club (HCM-72) and the Casa de Rosas (HCM-241), collectively still share their story of the prominence of West Adams Boulevard with those who travel on this scenic highway today. (See attached essay, "The Historic Mansions of West Adams Street.")

There is no question that Herman Kerckhoff, like his brother William, made significant and lasting contributions to the development of Los Angeles and that he more than meets the qualifications of an important person as defined in **Criterion 2**. His role in the business life of Los Angeles came at an important transitional time when the city was no longer a pueblo but not quite a metropolitan center. In 1899, Los Angeles was the 36th largest city in the United States with a population of approximately 102,000—almost double that of 1890. There were many "firsts" during that era as social, cultural, political, religious, educational, financial, and business interests developed to meet the needs and demands of the growing population. Herman Kerckhoff was at the center of this maturation. Also, his accomplishments in business—his patent for window screens and sashes, his leading role in opening up Death Valley for salt and gypsum quarries and refineries, and his part in maintaining and increasing the family fortune through real estate—all qualify him as a significant individual who influenced local history in his era. The residence he built is his legacy to us and is one of the few remaining structures from that time which exemplify the status that West Adams embodied.

It is also clear that the structure meets **Criterion 3** as an architectural specimen. Built in 1899, the house embodies a number of very interesting characteristics and design features which were unusual for its time. The exterior is best described as Shingle Style with influences from Dutch Colonial Revival. The shingle patterns are atypical for the era, which generally featured more

elaborate embellishments. Many of the concepts of the Shingle style were adopted by Gustav Stickley (and others) into the Arts & Crafts Style. This was due to the simplified nature of the decoration, which was part of the design rather than applied later, and of the massing which emphasized horizontal lines and a continuous roofline, rather than multi cross gables on the more “traditional” Victorian homes. Shingle Style was utilized mainly on the East Coast, and the best known examples of it are in Rhode Island, Massachusetts, New York, and other neighboring states. The style was a bridge to modern architectural forms, between the Eclecticism of the 1880s and early 1890s and the more functional expressions of domestic architecture which characterized the early 20th Century. Shingle Style was often referred to as the architecture of the American summer, so it was particularly appropriate that it was used for the home of a noted individual in Los Angeles, where summer lasts nearly all year.

While those styles are representative of the Victorian Era which was still in progress in 1899, the interior design is a departure from the traditional Victorian patterns and embraces the Craftsman style which had not yet reached its popularity in the United States. The floor plan is spacious and open, unlike the enclosed rooms of Victorian styles. The large entrance hall flows freely to the living room and dining room which flank it, to the stair hall before it. There is a single fireplace to heat the living room, which shares a flue with a fireplace in the master bedroom directly above it on the second floor. Traditional Victorian interiors featured fireplaces in every room as the only source of heat. There is built-in furniture throughout, typical of the Craftsman style. These include window seats and a china cabinet in the dining room.

This combination of late 19th and early 20th Century architectural styles is unusual and indicates that both the architect and owner were forward-thinking individuals. The architect would have had to familiarize himself with innovations: new methodologies and philosophies being employed abroad (notably Great Britain, where the Arts & Crafts, nee Craftsman, style originated) and those of the Eastern part of the United States (New England, where Shingle originated) and the owner would have had to have been bold to break with tradition. The fact that this residence has survived intact for 114 years is testament to its successful domestic arrangement. Modernization would not have been an improvement and clearly the home’s residents over the years agreed.

Criterion 4 has to do with the architect himself and his reputation as a master. While this is not always indicative of value (there may be many instances where an architect has not yet been recognized by the general profession), this particular structure is blessed with noted genealogy by both occupant and designer.

The house was designed by the noted architectural firm of Morgan & Walls. Two additions were made to the house after its initial construction, both by the same distinguished firm.

The relationship between Octavius Morgan and the Kerckhoff family goes back to the 1880s when Morgan and George Kerckhoff were involved in several important real estate transactions. One in particular involved a property at 4th and Main Streets which several people were

interested in for a new government building. Morgan purchased the property *sub rosa* and transferred it immediately to William Kerckhoff, who gave 1/3 interests to his father George and his father-in-law, Gerhard Eshman. Morgan and Walls designed the Kerckhoff family home at 4th and Main Streets and later designed the Kerckhoff office building on that site. They also designed the Orphan's Home, which was such an important part of the Kerckhoff family. It was only logical that Herman would ask them to design his own home.

Octavius Morgan was born in Canterbury, England, on October 20, 1850. Giles Chapman Morgan was his father and Caroline Tyler (Adams) Morgan was his mother. Mr. Morgan was married in 1884 to Margaret Susan Weller Offenbacher, and they had two children: Octavius Weller and Jessie Carline Morgan. Mr. Morgan was educated at Kent House Academy, at the Thomas Cross Classic School, and at the Sydney Cooper Art School in Canterbury.

It was during his preliminary education that he began the study of architecture, as he was at the same time employed in Canterbury in the office of F. A. Gilhaus, an architect and contractor of high repute in England. He followed this practical study for five years, when he decided to seek his fortune in a new country, and emigrated to the United States. He arrived in this country in 1871, coming via Canada and locating first in Denver, Colorado, where he found employment for a time in the office of a Mr. Nichols, who, as was the practice in those days, combined the work of an architect with that of a builder and contractor. Denver was at that time in an incipient stage of development and architecture was about the least thing in demand; the city only had a population of four thousand and at the time he was there Mr. Morgan reported that he saw two thousand Ute Indians camped in the Platte River bottoms.

Mining was the absorbing occupation then, and Mr. Morgan soon left the office for the mountains and traversed the greater portion of Colorado, Wyoming Idaho, Utah and Nevada, seeking golden, illusive fortune; finally he came to California, still mining, and secured a claim on Lytle Creek in San Bernardino County. His attention was soon called to the rapidly growing Los Angeles, and he abandoned his pan and rocker and made his home here. He reached Los Angeles in June, 1874, having been three years on his journey from Denver.

He immediately saw the professional possibilities of the city and associated himself at once with Ezra F. Kysor, a pioneer architect; this firm continued until 1888, when Mr. Kysor retired from business and at which time the partnership was between Morgan and Walls.

Morgan was a member and a president of the Engineers and Architects' Association, the Southern California Chapter of the American Institute of Architects, and the California State Board of Architecture; a member of the California and Jonathan clubs, a Mason and an Odd Fellow. In 1898, and again in 1900, he served as a member of the Freeholders' Charter Board. He was active in civic affairs. He traveled extensively throughout the United States and Europe. The California Architect's Board presents the annual Octavius Morgan Award in honor of their first president. Morgan lived at 819 Westlake Avenue, where he died on March 29, 1922. His next door neighbor was George Kerckhoff's widow, Elise Kerckhoff.

John A. Walls was born in 1858 and died on December 12, 1922. He was born and raised in Buffalo, NY; in 1870, his real estate in Buffalo's 10th Ward was worth approximately \$5,000. By 1880, Walls was still living at home in Buffalo, and referred to himself as an architect. Walls lived in Los Angeles by 1887. He, his wife and his daughter, Elinor, lived at 712 East Adams Street, Los Angeles, in 1900 and 2157 (or 2159) West 20th Street, Los Angeles, CA, in 1910. He owned both houses without mortgages. He continued to live at the latter address in 1920.

His father, John Walls, born c. 1827, was from Scotland and probably came to the U.S. between 1840-1850, as he first appeared in the 1850 U.S. Census. His mother, Hannah, born c. 1825, was from New York. It appears that his father married twice, first to Hannah, and then to Marion E. Walls, born c. 1836 in England. The 1860 U.S. Census indicated that his father was an "ornamental plasterer." In 1860, the estate of John and Hannah Walls amounted to approximately \$1,300, a reasonable sum for a working class family of the era. The 1870 U.S. Census stated his profession to be a builder. The 1880 U.S. Census again stated that he was a plasterer. This may be where John developed his interest in architecture. John A. Walls was one of five children: Mary F. (born c. 1850 in NY, a school teacher in 1870), Edith F. (born c. 1854 in NY), Frank W. (born c. 1856 in NY) and Walter S. (probably a half-brother, born c. 1873 in NY). John A. Walls married his wife, Jesse P. Walls, on February 9, 1892.

Following tradition, following Walls' death, his name remained part of the firm name until Stiles O. Clements took over the firm and became the senior partner in 1937. Originally the firm was started by Ezra Kysor; Octavious Morgan worked as his draftsman and then became a partner in 1876. Kysor retired, but his name remained on the partnership until he died, at which point it was officially Morgan & Walls, with principals Octavious Morgan and John A. Walls. Octavious Morgan Jr. joined the firm in 1910 and it became Morgan, Walls & Morgan. When Morgan, Junior was promoted, the elder Morgan retired, and several years later Stiles O. Clements (1883–1966) became a partner. That more modern iteration of the firm is the most well known, in part because so many of their Art Deco buildings are still extant. Walls is probably the least well known of all the partners, overshadowed by Kysor and Morgan on one end and Clements on the other.

Among their commissions (at one point the firm was responsible for ten percent of the buildings in Los Angeles) were: Van Nuys Hotel, Hollenbeck Home, Farmer's and Merchant's Bank, Hellman office building and residence Walter P. Story Building, Title Guarantee, Morosco Theater, Arcade Theater, Widney Hall (USC), American Telephone and Telegraph building, Artisan's Patio Building, Hollywood Cemetery, and numerous private residences. Collectively, the firm was one of the most prolific in the city, their commissions too numerous to list.

It is very unusual to have two fine homes on the same street belonging to two members of the same prestigious family. That both homes are in nearly pristine condition is even more unusual. The Herman Kerckhoff Residence represents a seminal moment in the history of Los Angeles and it is outstanding for its architecture, its architects, its distinguished first owner/resident and his family. For all these reasons, the Herman H. Kerckhoff Residence has earned a place as a Los Angeles Historic-Cultural Monument.

WAHA / LAHCM NOMINATION

Herman H. Kerckhoff Residence / 1325 West Adams Boulevard

ARCHITECTURAL DESCRIPTION

The 1899 Herman H. Kerckhoff Residence at 1325 West Adams Boulevard, designed by master architects Morgan & Walls, is a rare intact example of the VICTORIAN SHINGLE STYLE of American architecture (1880-1900). This 113-year old structure not only has its original shingle cladding on the façade walls, but the shingled roof survives as well, thus maintaining a continuous wood shingle profile as conceived.

The primary asymmetrical organized, 2-story wood-frame, structure with its atypical SHINGLE STYLE identifying components: steeply-pitched roof with intersecting cross gables, multi-level eaves, 2-story tower, deep recessed entrance porch, multi-pane above single-pane windows, had two significant alterations executed by the original architectural firm.

Shortly after its completion a two-story rear addition (1st-story “open”) was added in 1905 to the northwest rear side (Morgan & Walls) and a later 2nd-story 1922 addition above the existing 1-story northeast rear kitchen wing (Morgan, Walls & Morgan). This continuity of architectural design insured that the additions adhered to the same quality standards throughout the 23-year building period. The two additions did however alter the historic structures footprint from an L to an asymmetrical U with the short side located on the west rear (ref. 1907 & 1922 Sanborn Maps).

The SHINGLE STYLE is a uniquely American adoption of other traditions: “Its roots are threefold, (1) From the Queen Anne it borrowed wide porches, shingled surfaces, and asymmetrical forms. (2) From the Colonial Revival it adapted gambrel roof, rambling lean-to additions, classical columns and Palladian windows. (3) From the contemporaneous Richardsonian Romanesque it borrowed an emphasis on irregular, sculpted shapes, and Romanesque arches.” (reference the attached section from “A Field Guide to American Houses” / FGAH).

SOUTH FRONT-FAÇADE:

The primary 1899 structure is sited with a wide south facing front façade along the north side of West Adams Boulevard (ref. photo 01). The current polychromatic exterior paint scheme distracts from the intent of the SHINGLE STYLE, which “aims for the effect of a complex shape enclosed within a smooth surface, the shingled exterior, which unifies the irregular outline of the house.” (ref. FGAH). Fortunately paint is an easily reversible and an appropriate monochromatic painting scheme would be a visual enhancement and clarify the style.

The intricate asymmetrical massing of the 2-story 3-bay façade features: a deep recessed 1st floor asymmetrical entrance porch, a west-side 2-story polygonal tower, an east side 2nd-story Dutch Colonial Revival inspired cantilevered gambrel-gable, a 2nd-floor recessed asymmetrical porch located above the entrance along with varied window treatments that serve to animate the design.

Entrance is made though the recessed asymmetrical located front porch. The wide porch extends from the east side of structure about two-thirds west across the front facade until it joins with the polygonal tower. The solid paneled entrance door flanked by 1/1 double-hung, wood sash windows, and flanking Classical Revival Tuscan columns, above the shingled balustrade, frame the entrance stairs themselves (ref. photo 04). In addition to the Revival columns, the porch's other supporting columns are paired and plain-shingled with flared supporting tops (ref. photo 02).

The 1st-floor entrance door itself is centered on the interior's hall, which is the middle element between the east dining room and the west living room. The dining room's large paired 1/1 double-hung, wood-sash windows are centered between the shingled porch columns (ref. photo 06).

The east-side 2nd-story is a cross-gable Dutch Colonial influenced bell-flared wall that sits atop the 1st-story porch (ref. photos 03 & 05) and features an oval attic window, an exterior supported shingled balcony accessed from the interior by double 4-light paired French doors. A decorative diamond-patterned shingled relief is set on each side of the doors. The 2nd-story centered asymmetrical recessed porch has a decorative balustrade across its width with a screened arched opening on the east side and a 12/1 diamond-patterned window on the west side (ref. photo 07).

The west-side bay is a two-story polygonal plain-shingled bay-window tower (ref. photo 04) that extends well beyond the main facade. Its 1st-floor windows feature a centered fixed light with a leaded-glass transom above and flanked by 1/1 double-hung wood-sash windows (ref. photo 10). The 2nd story has three windows that are diamond-patterned 12/1 double-hung wood-sash. A decorative diamond-patterned shingled relief is set between the 1st & 2nd story windows. The gabled roof's overhang has an open eave with exposed rafter tails and a gutter system (ref. photo 09).

EAST SIDE-FAÇADE:

The east facade includes the 2nd-story 1922 rear addition over the original 1st floor kitchen (ref. photo 11). The 2nd-story original 1899 design features a large gable-dormer at the north rear in the same Dutch Colonial bell-flared shape as the front and a smaller shed dormer adjacent to the south (ref. photo 12). Both the dormers enfold into the wall that is cantilevered over the 1st-story wall as part of the south facade's cross-gable.

The southerly shed dormer has paired diamond-patterned 12/1 double-hung wood-sash windows. The larger bell-flared dormer also has paired diamond-patterned 12/1 double-hung wood-sash windows. A decorative diamond-patterned shingled relief is set on each side of the windows. A Palladium style attic-vent is centered above the paired windows (ref. photo 13). The 1st floor windows are for the dining room and butler's pantry and are 1/1 double-hung wood sash.

The 2nd-story 1922 addition aligns with the original single-story wall to complete a straight wall that has an irregular pattern of 1/1 double-hung wood sash windows (ref. photo 12).

WEST SIDE-FAÇADE:

The 1899 cross-gable does not have a cantilevered element but forms a shingled 2-story straight wall but with flared skirting edges between the floors. The 1st-story has two paired 12-pane diamond patterned casement windows located on either side of the internal fireplace chimney (ref. photos 16 & 18). The 2nd-floor has two 12/1 double-hung wood frame windows (ref. photo 17) and a centered oval window is located in the attic (ref. photo 15).

The west side-façade of the 1922 rear addition has paired 1/1 double-hung wood sash windows on the 2nd-story above the shingled flared skirting (ref. photo 17). On the 1st-story large fixed paired 12pane irregular windows sit above the shingled balustrade to enclose the "open" space as a conservatory (ref. photo 18).

NORTH REAR-FAÇADE:

The north façade of the 2-story 1922 addition also features, on the 1st floor, large fixed paired 12pane irregular windows that sit above the shingled balustrade and enclose the "open" space as a conservatory (ref. photo 20). The 2nd-story gabled addition has a diamond-patterned 12/1 double-hung wood-sash window above the plain shingled flared skirting (ref. photo 19). The 2nd-story existing original rear façade, which connects the west and east additions, has a diamond-patterned 12/1 double-hung wood-sash window on its' west side (ref. photo 21).

The 2nd-story west wall of the 1922 east rear addition has a strip of four 1/1 double-hung wood-sash windows above two double-hung wood-sash windows on the 1st-floor (ref. photo 22). The plain-shingled and straight north façade of the 1922 addition has a strip of three double-hung wood-sash windows west of a 4th window (ref. photo 23). The 1st floor has an inset rear porch with an entrance door and a 1/1 double-hung wood-sash window along with a paired set of 3/3 fixed windows as well as a plain-shingle 1-story bathroom bump-out (ref. photo 24). A 1st-floor non-permitted breezeway currently connects the east and west additions (ref. photo 29).

THE OUT-BUILDING STRUCTURES:

A 2-story plain-shingled garage is sited on the west rear of the lot (ref. photo 25). A two-wheel lane "Hollywood" style driveway accesses the garage from Adams Boulevard (ref. photo 26). The garage's 2nd-story south front-façade has a pair of double-hung wood-sash windows (ref. photo 27). The 2nd-story west side-façade has two sets of paired of double-hung wood-sash windows beneath an open eave with exposed rafter-tails. The façade's 1st floor has an entrance door and a fixed 2/2 window (ref. photo 28).

A single-story open-sided shed is sited on the east side of the lot (ref. photo 30).

OTHER:

Also attached are two aerial views of the complex cross-gabled and dormered roof (see photos 31 & 32). In addition, a copy of the five pages from the FGAH that deal with the SHINGLE STYLE are included in the application to facilitate the reader's understanding of the criteria.

The FGAH states, “The Shingle Style was an unusually free-form and variable style; without the ubiquitous shingle cladding it would be difficult to relate many of its different expressions. One reason for this great range of variation is that it remained primarily a high-fashion, architect’s style rather than becoming widely adapted to mass vernacular housing, as did the contemporaneous Queen Anne.”

The historic Herman H. Kerckhoff Residence designed by master architects Morgan & Walls embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for a study of a period, style, or method of construction and therefore conforms to the criteria standards for inclusion as a LA-HCM.

CHARACTER DEFINING INTERIOR ELEMENTS

In its interior spaces, the Herman H. Kerckhoff Residence represents a transition from Victorian era to Arts & Crafts/Craftsman sensibilities. The grand entry, with its gentleman caller’s bench and separated from both living room and dining room, evokes the earlier era, but the large-scale living room (versus a formal front parlor and back parlor arrangement) looks forward to the more modern Craftsman Bungalow style. Similarly, the multitude of built-in furnishings – from seat benches to bookcases to the dining room’s China cabinet – take a page from Craftsman era interior arrangements. (See reference photos pages 18-23.)

Important interior features include:

- Expansive wood paneling throughout the first floor “public” spaces, with a wainscot in the entry and the living room
- Grand entry staircase has turned spindles/balusters but also evokes a masculine, Craftsman sensibility with its paneling
- Large, open doorways lead to the dining room on the east and the living room on the west from the entry/reception hall
- Built-in bookcases in living and dining room, with decorative detailing
- Similar detailing on the living room fireplace mantle
- Fireplace tiles and corbels made of tile in the living room
- Classic (carved or molded) corbels hold up the mantle on the fireplace surround in the upstairs bedroom (fireplace no. 2)
- Oak, fir and possibly mahogany woodwork is featured in the downstairs public rooms
- Original sconces and chandeliers are evident throughout the house
- Diamond-patterned, multi-light casement windows in the living room
- The solarium features interior wood shingles and a tongue-in-groove wood ceiling, with multiple divided light windows
- Hardwood floors throughout
- Two butler’s pantries: one in the west passageway between kitchen and dining room, the other on the east, just south of the kitchen.
- A second major stairway – likely servant’s staircase – situated uniquely directly behind the main, grand entry staircase

The Mansions of West Adams Boulevard

The exclamation, "Westward-Ho!" evokes the historic evolutionary advance of settlers from Plymouth Rock to St. Louis to the *Pueblo de Los Angeles*. The westward quest of development from the Atlantic to the Pacific Ocean is echoed by the migratory pattern of the settlement of Los Angeles itself.

Scholar and urban historian Patricia Adler, in 1969, prepared a "History of the Normandie Program Area" for the Los Angeles Community Redevelopment Area that includes what we now identify as the North University Park community. Her narrative traces the earliest days of the *Pueblo* and then its growth into a Metropolis, with specific attention to the social-cultural-economic development of the West Adams neighborhoods that would become part of the CRA/LA Project Areas.

To supply historical-cultural context, Ms. Adler reports on the early 1850s Mexican settlement and the 1860s-1870s agrarian developments of vineyards and orchards. Then, with water from the zanja coupled with the introduction of rail service, and the establishment of the University of Southern California, she illuminates the great economic subdivision boom of the 1880s.

Her accounts of the growth of the area include the entrepreneurial men and woman who became the prominent social families of the burgeoning City. As the village began to become the city, the population expanded throughout the original Spanish Land Grant boundaries, which included a southwestern terminus at West Adams Boulevard and Hoover Street. Many of the prosperous and successful new arrivals hired the leading architects and built fine homes along southern arteries such as Grasshopper (Figueroa) and Charity (Grand).

When they reached West Adams Boulevard they hung a hard right turn and began moving ever westward. Michael Regan in his 1965 book *Mansions of Los Angeles* documents this westward movement through text and photographs of the six most prominent historic subdivisions stretching along West Adams Boulevard. Three of these subdivisions became the backbone and spine of what we now call the Historic West Adams District: a). West Adams District (Chester Place & St. James Park), b). West Adams Park, and c). Westchester Gardens; along with nearby d). Fremont Place, e). Windsor Square, and f). Hancock Park.

Mr. Regan fortunately created a map (see attached) for the eastern section, the West Adams District, listing the notable property owners and their respective "mansions" along the west side of Figueroa and both the north and south side of West Adams between Figueroa and Hoover. Of the 38 stately historic homes that once existed, only eight from his list now remain (see attached map II): the William Kerckhoff Residence (HCM-606), the Ezra Stimson Residence (HCM-456) the Thomas Douglas Stimson Residence (HCM-212), the Hugh McNeil Residence, the Randolph Huntington Minor Residence, the Stewart Residence and the John Lake Garner Residence.

The many palatial architectural jewels that were demolished were owned by the new first families of the City whose illustrious names still echo across time they include: Hancock

Banning, General Longstreet, Dr. Hooker, Judge Silent, J.S. Slauson, Frank Sabichi, Walter Barlow, Michael Connell, J. Ross Clark, Senator S. W. Dorsey, William Garland, R.T. Blaisdell, Alfred Wilcox, Isadore Dockweiler, Albert Bilike, Harold Bayly, George Wigmore, Caroline & Theodorice Severance, Mark Sibley Severance, George Pepperdine and O.W. Childs. Mr. Regan sadly notes in his forward that six of the Adams Boulevard historic structures were demolished while he was writing his book in 1964.

Architectural historian Carson Anderson, in his successful St. James Park National Register Historic District nomination, stated: "Because of the elite position of the individuals, the eastern portion of West Adams became a fashionable place for the middle and upper-middle professional and business classes to reside by the early 1890s. Helping to establish the high social tone of this neighborhood were several noteworthy individuals and families prominent in local historical, and in some cases, national terms.

Mr. Anderson reported that in the "1894-95 Blue Book" 68 of the 479 identified families lived within the West Adams District which comprised 14% of the City's social elite. He also reported: "A further survey of social directory listings over the period from 1895 to 1935 reveals that approximately 12% of the properties within the District had a Social-Register listed individual of a family associated with it. Similarly, 11% of the District's properties had individuals associated with them who were listed in various elite professional biographical directories."

Mr. Anderson also identified many of the distinguished architects who had client commissions in the West Adams District: Sumner Hunt, John Parkinson, James Bradbeer, Carroll Brown, Walter Ferris, Fredrick Roehrig, Abraham Edelman, John Austin, S. Tilden Norton, August Wackerbarth, Franklin Tyler, Arthur Benton, William Aiken, Octavius Morgan, John Walls, William Garrett, Fred Dorn, Thornton Fitzhugh, Oliver Dennis, George Wyman, Louis Kwiatkowski, Robert Train, and Robert Williams, among many others.

The City's University Park H.P.O.Z. Preservation Plan's Context Statement informs: "In the period between 1890 and 1905, University Park and the West Adams Boulevard corridor supplanted the older south downtown and Bunker Hill neighborhood of the 1870s and 1880s as the most prestigious neighborhood in the city in which to live. And although the lavish developments in West Adams Park and West Adams Heights began to compete with University Park starting in the early 1900s it still retained its genteel character until the early 1920s, when the creation of many lower income rental units mark its decline as an elite neighborhood."

The erosion of the West Adams District's historic fabric has left too little of the residential grandeur that was commonplace. The demolition of the irreplaceable monuments that marked the Boulevard in a testament to an individuals' achievements, crowned by wealth and power, have been replaced by parking lots, mini-malls and student housing.

In addition to their grand residential buildings many of the same first families latter erected their "mansions of god" along Adams Boulevard as well: St. John's Episcopal Church (HCM-516), St. Vincent De Paul Cathedral (HCM-90), Second Church of Christ, Scientist (HCM-57), First AME Zion (HCM-341), and Church of the Advent (HCM-512).

The still remaining historic homes, the community's "houses of worship", as well as other historic commercial and institutional buildings such as the Automobile Club (HCM-72) and the Casa de Rosas (HCM-241), collectively still share their story of the prominence of West Adams Boulevard with those who travel on this scenic highway today. It is a story of L.A. history, but all stories about L.A. are intrinsically about change, which is why it is seminal to undertake actions to recognize and preserve the historic components that still survive along the Boulevard such as the Herman H. Kerckhoff Residence.

Past community efforts to establish recognition of historic resources along The West Adams Boulevard corridor include in addition to the individually listed LA-HCM's, many National Register Historic Districts: Chester Place, St. James Park, North University Park, Menlo, Van Buren Place. Additionally the community has embraced the City's Historic Preservation Overlay Zones program, which now includes the HPOZs of University Park, North University Park, West Adams Normandie, West Adams Terrace, Jefferson Park, and West Adams Heights.

Currently, prior to its being taken under consideration as an HCM, the H.H. Kerckhoff Residence lacked any significant historic preservation procedure review. The CRA/LA has been disbanded and their protective oversight eliminated. The Kerckhoff Residence is sited in part of a six-block area that, at the time of adoption, was eliminated from the University Park H.P.O.Z. district because of City Council boundaries. It was overlooked by the CRA windshield survey of Roger Hathaway in 1981 and without appropriate historic preservation designation to insure its viability it will become another lost monument.

The Herman H. Kerckhoff Residence was designed by eminent architects Morgan & Walls, as was the customary for the fine homes along historic West Adams Boulevard. It was commissioned by the property owner, Herman H. Kerckhoff, who was from a socially elite family and a successful entrepreneur in his own right, for his new bride and future family. Throughout the decades in which this family lived in their home, they bore witness, and participated in the ever changing dynamic of Los Angeles. If their walls could talk I am sure we would all be mesmerized.

As part and parcel of the early westward pattern of development along West Adams Boulevard by prominent entrepreneurial and social elite families that led the transformation of the sleepy Pueblo into a thriving metropolis the H.H. Kerckhoff Residence clearly fulfills Criteria No. 1 as it exemplifies the broad cultural, political, economic, and social history of the community.

Los Angeles Department of City Planning
RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2013-2174-HCM
ENV-2013-2205-CE

HEARING DATE: August 1, 2013
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 1325 W. Adams Blvd.
Council District: 8
Community Plan Area: South Los Angeles
Area Planning Commission: South Los Angeles
Neighborhood Council: Empowerment Congress
North Area
Legal Description: Lot FR4 and 5, BLK 3

PROJECT: Historic-Cultural Monument Application for the
HERMAN H. KERCKHOFF RESIDENCE

REQUEST: Declare the property a Historic-Cultural Monument

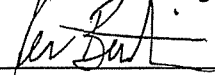
OWNER: Henry Fan
181 South Marengo Ave. #16
Pasadena, CA 91101

APPLICANT: Mitzi March Mogul and Jim Childs
West Adams Heritage Association
1725 Wellington Road
Los Angeles, CA 90019


RECOMMENDATION That the Cultural Heritage Commission:

1. **Declare** the property a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7
2. **Adopt** the report findings.

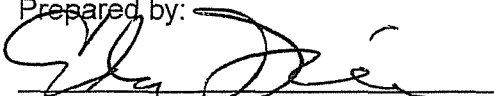
MICHAEL J. LOGRANDE
Director of Planning



Ken Bernstein, AICP, Manager
Office of Historic Resources



Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Prepared by:


Edgar Garcia, Preservation Planner
Office of Historic Resources

Attachments: 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 the Shingle style.
- 2) The building is associated with a master builder, designer, or architect, as a work by the architectural firm of Morgan & Walls.
- 3) The property is associated with historic personages, with several members of the noted Kerckhoff family, influential in the early 20th century economic development of Southern California.

CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") FINDINGS

The Commission hereby recommends that Council find the proposed designation of the Herman H. Kerckhoff as a Historic-Cultural Monument to be exempt from further analysis under the California Environmental Quality Act pursuant to Title 14 of the California Code of Regulations, Sections 15308 (Class 8) and 15331 (Class 31).

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.

SUMMARY

Built in 1899, this two-story residence exhibits character-defining features of Shingle Style. The primary facade facing Adams Blvd. is dominated by a 2-story projecting bay tower and a 2nd story gambrel roof. The building plan is an asymmetrical U-shape with the western wing shorter than the eastern wing at the rear. A gambrel cross gable roof also extends out from the east side of the subject building. An ocular window under the gable features curved shingles that radiate from the edges of the glass. A Hollywood-style drive leads to a garage located on the west side of the double lot. A shed occupies the east side yard. The front yard setback creates a formal landscaped setting. Character-defining features include wood paneling and trim, built-in cabinetry, and a distinctive entry staircase.

The subject house was designed by the noted architectural firm, Morgan and Walls. The firm also designed two additions added in 1905 and 1921.

Herman H. Kerckhoff was the youngest member of the illustrious Kerckhoff family, noted for regional enterprise ranging from lumber, shipping, utilities, and salt mining. Herman played a significant role in Los Angeles' economic and social life from the late 19th to mid-20th century.

DISCUSSION

The Herman H. Kerckhoff Residence successfully meets three of the specified Historic-Cultural Monument criteria. The house “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 the Shingle style. The property is also associated with historic personages, with several members of the noted Kerckhoff family, influential in the early 20th century economic development of Southern California. The building is associated with a master builder, designer, or architect, as a work by the noted architectural firm of Morgan & Walls.

BACKGROUND

On June 28, 2013, the City Council adopted a motion to initiate consideration of the Kerckhoff House as a Historic-Cultural Monument. On July 18, 2013, a subcommittee of the Cultural Heritage Commission toured the subject property.

CALIFORNIA ENVIRONMENTAL QUALITY ACT (“CEQA”) REVIEW

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 *“consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.”*

State of California CEQA Guidelines Article 19, Section 15331, Class 31 *“consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources in a manner consistent with the Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic buildings.”*

The designation of the Herman H. Kerckhoff Residence property as a Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code (“LAAC”) will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC. Without the regulation imposed by way of the pending designation, the historic significance and integrity of the subject property could be lost through incompatible alterations and new construction and the demolition of irreplaceable historic structures. The Secretary of the Interior’s Standards of Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of Historic buildings in a manner consistent with the Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving Rehabilitating, Restoring, and Reconstructing Historic Buildings.

CITY OF LOS ANGELES

CALIFORNIA

JUNE LAGMAY
City Clerk

HOLLY L. WOLCOTT
Executive Officer

When making inquiries relative to
this matter, please refer to the
Council File No.



ANTONIO R. VILLARAIGOSA
MAYOR

Office of the
CITY CLERK

Council and Public Services
Room 395, City Hall
Los Angeles, CA 90012
General Information - (213) 978-1133
Fax: (213) 978-1040

SHANNON HOPPE
Council and Public Services
Division

www.cityclerk.lacity.org

July 1, 2013

To All Interested Parties:

The City Council adopted the action(s), as attached, under Council File No. 13-0806,
at its meeting held June 28, 2013.

City Clerk
io

33

13-0806
COB

MOTION

Section 22.171.10 of the Administrative Code provides that the City Council, the Cultural Heritage Commission, or the Director of Planning, may initiate consideration of a proposed site, building, or structure as a Historical-Cultural Monument. The Cultural Heritage Commission, after reviewing and investigating any such Council-initiated designation, shall approve or disapprove in whole or in part the proposed inclusion and submit a report upon such action to the Council.

The Herman Kerckhoff House located at 1325 West Adams Boulevard, Los Angeles CA 90007 is a restored shingle style building which was on the North University Park Community Association (NUPCA) tour in 1981. It was missed by Community Redevelopment Agency (CRA) surveyer Roger Hathaway because at that time it was hidden by foliage when the drive through survey was done for CRA in 1986. The adjacent Bonsall House located at 1315 West Adams Boulevard was listed as individually eligible, and the Franklin House located at 1347 West Adams Boulevard was also listed individually eligible.

The Herman Kerckhoff House is currently endangered since there are plans to sell the interior elements at an estate sale. There are plans on selling built-ins and fixtures, not just furniture (as happened at Bullocks Wilshire and the Blacker House in Pasadena), and as such a possible architectural treasure may be lost.

The Herman Kerckhoff House appears to be an important historic asset of West Adams and worthy of protection. It is located in the so-called 'six block' donut hole outside of the University Park Historic Preservation Overlay Zone.

I THEREFORE MOVE that the Council initiate consideration of the Herman Kerckhoff House located at 1325 West Adams Boulevard , Los Angeles, CA 90007, as a City Historic-Cultural Monument under the procedures of Sec. 22.171.10 of the Administrative Code, and instruct the Planning Department to prepare the Historic-Cultural Monument application for review and consideration by the Cultural Heritage Commission.

I FURTHER MOVE that after reviewing the application, the Cultural Heritage Commission submit its report and recommendation to the Council regarding the inclusion of the Herman Kerckhoff House in the City's list of Historic-Cultural Monuments.

ADOPTED

JUN 28 2013

LOS ANGELES CITY COUNCIL
FORTHWITH

JUN 25 2013

PRESENTED BY: Bernard C. Parks
BERNARD C. PARKS
Councilmember, 8th District

SECONDED BY: Richard Alarcon

ORIGINAL

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 Herman H. Kerckhoff Residence IS AN IMPORTANT EXAMPLE OF
NAME OF PROPOSED MONUMENT

Victorian Shingle 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 Herman H. Kerckhoff Residence WAS BUILT IN 1899
NAME OF PROPOSED MONUMENT YEAR BUILT

Herman H. Kerckhoff WAS IMPORTANT TO THE
NAME OF FIRST OR SIGNIFICANT OTHER

DEVELOPMENT OF LOS ANGELES BECAUSE Kerckhoff was a leading citizen and businessman, active and prominent in
in many of the civic organizations that were instrumental in Los Angeles's growth. Herman Kerckhoff established
several companies, including a pioneering salt & gypsum firm in Death Valley, and the Kerckhoff family members
were pioneers in the lumber and public utilities industries. The Herman Kerckhoff Residence represents one of the
few remaining West Adams Boulevard mansions of the Victorian era, evoking a time when West Adams truly was
"The Street of Dreams" for L.A.'s social elite, who in the late 1890s began to build estates west of Hoover Street.

**HISTORIC-CULTURAL MONUMENT
APPLICATION**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

IDENTIFICATION

1. NAME OF PROPOSED MONUMENT Herman H. Kerckhoff Residence
2. STREET ADDRESS 1325 West Adams Blvd.
CITY Los Angeles ZIP CODE 90007 COUNCIL DISTRICT 8
3. ASSESSOR'S PARCEL NO. 5055-004-003
4. COMPLETE LEGAL DESCRIPTION: TRACT Urmston Tract
BLOCK 3 LOT(S) 4 & 5 ARB. NO. NONE
5. RANGE OF ADDRESSES ON PROPERTY 1321-1325 West Adams Blvd.
6. PRESENT OWNER Henry Fan
STREET ADDRESS 181 South Marengo Ave. #16 E-MAIL ADDRESS: _____
CITY Pasadena STATE CA ZIP CODE 91101 PHONE () _____
OWNERSHIP: PRIVATE PUBLIC _____
7. PRESENT USE Single Family w/ guest unit ORIGINAL USE Single Family w/ auto garage

DESCRIPTION

8. ARCHITECTURAL STYLE Victorian Shingle Style
(SEE STYLE GUIDE)
9. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORK SHEET, 1 PAGE MAXIMUM)
The Herman H. Kerckhoff Residence is a 2-story shingle-clad exterior. The primary (south) facade facing Adams Blvd. (a designated scenic hwy) is dominated by a 2-story projecting bay tower and a 2nd-story gambrel-gable. A Hollywood drive leads to a garage structure is located on the west side of the double lot that the house spans. The footprint is an asymmetrical U-shape w/ the western wing shorter than the eastern wing at the rear. A shed occupies the east side yard. The gracious front yard setback creates a formal setting for this elegant house. The numerous character-defining interior features include abundant wood paneling and trim; built-ins; and a unique entry staircase. (See Architectural Description, attached.)

**HISTORIC-CULTURAL MONUMENT
APPLICATION**

NAME OF PROPOSED MONUMENT Herman H. Kerckhoff Residence

10. CONSTRUCTION DATE: 1899 FACTUAL: ESTIMATED:

11. ARCHITECT, DESIGNER, OR ENGINEER Morgan & Walls (inc. early additions)

12. CONTRACTOR OR OTHER BUILDER _____

13. DATES OF ENCLOSED PHOTOGRAPHS June-July, 2013
(1 8X10 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 1905 rear addition designed by Morgan & Walls; 1921 addition (also on the rear), designed by Morgan & Walls & Morgan; a later, unpermitted breezeway (non-contributing) connects the east and the west wings at the rear on the ground floor.

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

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)

The Herman H. Kerckhoff Residence is an intact, original architectural type specimen: Victorian Shingle style, designed by a noted architectural firm, Morgan & Walls. Herman Kerckhoff was the youngest member of the illustrious Kerckhoff family, noted for enterprises ranging from lumber, shipping, utilities and salt & gypsum mining. Older brother William established the Kerckhoff-Cuzner Mill & Lumber Co. in 1879. Herman played a significant role in L.A.'s economic & social life independent of his brother. (See Significance Statement, attached)

19. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES) Proquest Historical Los Angeles Times; Tax Assessor's records; U.S. Census; Voter Registration records; original grant deed; Los Angeles phone directories; Who's Who biographies; Gebhard & Winter; Ancestry.com;

20. DATE FORM PREPARED 07/15/2013 PREPARER'S NAME Mitzi March Moqul & Jim Childs

ORGANIZATION West Adams Heritage Assn. STREET ADDRESS 1725 Wellington Road

CITY Los Angeles STATE CA ZIP CODE 90019 PHONE (323) 734-9980

E-MAIL ADDRESS: mogulink@gmail.com AND preservation@westadamsheritage.org

DESCRIPTION WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

THE Herman H. Kerckhoff Residence IS A 2-STORY,
NAME OF PROPOSED MONUMENT NUMBER OF STORIES

Victorian Shingle Style, U-shape PLAN Residence
ARCHITECTURAL STYLE (SEE LINE 8 ABOVE) PLAN SHAPE (Click to See Chart) STRUCTURE USE (RESIDENCE, ETC.)

WITH A wood shingle FINISH AND wood TRIM.
MATERIAL (WOOD SLIDING, WOOD SHINGLES, BRICK, STUCCO, ETC.) MATERIAL (WOOD, METAL, ETC.)

IT'S multi-planed ROOF IS wood shingle, wood
ROOF SHAPE (Click to See Chart) MATERIAL (CLAY TILE, ASPHALT OR WOOD SHINGLES, ETC.) WINDOW MATERIAL

double-hung and casement WINDOWS ARE PART OF THE DESIGN.
WINDOW TYPE [DOUBLE-HUNG (SLIDES UP & DOWN), CASEMENT (OPENS OUT), HORIZONTAL SLIDING, ETC.]

THE ENTRY FEATURES A recessed and centered
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC.)

solid Victorian flanked by double-hung wood sash windows DOOR. ADDITIONAL CHARACTER DEFINING ELEMENTS
ENTRY DOOR STYLE (Click to See Chart)

OF THE STRUCTURE ARE porches, balconies, dormers, bay tower -- all original as built; a single chimney on the west
IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES (SEE CHART); BALCONIES; NUMBER AND SHAPE OF DORMERS (Click to See Chart)

side, with two flues for the living room and bedroom directly above (on the southwest side of the south facade);
NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES;

highly-patterned wood shingle siding; twin columns supporting overhanging roof of porch; inset porch on second
ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALLY;

floor; east-side 2nd story Dutch Colonial-inspired cantilevered gambrel-gable; and decorative windows
VERTICALLY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC.

SECONDARY BUILDINGS CONSIST OF A 2-story garage on the west side, rear shed on the east side
IDENTIFY GARAGE; GARDEN SHELTER, ETC.

SIGNIFICANT INTERIOR SPACES INCLUDE wood paneling, trim & moldings throughout 1st floor public spaces; built-in
IDENTIFY ORIGINAL FEATURES SUCH AS WOOD PANELING; MOLDINGS AND TRIM; SPECIAL GLASS WINDOWS;

bookcases, window seats, china cabinet/sideboard, fireplaces, original & period light fixtures, coved ceilings, tile
ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC.

bathroom(s), unique entry staircase w/ elaborate balusters, conservatory, hardwood floors, two butler's pantries.

IMPORTANT LANDSCAPING INCLUDES possible fruit tree and perimeter plantings
IDENTIFY NOTABLE MATURE TREES AND SHRUBS

SIGNIFICANCE STATEMENT FOR:
HERMAN H. KERCKHOFF RESIDENCE, 1325 WEST ADAMS BLVD.

This nomination is for the Herman H. Kerckhoff Residence, located at 1325 W. Adams Boulevard in Los Angeles. The house is situated on the north side of Adams, in the middle of the block between Ellendale (originally Thornton) and Vermont. The house is sited on two lots which were purchased by Herman Kerckhoff in 1895. The house, built in 1899, is in a remarkably original state. The house was designed for Herman Kerckhoff by the noted firm of Morgan & Walls, the oldest and one of the most distinguished firms in Los Angeles. The only alterations seem to be two additions, one in 1905, the other in 1922, also done by Morgan & Walls and Morgan, Walls & Morgan, respectively. Thus even the changes to the house have great significance. The house has had very few changes in ownership since the Kerckhoffs moved from there in 1935. The property remained in the ownership of Anne W. Kerckhoff, Herman's wife, and was finally sold by her in 1949.

This Significance Statement and the accompanying Architectural Description will demonstrate that the subject property meets all four of the criteria for designation as a Historic-Cultural Monument, as stated by the National Trust and referenced in the Los Angeles Cultural Heritage Ordinance guidelines.

The name of Kerckhoff has a long and conspicuous history in the early business life of Los Angeles. The men of the Kerckhoff family contributed greatly towards promoting Los Angeles County and developing its resources. Patriarch George Kerckhoff was a real estate entrepreneur. He made his initial fortune in Indiana; the family came to Los Angeles in 1878 where George quickly began investing in real estate. With his oldest son, William, he started the Kerckhoff-Cuzner Lumber Company at Macy and Alameda Streets. Together they became prominent and pivotal in civic affairs and the development of the city.

William G. Kerckhoff, was one of the pioneers of public utilities. He was a key player in the adaptation of water for power purposes in Southern California; the San Gabriel Power Company and Pacific Light and Power Company are among his credits. And, William Kerckhoff was the primary partner in the Kerckhoff-Cuzner Lumber Company. He was also instrumental in the development in 1906 of the foothill portion of the Hammel & Denker Ranch by the Rodeo Land and Water Company, in which his partners were C. Canfield and H. Huntington; they called the district Beverly Hills. William G. Kerckhoff's home is located at 734 W. Adams and was designated HCM #606 in 1994.

Herman Henry Kerckhoff was associated in business with his father and his brother as well as launching his own successful enterprises.

Herman H. Kerckhoff was born at Lingen in the Province of Hanover, Germany, on January 20, 1867, the son of George Kerckhoff and Philippine (Neuhart) Kerckhoff. Although born in Germany and descended of German stock, Herman was actually an American, his parents having lived in Indiana for many years before he was born (but in an abundance of caution he became a naturalized citizen as an adult). All of his older siblings were born in the United States.

The family returned to Germany for a lengthy visit where Mrs. Kerckhoff became pregnant and gave birth there to Herman. They returned first to Indiana when he was an infant, then moved to Los Angeles when he was a boy and the greater part of his life was spent in Southern California. He attended the public schools of Los Angeles and was graduated from the high school in the class of 1884. He entered the University of California the next year, taking up special studies in chemistry, and would have graduated in the class of 1889, but left in the preceding year and went on a tour of Europe.

Returning to Los Angeles in 1889, Mr. Kerckhoff became associated with the Kerckhoff-Cuzner Lumber and Mill Company, of which his elder brother, William G. Kerckhoff was the main officer. Herman was a director of the company and was appointed manager of the company's branch yard at Pomona, California; he remained in that position for about a year, after which time he was promoted to the management of the more important branch of the company's business at Pasadena. Being a conscientious worker, he impaired his health through overzealousness, and at the end of six months was compelled to give up active business and seek to regain his strength. He was only out of active business for a few months, however, resuming his work as manager of the personal affairs and business interests of his father. He managed the affairs of his father for several years and upon the death of the latter in 1896, organized the Kerckhoff Estate Company, of which he continued as both Secretary and Treasurer. Other family members also held management positions.

In October 4, 1899 Herman Henry married Anne May Wethern and upon returning from their honeymoon on December 3 of that year, they moved into the recently completed house at 1325 W. Adams Street (Boulevard). In due course they had two sons, Stephens (born October 24, 1901) and Herman, Jr. (born September 5, 1905) The Kerckhoffs lived in the home from 1899 until 1935. During their time there they made few changes to the house and it remains largely in the state it was in during their residence.

In 1902 the original Kerckhoff family home was moved from the northeast corner of 6th and Main Streets to Maple Avenue. No family members had lived there since at least 1900. It was rented to a series of tenants and was considered by many to be haunted. In 1906, the Kerckhoff office building (renamed the Pacific Electric Building) was constructed in its place. It was designed by architects Morgan & Walls.

In 1900 Herman Kerckhoff, in addition to conducting the family business, organized and became President of a corporation known as the Hipolito Screen and Sash Company. In 1904 he received a patent for a new device for the improvement of adjustable screens and sashes for windows. This concern grew into a prosperous industry.

In 1912 Mr. Kerckhoff and some investors organized the Avawatz Salt and Gypsum Company. The works included erection of a modern salt refinery and the building of a railroad sixteen miles in length to the mines of the company in Death Valley, California. This company became one of the largest industrial enterprises of the Pacific Coast, the holdings including immense deposits of high-grade rock salt and gypsum, the latter an important ingredient in the manufacture of cement and wall plaster. Those two materials were—and still are—essential to the construction trades which were, in turn, vital to the development of the city.

During the early 1920s the entire family lived at 1325 Adams Street: Herman and Anne, Herman Jr., Stephens and his new bride, Marcia, and older brother William and wife Louise, as well as Mrs. D. G. Stephens. There were two telephone lines to keep things under control. The second Mrs. George (Elise) Kerckhoff lived on Westlake Avenue. Mrs. Stephens was Anne Kerckhoff's aunt and founder of the Los Angeles Orphan's Home. Herman and Anne's first son was named after her. Mrs. Stephens never had children of her own and similarly, Louise and William Kerckhoff's only children were twin girls adopted in 1898 from the Orphan's Home.

Indeed, the Kerckhoff women were as active and instrumental in charitable affairs as their husbands were in business. Herman's wife, Anne Kerckhoff, became involved at an early age in her aunt's main charity, the Orphan's Home. She remained a volunteer officer with that institution for more than 50 years. The Red Cross, and the Needlework Guild (which made garments for the poor), were among the other charities with which she had lengthy involvements.

Carrying out her husband's wishes following his death, Louise Kerckhoff gifted the city of Bad Nauheim, Germany with over one million dollars to establish the William G. Kerckhoff Foundation for Scientific Education and Research, gave \$5,000 to help build Cedars of Lebanon Hospital in 1930, donated the funds to build Kerckhoff Hall at UCLA, and willed their home at 734 W. Adams to USC. The Kerckhoff Marine Laboratory in Corona Del Mar is named in his honor.

Herman Kerckhoff was a member of several civic clubs and organizations: he was a Scottish Rite Mason, and also a member of the Mystic Shrine. He belonged to the California Club, Jonathan Club, University Club and the Gamut Club.

Herman Kerckhoff died April 1, 1953 at the age of 86. Anne followed him in death a year later. Both are buried at Forest Lawn. Prior to death he and Anne lived in San Marino.

HCM Criterion

The Office of Historic Resources website, under the section entitled "What Makes A Resource Historic," states:

A historical or cultural monument is any site (including significant trees or other plant life located thereon), building, or structure of particular historical or cultural significance to the City of Los Angeles, such as 1) historic structures or sites in which the broad cultural, political, economic, or social history of the nation, state, or community is reflected or exemplified; 2) which are identified with historic personages or with important events in the main currents of national, state, or local history; 3) which embody the distinguishing characteristics of an architectural-type specimen, inherently valuable for a study of a period, style, or method of construction; or 4) which are a notable work of a master builder, designer, or architect whose individual genius influenced his or her age. A proposed resource may be eligible for designation if it meets at least one of the criteria above.

In this case the nominated property meets all four of the criteria.

As part and parcel of the early westward pattern of development along West Adams Boulevard by prominent entrepreneurial and social elite families that led the transformation of the sleepy Pueblo into a thriving metropolis the Herman H. Kerckhoff Residence clearly fulfills **Criterion 1** as it exemplifies the broad cultural, political, economic, and social history of the community.

As Los Angeles grew from a village to become the city, the population expanded throughout the original Spanish Land Grant boundaries, which included a southwestern terminus at West Adams Boulevard and Hoover Street. Many of the prosperous and successful new arrivals hired the leading architects and built fine homes along southern arteries such as Grasshopper (Figuroa) and Charity (Grand).

When they reached West Adams Street (Boulevard) they hung a hard right turn and began moving ever westward. Michael Regan in his 1965 book *Mansions of Los Angeles* documents this westward movement through text and photographs of the six most prominent historic subdivisions stretching along West Adams Boulevard. Three of these subdivisions became the backbone and spine of what we now call the Historic West Adams District: a) West Adams District (Chester Place & St. James Park); b) West Adams Park; and c) Westchester Gardens; along with nearby d) Fremont Place; e) Windsor Square; and f) Hancock Park. The still remaining historic homes, the community's "houses of worship," as well as other historic commercial and institutional buildings such as the Automobile Club (HCM-72) and the Casa de Rosas (HCM-241), collectively still share their story of the prominence of West Adams Boulevard with those who travel on this scenic highway today. (See attached essay, "The Historic Mansions of West Adams Street.")

There is no question that Herman Kerckhoff, like his brother William, made significant and lasting contributions to the development of Los Angeles and that he more than meets the qualifications of an important person as defined in **Criterion 2**. His role in the business life of Los Angeles came at an important transitional time when the city was no longer a pueblo but not quite a metropolitan center. In 1899, Los Angeles was the 36th largest city in the United States with a population of approximately 102,000—almost double that of 1890. There were many "firsts" during that era as social, cultural, political, religious, educational, financial, and business interests developed to meet the needs and demands of the growing population. Herman Kerckhoff was at the center of this maturation. Also, his accomplishments in business—his patent for window screens and sashes, his leading role in opening up Death Valley for salt and gypsum quarries and refineries, and his part in maintaining and increasing the family fortune through real estate—all qualify him as an significant individual who influenced local history in his era. The residence he built is his legacy to us and is one of the few remaining structures from that time which exemplify the status that West Adams embodied.

It is also clear that the structure meets **Criterion 3** as an architectural specimen. Built in 1899, the house embodies a number of very interesting characteristics and design features which were unusual for its time. The exterior is best described as Shingle Style with influences from Dutch Colonial Revival. The shingle patterns are atypical for the era, which generally featured more

elaborate embellishments. Many of the concepts of the Shingle style were adopted by Gustav Stickley (and others) into the Arts & Crafts Style. This was due to the simplified nature of the decoration, which was part of the design rather than applied later, and of the massing which emphasized horizontal lines and a continuous roofline, rather than multi cross gables on the more “traditional” Victorian homes. Shingle Style was utilized mainly on the East Coast, and the best known examples of it are in Rhode Island, Massachusetts, New York, and other neighboring states. The style was a bridge to modern architectural forms, between the Eclecticism of the 1880s and early 1890s and the more functional expressions of domestic architecture which characterized the early 20th Century. Shingle Style was often referred to as the architecture of the American summer, so it was particularly appropriate that it was used for the home of a noted individual in Los Angeles, where summer lasts nearly all year.

While those styles are representative of the Victorian Era which was still in progress in 1899, the interior design is a departure from the traditional Victorian patterns and embraces the Craftsman style which had not yet reached its popularity in the United States. The floor plan is spacious and open, unlike the enclosed rooms of Victorian styles. The large entrance hall flows freely to the living room and dining room which flank it, to the stair hall before it. There is a single fireplace to heat the living room, which shares a flue with a fireplace in the master bedroom directly above it on the second floor. Traditional Victorian interiors featured fireplaces in every room as the only source of heat. There is built-in furniture throughout, typical of the Craftsman style. These include window seats and a china cabinet in the dining room.

This combination of late 19th and early 20th Century architectural styles is unusual and indicates that both the architect and owner were forward-thinking individuals. The architect would have had to familiarize himself with innovations: new methodologies and philosophies being employed abroad (notably Great Britain, where the Arts & Crafts, nee Craftsman, style originated) and those of the Eastern part of the United States (New England, where Shingle originated) and the owner would have had to have been bold to break with tradition. The fact that this residence has survived intact for 114 years is testament to its successful domestic arrangement. Modernization would not have been an improvement and clearly the home’s residents over the years agreed.

Criterion 4 has to do with the architect himself and his reputation as a master. While this is not always indicative of value (there may be many instances where an architect has not yet been recognized by the general profession), this particular structure is blessed with noted genealogy by both occupant and designer.

The house was designed by the noted architectural firm of Morgan & Walls. Two additions were made to the house after its initial construction, both by the same distinguished firm.

The relationship between Octavius Morgan and the Kerckhoff family goes back to the 1880s when Morgan and George Kerckhoff were involved in several important real estate transactions. One in particular involved a property at 4th and Main Streets which several people were

interested in for a new government building. Morgan purchased the property *sub rosa* and transferred it immediately to William Kerckhoff, who gave 1/3 interests to his father George and his father-in-law, Gerhard Eshman. Morgan and Walls designed the Kerckhoff family home at 4th and Main Streets and later designed the Kerckhoff office building on that site. They also designed the Orphan's Home, which was such an important part of the Kerckhoff family. It was only logical that Herman would ask them to design his own home.

Octavius Morgan was born in Canterbury, England, on October 20, 1850. Giles Chapman Morgan was his father and Caroline Tyler (Adams) Morgan was his mother. Mr. Morgan was married in 1884 to Margaret Susan Weller Offenbacher, and they had two children: Octavius Weller and Jessie Carline Morgan. Mr. Morgan was educated at Kent House Academy, at the Thomas Cross Classic School, and at the Sydney Cooper Art School in Canterbury.

It was during his preliminary education that he began the study of architecture, as he was at the same time employed in Canterbury in the office of F. A. Gilhaus, an architect and contractor of high repute in England. He followed this practical study for five years, when he decided to seek his fortune in a new country, and emigrated to the United States. He arrived in this country in 1871, coming via Canada and locating first in Denver, Colorado, where he found employment for a time in the office of a Mr. Nichols, who, as was the practice in those days, combined the work of an architect with that of a builder and contractor. Denver was at that time in an incipient stage of development and architecture was about the least thing in demand; the city only had a population of four thousand and at the time he was there Mr. Morgan reported that he saw two thousand Ute Indians camped in the Platte River bottoms.

Mining was the absorbing occupation then, and Mr. Morgan soon left the office for the mountains and traversed the greater portion of Colorado, Wyoming Idaho, Utah and Nevada, seeking golden, illusive fortune; finally he came to California, still mining, and secured a claim on Lytle Creek in San Bernardino County. His attention was soon called to the rapidly growing Los Angeles, and he abandoned his pan and rocker and made his home here. He reached Los Angeles in June, 1874, having been three years on his journey from Denver.

He immediately saw the professional possibilities of the city and associated himself at once with Ezra F. Kysor, a pioneer architect; this firm continued until 1888, when Mr. Kysor retired from business and at which time the partnership was between Morgan and Walls.

Morgan was a member and a president of the Engineers and Architects' Association, the Southern California Chapter of the American Institute of Architects, and the California State Board of Architecture; a member of the California and Jonathan clubs, a Mason and an Odd Fellow. In 1898, and again in 1900, he served as a member of the Freeholders' Charter Board. He was active in civic affairs. He traveled extensively throughout the United States and Europe. The California Architect's Board presents the annual Octavius Morgan Award in honor of their first president. Morgan lived at 819 Westlake Avenue, where he died on March 29, 1922. His next door neighbor was George Kerckhoff's widow, Elise Kerckhoff.

John A. Walls was born in 1858 and died on December 12, 1922. He was born and raised in Buffalo, NY; in 1870, his real estate in Buffalo's 10th Ward was worth approximately \$5,000. By 1880, Walls was still living at home in Buffalo, and referred to himself as an architect. Walls lived in Los Angeles by 1887. He, his wife and his daughter, Elinor, lived at 712 East Adams Street, Los Angeles, in 1900 and 2157 (or 2159) West 20th Street, Los Angeles, CA, in 1910. He owned both houses without mortgages. He continued to live at the latter address in 1920.

His father, John Walls, born c. 1827, was from Scotland and probably came to the U.S. between 1840-1850, as he first appeared in the 1850 U.S. Census. His mother, Hannah, born c. 1825, was from New York. It appears that his father married twice, first to Hannah, and then to Marion E. Walls, born c. 1836 in England. The 1860 U.S. Census indicated that his father was an "ornamental plasterer." In 1860, the estate of John and Hannah Walls amounted to approximately \$1,300, a reasonable sum for a working class family of the era. The 1870 U.S. Census stated his profession to be a builder. The 1880 U.S. Census again stated that he was a plasterer. This may be where John developed his interest in architecture. John A. Walls was one of five children: Mary F. (born c. 1850 in NY, a school teacher in 1870), Edith F. (born c. 1854 in NY), Frank W. (born c. 1856 in NY) and Walter S. (probably a half-brother, born c. 1873 in NY). John A. Walls married his wife, Jesse P. Walls, on February 9, 1892.

Following tradition, following Walls' death, his name remained part of the firm name until Stiles O. Clements took over the firm and became the senior partner in 1937. Originally the firm was started by Ezra Kysor; Octavious Morgan worked as his draftsman and then became a partner in 1876. Kysor retired, but his name remained on the partnership until he died, at which point it was officially Morgan & Walls, with principals Octavius Morgan and John A. Walls. Octavius Morgan Jr. joined the firm in 1910 and it became Morgan, Walls & Morgan. When Morgan, Junior was promoted, the elder Morgan retired, and several years later Stiles O. Clements (1883–1966) became a partner. That more modern iteration of the firm is the most well known, in part because so many of their Art Deco buildings are still extant. Walls is probably the least well known of all the partners, overshadowed by Kysor and Morgan on one end and Clements on the other.

Among their commissions (at one point the firm was responsible for ten percent of the buildings in Los Angeles) were: Van Nuys Hotel, Hollenbeck Home, Farmer's and Merchant's Bank, Hellman office building and residence Walter P. Story Building, Title Guarantee, Morosco Theater, Arcade Theater, Widney Hall (USC), American Telephone and Telegraph building, Artisan's Patio Building, Hollywood Cemetery, and numerous private residences. Collectively, the firm was one of the most prolific in the city, their commissions too numerous to list.

It is very unusual to have two fine homes on the same street belonging to two members of the same prestigious family. That both homes are in nearly pristine condition is even more unusual. The Herman Kerckhoff Residence represents a seminal moment in the history of Los Angeles and it is outstanding for its architecture, its architects, its distinguished first owner/resident and his family. For all these reasons, the Herman H. Kerckhoff Residence has earned a place as a Los Angeles Historic-Cultural Monument.

WAHA / LAHCM NOMINATION

Herman H. Kerckhoff Residence / 1325 West Adams Boulevard

ARCHITECTURAL DESCRIPTION

The 1899 Herman H. Kerckhoff Residence at 1325 West Adams Boulevard, designed by master architects Morgan & Walls, is a rare intact example of the VICTORIAN SHINGLE STYLE of American architecture (1880-1900). This 113-year old structure not only has its original shingle cladding on the façade walls, but the shingled roof survives as well, thus maintaining a continuous wood shingle profile as conceived.

The primary asymmetrical organized, 2-story wood-frame, structure with its atypical SHINGLE STYLE identifying components: steeply-pitched roof with intersecting cross gables, multi-level eaves, 2-story tower, deep recessed entrance porch, multi-pane above single-pane windows, had two significant alterations executed by the original architectural firm.

Shortly after its completion a two-story rear addition (1st-story “open”) was added in 1905 to the northwest rear side (Morgan & Walls) and a later 2nd-story 1922 addition above the existing 1-story northeast rear kitchen wing (Morgan, Walls & Morgan). This continuity of architectural design insured that the additions adhered to the same quality standards throughout the 23-year building period. The two additions did however alter the historic structures footprint from an L to an asymmetrical U with the short side located on the west rear (ref. 1907 & 1922 Sanborn Maps).

The SHINGLE STYLE is a uniquely American adoption of other traditions: “Its roots are threefold, (1) From the Queen Anne it borrowed wide porches, shingled surfaces, and asymmetrical forms. (2) From the Colonial Revival it adapted gambrel roof, rambling lean-to additions, classical columns and Palladian windows. (3) From the contemporaneous Richardsonian Romanesque it borrowed an emphasis on irregular, sculpted shapes, and Romanesque arches.” (reference the attached section from “A Field Guide to American Houses” / FGAH).

SOUTH FRONT-FAÇADE:

The primary 1899 structure is sited with a wide south facing front façade along the north side of West Adams Boulevard (ref. photo 01). The current polychromatic exterior paint scheme distracts from the intent of the SHINGLE STYLE, which “aims for the effect of a complex shape enclosed within a smooth surface, the shingled exterior, which unifies the irregular outline of the house.” (ref. FGAH). Fortunately paint is an easily reversible and an appropriate monochromatic painting scheme would be a visual enhancement and clarify the style.

The intricate asymmetrical massing of the 2-story 3-bay façade features: a deep recessed 1st floor asymmetrical entrance porch, a west-side 2-story polygonal tower, an east side 2nd-story Dutch Colonial Revival inspired cantilevered gambrel-gable, a 2nd-floor recessed asymmetrical porch located above the entrance along with varied window treatments that serve to animate the design.

Entrance is made through the recessed asymmetrical located front porch. The wide porch extends from the east side of structure about two-thirds west across the front facade until it joins with the polygonal tower. The solid paneled entrance door flanked by 1/1 double-hung, wood sash windows, and flanking Classical Revival Tuscan columns, above the shingled balustrade, frame the entrance stairs themselves (ref. photo 04). In addition to the Revival columns, the porch's other supporting columns are paired and plain-shingled with flared supporting tops (ref. photo 02).

The 1st-floor entrance door itself is centered on the interior's hall, which is the middle element between the east dining room and the west living room. The dining room's large paired 1/1 double-hung, wood-sash windows are centered between the shingled porch columns (ref. photo 06).

The east-side 2nd-story is a cross-gable Dutch Colonial influenced bell-flared wall that sits atop the 1st-story porch (ref. photos 03 & 05) and features an oval attic window, an exterior supported shingled balcony accessed from the interior by double 4-light paired French doors. A decorative diamond-patterned shingled relief is set on each side of the doors. The 2nd-story centered asymmetrical recessed porch has a decorative balustrade across its width with a screened arched opening on the east side and a 12/1 diamond-patterned window on the west side (ref. photo 07).

The west-side bay is a two-story polygonal plain-shingled bay-window tower (ref. photo 04) that extends well beyond the main facade. Its 1st-floor windows feature a centered fixed light with a leaded-glass transom above and flanked by 1/1 double-hung wood-sash windows (ref. photo 10). The 2nd story has three windows that are diamond-patterned 12/1 double-hung wood-sash. A decorative diamond-patterned shingled relief is set between the 1st & 2nd story windows. The gabled roof's overhang has an open eave with exposed rafter tails and a gutter system (ref. photo 09).

EAST SIDE-FAÇADE:

The east facade includes the 2nd-story 1922 rear addition over the original 1st floor kitchen (ref. photo 11). The 2nd-story original 1899 design features a large gable-dormer at the north rear in the same Dutch Colonial bell-flared shape as the front and a smaller shed dormer adjacent to the south (ref. photo 12). Both the dormers enfold into the wall that is cantilevered over the 1st-story wall as part of the south facade's cross-gable.

The southerly shed dormer has paired diamond-patterned 12/1 double-hung wood-sash windows. The larger bell-flared dormer also has paired diamond-patterned 12/1 double-hung wood-sash windows. A decorative diamond-patterned shingled relief is set on each side of the windows. A Palladium style attic-vent is centered above the paired windows (ref. photo 13). The 1st floor windows are for the dining room and butler's pantry and are 1/1 double-hung wood sash.

The 2nd-story 1922 addition aligns with the original single-story wall to complete a straight wall that has an irregular pattern of 1/1 double-hung wood sash windows (ref. photo 12).

WEST SIDE-FAÇADE:

The 1899 cross-gable does not have a cantilevered element but forms a shingled 2-story straight wall but with flared skirting edges between the floors. The 1st-story has two paired 12-pane diamond patterned casement windows located on either side of the internal fireplace chimney (ref. photos 16 & 18). The 2nd-floor has two 12/1 double-hung wood frame windows (ref. photo 17) and a centered oval window is located in the attic (ref. photo 15).

The west side-façade of the 1922 rear addition has paired 1/1 double-hung wood sash windows on the 2nd-story above the shingled flared skirting (ref. photo 17). On the 1st-story large fixed paired 12pane irregular windows sit above the shingled balustrade to enclose the “open” space as a conservatory (ref. photo 18).

NORTH REAR-FAÇADE:

The north façade of the 2-story 1922 addition also features, on the 1st floor, large fixed paired 12pane irregular windows that sit above the shingled balustrade and enclose the “open” space as a conservatory (ref. photo 20). The 2nd-story gabled addition has a diamond-patterned 12/1 double-hung wood-sash window above the plain shingled flared skirting (ref. photo 19). The 2nd-story existing original rear façade, which connects the west and east additions, has a diamond-patterned 12/1 double-hung wood-sash window on its’ west side (ref. photo 21).

The 2nd-story west wall of the 1922 east rear addition has a strip of four 1/1 double-hung wood-sash windows above two double-hung wood-sash windows on the 1st-floor (ref. photo 22). The plain-shingled and straight north façade of the 1922 addition has a strip of three double-hung wood-sash windows west of a 4th window (ref. photo 23). The 1st floor has an inset rear porch with an entrance door and a 1/1 double-hung wood-sash window along with a paired set of 3/3 fixed windows as well as a plain-shingle 1-story bathroom bump-out (ref. photo 24). A 1st-floor non-permitted breezeway currently connects the east and west additions (ref. photo 29).

THE OUT-BUILDING STRUCTURES:

A 2-story plain-shingled garage is sited on the west rear of the lot (ref. photo 25). A two-wheel lane “Hollywood” style driveway accesses the garage from Adams Boulevard (ref. photo 26). The garage’s 2nd-story south front-façade has a pair of double-hung wood-sash windows (ref. photo 27). The 2nd-story west side-façade has two sets of paired of double-hung wood-sash windows beneath an open eave with exposed rafter-tails. The façade’s 1st floor has an entrance door and a fixed 2/2 window (ref. photo 28).

A single-story open-sided shed is sited on the east side of the lot (ref. photo 30).

OTHER:

Also attached are two aerial views of the complex cross-gabled and dormered roof (see photos 31 & 32). In addition, a copy of the five pages from the FGAH that deal with the SHINGLE STYLE are included in the application to facilitate the reader’s understanding of the criteria.

The FGAH states, “The Shingle Style was an unusually free-form and variable style; without the ubiquitous shingle cladding it would be difficult to relate many of its different expressions. One reason for this great range of variation is that it remained primarily a high-fashion, architect’s style rather than becoming widely adapted to mass vernacular housing, as did the contemporaneous Queen Anne.”

The historic Herman H. Kerckhoff Residence designed by master architects Morgan & Walls embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for a study of a period, style, or method of construction and therefore conforms to the criteria standards for inclusion as a LA-HCM.

CHARACTER DEFINING INTERIOR ELEMENTS

In its interior spaces, the Herman H. Kerckhoff Residence represents a transition from Victorian era to Arts & Crafts/Craftsman sensibilities. The grand entry, with its gentleman caller’s bench and separated from both living room and dining room, evokes the earlier era, but the large-scale living room (versus a formal front parlor and back parlor arrangement) looks forward to the more modern Craftsman Bungalow style. Similarly, the multitude of built-in furnishings – from seat benches to bookcases to the dining room’s China cabinet – take a page from Craftsman era interior arrangements. (See reference photos pages 18-23.)

Important interior features include:

- Expansive wood paneling throughout the first floor “public” spaces, with a wainscot in the entry and the living room
- Grand entry staircase has turned spindles/balusters but also evokes a masculine, Craftsman sensibility with its paneling
- Large, open doorways lead to the dining room on the east and the living room on the west from the entry/reception hall
- Built-in bookcases in living and dining room, with decorative detailing
- Similar detailing on the living room fireplace mantle
- Fireplace tiles and corbels made of tile in the living room
- Classic (carved or molded) corbels hold up the mantle on the fireplace surround in the upstairs bedroom (fireplace no. 2)
- Oak, fir and possibly mahogany woodwork is featured in the downstairs public rooms
- Original sconces and chandeliers are evident throughout the house
- Diamond-patterned, multi-light casement windows in the living room
- The solarium features interior wood shingles and a tongue-in-groove wood ceiling, with multiple divided light windows
- Hardwood floors throughout
- Two butler’s pantries: one in the west passageway between kitchen and dining room, the other on the east, just south of the kitchen.
- A second major stairway – likely servant’s staircase – situated uniquely directly behind the main, grand entry staircase

The Mansions of West Adams Boulevard

The exclamation, “Westward-Ho!” evokes the historic evolutionary advance of settlers from Plymouth Rock to St. Louis to the *Pueblo de Los Angeles*. The westward quest of development from the Atlantic to the Pacific Ocean is echoed by the migratory pattern of the settlement of Los Angeles itself.

Scholar and urban historian Patricia Adler, in 1969, prepared a “History of the Normandie Program Area” for the Los Angeles Community Redevelopment Area that includes what we now identify as the North University Park community. Her narrative traces the earliest days of the *Pueblo* and then its growth into a Metropolis, with specific attention to the social-cultural-economic development of the West Adams neighborhoods that would become part of the CRA/LA Project Areas.

To supply historical-cultural context, Ms. Adler reports on the early 1850s Mexican settlement and the 1860s-1870s agrarian developments of vineyards and orchards. Then, with water from the zanja coupled with the introduction of rail service, and the establishment of the University of Southern California, she illuminates the great economic subdivision boom of the 1880s.

Her accounts of the growth of the area include the entrepreneurial men and woman who became the prominent social families of the burgeoning City. As the village began to become the city, the population expanded throughout the original Spanish Land Grant boundaries, which included a southwestern terminus at West Adams Boulevard and Hoover Street. Many of the prosperous and successful new arrivals hired the leading architects and built fine homes along southern arteries such as Grasshopper (Figueroa) and Charity (Grand).

When they reached West Adams Boulevard they hung a hard right turn and began moving ever westward. Michael Regan in his 1965 book *Mansions of Los Angeles* documents this westward movement through text and photographs of the six most prominent historic subdivisions stretching along West Adams Boulevard. Three of these subdivisions became the backbone and spine of what we now call the Historic West Adams District: a). West Adams District (Chester Place & St. James Park), b). West Adams Park, and c). Westchester Gardens; along with nearby d). Fremont Place, e). Windsor Square, and f). Hancock Park.

Mr. Regan fortunately created a map (see attached) for the eastern section, the West Adams District, listing the notable property owners and their respective “mansions” along the west side of Figueroa and both the north and south side of West Adams between Figueroa and Hoover. Of the 38 stately historic homes that once existed, only eight from his list now remain (see attached map II): the William Kerckhoff Residence (HCM-606), the Ezra Stimson Residence (HCM-456) the Thomas Douglas Stimson Residence (HCM-212), the Hugh McNeil Residence, the Randolph Huntington Minor Residence, the Stewart Residence and the John Lake Garner Residence.

The many palatial architectural jewels that were demolished were owned by the new first families of the City whose illustrious names still echo across time they include: Hancock

Banning, General Longstreet, Dr. Hooker, Judge Silent, J.S. Slauson, Frank Sabichi, Walter Barlow, Michael Connell, J. Ross Clark, Senator S. W. Dorsey, William Garland, R.T. Blaisdell, Alfred Wilcox, Isadore Dockweiler, Albert Bilike, Harold Bayly, George Wigmore, Caroline & Theodoric Severance, Mark Sibley Severance, George Pepperdine and O.W. Childs. Mr. Regan sadly notes in his forward that six of the Adams Boulevard historic structures were demolished while he was writing his book in 1964.

Architectural historian Carson Anderson, in his successful St. James Park National Register Historic District nomination, stated: "Because of the elite position of the individuals, the eastern portion of West Adams became a fashionable place for the middle and upper-middle professional and business classes to reside by the early 1890s. Helping to establish the high social tone of this neighborhood were several noteworthy individuals and families prominent in local historical, and in some cases, national terms.

Mr. Anderson reported that in the "1894-95 Blue Book" 68 of the 479 identified families lived within the West Adams District which comprised 14% of the City's social elite. He also reported: "A further survey of social directory listings over the period from 1895 to 1935 reveals that approximately 12% of the properties within the District had a Social-Register listed individual of a family associated with it. Similarly, 11% of the District's properties had individuals associated with them who were listed in various elite professional biographical directories."

Mr. Anderson also identified many of the distinguished architects who had client commissions in the West Adams District: Sumner Hunt, John Parkinson, James Bradbeer, Carroll Brown, Walter Ferris, Fredrick Roehrig, Abraham Edelman, John Austin, S. Tilden Norton, August Wackerbarth, Franklin Tyler, Arthur Benton, William Aiken, Octavius Morgan, John Walls, William Garrett, Fred Dorn, Thornton Fitzhugh, Oliver Dennis, George Wyman, Louis Kwiatkowski, Robert Train, and Robert Williams, among many others.

The City's University Park H.P.O.Z. Preservation Plan's Context Statement informs: "In the period between 1890 and 1905, University Park and the West Adams Boulevard corridor supplanted the older south downtown and Bunker Hill neighborhood of the 1870s and 1880s as the most prestigious neighborhood in the city in which to live. And although the lavish developments in West Adams Park and West Adams Heights began to compete with University Park starting in the early 1900s it still retained its genteel character until the early 1920s, when the creation of many lower income rental units mark its decline as an elite neighborhood."

The erosion of the West Adams District's historic fabric has left too little of the residential grandeur that was commonplace. The demolition of the irreplaceable monuments that marked the Boulevard in a testament to an individuals' achievements, crowned by wealth and power, have been replaced by parking lots, mini-malls and student housing.

In addition to their grand residential buildings many of the same first families latter erected their "mansions of god" along Adams Boulevard as well: St. John's Episcopal Church (HCM-516), St. Vincent De Paul Cathedral (HCM-90), Second Church of Christ, Scientist (HCM-57), First AME Zion (HCM-341), and Church of the Advent (HCM-512).

The still remaining historic homes, the community's "houses of worship", as well as other historic commercial and institutional buildings such as the Automobile Club (HCM-72) and the Casa de Rosas (HCM-241), collectively still share their story of the prominence of West Adams Boulevard with those who travel on this scenic highway today. It is a story of L.A. history, but all stories about L.A. are intrinsically about change, which is why it is seminal to undertake actions to recognize and preserve the historic components that still survive along the Boulevard such as the Herman H. Kerckhoff Residence.

Past community efforts to establish recognition of historic resources along The West Adams Boulevard corridor include in addition to the individually listed LA-HCM's, many National Register Historic Districts: Chester Place, St. James Park, North University Park, Menlo, Van Buren Place. Additionally the community has embraced the City's Historic Preservation Overlay Zones program, which now includes the HPOZs of University Park, North University Park, West Adams Normandie, West Adams Terrace, Jefferson Park, and West Adams Heights.

Currently, prior to its being taken under consideration as an HCM, the H.H. Kerckhoff Residence lacked any significant historic preservation procedure review. The CRA/LA has been disbanded and their protective oversight eliminated. The Kerckhoff Residence is sited in part of a six-block area that, at the time of adoption, was eliminated from the University Park H.P.O.Z. district because of City Council boundaries. It was overlooked by the CRA windshield survey of Roger Hathaway in 1981 and without appropriate historic preservation designation to insure its viability it will become another lost monument.

The Herman H. Kerckhoff Residence was designed by eminent architects Morgan & Walls, as was the customary for the fine homes along historic West Adams Boulevard. It was commissioned by the property owner, Herman H. Kerckhoff, who was from a socially elite family and a successful entrepreneur in his own right, for his new bride and future family. Throughout the decades in which this family lived in their home, they bore witness, and participated in the ever changing dynamic of Los Angeles. If their walls could talk I am sure we would all be mesmerized.

As part and parcel of the early westward pattern of development along West Adams Boulevard by prominent entrepreneurial and social elite families that led the transformation of the sleepy Pueblo into a thriving metropolis the H.H. Kerckhoff Residence clearly fulfills Criteria No. 1 as it exemplifies the broad cultural, political, economic, and social history of the community.

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WEST ADAMS HERITAGE ASSOCIATION / LA-HCM NOMINATION
HERMAN H. KERCKHOFF RESIDENCE / 1325 WEST ADAMS BOULEVARD

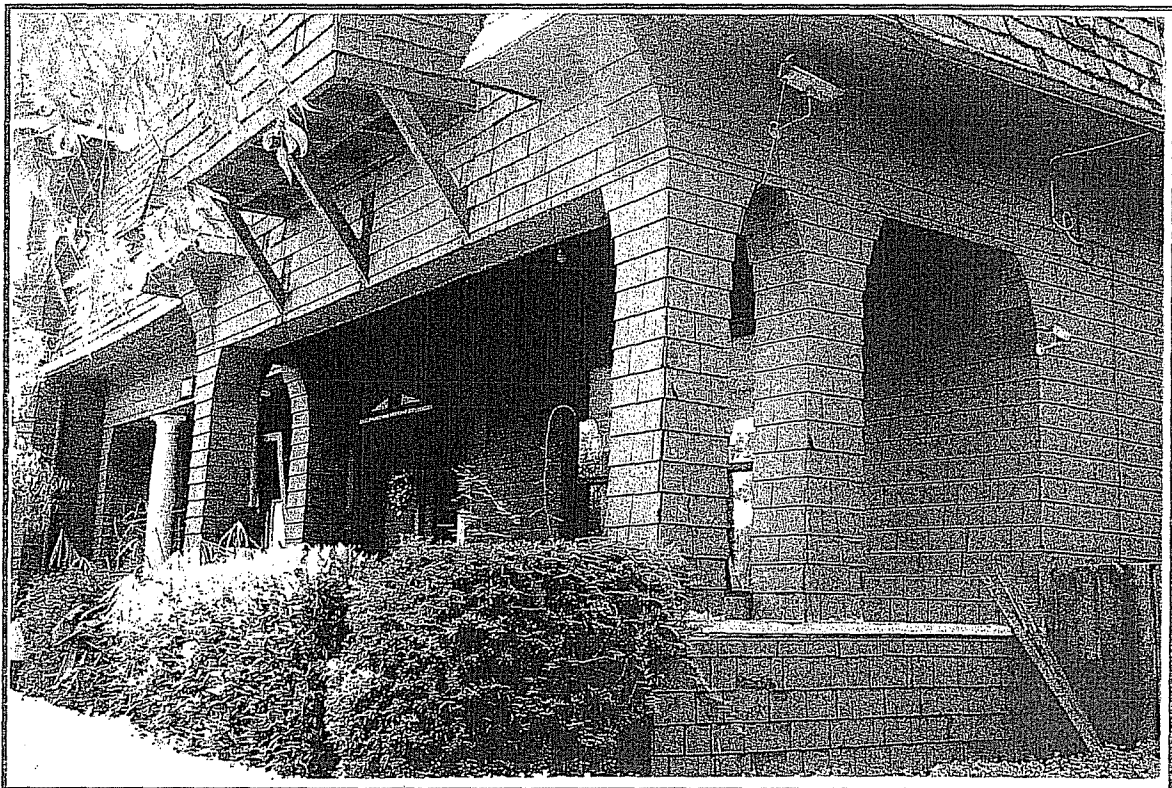


01). VIEW LOOKING NORTH

SOUTH FACING PRIMARY FRONT-FACADE

02). VIEW LOOKING NORTH-WEST

SOUTH-FRONT ENTRANCE PORCH



WEST ADAMS HERITAGE ASSOCIATION / LA-HCM NOMINATION
HERMAN H. KERCKHOFF RESIDENCE / 1325 WEST ADAMS BOULEVARD

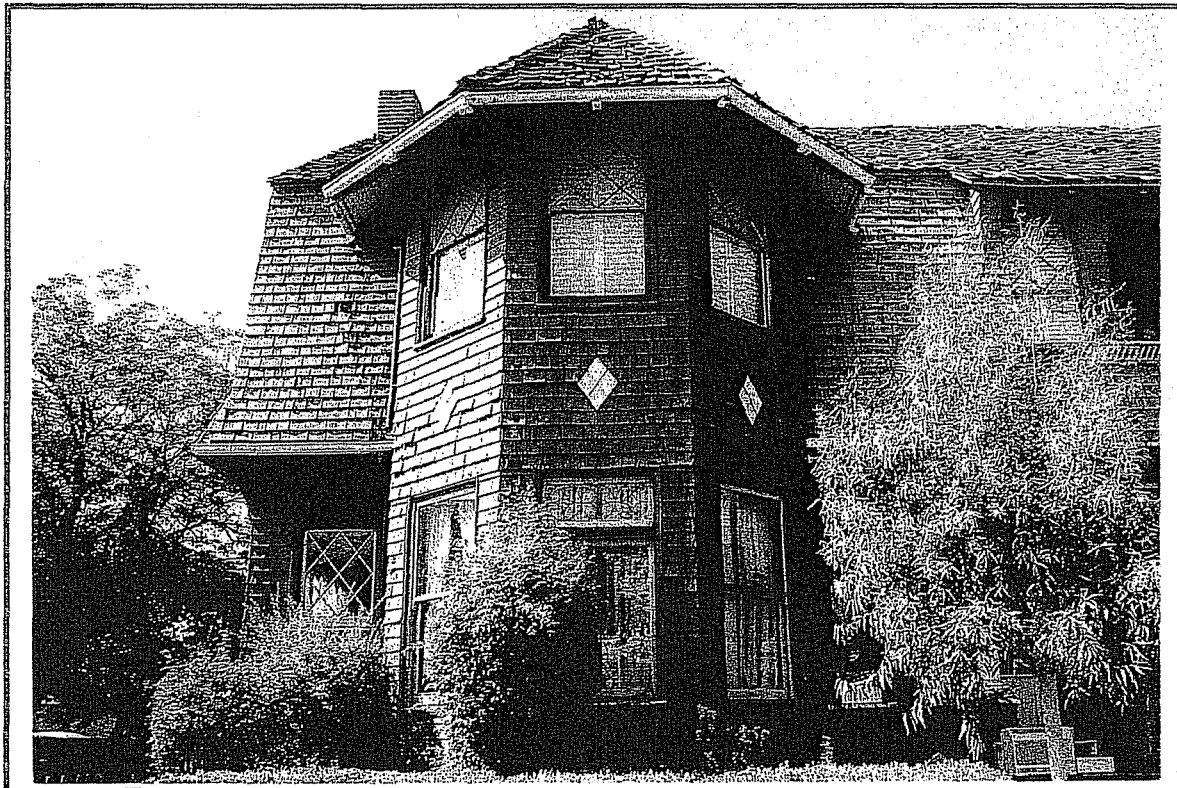


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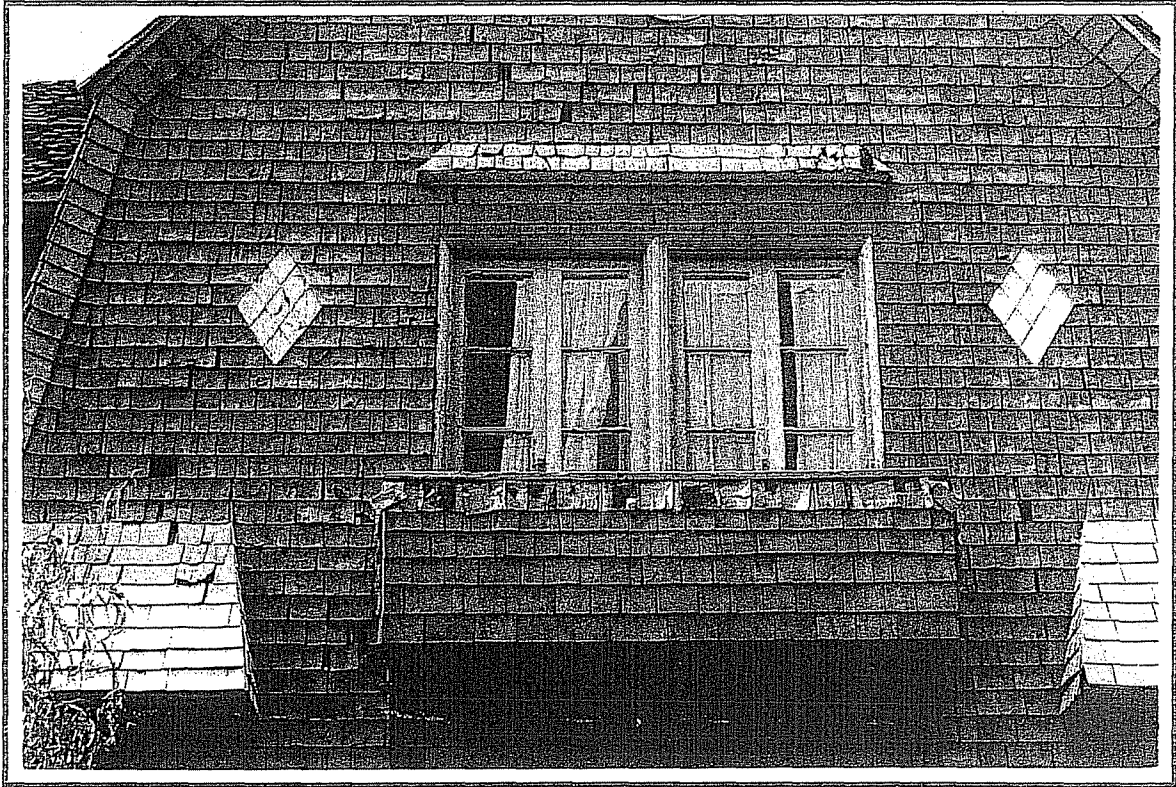
2ND-STORY SOUTH FRONT EASTSIDE GABLE

04). VIEW LOOKING NORTH

2-STORY SOUTH FRONT WESTSIDE BAY-TOWER



WEST ADAMS HERITAGE ASSOCIATION / LA-HCM NOMINATION
HERMAN H. KERCKHOFF RESIDENCE / 1325 WEST ADAMS BOULEVARD

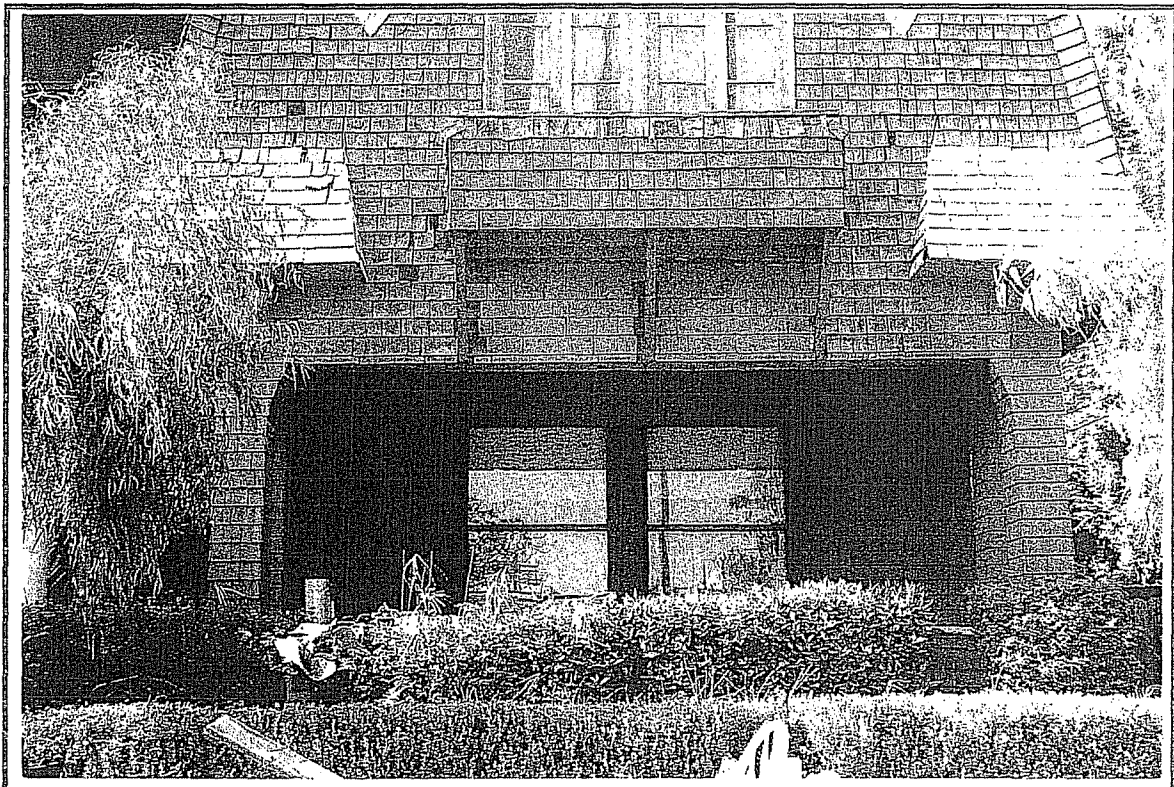


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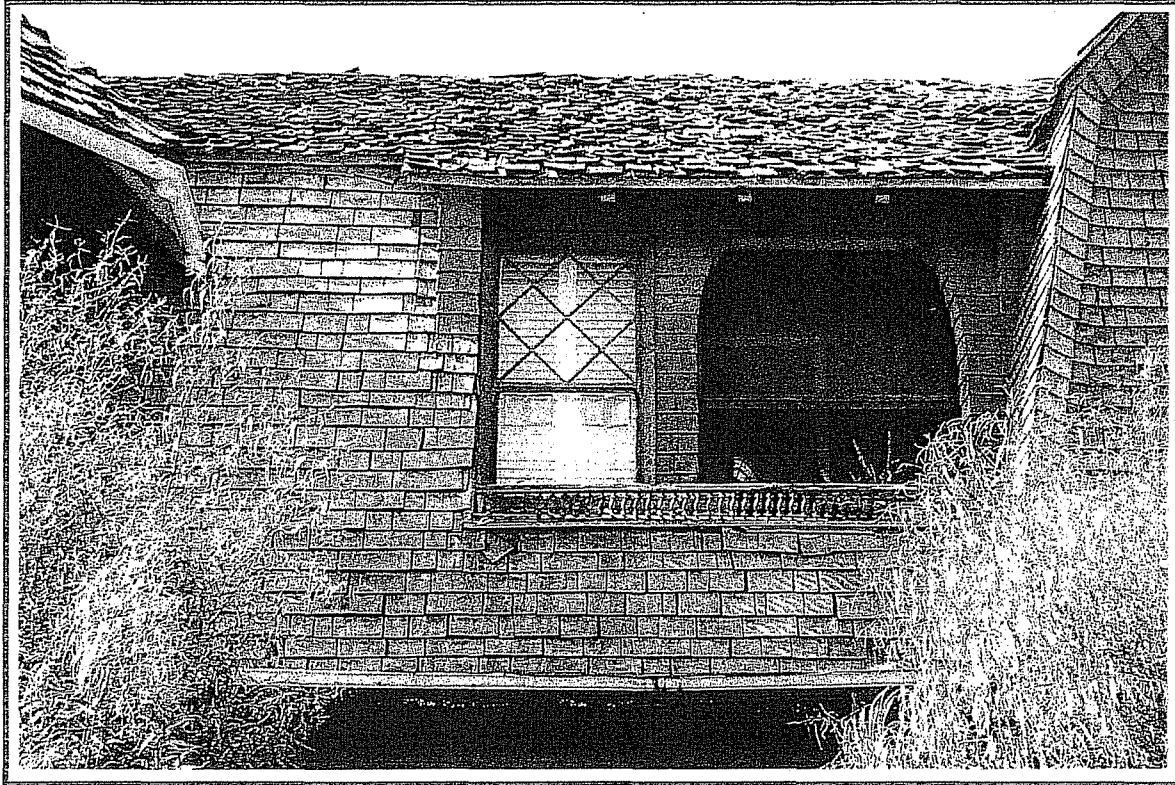
2ND-STORY SOUTH FRONT PROJECTING BALCONY

06). VIEW LOOKING NORTH

1ST-STORY SOUTH FRONT RECESSED ENTRANCE PORCH



WEST ADAMS HERITAGE ASSOCIATION / LA-HCM NOMINATION
HERMAN H. KERCKHOFF RESIDENCE / 1325 WEST ADAMS BOULEVARD



07). VIEW LOOKING NORTH

2ND-STORY SOUTH FRONT RECESSED PORCH

08). VIEW LOOKING NORTH

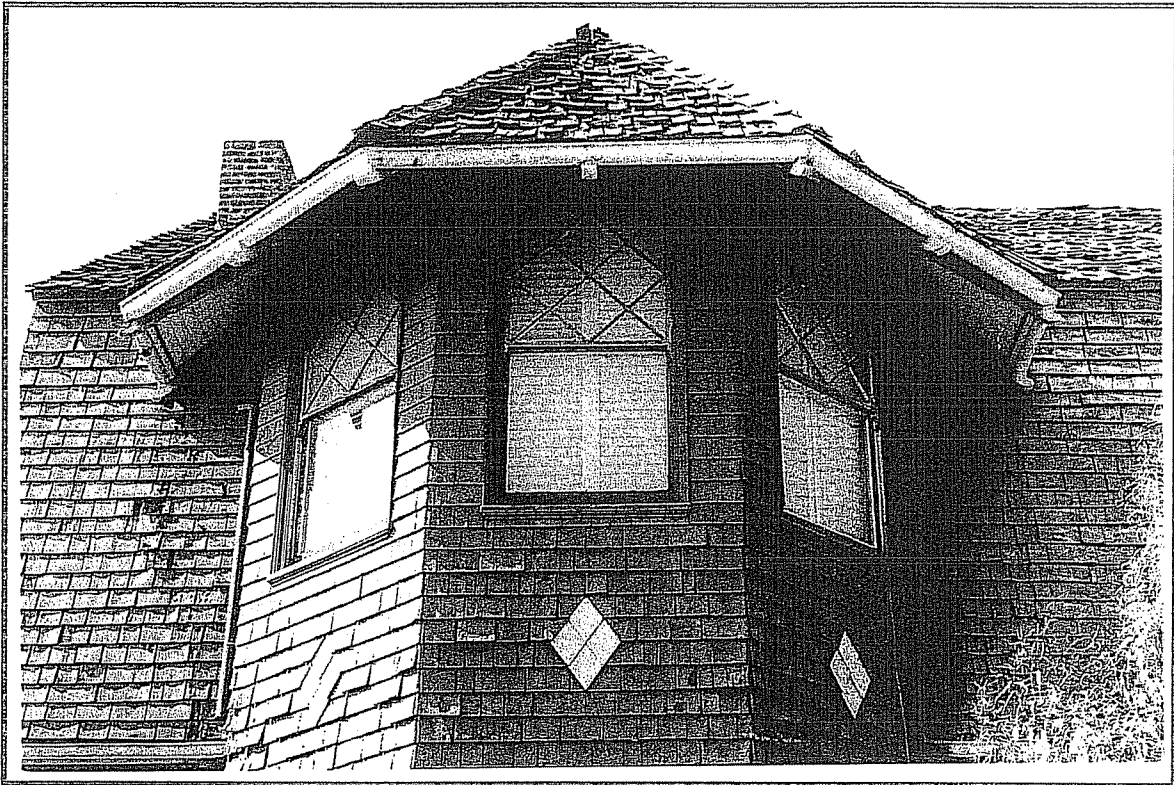
1ST-STORY SOUTH FRONT ENTRANCE DOOR



MITZI MARCH MOGUL PHOTOGRAPHER, JULY 2013

PAGE 04

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HERMAN H. KERCKHOFF RESIDENCE / 1325 WEST ADAMS BOULEVARD



09). VIEW LOOKING NORTH

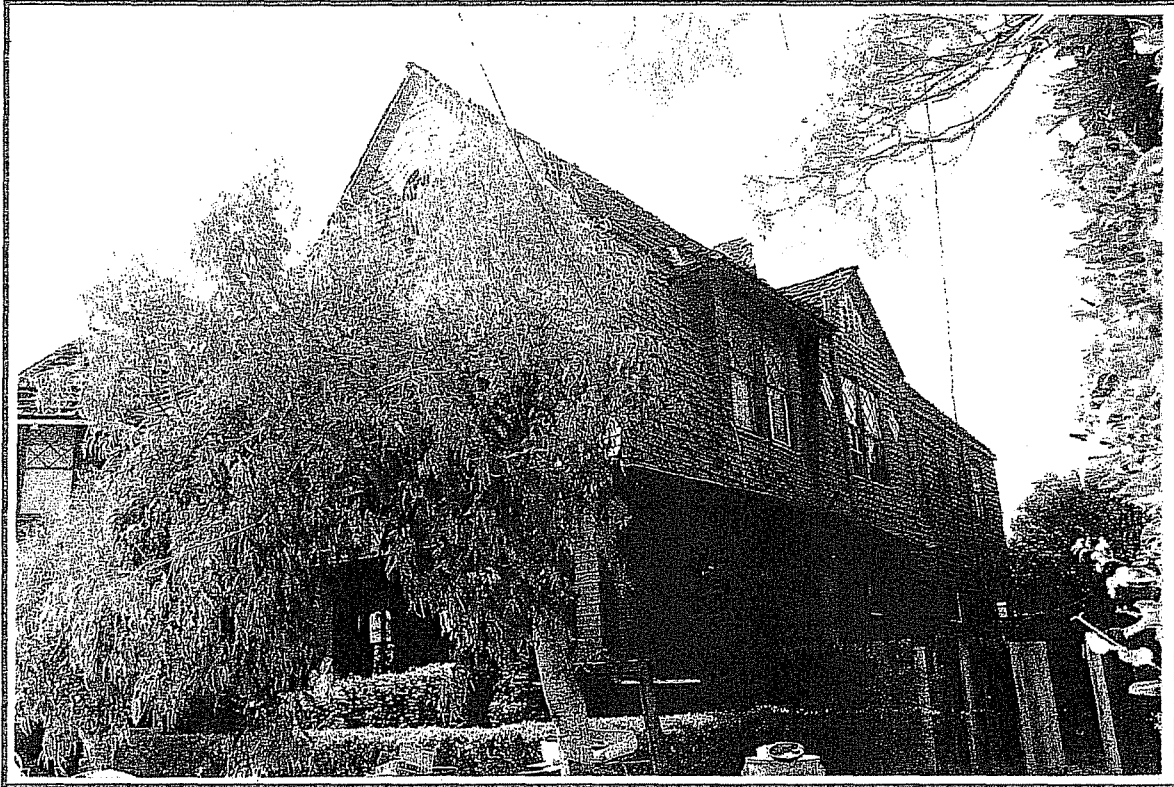
2ND-STORY SOUTH FRONT WESTSIDE BAY-TOWER

10). VIEW LOOKING NORTH

1ST-STORY SOUTH FRONT WESTSIDE BAY-TOWER



WEST ADAMS HERITAGE ASSOCIATION / LA-HCM NOMINATION
HERMAN H. KERCKHOFF RESIDENCE / 1325 WEST ADAMS BOULEVARD

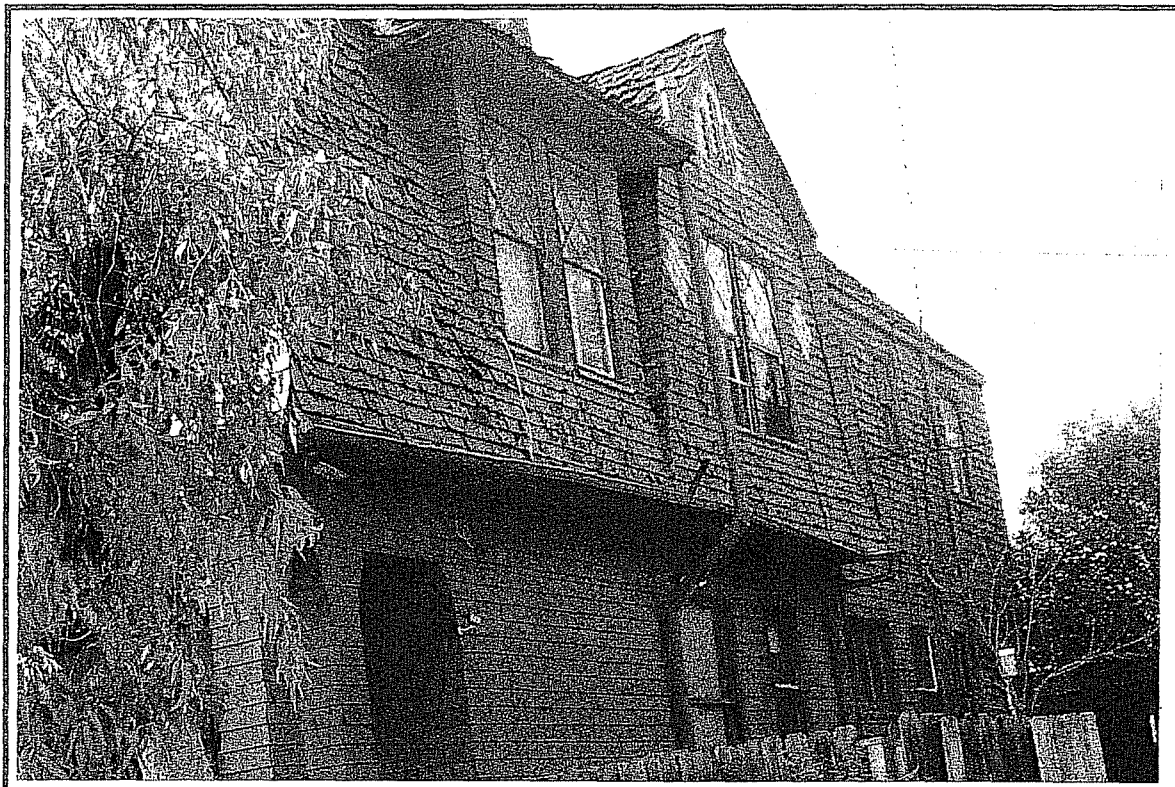


11). VIEW LOOKING NORTH-WEST

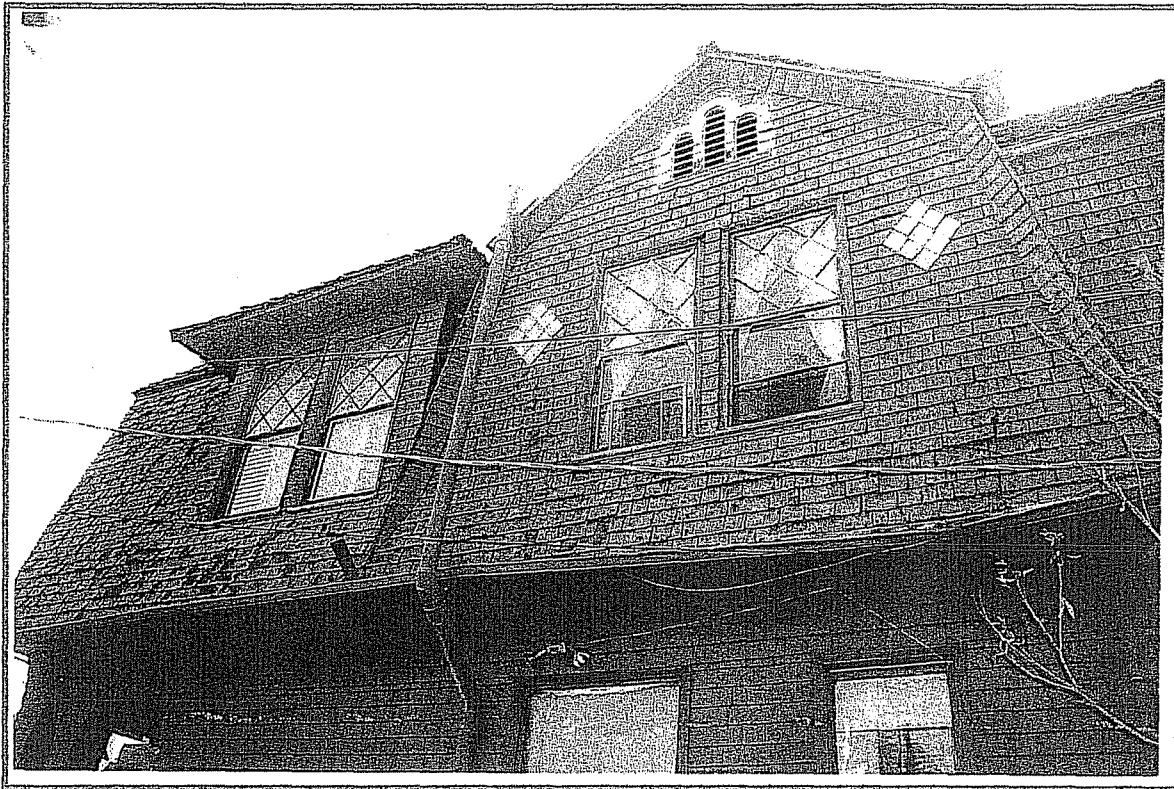
EAST SIDE-FACADE

12). VIEW LOOKING WEST

EAST SIDE-FACADE



WEST ADAMS HERITAGE ASSOCIATION / LA-HCM NOMINATION
HERMAN H. KERCKHOFF RESIDENCE / 1325 WEST ADAMS BOULEVARD

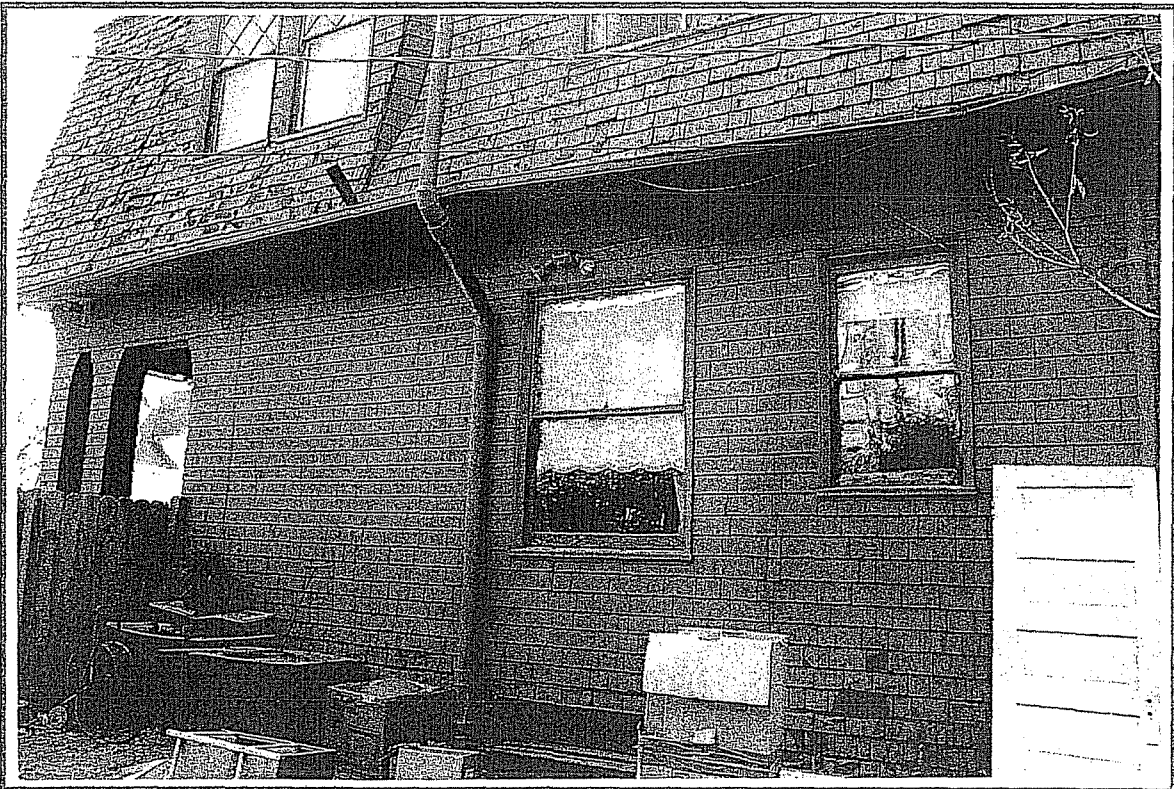


13). VIEW LOOKING WEST

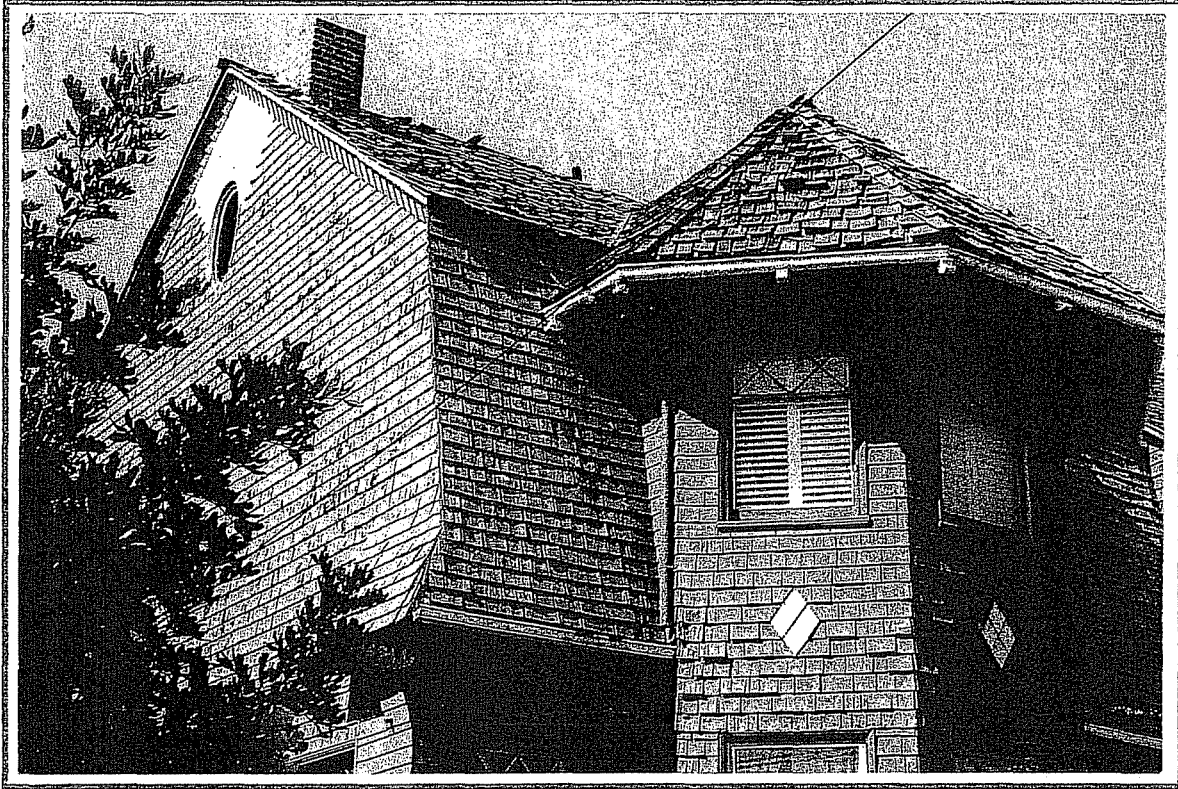
2ND-STORY EAST SIDE-FACADE DORMER & GABLE

14). VIEW LOOKING WEST

1ST-STORY EAST SIDE-FACADE



WEST ADAMS HERITAGE ASSOCIATION / LA-HCM NOMINATION
HERMAN H. KERCKHOFF RESIDENCE / 1325 WEST ADAMS BOULEVARD

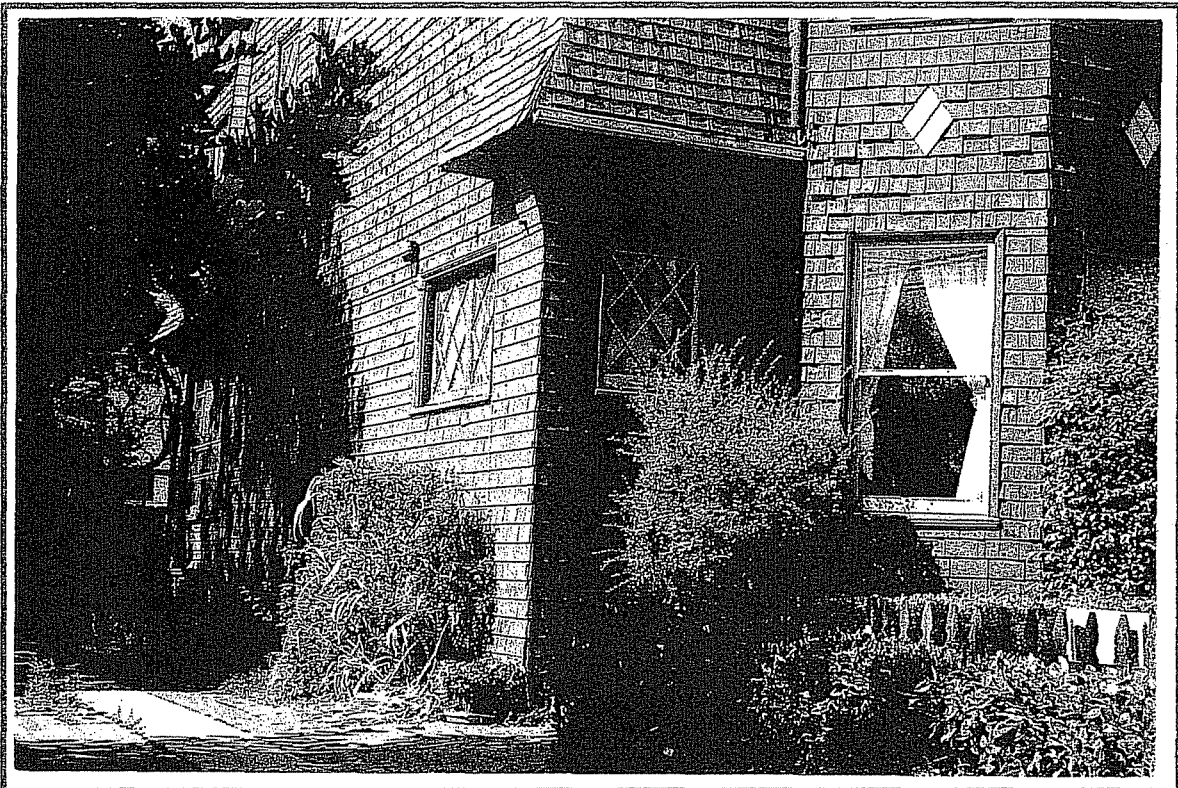


15). VIEW LOOKING NORTH-EAST

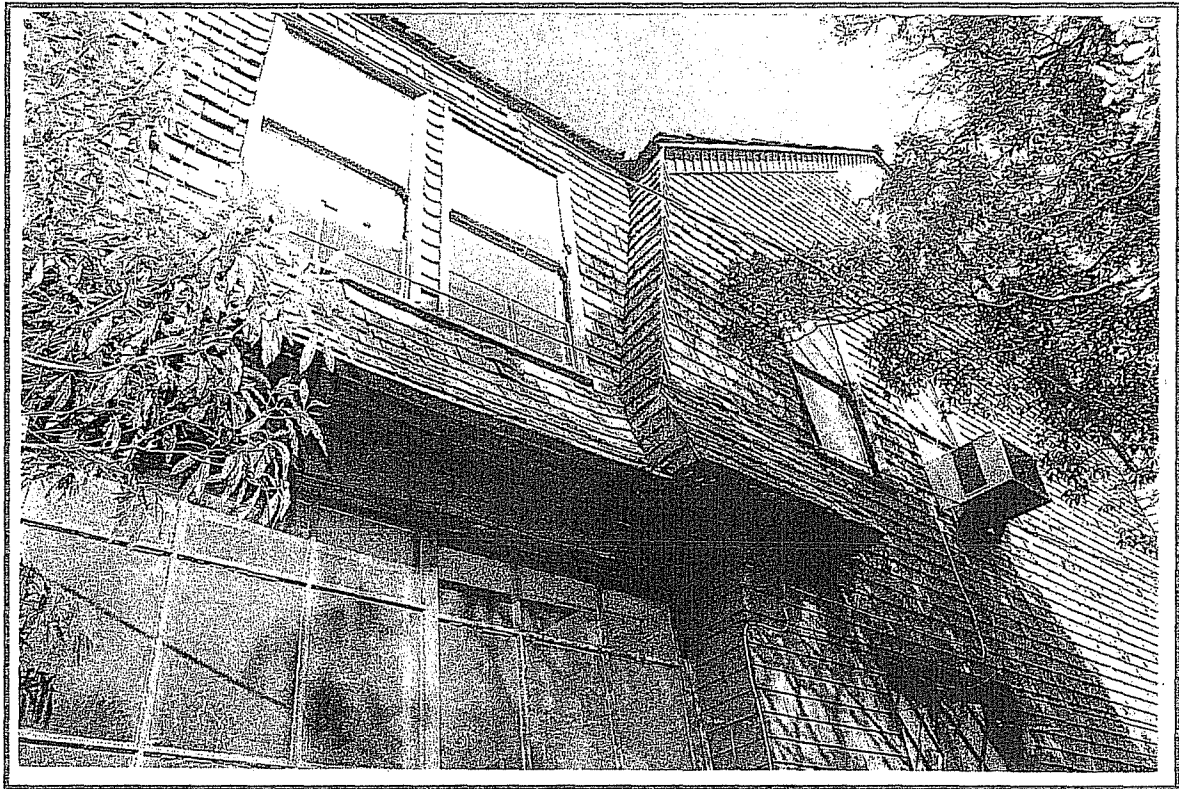
2ND-STORY SOUTH & WEST FACADE

16). VIEW LOOKING NORTH-EAST

1ST-STORY SOUTH & WEST FACADE

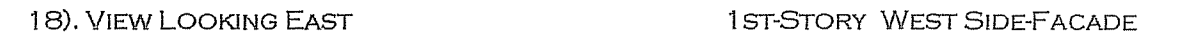


WEST ADAMS HERITAGE ASSOCIATION / LA-HCM NOMINATION
HERMAN H. KERCKHOFF RESIDENCE / 1325 WEST ADAMS BOULEVARD



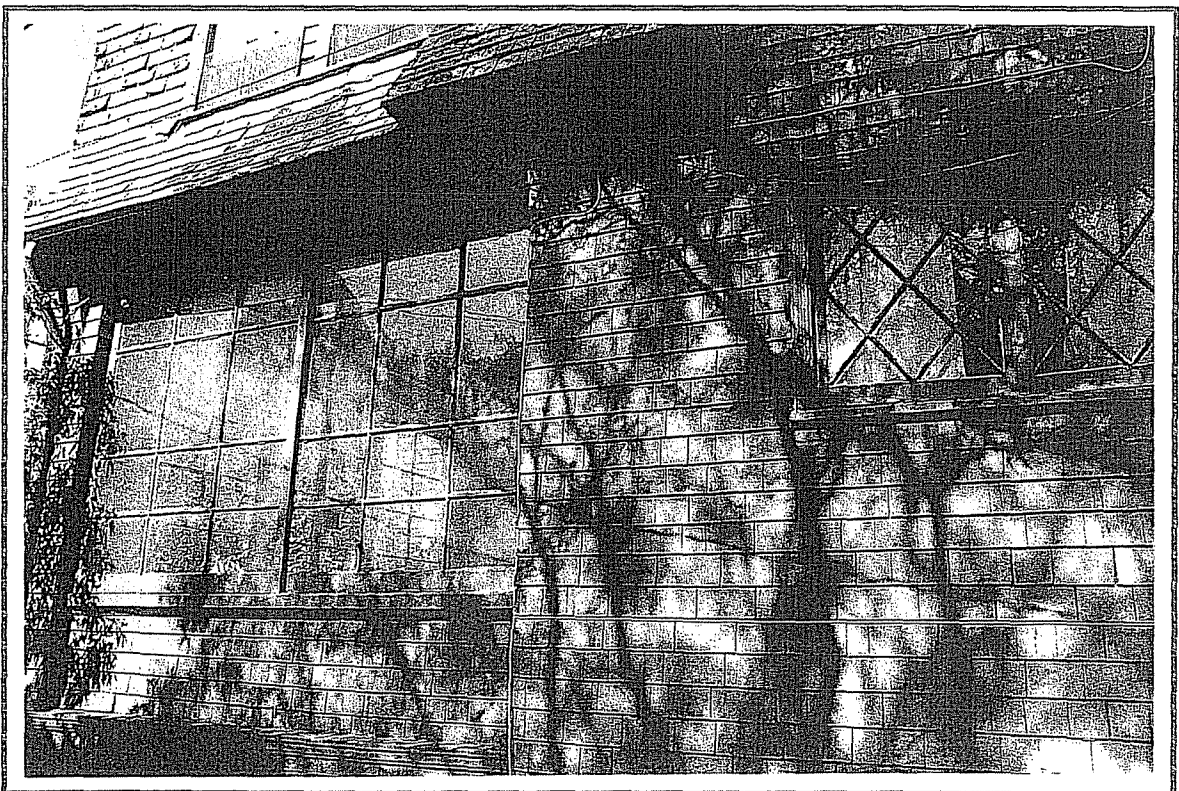
17). VIEW LOOKING EAST

2ND-STORY WEST SIDE-FACADE

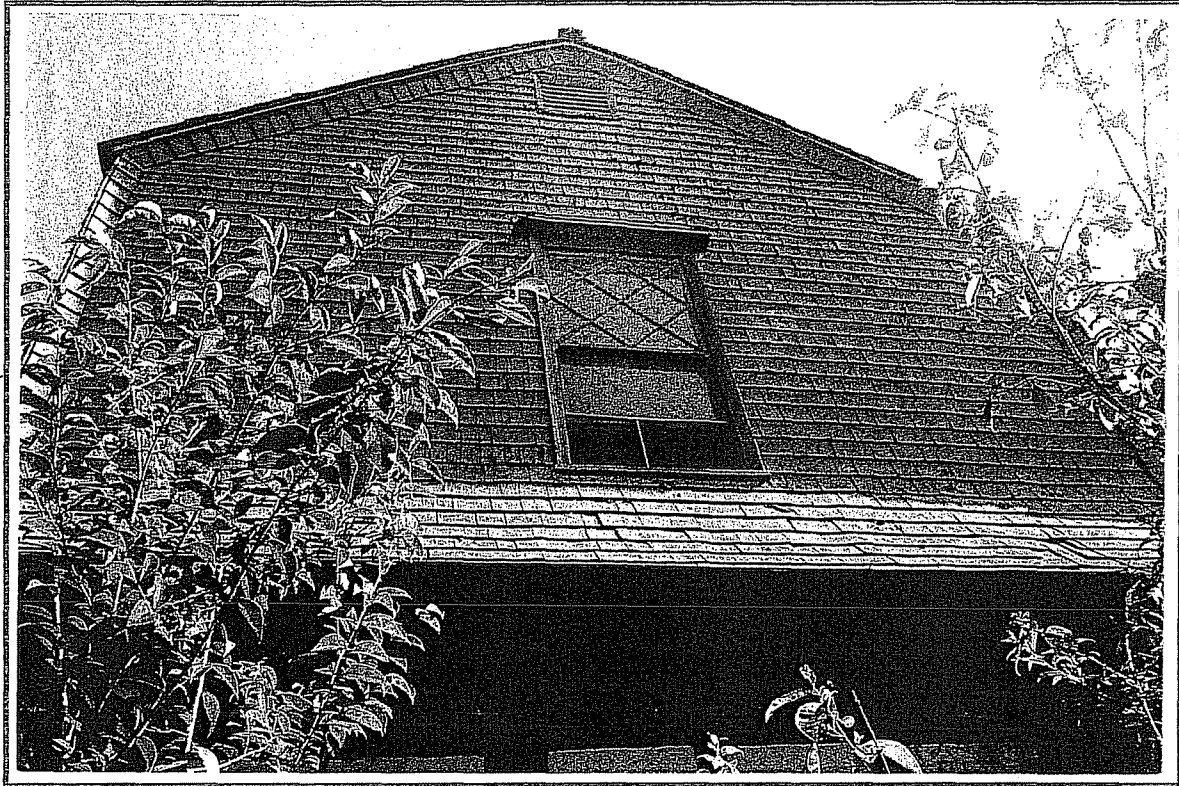


18). VIEW LOOKING EAST

1ST-STORY WEST SIDE-FACADE



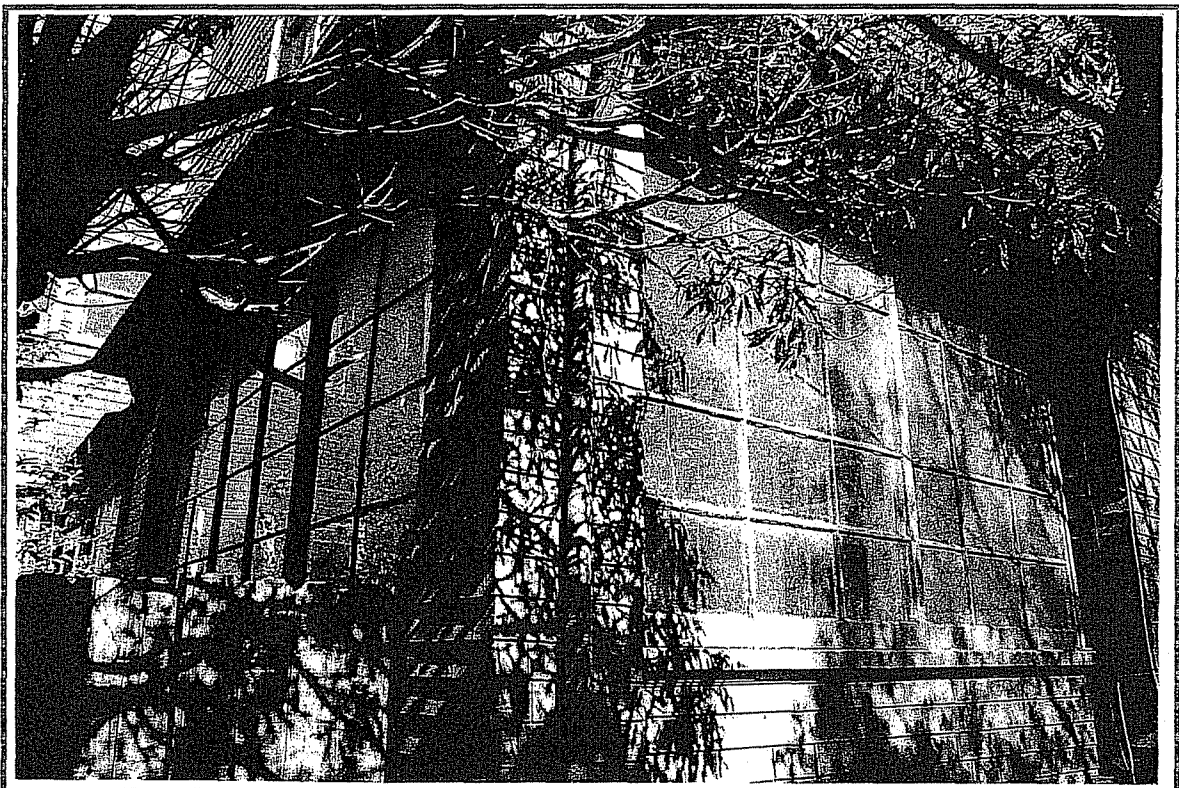
WEST ADAMS HERITAGE ASSOCIATION / LA-HCM NOMINATION
HERMAN H. KERCKHOFF RESIDENCE / 1325 WEST ADAMS BOULEVARD



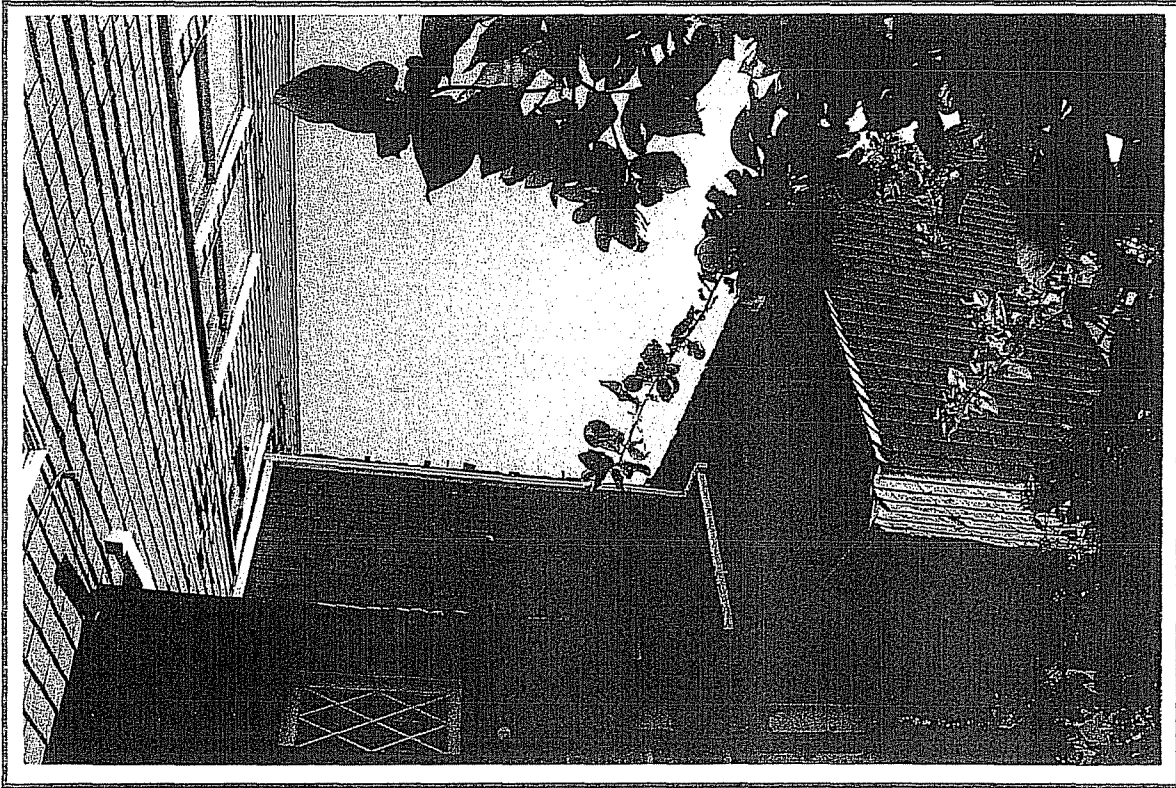
19). VIEW LOOKING SOUTH 2ND-STORY NORTH FAÇADE WESTSIDE GABLE ADDITION

20). VIEW LOOKING SOUTH-EAST

1ST-STORY NORTH & WEST FACADES

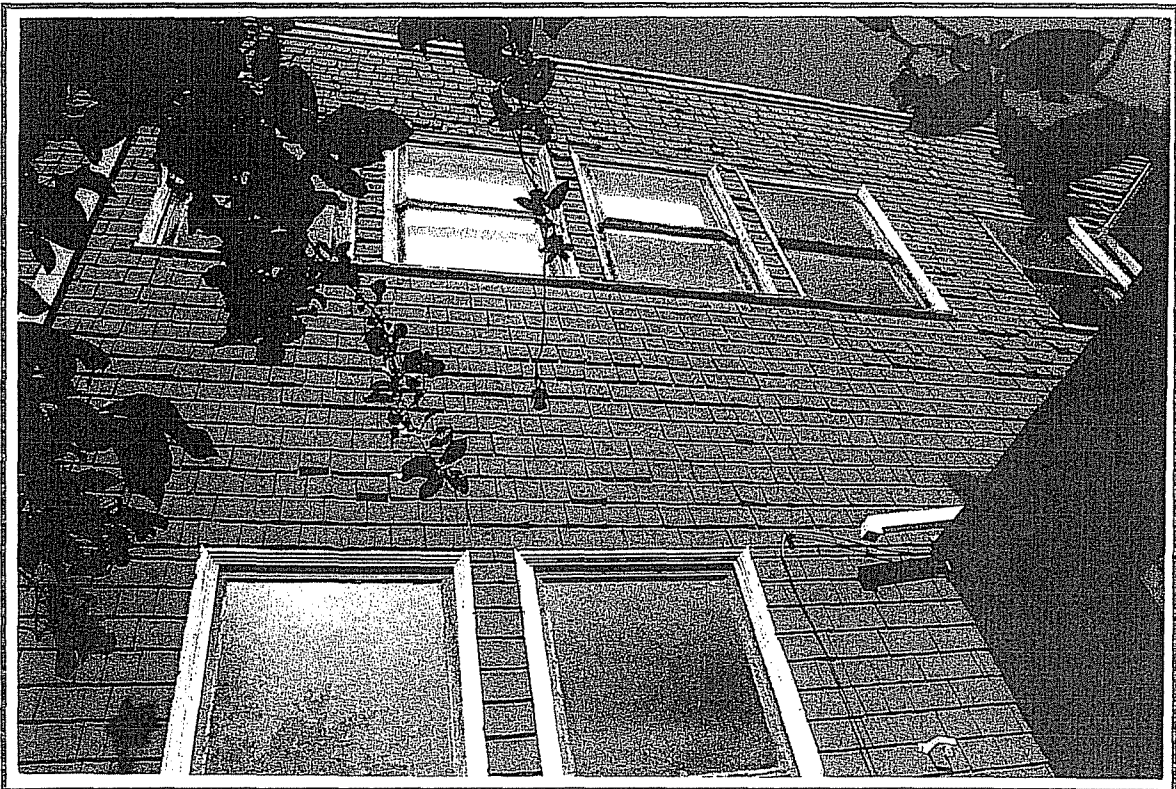


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HERMAN H. KERCKHOFF RESIDENCE / 1325 WEST ADAMS BOULEVARD



21). VIEW LOOKING SOUTH / 2ND-STORY NORTH FAÇADE EASTSIDE & WESTSIDE WINGS

22). VIEW LOOKING EAST NORTH REAR / WEST FAÇADE OF EASTSIDE ADDITION



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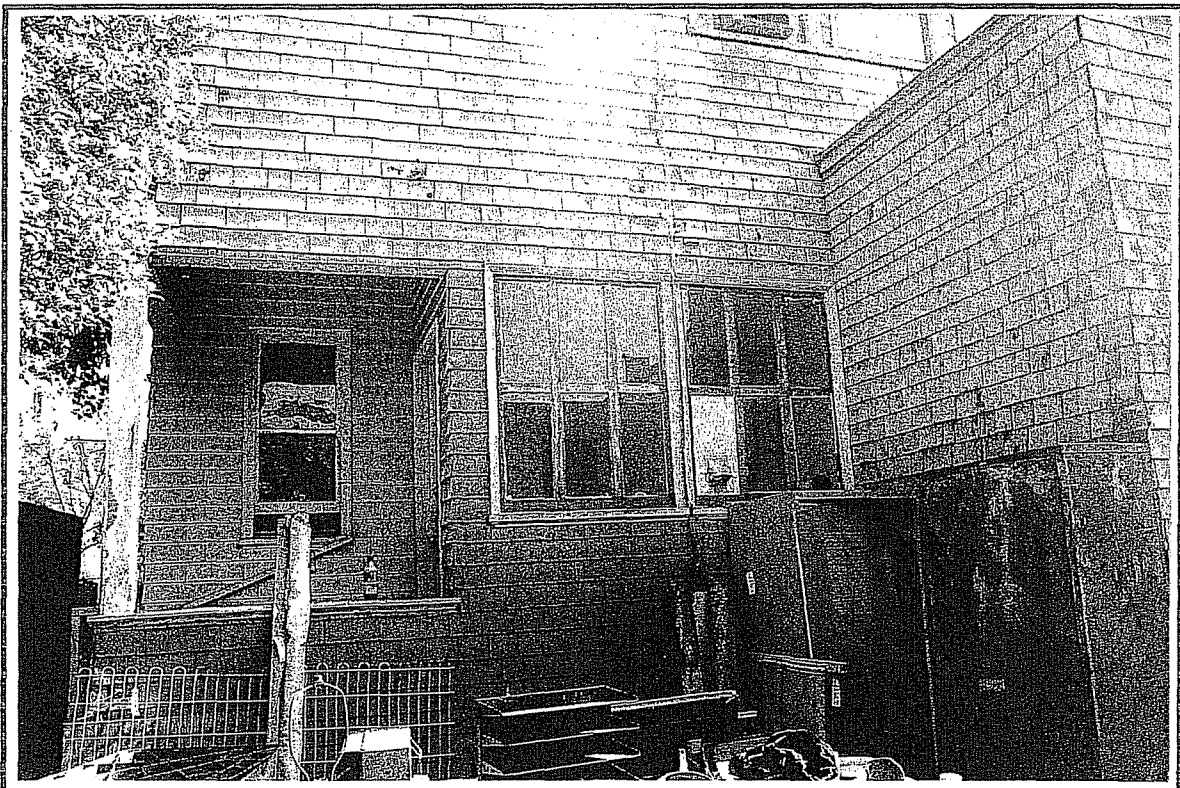


23). VIEW LOOKING SOUTH
ADDITION

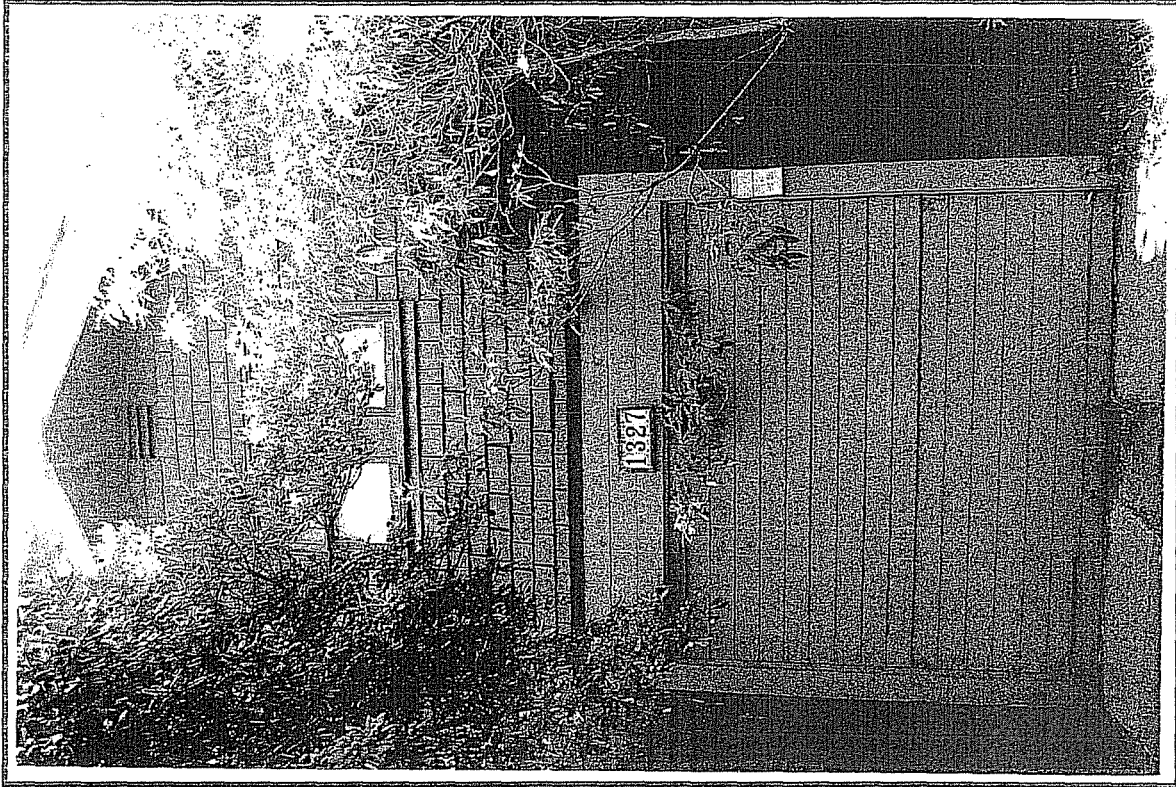
2ND-STORY NORTH REAR-FAÇADE EASTSIDE

24). VIEW LOOKING SOUTH

1ST-STORY NORTH REAR-FAÇADE EASTSIDE ADDITION



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HERMAN H. KERCKHOFF RESIDENCE / 1325 WEST ADAMS BOULEVARD

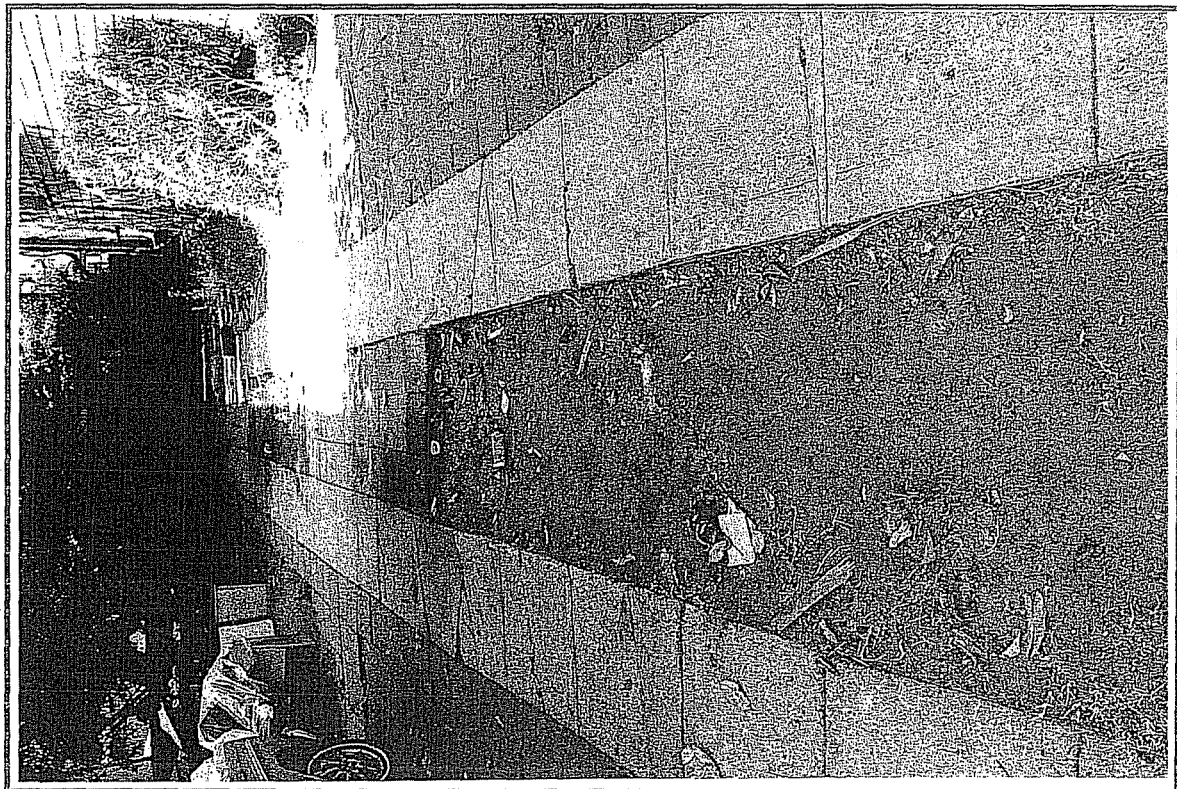


25). VIEW LOOKING NORTH

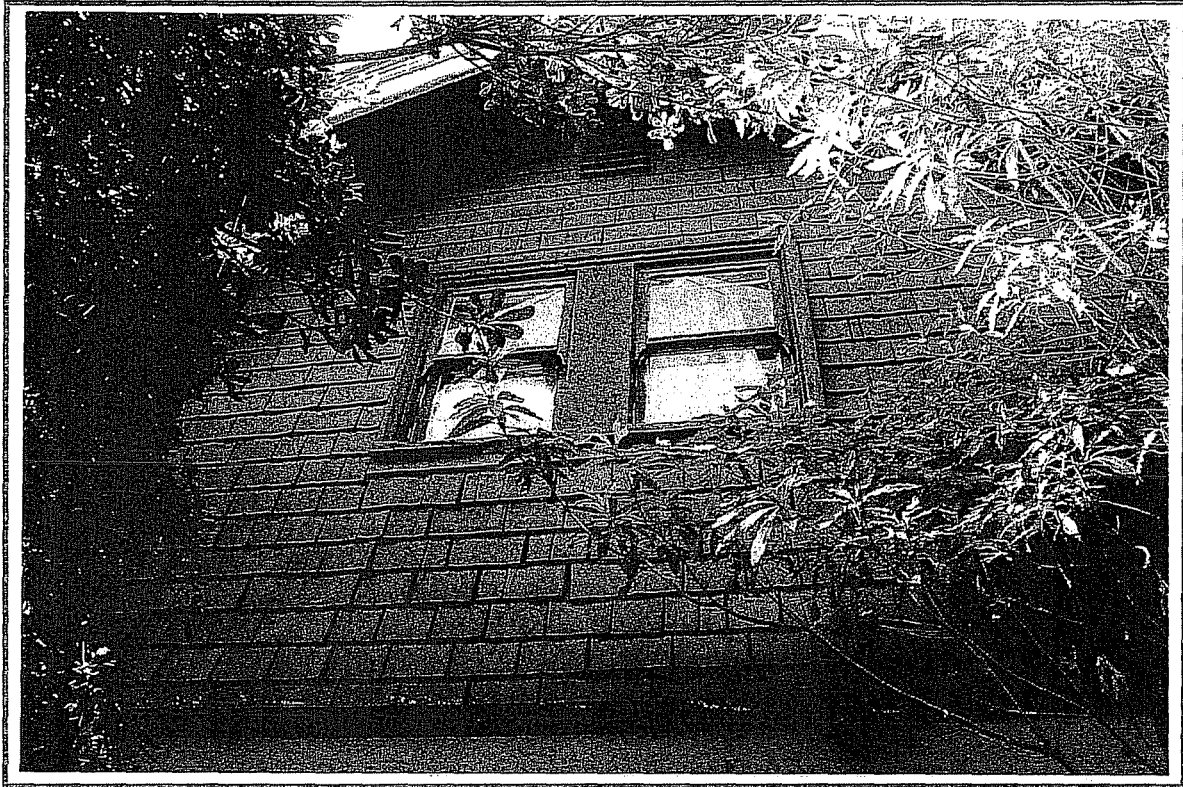
SOUTH FRONT FACADE OF 2-STORY GARAGE

26). VIEW LOOKING NORTH

WEST SIDE HOLLYWOOD-DRIVEWAY TO GARAGE



WEST ADAMS HERITAGE ASSOCIATION / LA-HCM NOMINATION
HERMAN H. KERCKHOFF RESIDENCE / 1325 WEST ADAMS BOULEVARD

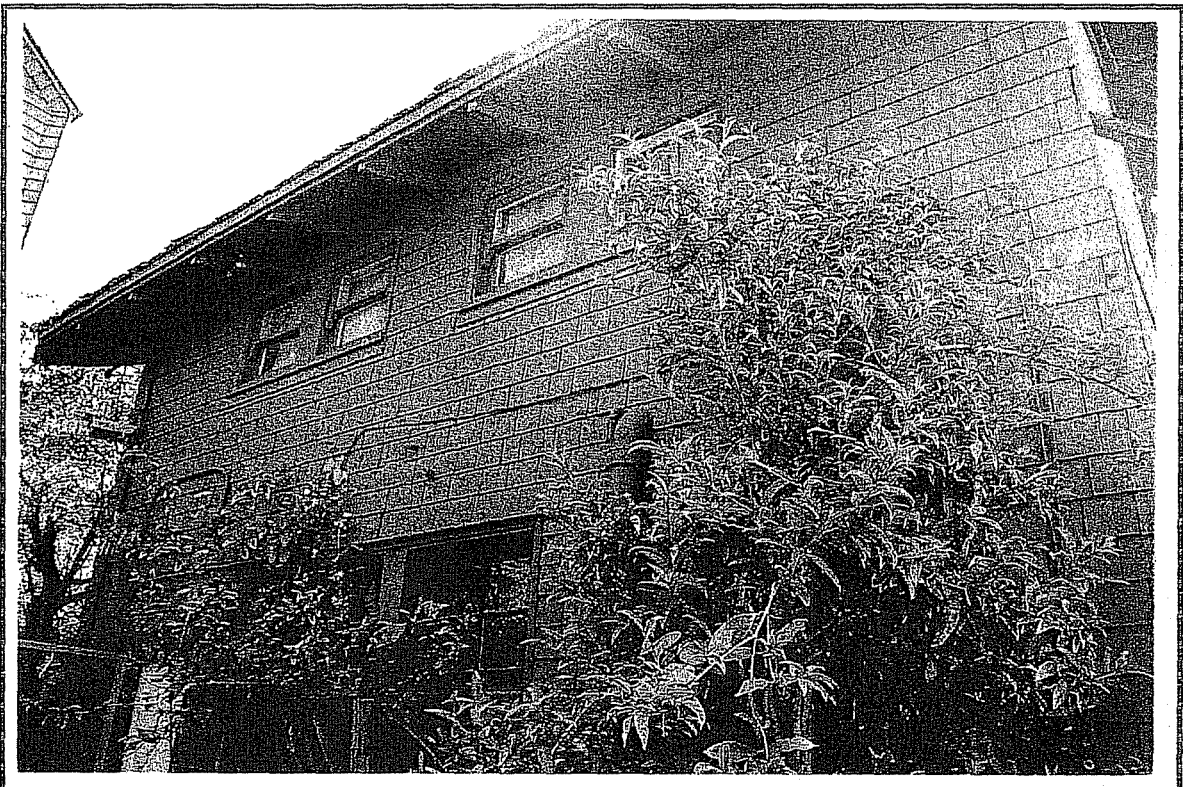


27). VIEW LOOKING NORTH

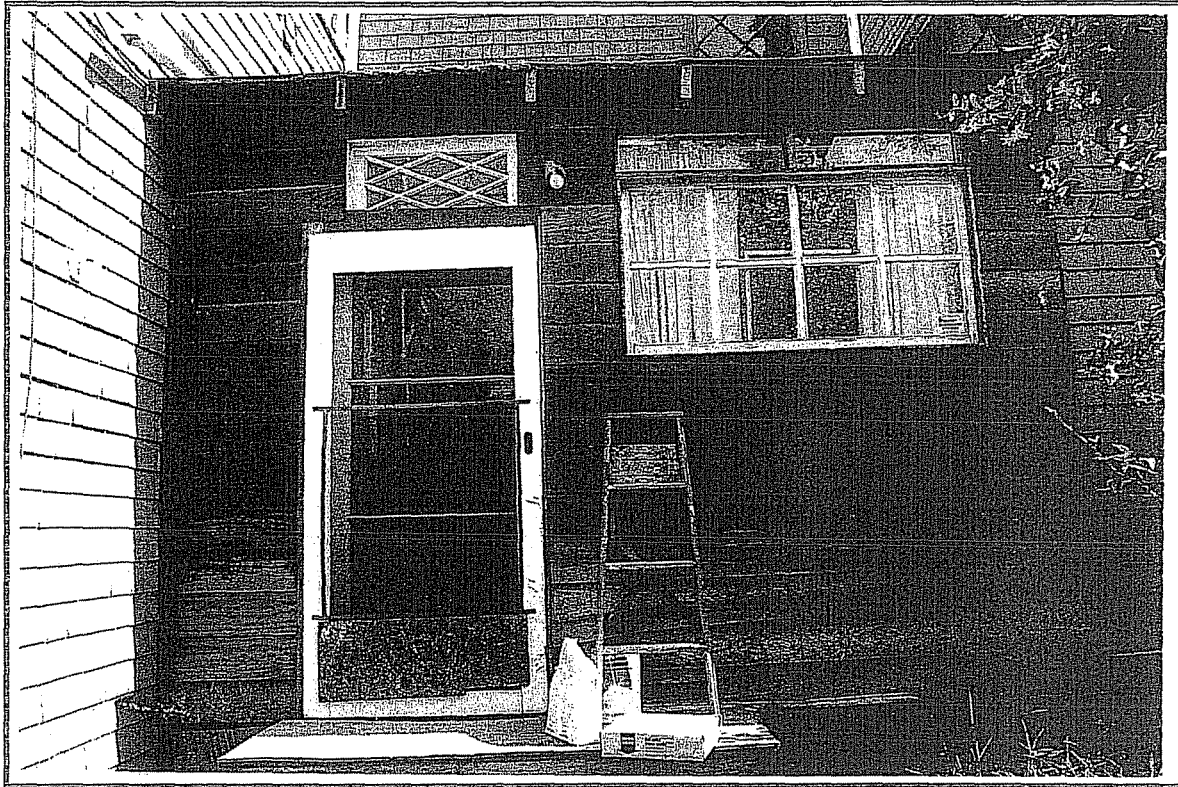
2ND-STORY SOUTH FRONT FACADE GARAGE

28). VIEW LOOKING WEST

EAST SIDE-FACADE GARAGE



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HERMAN H. KERCKHOFF RESIDENCE / 1325 WEST ADAMS BOULEVARD



29). VIEW LOOKING SOUTH

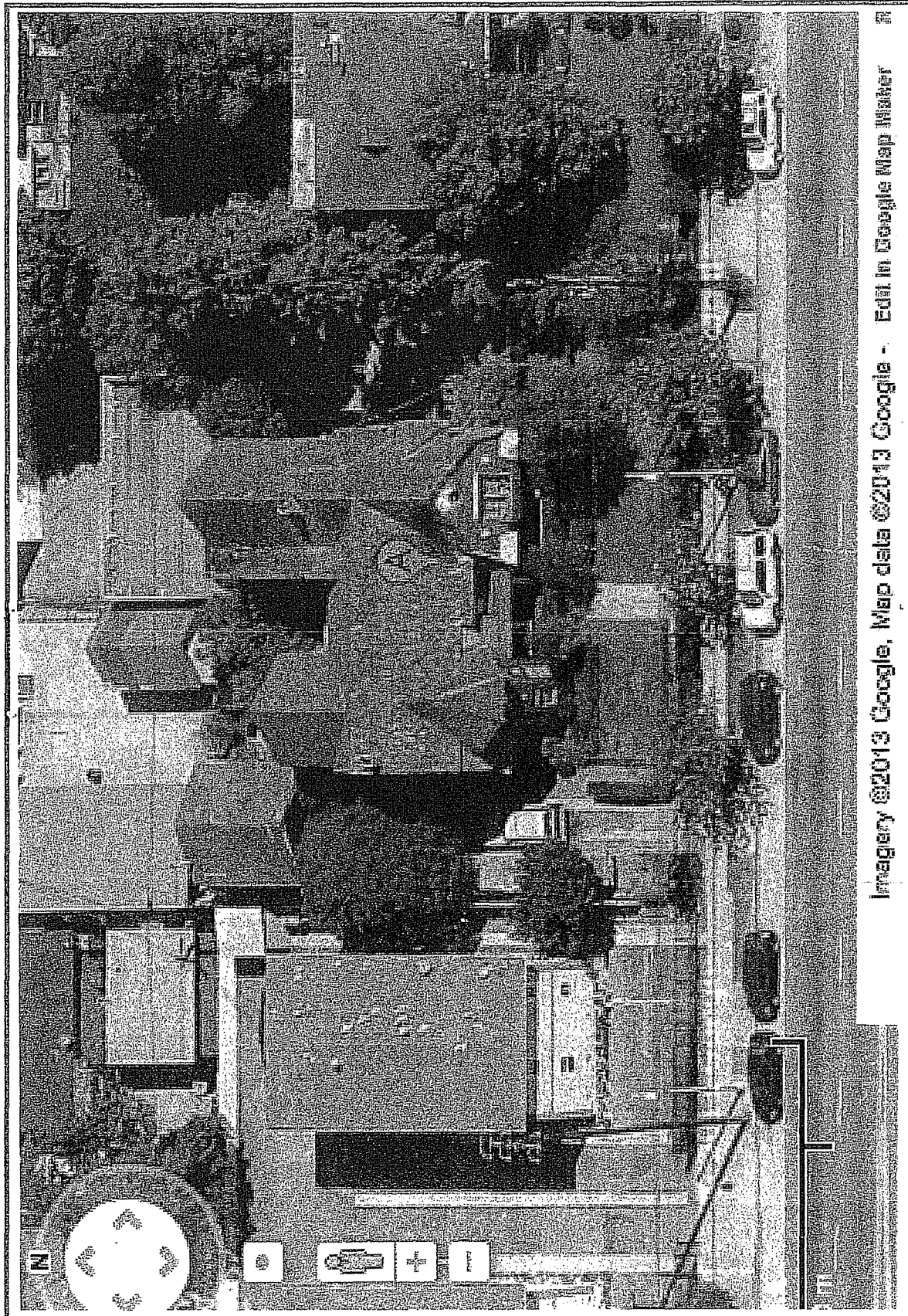
NORTH FAÇADE BREEZEWAY ADDITION

30). VIEW LOOKING NORTH

EAST YARD SHED

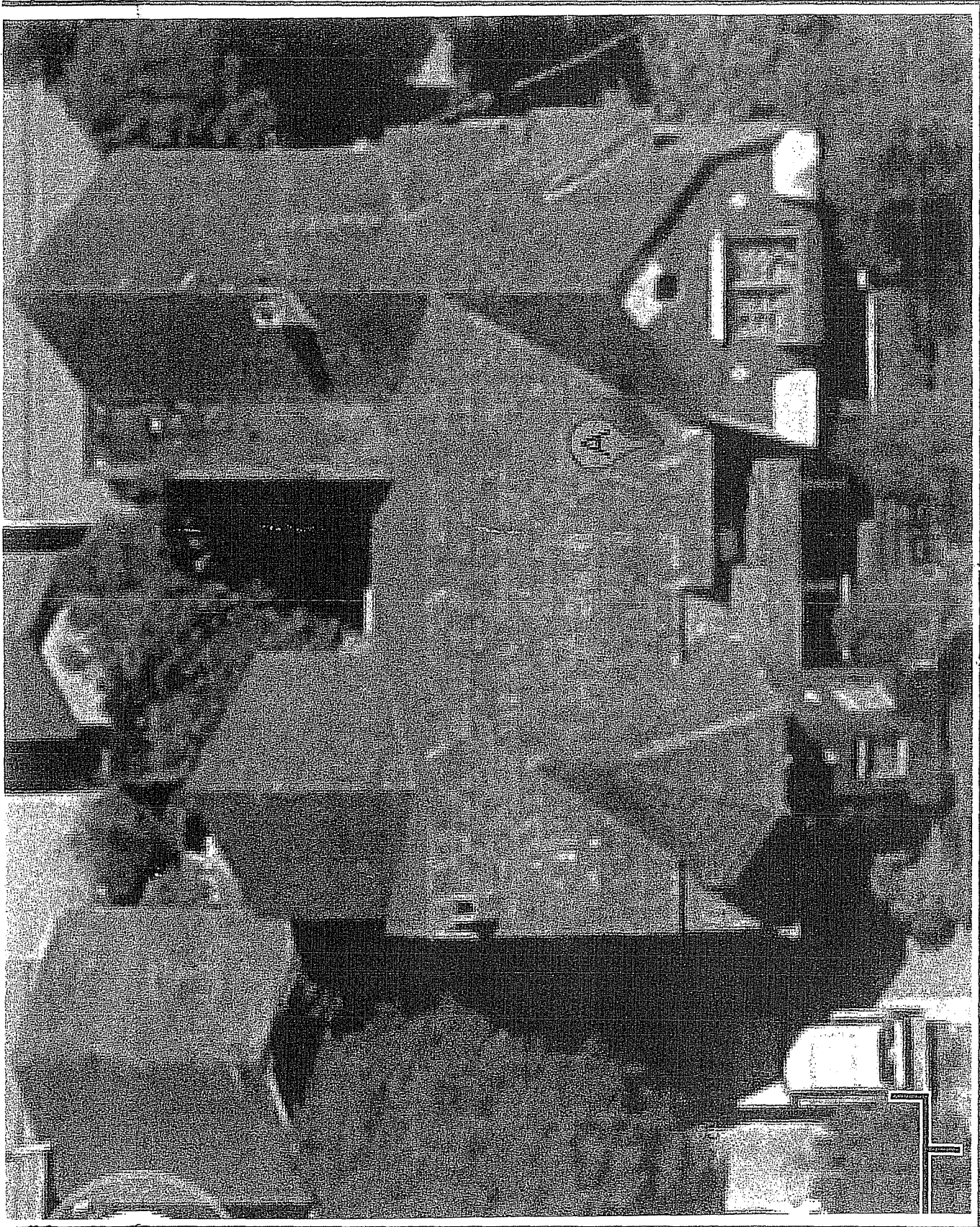


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HERMAN H. KERCKHOFF RESIDENCE / 1325 WEST ADAMS BOULEVARD



31). AERIAL VIEW

WEST ADAMS HERITAGE ASSOCIATION / LA-HCM NOMINATION
HERMAN H. KERCKHOFF RESIDENCE / 1325 WEST ADAMS BOULEVARD



32). AERIAL VIEW

WEST ADAMS HERITAGE ASSOCIATION / LA-HCM NOMINATION
HERMAN H. KERCKHOFF RESIDENCE / 1325 WEST ADAMS BOULEVARD

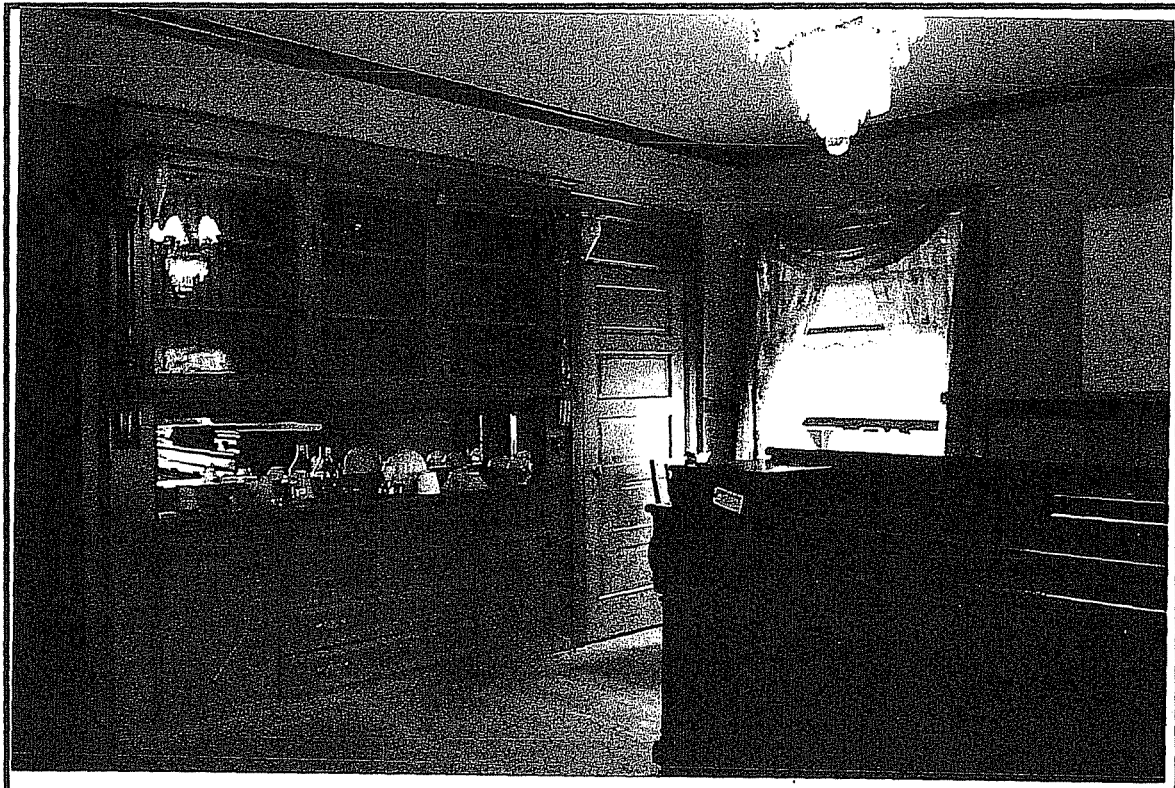


01). VIEW FROM DINING ROOM TO NORTHWEST

ENTRY LOOKING UP THE STAIRS

02). VIEW FROM ENTRY TO NORTHEAST

DINING ROOM, INC. CHINA CABINET

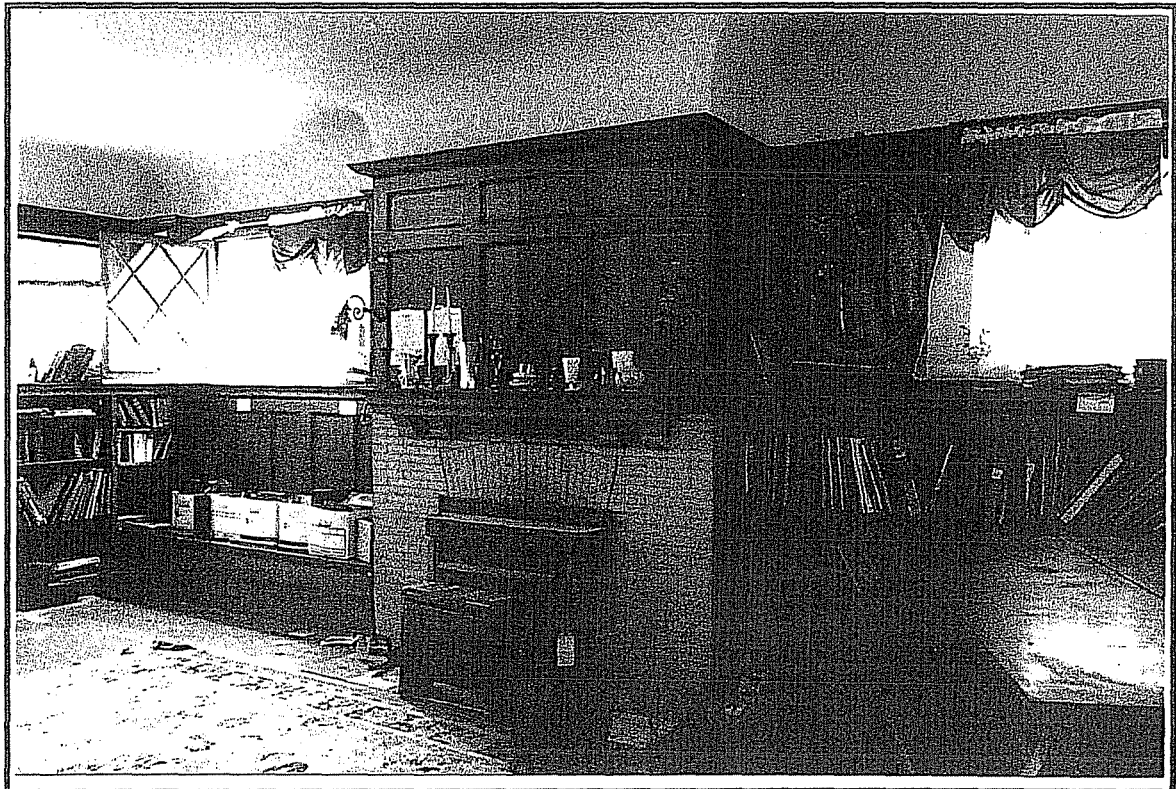


WEST ADAMS HERITAGE ASSOCIATION / LA-HCM NOMINATION
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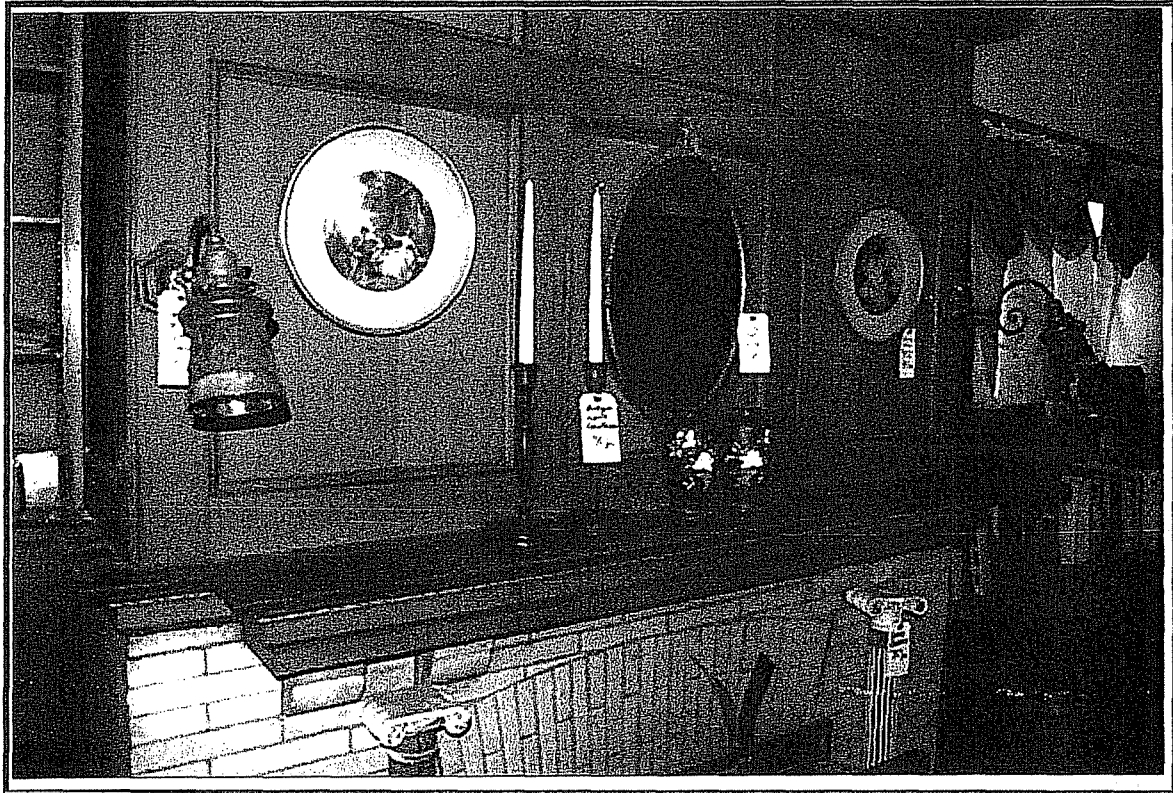


01). VIEW FROM SOLARIUM TO SOUTH LIVING ROOM AND BAY

02). VIEW LOOKING WEST LIVING ROOM, FIREPLACE, BUILT-INS

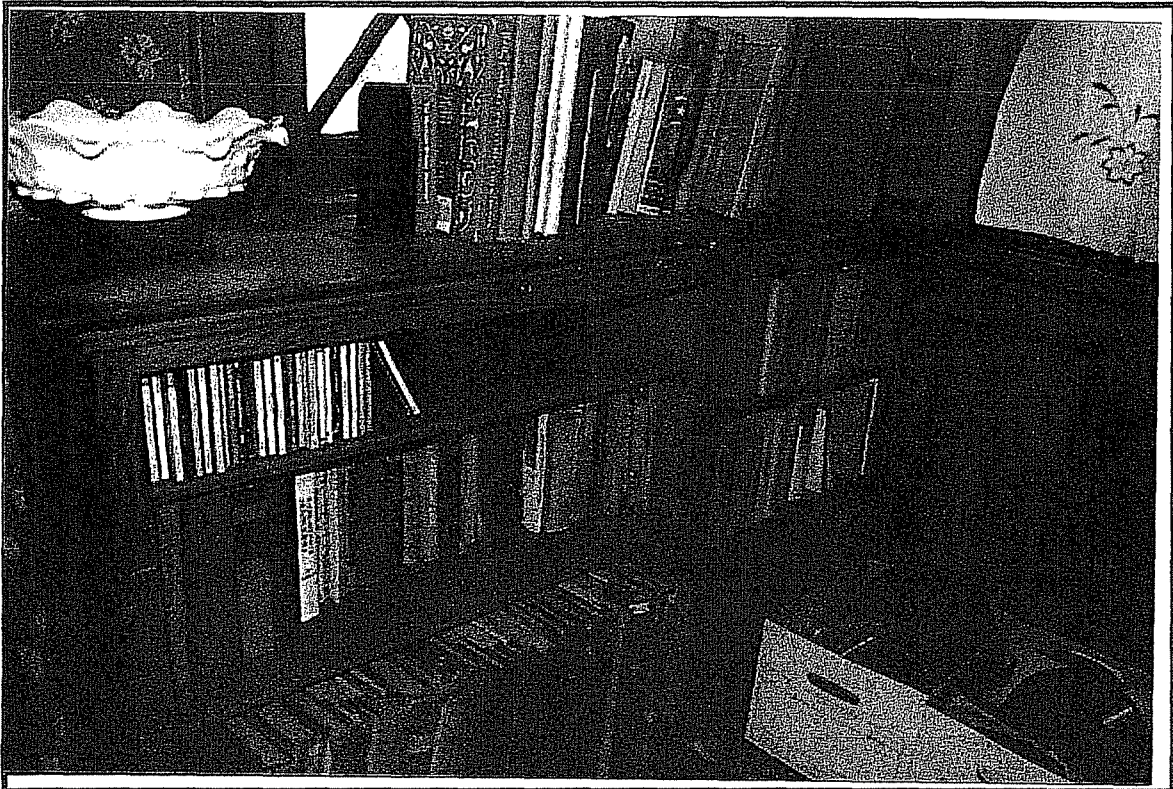


WEST ADAMS HERITAGE ASSOCIATION / LA-HCM NOMINATION
HERMAN H. KERCKHOFF RESIDENCE / 1325 WEST ADAMS BOULEVARD

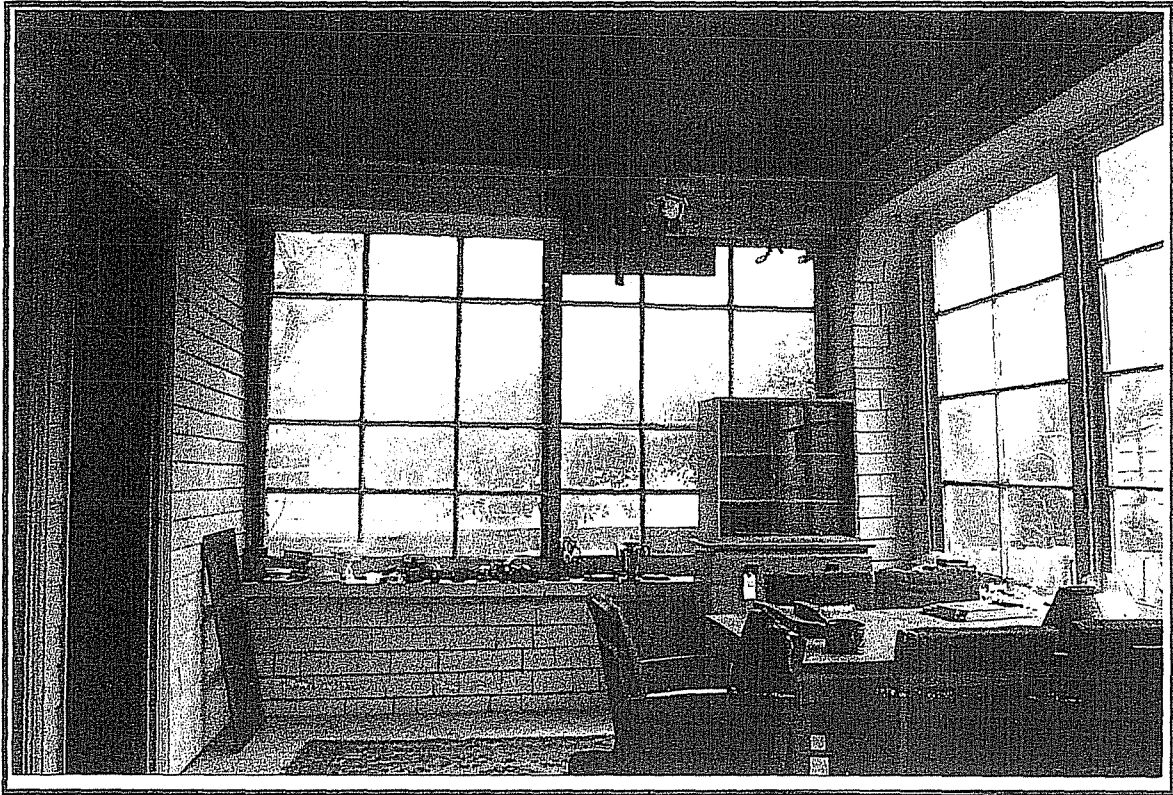


01) LIVING ROOM FIREPLACE

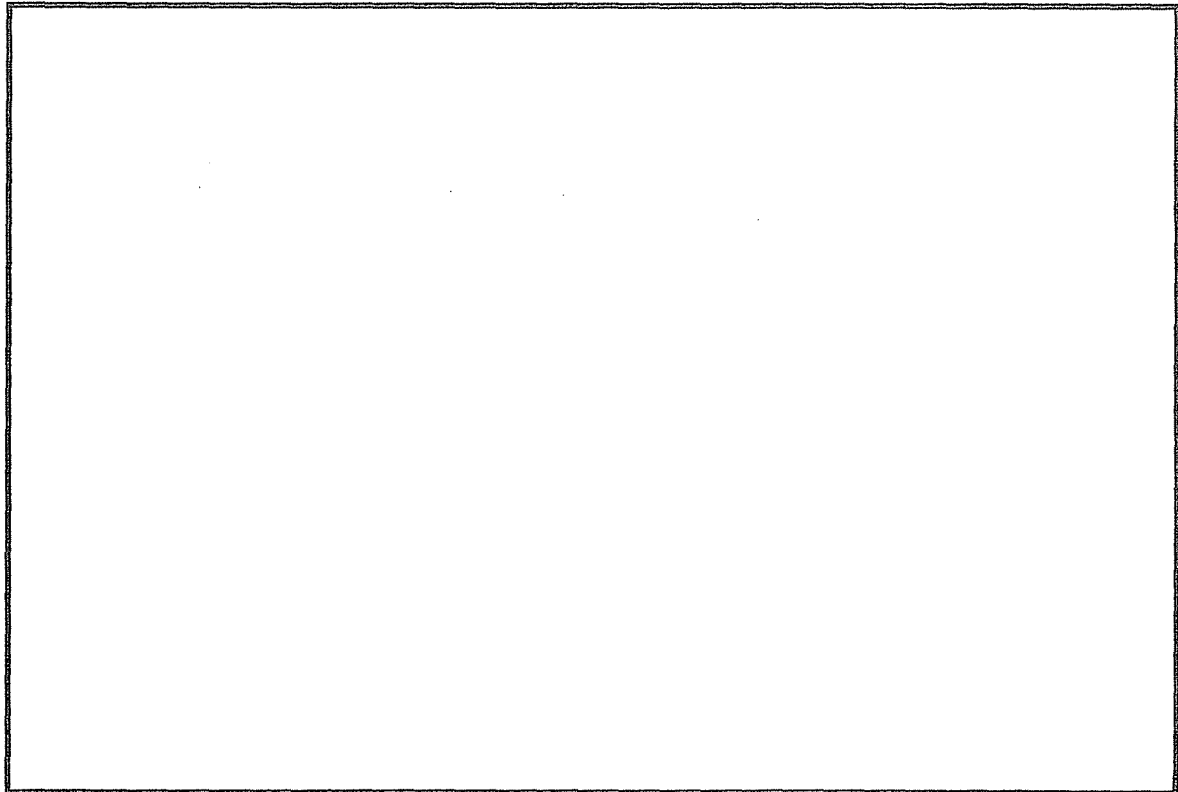
02). DINING ROOM BOOKCASE



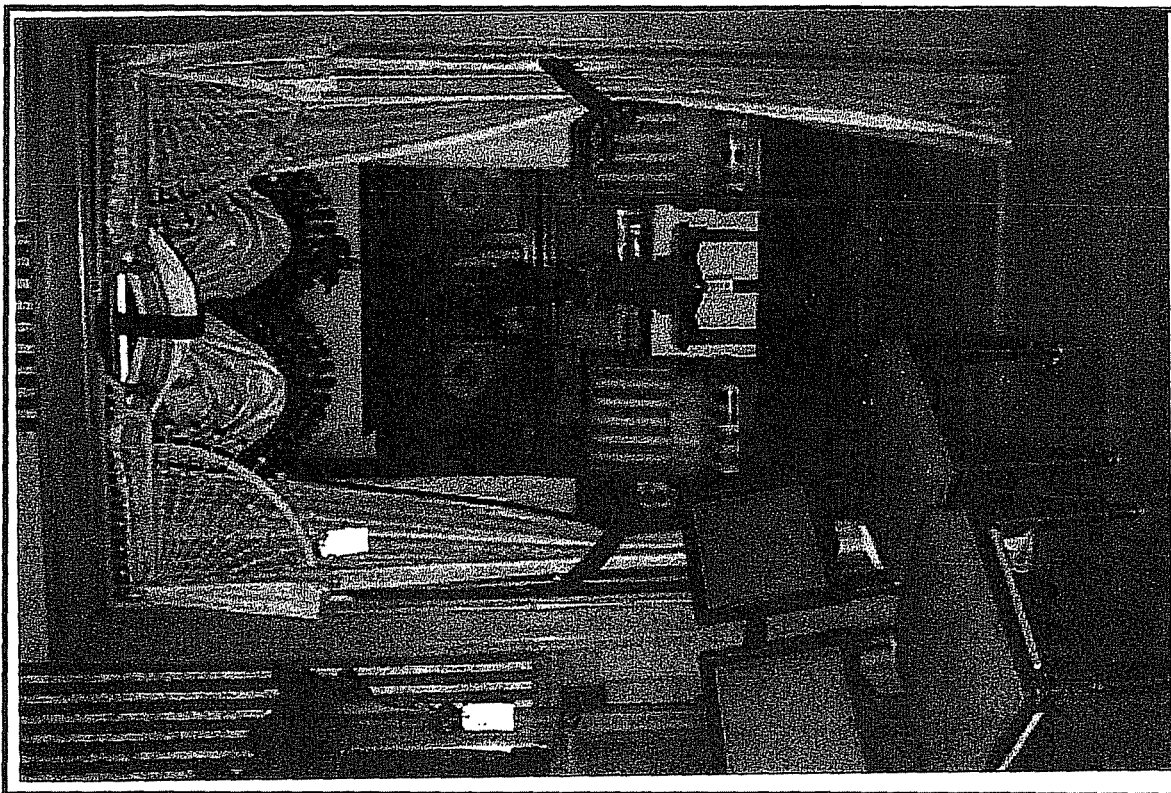
WEST ADAMS HERITAGE ASSOCIATION / LA-HCM NOMINATION
HERMAN H. KERCKHOFF RESIDENCE / 1325 WEST ADAMS BOULEVARD



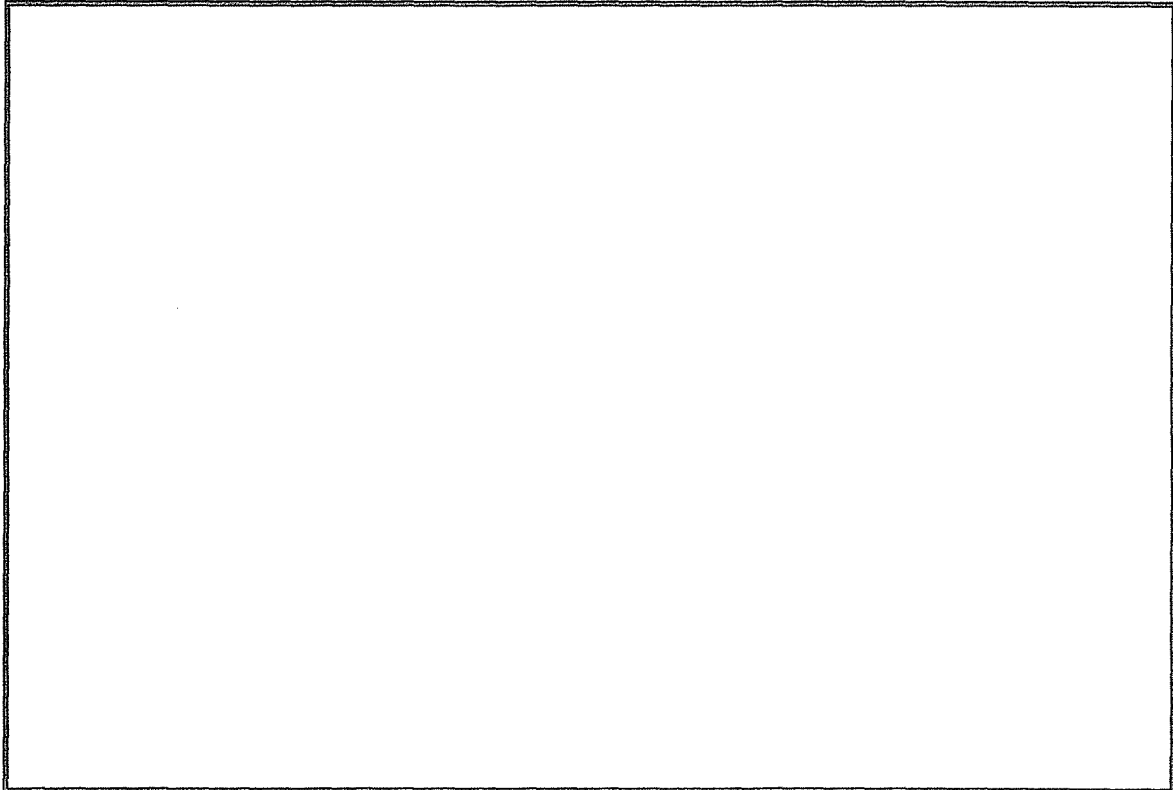
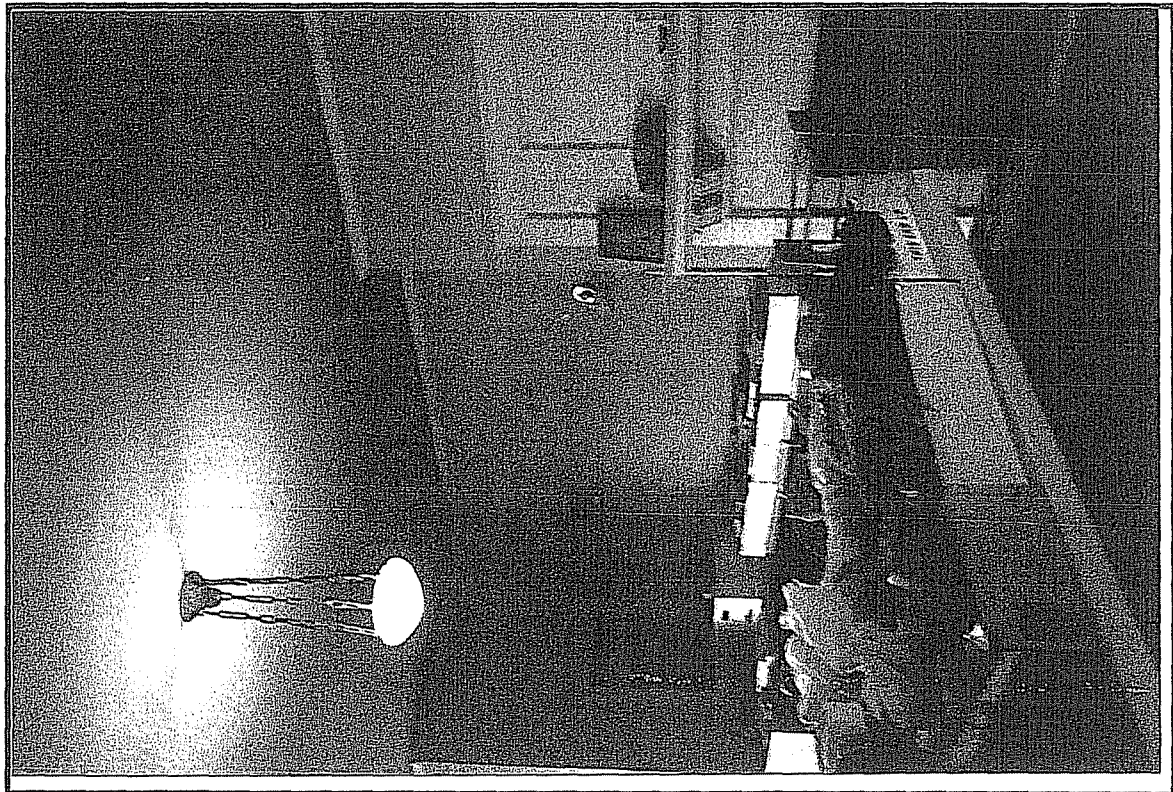
01) VIEW LOOKING WEST – REAR OF HOUSE SOLARIUM



WEST ADAMS HERITAGE ASSOCIATION / LA-HCM NOMINATION
HERMAN H. KERCKHOFF RESIDENCE / 1325 WEST ADAMS BOULEVARD



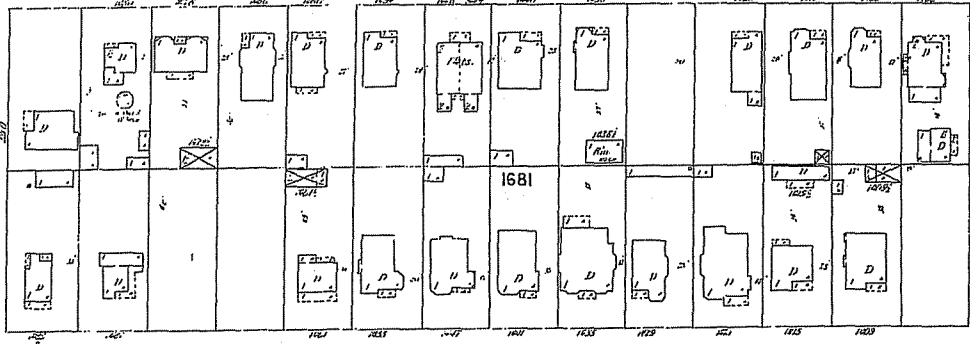
WEST ADAMS HERITAGE ASSOCIATION / LA-HCM NOMINATION
HERMAN H. KERCKHOFF RESIDENCE / 1325 WEST ADAMS BOULEVARD



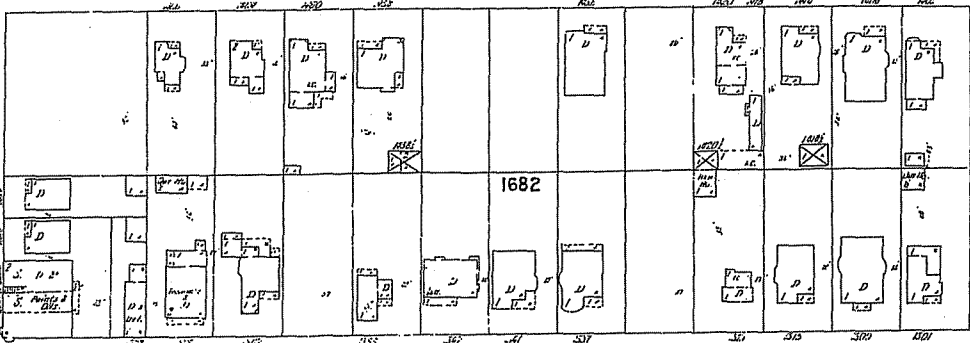
860

842

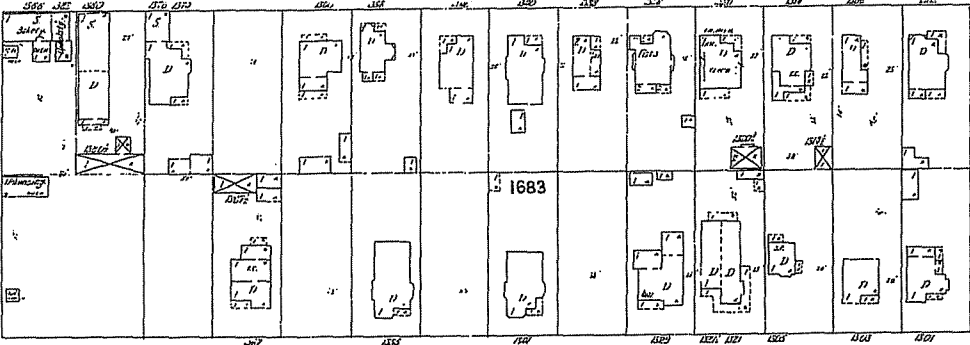
W. 22ND ST.



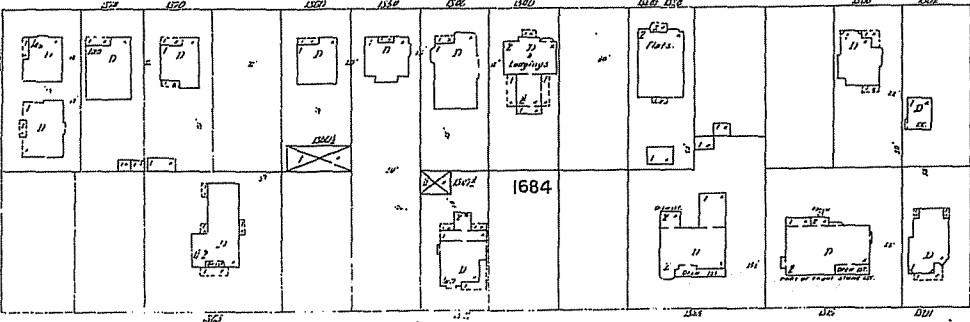
W. 23RD ST.



W. 24TH ST.



W. 25TH ST.

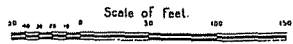
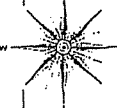


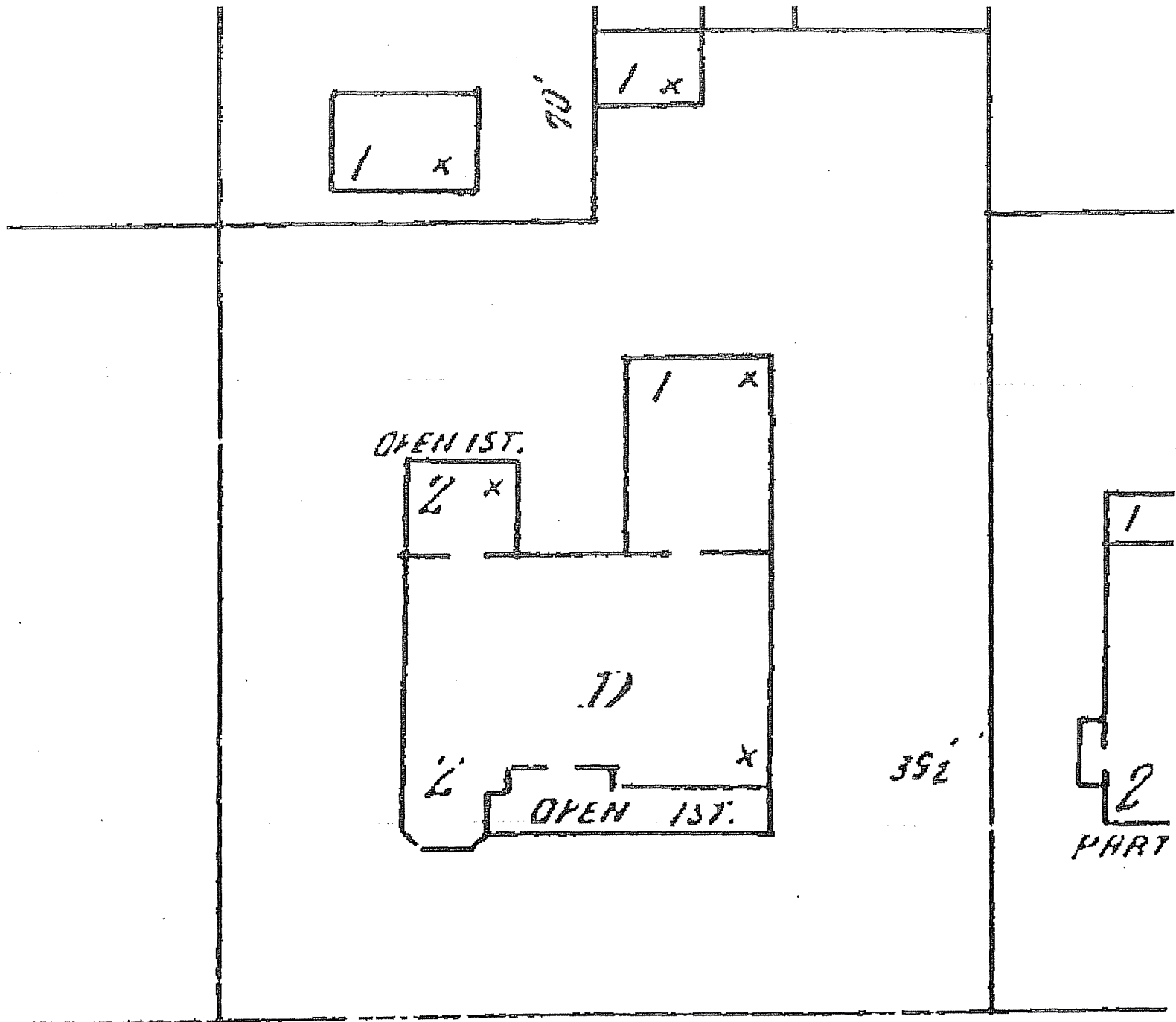
W. 645 ADAMS

1907
SANBORN MAP

S E E U O I U M E W. 645 ADAMS S I X

WAHA / LA-HCM
1325 W. ADAMS BLVD
HERMAN H. KERCKHOFF





132.5

1907
SANBORN MAP

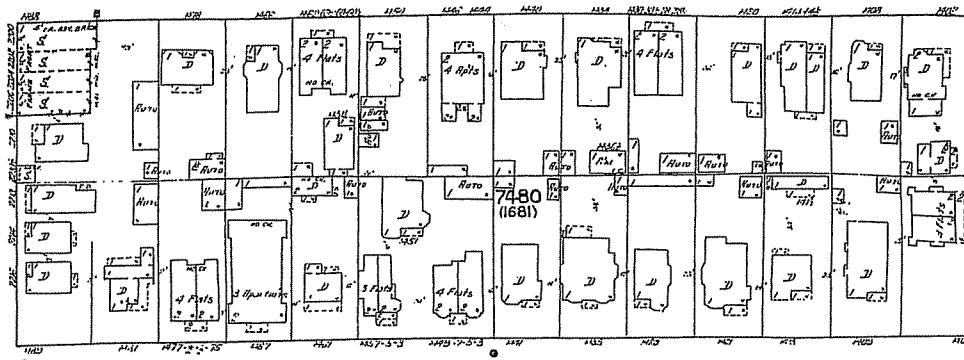
1 2 3 4 5

WAHA / LA-HCM
1325 W. ADAMS BLVD
HERMAN H. KERCKHOFF

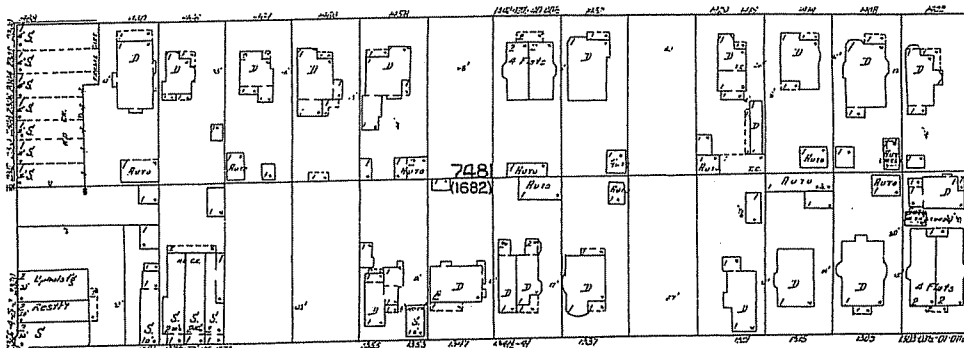
799D

RUBEN ST

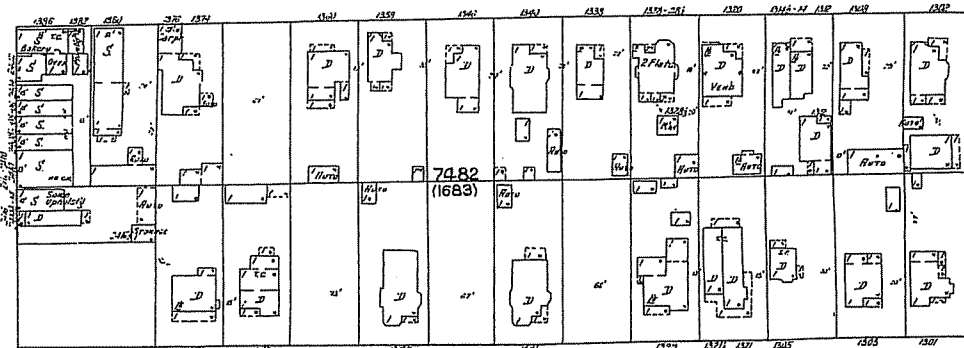
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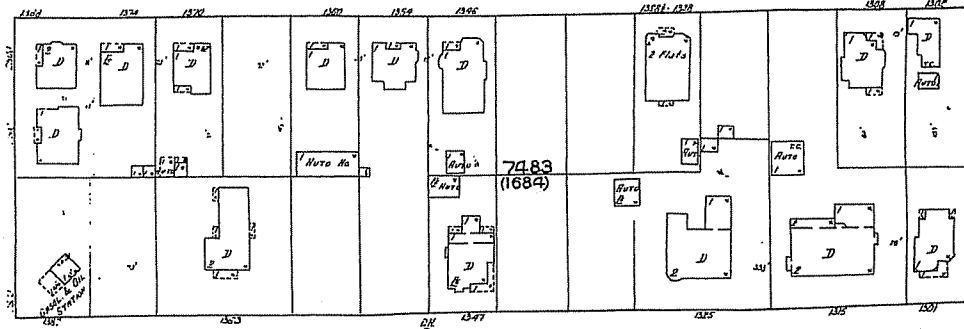
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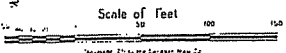
W. 24TH ST.



W. 25TH ST.



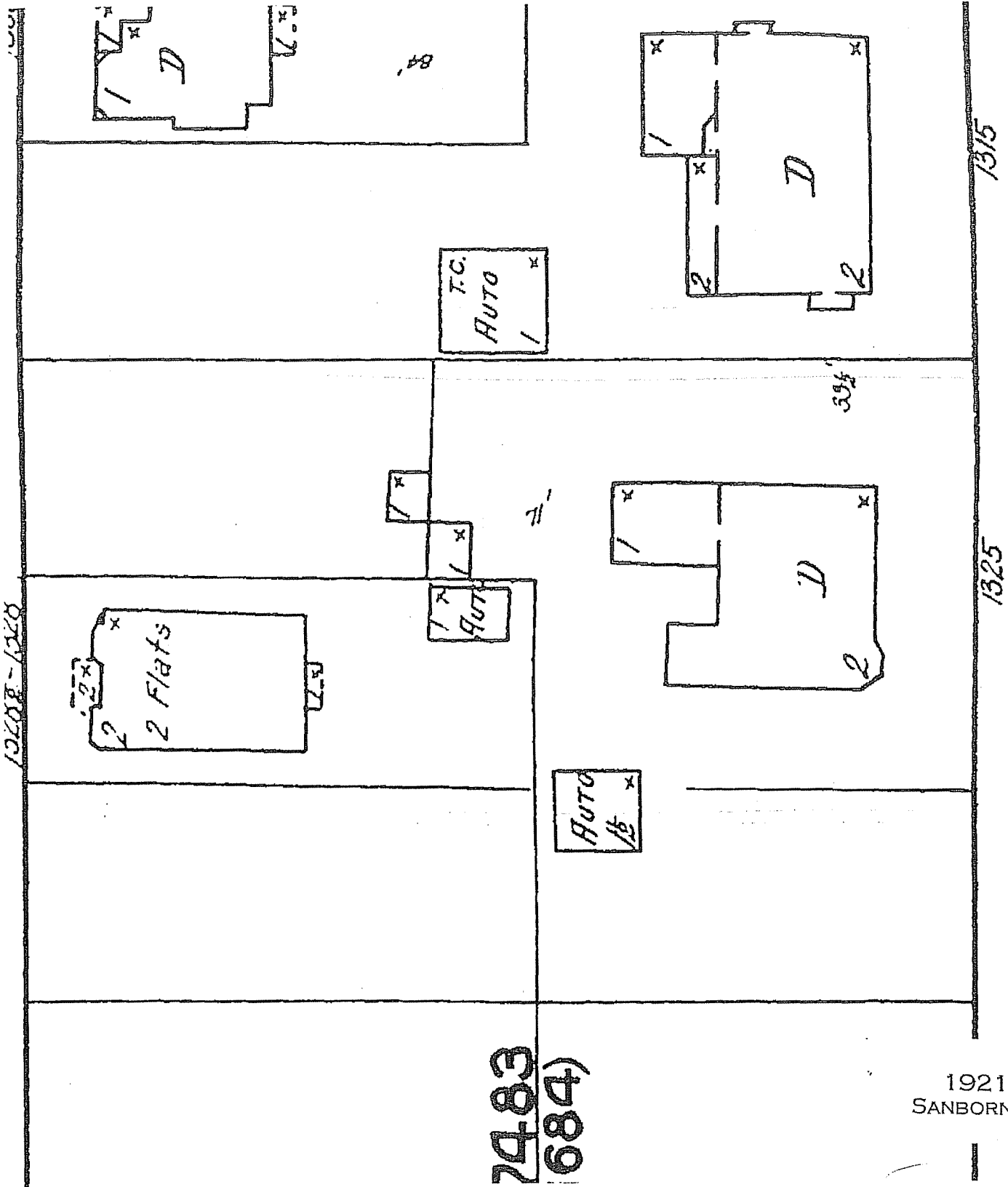
W. ADAMS



S B B U D I U M B F I U B

1921 SANBORN MAP

WAHA / LA-HCM, 1325 W. ADAMS BLVD, HERMAN H. KERCKHOFF



1921
SANBORN MAP

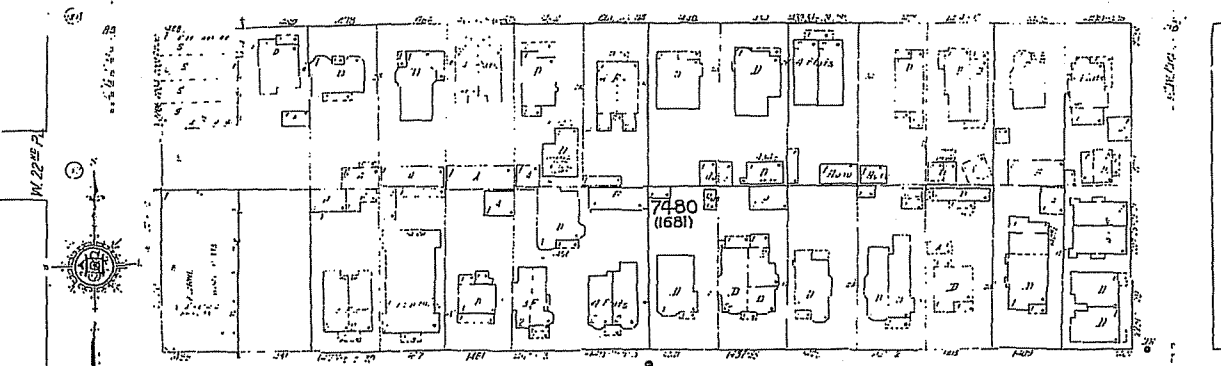
WAHA / LA-HCM
1325 W. ADAMS BLVD
HERMAN H. KERCKHOFF

49A

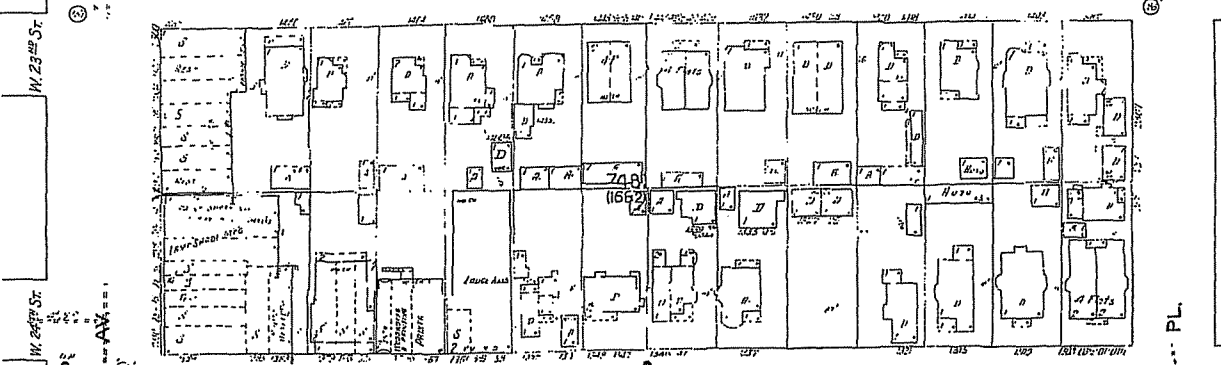
(799D VOL. 7)

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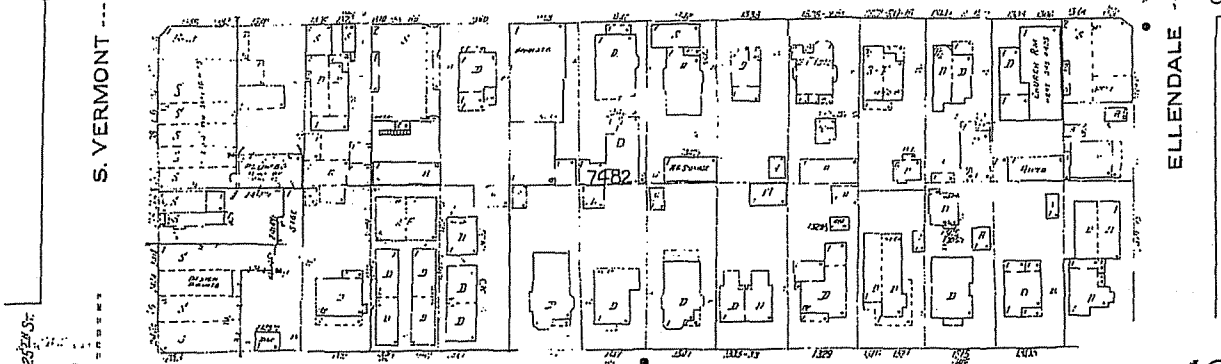
W. 22ND ST.



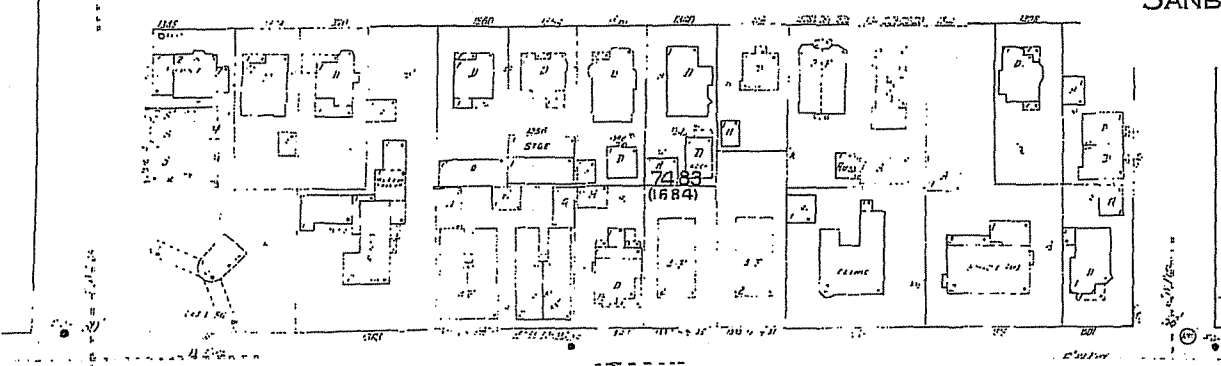
W. 23RD ST.



W. 24TH ST.



W. 25TH ST.



W ADAMS BLVD

S. VERMONT ST.

ELLEDALE PL.

1956 SANBORN MAP

WAHA / LAHCM
1325 W. ADAMS BLVD
HERMAN H. KERCKHOFF

69

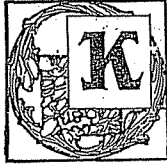
MEN OF THE STATE OF CALIFORNIA
SCREENS AND WHOLESALE GROCERS

423



HERMAN HENRY KERCKHOFF
President Hipolito Screen and Sash Co., Manufacturers of High-Grade Window and Door Screens.
Born Lingen, Hanover, Jan. 20, 1867. Arrived
in Cal. 1879. Address, Los Angeles.

WAHA / LA-HCM
1325 W. ADAMS BLVD
HERMAN H. KERCKHOFF



KERCKHOFF, HERMAN HENRY, President of the Avawatz Salt and Gypsum Company, Los Angeles, California, was born at Lingen, in the Province of Hanover, Germany, January 20, 1867, the son of George Kerckhoff and Philippine (Neuhart) Kerckhoff. Mr. Kerckhoff was married to Anne May Wethern at Los Angeles, October 4, 1899, and to them have been born two sons, Stephens and Herman Kerckhoff.

Mr. Kerckhoff, although born in Germany and descended of German stock, is, in reality, an American, his parents having lived in Indiana for many years before he was born. They moved to Los Angeles when he was a boy and the greater part of his life has been spent in Southern California.

He attended the public schools of Los Angeles and was graduated from the high school in the class of 1884. He entered the University of California the next year, taking up special studies in chemistry, and would have graduated in the class of 1889, but left in the preceding year and went on a tour of Europe.

Returning to Los Angeles in 1889, Mr. Kerckhoff became associated with the Kerckhoff-Cuzner Lumber and Mill Company, of which his elder brother, William G. Kerckhoff, was the organizer and chief owner. Mr. Kerckhoff was appointed manager of the company's branch yard at Pomona, California, and remained in that position for about a year, being at that time promoted to the management of the more important branch of the company's business at Pasadena. Being a conscientious worker, he impaired his health through overzealousness, and at the end of six months was compelled to give up active business and seek to regain his strength.

He was only out of active business for a few months, however, resuming his work as manager of the personal affairs of his father, who was a man of many interests in Los Angeles. He managed the affairs of the elder Kerckhoff for several years and upon the death of the latter, organized the Kerckhoff Estate Company, of which he continued as manager.

In 1900 Mr. Kerckhoff, in addition to conducting the family business, organized a corporation known as the Hipolito Screen and Sash Company, being

chosen President of it. This concern has grown into a prosperous industry and Mr. Kerckhoff is actively engaged in the direction of its affairs.

In 1912 Mr. Kerckhoff and other capitalists of Los Angeles organized the Avawatz Salt and Gypsum Company and at the present time (1912) is engaged in the preliminaries necessary to the beginning of operations by this company. These include erection of a modern salt refinery and the building of a railroad sixteen miles in length to the mines

of the company in the Death Valley of California. This company promises to become one of the large industrial enterprises of the Pacific Coast, the holdings including immense deposits of high-grade rock salt and gypsum the latter an important ingredient in the manufacture of cement and wall plaster.

Mr. Kerckhoff has entered into the conduct of the company in a manner characteristic of him, having surrounded himself with the most capable men he could procure for the various departments, and then started work on his plant immediately. Confident of the success of the enterprise, he looks forward to adding other great commercial assets to the already large number now forming part of the industrial strength of Southern California.



H. H. KERCKHOFF

The name of Kerckhoff has long been a conspicuous one in the business life of Los Angeles. The men of the Kerckhoff family have all done their share towards promoting the country and developing its resources. William G. Kerckhoff was one of the pioneers in the adaptation of water for power purposes in Southern California. H. H. Kerckhoff has been associated with him in a great many of his ventures and has lent his aid towards their success.

Mr. Kerckhoff, in addition to his office as President of the Avawatz Salt and Gypsum Company is a director of the Kerckhoff-Cuzner Lumber and Mill Company, Secretary and Treasurer of the Kerckhoff Estate Company, and interested in various other enterprises.

He is an enthusiast for the upbuilding of the Southwest and a believer in clean government. He has never taken an active part in politics.

He is a Scottish Rite Mason, also a member of the Mystic Shrine. He belongs to the California Club, Jonathan Club, University Club and the Gamut Club.

HERMAN HENRY KERCKHOFF.

Herman Henry Kerckhoff is one of Los Angeles' best known business men and as president of the Avawatz Salt and Gypsum Company has achieved a noteworthy success. He is a member of one of the honored old families of Los Angeles and during all of the years since leaving college has been actively identified with important business interests in this section of the state. He was born January 20, 1867, at Lingen, province of Hanover, Germany, but was in reality born an American citizen. His parents, George and Philippine (Neuhart) Kerckhoff, were of German birth, but lived for many years in Indiana prior to the visit they made to the fatherland, where their son was born. When Herman H. was a young boy his parents removed to Los Angeles and here the greater part of his life has been spent. He attended the public schools, graduating from high school in 1884, and in the following year entered the University of California, pursuing a special course in chemistry. He would have graduated in 1889, but

left college the preceding year and went on an extended tour of Europe. Returning to Los Angeles, he became identified with the Kerckhoff-Cuzner Lumber Company, of which his elder brother, William G. Kerckhoff, was the organizer and chief owner. Mr. Kerckhoff was appointed manager of the company's branch yard at Pomona, California, and a year later was promoted to the management of the company's more important branch at Pasadena. So indefatigably did he apply himself to the building up and management of the business there that he was compelled to resign at the end of six months because of the impairment of his health. A few months later, having very appreciably recovered, he took over the management of the personal affairs of his father, who had many important and valuable interests in this city. Upon the death of his father, several years later, he organized the Kerckhoff Estate Company, of which he continued as manager and which he supervised in an able and satisfactory manner. In 1900 Mr. Kerckhoff organized a corporation known as the Hipolito Screen and Sash Company, of which he became president, and this developed into an extensive and prosperous concern under his able management. In 1912 he still further broadened the field of his activities by joining with other Los Angeles capitalists in the organization of the Avawatz Salt and Gypsum Company, the mines of which are located in the Death Valley of California, its holdings including immense deposits of high grade rock salt and gypsum, the latter being extensively used in the manufacture of cement and wall plaster. As president of this company, Mr. Kerckhoff has shown himself progressive and enterprising and the splendid success of the enterprise has been largely due to his energetic and judicious efforts. Mr. Kerckhoff is secretary and treasurer of the Kerckhoff Estate Company, and is financially interested in other successful enterprises.

October 4, 1899, in Los Angeles, Mr. Kerckhoff was married to Miss Anne May Wethern, and they are the parents of two sons, Stephens and Herman. Mr. Kerckhoff is a member of Pomona Lodge No. 246, F. & A. M.; Los Angeles Consistory, A. A. S. R.; Al Malaikah Temple, A. A. O. N. M. S.; California club and the Gamut club. Though he has shown a good citizen's interest in those things which pertain to good government and the public welfare, he has never taken a very active part in party politics. He has always been counted upon for his support of all worthy benevolent causes and in his career has exhibited those qualities which commend a man to the good opinion of his fellowmen, for which reason he holds a deservedly high place in public respect and esteem.



KERCKHOFF, WILLIAM GEORGE, Capitalist and Banker, President, Pacific Light and Power Corporation, Los Angeles, California, was born March 30, 1856, at Terre Haute, Indiana, the son of George Kerckhoff and Philippine (Newhart) Kerckhoff. He married Louise Eshman at Terre Haute, November 13, 1883. They have two daughters, Gertrude and Marion Kerckhoff.

Mr. Kerckhoff received his primary education in the public schools of his native city and at the Gymnasium Lingen, Province Hanover, Germany.

After leaving school, he entered the business of his father in Terre Haute, where he continued until his removal to California in the fall of 1878. This gave him a thorough knowledge of the wholesale saddler and jobbing saddlery hardware business. After arriving in California he traveled throughout the State and following a thorough investigation he decided that Los Angeles, although then only a city of 10,000

people, gave the greatest promise of success.

The spring following his location at Los Angeles, with two associates, he organized the firm of Jackson, Kerckhoff & Kuzner, lumber dealers, the firm later changing to the Kerckhoff-Cuzner Mill and Lumber Company, wherein began one of the great industrial enterprises that have done so much to develop the resources of Southern California.

Mr. Kerckhoff with associates established a chain of yards and docks along the southern coast of California and wharves at San Pedro (Los Angeles Harbor.) Their timber lands are situated in several Western States, with large mills on the Umpqua River, in Oregon. They own a line of lumber vessels which ply between Pacific Coast ports. The Company, with Mr. Kerckhoff as president, has become one of the gigantic enterprises of the West and the members of it are among the leading lumbermen of the country.

In 1898, Mr. Kerckhoff sought another outlet for his energies, and with A. C. Balch, organized the San Gabriel Electric Company, which was the pioneer in Southern California water power development for electrical purposes. Through this company, which utilized the water power of the San Gabriel river to generate electricity, Los Angeles, San Bernardino and twelve other cities were

furnished with electric lighting and power. This original company was the basis of one of the greatest light and power systems in the world and the work of Mr. Kerckhoff was a factor dominant in its success. In time it was merged into the Pacific Light and Power Corporation, which now distributes light and power to all parts of Southern California.

The success of the two pioneer companies was such that Mr. Kerckhoff and his associates subsequently organized the San Joaquin Light and Power Corporation, and this company now distributes throughout the San Joaquin Valley from Merced to Bakersfield, with its plant and head-

quarters located at Fresno. In addition the company owns and operates the electric railway and water plants at Fresno.

In recognition of his ability, Mr. Kerckhoff was selected by Governor Budd of California as Commissioner to manage the Yosemite Valley, one of the world's greatest scenic spots. His work in this capacity was so successful that he was reappointed for a second term by Governor Gage.

Mr. Kerckhoff has numerous active interests. He is President of the Fresno Irrigated Farms Co. and of the First National Bank of Kerman, Cal., and is a director in the Farmers and Merchants' National Bank, the Southern Trust Co., both of Los Angeles, and the S. P., L. A. & S. L. Railroad.

His clubs are: Bohemian and Pacific Union of San Francisco; Jonathan, Los Angeles Country and California, of Los Angeles; and Bolsa Chica Gun Club.



WILLIAM G. KERCKHOFF

PATENTS AND PATENT LAW

Adams—W

1314 Shadrick Mrs. Naomi.
1322 Madden M. H.
1334 Ludlow W. E.
1342 Manners J. J.
1348 Burton C. L.
Compton Av.

ADAMS—WEST.

West from S. Main bet. 25th and 27th.

NORTH SIDE.

123 Rowan V. J.
133 Gordon H. L.
137 Poindexter R. W.
141 Gwynne Mrs. C. S. L.
145 Carr Mrs. L. L.
157 Mellus J. J.
227 Gay G. T.
— Vacant.

243 Taylor F. W.
Grand Av. Intersects.

325 Hooker J. D.

Hope Ends.

401 Carpenter G. R.
403 Downey Mrs. K. L.
— Meachan J. L.
405 Vacant.
407 Thomas J. E.
409 Smith C. H.
411 Vacant.

Palm Drive Ends.

421 Posey O. P.

Flower Ends.

507 Hughes Mrs. M. W.

Figueroa Intersects.

Chester Place Ends.

755 Walton F. A.
815 Garland W. M.
— St. James Park.
819 Riley John.
825 Stimson E. T.

Scarff Ends.

919 DeCamp C. E.

Thompson Ends.

949 Wigmore John.
957 Bard T. R.

Toberman Ends.

1007 Bayly G. W.

Hoover Intersects.

1101 Cowles J. E.
1109 Holliday W. H.
1119 Lapham J. H.
1131 Ivers O. A.
1141 Miller R. W.
1143 Vacant.

Quincy Ends.

1187 Henderson Wm. & Sons, plumbers.

WATER OIL MINING CYANIDE

Adams—W

1189 Vacant.
1191 Newberry J. R. Co. grocers.

Magnolia Av. Intersects.

1201 McNab T. B. feed.
1203 Vacant.
1205 Weatherby W. E.
1219 Babcock Mrs. A. M.
1221 Fisher Mrs. D. T.
— Hall Mrs. A. T., phys.
1223 Chambers W. J. phys.

1225 Helm Lynn.

1263 Morrison N. H.

1267 Sheward J. T.

1277 Layton Mrs. M. E.

Thornton Av. Ends.

1301 Pierce E. F.
1315 Bonsall W. H.
1325 Kerckhoff H. H.
1347 Franklin A. J., carp.

Vermont Av. Intersects.

1421 Lamping Mrs. A. C.
1483 Egelhoff Wm.

Romeo Ends.

Juliet Intersects.

1559 Colgan Neil.

Budlong Av. Intersects.

1593 Miller H. G.

Leoti Av. Ends.

1625 Hemenway H. C.

— Price C. E.

1637 Cohn Moritz.

1661 Howard J. M.

1689 Barker W. A.

1691 West W. F. jr.

Normandie Av. Intersects.

1701 Garrett L. B.

1715 Vacant.

Congress Av. Ends.

1789 Beau de Zart F. W.

1801 Hazeltine P. R.

1807 Brauer A. K.

1823 Murtough Peter, painter.

La Salle Av. Ends.

Western Av. Intersects.

2071 Beach G. N.

2073 Lopez J. P.

Cimarron Intersects.

Arlington Intersects.

— Joughin Mrs. Ann.

City Boundary.

SOUTH SIDE.

150 Widney Rev. J. P.

216 Rogers C. W.

222 Van Dyke W. M.

226 Llewellyn Mrs. Hannah.

TANKS

Pacific Tank
348 East 2nd
LOS ANGELES.

1221

Adol

234 Clark Wesley.
240 Fay J. J.
Grand Av. Intersects.

414 Lee H. T.

422 Bostwick Mrs. Mahala.

428 Osborn John.

500 Couch George.

508 McKinley J. W.

512 Tayler Rev. B. W. R.

— St. John's Episcopal Church.

Figueroa Intersects.

— Vacant.

636 Winters Mrs. Eliza.

666 Laughlin Homer.

710 Lewis S. B.

— s. F. E.

— M.

— s. C. M.

—

—

820 Copleigh G. R.

854 Duffill Albert.

870 Hooker H. C.

880 Newmark M. A.

Portland Begins.

900 Waters R. J.

— Girls' Collegiate School, Miss Parsons and Miss Denmen.

Hoover Intersects.

1124 Clarke Mrs. M. M.

Mommouth Av. Begins.

1110 Phillips Ira.

1142 Guirado Bernardino.

1190 Ibbetson R. E.

Magnolia Av. Intersects.

1200 Wilson F. K.

1210 Tolhurst S. H.

1220 Vacant.

Orchard Av. Begins.

1264 Vacant.

1286 Th. H. n. 1

Mendall Place Begins.

1300 Middaugh Sterling.

— Welsh Rev. W. W.

1308 Bishop W. T.

Menlo Av. Begins.

1360 Holterhoff Godfrey.

1386 Hook W. S.

Vermont Av. Intersects.

1424 Hilles Mrs. A. E. U., school.

1428 Bashford C. A.

1432 McPherron A. M.

1444 Meyer E. J.

Romeo Place Begins.

1506 Day A. E.
Juliet Intersects.
1528 Dunning E. T.

Budlong Av. Intersects.

1548 Mish R. C.

Normandie Av. Intersect

Anita Av. Begins.

1772 Edwards O. O.

Haldale Av. Begins.

1802 Parson L. R.

— Thompson Elizabeth.

1806 Deville Mrs. M. D.

Dalton Av. Begins.

1854 Nelligan Bartho mew.

— Lellen P. W.

Pioneer Av. Begins.

1884 Carpenter J. R.

Peabody Av. Begins.

Hobart Begins.

Western Av. Intersects.

2000 Ingraham I. E.

2076 Alspach H. A.

2080 Hunsaker W. J.

2146 Wells Mrs. G. E.

2148 Keller W. H.

2180 Benkert Frank.

Cimarron Intersects.

Arlington Intersects.

City Boundary.

ADELAIDE.

East from Euclid 1 north of Stephenson. Not built on.

ADOBE.

North from College blck west of Yale.

EAST SIDE.

360 Root J. R.
966 Secker R. W.
972 Kerr James.

980 Rohr S. V.

996 MacKenzie Miss E.

Bernardo Intersects.

WEST SIDE.

Chavez Ravine Rd Begi

Coronel Begins.

991 McCabe James.

Bernardo Intersects.

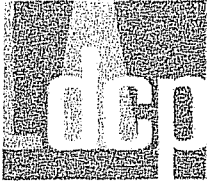
Schlesinger St.

Cor. CHAVEZ and QUEIROLO
OFF N. MAIN
LOS ANGELES
P. O. BOX 296, STATION O
TELEPHONE MAIN 861

WORKS
401-411

NEW METHOD
CO-OPERATIVE
MIDDY CO.

WAHA / LA-HCM
1325 W. ADAMS BLVD
HERMAN H. KERCKHOFF



City of Los Angeles Department of City Planning

7/13/2013

PARCEL PROFILE REPORT

PROPERTY ADDRESSES

1321 W ADAMS BLVD

ZIP CODES

90007

RECENT ACTIVITY

None

CASE NUMBERS

CPC-2005-5848-CA
CPC-1986-603-GPC
CPC-1986-447-GPC
CPC-1983-506-SP
ORD-180218
ORD-171682
ORD-167121-SA762
ORD-162128
ENV-2005-6078-ND
AF-91-51554-LT

Address/Legal Information

PIN Number 123B197 872
Lot/Parcel Area (Calculated) 5,162.2 (sq ft)
Thomas Brothers Grid PAGE 634 - GRID A6
Assessor Parcel No. (APN) 5055004003
Tract URMSTON TRACT
Map Reference M R 11-10
Block 3
Lot FR 4
Arb (Lot Cut Reference) None
Map Sheet 123B197

Jurisdictional Information

Community Plan Area South Los Angeles
Area Planning Commission South Los Angeles
Neighborhood Council Empowerment Congress North Area
Council District CD 8 - Bernard C. Parks
Census Tract # 2243.20
LADBS District Office Los Angeles Metro

Planning and Zoning Information

Special Notes HISTORIC MONUMENT UNDER CONSIDERATION
Zoning RD1.5-1
Zoning Information (ZI) ZI-2374 LOS ANGELES STATE ENTERPRISE ZONE
General Plan Land Use Low Medium II Residential
General Plan Footnote(s) Yes
Hillside Area (Zoning Code) No
Baseline Hillside Ordinance No
Baseline Mansionization Ordinance No
Specific Plan Area South Los Angeles Alcohol Sales
Special Land Use / Zoning None
Design Review Board No
Historic Preservation Review No
Historic Preservation Overlay Zone None
Other Historic Designations None
Other Historic Survey Information None
Mills Act Contract None
POD - Pedestrian Oriented Districts None
CDO - Community Design Overlay None
NSO - Neighborhood Stabilization Overlay North University Park - Exposition Park - West Adams
Streetscape No
Sign District No
Adaptive Reuse Incentive Area None
CRA - Community Redevelopment Agency None
Central City Parking No
Downtown Parking No
Building Line None
500 Ft School Zone No
500 Ft Park Zone No

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org
(* - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Assessor Information

Assessor Parcel No. (APN)	5055004003
APN Area (Co. Public Works)*	0.236 (ac)
Use Code	0100 - Single Residence
Assessed Land Val.	\$260,978
Assessed Improvement Val.	\$63,650
Last Owner Change	08/30/06
Last Sale Amount	\$0
Tax Rate Area	48
Deed Ref No. (City Clerk)	912858
	785148
	631348
	617366
	323090
	272913
	1935058
	1935056
	186184
	147795
Building 1	
Year Built	1899
Building Class	D55A
Number of Units	1
Number of Bedrooms	7
Number of Bathrooms	4
Building Square Footage	4,225.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5

Additional Information

Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Very High Fire Hazard Severity Zone	No
Fire District No. 1	No
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	Methane Buffer Zone
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	No
Oil Wells	None

Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	1.216782
Nearest Fault (Name)	Puente Hills Blind Thrust
Region	Los Angeles Blind Thrusts
Fault Type	B
Slip Rate (mm/year)	0.7
Slip Geometry	Reverse
Slip Type	Moderately / Poorly Constrained
Down Dip Width (km)	19
Rupture Top	5

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 (*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Rupture Bottom	13
Dip Angle (degrees)	25
Maximum Magnitude	7.1
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	No
Tsunami Inundation Zone	No

Economic Development Areas

Business Improvement District	None
Renewal Community	Los Angeles
Revitalization Zone	Central City
State Enterprise Zone	LOS ANGELES STATE ENTERPRISE ZONE
State Enterprise Zone Adjacency	No
Targeted Neighborhood Initiative	None

Public Safety

Police Information

Bureau	South
Division / Station	Southwest
Reporting District	318

Fire Information

Division	1
Batallion	11
District / Fire Station	15
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:	GPC-2005-5848-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	PROPOSED ORDINANCE TO ESTABLISH THE UNIVERSITY OFF-CAMPUS OVERLAY DISTRICT IN THE AREA BOUNDED BY 10FWY TO NORTH, 110 FWY TO EAST, MLK BLVD TO THE SOUTH AND NORMANDIE AVE TO THE WEST
Case Number:	CPC-1986-603-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	GENERAL PLAN/ZONING CONSISTENCY PROGRAM
Case Number:	CPC-1986-447-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	PLAN AND ZONE CONSISTENCY - SOUTH CENTRAL LOS ANGELES (HERB GLASCOW)
Case Number:	GPC-1983-506-SP
Required Action(s):	SP-SPECIFIC PLAN (INCLUDING AMENDMENTS)
Project Descriptions(s):	Data Not Available
Case Number:	ENV-2005-6078-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Descriptions(s):	PROPOSED ORDINANCE TO ESTABLISH THE UNIVERSITY OFF-CAMPUS OVERLAY DISTRICT IN THE AREA BOUNDED BY 10FWY TO NORTH, 110 FWY TO EAST, MLK BLVD TO THE SOUTH AND NORMANDIE AVE TO THE WEST

DATA NOT AVAILABLE

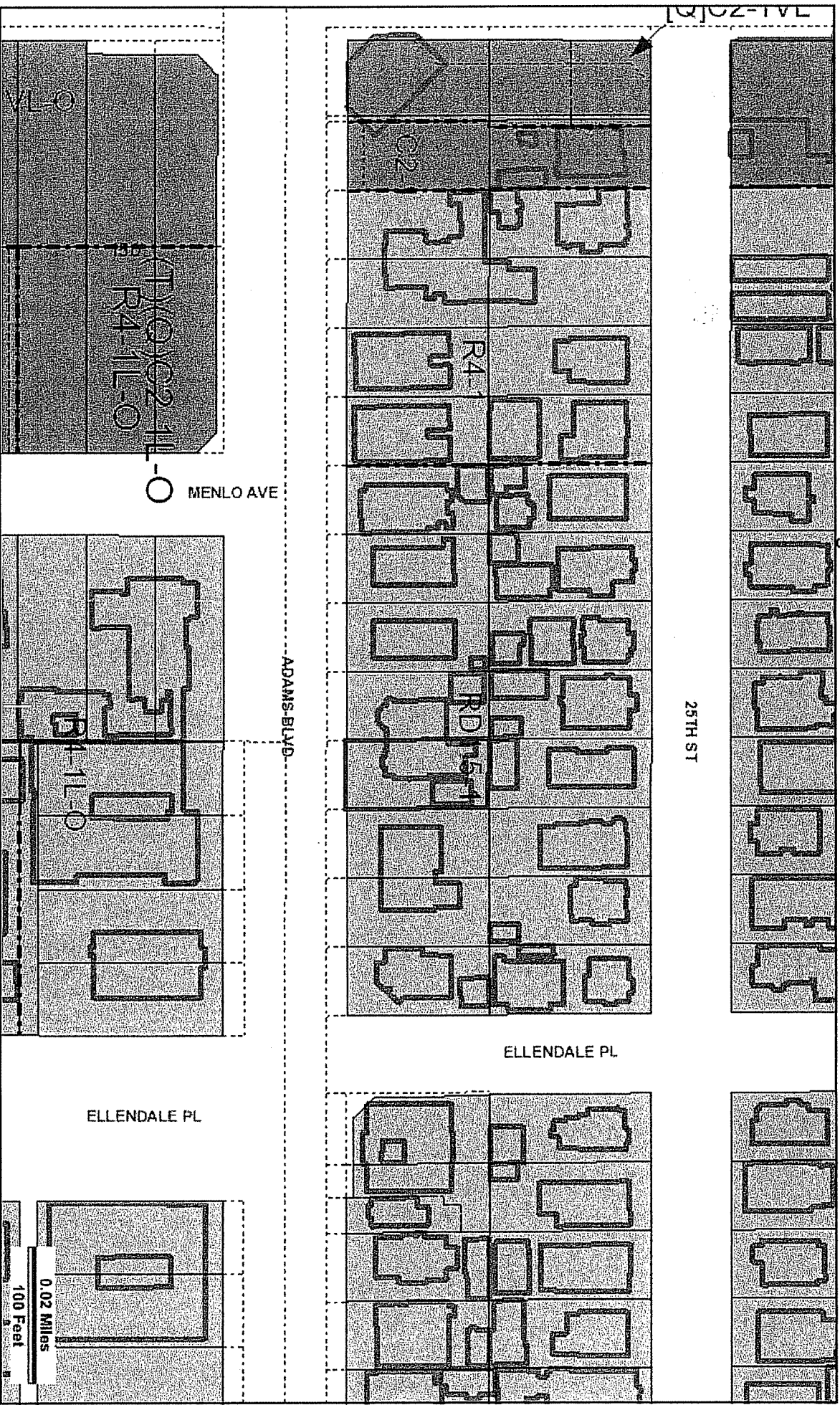
ORD-180218
ORD-171682
ORD-167121-SA762
ORD-162128
AF-91-51554-LT

ZIMAS PUBLIC

Generalized Zoning

07/13/2013

City of Los Angeles
Department of City Planning



Address: 1321 W ADAMS BLVD

APN: 5055004003

PIN #: 123B197 872

Tract: URMSTON TRACT

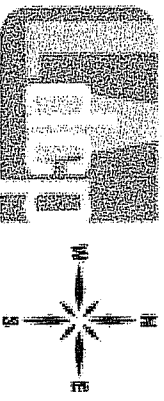
Block: 3

Lot: FR 4

Arb: None

Zoning: RD1.5-1

General Plan: Low Medium II Residential



Case Number:
CHC-2013-2174-HCM
Declaration Letter Mailing List
MAILING DATE: **Aug 12, 2013**

GIS/Fae Tsukamoto
City Hall, Room 825
Mail Stop 395

Council District 8
City Hall, Room 460
Mail Stop 213

Henry Fan
181 South Marengo Ave. #16
Pasadena, CA 91101

Mitzi March Mogul
1725 Wellington Rd
Los Angeles, CA 90019

Jim Childs
2326 Scarff St.
Los Angeles, CA 90007

Laura Meyers
1818 S. Gramercy Pl.
Los Angeles, CA 90019

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