

THE JOHN LARY AND PAULINE KUHNS HOUSE
4359 North Camello Road
CHC-2019-7535-HCM
ENV-2019-7536-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [Commission/ Staff Site Inspection Photos—March 12, 2020](#)
3. [Categorical Exemption](#)
4. [Under Consideration Staff Recommendation Report](#)
5. [Historic-Cultural Monument Application](#)

Please click on each document to be directly taken to the corresponding page of the PDF.

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2019-7535-HCM
ENV-2019-7536-CE

HEARING DATE: April 17, 2020
TIME: 10:00 AM
PLACE: Teleconference (see agenda for login information)

Location: 4359 North Camello Road
Council District: 3 – Blumenfield
Community Plan Area: Canoga Park – Winnetka – Woodland Hills – West Hills
Area Planning Commission: South Valley
Neighborhood Council: Woodland Hills – Warner Center
Legal Description: Tract 6170, Block 71, Lot 5473

EXPIRATION DATE: June 28, 2020*

**The original Expiration Date of May 30, 2020 was extended 29 days, consistent with the Mayor's March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code, and may be subject to further time extension*

PROJECT: Historic-Cultural Monument Application for THE JOHN LARY AND PAULINE KUHN'S HOUSE

REQUEST: Declare the property an Historic-Cultural Monument

OWNERS/APPLICANTS: Laura Moody
Paul G. Kuhns Revocable Trust
8009 256th Avenue East
Buckley, WA 98321

Laura Moody
Paul G. Kuhns Revocable Trust
C/O The Law Offices of David J. Hart
3605 Alamo Street, Suite 330
Simi Valley, CA 93063

PREPARER: Barbara Lamprecht
Modern Resources
550 East Jackson Street
Pasadena, CA 91104

RECOMMENDATION That the Cultural Heritage Commission:

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

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, City Planning Associate
Office of Historic Resources

Attachments: Historic-Cultural Monument Application
 Commission/Staff Site Inspection Photos—March 12, 2020

FINDINGS

- The John Lary and Pauline Kuhns House “embodies the distinctive characteristics of a style, type, period, or method of construction” and “represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age” as an excellent example of a single-family dwelling in the Mid-Century Modern architectural style, and a highly intact work by master architect Richard Neutra that represents his later career.

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 if it meets at least one of the following criteria:

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;
2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

SUMMARY

The John Lary and Pauline Kuhns House, built in 1964, is a one-story single-family residence with an attached carport located on the corner of Camello Road and Divina Street in Woodland Hills. It was designed in the Mid-Century Modern architectural style by master architect Richard Neutra for John Lary and Pauline Kuhns and their two children. The residence has remained under the ownership of the same family since its construction.

Located on a sloping lot, the subject property is irregular in plan and is of post-and-beam and wood-frame construction with stucco cladding. The roof is flat and has eaves that overhang on the north- and south-facing elevations. The primary, east-facing elevation features a deeply recessed entry with a single wood panel door and windowless stucco walls, and the west-facing elevation has clerestory windows with vertical wood slats atop a stucco wall plane with no other openings. The north-facing façade primarily consists of floor-to-ceiling windows and a floor-to-ceiling sliding glass door that leads out to a wood deck. On the south-facing elevation there are sliding glass doors that serve as a rear entrance and ribbon windows, as well as the carport. The interior features built-in furniture and storage, original doors, and an asymmetrical fireplace. Neutra also planned the landscaping; while many of the individual plants are no longer extant, the species he selected are largely still present.

Richard Joseph Neutra (1892–1970) is considered one of Modernism's most important architects. Neutra was born in Vienna, Austria on April 8, 1892. He studied under Adolf Loos at the Technical University of Vienna, was influenced by Otto Wagner, and worked for a time in Germany in the studio of Erich Mendelsohn. He moved to the United States by 1923 and worked briefly for Frank

Lloyd Wright before accepting an invitation from his close friend and university companion Rudolf Schindler to work and live communally in Schindler's Kings Road House in West Hollywood. In California, he became celebrated for rigorously geometric but airy structures that symbolized a West Coast variation on the Mid-Century Modern residence. In the early 1930s, Neutra's Los Angeles practice trained several young architects who went on to independent success, including Gregory Ain, Harwell Hamilton Harris, and Raphael Soriano. He was famous for the attention he gave to defining the real needs of his clients, regardless of the size of the project, in contrast to other architects eager to impose their artistic vision on a client. His domestic architecture was a blend of art, landscape and practical comfort. Neutra died in Wuppertal, Germany, on April 16, 1970. Other works by Neutra include the Jardinette Apartments (1929, HCM #390), Sten/Frenke-Gould Residence (1934, HCM #647), Kun Residence (1936, HCM #1006), Landfair Apartments (1937, HCM #320), Kelton Apartments (1941, HCM #365), the Maxwell House (1941, HCM #808), and the Cytron House (1961, HCM #1148).

The subject property has experienced limited alterations that include the replacement of a wooden deck in 2008 due to termites.

SurveyLA, the citywide historic resources survey, identified the subject property as individually eligible for listing under national, state, and local designation programs as an excellent example of Mid-Century Modern architecture and a work of master architect Richard Neutra.

DISCUSSION

The John Lary and Pauline Kuhns House meets one of the Historic-Cultural Monument criteria: it “embodies the distinctive characteristics of a style, type, period, or method of construction [and] represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age” as an excellent example of a single-family dwelling in the Mid-Century Modern architectural style, and a highly intact work by master architect Richard Neutra that represents his later career.

Since it was constructed, the subject property has experienced only minor, maintenance-related alterations and retains its original design intent and characteristic features of Mid-Century Modern architecture that include a flat roof with wide over-hanging eaves, horizontal massing, floor-to-ceiling windows, and unornamented wall surfaces.

In addition, the subject property is a highly intact example of master architect Richard Neutra's later career. Neutra established his own architecture firm in Los Angeles in 1926, and over his more than forty-year career he designed and constructed hundreds of buildings in Southern California and across the United States and abroad. His later, post-World War II works were defined by relaxed, single-family homes with flowing spaces such as The John Lary and Pauline Kuhns House. Neutra, known for making good design available to people of modest means, distinguished himself from his Modernist peers by integrating nature into his designs. These strategies, based on his principles of “biorealism,” included continuity of materials inside and out, graduated transitions between public and private spaces, and calibrated axes for views to the landscape, all of which are exhibited at the subject property.

The John Lary and Pauline Kuhns House is highly intact and retains a high level of integrity of location, design, setting, materials, workmanship, feeling, and association.

CALIFORNIA ENVIRONMENTAL QUALITY ACT (“CEQA”) FINDINGS

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 John Lary and Pauline Kuhns House as an 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 an irreplaceable historic site/open space. The Secretary of the Interior’s Standards for 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 City of Los Angeles has determined based on the whole of the administrative record, that substantial evidence supports that the Project is exempt from CEQA pursuant to CEQA Guidelines Section Article 19, Section 15308, Class 8 and Class 31, and none of the exceptions to a categorical exemption pursuant to CEQA Guidelines Section 15300.2 applies. The project was found to be exempt based on the following:

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 and sites in a manner consistent with the Secretary of the Interior’s Standards for the Treatment of Historic Properties.

Categorical Exemption ENV-2019-7536-CE was prepared on March 13, 2020.

BACKGROUND

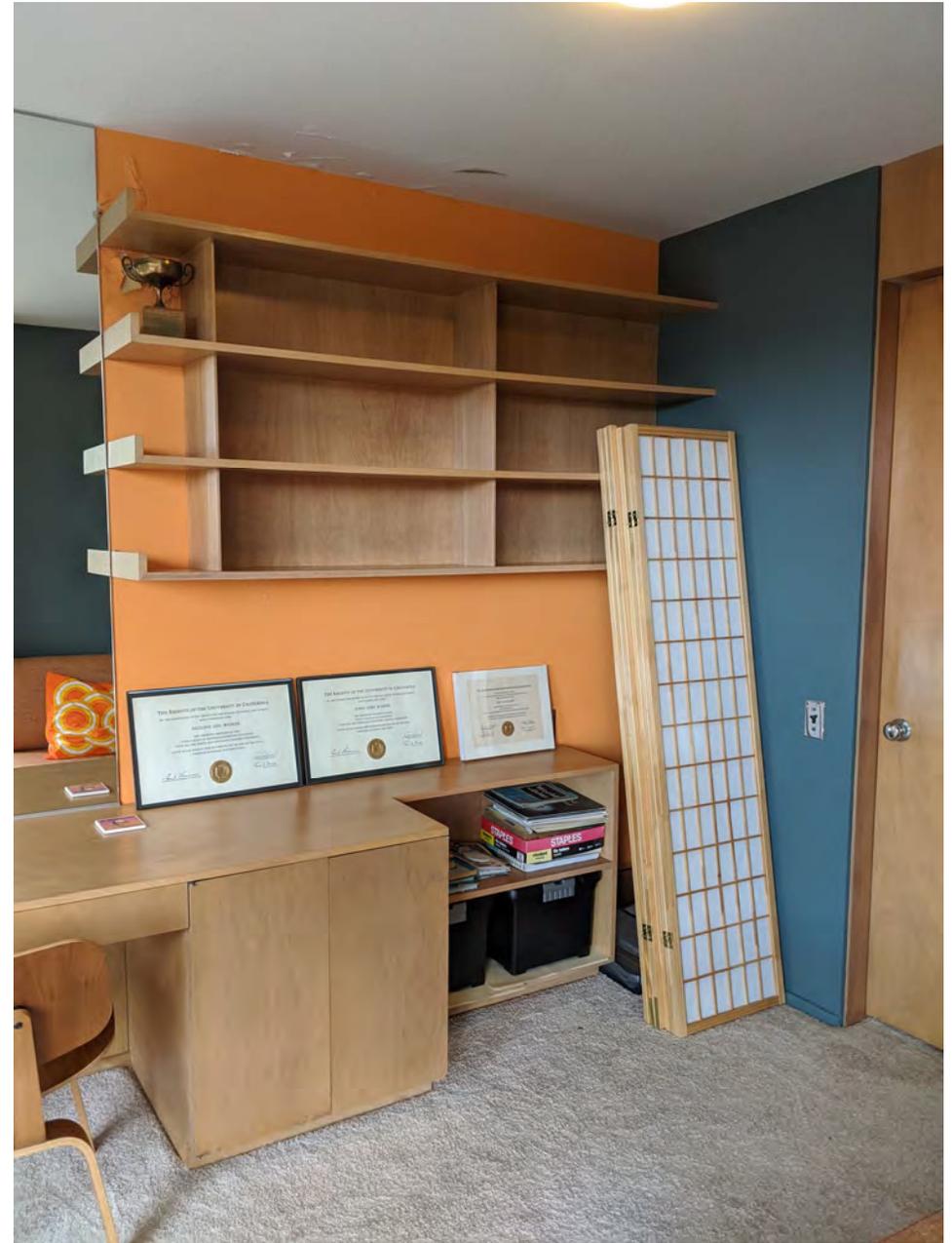
On December 18, 2019, the Director of Planning determined that the application for the proposed designation of the subject property as Historic-Cultural Monument was complete. On January 16, 2020, the Cultural Heritage Commission voted to take the property under consideration. In accordance with Los Angeles Administrative Code Section 22.171.10, on January 28, 2020, the

owner requested up to a 60-day extension to the time for the Commission to act. On March 12, 2020, a subcommittee of the Commission consisting of Commissioners Kennard and Milofsky visited the property, accompanied by staff from the Office of Historic Resources.







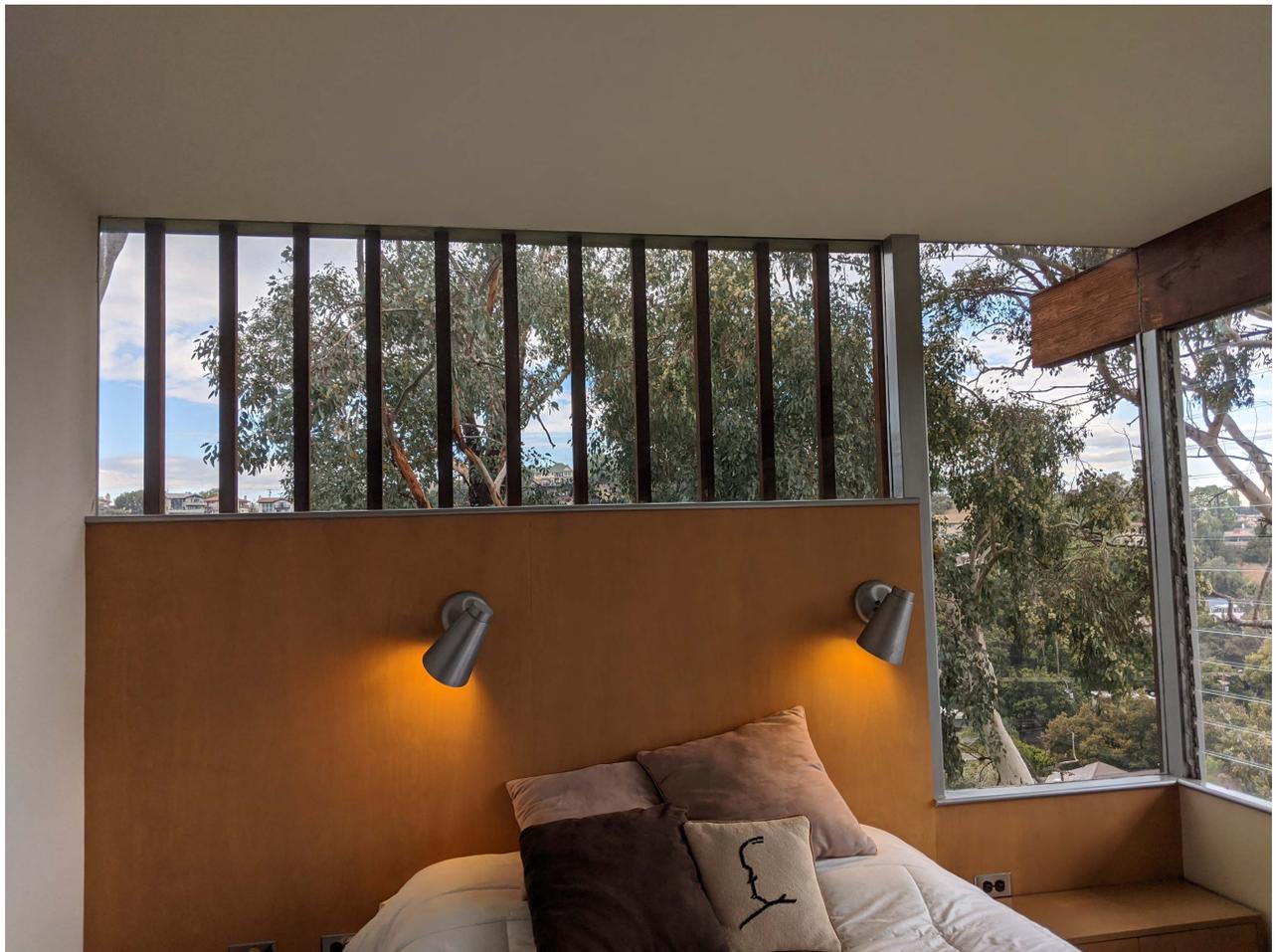




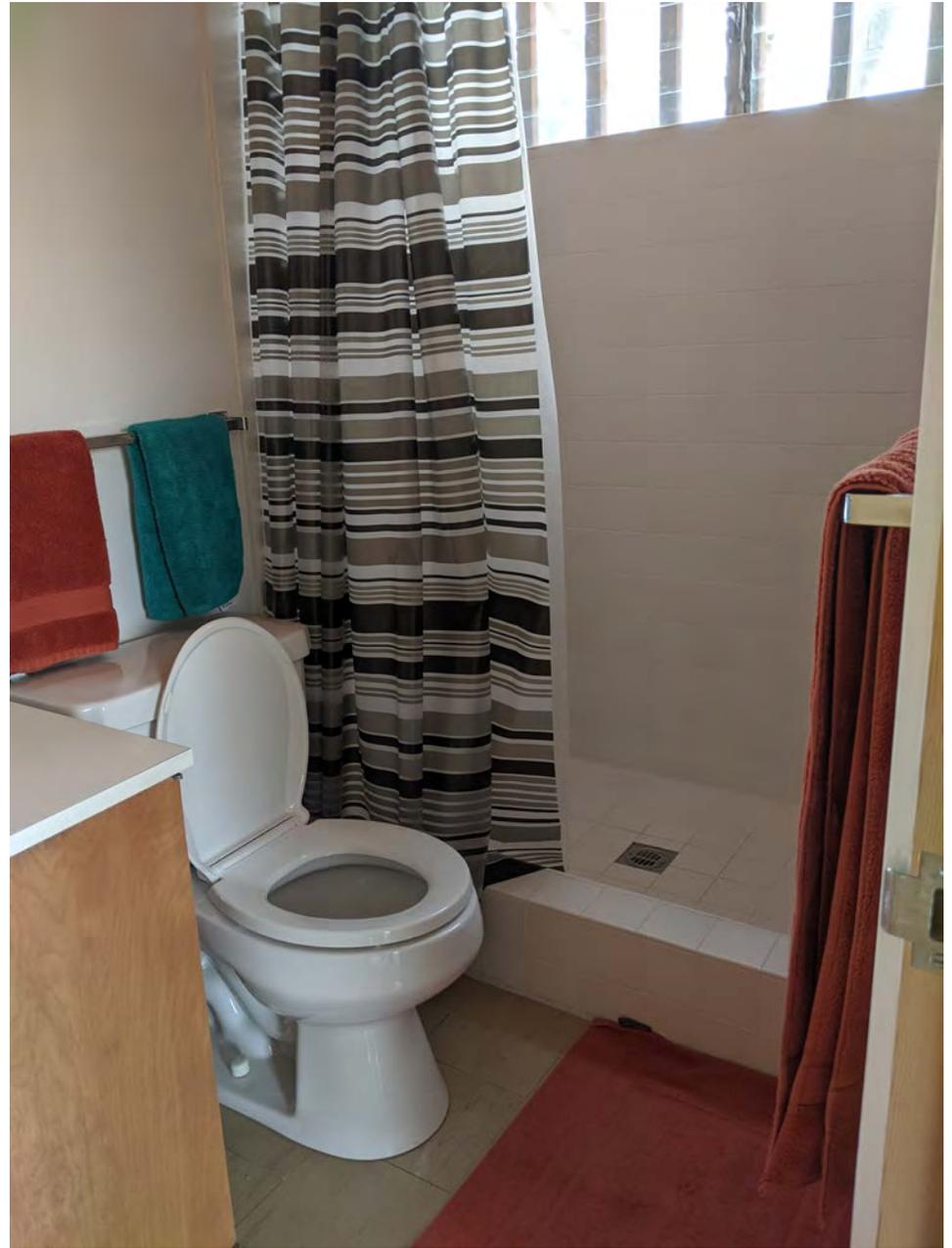




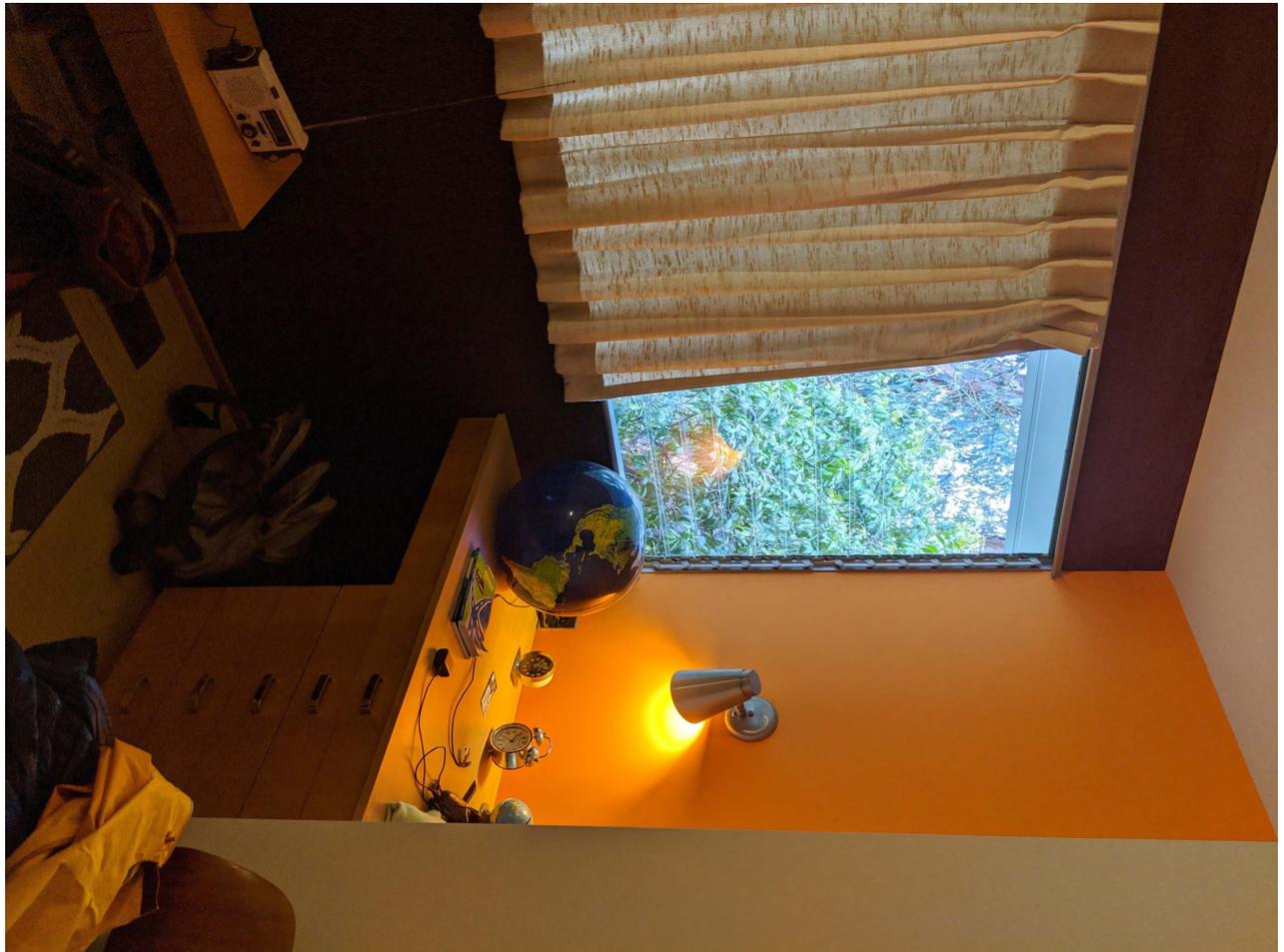




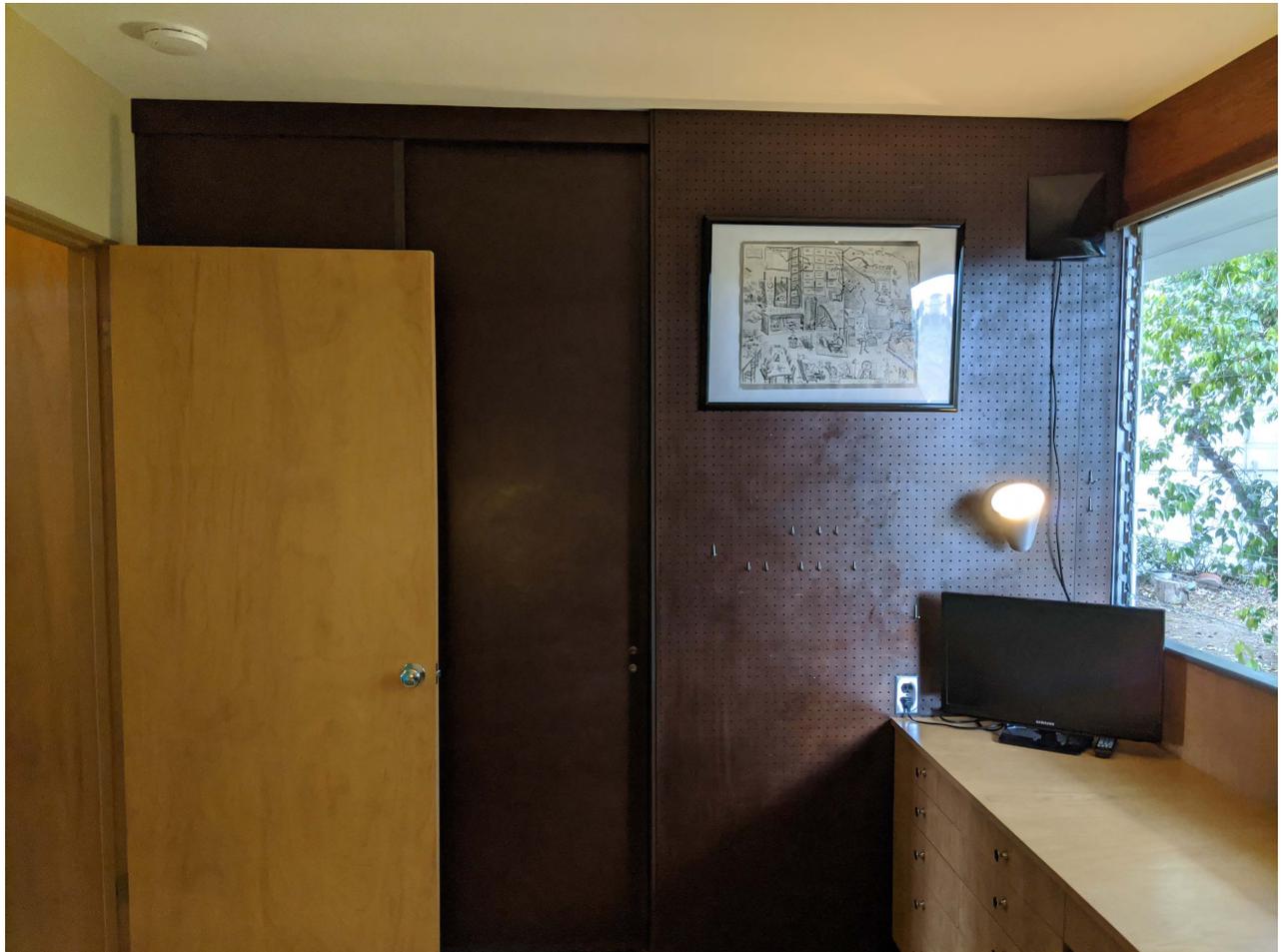
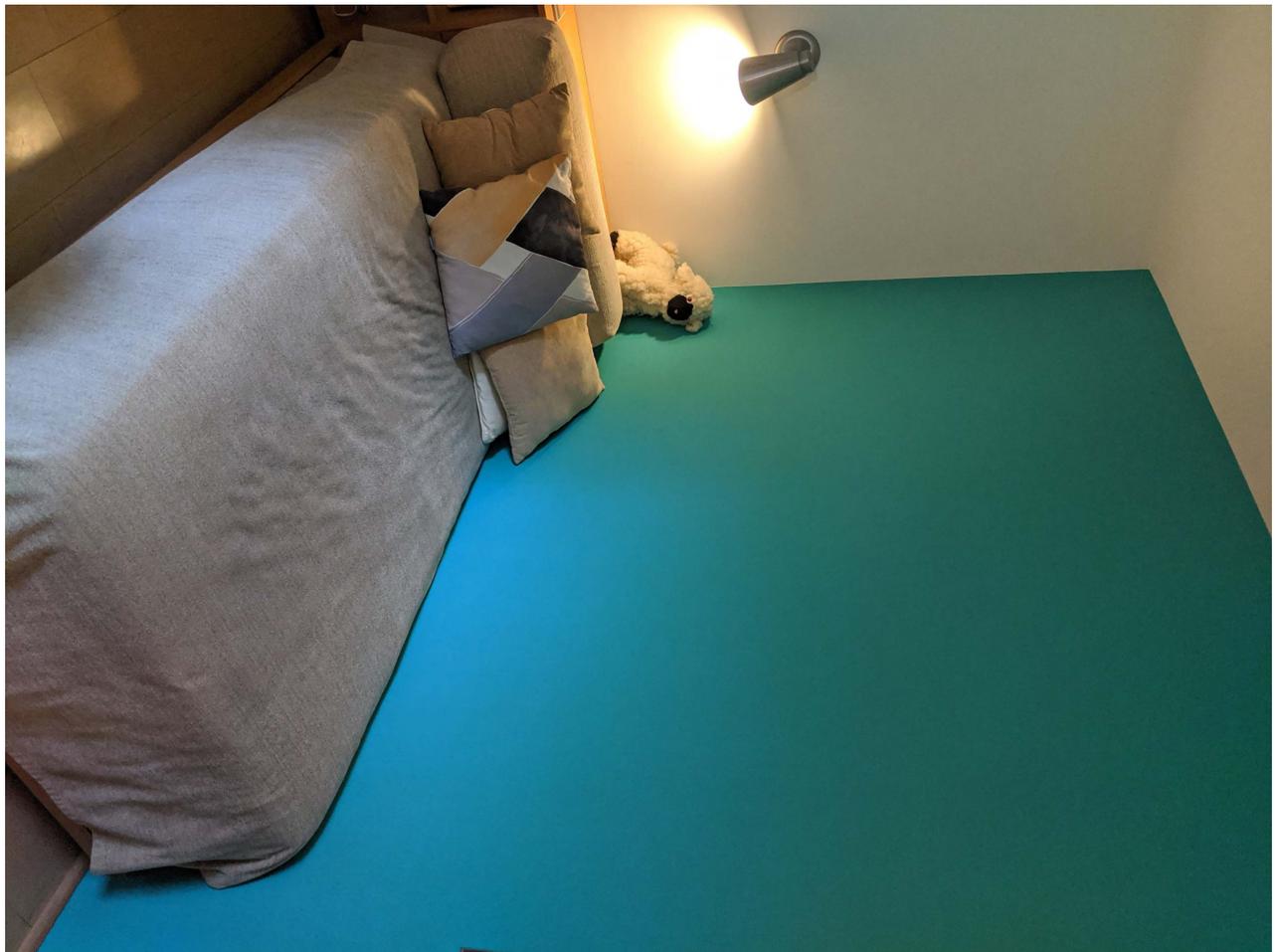






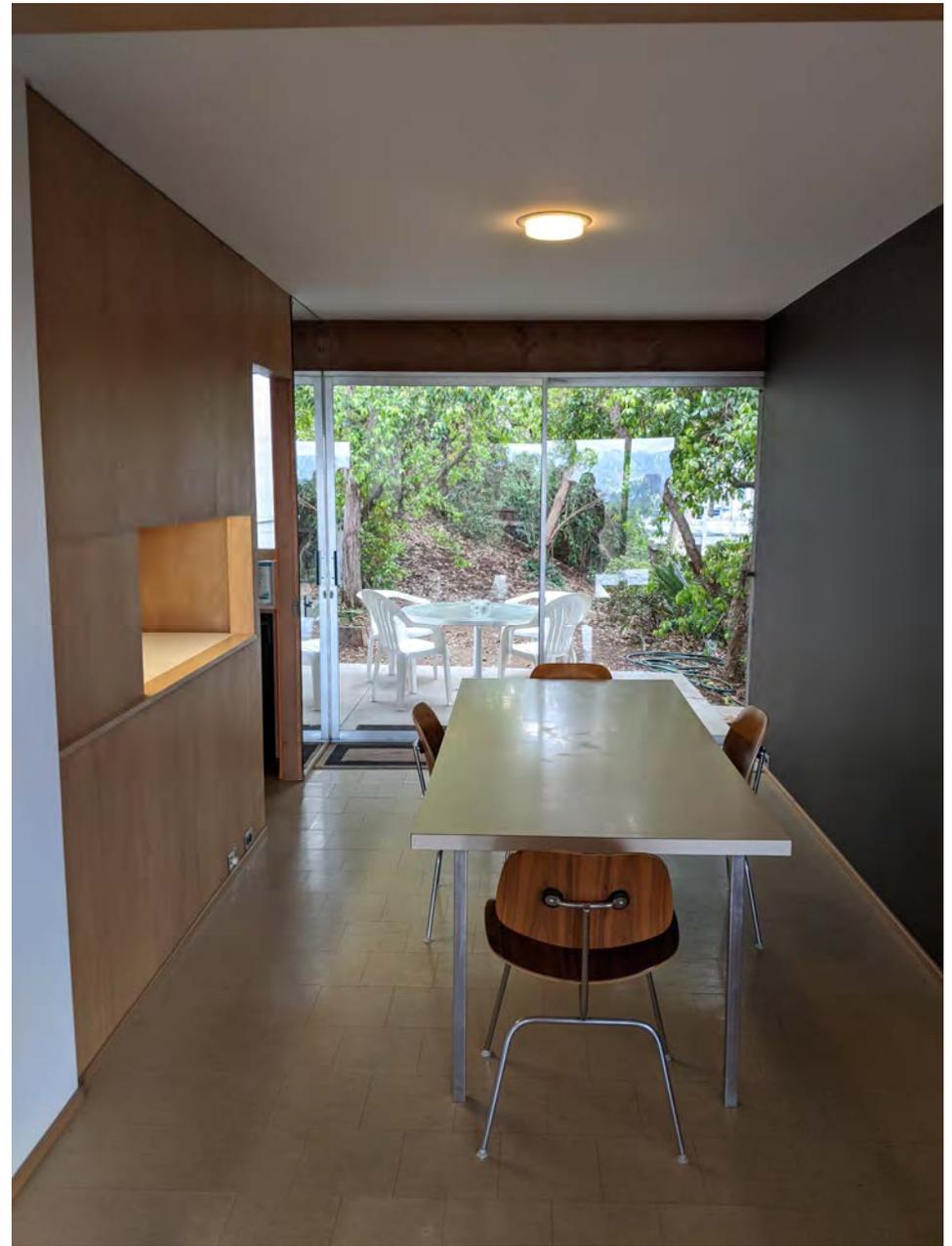




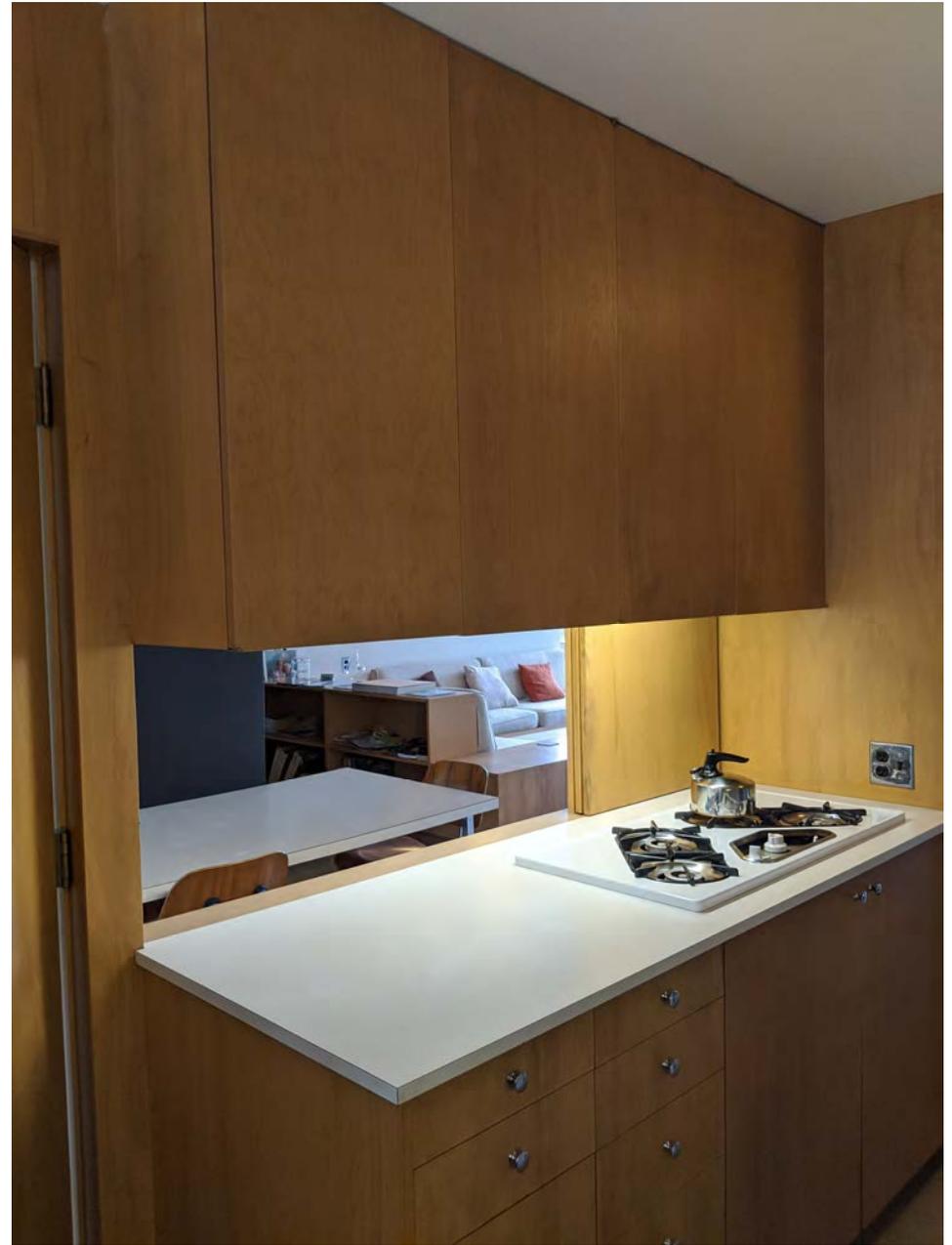










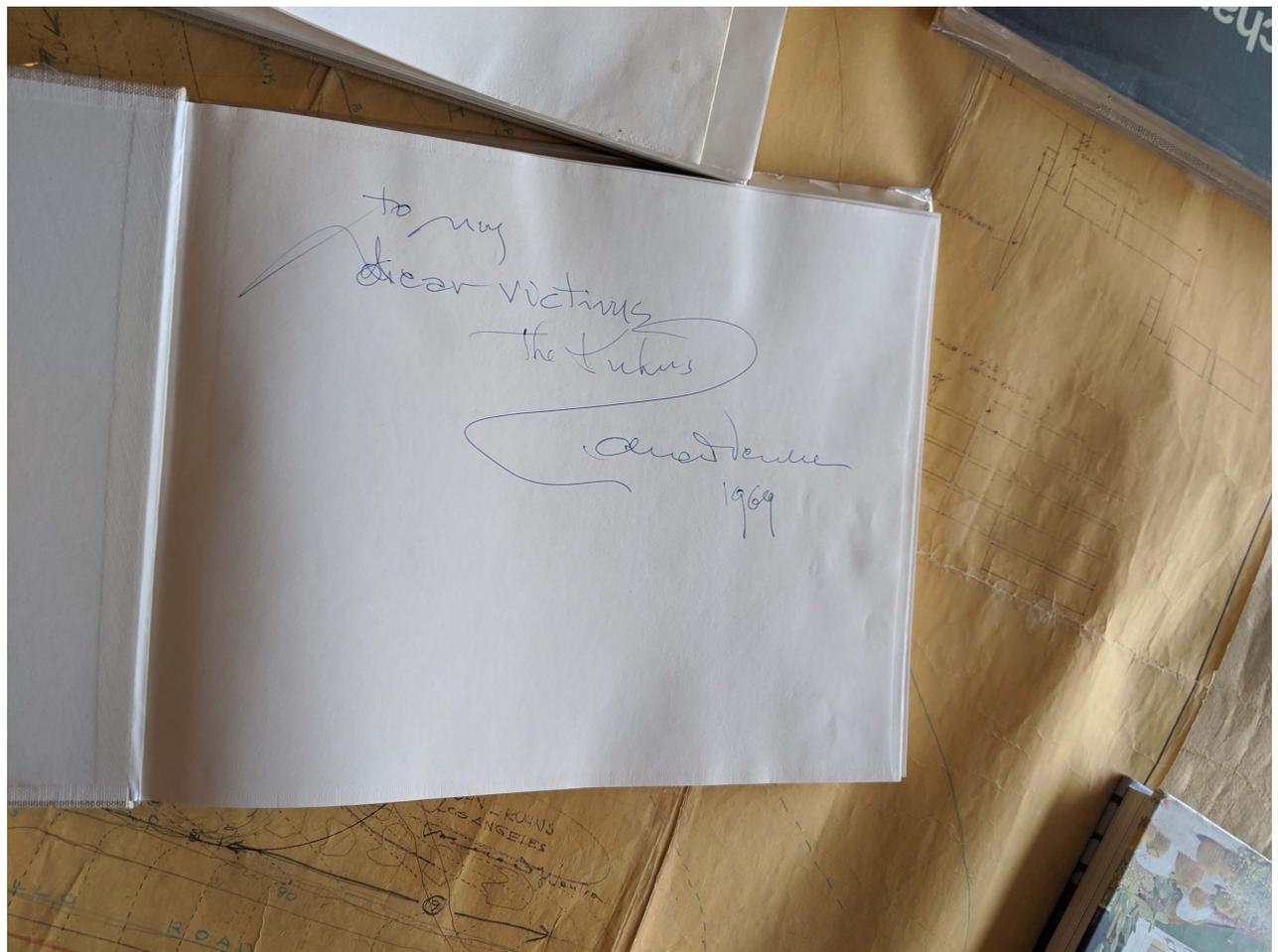


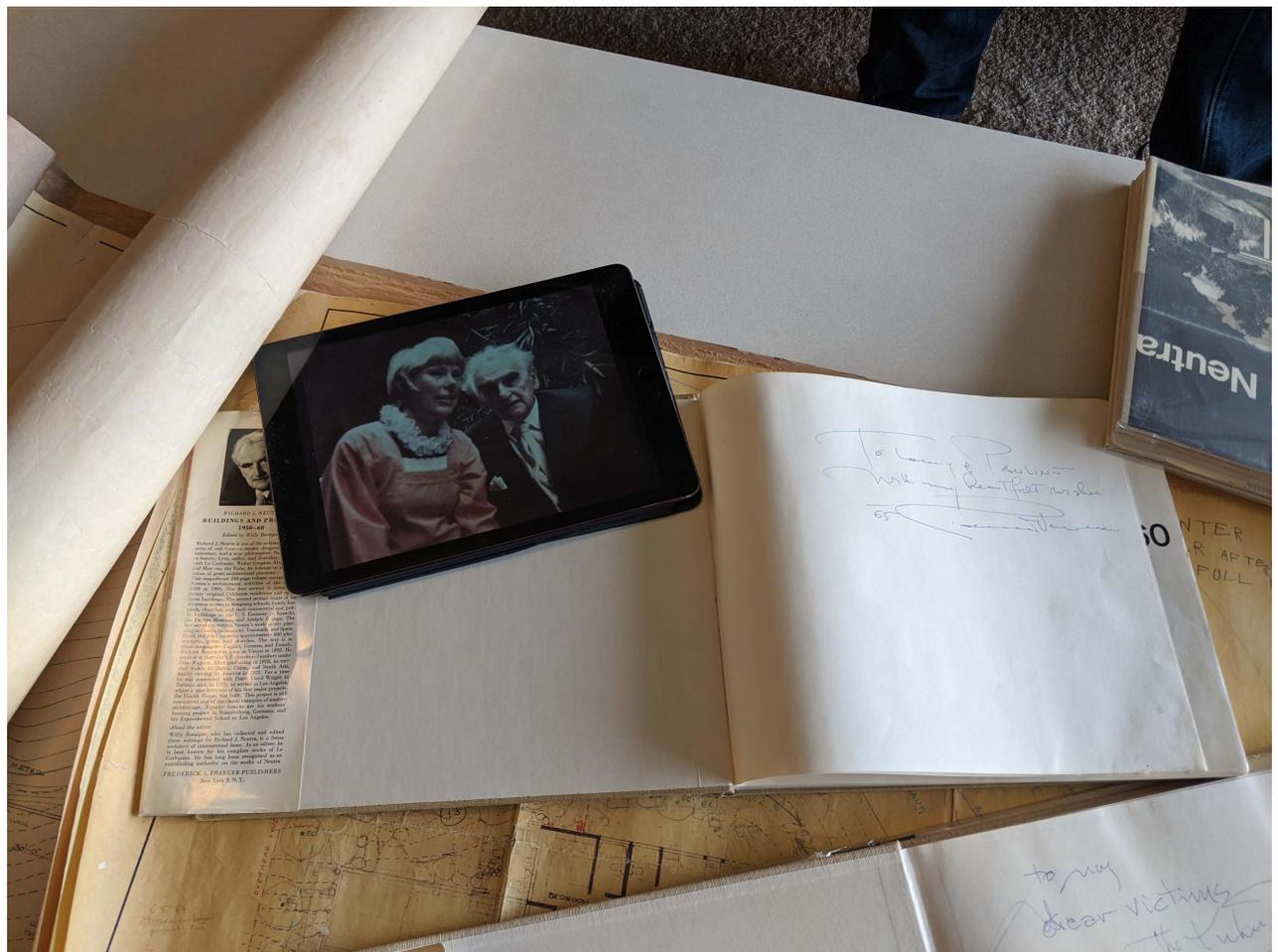












COUNTY CLERK'S USE

CITY OF LOS ANGELES

OFFICE OF THE CITY CLERK
200 NORTH SPRING STREET, ROOM 395
LOS ANGELES, CALIFORNIA 90012

CALIFORNIA ENVIRONMENTAL QUALITY ACT

NOTICE OF EXEMPTION

(PRC Section 21152; CEQA Guidelines Section 15062)

Filing of this form is optional. If filed, the form shall be filed with the County Clerk, 12400 E. Imperial Highway, Norwalk, CA 90650, pursuant to Public Resources Code Section 21152(b) and CEQA Guidelines Section 15062. Pursuant to Public Resources Code Section 21167 (d), the posting of this notice starts a 35-day statute of limitations on court challenges to reliance on an exemption for the project. Failure to file this notice as provided above, results in the statute of limitations being extended to 180 days.

PARENT CASE NUMBER(S) / REQUESTED ENTITLEMENTS
CHC-2019-7535-HCM

LEAD CITY AGENCY: City of Los Angeles (Department of City Planning)
CASE NUMBER: ENV-2019-7536-CE

PROJECT TITLE: The John Lary and Pauline Kuhns House
COUNCIL DISTRICT: 3

PROJECT LOCATION (Street Address and Cross Streets and/or Attached Map): 4359 North Camello Road, Los Angeles, CA 91364
Map attached.

PROJECT DESCRIPTION: Designation of the John Lary and Pauline Kuhns House as an Historic-Cultural Monument.
Additional page(s) attached.

NAME OF APPLICANT / OWNER: N/A

CONTACT PERSON (If different from Applicant/Owner above): Melissa Jones
(AREA CODE) TELEPHONE NUMBER: 213-847-3679
EXT.:

EXEMPT STATUS: (Check all boxes, and include all exemptions, that apply and provide relevant citations.)
STATE CEQA STATUTE & GUIDELINES
[] STATUTORY EXEMPTION(S)
Public Resources Code Section(s)
[] CATEGORICAL EXEMPTION(S) (State CEQA Guidelines Sec. 15301-15333 / Class 1-Class 33)
CEQA Guideline Section(s) / Class(es) 8 and 31
[] OTHER BASIS FOR EXEMPTION (E.g., CEQA Guidelines Section 15061(b)(3) or (b)(4) or Section 15378(b))

JUSTIFICATION FOR PROJECT EXEMPTION: Article 19, Section 15308, Class 8 of the State's Guidelines applies to where project's 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." Class 31 applies "to maintenance, repair, stabilization, rehabilitation, restoration, preservation, or reconstruction of historical resources in a manner consistent with the Secretary of Interior's Standards for the Treatment of Historic Buildings." Designation of the John Lary and Pauline Kuhns House as an Historic-Cultural Monument will assure the protection of the environment by the enactment of project review regulations based on the Secretary of Interior's Standards to maintain and preserve the historic site.
[] Additional page(s) attached
[] None of the exceptions in CEQA Guidelines Section 15300.2 to the categorical exemption(s) apply to the Project.
[] The project is identified in one or more of the list of activities in the City of Los Angeles CEQA Guidelines as cited in the justification.

IF FILED BY APPLICANT, ATTACH CERTIFIED DOCUMENT ISSUED BY THE CITY PLANNING DEPARTMENT STATING THAT THE DEPARTMENT HAS FOUND THE PROJECT TO BE EXEMPT.
If different from the applicant, the identity of the person undertaking the project.

CITY STAFF USE ONLY:

CITY STAFF NAME AND SIGNATURE: Melissa Jones [SIGNED COPY IN FILE]
STAFF TITLE: City Planning Associate

ENTITLEMENTS APPROVED: N/A

FEE: N/A
RECEIPT NO.: N/A
REC'D. BY (DCP DSC STAFF NAME): N/A

DISTRIBUTION: County Clerk, Agency Record

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2019-7535-HCM
ENV-2019-7536-CE

HEARING DATE: January 16, 2020
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 4359 North Camello Road
Council District: 3 – Blumenfield
Community Plan Area: Canoga Park – Winnetka –
Woodland Hills – West Hills
Area Planning Commission: South Valley
Neighborhood Council: Woodland Hills – Warner
Center
Legal Description: Tract 6170, Block 71, Lot 5473

PROJECT: Historic-Cultural Monument Application for
THE JOHN LARY AND PAULINE KUHNS HOUSE

REQUEST: Declare the property an Historic-Cultural Monument

OWNERS/APPLICANTS: Laura Moody, Trustee
Paul G. Kuhns Revocable Trust
8009 256th Avenue E
Buckley, WA 98321

Laura Moody, Trustee
Paul G. Kuhns Revocable Trust
C/o The Law Offices of David J. Hart
3605 Alamo Street, Suite 330
Simi Valley, CA 93063

PREPARER: Barbara Lamprecht
Modern Resources
550 East Jackson Street
Pasadena, CA 91104

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Take the property under consideration** as an Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.10 because the application and accompanying photo documentation suggest the submittal warrants further investigation.
2. **Adopt** the report findings.

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, City Planning Associate
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

SUMMARY

The John Lary and Pauline Kuhns House, built in 1964, is a one-story single-family residence with an attached carport located on the corner of Camello Road and Divina Street in Woodland Hills. It was designed in the Mid-Century Modern architectural style by master architect Richard Neutra for John Lary and Pauline Kuhns and their two children. The residence has remained under the ownership of the same family since its construction.

Located on a sloping lot, the subject property is irregular in plan and is of post-and-beam and wood-frame construction with stucco cladding. The roof is flat and has eaves that overhang on the north- and south-facing elevations. The primary, east-facing elevation features a deeply recessed entry with a single wood panel door and windowless stucco walls, and the west-facing elevation has clerestory windows with vertical wood slats atop a stucco wall plane with no other openings. The north-facing façade primarily consists of floor-to-ceiling windows and a floor-to-ceiling sliding glass door that leads out to a wood deck. On the south-facing elevation there are sliding glass doors that serve as a rear entrance and ribbon windows, as well as the carport. The interior features built-in furniture and storage, original doors, and an asymmetrical fireplace. Neutra also planned the landscaping; while many of the individual plants are no longer extant, the species he selected are largely still present.

Richard Joseph Neutra (1892–1970) is considered one of Modernism's most important architects. Neutra was born in Vienna, Austria on April 8, 1892. He studied under Adolf Loos at the Technical University of Vienna, was influenced by Otto Wagner, and worked for a time in Germany in the studio of Erich Mendelsohn. He moved to the United States by 1923 and worked briefly for Frank Lloyd Wright before accepting an invitation from his close friend and university companion Rudolf Schindler to work and live communally in Schindler's Kings Road House in West Hollywood. In California, he became celebrated for rigorously geometric but airy structures that symbolized a West Coast variation on the Mid-Century Modern residence. In the early 1930s, Neutra's Los Angeles practice trained several young architects who went on to independent success, including Gregory Ain, Harwell Hamilton Harris, and Raphael Soriano. He was famous for the attention he gave to defining the real needs of his clients, regardless of the size of the project, in contrast to other architects eager to impose their artistic vision on a client. His domestic architecture was a blend of art, landscape and practical comfort. Neutra died in Wuppertal, Germany, on April 16, 1970. Other works by Neutra include the Jardinette Apartments (1929, HCM #390), Sten/Frenke-Gould Residence (1934, HCM #647), Kun Residence (1936, HCM #1006), Landfair Apartments (1937, HCM #320), Kelton Apartments (1941, HCM #365), the Maxwell House (1941, HCM #808), and the Cytron House (1961, HCM #1148).

The subject property appears to have limited alterations that include the replacement of a wooden deck in 2008 due to termites.

SurveyLA, the citywide historic resources survey, identified the subject property as individually eligible for listing under national, state, and local designation programs as an excellent example of Mid-Century Modern architecture and a work of master architect Richard Neutra.

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 if it meets at least one of the following criteria:

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;
2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

FINDINGS

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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name:					
Other Associated Names:					
Street Address:			Zip:	Council District:	
Range of Addresses on Property:			Community Name:		
Assessor Parcel Number:	Tract:		Block:	Lot:	
Identification cont'd:					
Proposed Monument Property Type:	Building	Structure	Object	Site/Open Space	Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:					

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built:	Factual	Estimated	Threatened?		
Architect/Designer:			Contractor:		
Original Use:			Present Use:		
Is the Proposed Monument on its Original Site?		Yes	No (explain in section 7)	Unknown (explain in section 7)	

3. STYLE & MATERIALS

Architectural Style:		Stories:	Plan Shape:
<i>FEATURE</i>	<i>PRIMARY</i>	<i>SECONDARY</i>	
CONSTRUCTION	Type:	Type:	
CLADDING	Material:	Material:	
ROOF	Type:	Type:	
	Material:	Material:	
WINDOWS	Type:	Type:	
	Material:	Material:	
ENTRY	Style:	Style:	
DOOR	Type:	Type:	



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

4. ALTERATION HISTORY

List date and write a brief description of any major alterations or additions. This section may also be completed on a separate document. Include copies of permits in the nomination packet. Make sure to list any major alterations for which there are no permits, as well.

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

Listed in the National Register of Historic Places	
Listed in the California Register of Historical Resources	
Formally determined eligible for the National and/or California Registers	
Located in an Historic Preservation Overlay Zone (HPOZ)	Contributing feature Non-contributing feature
Determined eligible for national, state, or local landmark status by an historic resources survey(s)	Survey Name(s):
Other historical or cultural resource designations:	

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community.
2. Is associated with the lives of historic personages important to national, state, city, or local history.
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

7. WRITTEN STATEMENTS

This section allows you to discuss at length the significance of the proposed monument and why it should be designated an Historic-Cultural Monument. Type your response on separate documents and attach them to this form.

A. Proposed Monument Description - Describe the proposed monument's physical characteristics and relationship to its surrounding environment. Expand on sections 2 and 3 with a more detailed description of the site. Expand on section 4 and discuss the construction/alteration history in detail if that is necessary to explain the proposed monument's current form. Identify and describe any character-defining elements, structures, interior spaces, or landscape features.

B. Statement of Significance - Address the proposed monument's historic, cultural, and/or architectural significance by discussing how it satisfies the HCM criteria you selected in Section 6. You must support your argument with substantial evidence and analysis. The Statement of Significance is your main argument for designation so it is important to substantiate any claims you make with supporting documentation and research.

8. CONTACT INFORMATION

Applicant

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

Property Owner

Is the owner in support of the nomination?

Yes

No

Unknown

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

Nomination Preparer/Applicant's Representative

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

9. SUBMITTAL

When you have completed preparing your nomination, compile all materials in the order specified below. Although the entire packet must not exceed 100 pages, you may send additional material on a CD or flash drive.

APPLICATION CHECKLIST

- | | |
|---|---|
| 1. ✓ Nomination Form | 5. ✓ Copies of Primary/Secondary Documentation |
| 2. ✓ Written Statements A and B | 6. ✓ Copies of Building Permits for Major Alterations
(include first construction permits) |
| 3. ✓ Bibliography | 7. ✓ Additional, Contemporary Photos |
| 4. ✓ Two Primary Photos of Exterior/Main Facade
(8x10, the main photo of the proposed monument. Also
email a digital copy of the main photo to:
planning.ohr@lacity.org) | 8. ✓ Historical Photos |
| | 9. ✓ Zimas Parcel Report for all Nominated Parcels
(including map) |

10. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement, then sign below in the provided space. Either the applicant or preparer may sign.

- I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.
- I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.
- I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Name:

barbara lamprecht

Date:

31 March 2019

Signature:

bm lamprecht

Mail your Historic-Cultural Monument Submittal to the Office of Historic Resources.

Office of Historic Resources
Department of City Planning
221 N. Figueroa St., Ste. 1350
Los Angeles, CA 90012

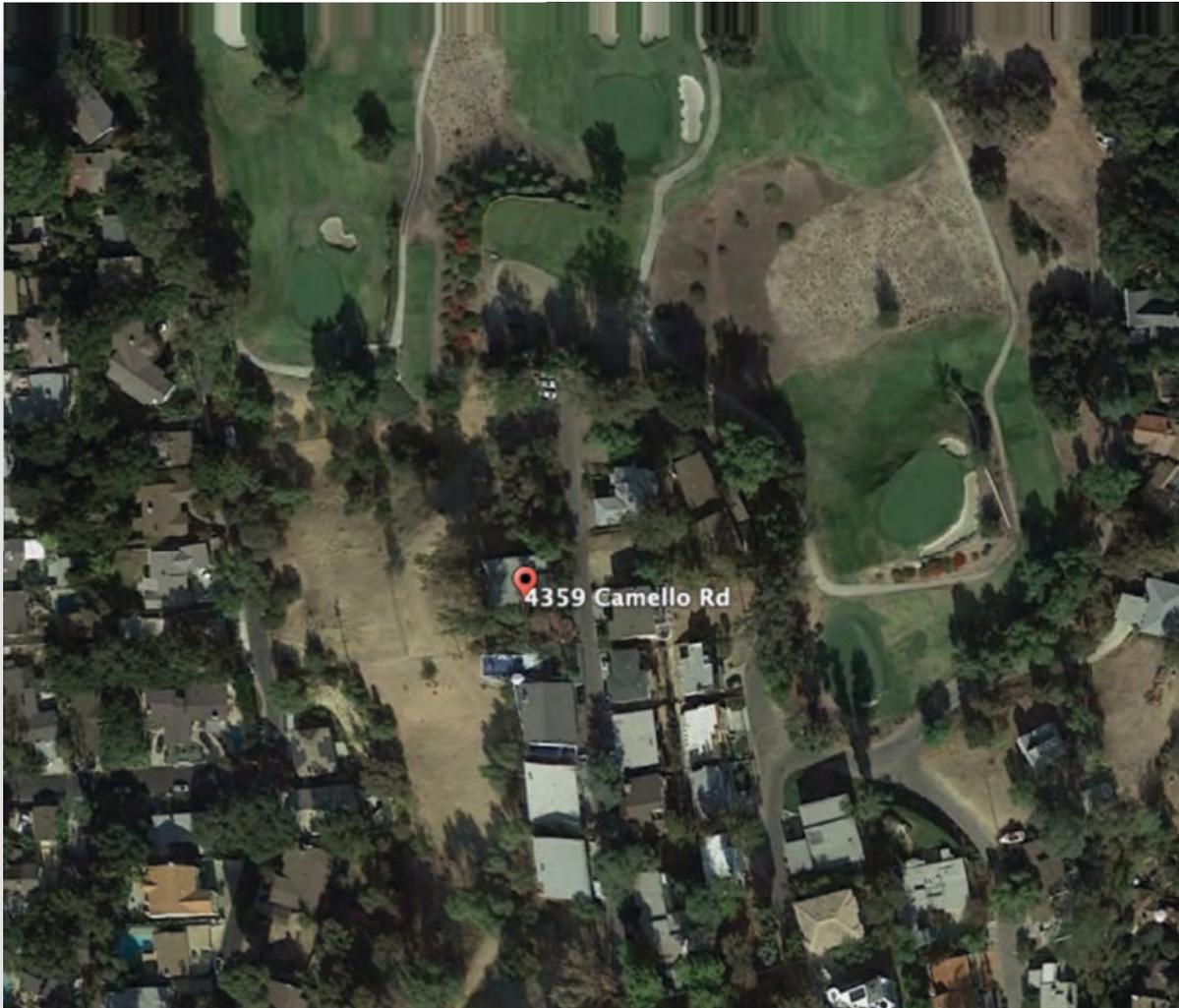
Phone: 213-874-3679
Website: preservation.lacity.org

Description and Statement of Significance
The John Lary and Pauline Kuhns House
4359 Camello Road, Los Angeles
APN 2172-011-046



Considered a “historic resource” by *Historic Places LA*, the Los Angeles Historic Resources Inventory states that the John Lary and Pauline Kuhns House is “an excellent example of Mid-Century Modern architecture.” Its Period of Significance is 1964, the year of its construction. Meticulously maintained by the family, the house retains consummate integrity, with almost every material and detail intact and original. The property’s historic significance is no less remarkable, beginning with commissioning clients who were long familiar with the work of Richard Neutra (1892 - 1970) but in different ways: as a child, John Lary Kuhns played at the iconic Lovell Health House, Los Angeles, 1929; Pauline B. Kuhns taught at the progressive University Elementary School at UCLA, 1950, designed by Neutra and (Robert E.) Alexander. The John Lary and Pauline Kuhns House meets the criteria established by the City of Los Angeles for designation as a Historic-Cultural Monument under Criterion 3 in that it “embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.” It is a notable work of master architect, Richard Neutra, whose individual genius has profoundly affected his age and the built fabric of Southern California and far beyond. The building’s Period of Significance is January 1, 1964, the date of its completion.

7A. Description



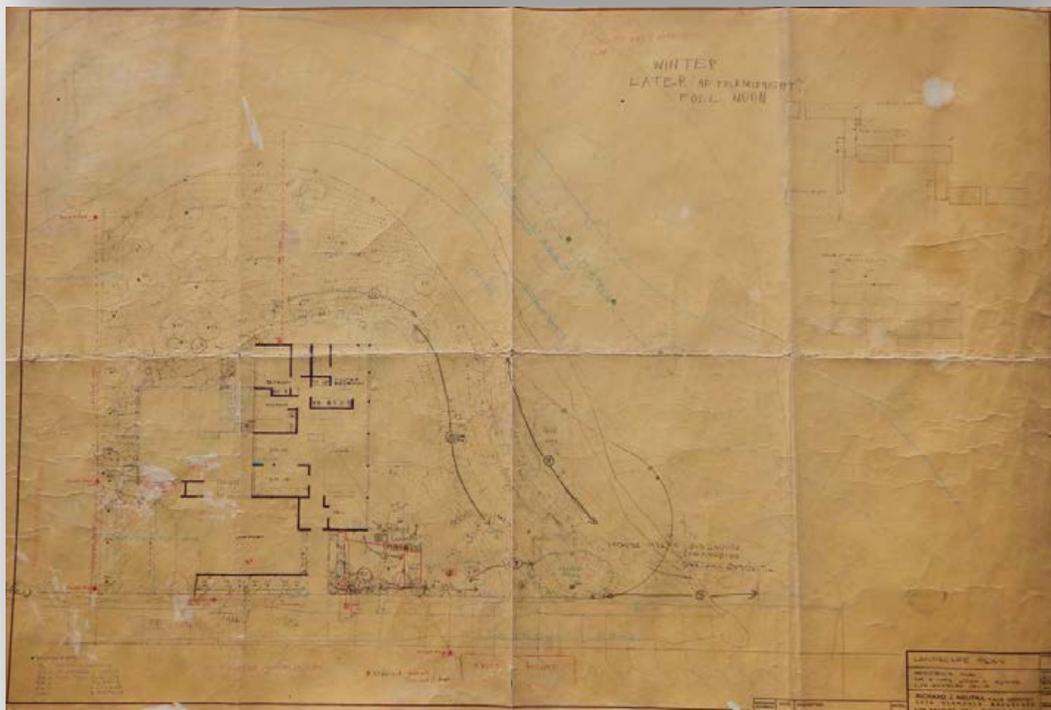
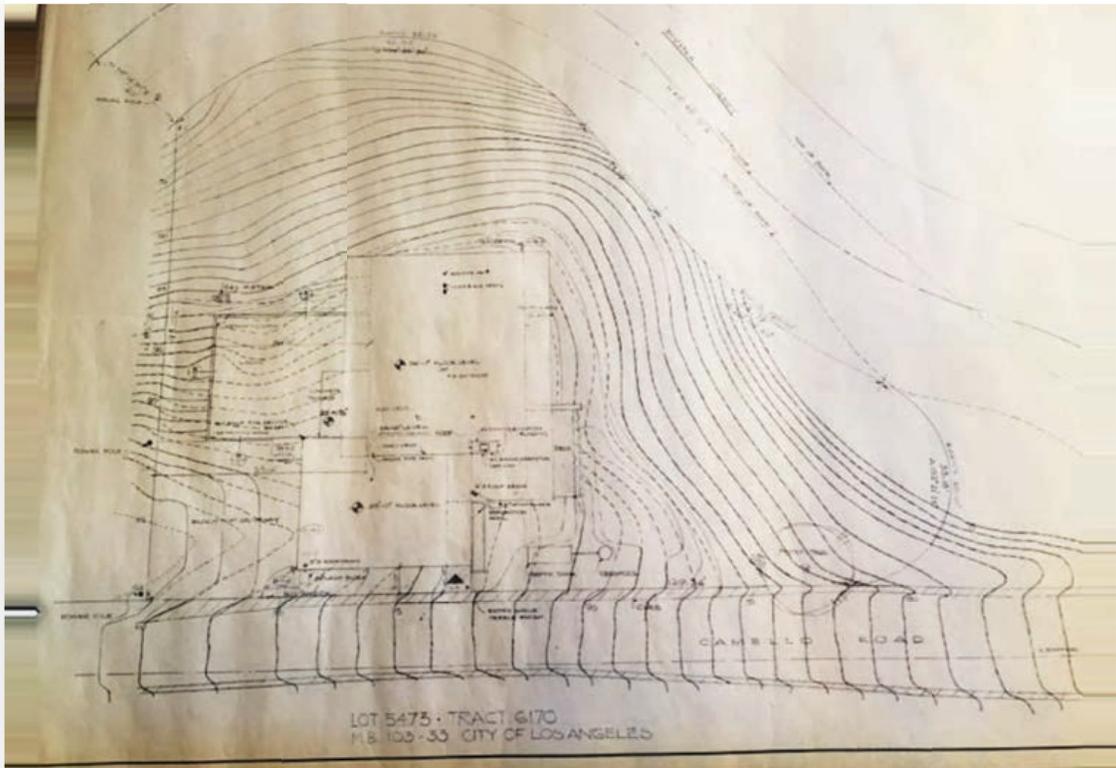
Neighborhood Context

Camello Road is part of a hilly, rural area in Woodland Hills, Los Angeles, a community east of Calabasas and west of Tarzana. With approximately 63,000 inhabitants, it is one of City's least dense populations; median household income in 2008 was \$93,720, high for both the city and county of Los Angeles. Originally founded in 1922 as the town of Girard by early developer Victor Girard Kleinberger (1881 - 1954), the town became known as Woodland Hills in 1945. The geographical context is characterized by one of the city's greatest collections of parks, golf courses, wilderness and nature preserves. It was named for its unusual number of trees, many planted by Girard, who purchased 2,886 acres to create a new community out of agricultural land and cow pastures. He changed the agricultural character of his new town with importing

120,000 trees, included sycamores, eucalyptus, fir, pine, and pepper trees.¹ Today, narrow, twisting roads that feel like country lanes snake through hills, valleys, woodlands, and open land in an area loosely bounded by the Ventura Freeway to the north; Corbin Canyon Park to the east; the Marvin Braude Mulholland Gateway Park to the southeast; the Summit Valley Edmund D. Edelman Park and Topanga State Park to the south, and Topanga Canyon Blvd to the west. Camello Road, and the house, lies at the southern end of the golf course of the Woodland Hills Country Club, affording grand vistas for the Neutra property, whose site, a promontory jutting into the golf course to the north recalls the setting for the Maslon House, Rancho Mirage, 1962. (Demolished in 2002, the Maslon House enjoyed a similar prime site as that of the Kuhns House, at the intersection of two fairways of the Tamarisk Country Club.) The house is part of the Canoga Park - Winnetka - Woodland Hills - West Hills Community Plan Area and is located in Los Angeles City Council District 3.

¹ Steven Treffers, "How a Visionary Scoundrel Created Woodland Hills in the 1920s," LA Curbed, <https://la.curbed.com/2014/4/16/10115040/how-a-visionary-scoundrel-created-woodland-hills-in-the-1920s>, April 16, 2014.

Setting



The property stands on the crest of a lightly wooded hill that drops down steeply on the north and west sides of the wedge-shaped .29-acre lot. The house and attached carport and storage volume occupy the flatter front southeast portion of the lot, which also contains a public pathway and walking trail lower on the hill. The trail wraps the curve of the hill well below the house. Before the site was graded and cleared, the original vegetation consisted of sage, grasses, yucca, and scotch broom. One mature pepper tree stood on the site and four eucalyptus bordered the parcel. (Still on the site, the pepper tree was the only vegetation protected during site grading.) One eucalyptus of the four remain, as well as nearby native (protected) Coast Live oak trees near and on the site. A more detailed description of the setting and landscape follows Exterior and Interior descriptions.

Exterior

Completed in 1964, the single-story, one-level wood-and-stucco house stands on a raised foundation on the west, while the carport and storage volume have a concrete slab. A small basement is located below the west side of the house, where the hill drops off sharply. The framing of the one-story, 1,415-square-foot single-family residence is a hybrid of conventional wood stud framing and a wood post-and-beam system that defines the rhythm of groups of windows or window walls. In massing, the Kuhns House is a compact rectangular structure that is connected to its site through its extended planes and beams; a terrace on the north; and a short, sheltered breezeway and outdoor eating patio on the south. The breezeway, with a short run of seven concrete steps, links a small rectangular storage building and a two-car carport that are both on the topmost part of the site. Notably, while the storage building is small, its role in the overall composition is key in extending the overall layout of the design into the sloping site above. The south patio is sheltered by mature trees and the south-facing carport is sited southeast of the house and projects east.

Depending on one's vantage point, the massing of the complex composition of sliding planes and offset volumes reads quite differently. Viewed from the rear entrance, the entrance leading from the carport down to the kitchen entrance, one proceeds through an opening whose wall on the south is part of the storage volume, and on the north becomes the west wall of the garage. Above the opening, the tall roof of the garage, perpendicular to this long wall and supported by it, shelters the opening while extending south to shelter the short run of steps down to the outdoor dining area outside of the indoor dining area. By contrast, moving north along Camello Road to view the property from the northeast, the composition appears to be a configuration of two L-shaped bents that follow the slope, with the smaller, lower bent framed by the larger one above.

The roof is flat and of rolled composition asphalt. It is concealed from view by parapets that vary in height or by overhangs that vary in depth on each elevation and according to the orientation to the sun. The house features a full repertoire of details and techniques characteristic of Neutra's mid-century work: a lack of ornament, a flat roof, full-height window walls or grouped banks of windows, elements that extend beyond the building envelope, and deep overhangs. The simple volumetric composition also incorporates a restricted materials

palette of Douglas Fir, birch plywood (sometimes stained red), wood planking, sand-finished white-painted stucco, and glass.

While the front door faces east and is accessed directly from Camello Road (there are no public sidewalks here), the overall orientation of the house is north: except for the very west end, the entire length of this elevation features full height fixed or sliding window walls, taking full advantage of the “borrowed landscape” and vistas looking out to the golf course and Santa Suzanna Mountains beyond to the north. The living room, office, guest bath, and master suite are located on this north side of the house. On the south side, the two children’s bedrooms and the kitchen feature wall to wall windows, fixed or casement, while the modest breakfast/dining area has a full-height sliding window wall, affording full transparency through the house from north to south at this location.

Street (East) Façade

The single flat-panel birch-veneer plywood front door faces east and is accessed by a short walkway of concrete with exposed pebble aggregate. Notably, in a characteristic gesture, the wood of the 6’-8” door appears to extend visually to the top of the wall through the use of a short inset wood panel, setting up a kind of solid/void relationship similar to that achieved by the relationship between fenestration and stucco wall. The walkway extends past the north face of the carport. Clad in vertically oriented thin slat birch plywood matching the front door in color, in height the wall terminates at the top of the front door, reinforcing that horizontal “datum line.” A full-height short shear wall painted the classic “Neutra brown,”² stands parallel to the dwelling’s east wall. Above, and taller than this east wall, a deep overhang that extends from the garage roof shelters the walkway. Its taller height, permitting daylight to spill over the doorway, demonstrates one of Neutra’s essential strategies, of planes sliding past other planes, sometimes at different elevations in space. Moving east to west, the overhang features two round lights flush to illuminate the walkway at night. Trimmed in aluminum, the two lights project a couple of inches below the face of the overhang. An original aluminum “bullet” lamp (sometimes called an “acorn”) is fixed to the wall to the right of the front door.

North (Primary) Façade

Looking north across the combination of wild landscape and manicured golf course, this façade comprises six bays each eight feet wide. The second bay from the east is a sliding glass wall. All fenestration rises to the bottom of the 4” x 12” Douglas Fir beam supporting the roof, which extends west beyond the building. By contrast to the front walk overhang, here illumination is provided by a light strip that is located at the edge of the deep overhang and flush to it.³ Beyond the plank wooden deck (the termite-ridden original was removed and replicated in 2008, the property’s only change) is a row of window boxes (identified as those on the far north edge of

² “Neutra Brown” is a cold hue of dark brown.

³ Neutra called this a “night curtain” for its ability to provide some degree of privacy for inhabitants at night. For those indoors, it enlarged the radius of visual defensible space, he argued.

the deck; where they are aligned with the bottom of the window walls, on the west edging the deck, and on the north, where they are placed on top of the deck, per the original drawings and photographs.) To the west, window boxes hug the edge of the building along the living room floor, just below the window walls, as seen in drawings dated December 1960. At the west end of this elevation, the two bays contain shorter bedroom windows, two groups of two, with one large square window flanked by a narrower jalousie window.

West Façade

Compared to the other elevations characterized by shifting planes and/or great transparency, this short side of the house, while not available to public view, was no less carefully composed. The largely blank white stucco wall is animated by a long series of short vertical 2" x 2" wood pieces distributed evenly across clerestory windows on the rear wall of the master suite and the windows of both bathrooms. These long square members are stained to match the rest of the exterior woodwork; they also match the double-height vertical wood 4" x 4" post supporting the beam whose end extends about two feet beyond the building envelope. The post terminates the north end of this façade, where a large fixed window provides views to the west. The area below this window (which is the window that creates the strong internal visual axis running the north length of the house in the east-west direction) is painted a Neutra Brown. Together, the visual effect of the window and the paint creates an aesthetic quality of solid-void similar to that of the full-height expanse of the front wood door with its panel of wood above the door, or interior doors treated the same way.

South Façade

The south, secondary elevation most obviously tracks the change in elevation as the slope drops away on the west. There is a vented wooden door to access the underside of the house on the far west, low part of this elevation where the slope drops quite sharply. This façade includes the windows for the two children's bedrooms on the west end of this south façade as well as the outdoor eating area adjacent to the dining/breakfast room in the middle section of the house. The bedroom windows are the same height and located in the same place in the wall plane as those present in the master suite. This south elevation also includes the run of the sheltered, roofed seven concrete steps leading up to the storage volume and carport. The exterior concrete patio and interior dining area are separated by a full-height sliding window wall. Kitchen casement and fixed windows are located to the east of this window wall. The area below the kitchen windows is painted a shade of dark brown known as "Neutra Brown." The stair run's aluminum hand railing (minimally detailed and curved at the end) recalls similar Neutra-designed railings of this and earlier decades, where wide-angle curves played off straight lines can be seen in railings at the Lovell Health House, Los Angeles, 1929, or the rear staircase of the Beard House, Altadena, 1934, which leads to the roof.

Exterior Character Defining Features - Mid-Century Modernism

The Kuhns House shares many of the typical characteristics of mid-century Modern houses in Southern California:

- . a long, horizontal profile reinforced with a flat roof
- . a deep integration with site, setting, and landscape through
 - a. extended overhangs
 - b. copious amounts of glass
 - c. materials that continue from inside to outside, bridging interior and exterior space
- . a rhythmic distribution of details, wall treatments, textures, and windows
- . avoidance of conventional or elaborate ornament
- . post-and-beam construction, or the regular disposition of posts, whether steel or wood.
- . diagonal views through mitred glass corners or through simple, minimal vertical member at corner
- . windows usually sliding, casement, jalousie, or fixed lights and have simple frames that appear to be commercial in origin.
- . doors are usually single-panel wood or painted, and have no ornamentation or elaborate detail
- . use of simple, modern materials: concrete, stucco, float glass, steel, and aluminum, contrasted with natural materials such as brick and stone, either random or ashlar cut.

Exterior Character Defining Features – Neutra

The Kuhns House also exhibits a broad complement of exterior character-defining features typical of Neutra’s work:

- . Use of stucco walls contrasted with groups of casement and fixed window and sliding window walls to effect a strong aesthetic of alternating solids and voids
- . use of paint – white, dark brown, and “silver” (aluminum) on planes or volumes in order to project (white) or suppress them or make them recede (brown.) This is an additional strategy specific to Neutra to introduce another kind of “solid-void” relationship. Silver (actually aluminum) paint was used both to protect rust-prone steel, as any paint would, but the color was also to intended to “dematerialize” window frames or his 4”x4” wood posts for a more uninterrupted view to nature, based on Neutra’s knowledge of evolutionary biology and the African savannah.
- . projecting beams extending beyond the building envelope, either floating free, as seen on the rear (west) elevation, or terminating in a post as a “spider leg.”
- . deep overhangs, often with strip lighting flush with overhang and at its edge. ed at the edge of the overhang.

Legal Description

block 71
Lot 5473 of Tract No. 6170, in the City of Los Angeles,
County of Los Angeles, State of California, as per map
recorded in Book 103 Pages 31 to 33 of Maps, in the of-
fice of the County Recorder of said Los Angeles County.

5454829 Enc 1-1000
RECORDING REQUESTED BY

75

RECORDED IN OFFICIAL RECORDS
OF LOS ANGELES COUNTY, CALIF.
FOR TITLE INSURANCE & TRUST CO.
AUG 31 1960 AT 8 A.M.
RAY E. LEB, County Recorder

id 9617275

WHEN REQUESTED MAIL TO
ACME ESCROW CO.
3438 Sunset Blvd.
Los Angeles, California

SPACE ABOVE THIS LINE FOR RECORDING FEE

APPROX. \$ 5.50 TO BE STAMPED IN THIS SPACE

NOT RECORDED
EXCEEDS PERMITTED
EXCEEDS PERMITTED

SEE \$20

Joint Tenancy Grant Deed

THIS FORM FURNISHED BY TITLE INSURANCE AND TRUST COMPANY

FOR A VALUABLE CONSIDERATION, receipt of which is hereby acknowledged,
F. M. PHELPS, a single man, also known as Fred Moreland Phelps
hereby GRANT(S) to JOHN L. KUHNS and PAULINE B. KUHNS, husband and wife,
AS JOINT TENANTS,
the real property in the City of and
county of Los Angeles state of California, described as:
block 71
Lot 5473 of Tract No. 6170, in the City of Los Angeles,
County of Los Angeles, State of California, as per map
recorded in Book 103 Pages 31 to 33 of Maps, in the of-
fice of the County Recorder of said Los Angeles County.

Subject to:
1. Covenants, conditions, restrictions, reservations,
rights, rights of way and easements of record.

Dated August 21, 1960

F. M. Phelps
F. M. Phelps

STATE OF CALIFORNIA }
COUNTY OF Los Angeles } ss.
On August 26, 1960 before me, the under-
signed, a Notary Public in and for said County and State, personally
appeared F. M. Phelps

_____ knows to me
to be the person whose name is subscribed to the within
instrument and acknowledged that he executed the same.
WITNESS my hand and official seal.

Gerald E. Ford
Gerald E. Ford
Notary Public in and for said County and State

executed by a Corporation, the Corporation Form of Acknowledgment
and must be used.

Title Order No. 5454829
Escrow or Loan No. 383-777

Legal Description, Grant Deed, subject property. In June 2008 the house was transferred to the Paul Grant Kuhns Revocable Trust, with Laura Kuhns Moody as Trustee. Paul and Laura are siblings; Mr.

APPLICATION TO CONSTRUCT NEW BUILDING AND FOR CERTIFICATE OF OCCUPANCY
 CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY
 S&S Form B-1

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.
 2. Plot Plan Required on Back of Original.

1. LEGAL DESCR.	LOT	BLK.	TRACT	ADDRESS APPROVED
	5473		6170	2213
2. JOB ADDRESS	4359 Camello Rd.			DIST. MAP
	WH			7336
3. BETWEEN CROSS STREETS	Divina St. AND Divina St.			ZONE
				R1-1
4. PURPOSE OF BUILDING	01- Dwell & Att Carport			FIRE DIST.
				mfd/DS
5. OWNER'S NAME	PHONE		INSIDE	
John L. Kuhns	DI72110		KEY / 40	
6. OWNER'S ADDRESS	P. O. BOX	ZONE		COR. LOT
22041 Lopez St.	WH			thru 26
7. CERT. ARCH.	STATE LICENSE NO.		PHONE	LOT SIZE
Richard J. Neutra	B1472		NO 58194	
8. LIC. ENGR.	STATE LICENSE NO.		PHONE	
Ernest Schroeder	SE929		DI 91040	Irreg. Over
9. CONTRACTOR	STATE LICENSE NO.		PHONE	REAR ALLEY
Charles J. Armin	128348		CH 85766	SIDE ALLEY /
10. CONTRACTOR'S ADDRESS	P. O. BOX	ZONE		BLDG. LINE
4569 Castle Road	La Canada		Hills-Both	
11. SIZE OF NEW BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE	
60'2" x 31'4"	1	14'	None	

1 4359 Camello Rd., DISTRICT OFFICE VN

12. MATERIAL	<input checked="" type="checkbox"/> WOOD	<input type="checkbox"/> METAL	<input type="checkbox"/> CONC. BLOCK	ROOF	<input checked="" type="checkbox"/> WOOD	<input type="checkbox"/> STEEL ROOFING	SPRINKLES
EXT. WALLS:	<input checked="" type="checkbox"/> STUCCO	<input type="checkbox"/> BRICK	<input type="checkbox"/> CONCRETE	CONST.	<input type="checkbox"/> CONC.	<input type="checkbox"/> OTHER	REQ'D. SPECIFIED
					ROCK		/

13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.	VALUATION APPROVED	AFFIDAVITS
\$25000 \$17,000.00	McJohnston	/

Approval of driveway location must be obtained from the Department of Public Works before issuing Building Permit.
 OK [Signature]

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance, and I have read reverse side of application.

Signed Pauline B. Kuhns
 This Form When Properly Validated is a Permit to Do the Work Described.

TYPE	GROUP	MAX. OCC.	P.C.	S.P.C.	G.P.I.	B.P.	I.F.	O.S.	C/O
I	R-1	—	35.00	12.25	5.00	94.50	—	—	6/0

CASHIER'S USE ONLY	DEALS 23/63	42655 ck vn	N-2	35.00
	DEC-17-63	61570	Ca VN 45013	
	DEC-17-63	61571	Ca VN 45013	
	DEC-17-63	61572	Ca VN 45013	
	P.C. No. L1617	GRADING yes	CRT. SOIL yes	12.25 94.50 5.00

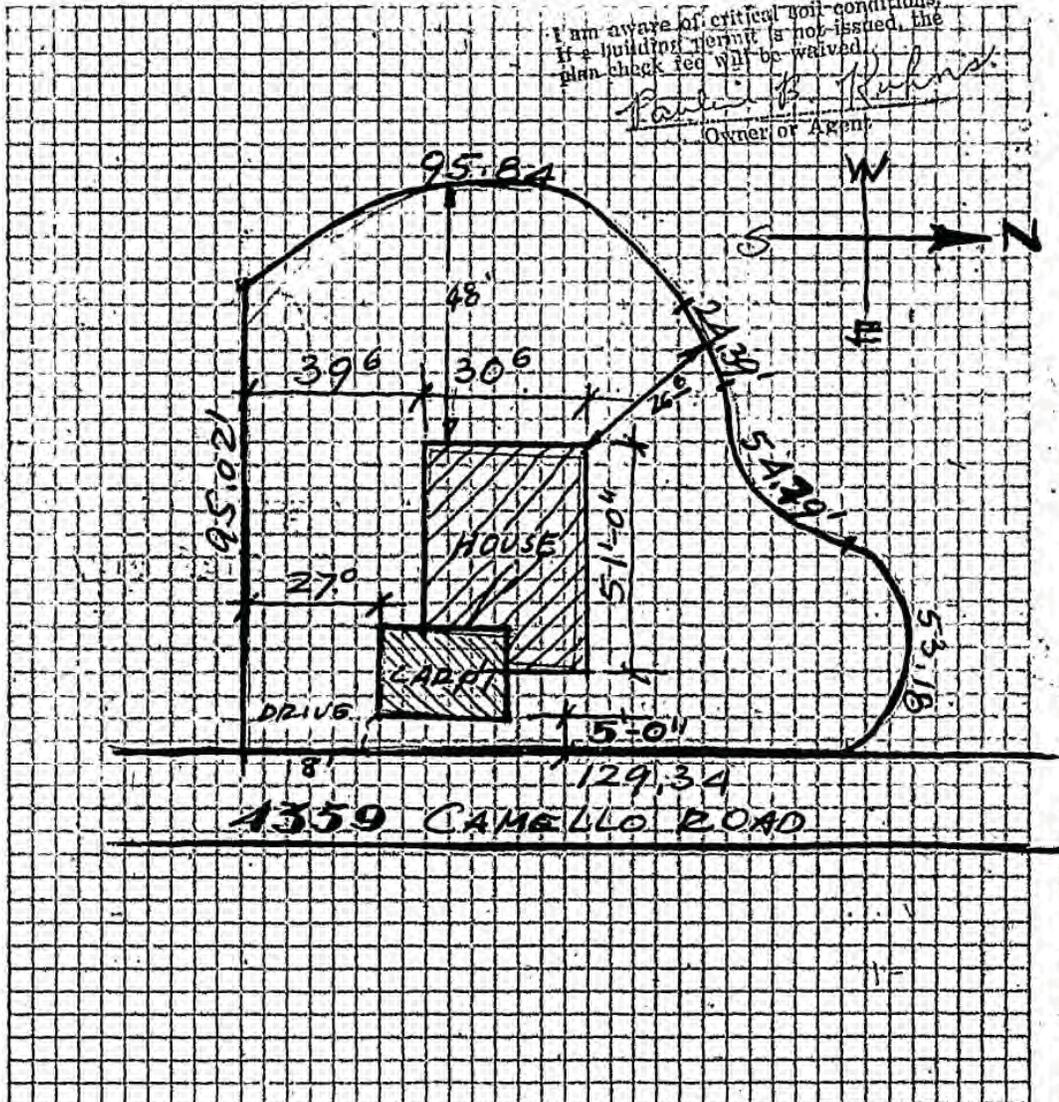
LEGAL DESCRIPTION

LOT 5473 TR 6170

ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH

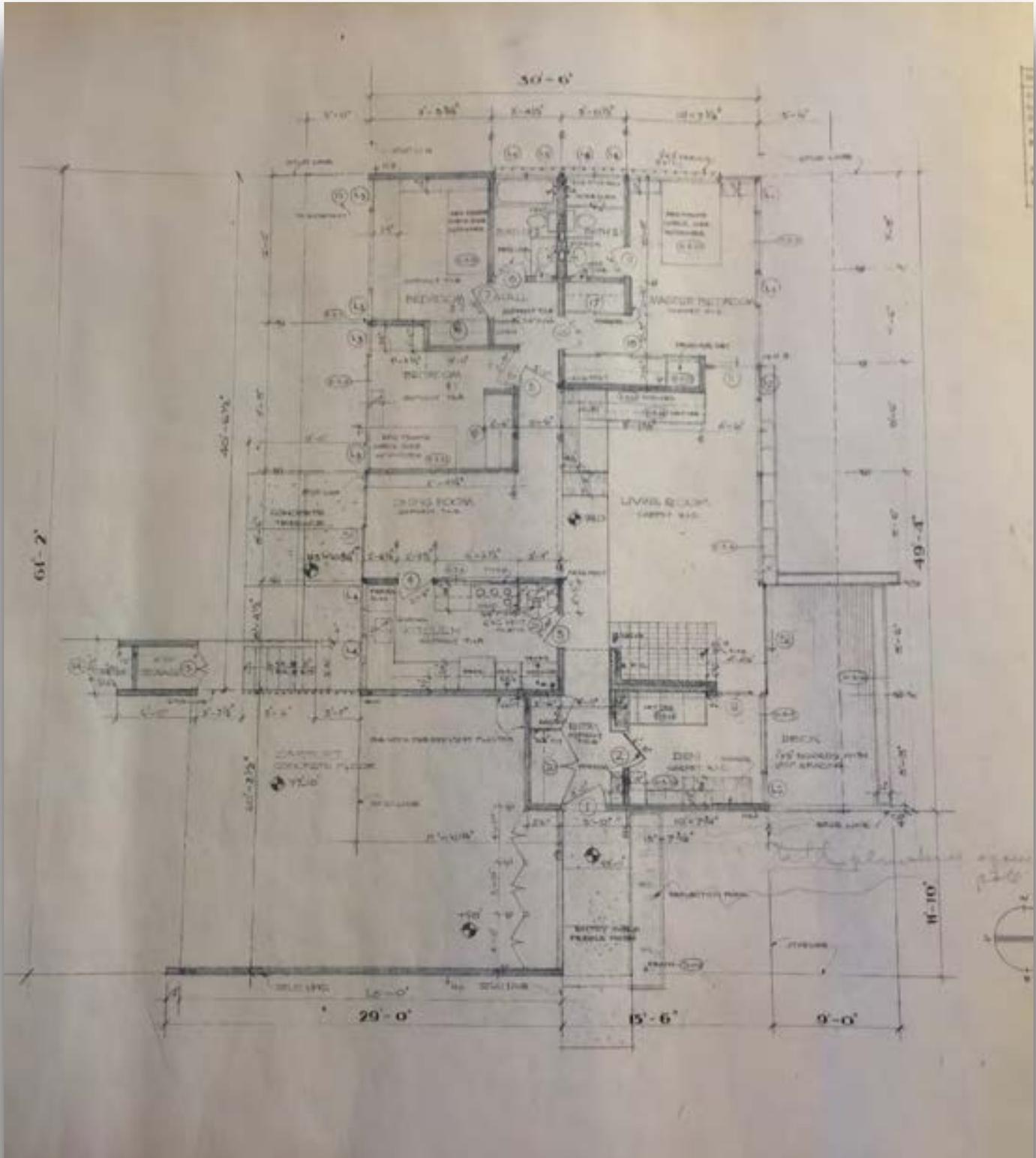
I am aware of critical soil conditions,
if a building permit is not issued, the
plan check fee will be waived.

Paul B. Kuhns
Owner or Agent



SCOPE OF PERMIT

"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec. 91.0202 L.A.M.C.)



Floor Plan, Kuhns House, 1960.

Interior

Like the exterior the interior is intact, original, well maintained, and in good working order, down to the kitchen appliances and lighting fixtures. Also, even given Neutra's well-known ability to design to maximize efficiency of movement and to make small spaces feel bigger – demonstrated by the building's compact, exceptionally functional floor plan – the architect's locations of windows and window walls create a feeling of expansiveness and spatial fluidity throughout the home that is especially noteworthy.

Additionally – and never witnessed by this author on any other Neutra design – the three primary long roof beams, large 4 x 12s that are oriented east west, are treated differently. The two outer beams are stained a deep redwood tone to match the birch and other inexpensive wood, possibly pine, used for exterior doors and the siding seen on the northern end of the carport. By contrast, the interior beam, which is never seen on the exterior as the other two are, is clad in light-stained birch plywood, matching interior woodwork. Thus, while interiors are not often evaluated or considered as part of a designation, given the outstanding degree of integrity of the Kuhns House and the support of the Kuhns and Kuhns Moody family, including the interior provides an opportunity to acknowledge and protect this resource.

Entry

Deceptively typical, the entry area is actually a dense and complex display of strategies exemplifying attention to ergonomics and physical needs on behalf of function. The ceiling is thin-slat wood planks stained birch. The floor of the entry area and hall is the original 9" x 9" vinyl tile ... a tell-tale indicator of mid-century integrity. However, the east-west orientation of the tile, reinforcing the direction of path of travel, is a typical Neutra character-defining feature, here employed subtly to underscore an axial relationship on the ground plane. Processing west from the entrance, a short hallway opens immediately to a small recessed desk on the right (north.) Actually a drawer at countertop height, it is surmounted by a mirror rising to the bottom of the beam. Beyond this handy design is another full-height section of mirror that expands space, the rest of the wall extending west is painted white. On the left is a wall of birch veneer plywood with three doors. The first two are a double-wide coat closet. This closet, of standard-width doors whose height reaches the bottom of the Douglas Fir beam, is unusual in the manner that the doors are hinged. Hinged on the left, the left-most door opens to 90 degrees, parallel to the front door. The right door, hinged on the right, opens 180 degrees, easing the moving of chairs and other bulky items. Just beyond, a single door of the same height, is a second storage closet, for brooms. For the length of the hallway, the ceiling at the hallway rises to the bottom of the beam before rising to the top of the beam as the space opens to the spacious, light-filled living area. Looking back east, a mirror the width of the hallway is mounted on the end of this short section, serving to visually extend a wood ceiling beam and white ceiling into infinity and to heighten the contrast between the brighter, taller living room space and the darker, lower hallway.⁴ A few more steps and the area opens to the living room

⁴ While this technique of "compression-expansion" is typically associated with Neutra's early employer, Frank Lloyd Wright, its use goes back centuries.

on the right (north) and the entrance to the galley kitchen on the left (south.) Just beyond the kitchen is the eating area.

Office

The office contains a fabric-clad settee on the west wall and a desk and bookshelves on the east wall. The fabric for the settee is original. The detailing of the bookcase is also a classic Neutra character-defining feature: while the horizontal shelves are blunt cut, at 90 degrees, the vertical dividers are set back and tapered, a device that reinforces horizontality while suppressing the vertical. An extension on the north side of the bookshelves of the horizontal members enables the unit to not be a closed box, but to stretch into space, another character-defining feature specific to Neutra. Uprturned wood pieces at the end of each shelf stiffens the shelves and avoids deflection.⁵ A large mirror mounted at the top of the desk and running up to the ceiling serves to visually extend the building's long axis on the north, the same device used at the Atwell House, El Cerrito, 1949. (El Cerrito is a community north of Berkeley and Oakland.) Neutra's characteristic use of paint colors to help "break the box," by emphasizing the planes of a room rather than treating it as a volume painted all in one color, is also present in the Kuhns House: the east wall in orange; the south wall in a deep teal, as are the two walls framing the settee.

Kitchen

The narrow galley kitchen features original Formica countertops and edging. Three sliding panels on the west kitchen wall creates a generous, horizontally oriented rectangular "pass-through" to the eating area beyond. The room is carefully detailed down to the smallest need: for example, a pull-out bread board was carefully designed so that it is "reversible," meaning it can be flipped over and reversed when one side is worn. The sink overlooks the outdoor eating terrace through a wall-to-wall width of casement and fixed windows.

Living Room

The east wall of the living room contains a fireplace with an unusually large opening that is flush to the floor. Rather than being in the center of a fireplace surround, the opening is asymmetrically oriented, a strategy characteristic of Neutra fireplaces: it is open on both the north and west yet offset from the rest of the wall. Notably, a single depth of one-brick width extends beyond the firebox on the south. Above the fire box, the fireplace surround is clad with white-painted plaster, while below, the box is lined with brown firebrick with the same brick used for the hearth. The open box is supported at its northwest corner by a round stainless steel-clad column: like silver paint, the use of a shiny column here is also intended to "dematerialize" the physicality of the support. An earlier example can be seen at one of Neutra's masterpieces, the Tremaine House, Montecito, 1947.

Opposite the fireplace, built-in wood casework and wood cabinetry include a "floating" L-shaped sofa, a large "mono" stereo speaker, and bookshelves. The sofa is also original and

⁵ Neutra uses the same device on large-scale structural members; see also the west end, Lovell Health House, Los Angeles, 1929.

exemplifies the Neutra office's concern for the role of upholstery in the overall gestalt of an environment: a nubby neutral fabric whose seat cushions are flat, firm, with piping to crisply define the lines of the shapes. (The original fabric was replaced with a material based on a sample of the original, still kept by the family.) By contrast, the upper cushions are angled, also characteristic, and likewise sport the piping. Likewise, the closely tufted carpet, a third replacement, is characteristically slightly nubby and a neutral, "raw oyster" color.

Bedrooms

As in the office, each bedroom contains at least one "plane" of color, that is, a single wall painted in a vibrant color, reinforcing a singular identity for each room. (This will be elaborated in the Statement of Significance.) In the girl's bedroom a brilliant turquoise wall stands opposite the bank of bedroom windows; the color was based on a ski jacket owned by the adult current co-owner. Then a first grader, the color was chosen together, she and Neutra. In the son's room the same strong orange as seen in the office is here, present above the desk.



Neutra and the then seven-year-old daughter chose a shade of turquoise in her ski jacket. Courtesy Kuhns/Kuhns Moody family.

All the bedrooms feature original built-in cabinetry and original tempered Masonite sliding closet doors, which feature Neutra's distinctive two-finger pulls. Identical doors can be seen at the Kilbury House, Palos Verdes Estates, 1958. The girl's bedroom features full-height Masonite pegboard. Notably, the master suite, fairly large and with a private bath, is not entirely sealed off from the living room. In the length of north-south space immediate north of the long master closet, a 4' - 6" wood accordion panel allows physical and visual access to the public space. The gesture serves to aesthetically elongate the longitudinal axis on this side of the dwelling. This elongation, or "stretching space," as Neutra called this design, is reinforced by the fixed window on the north end of the west elevation - at the end of the master suite - permitting an even longer view along this axis.⁶

Bathrooms

⁶ This characteristic feature recalls others present in other Neutra designs, seen in the Atwell House in northern California, noted earlier, and the Taylor House, 1964, Glendale.

The two bathrooms, the more private master bathroom and the children's/guest bathroom are adjacent and located in the middle section of the west end of the house. They are mirror images of each other. Like the bedrooms, the baths share vibrant colors, including the orange seen in the office and the son's bedrooms. The children's/guest bathroom also has a soffit painted in a mustard yellow along with the orange. Both have oval white undermount sinks and white Formica countertops. Walls are clad in birch veneer plywood.

Landscape

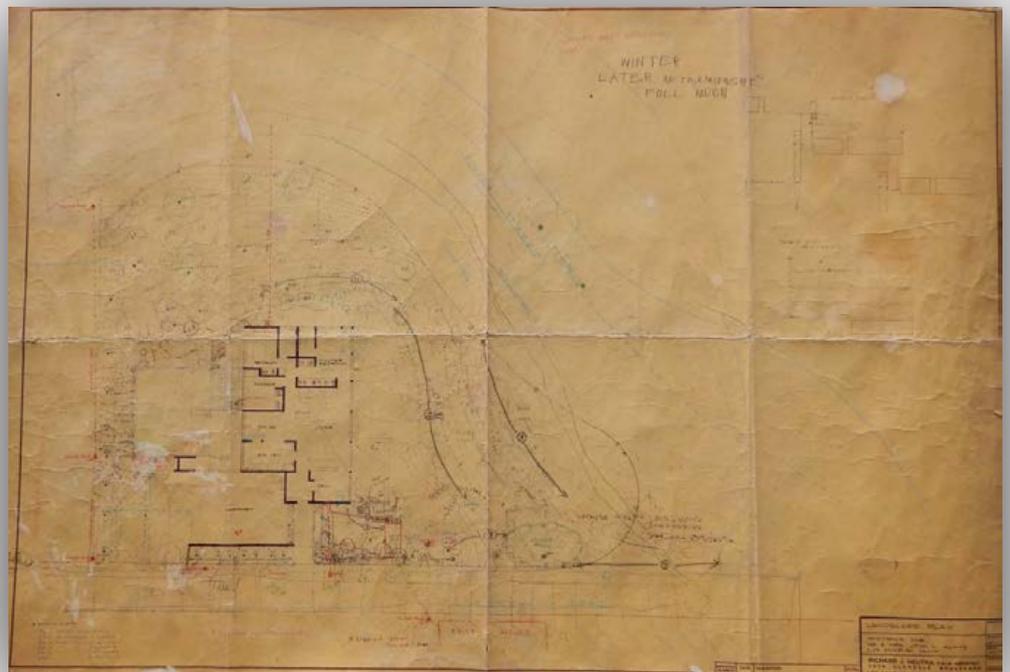
In January 1965, soon after the house was completed, Neutra himself drew up the landscape plan. It was not purely schematic, as there was a redlined plan and other supporting documentation discussed in the written correspondence between the Neutra office and the Kuhns. Many of

the plants, or versions of the plants, indicated below are still on site, although not with the profusion indicated on the plan, especially on the steep hill plunging down on the west side of the house. In

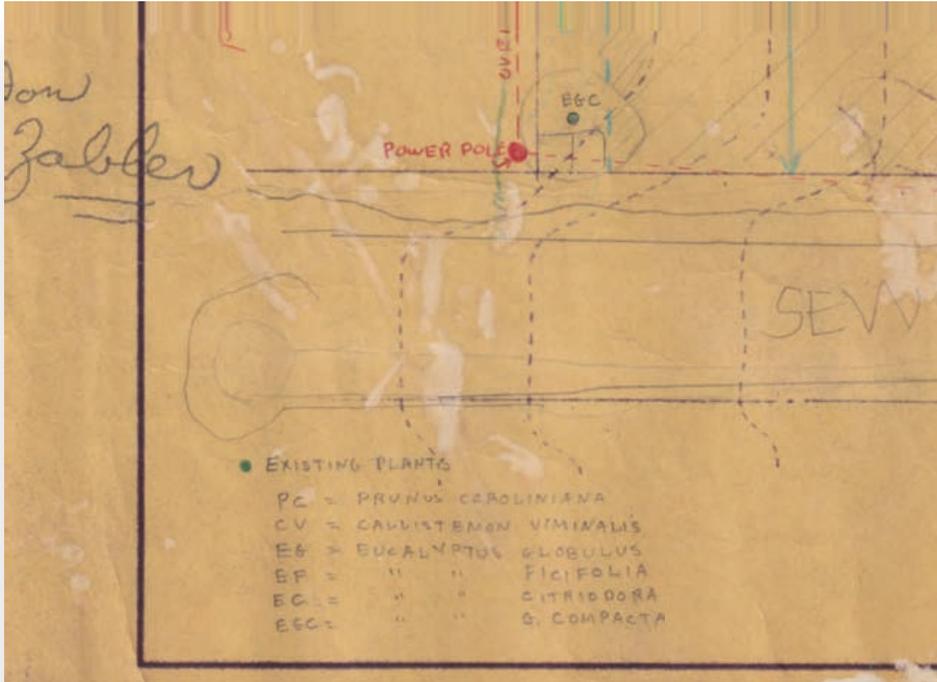
summary, the plants Neutra specified and additional species on site now are plants that were

common today and a half century ago: varieties of eucalyptus; Coast Live Oak trees, jade (the most prevalent plant on site and apparently not specified by Neutra), pine trees, pepper trees, and Carolina cherry.

The sole original tree that remained after the site was graded was a pepper tree, still standing north of the house.



andscape Plan, redlined. January 1965.



Detail, Landscape Plan, redlined. Plant Names January 1965

Plants Specified by Neutra

PC	<i>Prunus caroliniana</i>	Carolina Cherry
CV	<i>Callistemon viminalis</i>	Weeping bottlebrush -
EG	<i>Eucalyptus globulus</i>	Tasmanian blue gum
EF	<i>Eucalyptus ficifolia</i>	Red flowering gum or Albany redgum
EC	<i>Eucalyptus citriodora</i>	Lemon scented gum tree
EGC	<i>Eucalyptus globulus compacta</i>	Dwarf blue gum

Plants On Site

Several variations on eucalyptus exist throughout the property.

IMG 4748: *Eucalyptus* ssp. (ssp. means subspecies, undefined)

IMG 4753: *Eucalyptus* ssp.

IMG 4756: tree on left is *Eucalyptus sideroxylon* (Red Ironbark); tree on right is *Eucalyptus* ssp.

IMG 4758: *Crassula ovata* (Jade)

IMG 4759: *Kniphofia* (Red Hot Poker)

IMG 4760: *Eucalyptus polyanthemos* (Silver Dollar Gum Tree)

IMG 4761: *Eucalyptus sideroxylon* (Red Ironbark)

IMG 4775: Pine ssp.

IMG 4776: *Quercus agrifolia* (Coast Live Oak)

According to "Landscaping Notes," undated, Neutra placed circled numbers on his Landscape Plan, January 1965, in heavy black pencil. The numbers corresponded to one of 16 notes that

explained the reasoning behind his proposed specification in the location on site where the circled number appeared. The reasoning will be elaborated in the Statement of Significance.

Construction History

Feb 2	1959	Neutra is commissioned (budget \$24,000)
Aug	1960	Camello lot purchased
Dec	1960	Preliminary Plans
Jun	1961	Bidding open to 5 contractors
Sep	1961	Charles J. Armin (selected General Contractor) Proposal \$30,850
Oct	1961	Loan Application
Nov	1961	Loan Declined
April	1962	Bidding re-opened to 3 contractors including asking Armin to reaffirm price. (The delay seems to be financial as well as timing to get Armin as the contractor. Other potential contractors were considered but meanwhile, Laura Kuhns Moody notes, her parents were “probably saving money every month so they could meet a 75% loan-to-value ratio.”
July 1	1963	Revised Proposal Armin \$32,130
Aug 7	1963	Construction Loan for \$24,000 approved
Aug 22	1963	Agreement with Armin signed
Dec 20	1963	Building Permit obtained
Jan - Nov	1964	Construction
Jan	1965	Landscape Plan (budget \$1100)

Statement of Significance

Completed in 1964, with landscaping personally designed by Neutra in January 1965, the John Lary and Pauline Kuhns House appears to be eligible for listing as a Historic-Cultural Monument, City of Los Angeles in representing “a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.” The Los Angeles Historic Resources Inventory notes that the John Lary and Pauline Kuhns House is “an excellent example of mid-century Modern architecture, designed by master architect Richard Neutra.” The California Historic Resources Status Codes associated with the residence are 5S3, “Appears to be individually eligible for local listing or designation through SurveyLA or other survey evaluation,” 3CS, “Appears eligible for California Register as an individual property through SurveyLA or other survey evaluation,” and 3S, “Appears eligible for National Register as an individual property through SurveyLA or other survey evaluation.” The Kuhns House is also qualified for designation according to the criteria established under the City’s Historic Context Statement, January 2014, under the Context “Architecture and Engineering, 1850-1980;” Sub Context “L.A. Modernism, 1919 - 1980,” Theme Post-War Modernism, 1946 - 1976,” and Sub Theme “Mid-Century Modernism, 1945 - 1970.” This nomination agrees with this finding.

Narrative, Significance

Despite its modest size and materials, despite its lack of renown, and despite its obscure location, the Kuhns House is a masterpiece.

The home's significance is based on several factors. The compact structure embodies a full complement of Neutra's tenets embodying his philosophy of *biorealism*; it demonstrates his strategies to make small spaces feel bigger by manipulating spatial perception; and it exemplifies the need for natural surroundings in any human habitat. Furthermore, the Kuhns House demonstrates other strategies: a subtle, seamless attention to function; an understanding of ergonomics and the body moving through space; an expert but benevolent manipulation of perception (while constrained in actual square footage, a feeling of expansiveness and liberation is realized throughout); tough, humble materials detailed for long-term wear; and finally the embrace of color on the interior used in ways that honored his earliest exposure to Frank Lloyd Wright's "breaking of the box."

The Kuhns House is also an excellent example of Neutra's "Golden Era," his mid-century work of relaxed suburban dwellings commissioned by postwar middle-class professional American families who deserved, he believed, an architecture no less superb than that for the rich or no less practical than that for the poor. Two of Neutra's most talented lead project architects, Benno Fischer and John Blanton, who coined the term "Golden Era," led the design.

The presence of a landscape design also adds significance, demonstrating a Neutra design and philosophical tenet that integrates building and setting as a comprehensive, interdependent environment rather than as discreet, independent elements. Notably, some aspects of that original design and his plant specifications are present.

Finally, the meticulous recording of every aspect of the purchase, design, construction, and life of the home and its landscape permits a deeper recognition of these tenets as rendered on behalf of a middle-class, postwar family, a couple with a boy and a girl, who were both typical and yet unique, universal but individual, as Neutra often wrote about human beings. The deep friendship and correspondence between Richard and wife Dione and John Lary and Pauline Kuhns and their two children as well as four tape recordings of conversations with Neutra or recollections by the family also show that John Lary and Pauline understood and appreciated Neutra's sophisticated concept of "biorealism," which few residential clients had even heard of. Retaining an exceptional degree of integrity, the Kuhns House appears to be eligible for listing as a Historic-Cultural Monument, City of Los Angeles.

Richard Neutra, Architect

Richard Joseph Neutra (1892 – 1970) is regarded as one of the most influential architects of the 20th century. Born in Vienna, Austria, the Modernist architect graduated *summa cum laude* from the Vienna Technical Institute (now the Technical University, Vienna), and was affiliated with the radical architectural theorist Adolf Loos before serving with the Austro-Hungarian Empire forces in World War I. Like his early friend and later sometime colleague

Rudolf M. Schindler, Neutra was deeply influenced by the European publication of Frank Lloyd Wright's *Wasmuth Portfolios*, published in 1910-11, a watershed manifesto. The publication, which both Neutra and Schindler encountered in about 1912, illuminated Wright's radical conception of the "breaking of the [conventional] box" through the use of diagonal vistas through ganged corner windows, a more open plan, and an emphasis on the extended and low horizontal line. For Wrights, these strategies culminated in a complete break with European-derived historicism in favor of a liberated, democratic architecture, an American architecture that embodied the individual free from constraints. While Neutra deeply appreciated the break with historicism, he was less interested in individual expression as an end than in recognizing the potential of Wright's work in terms of designing surroundings and environments to design homes better suited to well-being and on a scale that embraced all classes of people. While still in Europe, right after World War II when there was little work in an exhausted Europe, he worked for the famous Swiss gardener and landscape theorist Gustav Ammann, then as City Architect for the feudal city of Luckenwalde, where he designed housing and the City's forest cemetery before landing a job with Expressionist Erich Mendelsohn, one of Germany's most successful architects between the two world wars. Neutra worked there from 1921 to 1923, when he immigrated to America, fulfilling a dream which took root years before. After a short stint in New York he was hired as a draftsman for the famous Chicago firm, Holabird and Roche, where he mastered steel skyscraper framing and later met another hero, architect Louis Sullivan. He then worked for Wright in his atelier, Taliesin, in Spring Green, Wisconsin, beginning in the fall of 1924 before moving in early 1925 to Los Angeles, which became Neutra's permanent home. Neutra's international fame was established by the Lovell Health House, which was one of the few West Coast designs included in the iconic "International Exhibition of Modern Architecture" held at the Museum of Modern Art, New York, in 1932. The Austrian-American went on to build hundreds of homes, including tract developments and military housing as well as private residences, primarily in Southern California but as far away as Switzerland, Italy, Germany, and Puerto Rico. The author of several books advocating his philosophy of "biorealism," harnessing science, medicine, psychology, and evolutionary biology. Neutra distinguished himself from his Modernist peers in his credo that the human being needed to be connected to nature. He also argued that architecture as a profession needed to embrace a range of sciences including biology, evolutionary biology, environmental psychology, Gestalt aesthetics, and anthropology in order to better understand the basis of human needs and how best to address them. Neutra called the synthesis of architecture and these sciences *biorealism*, which he addressed in many books, beginning with *Survival Through Design*, 1954, and ending with *Nature Near: The Late Essays of Richard Neutra*, 1989. *Biorealism* sought to re-integrate human and nature through strategies he devised that responded to the human range of perception through the senses. Each project blended a consideration of the human being as generic, with the same basic psychological and physiological needs as other humans, and as individual, with a highly "custom" history of experiences, wants, and needs. His buildings are Modern stylistically, especially embodied in his well-controlled, horizontal arrangements of asymmetrical massings, use of

standardized, prefabricated systems and products, and unornamented planes of glass, white stucco, and wood, yet invariably reach out to nature. On behalf of *biorealism*, he deployed a range of strategies, including continuity of materials inside and out, graduated transitions between public and private space, calibrated axes for views to the landscape, full-height window walls and steel casement windows, and spider legs. Neutra also wrote on the need to include nature and landscape as a critical part of any design whether residential, public, or commercial, demonstrated in the little layperson's book, *Mystery and Realities of the Site*, 1951. Winner of numerous honorary doctorates, prizes, and awards, he earned the American Institute of Architects' Gold Medal posthumously in 1977.

The Kuhns and the Neutras

Before they ever met Neutra, Pauline and John Lary admired his work because they had each directly experienced it. According to Pauline Booker Kuhns (1927 – 2000), as a small boy her husband John Lary played at the Lovell Health House, Los Angeles, 1929, and recalled that he liked the construction and its outdoor slides. As a young primary school teacher, Pauline knew Neutra's two projects on the grounds of UCLA, the Child Guidance Center of Los Angeles, 1961, and had experienced the connection between building and nature at the Corrine A. Seed University Elementary School, 1950, designed by Neutra and Robert E. Alexander, his partner on commercial and public projects through the 1950s.⁷ Conceived as a series of post-and-beam pavilion connected to outdoor terraces, walkways, and play areas, the school was an updated and more relaxed response to the varied landscape than Neutra's first efforts in school design in the early 1930s. Pauline observed the thoughtful ways it allowed her to do her job more effectively. Those lessons stayed with her, prompting her later work as a Montessori teacher that promoted more innovative and stimulating ways for children to interact with the environment.

Mrs. Kuhns was also familiar with the Los Angeles County Hall of Records, 1962, and the Eagle Rock Community Clubhouse, 1953. In sum, she admired what were his big projects, nothing residential.

John Lary Kuhns was a mathematician and logician. His late 1960s work at the Rand Corporation, exploring the possibility of information retrieval technologies (in other words, Internet search engines), proved ground-breaking. The Kuhns married in 1950.

Initially the couple first called the Neutra office not because they expected to hire the great architect himself. Rather, considering their modest means, they asked for a recommendation for an architect who was empathetic to Neutra's architecture: the glass, the feeling of openness, the materials and textures.⁸ To their surprise, Richard Neutra himself got on the phone. "And he started grilling her," recalled Laura Kuhns Moody, the Kuhns's daughter. According to the late

⁷ Now the Los Angeles Child Guidance Center and the UCLA Lab School.

⁸ The audio taped memories of Pauline Kuhns, early 1973.

Mrs. Kuhns, a long conversation ensued of questions that Neutra posed, somewhat sternly, not trying to sell his services: what did they like about his work, budget, etc. By conversation's end, he decided it would be an interesting project. Neutra sent them a detailed questionnaire designed to help them acquire the most favorable lot, for views; the lot that the couple finally chose, after continuous input from Neutra, was overlooking the fairway of a golf course, surrounded on both sides by woodland.

1/7/76

Diane Dione,

Thank you for your Christmas letter which we find inspirational every year.

I hope you give us a note in your file for responsiveness.

We have enjoyed your company with Frank, Dion and Mari at our home for the Fourth of July for the last few years (how many: 3, 4?) We hope this will become an annual occasion for you. I feel our home expresses Neutra's philosophy of Biorealism executed in such an economical and compact way. I believe that Neutra's great talent was expressed even more completely in small projects such as ours (analogous to the gems of the great composers that you perform).

During the year we also enjoyed attending your Spring Concert and the opening of Dion's magnificent library (we also later in the year took some guests from the East Coast to see it. It is a major Southland architectural attraction).

We still have the 1972 letters which we have enjoyed so much. Pauline will arrange to return them.

Warmest regards and looking forward to seeing you and following your career in 1976.

Levy Kuhns

Letter from John Lary Kuhns to Mrs. Dione Neutra January 7, 1976. The letter notes their long-standing relationship and admiration for *biorealism*, Neutra's philosophy of design. Courtesy Kuhns and Kuhns Moody family.

Neutra developed a friendly relationship with many of his clients. However, the Kuhns and the Neutras became especially close. Richard and Dione spent some July 4th holidays with the Kuhns; Pauline Kuhns became a driver-for-the-day, chauffeuring the Neutras to see various projects, Dione's (Mrs. Richard) cello in tow; on a visit to the Kuhns House Neutra explained how he made the great Albert Einstein angry by slyly challenging the physicist's definition of "observer" - a story about the "observer effect" that reinforces, at Einstein's expense, Neutra's conviction that architecture should address all the senses.⁹

⁹ On encountering Albert Einstein in an airport, Neutra drew the physicist's ire during a conversation about the observer effect, which is the theory that simply observing a situation or phenomenon necessarily changes that phenomenon. This is often the result of instruments that, by necessity, alter the state of what they measure in some manner. The assumption is that the observation is visual. Neutra, who advocated attention to all the senses,

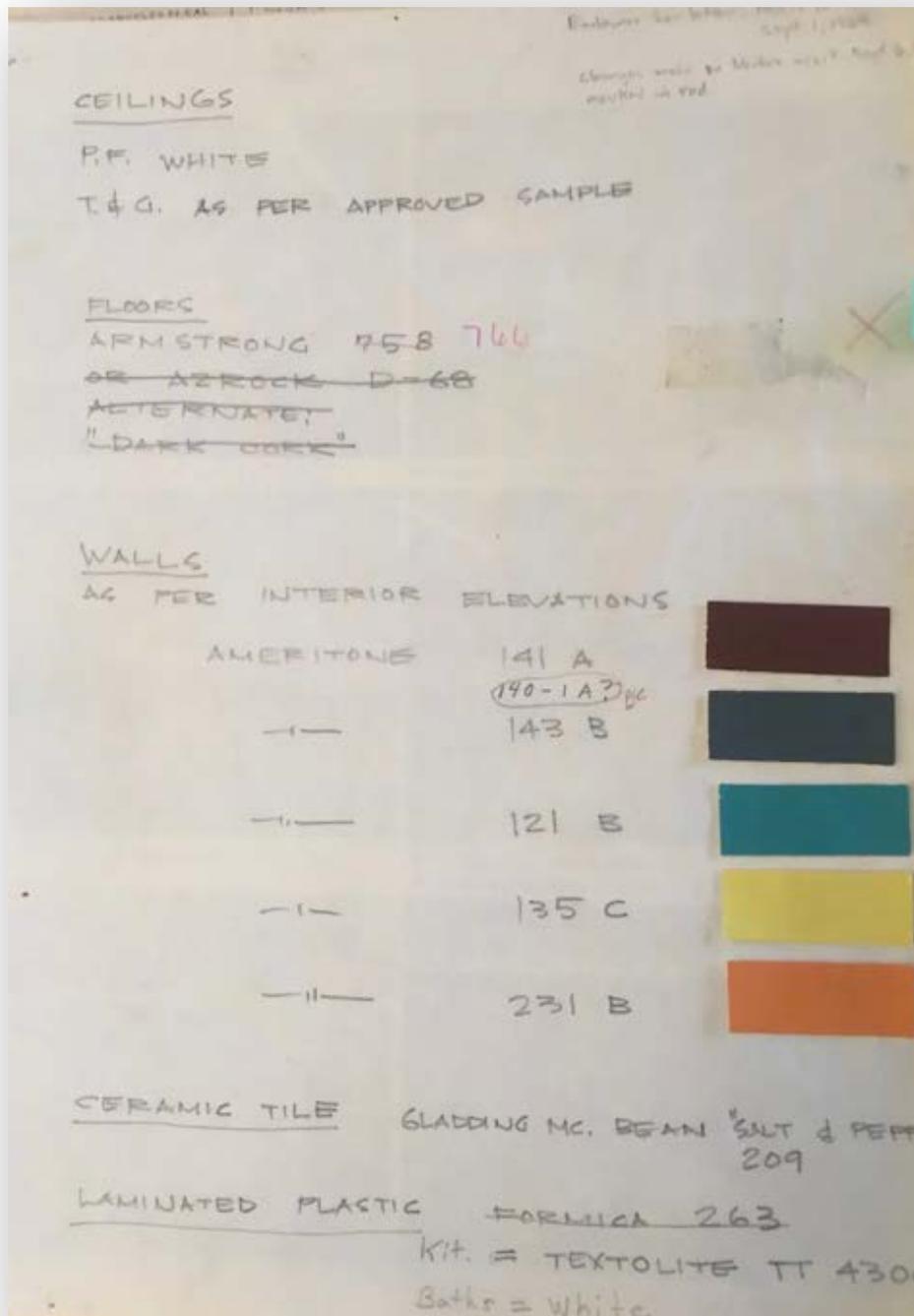
The Significance of the Design

To the casual observer, the completed structure is no more than a simple one-story rectangular box perched on the edge of a steep slope. Neutra's mastery emerges first in how he harnesses the overall site. The highest elevation, off the top of the street, is reserved for the carport, the walkway to the front door, and the small but aesthetically important storage volume that is connected to the house by a covered stair case. This provides three separate elements that reach out into the site and tie it to the landscape, as does the small sheltered breakfast patio on the south, the large wood deck on the north, and the extension of a beam on the west.

Inside, the design recalls a Chinese puzzle in its many clever ways of facilitating and layering function and storage. As noted earlier, the hallway alone is an exercise in Neutra's thoughtful attention to normal daily family needs. While the south wall, entirely birch-clad plywood, is clad in containing the two closets on the south wall, one double width, one single, are initially hardly distinguishable in the birch-clad wall. However, the larger closet is hinged in such a way to easily facilitate storage of bulky items. By contrast, the east end of the north wall is a full height mirror interrupted only by a floating drawer, a device that not only permits a bit of grooming before entering the living area, but the mirror instantly alleviates any impending sense of claustrophobia before proceeding either directly into the small cozy office on the right or, a bit farther, into the spacious living room. Here the length of full-height window walls on the north, diagonally perceived and overlooking near as well as distant landscape, elongates the space as Neutra intended. Additionally, the neutral tones of the carpet, birch built-in cabinetry, and the white Formica-and-steel Neutra-designed Camel Table, purchased by the Kuhns in January 1967, collectively provide a calm backdrop to moving clouds and changing nature in this public space. On the left (south), Neutra painted the walls bordering a bedroom in the

informed the scientist that he should not have limited the definition of the observer to just the one sense, a challenge that apparently infuriated Einstein, much to Neutra's delight.

classic Neutra dark brown, causing the area to recede. By contrast, as noted in the Description, in other rooms, bold colors are used on one or two planes in the house. These colors, yellow, orange, turquoise, teal, beige, have been meticulously matched and maintained over the years; to witness these hues that to a contemporary eye might look even garish adds to the integrity as well as the significance of the project: contrary to the stereotype of a Neutra associated only



Interior Colors and Specifications.

with neutrals, silver, or his famous shade of cold dark brown known as “Neutra Brown,” the use of bold colors employed in specific ways to specific ends is an important character-defining feature in his work. A project that shows a wider breadth to his consistent use of color provides a more complete understanding of his thinking as an architect.

Additionally, the use of inexpensive redwood-toned stain to distinguish interior from exterior woodwork is an interesting departure from canonical Neutra design, in which elements are typically articulated according to being of the same group, especially maintaining the same finish and appearance whether outdoors or indoors. Here the center beam is intentionally treated as an interior element, perhaps because it has no role to play outdoors at either end.

Neutra also specified inexpensive tempered Masonite for sliding closet doors, a typical gesture; for Laura’s room (with the turquoise wall) Neutra included a full-height Masonite pegboard for hanging materials.

The bedrooms also reflect clever ways of separating the parents from the children even as, simultaneously, they are physically quite close to one another. The bank of windows for the two children’s bedrooms face south. At the west end of the house, two bathrooms, one for children and guests, the other part of the private master bedroom suite, separate the children’s rooms from the parents; the master suite opens out to the west and north, so the orientations are quite different.

As noted earlier, upon entering the bright living room from the narrowed, darker hallway the viewer’s gaze is drawn to the stunning diagonal view to the west and north. In a way, the design of master suite design replicates this condition but at a much smaller scale: a narrowed passage (the master bathroom volume is on the left/west) opens up to the bedroom. Here, the full width of windows on the north meet a larger corner window adjacent to a higher window above the bed. Opening the entire corner in this way provides the most dramatic, and most privileged, of any view in the house. The primacy of the diagonal view, often seen in designs by Frank Lloyd Wright and Eric Mendelsohn, both early Neutra employers, is one of Modernism’s primary tenets and here acquitted with mastery.

The kitchen, while small, is also highly functional. The three-piece pass-through offers convenience for everyday meals and can be shut for other occasions. The bread board is intended to be flipped over and rotated after years of use, a prescient gesture that speaks to a respect for enduring materials and details. The windows above the sink afford an easy watch over playing children; in the kitchen of the Auerbacher House, Redlands, 1951, Neutra designed a very similar outlook, referring to the sink-and-window combination as a “command outpost.” Laura Moody Kuhns recalls that her mother could easily witness (and was encouraged to do so!) the children’s prowess at various athletic endeavors as Mrs. Kuhns watched while working.

Landscape

The coordination, correspondence, and the design of the landscape is especially significant in conveying Neutra's biorealistic concerns for sightlines, vistas, aesthetics, and privacy, here in the Kuhns' correspondence in "full flower." A primary example is Neutra's hatred of telephone poles, guy wires, and power lines. In his essay in *Bauen und die Sinneswelt* (Building and the World of the Senses), published in 1980 well after his death, Neutra writes that telephone poles and their wires at all angles and curves are injurious to well-being by causing fatigue. He describes a test evaluating the "biophysical and biochemical parameters" in which the

subjects are exposed to pictures first with, and then without, telephone poles and wires. His goal is to show that visual chaos is measurably harmful, and therefore ameliorating that condition rests on more authoritative than a subjective dislike of telephone poles. Such a wish to integrate design choices with quantitative findings is the theme of his most famous book, *Survival Through Design*, 1954. In his introductory essay for *Bauen und die Sinneswelt*, written by Richard and his architect son Dion, he writes:

To stay for a moment with telephone poles, the test persons, for instance, are shown a helter skelter lawless criss-crossing of lines which simulate telephone poles and line that encumber our field of vision. Then one observes how and with what speed their condition deteriorates. A similar test is then made with no wires. Notice that this field of inquiry is not concerned any more with 'beauty' or 'ugliness' but with the dispassionate, scientific evidence of health damage, as much as can be solidly linked to the environment.

While Neutra couldn't remove the power poles, he could harness nature to mitigate their impact. The Kuhns agreed. Writing the very first letter to Neutra after they moved in, on Nov. 10, 1964, Mr. Kuhns writes that the "wretched power poles must be planted out."

Landscaping Notes

Numbered notes 1-13 correspond to numbers on the attached plan.

J. L. Kuhns
4859 Camello Rd.
Woodland Hills
347-2110

1. Dense green- tall- hide deadman pole- obscure guy wire (not satisfied with existing trees)
2. Move eucalyptus globulus (because of cesspool system)- purpose was to screen power pole and existing house for carport view (carport will be used in future for entertaining)- propose some kind of screen for this purpose.
3. Screen deck against walkers- screen view from corner of deck (not over 7 ft to preserve distant view from carport?)
4. Plants - to 1 ft above deck.
5. 16 ft minimum planting against house and distant houses on hill.
6. Possible off street parking - access path to property - baffle screening.
7. Plant against cars and walkers - can be lower here because of pepper tree on property and pepper tree across street.
8. Steps from deck to lower level.
9. Screen to 6 ft height.
10. Screen to 8 ft - out back to 4 ft when screen on contour at 77 ft elevation (see Note 11) reaches full height.
11. Screen to 16 ft height along contour at 77 ft elevation.
12. Tall trees - plant against late afternoon summer sun.
13. Forest
14. On South property line - tall dense planting against power poles, possible future houses, overhead lines.
15. On all slopes planting for erosion and appearance.
16. Near house propose plantings.

A second typical Neutra strategy was to complement his own knowledge of plants with that of a local nursery who knew the immediate soil and climate and could more precisely assist with a planting list. Instead of recommending all of the plants, he often recommended some plants, and then specified *heights* or *colors* of plants to accommodate his goals of screening for privacy, late summer sun, or for enhancing views, especially that of the horizon line and the distant landscape, a belief based on his belief that apprehending the horizon line was part of our genetic ancestry on the savannas of East Africa and therefore integral to contemporary well-being. As can be seen in the “Landscaping Notes” he recommended a variety of Eucalyptus species, including the very tall, slender *Eucalyptus globulus*.¹⁰

Conclusion

The John Lary and Pauline Kuhns House, Los Angeles, 1964, meets the criteria for HCM designation because it is a "notable work of a master builder, designer, or architect," as a work by master architect Richard Neutra. An excellent representative of Richard Neutra's mid-century work and retaining an exceptional level of integrity, the property meets Criterion C, National Register of Historic Places, designation for similar reasons.

Bibliography

Heller, Rachel, “Neutra in the 818,” *Ventura Blvd*, <https://venturablvd.goldenstate.is/neutra-in-the-818/>. Summer 2011, Vol.1.

Hines, Thomas S. *Richard Neutra and the Search for Modern Architecture*. New York: Oxford University Press, 1982.

Kuhns and Kuhns Moody families. *Correspondence, Drawings, and Papers*.

Lamprecht, Barbara Mac. *Neutra: Selected Projects*. Köln and New York: Taschen, 2004.
— . *Richard Neutra Complete Works*. Köln and Los Angeles: Taschen, 2000.

Los Angeles Times. “Neutra on Site Selection.” Nov. 11, 1951.

Neutra, Richard. *Building with Nature*. New York: Universe Books, 1971.
— . *Bauen und die Sinneswelt* [Building and the World of the Senses.] Berlin and Hamburg, Germany: Paul Parey, 1980.
— . *Mensch und Wohnen* [Life and Human Habitat.] Stuttgart: Verlagsanstalt Alexander Koch GmbH, 1956.

Richard and Dion Neutra Papers. Charles E. Young Research Library. UCLA.

Zimas, Office of the Assessor, Los Angeles County.

¹⁰ Also known as the Tasmanian blue gum, this tree is often seen in parks because it can grow up to 180 feet tall; even Neutra's secretary, a handwritten note Nov. 12, 1964 shows, privately warned the Kuhns not to plant such trees because their shallow root systems meant the tree could blow over; additionally, the invasive tree's oils made them fire hazards. No matter. Neutra recommended them, and the trees look healthy today.



2

Dům Dr. J. Kuhna ve Woodland Hills

Arch.: Prof. R. J. NEUTRA + DION NEUTRA,
Los Angeles

RICHARD J. NEUTRA

patří k velkým zjevům současné světové architektury. Narodil se v r. 1892 ve Vídni, kde také v r. 1918 absolvoval Vysokou školu technickou jako žák Otty Wagnera. Po několikaletých studijních cestách po celém světě se trvale usadil v USA, kde pracoval nějaký čas s Frankem Lloydem Wrightem. Zvolil si za působiště Los Angeles v Kalifornii, která mu učarovala mírným klimatem a probudila v něm blízký vztah k přírodě. Svou tvorbu však neomezil výhradně na tento příznivý prostor, ale uplatnil se výrazně v mnoha zemích s rozdílnými klimatickými podmínkami.

Jeho životní dílo zahrnuje nespočetné realizace staveb společenských, kulturních, zdravotnických, výchovných a jiných, avšak jádrem a těžištěm jeho architektonického úsilí bylo vždy řešení lidského obydlí. Své názory na architektonickou tvorbu formuloval v několika význačných knihách. Pojem biorealismus v architektuře bude vždy spojen s jeho jménem.

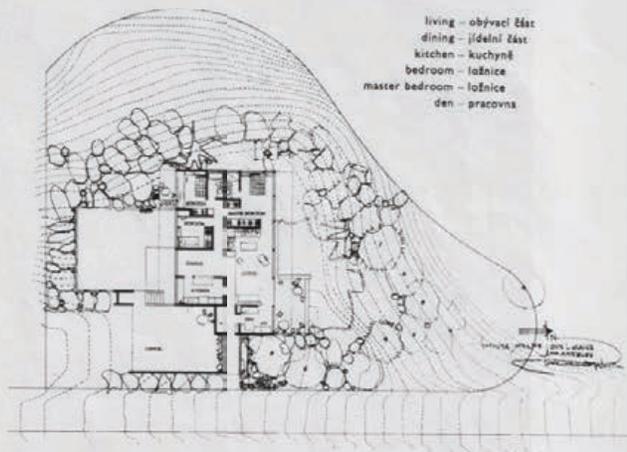
Neutra zasvětil doslova celý život čínorodé tvůrčí práci. Zemřel náhle dne 16. dubna 1970 ve Wuppertalu v NSR ve věku 78 let.

Neutrova tvůrčí představivost se vyznačuje mistrným vyjadřováním v oceli, hliníku, betonu a skle, ale též v tradičně pojatém detailu ze dřeva. Jeho architektura vyplývá ze syntetického procesu mnoha různých hledisek, mezi nimiž se významně uplatňuje ekonomie stavby. Jeho bytový půdorys se vyznačuje vzornou organizací provozu a jasným členěním jednotlivých životních funkcí. Uvážílivě a citlivě diferencuje společenský život rodiny od nároků na klidné soukromí a intimitu. I u nejmenších staveb dbá na působení osvobozující prostorovosti, které dosahuje uvolněným propojováním prostorů a velkorysími průhledy do krajiny. Neutrova tvorba, zahrnující stavby a projekty jednoho půlstoletí, směřuje k obnovení souladu mezi člověkem a přírodou pomocí techniky.



423 Světelný pás na okraji římsy se neodráží ve skle a tak ani v noci nekazí potěšení z výhledu ven

424 Situační plán



Historic Figure 1

John Lary Kuhns with Richard Neutra, late 1960s. Photo for article in Czech magazine, title unknown. Two-page spread on the Kuhns House, photographed Nov. 1969.

John Lary and Pauline Kuhns House
Richard Neutra, architect
4359 Camello Drive, Encino, 1964
Historic Figures



fronts the future office,
living room beyond.
Camera facing W. Kuhns
Moody family photo,
1964



Historic Figure 3
North (primary) façade
under construction.
Laura Kuhns Moody, left,
Paul Kuhns, right.
Camera facing SW.
Kuhns Moody family
photo, 1964.

John Lary and Pauline Kuhns House
Richard Neutra, architect
4359 Camello Drive, Encino, 1964
Historic Figures



NE corner showing prima
façade, right, and carport,
left. Camello (then Road)
bottom left. Plaster finish.



Signed Neutra rendering of
same NE corner as
photographed above. Note
red flowers. Courtesy Kuhns
Moody family.

John Lary and Pauline Kuhns House
Richard Neutra, architect
4359 Camello Drive, Encino, 1964
Historic Figures



Historic Figure 6
Pauline Kuhns with
contractor Charles Armin.
Kuhns Moody family photo,
1964.

Historic Figure 7
Pauline Kuhns at entrance,
street (east) façade. The
image confirms the retention
of integrity here. Camera
facing W. Kuhns Moody
family photo, undated.



John Lary and Pauline Kuhns House
Richard Neutra, architect
4359 Camello Drive, Encino, 1964
Historic Figures

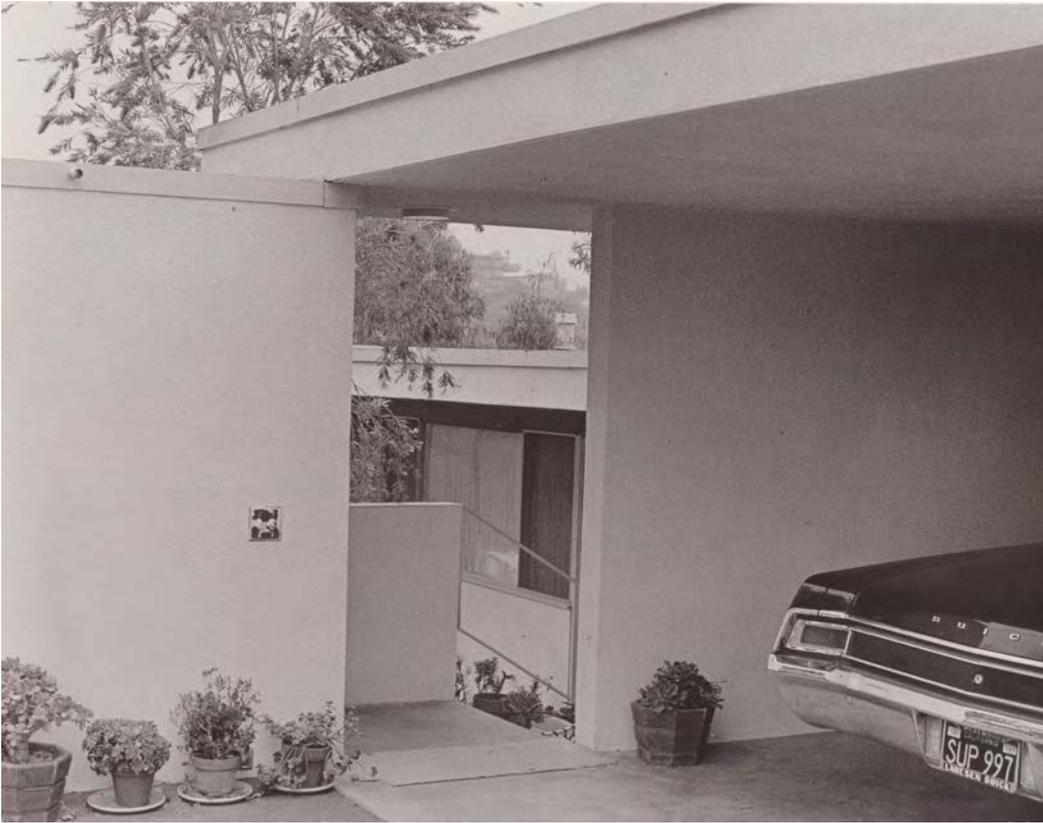


West Elevation under construction. Camera facing E. Kuhns Moody family photo, 1964.

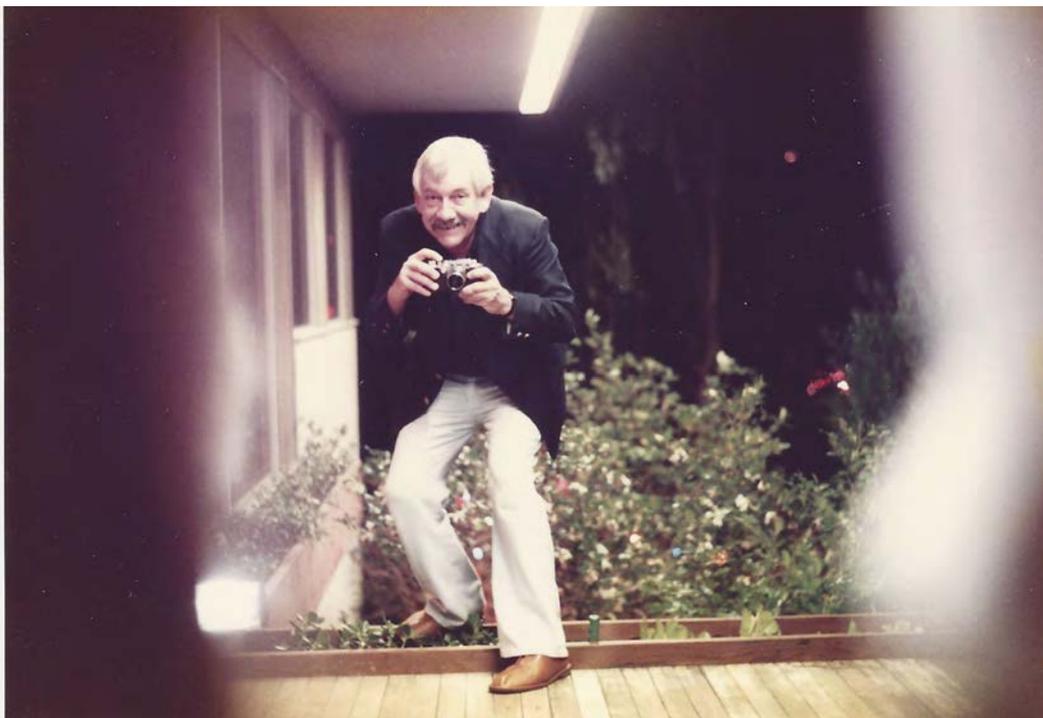


Historic Figure 9
Signed Neutra rendering of same SW corner as photographed above. Courtesy Kuhns Moody family.

John Lary and Pauline Kuhns House
Richard Neutra, architect
4359 Camello Drive, Encino, 1964
Historic Figures



Historic Figure 10
Southeast end of the house: two-car carport, right; storage volume, left; steps down to outdoor patio and kitchen. Camera facing NW. Kuhns Moody family photo, 1960s.



Historic Figure 11
John Lary Kuhns on terrace. The image confirms the retention of integrity here. Camera facing W. Kuhns Moody family photo, early '90s.



Historic Figure 12

Photos for article in Czech magazine, title unknown. Richard and Dione Neutra with members of the Kuhns family. Two-page spread on the Kuhns House, photographed Nov. 1969.



Historic Figure 13

Neutra photographing Kuhns House, late 1960s. Photo Kuhns and Kuhns Moody family.

John Lary and Pauline Kuhns House, 1964
4359 Camello Road
Richard Neutra, architect
Contemporary Images



Contemporary Photo 1
Primary (north) Façade. Camera facing W. Photo from
NeutraKuhns Archive; sources John Lary Kuhns, Scott
Moody, Laura Moody, Luke Gibson, Irving Duke.

John Lary and Pauline Kuhns House, 1964
4359 Camello Road
Richard Neutra, architect
Contemporary Images



Contemporary Photo 2
East Elevation (facing
Camello Road.) Camera
facing SW. Photo from
NeutraKuhns Archive;
sources John Lary Kuhns,
Scott Moody, Laura Moody,
Luke Gibson, Irving Duke.



Contemporary Photo 3
West Elevation. Camera
facing SE. Photo from
NeutraKuhns Archive;
sources John Lary Kuhns,
Scott Moody, Laura Moody,
Luke Gibson, Irving Duke.

John Lary and Pauline Kuhns House, 1964
4359 Camello Road
Richard Neutra, architect
Contemporary Images c



Contemporary Photo 3
Storage Volume and
Carport. Camera facing SE.
Photo by Barbara
Lamprecht.



Contemporary Photo 5
North (primary) elevation
and interior view. Camera
facing W. Photo by Barbara
Lamprecht.

John Lary and Pauline Kuhns House, 1964
4359 Camello Road
Richard Neutra, architect
Contemporary Images



Contemporary Photo 6
Dining area. Passthrough to kitchen, right. Camera facing N. Photo from *NeutraKuhns* Archive; sources John Lary Kuhns, Scott Moody, Laura Moody, Luke Gibson, Irving Duke.



Contemporary Photo 7
Living area. Wood deck beyond, entry hall to the right. Camera facing NE. Photo from *NeutraKuhns* Archive; sources John Lary Kuhns, Scott Moody, Laura Moody, Luke Gibson, Irving Duke.

John Lary and Pauline Kuhns House, 1964

4359 Camello Road

Richard Neutra, architect

Contemporary Images c



Contemporary Photo 8
Master Bedroom. Camera facing NW. Photo from *NeutraKuhns* archive; source John Lary Kuhns, Scott Moody, Laura Moody, Luke Gibson, Irving Duke.



Contemporary Photo 9
Master Bedroom. Camera facing NE. Photo from *NeutraKuhns* Archive; sources John Lary Kuhns, Scott Moody, Laura Moody, Luke Gibson, Irving Duke.

John Lary and Pauline Kuhns House, 1964
4359 Camello Road
Richard Neutra, architect
Contemporary Images



Contemporary Photo 10
Child's Bedroom. Laura Moody in front of the turquoise wall noted in text. Camera facing W. Photo from *NeutraKuhns* Archive; sources John Lary Kuhns, Scott Moody, Laura Moody, Luke Gibson, Irving Duke.



Contemporary Photo 11
East wall, office. Camera facing NE. Photo from *NeutraKuhns* Archive; sources John Lary Kuhns, Scott Moody, Laura Moody, Luke Gibson, Irving Duke.

John Lary and Pauline Kuhns House, 1964
4359 Camello Road
Richard Neutra, architect
Contemporary Images



**Contemporary Photo
12**
Entry area with mirror,
natural birch floating
desk, stained birch walls
and ceiling. Photo by
Barbara Lamprecht.

John Lary and Pauline Kuhns House, 1964
4359 Camello Road
Richard Neutra, architect
Contemporary Images



Contemporary Photo 14

Detail typical of Neutra.
Bookshelves in living room.
Vertical uprights are both
recessed and tapered,
suppressing the vertical and
reinforcing the horizontal
plane at a small scale. Photo by
Barbara Lamprecht.



City of Los Angeles Department of City Planning

12/18/2019 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

4359 N CAMELLO ROAD

ZIP CODES

91364

RECENT ACTIVITY

CHC-2019-7535-HCM

ENV-2019-7536-CE

CASE NUMBERS

CPC-2019-1742-CPU

CPC-2005-8252-CA

CPC-2002-6583-SP

CPC-1986-891

ORD-170774

ORD-167943

ORD-165040

ORD-164338

ORD-163493

ORD-162058

ORD-129279

ORD-128730

ENV-2019-1743-EIR

ENV-2009-832-CE

ENV-2005-8253-ND

FG

Address/Legal Information

PIN Number	166-5A107 138
Lot/Parcel Area (Calculated)	7,113.2 (sq ft)
Thomas Brothers Grid	PAGE 560 - GRID B5
Assessor Parcel No. (APN)	2172011046
Tract	TR 6170
Map Reference	M B 103-31/33 (SHTS 53-55)
Block	71
Lot	5473
Arb (Lot Cut Reference)	2
Map Sheet	166-5A107

Jurisdictional Information

Community Plan Area	Canoga Park - Winnetka - Woodland Hills - West Hills
Area Planning Commission	South Valley
Neighborhood Council	Woodland Hills-Warner Center
Council District	CD 3 - Bob Blumenfield
Census Tract #	1380.00
LADBS District Office	Van Nuys

Planning and Zoning Information

Special Notes	None
Zoning	R1-1
Zoning Information (ZI)	ZI-1383 Girard Tract ZI-1224 Mulholland Scenic Parkway (Outer Corridor) ZI-2462 Modifications to SF Zones and SF Zone Hillside Area Regulations
General Plan Land Use	Low Residential
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	Yes
Specific Plan Area	Girard Tract
Subarea	None
Specific Plan Area	Mulholland Scenic Parkway (Outer Corridor)
Subarea	None
Special Land Use / Zoning	None
Design Review Board	Yes
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
HCR: Hillside Construction Regulation	No
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
RFA: Residential Floor Area District	None
RIO: River Implementation Overlay	No

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.

SN: Sign District	No
Streetscape	No
Adaptive Reuse Incentive Area	None
Affordable Housing Linkage Fee	
Residential Market Area	Medium
Non-Residential Market Area	Medium
Transit Oriented Communities (TOC)	Not Eligible
RPA: Redevelopment Project Area	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No
Assessor Information	
Assessor Parcel No. (APN)	2172011046
Ownership (Assessor)	
Owner1	MOODY,LAURA TR PAUL G KUHNS TRUST
Address	8009 256 AVE E BUCKLEY WA 98321
Ownership (Bureau of Engineering, Land Records)	
Owner	MOODY, LAURA (TR) OF THE PAUL G. KUHNS REVOCABLE TRUST. C/O THE LAW OFFICES OF DAVID J. HART
Address	3605 ALAMO ST. STE. 330 SIMI VALLEY CA 93063
APN Area (Co. Public Works)*	0.292 (ac)
Use Code	0100 - Residential - Single Family Residence
Assessed Land Val.	\$42,341
Assessed Improvement Val.	\$64,737
Last Owner Change	07/22/2008
Last Sale Amount	\$0
Tax Rate Area	37
Deed Ref No. (City Clerk)	2108203 1801455 1306393 1256632 1-707
Building 1	
Year Built	1964
Building Class	D7D
Number of Units	1
Number of Bedrooms	3
Number of Bathrooms	2
Building Square Footage	1,415.0 (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	Urban and Built-up Land
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	Yes
Fire District No. 1	No
Flood Zone	None

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.

Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	Yes
Wells	None

Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	9.7685352
Nearest Fault (Name)	Malibu Coast Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	0.30000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Poorly Constrained
Down Dip Width (km)	13.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	75.00000000
Maximum Magnitude	6.70000000
Alquist-Priolo Fault Zone	No
Landslide	Yes
Liquefaction	No
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No

Economic Development Areas

Business Improvement District	None
Hubzone	Not Qualified
Opportunity Zone	No
Promise Zone	None
State Enterprise Zone	None

Housing

Direct all Inquiries to	Housing+Community Investment Department
Telephone	(866) 557-7368
Website	http://hcidla.lacity.org
Rent Stabilization Ordinance (RSO)	No
Ellis Act Property	No

Public Safety

Police Information	
Bureau	Valley
Division / Station	Topanga
Reporting District	2196
Fire Information	
Bureau	Valley
Batallion	17
District / Fire Station	84
Red Flag Restricted Parking	Yes

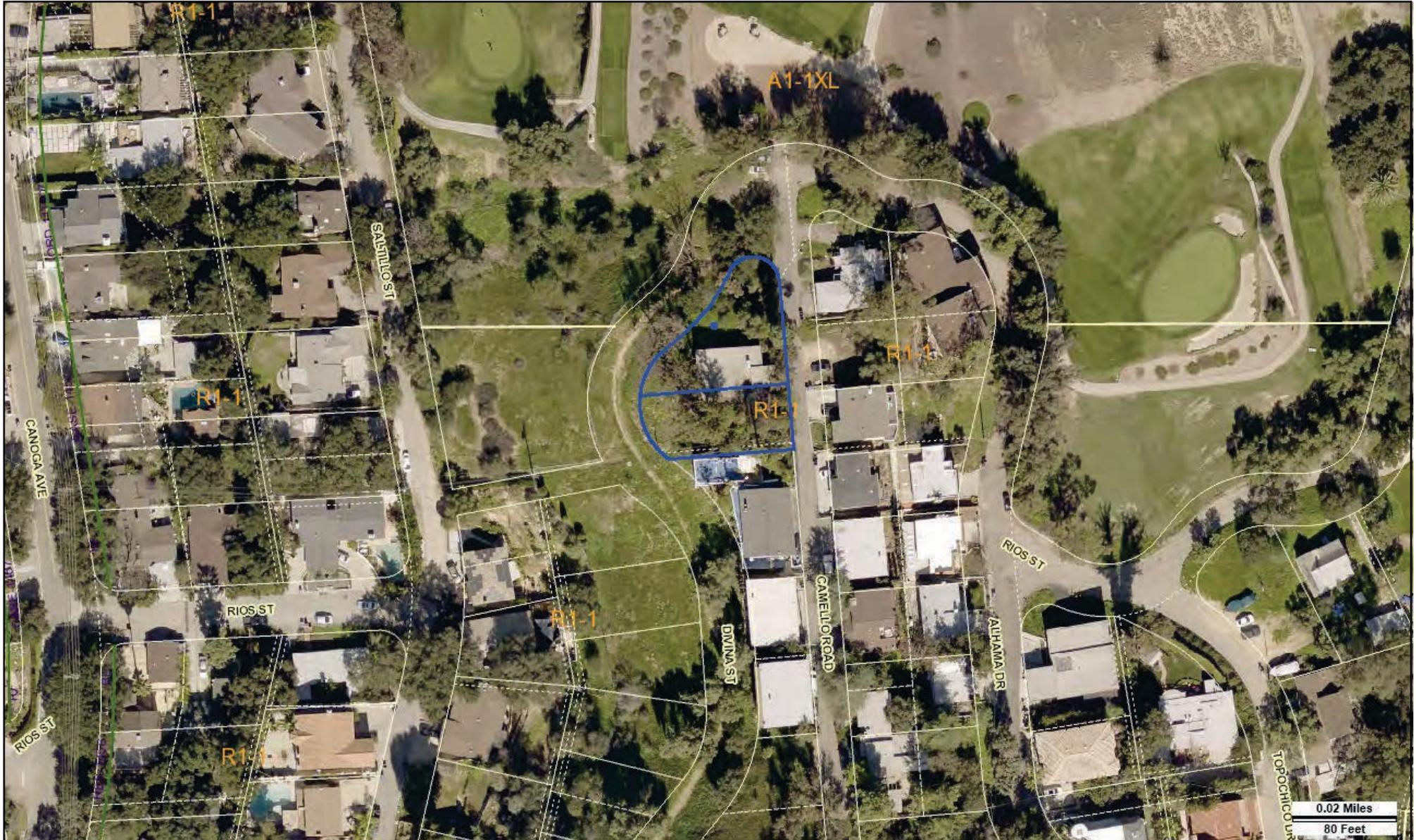
CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number:	CPC-2019-1742-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	COMMUNITY PLAN UPDATE
Case Number:	CPC-2005-8252-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	AN ORDINANCE ESTABLISHING PERMANENT REGULATIONS IMPLEMENTING THE MELLO ACT IN THE COASTAL ZONE.
Case Number:	CPC-2002-6583-SP
Required Action(s):	SP-SPECIFIC PLAN (INCLUDING AMENDMENTS)
Project Descriptions(s):	PROPOSED DESIGN AND PRESERVATION GUIDELINES PURSUANT TO THE MULHOLLAND SCENIC PARKWAY SPECIFIC PLAN.
Case Number:	CPC-1986-891
Required Action(s):	Data Not Available
Project Descriptions(s):	CONTINUATION OF CPC-86-891. SEE GENERAL COMMENTS FOR CONTINUATION. MORATORIUM - FOR DEVELOPMENT OF SUBSTANDARD-SIZED LOTS IN THE AREA BOUNDED BY SERRANIA AVENUE ON THE EAST, MULHOLLAND DRIVE ON THE SOUTH, TOPANGA CANYON ON THE WEST AND DUMETZ ROAD ON THE NORTH (GIRARD TRACT)
Case Number:	ENV-2019-1743-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	COMMUNITY PLAN UPDATE
Case Number:	ENV-2009-832-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	ENVIRONMENT CLEARANCE TO ADD SUSTAINABILITY GUIDELINES TO THE MULHOLLAND SCENIC PARKWAY SPECIFIC PLAN DESIGN AND PRESERVATION GUIDELINES
Case Number:	ENV-2005-8253-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Descriptions(s):	AN ORDINANCE ESTABLISHING PERMANENT REGULATIONS IMPLEMENTING THE MELLO ACT IN THE COASTAL ZONE.

DATA NOT AVAILABLE

ORD-170774
ORD-167943
ORD-165040
ORD-164338
ORD-163493
ORD-162058
ORD-129279
ORD-128730
FG



Address: 4359 N CAMELLO ROAD
 APN: 2172011046
 PIN #: 166-5A107 138

Tract: TR 6170
 Block: 71
 Lot: 5473
 Arb: 2

Zoning: R1-1
 General Plan: Low Residential

