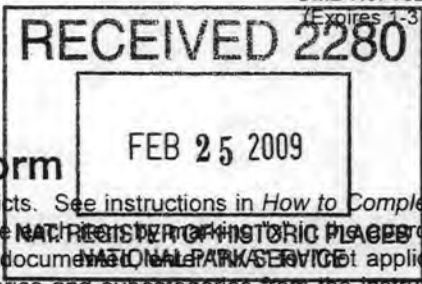


United States Department of the Interior
National Park Service



National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete this form for properties that are appropriate for or by entering the information requested. If any item does not apply to the property being documented, check the "Not Applicable" box. For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Complete additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

Name of Property

Historic name Poppy Peak Historic District

Other names/site number _____

Location

Street & Number Roughly bounded by Avenue 64 on the east, La Loma Road on the north, including portions of Poppy Peak Drive, Kaweah Drive, Cresthaven Drive and Pleasant Way.

Not for Publication N/A

City or Town Pasadena

Vicinity N/A

State California Code CA County Los Angeles

Code 039 37

Zip Code 91105

State/Federal Agency Certification

I, the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Signature of certifying official [Signature]

Date 23 Feb 2009

State or Federal Agency or Tribal government State Historic Preservation Officer

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting official/Title _____

Date _____

State or Federal agency and bureau _____

National Park Service Certification

I hereby certify that this property is:

Signature of Keeper _____

Date of Action _____

entered in the National Register

See continuation sheet.

determined eligible for the National Register

See continuation sheet.

determined not eligible for the National Register

removed from the National Register

other (explain): _____

Classification

Ownership of Property (Check as many boxes as apply)	Category of Property (Check only one box)	Number of Resources within Property	
		Contributing	Noncontributing
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	<u>34</u>	<u>17</u> building(s)
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u> </u>	<u> </u> sites
<input type="checkbox"/> public-state	<input type="checkbox"/> site	<u> </u>	<u> </u> structures
<input type="checkbox"/> public-federal	<input type="checkbox"/> structure	<u> </u>	<u> </u> objects
	<input type="checkbox"/> object	<u>34</u>	<u>17</u> total

Number of contributing resources previously listed in the National Register N/A

Number of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.)

MPS: Cultural Resources of the Recent Past—City of Pasadena

Function or Use

Historic Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: Single Dwelling

Current Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: Single Dwelling

Description

Architectural Classification (Enter categories from instructions)

MODERN MOVEMENT

Materials (Enter categories from instructions)

foundation Poured Concrete, Concrete Block
roof Asphalt, wood shake shingles
walls Glass, Wood (T-111 Plywood, Board and Batten, Tongue and Groove, Stucco
other Wood Structural Framing

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

Please see Section 7 Continuation Sheets.

Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

Architecture

Significant Person (Complete if Criterion B is marked above)

N/A

Period of Significance

1935 - 1968

Cultural Affiliation

N/A

Significant Dates

1935-1968

Architect/Builder

N/A

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

Please see Section 8 Continuation Sheets.

Major Bibliographical References

List the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Please see Section 9 Continuation Sheets.

Previous documentation on file (NPS)

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: City of Pasadena Planning Department

Geographical Data

Age of Property 12.29

UTM References (Place additional UTM references on a continuation sheet)

Zone	Easting	Northing	Zone	Easting	Northing
11 S	391820	3776840	3 11 S	392960	3779660
11 S	392230	3777460	4 11 S	391700	3779680

See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

Form Prepared By

Name/Title Barbara Lamprecht and Daniel Paul, Architectural Historians
 Organization ICF Jones & Stokes Date April 2, 2008
 Street & Number 811 W. 7th Street, Suite 800 Telephone 213-627-5376
 City or Town Los Angeles State CA Zip Code 90027

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

See Continuation sheet for a list of all property owners within the district, both contributing and non-contributing.

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

Photographs

Representative photographs of the property.

Property Owner

Complete this item at the request of the SHPO or FPO.)

Name See Continuation Sheet.
 Organization _____ Telephone _____
 Street & Number _____
 City or Town _____ State _____ Zip Code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.). A federal agency may not conduct or sponsor, and a person is not required to respond to a collection of information unless it displays a valid OMB control number.

Estimated Burden Statement: Public reporting burden for this form is estimated to range from approximately 18 hours to 36 hours depending on several factors including, but not limited to, how much documentation you already exist on the type of property being nominated and whether the property is being nominated as part of a Multiple Property Documentation Form. In most cases, it is estimated to average 36 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form to meet minimum National Register documentation requirements. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, 1849 C St., NW, Washington, DC 20240.

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Los Angeles County, California*

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MPS: Cultural Resources of the Recent Past—City of Pasadena

Poppy Peak Historic District Description

Introduction

The Poppy Peak District is named after Poppy Peak, at 991 feet, the tallest and defining local point in the neighborhood. The district is located in the extreme southwest corner of the City of Pasadena, south of the 210 freeway, adjacent to Eagle Rock and Highland Park, Los Angeles communities to the west and south, respectively, and contained within County of Los Angeles tracts 8554 and 6210. The District comprises 51 houses, with 17 of those as non-contributing properties, located on portions of Esthavan Drive, Kaweah Drive, Pleasant Way and Poppy Peak Drive. The district is characterized by a density of excellent examples of Modern 20th century residential architecture designed by a range of architects, including internationally renowned masters, nationally influential architects, and regionally and locally recognized architects, who were also responsible for a wide range of projects in Pasadena and Southern California. This diverse group, including Lyman Ennis, James Pulliam; Kenneth Shimoto, Buff, Straub & Hensman, Leland Evison, Harwell Hamilton Harris, Richard Neutra; William Henry Taylor and Robert Cox, among others, is represented by the wide range of expressions of Modern residential architecture from the mid 30s to the late 1960s. The district is further distinguished in having atypical, early work by famous architects as well as houses that represent their classic “signatures”; the former embodied by Harris’s Laing House, rendered in an International Style not typically associated with his mature work, and the Perkins House by Richard Neutra, a quintessential example of Neutra’s 1950s work.

The Poppy Peak Historic District encompasses 12.29 acres of land and three streets (Poppy Peak Drive, Kaweah Drive and Pleasant Way) in the southwest portion of the City of Pasadena, California. The district is generally bound by Poppy Peak Drive to the east and south, Poppy Peak Drive and Pleasant Way on the north and the Pasadena City Limit on the west. The district is accessed via Poppy Peak Drive, which begins at the south side of La Loma Road, west of Avenue 64. Kaweah Drive and Pleasant Way are both accessed from Poppy Peak Drive after entering the district. The boundaries include all significant structures from the period of significance that retain a high level of architectural integrity.

Geography and Setting

Within the District, the two streams and the continual water source known as “Raymond Dyke” drew native American tribes here, encouraged early settlement and agriculture and still sustains the lush verdant natural landscaping so notable throughout the lower regions of the District. Sycamores, alders and oaks grow in abundance around Johnston Lake. To all reports, Poppy Peak, 980 feet above sea level, was indeed covered with yellow-gold California poppies, now virtually extinct in the area because its flowers were so heavily picked, until its subdivision in 1924 by the pivotal figure, developer William Carr. “Long ago this mountain was covered every spring with Golden California Poppies, and shining in the sun [stet] could be seen from the ocean by the early explorers. It looked down on a beautiful peaceful land covered with oaks and toyon [the California holly], fed by springs and little streams, the home of deer and many wild animals and birds.”¹ However, the Campbell-Johnston family also played a role in developing the landscaping for the area, planting a small nursery of eucalyptus trees on their ranch. In 1883, they inaugurated an extensive landscaping program for the land they began to subdivide two years later. Previously it was characterized by scrub and chaparral. Another notable and extensive garden, Busch Gardens, was founded by Adolphus Busch of the Anheuser-Bush Company in 1903 on 30 acres on both sides of Arroyo Boulevard along Bellefontaine Street and Madeline Drive. While not within the District, its public presence (proceeds from visits went to needy World War I veterans) reinforced the increasing popularity of the area for its setting and landscaping.²

¹Boy Scout Frank Lowndes. Op.cit.
²Vale, op.cit., 51.

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The neighborhood is characterized by sharp, short hills of granite and gneissic rock, with some additional deposits of shales and sandstones; it is part of the north-south ridge leading down with increasingly lower elevations from the San Gabriel Mountains to the north. This ridge turns into a spur of hills that define the City's natural geographic boundary on the west and southwest; beyond this ridge lie the City of Los Angeles to the south and southwest and the L.A. community, Eagle Rock, on the immediate east.

Including portions of Poppy Peak and Kaweah Drives and Pleasant Way, the neighborhood is also characterized by its original early 1920s narrow streets with hairpin turns and houses with erratic front setbacks, ranging from moderate to, more typically, little or no front setbacks. This has resulted in virtually no "suburban lawns"; in contrast, the abundant landscaping mixes original native sycamore, oak and sage; a "modified hybrid" native plants, some of it established by noted botanist and native plant breeder Theodor Payne, entwined with a wide range of planted imported landscaping in dense, compact arrangements, including dichondra, tree ferns, eucalyptus, citrus, bird of paradise and Chinese elm. This aspect of the setting is further enriched because of the landscape architects and gardeners associated with this area, including the internationally renowned Modernist and socially conscious Garrett Eckbo,³ who worked on vast public and small private commissions with a host of Modernist architects and the Los Angeles botanist/native plant expert Theodor Paine, an early leading authority on California's native plants. Because of the changes in slope, ranging from almost level near the bottom of the neighborhood to as much as 2:1 and 1 elsewhere, rooflines are often above or below the view from the street. Equally, the almost rampant growth of plants, bushes, and trees partially hide the houses' rooflines or outlines, so much so that they can be unintelligible to the viewer and very private. The slope was also a factor in keeping house profiles low, as tall houses required more stabilization and engineering; in any case, the verticality associated with Victorian houses had long fallen from favor. There are no sidewalks, but because the streets are relatively quiet and because the topography does not lend itself to speed, a sense of community is present as street frontage becomes a venue for walking and visiting. The lack of state-wide energy codes and City hillside ordinances, only instituted in 1978 and the 1980s/90s respectively, as well as more lenient building codes, were other factors in the liberated, can-do attitude prevalent in post-World War II attitudes in the Southern California architectural community. In terms of building, the lack of stringent codes meant larger spans, fewer connections and shear requirements and single-pane glass.

The configuration of this hillside community did not lend itself to easy subdivision or to tract housing, recalled Lyman Ennis, a World War II veteran and USC-trained architect, who designed two houses in the district and also purchased and developed three lots in the area. Hillside ordinances dictating preventive zoning for fire and mudslides were non-existent, and according to local architects, in any case downhill sites – the majority of sites in the Poppy Peak district – were preferred because they permitted a shallower, if any, front setback.

Thus, the district's setting creates a natural set of conditions encouraging a general approach: many of the homes, whether Modernist or more traditional, share tectonic traits in terms of mass, orientation and rooflines. The district is distinctive in that although the number of contributing and non-contributing resources is about even, in contrast to other neighborhoods in which Modernist dwellings can be a dramatic contrast to their more conventional neighbors, in Poppy Peak the overall sensibility among the range of styles could be described as "gemütlich," or well-disposed, comfortable with each other.

Individual Descriptions

The descriptions can be associated with the Poppy Peak Historic District map in the additional documentation section of the nomination. All completion dates and/or the name of architect and/or builder available through research of the building records and permits have been included. A significant majority of the houses were built within the period of significance, 1935 – 1968 and the district is exempt from Criterion Consideration G.

Marc Treib, "Thomas Church, Garrett Eckbo, and the Postwar California Garden,"
<http://www.nps.gov/history/nr/publications/bulletins/suburbs/Treib.pdf>.

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Contributing properties

1525 Cresthaven Drive

The house located at 1525 Cresthaven Drive, also known as the Willard A. Evison house,⁴ former owner and brother of architect Leland Evison (see 1444 Poppy Peak Drive) is a large, one-story, stucco-clad Custom Ranch style house prominently situated on a hill overlooking the intersection of Poppy Peak and Cresthaven Drives. Its primary façade faces southeast with a commanding view of Los Angeles. This elevation has a long single gable, short roof overhangs, and a long indented porch on the northern half of the house. The porch features square wood posts supporting a header beam of the same size below the roofline. The southern end of the house features a smaller wing jutting to the northwest, square in plan with a hipped roof. Both roofs feature asphalt composition shingles. The windows include large fixed lights on the primary façade and pairs of three-light wood sash windows with shutters on primary and secondary facades. Building records were lost. The house retains integrity.⁵

1625 Kaweah Drive

The house located at 1625 Kaweah Drive is set back from the street and embedded into the hill below detached garage whose front faces the street. The Ranch style house with vertical board and batten wood siding is sited deep into its sharply sloping lot. It features a long gable roof oriented east-west, with taller wood four-light pairs of casement windows on the east to the right of the primary entrance with poured-in-place concrete steps leading from the east side of the garage down to the front door. The attached one-story garage features a shed roof sloping down into the hillside and board and batten siding. The roof is composed of asphalt shingles. The house is heavily landscaped with mature trees, including oaks, shrubbery and ivy. Constructed in 1948, the house retains very good integrity.

1635 Kaweah Drive

The house located at 1635 Kaweah Drive is a one story residence embedded into the hill with a similar siting to that of 1625 Kaweah Drive. In contrast, this house is Modern in style, whose primary character-defining feature is a single gable roof oriented east-west. The building is clad with vertical wood siding. The principal façade faces southwest and is characterized by a long series of high single-pane, horizontally oriented windows. These identical rectangular windows are separated by 4x4 wood posts with a wood surround. The primary entrance on the main façade is accessed down brick steps with a post-and-beam wood railing on the north. A sandstone-colored brick fireplace is located in the north end of the house, where the lower portion of the siding continues as a plane beyond the house to enclose a private garden. The landscaping includes mature, drought tolerant and native plants obscuring the south end of the house. Constructed in 1949, the house retains integrity.

1638 Kaweah Drive

Set back from the street, the house is a red-painted, one-story traditional Ranch style house with a cross-gable roof. Its site is relatively flat. The building is L-shape in plan with the garage on the southern end forming the short leg of the L, whose longer leg is oriented north-south. The house is clad in vertical board-and-batten wood siding and the roof overhangs are short with exposed white-painted rafter tails. The diverse windows on the east-facing primary façade include double-hung single and paired windows whose primary feature is wood mullions in diamond patterns. Constructed in 1953, the house retains integrity.

1644 Kaweah Drive

The house located at 1644 Kaweah Drive is a one-story, flat-roofed, strongly horizontal residence in the Modern style that is set back from the street and on a gentle upward slope. The one-story, concrete and stucco-clad garage with a large wood door is embedded into the parcel and detached from the house, obtained by a series of three concrete steps interrupting a low retaining wall with a brick cap. These steps lead up to concrete path that curves around a tree and large bush; a final series of steps leads north to a large patio in front of the house. This patio with a plain metal railing of vertical bars is in part formed by the roof of

Interview with Leland Evison's son, William. June 21, 2008, with B. Lamprecht

Interviews with longterm Poppy Peak resident Barbara Wirick, Steve Neutzel and others. April 23, 2008, with B. Lamprecht.

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...a garage to extend this "outdoor room" out to the street. The house also features generous overhangs and the primary façade feature a band of clerestory windows separated by plain, squared wood posts and a wood surround; this band is located just below the roof line. The entrance is asymmetrically located on the primary façade, virtually hidden from the street by its elevation. Constructed in 1947, the house retains integrity.

1658 Kaweah Drive

...ted near the northern intersection of Kaweah and Poppy Peak drives, the house located at 1658 Kaweah Drive is situated on a hill that is raised from the street and is accessed by a winding driveway that follows the curve of the hill. The Modern, flat-roofed wood and smooth stucco finish building is one story. A large projecting canopy supported by exposed framing members over the entrance was added in 1961. An addition to the house, a conversion of the attached garage, set back slightly from the living space and a new post-and-beam carport attached to the former garage were built in 1963 by Ranger Associates builders. Constructed in 1952 by builder John D. Douglass, the mid-Century alterations have not compromised the overall integrity and it continues to convey its historical significance.

1666 Kaweah Drive

...the house located at 1666 Kaweah Drive was and is situated on a hill that is raised from the street. The Ranch-style building is one-and-a-half-story of wood construction of horizontal clapboard siding alternating with areas with a smooth stucco finish. The house features a very low hipped roof with overhanging eaves, exposed rafter tails, an attached garage, multi-pane wood frame windows, and a front porch containing the primary entrance. The entrance is accessed via concrete steps onto the concrete porch foundation from a concrete and brick-lined driveway. A den and bath were added to the rear in 1952 and a studio addition behind the garage was approved in 2006. Both alterations are not visible from the street and are reversible. Constructed in 1935 by Robert Ainsworth, contemporaneous with the Laing House and thus a very early house on Poppy Peak, the house retains integrity.

1585 Pleasant Way

...the Tucker House was designed by well-known Los Angeles/Pasadena architect James Pulliam and is owned and occupied by the original client. From the street and because of its steep site, this 1,700-square-foot, two-story, Post-and-Beam, flat-roofed house appears to be a diminutive, one-story house. However, lower stories cantilever down into the ravine to the south, hidden from street view. Its extant materials are stucco, colored a yellow ochre, and dark-stained timbers and trim. One strong character-defining feature is the identical size wood members used for railings, lower fascia boards and upper fascia, giving a strongly horizontal feeling to the house. Additionally, exterior beams are allowed to define spatial boundaries without enclosure, a feature seen on the north side of the house. As with many houses in the neighborhood, the short driveway bridges the hillside and the house, supported by a combination of retaining walls and supporting posts. The design has unusually expansive decks on both upper and lower floors, wrapping the building envelope on the north and east sides of the house; the upper deck has a more diminutively scaled wood trellis. The large two-car garage on the upper floor is separated from the main structure to the north by a few feet, the roof above and decks below bridging and linking both structures. The garage is on the southwest end of the house. On the view side, floor-to-ceiling glass expanses are located on the northeast wall of the house, with other expanses at the end of the original and extant galley kitchen and bedroom areas. Large skylights are located in the entryway and in the living room. The upper floor is open plan, with wood beam and plaster ceilings. Constructed in 1959, the house retains very high integrity.

1590 Pleasant Way

...the house located at 1590 Pleasant Way is a one-and-a-half story single family residence in the Ranch style. The primary façade is composed of three recessed elevations. The house is composed of stucco with a vertical wood siding water table, and the primary front elevation contains vertical wood siding. The residence is located on a small hill and features three-over-three double hung windows, a large bay window, and a basement garage. Constructed in 1941 by engineer Harold Wilson, the house retains integrity.

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1599 Pleasant Way

The Johnson/Nuetzel House by Buff, Straub & Hensman is in excellent condition; sympathetic alterations by the architect owner do not compromise the home's integrity. This house is a sharp contrast to the three other Buff, Straub & Hensman houses nearby, as it first glances a sleek one-story ranch-type house with a fairly closed façade, much of its post-and-beam trademark framing not apparent on the primary street façade, although its wood structural and cladding elements are articulated clearly. Its roofline is a long, shallow gable parallel to the street and oriented east-west, a simple but very strong horizontal gesture like that of the Cooper House two doors away. The primary façade is also characterized by a long header beam running the length of the house at supports exposed, painted wood rafters slightly hidden by fascia covering the rafter ends. The primary entrance, separated from the void under the roof (to shelter cars) by a area of vertical flat board siding, consists of flat-panel French doors, painted red, and flanked by narrow panels of ribbed, translucent glass allowing an obscured view of the full-height glass walls and post-and-beam framing on the open plan living room beyond. The western portion of the façade features clerestory windows. The western portion of the house is tucked into the hill. Exterior alterations are minor, including a short concrete block privacy wall to the west of the entry, a stylized mailbox and plantings. Originally, the carport was open at the back, exposing the open patio to public view; the current owner/architect installed a lightweight wood slat screen, articulated with regular posts, running the width of the carport for privacy. Both alterations are reversible. Constructed in 1959, the house retains integrity.

1500 Pleasant Way

This house is a two-story house with unornamented Modern features and more traditional layout has a smooth stucco finish. The garage is set immediately on the street, while the house steps back and above the garage, which is slightly tucked into the hills. The lower floor of the house is not visible from the street. The primary façade (the top story) is set back from the garage, which creates a patio area. It features an unusual balcony railing design that confers a jaunty, shipshape feeling to the elevation. This design is comprised of a series of angled, white-painted wood slats that follow the outline of the garage. The top story has a bay window contained in a volume stepping out toward the street, in front of a volume with large single-light windows, and a porch that has square wood posts supporting the low-hipped roof with overhanging eaves, rectangular in plan and offsetting the angles of the bay window. The primary entrance is accessed via concrete steps and metal railings along the side of the garage. Constructed in 1937, the house retains very good integrity.

1511 Pleasant Way

The Gates/O'Brien House by Buff, Straub & Hensman is in very good condition. Hugh Gates is a building contractor who worked on several Buff, Straub & Hensman houses and was Calvin Straub's brother-in-law. The post-and-beam, wood-sheathed and glass house with a very shallow, broad roof with generous overhangs, is somewhat parallel to the street, but angled away from the hill on the north, and like 1599 is a very strong horizontal gesture. Here, however, it is clear that this two-story building is adjacent to the hill, since the steep drop-off on the site is easily apparent when crossing the driveway which "bridges" to the garage (adjacent to the street). The street elevation is broken into thirds: the two-car garage on the north, a series of translucent one-story panels illuminating the interior stairway and entry, and thin-slat vertical siding to the south. This upper level also contains bedrooms, bath, and a dramatic overlook at the balconied entry to the double-height living room and to tall walls of glass at the southeast corner of the living room. The roof is extended on the south to provide a shaded area for outdoor dining on the large deck. The exterior wood decking of thin slats was replaced by the current owner with wider dimensional decking and railings of wood and steel cable, which does not affect the integrity of the house. The house is stained with ebony for the trim and a warm grey for the wood siding. The original persimmon-colored front door, facing the street and reached by wood decking acting as a short bridge parallel to the street, has been painted dark brown. Another interesting feature of the house is the insertion of a narrow, tall window at the corner of the living room (on the wall perpendicular to the road above) providing more balanced daylighting on that potentially darker side of the house. The framing on the rear elevation, a little-seen but dramatic façade, extends beyond the building envelope; expressing the structural system in various-sized dark wood members. Constructed in 1961, the house retains good integrity.

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17 Pleasant Way

Owned and occupied by the original owner, the Wirick House was designed by Calvin Straub and is in excellent condition. Much of the work on this house, one of the firm's definitive achievements in Post-and-Beam residential architecture, was done by the owners and by subcontractors, led by framer/carpenter Tom Gage, who had worked on Straub's own home on Sunny Slope Circle in Altadena. The house is a composition of modules woven with lines (framing) and planes (walls), based on a 2:1 ratio in plan: 24' x 48' long, with two feet cantilevered over the north foundation wall. It is a two-story, flat-roofed house of 1,776 square feet. The carport is separated from the house, joined by an internal staircase illuminated by a clerestory. The short run of steps to the north of the carport leads straight down to the entry. The stairway is protected with a long overhang of flat wood planks, separated from the carport roof and asymmetrically resting on beams extending from the carport to the north; this highly articulated entry sequence is further distinguished by an important character defining feature, the "exclamation point" of the large suspended glass globe hanging from first wooden beam extension. The orange-red single panel double door is offset to the north from the stair run. On the interior, the entry overlooks the open plan, double-height living room characterized by a dramatic double-height corner of glass defined by modules of slender structural framing. The beams supporting the work/art studio at the entry extend east out into the living room; these same series of beams also serves to gently define the ground-floor transition to the sofa/fireplace grouping on the west wall of the living room. Throughout, the interior exposed ceiling framing of tongue-and-groove planking supported by beams were hand stained a dark brown under the guidance of Conrad Buff. Sheet polyurethane was used for flooring. Constructed in 1958, the house retains exceptionally high integrity.

126 Pleasant Way

The residence located at 1626 Pleasant Way is a low-slung, one-story Ranch house with Modern features that is accessed uphill via a curved concrete driveway which also contains steps that also follow this curve. The single-family residence is designed in a U-shape by architect Henry Rothau, composed of clapboard and stucco siding, and contains picture windows within a projecting wood surround. The house features a flat roof with overhanging eaves and a handsome geometric wood balustrade above a concrete retaining wall, so that the house appears to be on a plinth above the curving driveway. The entrance is centrally located, indented below an overlay that circumvents the stucco and clapboard siding. Constructed in 1956, the house retains very good integrity.

1634 Pleasant Way

The house located at 1634 Pleasant Way is a one-story residence in the Modern style sited above the street and accessed by a short concrete driveway. Its primary feature on the street façade is the living room volume which juts out from the main volume. This volume contains a central window of four pairs of two vertically stacked single-light windows of different sizes. Each pair is set off by 6x6 dark painted wood posts. These posts extend below the slightly cantilevered living room; each of these five posts are sandwiched between two dark painted beam ends, also 6x6, creating an emphatic quality to the overall façade. Elsewhere, the house is clad in stucco and horizontal wood siding, in which the beige color blends with the surrounding landscape. The building has overhanging eaves with exposed rafter tails and contains characteristics of the style with a large grouping of single pane windows within a wood surround. The recessed front façade contains a small walkway and aluminum framed windows. The primary entrance is accessed via metal stairs and railing onto a small porch and walkway. Constructed in 1959, the house retains very good integrity.

1642 Pleasant Way

The Laing House by Harwell Hamilton Harris is set into the hillside, with steps leading up to a small portico and the one-story main floor oriented east-west. The house retains integrity. Structurally, the house is a wood frame building of interlocking concrete volumes clad in "light buff plaster with deep coral red trim" as Harris originally specified. (Harris used stucco in the beginning of his career, when he was influenced more by the International Style and the work of Richard Neutra than that of Frank Lloyd Wright, another important mentor; later he preferred wood siding.) A striking feature of the house is the variety and

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ale of terrace configurations. The small two-car garage is tucked underneath the deep "view terrace" on the north (primary) grade. The terrace is protected by a low-walled balcony. The entrance is perpendicular to the street, adjacent to and south of the garage. The other two terraces open, in combinations of windows and doors, onto the more rustic landscape of the hillside directly behind the house and from the two bedrooms and the other end of the living room. The house has a hipped gable roof finished in wood that is not original, but in scale with the original asphalt shingle roof. The interior, extant except for an in-character change at the fireplace in the living room where plywood shelving has replaced the original firebox, also retains integrity, and demonstrates Harris's early adoption of his standard option of a three-foot module in plan, section and elevation. Constructed in 1935, the house retains integrity.

144 Poppy Peak Drive

The two-story, stucco-clad deSteiguer House by Harwell Hamilton Harris retains integrity from its period of significance, 1951, when the house, constructed in 1935, was moved by locally renowned mid-Century architect, owner Leland Evison, 1.3 miles from a very similar hillside setting at 20 Glen Summer Road nearby when it was threatened by demolition when the 210 Freeway was built.⁶ Evison reconfigured the house slightly to fit the new site, but maintained its exterior form and primary interior spatial relationships and retained almost all of its historic fabric, taking advantage of a different location but very similar hillside setting. The house contains an east-facing maid's quarters which is located below the living room, tucked into the hill beneath the house, so that the strong horizontality of the single ground-floor volume (oriented north-south) is not compromised. (The original maid's quarters was at one end of the house but also was positioned below-grade setting and with the same orientation.) Parallel to the sloping street, the house features its original low pitched gable roof, broad overhangs and painted wood trim windows of standard sizes seen in corner grouping or set into walls. An unusual and extant character-defining feature includes the wide, shallow, convex curved gutters, a move that softens the orthogonality of the house. The interior retains many features characteristic of early Harris work. The original fireplace was demolished and apparently redesigned by Evison. The house retains good integrity and meets Criterion Consideration B.

145 Poppy Peak Drive

The residence located at 1454 Poppy Peak Drive is a two-story, smooth stucco finish Modern house that follows the slope of the upward hill, as can be seen in the articulation of the two primary volumes. The garage is at street level, and like many other houses on Poppy Peak, the roof of the two-car garage supports an outdoor area above, in this case a long concrete balcony with a black metal railing running the length of the house, with the primary entrance in the middle of the façade. The balcony steps down in front of the picture window, a large fixed light flanked by casement window that defines the living room, and continues to meet the upper walkway set into the hill and next to the garage. Other windows on the primary façade are horizontally oriented. The roofline features overhanging eaves. Constructed in 1950, the house retains integrity.

1454 Poppy Peak Drive

This Ranch style two-story house is irregular in plan. It features broad vertical wood siding on the first story and horizontal wood siding on the second story, which also features a short overhang whose rafter tails are hidden by flat fascia board. The residence contains single light windows in a wood frame. One interesting character-defining feature is the window group articulated by light wood framing and a wood surround within the second story gable ends. Large, rectangular windows elsewhere employ the identical wood framing detail, a strategy that unifies the composition. The residence is painted a beige color that blends into the surrounding environment and the same paint color is applied to the tall exposed fireplace chimney of Roman brick; the fireplace is unusual because it is not located at the short end of the living room volume but located on the long wall defining the primary façade. The garage contains a cross gable roof with composition shingles and overhanging eaves with exposed rafter tails. Constructed in 1949, the house retains integrity.

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25 Poppy Peak Drive

This notable house was designed by prominent local architect and USC graduate, the late Kenneth Nishimoto, for his family, which still occupies it. The 1,500-square-foot stucco and wood two-story house is sited on a steep hill with its lower floor seen on the primary façade, appearing to be a one-story house. It is distinguished by its wide gabled roof with 1.5:12 pitch (possibly the shallowest of the low-pitched roofs characteristic of the neighborhood). In a strong horizontal gesture, the broad eave and fascia detail is replicated and overlapped to define the projecting entry area and carport. The topmost gable is further distinguished by a large ridge beam, which is not only structural but innovative in that it was detailed by the architect to accommodate roof vents evenly spaced along both sides of the beam, providing a small degree of ornamental rhythm on an element rarely treated as such. The southwest-facing street elevation, which has no windows except for one, is composed of stucco separated by vertical posts of wood flush to the stucco. The house is very close to the street; a short, angled run of steps leads down to the persimmon-colored (the original color) single-panel front door. To the right of the door, wood slatted screening shields a landscaped area. This planted space is adjacent to an original and extant interior *tokonoma* (ancestral shrine) room shielded from view by translucent glass panels of different sides. This elevation also features a mounted globe light fixture, a common feature in the district and strongly associated with Buff, Straub & Hensman's work. The rear (view) elevation features extensive full-height expanses of glass at the corner of this northeast wall before, while the other half of the wall features stucco alternating with panels of dark wood stained siding containing windows. The house is in fair condition. Constructed in 1957, the house retains very high integrity.

30 Poppy Peak Drive

The building located at 1530 Poppy Peak Drive is a one-story residence with sand-finish stucco cladding and unornamented detailing. It is located in the middle of a steep hill, Poppy Peak itself. It has a very low-sloped hipped roof with overhanging eaves; this simple overhang of consistent depth follows the T-shaped building. The beige-painted house is unusual in being a modern house which is fairly formal in presentation, bilaterally symmetrical and Classical in its forthright frontality vis-à-vis the street. It features a square central portico at the primary entrance (the stub of the T) that is composed of simple white square posts and header. Other character-defining features include four-over-four double-hung wood sash window; a large fixed light fixture window is flanked by such windows, elsewhere grouped in pairs or singly. The house is accessed by a steep driveway and also abundant natural plantings and vegetation. Constructed in 1953, the house retains integrity.

35 Poppy Peak Drive

The house located at 1535 Poppy Peak Drive is a one-story single-family Modern residence with a side gable roof of composition shingles and overhanging eaves. The building is clad in light grey-painted brick and is strongly horizontal in feeling. The primary entrance is deeply recessed in the middle of the façade, creating a protected entry way. One-over-one double hung windows within a very simple wood frame set deeply into the brick, with a run of header brick serving as a sill, so that the general appearance of the façade reads cleanly as a monolithic surface punctured by openings, an appearance softened by the roughened edges of the bricks. The building is situated below street level. Constructed in 1949, the house retains integrity.

540 Poppy Peak Drive

Richard Neutra's tiny 1,310-square-foot house steps up its steep site in an interlocking system of long white stucco planes and Douglas fir posts and beams. The carport is set into the hill below a run of stairs leading to the front door; its roof serves as an outdoor deck opening from the living room on the east; privacy is protected by a translucent screen on the north, to the left of the entry. At the southeast corner of the house, a small, curved pool winds in and out of the mitered glass corner to link indoors and outdoors, a gesture made more emphatic by the 4x12 lintel beam extending south past the building envelope to become one of Neutra's signature "spider" legs, terminating in a column located in the pool. The roof deck above the carport is illuminated at night by the exterior soffit lighting to enlarge the living area outdoors at night, an important character-defining feature in Neutra's work. The budget for this house was exceptionally low for the time, \$17,000. The interior was precisely designed for an

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academic, Dr. Constance Perkins, and all interior detailing has been virtually undisturbed. The house has been recently restored and is well maintained. Constructed in 1955, the house retains exceptionally high integrity.

70 Poppy Peak Drive

Designed by architect Robert Cox for his family, this is one of the oldest Modern homes in the district. The two-story house of wood and stucco is painted a monolithic sage green. As approached from below (east), the shallow gabled roof with parapets appears to be flat. The house is broken into slightly angled volumes in plan. It opens to a private garden on the north, whose boundaries are defined by the hairpin turn taken by Poppy Drive here, while on the south, a garage is tucked beneath the larger volume of living space, a response to the hillside very typical here. The elevations are distinguished by repeating window groups of large, horizontally oriented commercial-type steel single-light windows flanked by casements. Of note, too, is the unusual three-sided glass entry porch that projects beyond the envelope. According to John Carr, realtor and son of William Carr, the original subdivider of Poppy Peak, this house was considered "extreme" when first built; perhaps, along with the Laing House, setting a precedent for Modernism's prevalence on Poppy Peak. The house is somewhat obscured by verdant landscaping but is well documented. It has a prolonged entrance sequence of vernacular Japanese-style elements of rough hewn wood post-and-rail structure and bamboo infill, a series of small terraces leading with connecting steps and orthogonal turns to the front door. Alterations were done by the Cox family, including enlarging the entry porch and adding a 1.5-story library adjacent to the living room on the rear elevation. Constructed in 1937, the house retains good integrity.

95 Poppy Peak Drive

The Pyper House, a long two-story single-gabled wood and glass house, parallel to the street and to its hillside site, is essentially a dark wood box open on the view (east) side with extensive glass fenestration and decking. The 2,200-square-foot house is designed and occupied by its designer, structural engineer Alexander Pyper. Its primary character-defining feature is the structure's "elephant" pole framing system, consisting of 14" round, locally procured, Douglas Fir wood columns which run from the foundation (attached to the footing with pin connections) to the roof. These are double-bolt attached to beams that extend past the columns and support each story. The footings go down into the granite below, part of a larger grade beam framework. Another characteristic feature is the expanse of glass that rises to the gable on both ends, rising about the plate line, defined as a thick horizontal running the width of both gable end; below the plate line, part of the wall is window, the other wood. The composition is animated by the vertical rhythm of the slender wood balusters in the balcony railing on both upper and lower floors; the bolts in the fascia board are treated like a horizontal field of ornament. The clear-finished siding alternates between vertical 1 x 4 tongue-and-groove western red cedar and horizontal redwood siding. Constructed in 1968, the house retains a very high degree of integrity.

515 Poppy Peak Drive

This house was designed by William Henry Taylor, a local Pasadena architect, who often partnered with Kenneth Nishimoto on joint architectural projects.⁷ The three-level house occupies a pivotal position at the junction of all three district streets, and is, perhaps accordingly, a striking red painted stucco offset by brown-painted wood trim in many sizes and configurations. From the Poppy Peak elevation, the house appears to be one story, while from the Kaweah Drive elevation, the house is clearly three levels, the orthogonal, vertical wood slat railing balcony at the eastern tip of the house becoming semi-circular on the north and cantilevering beyond the building envelope. The 2,100-square-foot, flat-roofed structure building also features many diaphanous wood screens extending from the planes of the building's envelope as transitional vertical elements or as horizontal shading devices. While some window units are punched in, they read as part of larger vertical panels: the areas above and below the windows are painted warm beige stucco and framed by wood posts flush with the stucco. Presumably to increase daylight into

⁷Tamsen Taylor recounted how her father, William Henry Taylor, attempted to help Mr. Nishimoto when he was sent to a wartime internment camp, by working with Mr. Nishimoto and other Japanese-American architects on projects related to the design of the camp(s), hoping to secure his friend's earlier release, leaving their families together in Pasadena in one house for part of the war. Interview with B. Amprecht, August 25, 2008.

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The house and views from it, the area of the roof overhang above these windows is "cut" open, so that only the internal roof framing continues as exposed members. The underside of the overhang itself is treated both with red paint or the darker brown, seen above in the areas where windows are located. The house retains integrity. Constructed in 1968, the house retains a very high degree of integrity.

16 Poppy Peak Drive

The one-story, 1,450-square-foot wood-and-glass house and detached garage is a Modern residence in the Post-and-Beam style and situated on a hill that is raised from the street. It is L-shape in plan with a flat roof and is surrounded by natural growth and trees. According to the second and current owners who have lived there since 1962, the house was built and occupied by the brother of architect William Henry Taylor, who built his own home across the street at 1615 in 1968 and informally designed his brother's older house, 1616. The primary entrance and walkway is located on the west side of the house although that has been allowed to grow over in favor of the current entrance, formerly the private walk to the crook of the L in a straight line from the north of the detached one-story garage that features a large wood door. The one-story building is in poor condition, but has had very few and minor alterations. Constructed in 1951, the house retains very good integrity.

119 Poppy Peak Drive

The house located at 1619 Poppy Peak is a one-story residence. The garage, located at street level, contains horizontal wood siding on the main façade and stucco on the secondary elevation. There is a large garage door, as well as a front gable roof with overhanging eaves. The primary façade of the residence is embedded into the hilly landscape and set lower than the street. The elevation contains vertical wood siding, windows with a projecting wood surround, a low pitched roof with strong vertical emphasis from the overhanging eave, and a large rock chimney. Constructed in 1961, the house retains a very high degree of integrity.

1620 Poppy Peak Drive

The house located at 1620 Poppy Peak Drive is a one-story single-family residence with a steeply pitched hipped roof of composition shingles. Designed by architect Dorothy Harrison, it possesses a mixed style with elements of the Ranch, Wrightian, and Modern styles. The house is composed of irregular volumes and the windows are comprised of jealousy and aluminum sliders. It features a patio underneath a roof extension that is supported with decorative metal columns and a partially enclosed wraparound porch composed of concrete block. The primary entrance is accessed through the porch. The residence looks as if to possess a stucco finish and an attached garage with overhanging eaves. Constructed in 1965, the house retains a very high degree of integrity.

1630 Poppy Peak Drive

The building located at 1630 Poppy Peak Drive is a one-story single-family residence that features a flat roof with extended eaves. The residence was designed in the Modern style. It has groups of clerestory windows on the primary façade, along with a centrally located entrance. The building is composed of vertical wood siding, which is repeated in the garage door and fence in the front yard. The beige color of the residence blends into the surrounding landscape. The garage is attached and is raised from the primary façade, which is situated below the street. Constructed in 1956, the house retains a very high degree of integrity.

1650 Poppy Peak Drive

The building located at 1650 Kaweah Drive is a one-story single-family residence that was designed in an "L" shape. It was constructed in the Ranch style and has a cross-gable roof with composition shingles and overhanging eaves. The building contains board and batten siding with a large wood paneled garage door and groups of windows. The primary entrance is located within a recessed façade, which is covered by the roof overhang. The yard is minimal with brick retaining walls and concrete driveway. Constructed in 1956, the house retains a very high degree of integrity.

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60 Poppy Peak

The building located at 1660 Poppy Peak Drive is a one-story residence in the Ranch style that contains a hipped roof with overhanging eaves and composition shingles. The 1951 building is composed of stucco and brick, and it features aluminum encased windows. The primary entrance is located underneath a roof extension and includes side lights which flank a metal door.

85 Poppy Peak

The house located at 1685 Poppy Peak Drive is a one-story single-family residence. This 'Modernist pueblo', designed in 1961 by World War II veteran USC graduate Lyman Ennis, a prolific Pasadena architect, is articulated as connected segments that follow the tight bend of the curve of Poppy Peak Drive here. It is composed of stucco, where a beige color blends with the surrounding environment, and has a flat roof. The building has articulated volumes and large single pane windows. Irregular in plan, it features a wood trellis located above the primary entrance, which is accessed at street level.

95 Poppy Peak Drive

The 1,400-square-foot, flat-roof, two-story Thompson House was designed by Buff, Straub & Hensman. It is located on a steep, rock-covered hillside with street access to Poppy Peak Drive, which curves around both upper and lower sides of the site. Its primary character-defining feature is the manner in which the house and free-standing carport (demolished and is currently being reconstructed) are treated as one composition at different elevations on the hill, various levels of the house connected with a varying sequence of terraces and steps. The public entrance is obtained from steps leading up from the street to an intermediate landing connecting the two levels of the double-height living area, while steps lead down to the same landing from the carport above. Primary materials include resawn redwood board, glass, and plaster; there is also a brick fireplace. This house is one of the most publicized of Buff, Straub & Hensman's early post-and-beam designs, primarily for the dramatic glass-enclosed living room on the southeast. Here light vertical wood framing, stained a light clay brown, contrasts with heavier beams and joists in a dark stain, creating a complex matrix in three dimensions based on a post-and-beam framing system of four 13' x 13' modules.⁸ Three of these modules form the house enclosure while the fourth frames the lower terrace and deck off the balcony (containing the bedroom) on the south. The interior is open plan except for a den which also leads to a private terrace. Suspended globes, glass or paper, illuminate the terrace and living room respectively. Constructed in 1957, the house retains a very high degree of integrity.

Non-contributors

The following buildings are listed as non-contributors as they do not represent the Modern Movement, were not designed in styles that are not addressed by this Multiple Property Submission, or were not built during the period of significance. A significant number of these properties are compatible with the District because of their site planning (situated into the hillside), in massing and scale, and in generally horizontal roof lines.

517 Kaweah Drive

The house located at 1617 Kaweah Drive is one-and-a-half story single-family residence that is rectangular in plan. The house has a steeply pitched side gable roof with composition shingles and two dormers that are inset within the roof line. The elevations are composed of smooth stucco with windows in a replaced surround. The primary entrance is inset within the main elevation and features a small front gable roof with composition shingles. Surrounding the entrance are newly applied stone elements that are embedded within the stucco. A garage is attached to the house.

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here there is a steeply-pitched front gable roof, where the primary elevation contains the one-bay garage door. The residence is located within a hill side, in which the primary entrance is located below the street level. The house is surrounded by mature growth trees and bushes.

132 Kaweah Drive

This residence is one-and-a-half stories and rectangular in plan. The house has a stucco finish and a steeply pitched roof that contains composition shingles. The building was designed in the Chateau style, with alterations that include new window surrounds, stucco finish, and roof. It was constructed in 1938.

150 Kaweah Drive

This two story residence with attached garage designed in the Colonial Revival style. It features clapboard siding with window molding and multi-pane windows. It was constructed in 1956.

193 Pleasant Way

This property is currently vacant.

194 Pleasant Way

This building was designed in the Spanish Colonial Revival Style. It features a stucco retaining wall with decorative tile, and the residence is one story with clay tile roof and multi-pane wood windows. Constructed in 1930, the house retains integrity.

105 Pleasant Way

This one-story house with rectangular plan is in the Spanish Colonial Revival Style. It is composed of stucco with a large wood garage door. The view of the building is obscured from full growth vegetation. It was constructed in 1933.

114 Pleasant Way

The house located at 1614 Pleasant Way is a two-story residence that is irregular in plan. Designed in the Spanish Colonial Revival style, the house contains an off center low-pitched roof with overhanging eaves and clay tiles. The residence features a smooth stucco finish and original wood casement windows. The building is located on a side of a hill and is surrounded by mature growth vegetation.

120 Pleasant Way

The building located at 1620 Pleasant Way is a one-story house with an irregular plan with detached one story three-car garage. The house features overhanging eaves, hipped roofs and multi-pane windows. It was constructed in 1965.

116 Poppy Peak Drive

The 2,500-sq.-ft. building is a one-story stucco and wood structure and tile roof. It is slightly raised off the hill it occupies with a one-story lower story half embedded into the hill. A long rectangular in plan original Poppy Peak sub-divider and realtor Walter Carr designed his house so that every room opens to the view of the San Gabriel Mountains to the north, with French doors leading to flagstone patios with and rectangular in plan. The primary entrance is obtained from 56 steps leading up the hill from two one-car garages on Poppy Peak Drive, positioned so that they face each other along the curve of the road. These garages are poured concrete structures featuring dark-stained vertical wood tilt-up doors, with pitched roofs with wood shingles, overhanging eaves, and exposed rafter tails. The main residence is located up the hill. The house was designed based on Early California formal ranch style. It was occupied by the family until 1966 and has had one owner since. Apart from the addition of a pool installed by Walter Carr, the building has had no substantive alterations. The first house to be built on Poppy Peak Hill, it was constructed in 1924.

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82 Poppy Peak Drive

This three-story Spanish Mediterranean Revival smooth stucco house with red tile roof is deeply embedded into the hill. As with many houses in the District, in overall planning the house is a stepped series of volumes. The two-car garage is at street level, with distinctive wood doors ornamented with large wood cross-bracing. The house is strongly horizontal, with its primary gabled roof parallel to the street. The primary entrance is obtained with a large cross, its roof forming a large, landscaped outdoor patio above the house above it. It was constructed in 1930 by architect/builder C.H. Harrington.

10 Poppy Peak Drive

This three-story apartment building, a largely rectangular, monolithic volume set into Poppy Peak Hill, contains a garage located on the ground floor. It consists of a rough lace stucco finish, clay tile roof, and features aluminum sliding windows. The building was designed with generalized features of the Mediterranean or Spanish Colonial style. It was constructed in 1979.

14 Poppy Peak Drive

This house is one-to-two stories and designed in the Spanish Colonial Revival style. It contains casement and large picture windows, a stucco finish, and a clay tile roof. It was constructed in 1934.

17 Poppy Peak Drive

This property is currently vacant.

22 Poppy Peak Drive

This house located at 1622 Poppy Peak Drive is two stories tall, where the garage is located off the street into the top floor. The residence contains a stucco finish, pitched roof with composition shingles, and aluminum windows. The house was designed in a Moderne style and has extensive alterations that include new doors, aluminum windows, and possibly new stucco cladding. It was constructed in 1964.

26 Poppy Peak Drive

This building is a Contemporary two-story residence with a rectangular plan. The second floor serves as the main point of access. This façade contains double doors and a garage door, both of which are accessed by wood bridges with wood railings. The house is clad in diagonal wood siding with a roof that features overhanging eaves and exposed rafter tails. It was constructed in 1976.

34 Poppy Peak Drive

This two-story house is two-stories and composed of rough texture stucco. The house is located on a hill and the ground floor is positioned below street level. The garage is located at street level and slightly projects from the main façade that faces the street. The primary elevation consists of a wrap-around porch that is not accessed by the street and contains a stucco porch wall. The main entrance is accessed via brick and concrete steps down to the ground floor. The roof has overhanging eaves. It was constructed in 1953.

540 Poppy Peak Drive

This is a one-story ranch house that has a stucco finish and clapboard siding. The house, designed in the Minimal Traditional style, features six-over-six double hung original windows and a double door entrance. There is a side pitched roof with slightly overhanging eaves and composition shingles. It was constructed in 1935.

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Statement of Significance

Summary Statement

The Poppy Peak Historic District, comprised of primarily architect-designed single-family houses, is distinctive in the density and range of outstanding houses from 1935 to 1968, the range representing the completion dates of important contributing properties. Designed by architects ranging from those of international renown to those of local stature, the contributing properties reveal a wide range of expressions, concerns, and responses to 20th century modernity and to pre- and post-World War II blueprints for modern living." These houses, including that 20th century invention, the Ranch House, also reflect a concern for a building's relationship to its site. Hilly Poppy Peak, undesirable to tract developers, posed the precise opportunities and challenges desired by many 20th century architects practicing in Southern California: hilly, geologically stable, with outstanding views that were exactly the types of site being described, propounded and discussed at USC's School of Architecture after World War II but already of interest for pre-war early Modernists. The range of architects includes Lyman Ennis, USC⁹; James William; USC, USC teacher, architect and urban designer; Kenneth Nishimoto, USC; Buff, Straub & Hensman, USC, graduates and teachers; Leland Evison, USC, who moved and slightly reconfigured the Laing House by Harwell Hamilton Harris to Poppy Peak, Richard Neutra; William Henry Taylor; Robert Cox, Alexander Pyper, among others. Most of the houses have retained an excellent quality of integrity, a few with virtually no changes, and possess—if not define—those character-defining features articulating each style and property type described in the Multiple Property Submission, Cultural Resource of the Recent, City of Pasadena. Therefore, this district meets the requirements of the MPS and is eligible for listing under Criterion C in the National Register of Historic Places at the local level of significance in the area of architecture.

Early History

It is said that Poppy Peak was named by the Spanish, who could see the hill "afame with poppies" from the San Pedro Harbor, according to realtor John Carr, son of William Carr, the first subdivider of Poppy Peak. It was originally settled by the Gabrielino Indians, who occupied Los Angeles County, including southwest Pasadena.¹⁰ They used the granite boulders along the Arroyo, which refers to the river bed for the Los Angeles River and its riparian surroundings that begins in the lower San Gabriel Mountains and flows southeast through Los Angeles, as mortars for food grinding, and bathed in the Arroyo pools in the San Rafael area. They settled in villages in the San Rafael and Linda Vista areas, the latter known as "Indian Flats" when those settlements became disrupted by the arrival of the Spanish; the Franciscans founded the San Gabriel Mission in 1771. Rancho San Rafael, a 50,000-acre tract that included much of southwest and western Pasadena, was deeded in 1784 from the Governor of Alta California, Pedro Fages, to a Spanish soldier, Jose Maria Verdugo; about 2,000 acres, to settle family debts, was sold in 1871 to a creditor and developer named Prudent Beaudry, a tycoon son of a powerful French-Canadian family and important figure in Los Angeles, twice its mayor, 1874-76. A similar pattern happened with nearby Rancho San Pasqual, some of which was sold by Manuel Garfias to Benjamin D. Wilson in 1859. He in turn joined forces with John S. Griffin, who granted – with a 10% royalty – the Los Angeles Pioneer Oil Company, to drill for oil in a 900-foot deep well on the shoulder of Poppy Peak. There was no oil. The two then sold 30 acres of land to Beaudry, along with Benjamin Dreyfus and others, so that Beaudry now owned portions of both ranchos. Beaudry attempted to find coal deposits, but no coal was discovered. Eventually, this area was again sold to the California Colony of Indiana, which founded the San Gabriel Orange Grove Association, which named the new

⁹The term 'USC' when appearing with an architect and describing a year of graduation is used to indicate a graduate of the University of Southern California School of Architecture in Los Angeles.

¹⁰The primary source for the early history of the San Rafael, Annandale, and Poppy Peak areas is from *Guide to the San Rafael Area, Pasadena*, compiled and written by the Boy Scouts of Troop 40 Pasadena and published by the San Rafael P.T.A., Pasadena, 1955. Troop 40 still exists. The second, far more researched source for this history is *Within the Vale of Annandale: A Picture History of South Western Pasadena and Vicinity* by Donald W. Crocker. (Pasadena, California: Pasadena-Foothill Valley YWCA, 1968) Fourth edition, 1990.

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by Pasadena in 1875.¹¹ In 1883, Beaudry's brother, Victor, eventually sold land that became Colorado Boulevard, originally named Eagle Rock Road, to Alexander R. Campbell-Johnston, another developer. Johnston Lake, at the base of the "little lley"¹² is named after this Scotsman. Possibly the result of a natural dam, the lake's capacity, fed by two natural springs, was certainly increased by the tailings of the 480-foot tunnel that Prudent Beaudry built in 1876 to form a roadway, now Burleigh Drive, from Avenue 64. The tunnel fulfilled an important purpose, as it was "not possible to take a wagon on Avenue 64 south of La Loma over the foot of Poppy Peak."¹³ It was demolished in 1923 but the lake remained, shared by horses, cattle, people and sheep, typically part of the farmland in the San Rafael meadows, until the land was subdivided for housing. The wealthy Campbell-Johnston family founded another important anchor for the area, Church of the Angels, establishing it as an upscale Episcopal church between Los Angeles and Pasadena, although when built in 1889 at 1100 Ave. 64, it was in the country, accessible over "almost unbelievably rough roads."¹⁴ The extant church is immediately southeast of Poppy Peak District, and just south of Burleigh Drive and Johnston Lake, and was designed by prominent English architects Arthur Edmund Street and Ernest Coxhead, who left London for Los Angeles in 1886 and designed several churches and houses, primarily in the Bay Area.

Campbell-Johnston began subdividing the ranch he and three sons ran as a family operation in 1885, a subdivision named the Annandale Tract. Similar subdivision began in earnest in the 1920s, well after the Annandale Golf Club of Pasadena was founded in 1906 (the clubhouse was located at 450 Avenue 64 and was for a time the home of the California Preparatory School for Boys.) The Pacific Electric street car line ran along Mountain Avenue, now Avenue 64, running north-south just east of Poppy Peak Drive) as far north as the Church of the Angeles.

William C. Carr bought Poppy Peak Mountain in 1924, subdivided it, and built his own house at 1516 Poppy Peak Road; other developers followed suit, creating the steep, narrow, twisting tracks that became Poppy Peak and Kaweah drives and Pasant Way. The wealth of these very early developers afforded a certain cachet to west and southwest Pasadena, extending to well-groomed tennis courts as early as 1890 on San Rafael Avenue.¹⁵ The Colorado Street Bridge, linking Los Angeles/Eagle Rock and Pasadena, was completed in 1913, furthering development in the Poppy Peak and Annandale areas. Less than a year later, what became Pasadena's extreme southwest corner, a tiny spur jutting west from the city's western-most edge, was annexed in stages from east to west, from San Rafael Avenue to North Figueroa Street, between 1914 and 1923.

The 210/134 and Pasadena freeways define coarse boundaries for the district, but the early 1940 date of the opening Pasadena freeway is arguably pertinent to the development of Poppy Peak's character and significance: the route directly linked southwest Pasadena to downtown Los Angeles and to the University of Southern California (USC), which fostered the innovative design thinking that became known as the USC School of Architecture.

The two sources above conflict on the name of the oil company; the Boys Scouts booklet says it is the "Climax" Company.

Ibid. p. 16.

Ibid. p. 18.

Ibid., p. 38

Ibid. p. 68.

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Development of an Architectural Identity: Poppy Peak in the 20th Century

The proposed Poppy Peak District of 45 contributing houses and 15 non-contributing houses includes parts of Poppy Peak Drive, Weah Drive, and Pleasant Way. It has been defined as a district, for two reasons. First, it contains excellent examples of prewar and postwar custom designed houses by both well-known, international figures in Early and mid-Century Modernism, such as Richard Neutra and Harwell Hamilton Harris as well as highly competent, creative, but not well-known local practitioners of Modernism such as Robert Cox. In Mid-Century Modernism, the district includes four examples of the internationally known Case Study House architects Buff, Straub & Hensman, but there are also fine examples of the period by Norman Ennis (USC), Leland Evison (who moved and slightly altered a Harris house in 1951), Kenneth Nishimoto (USC), Alexander Pyper, James Pulliam, and William Henry Taylor, all of whom shared the trait of interpreting Modernism individually. All of these later architects were active in the Pasadena/San Gabriel and Los Angeles chapters of the A.I.A.

However, in addition to these more high-style representatives, the district also contains fine examples of custom-designed houses in the Ranch and Modern/Contemporary Ranch styles. Just as there is a striking number of names ranging from the famous to the little known but clearly architecturally informed and educated, there is a great range of houses with fine gradations between and among styles within these two larger stylistic paradigms, from "pedigreed" Modernism to the relaxed California Ranch, in addition to the well-represented "The USC School" or "The Pasadena School" of wood Post-and-Beam architecture. Thus, the area is a concentrated microcosm of styles, schools and periods that appear sometimes to be "pure" examples and other times to be one "style" with architectural elements from another. It is not unusual to find houses contributing to the District that show a blend of one style and another, particularly Modern and Ranch, also referred to as Contemporary Ranch. In general (though not always) these styles share some tenets such as horizontality, openness to nature, emphasis on natural materials, exposed structure, an acute response to function, large windows or openings, and the jettisoning of ornament; many of these tenets are demonstrated in Poppy Peak, in either flat or shallow-pitched roofs.

Another second reason is also propelling the district's identity. Literally underlying these styles in this proposed district is the unique setting of the hilly, steep landscape, so that each contributor to the district, whatever the style, responds to the site in different ways than what might be accomplished in a flat, regular, gridded setting. At a larger scale, the setting, no less than the parameters and latent opportunities in each individual site at a smaller scale, informed "typical" architectural responses. Poppy Peak's hilly setting fostered smaller dwellings, low-slung rooflines that hug the hill, garages tucked under or above living spaces, houses that disappear into the landscape, terraces and decks that embrace the views of the San Gabriel Mountains and a breaking a "box" into a series of stepped volumes along a hill, a typical strategy no matter the style or date. The houses reflect attitudes and decisions about each site: some houses may be considered as a single straight line parallel and/or tangential to the site, seen at 1611 Pleasant Way; angled to mirror the street's curves, seen at 1685 Poppy Peak Drive, or perpendicular to the street, seen at 1640 Poppy Peak Drive and 1617 Poppy Peak Drive.

This unique combination of predominantly Modern houses of excellent quality and a setting, which clearly appealed to the aesthetic appetites of these architects, defines Poppy Peak as a district.

Early Modernism at Poppy Peak

One of the earliest Early Modern houses to be built in this district was designed by Harwell Hamilton Harris, an early protégé of architect Richard Neutra. Harris was also deeply inspired by Frank Lloyd Wright, an influence that is illustrated in the district's two Harris houses of the 1930s but not typically associated with Harris's mature work.

Today Harris is known for his unique fusion of the serenity and rigor of Japanese vernacular architecture, the rusticity and comfort of a California bungalow, and the clean optimism of Modernism. As Esther McCoy notes, a "good small modern house

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wood was rare" in the 1930s. Neutra and Schindler were "unacceptable" to *House Beautiful* readers,¹⁶ but Los Angeles critics received Harris as someone who bridged 1930s and European Modernism with Greene and Greene. Notably, Harris (1903 – 90), in contrast to the Viennese origins of Neutra and Schindler and Wright's Wisconsin roots, was a hometown boy, born in Glendale (1903–1990), graduated from San Bernardino High School and the Pomona College, Claremont. The 1936 Laing House and the 1935 de Steiguer House (later moved to the district in 1951 by architect Leland Evison), are rare in Harris's work that they bear obvious allegiance to the deeper influence of Wright and the early shock of his seminal 1910-11 Wasmuth portfolios, 1910. Distributed first in Europe, they had a dramatic influence on many architects and theorists there.

With Harris houses adopt primary features of Wright's early Prairie Style, including wide bands of stucco walls, broad eaves, ribbon windows, hipped roofs and boxed-in balconies. The hipped roofs of his houses, a character-defining feature seen in much of Harris's residential work, are here. "...Because the Wrightian influences was pronounced, the Laing House, like the later de Steiguer home, is a reminder of how young and inexperienced he still was."¹⁷ However, these houses are not copies of either Neutra or Wright, and reveal a determination to define an individual approach to residential architecture. It is also important to mention here that Harris served as design critic at USC 1938 to 1943 and returned to USC in 1945, as also noted in the context statement.¹⁸

Usually, the example of Early Modernism here by Robert Trask Cox, New York University's School of Architecture '33, seen in the house he designed in 1937 for his family, clearly represents its period of significance, but does not mimic Neutra or Wright. Nor does it reflect European Modernism per se.¹⁹ The house is idiosyncratic in plan, deferring to the bend of Poppy Peak Drive plan. In section, it tucks the garage under the main volume of the house which faces the downward slope of the street. No rigid orthogonal quality overruled the dictates of the site, whose location at the tip of a sharp turn in the street also afforded a very private garden opening out from large windowed areas, hidden from the street at the north end of the house. Cox had moved to California to work for Neutra, but didn't approve of what he perceived as a non-allegiance to exposed structure, one tenet of Modernism that Neutra did not share. Somewhat oddly, Cox went on to work for well-known Pasadena-based, more conservative Reginald Johnson, one of the designers of Baldwin Hills Village. Cox continued, however, to incorporate taut, innovative efficiencies into any work he did: for example, for a small high school in Death Valley, he doubled the functional qualities of walls that were also blackboards, for which he won an award.²⁰ His work appeared in *Pencil Point, Tomorrow's Use*, and in *Sunset*.

Mid-Century Modernism

Many influential architects designed houses for Poppy Peak, led by the four designed by Buff Straub and Hensman. These include figures such as James Pulliam, designer of the Tucker House, 1585 Pleasant Way. This award-winning architect was accomplished in a wide range of building types including commercial, academic and civic. He also experimented: for the 1970 World's Fair in Osaka, Japan, Pulliam created an award-winning pavilion for IBM that incorporated a sheer wall and forms that looked like tetrahedrons, popular on buildings from the Late-Modern era.

As noted earlier in the context statement, Lyman Ennis (USC '53), the late Leland Evison, who moved and slightly altered a Harris house in 1951, the late Kenneth Nishimoto (USC), Alexander Pyper, the late James Pulliam, and the late William Henry Yorlor, all built houses for themselves or clients in Poppy Peak. All of these architects, many who fought in World War II and in

Esther McCoy, *The Second Generation* (Salt Lake City: Gibbs M. Smith, 1984), p.49

Lisa Germany, Harwell Hamilton Harris (Austin, Texas: University of Texas Press, 1931, p. (Cite TK).

Esther McCoy, *The Second Generation*, (Salt Lake City: Gibbs M. Smith, Inc., 1984), p.

Interview, landscape architect and son of Robert Trask Cox, Thomas Cox, 28 March 2008.

Ibid.

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Korean War, were active in the Pasadena/San Gabriel and Los Angeles chapters of the A.I.A. and went on to make contributions in architecture, education and urban design.

For example, James Pulliam, locally renowned as partner in Pulliam and Matthews, was a veteran who served in both World War I and World War II, which interrupted his studies at Dartmouth College, where he was introduced to the ideas of Louis Sullivan and Walter Gropius through leading architectural historian Hugh Morrison, and the Korean War. "Pulliam's passion for architecture could be traced to that one inspirational teacher," said Robert Winter, an architectural historian and former history professor at Occidental College who was in that same class. After being introduced to the work of Walter Gropius, a major figure in modern architecture who founded the Bauhaus school of design, Pulliam went to Harvard University's graduate school of design because Gropius taught there. Pulliam returned to the Marines during the Korean War before beginning his architectural career in Los Angeles, where he worked for Richard Neutra and Welton Becket, who built many local landmarks, including the Capitol Records tower, the Cinerama Dome and the Beverly Hilton Hotel.²¹ Pulliam went on to become the president of the Los Angeles chapter of the A.I.A. and was instrumental in preserving the city's Central Library from demolition, part of his life-long role as urban activist-reservationist as well as a card-carrying Modernist.

Kenneth Nishimoto, USC '34, designed several corporate offices for airlines in Los Angeles, including Japan Airlines. According to his daughter Diane, he was interred in a Japanese camp during World War II, where he taught drafting and design. While in the camp he received an important architectural award from the Westinghouse Corporation. Nishimoto and Taylor were occasional partners and collaborators in Modernist buildings. They were such close friends that Taylor followed Nishimoto to the internment camp, hoping to secure his early release by assisting as an architect in the war effort. According to Taylor's daughter, women, their wives and children stayed in Pasadena and shared a house for the duration of the men's absence. Lyman Ennis is a locally prominent architect who credits the G.I. Bill with his opportunity for higher education at USC, where he graduated in 1953 after serving in World War II. Of Poppy Peak Ennis says, "Architects were trained to take advantage of views, but the average contractor or developer didn't know how to build there. The hillsides were just perfect."

In note, Ennis, like Buff, Straub & Hensman, subcontracted all of his houses to "take control of the work." This is very important, because it means that these architects were used to becoming master builders and architects in an almost medieval spirit, overseeing and participating in architecture and building. This is not standard practice in the profession of architecture, particularly as defined since the 19th century onward.

Like the veteran/architects interviewed, many still active in architecture, share an identical attitude apparently based on their courage and skills honed in battle: *we just won a war, how difficult can it be to build a house?* Ennis, a classmate of Buff and Hensman and student of Ain and acquaintance of Soriano, said that one of the reasons post and beam was so popular had to do with emerging technologies, a view shared by architect Russell Hobbs, WWII and Korean War veteran and well-known Pasadena architect and artist, but with Miesian ideas about "the box."

Post-and-beam was natural. And it was just very simple to build," said Ennis, who also did his own engineering, as he did at the Hampton House, 1685 Poppy Peak Drive, where he sought a sculptural expression within the structural constraints of the site.²²

The Poppy Peak Historic District represents a wide range of architectural excellence and the cross-fertilization of architectural ideas. Most of the houses were not expensive and not lavish. The people who commissioned were young, married, with small children and on tight budgets. The houses demonstrate an early and 20th century concern and passion for human engagement with a site, whether rendered by an "icon" like Neutra or by architect Kenneth Nishimoto, whose house, while informed by

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Modernism and work by his contemporaries, is unique, of high architectural quality fueled by his own ideas and values. However, all of these houses show how much can be accomplished with a vibrant education, trusted subcontractors, a basic but solid grasp of structural engineering, and finally, an elusive blend of courage and bravado, born of turmoil following World War I and victory in World War II, that propelled the obvious optimism in their work.

While these houses embrace the general tenets of Modernism, they also reflect a larger expression of American values and attitudes and a more locally inflected Modernism particularly demonstrated in Pasadena, Los Angeles and Southern California. It is a Modernism seen in the design of the single-family house tempered by unique sites and settings. The designs of these houses at Poppy Peak and in the work of Buff, Straub & Hensman reflect a wide range of individual architectural expressions that are not related to one other within the period of significance, 1935 – 1968. Virtually all the contributing houses retain integrity as required by the Registration Requirements, local level of significance. They have retained most of their historic fabric and are significant under Criterion C. The Poppy Peak Historic District therefore qualifies National Register listing under the requirements under this Multiple Property Submission, Cultural Resources of the Recent Past, City of Pasadena.

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Winn, Lyman. Interview with B. Lamprecht. February 16, 2008.

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<http://www.nps.gov/history/nr/publications/bulletins/suburbs/Treib.pdf>.

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Verbal Boundary Description

Poppy Peak Historic District encompasses 12.29 acres of land and three streets (Poppy Peak Drive, Kaweah Drive and Pleasant Way) in the southwest portion of the City of Pasadena, California. The district is generally bound by Poppy Peak Drive on the east and south, Poppy Peak Drive and Pleasant Way on the north and the Pasadena City Limit on the west. The district is accessed via Poppy Peak Drive, which begins at the south side of La Loma Road, west of Avenue 64. Kaweah Drive and Pleasant Way are both accessed from Poppy Peak Drive after entering the district.

Boundary Justification

The boundaries include all significant structures from the period of significance that retain a high level of architectural integrity.

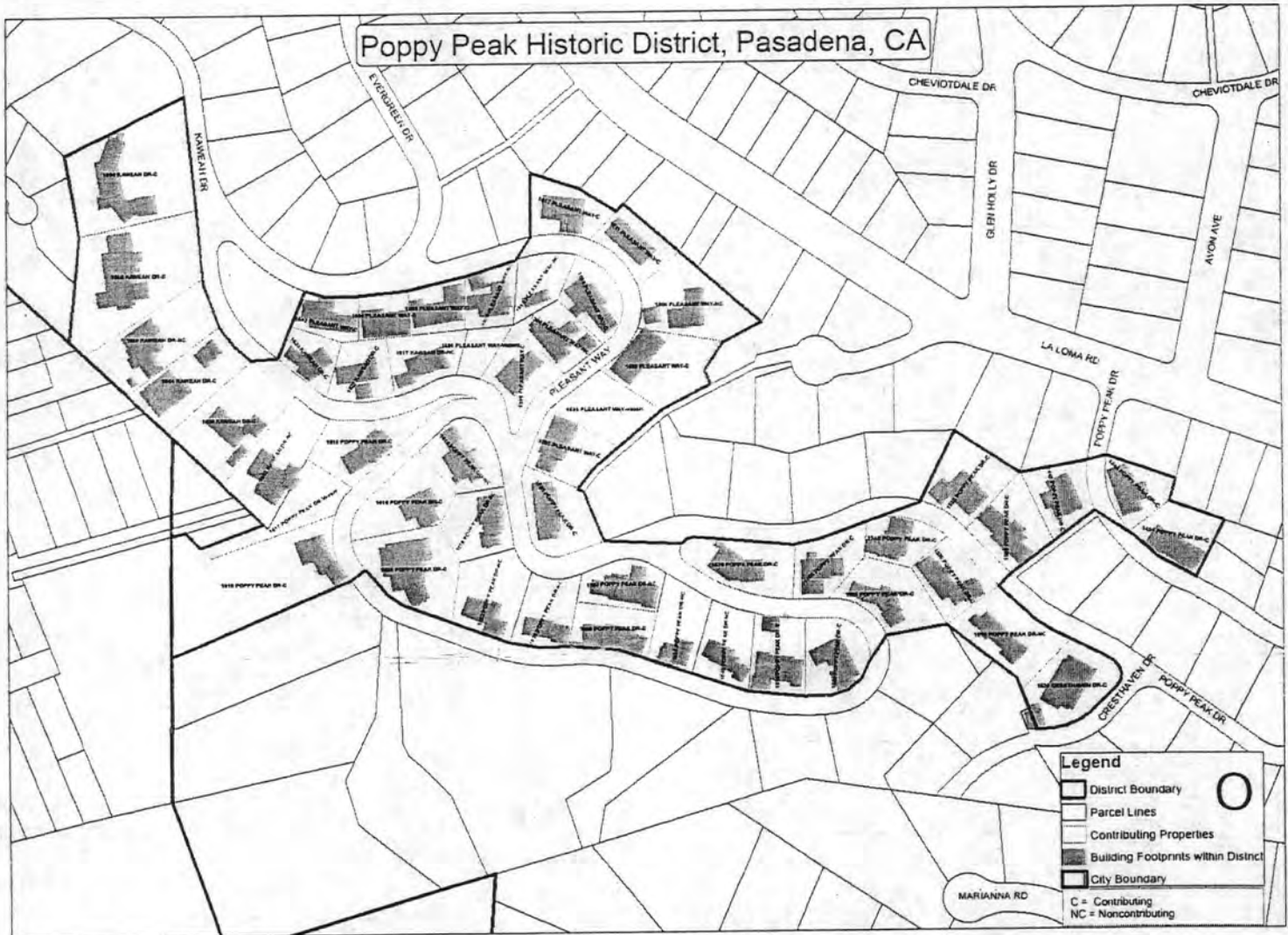
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List of owners for contributing properties

ADDRESS	CITY	STATE	ZIP CODE	NAME	C/N/C
25 CRESTHAVEN DR	PASADENA	CA	91105	ROBERT NINI	C
17 KAWEAH DR	PASADENA	CA	91105	ELIZABETH EMANUEL	NC
25 KAWEAH DR	PASADENA	CA	91105	JOAN ELARDO	C
32 KAWEAH DR	PASADENA	CA	91105	MICHAEL MCCARTHY	NC
35 KAWEAH DR	PASADENA	CA	91105	DANIEL COVERDALE	C
38 KAWEAH DR	PASADENA	CA	91105	ROBERT GRIFFITHS	C
44 KAWEAH DR	PASADENA	CA	91105	MIRNA CHAIN	C
50 KAWEAH DR	PASADENA	CA	91105	DOLORES PFISTER	NC
58 KAWEAH DR	PASADENA	CA	91105	GARY HUDSON	C
56 KAWEAH DR	PASADENA	CA	91105	RICHARD ROBINSON	C
35 PLEASANT WAY	PASADENA	CA	91105	DIANE TUCKER	C
90 PLEASANT WAY	PASADENA	CA	91105	SYLVIA BACA	C
93 PLEASANT WAY	PASADENA	CA	91105	DIANE TUCKER	NC
94 PLEASANT WAY	PASADENA	CA	91105	MARK KENNEDY	NC
99 PLEASANT WAY	PASADENA	CA	91105	STEPHEN NEUTZEL	C
100 PLEASANT WAY	PASADENA	CA	91105	MOHAMMAD ALA	C
105 PLEASANT WAY	PASADENA	CA	91105	JOY KELLY	NC
111 PLEASANT WAY	PASADENA	CA	91105	ANGELITA O BRIEN	C
114 PLEASANT WAY	PASADENA	CA	91105	MOHAMMAD ALA	NC
117 PLEASANT WAY	PASADENA	CA	91105	BARBARA WIRICK	C
120 PLEASANT WAY	PASADENA	CA	91105	NICHOLAS OKOROCHA	NC
126 PLEASANT WAY	PASADENA	CA	91105	ROBERT LADE	C
134 PLEASANT WAY	PASADENA	CA	91105	HARRY SALIT	C
142 PLEASANT WAY	PASADENA	CA	91105	FOKKE SWANBORN	C
144 POPPY PEAK DR	PASADENA	CA	91105	SCOTT BROWN	C
145 POPPY PEAK DR	PASADENA	CA	91105	DALE MCCARTHY	C
154 POPPY PEAK	PASADENA	CA	91105	WILLIAM HAYWARD	C
116 POPPY PEAK DR	PASADENA	CA	91105	WELLS FARGO BANK CO.	NC
125 POPPY PEAK DR	PASADENA	CA	91105	KAY NISHIMOTO	C
130 POPPY PEAK DR	PASADENA	CA	91105	VITO RACANO	C
135 POPPY PEAK DR	PASADENA	CA	91105	JAMES EVANS	C
140 POPPY PEAK DR	PASADENA	CA	91105	JOHN FARAGHER	C
170 POPPY PEAK DR	PASADENA	CA	91105	BECK FAMILY TRUST	C
182 POPPY PEAK DR	PASADENA	CA	91105	CYNTHIA MARSHALL	NC
195 POPPY PEAK DR	PASADENA	CA	91105	ALEXANDER PYPER	C
110 POPPY PEAK DR	PASADENA	CA	91105	RICHARD CALLAHAN	NC
114 POPPY PEAK DR	PASADENA	CA	91105	ANDREW YATOFISKY	NC
115 POPPY PEAK DR	PASADENA	CA	91105	DERRIUS GIBSON	C
116 POPPY PEAK DR	PASADENA	CA	91105	GORDON FRASER	C
117 POPPY PEAK DR	PASADENA	CA	91105	GORDON FRASER	NC
119 POPPY PEAK DR	PASADENA	CA	91105	ALAPAKKAM SAMPATH	C
120 POPPY PEAK DR	PASADENA	CA	91105	PAULI NE LEDEEN	C
122 POPPY PEAK DR	PASADENA	CA	91105	DEE CODY	NC

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ADDRESS	CITY	STATE	ZIP CODE	NAME	C/NC
26 POPPY PEAK DR	PASADENA	CA	91105	PETER ULYATT	NC
30 POPPY PEAK DR	PASADENA	CA	91105	R TAYLOR	C
34 POPPY PEAK DR	PASADENA	CA	91105	DEE JORDAN	NC
40 POPPY PEAK DR	PASADENA	CA	91105	MITCHELL HALPERN	NC
50 POPPY PEAK DR	PASADENA	CA	91105	LOUIS BEADLE	C
60 POPPY PEAK DR	PASADENA	CA	91105	CRAIG ALLEY	C
85 POPPY PEAK DR	PASADENA	CA	91105	RICHARD WOOD	C
95 POPPY PEAK DR	PASADENA	CA	91105	WILLIAM KOBAK	C

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Photographs of Contributing Properties

Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Wirick
June 1958

Negative: N/A

Description of view: Cal Straub coming down Pleasant Way in his Triumph TR3; note the Laing House by Harwell Hamilton Harris in the background. Courtesy of Barbara Wirick.

A_LosAngelesCounty_PoppyPeakDistrict1.tiff



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Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Wirick
c. 1958

Negative: N/A

Description of view: Wirick House, Wally Wirick seated within the wood framing of the residence.
Courtesy of Barbara Wirick.

A_LosAngelesCounty_PoppyPeakDistrict2.tiff



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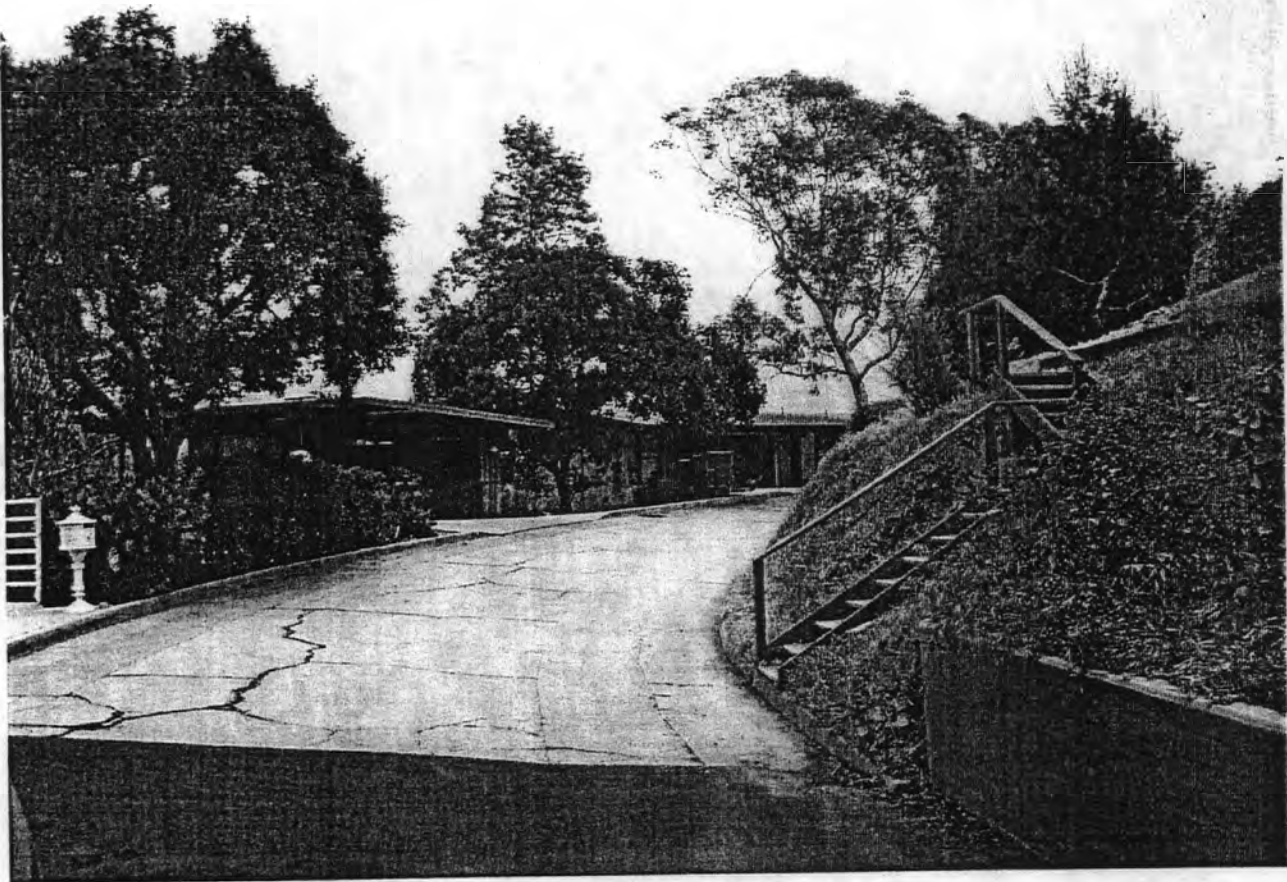
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Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008
Negative: ICF Jones & Stokes
Description of view: Pleasant Way, view east
A_LosAngelesCounty_PoppyPeakDistrict3.tiff



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Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Photographer: ICF Jones & Stokes

Description of view: Pleasant Way, view north

File Name: A_LosAngelesCounty_PoppyPeakDistrict4.tiff



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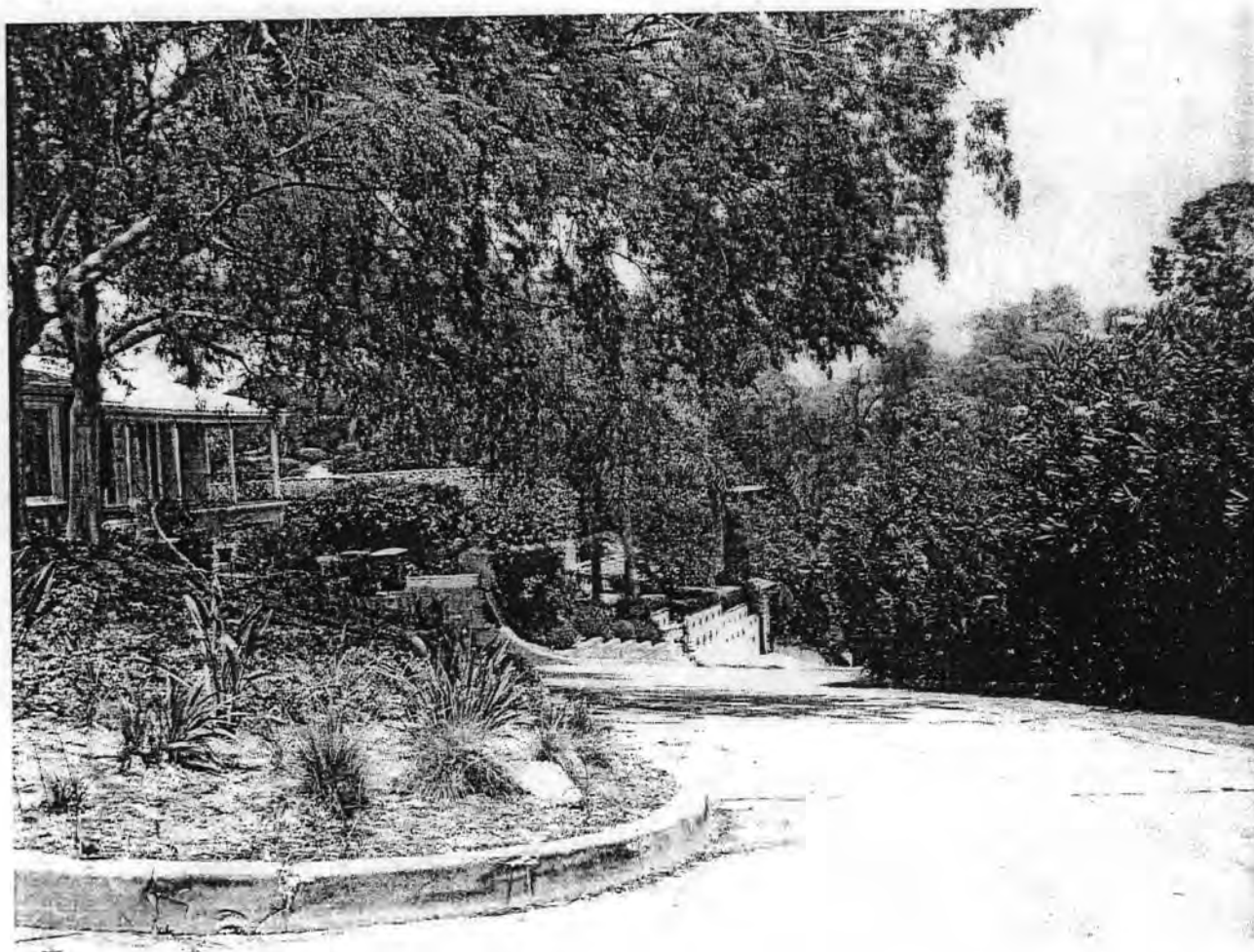
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Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Negative: ICF Jones & Stokes

Description of view: Poppy Peak Drive, view north

A_LosAngelesCounty_PoppyPeakDistrict5.tiff



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Los Angeles County, California*

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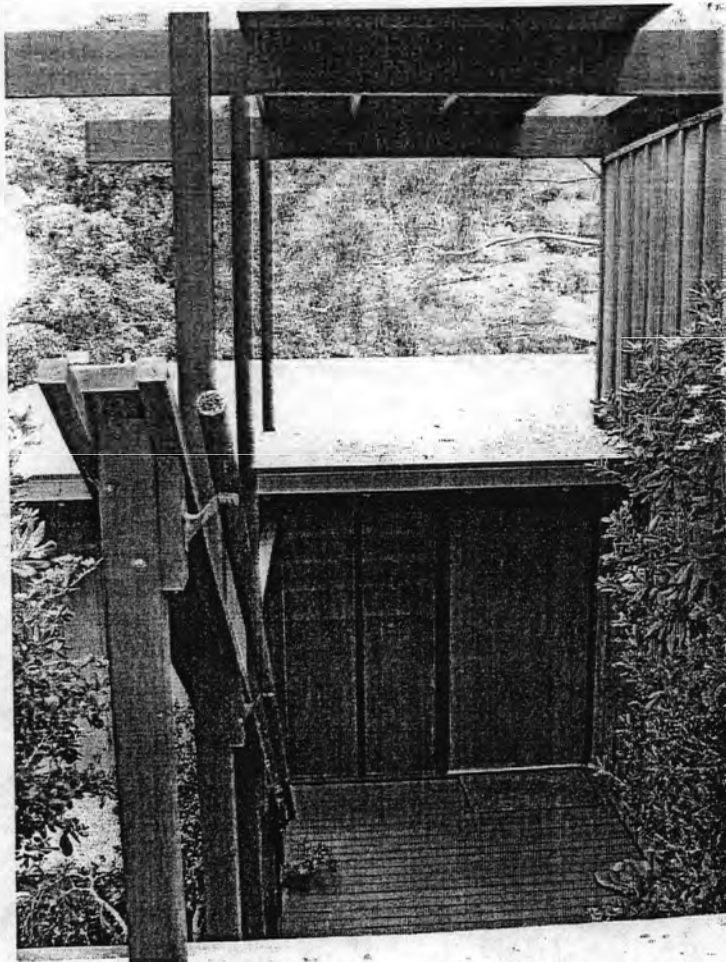
MPS: Cultural Resources of the Recent Past—City of Pasadena

Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Negative: ICF Jones & Stokes

Description of view: 1617 Pleasant Way, view north

A_LosAngelesCounty_PoppyPeakDistrict6.tiff



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet—Additional Documentation

*Poppy Peak—Pasadena
Los Angeles County, California*

Section Photos Page 34

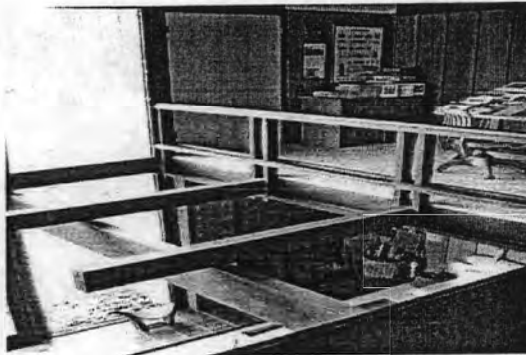
MPS: Cultural Resources of the Recent Past—City of Pasadena

Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Negative: ICF Jones & Stokes

Description of view: 1617 Pleasant Way, interior detail.

A_LosAngelesCounty_PoppyPeakDistrict7.tiff

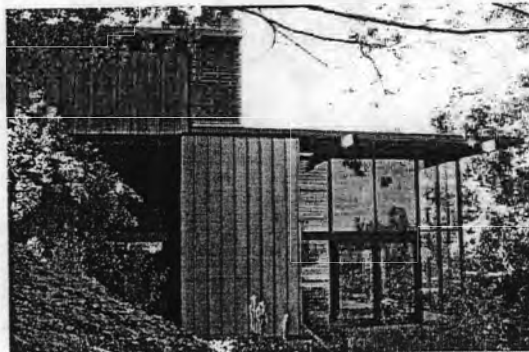


Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Negative: ICF Jones & Stokes

Description of view: 1617 Pleasant Way

A_LosAngelesCounty_PoppyPeakDistrict8.tiff



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet—Additional Documentation

*Poppy Peak—Pasadena
Los Angeles County, California*

Section Photos Page 35

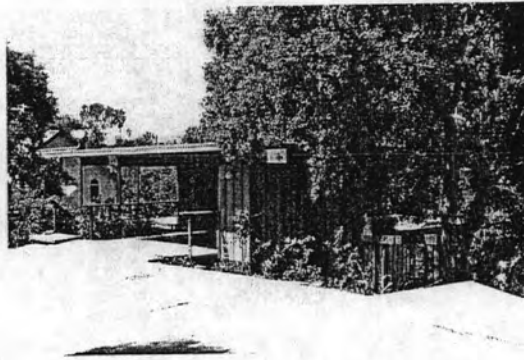
MPS: Cultural Resources of the Recent Past—City of Pasadena

Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Negative: ICF Jones & Stokes

Description of view: 1617 Pleasant Way, view northwest.

A_LosAngelesCounty_PoppyPeakDistrict9.tiff

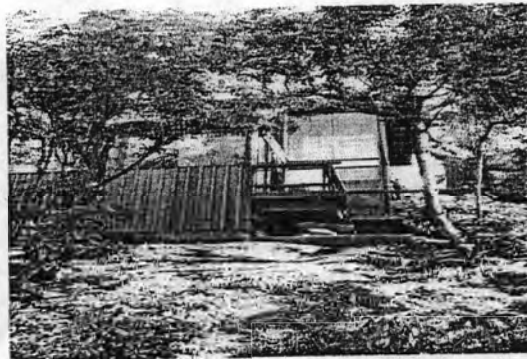


Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Negative: ICF Jones & Stokes

Description of view: 1695 Poppy Peak Drive, view southwest

A_LosAngelesCounty_PoppyPeakDistrict10.tiff



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet—Additional Documentation

*Poppy Peak—Pasadena
Los Angeles County, California*

MPS: Cultural Resources of the Recent Past—City of Pasadena

Section Photos Page 36

Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Negative: ICF Jones & Stokes

Description of view: 1650 Poppy Peak Drive, view northwest.

A_LosAngelesCounty_PoppyPeakDistrict11.tiff



Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Negative: ICF Jones & Stokes

Description of view: 1630 Poppy Peak Drive, view west.

A_LosAngelesCounty_PoppyPeakDistrict12.tiff



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National Register of Historic Places Continuation Sheet—Additional Documentation

*Poppy Peak—Pasadena
Los Angeles County, California*

MPS: Cultural Resources of the Recent Past—City of Pasadena

Section Photos Page 37

Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Negative: ICF Jones & Stokes

Description of view: 1620 Poppy Peak Drive, view east.

A_LosAngelesCounty_PoppyPeakDistrict13.tiff



Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Negative: ICF Jones & Stokes

Description of view: 1619 Poppy Peak Drive, view northwest.

A_LosAngelesCounty_PoppyPeakDistrict14.tiff



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet—Additional Documentation

*Poppy Peak—Pasadena
Los Angeles County, California*

MPS: Cultural Resources of the Recent Past—City of Pasadena

Section Photos Page 38

Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Negative: ICF Jones & Stokes

Description of view: 1615 Poppy Peak Drive, view southeast

A_LosAngelesCounty_PoppyPeakDistrict15.tiff

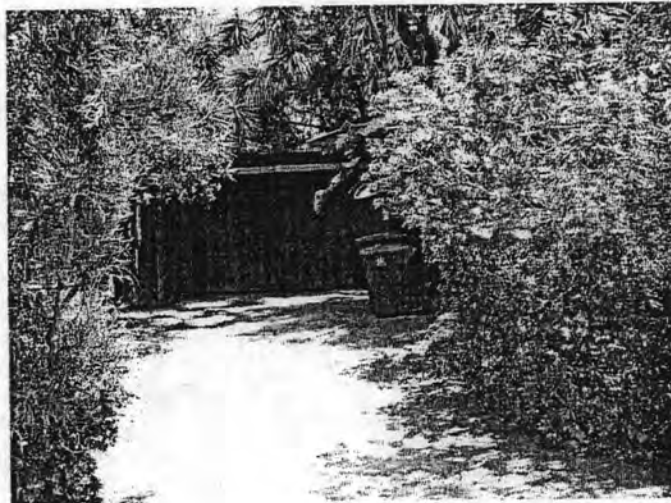


Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Negative: ICF Jones & Stokes

Description of view: 1616 Poppy Peak Drive

A_LosAngelesCounty_PoppyPeakDistrict16.tiff



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet—Additional Documentation

*Poppy Peak—Pasadena
Los Angeles County, California*

Section Photos Page 39

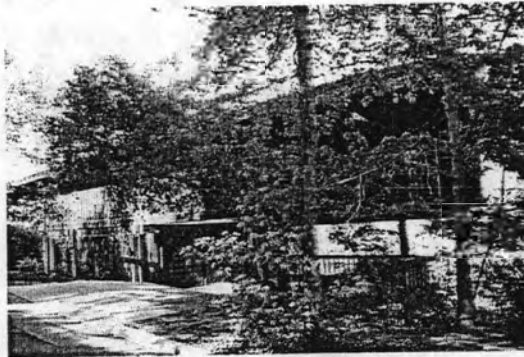
MPS: Cultural Resources of the Recent Past—City of Pasadena

Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Negative: ICF Jones & Stokes

Description of view: 1595 Poppy Peak Drive, view northeast.

A_LosAngelesCounty_PoppyPeakDistrict17.tiff

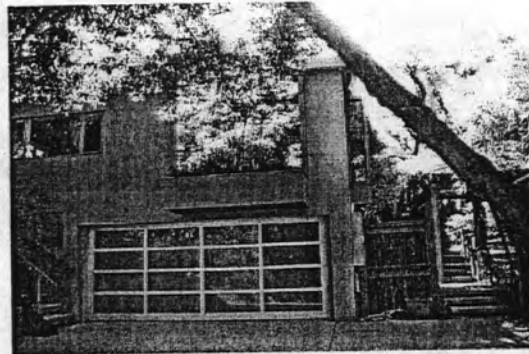


Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Negative: ICF Jones & Stokes

Description of view: 1570 Poppy Peak Drive

A_LosAngelesCounty_PoppyPeakDistrict18.tiff



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet—Additional Documentation

*Poppy Peak—Pasadena
Los Angeles County, California*

MPS: Cultural Resources of the Recent Past—City of Pasadena

Section Photos Page 40

Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Photographer: ICF Jones & Stokes

Description of view: 1540 Poppy Peak Drive, view southeast.

File Name: A_LosAngelesCounty_PoppyPeakDistrict19.tiff



Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Photographer: ICF Jones & Stokes

Description of view: 1530 Poppy Peak Drive, view south.

File Name: A_LosAngelesCounty_PoppyPeakDistrict20.tiff



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet—Additional Documentation

*Poppy Peak—Pasadena
Los Angeles County, California*

MPS: Cultural Resources of the Recent Past—City of Pasadena

Action Photos Page 42

Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Photographer: ICF Jones & Stokes

Description of view: 1454 Poppy Peak Drive, view northeast.

File Name: _LosAngelesCounty_PoppyPeakDistrict23.tiff

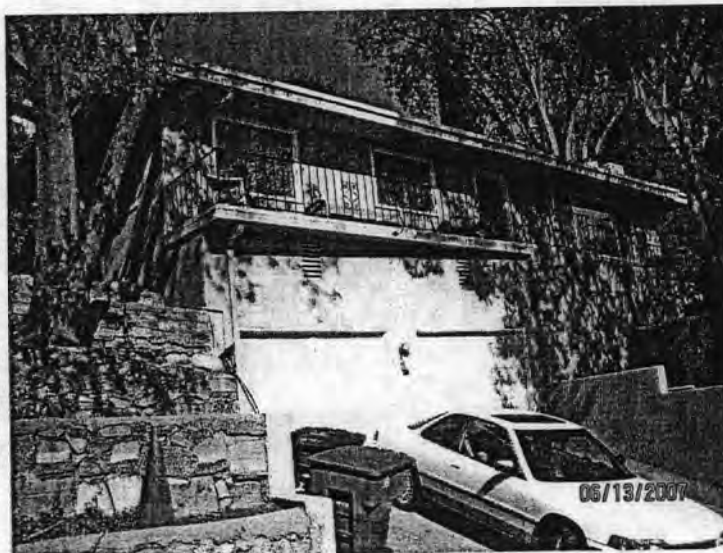


Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Photographer: ICF Jones & Stokes

Description of view: 1445 Poppy Peak Drive

File Name: \A_LosAngelesCounty_PoppyPeakDistrict24.tiff



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet—Additional Documentation

*Poppy Peak—Pasadena
Los Angeles County, California*

MPS: Cultural Resources of the Recent Past—City of Pasadena

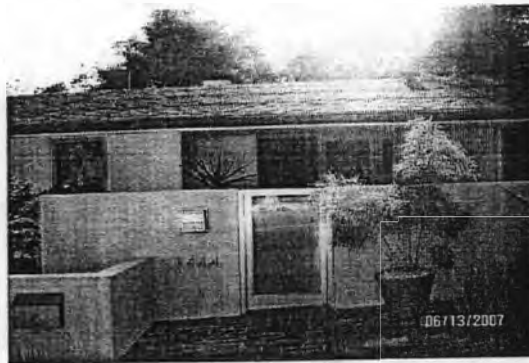
Section Photos Page 43

Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Negative: ICF Jones & Stokes

Description of view: 1444 Poppy Peak Drive, view north.

A_LosAngelesCounty_PoppyPeakDistrict25.tiff



Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Negative: ICF Jones & Stokes

Description of view: 1634 Pleasant Way, view south.

A_LosAngelesCounty_PoppyPeakDistrict26.tiff



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet—Additional Documentation

*Poppy Peak—Pasadena
Los Angeles County, California*

MPS: Cultural Resources of the Recent Past—City of Pasadena

Section Photos Page 44

Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Photographer: ICF Jones & Stokes

Description of view: 1626 Pleasant Way, view southeast.

File Name: A_LosAngelesCounty_PoppyPeakDistrict27.tiff



Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Photographer: ICF Jones & Stokes

Description of view: 1611 Pleasant Way

File Name: A_LosAngelesCounty_PoppyPeakDistrict28.tiff



United States Department of the Interior
National Park Service

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*Poppy Peak—Pasadena
Los Angeles County, California*

MPS: Cultural Resources of the Recent Past—City of Pasadena

Section Photos Page 45

Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Negative: ICF Jones & Stokes

Description of view: 1599 Pleasant Drive, view northeast.

A_LosAngelesCounty_PoppyPeakDistrict29.tiff



Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Negative: ICF Jones & Stokes

Description of view: 1590 Pleasant Way

A_LosAngelesCounty_PoppyPeakDistrict30.tiff



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet—Additional Documentation

*Poppy Peak—Pasadena
Los Angeles County, California*

MPS: Cultural Resources of the Recent Past—City of Pasadena

Section Photos Page 46

Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008
Negative: ICF Jones & Stokes
Description of view: 1585 Pleasant Way
A_LosAngelesCounty_PoppyPeakDistrict31.tiff



Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008
Negative: ICF Jones & Stokes
Description of view: 1525 Poppy Peak Drive, view northeast.
A_LosAngelesCounty_PoppyPeakDistrict32.tiff



United States Department of the Interior
National Park Service

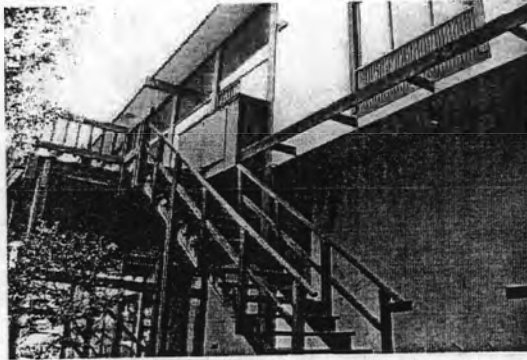
National Register of Historic Places Continuation Sheet—Additional Documentation

*Poppy Peak—Pasadena
Los Angeles County, California*

Section Photos Page 47

MPS: Cultural Resources of the Recent Past—City of Pasadena

Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008
Negative: ICF Jones & Stokes
Description of view: 1525 Poppy Peak Drive
A_LosAngelesCounty_PoppyPeakDistrict33.tiff



Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008
Negative: ICF Jones & Stokes
Description of view: 1642 Pleasant Way
A_LosAngelesCounty_PoppyPeakDistrict34.tiff



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet—Additional Documentation

*Poppy Peak—Pasadena
Los Angeles County, California*

MPS: Cultural Resources of the Recent Past—City of Pasadena

Section Photos Page 48

Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008
Negative: ICF Jones & Stokes
Description of view: 1642 Pleasant Way
A_LosAngelesCounty_PoppyPeakDistrict35.tiff



Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008
Negative: ICF Jones & Stokes
Description of view: 1666 Kaweah Drive
A_LosAngelesCounty_PoppyPeakDistrict36.tiff



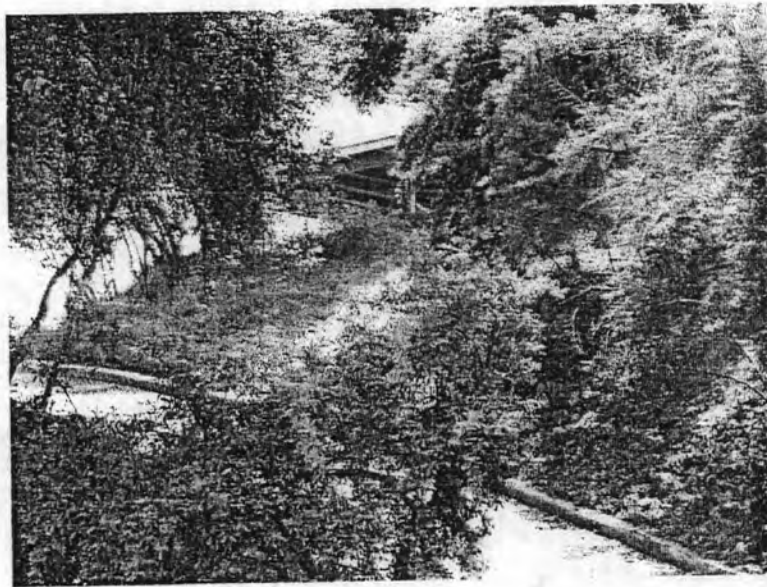
National Register of Historic Places Continuation Sheet—Additional Documentation

*Poppy Peak—Pasadena
Los Angeles County, California*

MPS: Cultural Resources of the Recent Past—City of Pasadena

Section Photos Page 49

Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008
Negative: ICF Jones & Stokes
Description of view: 1658 Kaweah Drive
A_LosAngelesCounty_PoppyPeakDistrict37.tiff



Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
June 2008
Negative: ICF Jones & Stokes
Description of view: 1644 Kaweah Drive
A_LosAngelesCounty_PoppyPeakDistrict38.tiff



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet—Additional Documentation

*Poppy Peak—Pasadena
Los Angeles County, California*

MPS: Cultural Resources of the Recent Past—City of Pasadena

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Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
June 2008

Negative: ICF Jones & Stokes

Description of view: 1638 Kaweah Drive

A_LosAngelesCounty_PoppyPeakDistrict39.tiff

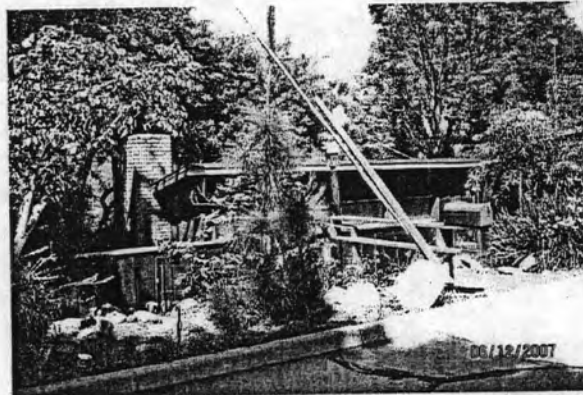


Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
June 2008

Negative: ICF Jones & Stokes

Description of view: 1635 Kaweah Drive, view northeast

A_LosAngelesCounty_PoppyPeakDistrict40.tiff



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tional Park Service

National Register of Historic Places Continuation Sheet—Additional Documentation

*Poppy Peak—Pasadena
Los Angeles County, California*

MPS: Cultural Resources of the Recent Past—City of Pasadena

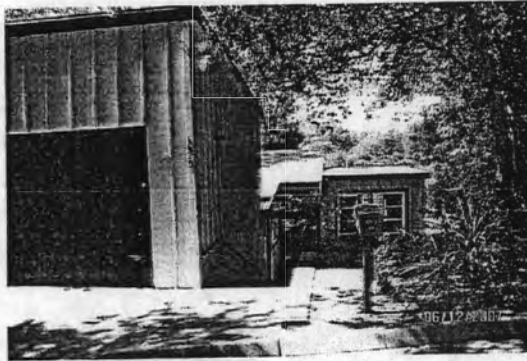
Section Photos Page 51

Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
June 2008

Negative: ICF Jones & Stokes

Description of view: 1625 Kaweah Drive, view north.

A_LosAngelesCounty_PoppyPeakDistrict41.tiff



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet—Additional Documentation

Poppy Peak—Pasadena
Los Angeles County, California

Action Photos Page 41

MPS: Cultural Resources of the Recent Past—City of Pasadena

Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Photographer: ICF Jones & Stokes

Description of view: 1535 Poppy Peak Drive, view north.

File Name: A_LosAngelesCounty_PoppyPeakDistrict21.tiff



Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Photographer: ICF Jones & Stokes

Description of view: 1525 Cresthaven Drive, view west.

File Name: A_Los Angeles County_PoppyPeakDistrict22.tiff



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet—Additional Documentation

*Poppy Peak—Pasadena
Los Angeles County, California*

Section Photos Page 52

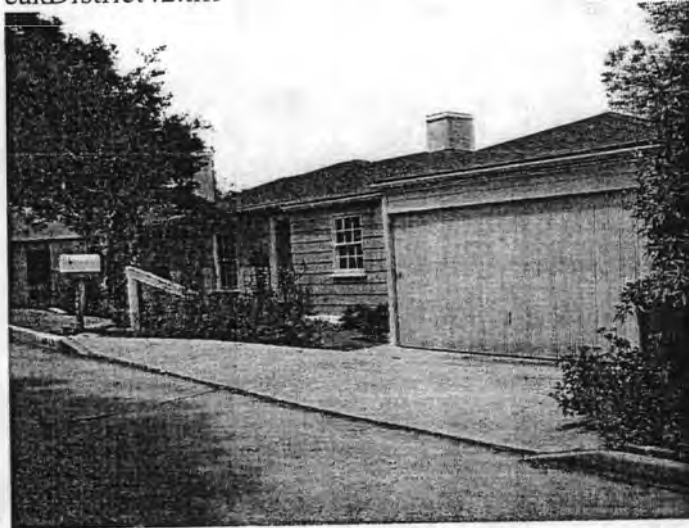
MPS: Cultural Resources of the Recent Past—City of Pasadena

Photographs of Noncontributing Properties

Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Negative: ICF Jones & Stokes

Description of view: 1640 Poppy Peak Drive
A_LosAngelesCounty_PoppyPeakDistrict42.tiff



Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Negative: ICF Jones & Stokes

Description of view: 1634 Poppy Peak Drive
A_LosAngelesCounty_PoppyPeakDistrict43.tiff



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet—Additional Documentation

*Poppy Peak—Pasadena
Los Angeles County, California*

MPS: Cultural Resources of the Recent Past—City of Pasadena

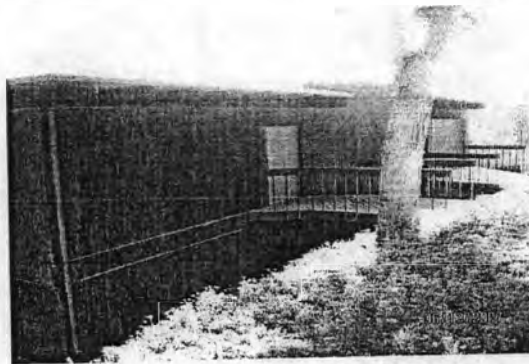
Section Photos Page 53

Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Negative: ICF Jones & Stokes

Description of view: 1626 Poppy Peak Drive, view northwest.

A_LosAngelesCounty_PoppyPeakDistrict44.tiff

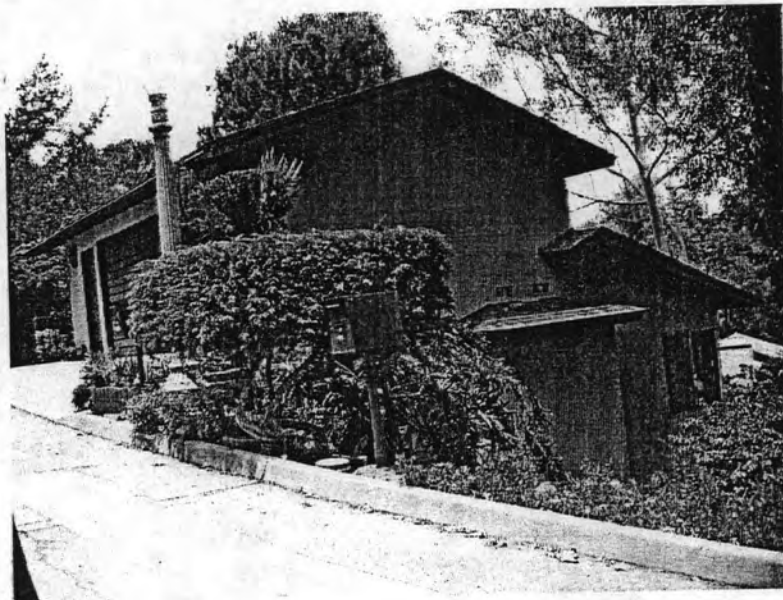


Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Negative: ICF Jones & Stokes

Description of view: 1622 Poppy Peak Drive, view northwest.

A_LosAngelesCounty_PoppyPeakDistrict45.tiff



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet—Additional Documentation

*Poppy Peak—Pasadena
Los Angeles County, California*

MPS: Cultural Resources of the Recent Past—City of Pasadena

Section Photos Page 54

Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008
Negative: ICF Jones & Stokes
Description of view: 1614 Poppy Peak Drive
A_LosAngelesCounty_PoppyPeakDistrict46.tiff



Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008
Negative: ICF Jones & Stokes
Description of view: 1610 Poppy Peak Drive
A_LosAngelesCounty_PoppyPeakDistrict47.tiff



Form 10-900-a
2)

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet—Additional Documentation

*Poppy Peak—Pasadena
Los Angeles County, California*

MPS: Cultural Resources of the Recent Past—City of Pasadena

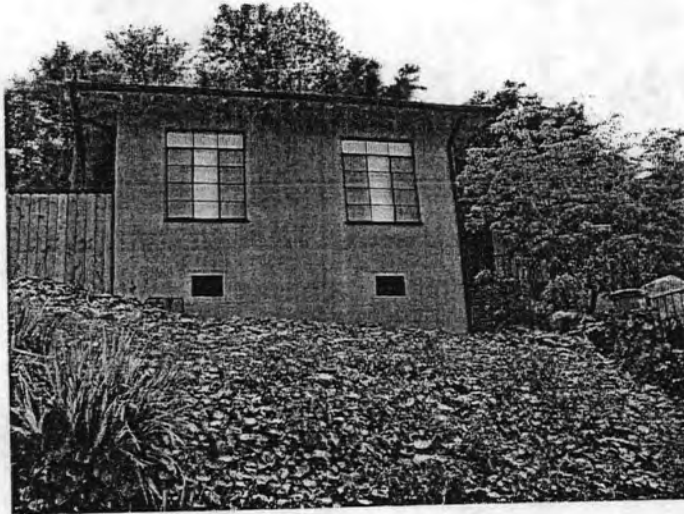
Section Photos Page 55

Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Negative: ICF Jones & Stokes

Description of view: 1620 Pleasant Way

A_LosAngelesCounty_PoppyPeakDistrict48.tiff



Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Negative: ICF Jones & Stokes

Description of view: 1614 Pleasant Way

A_LosAngelesCounty_PoppyPeakDistrict49.tiff



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet—Additional Documentation

*Poppy Peak—Pasadena
Los Angeles County, California*

MPS: Cultural Resources of the Recent Past—City of Pasadena

Section Photos Page 56

Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Negative: ICF Jones & Stokes

Description of view: 1605 Pleasant Way

A_LosAngelesCounty_PoppyPeakDistrict50.tiff



Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Negative: ICF Jones & Stokes

Description of view: 1650 Kaweah Drive

A_LosAngelesCounty_PoppyPeakDistrict51.tiff



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet—Additional Documentation

*Poppy Peak—Pasadena
Los Angeles County, California*

Section Photos Page 57

MPS: Cultural Resources of the Recent Past—City of Pasadena

Poppy Peak Historic District- Pasadena
Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Negative: ICF Jones & Stokes

Description of view: 1632 Kaweah Drive

LA_LosAngelesCounty_PoppyPeakDistrict52.tiff

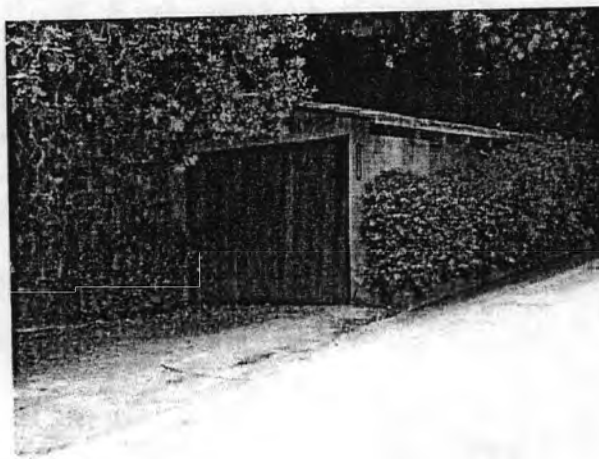


Los Angeles County, California
Barbara Lamprecht, ICF Jones & Stokes
March 2008

Negative: ICF Jones & Stokes

Description of view: 1516 Poppy Peak Drive, view northeast.

LA_LosAngelesCounty_PoppyPeakDistrict53.tiff



United States Department of the Interior
National Park Service

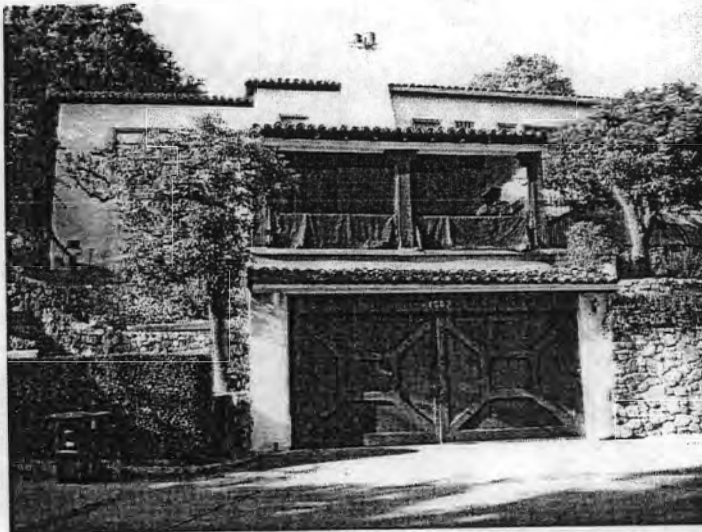
National Register of Historic Places Continuation Sheet—Additional Documentation

*Poppy Peak—Pasadena
Los Angeles County, California*

Section Photos Page 58

MPS: Cultural Resources of the Recent Past—City of Pasadena

Los Angeles County, California
Kevin Johnson, City of Pasadena Planning Department
August 2008
Photographer: Kevin Johnson
Description of view: 1582 Poppy Peak Drive, view south.
A_LosAngelesCounty_PoppyPeakDistrict54.tiff



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Poppy Peak Historic District

MULTIPLE NAME: Cultural Resources of the Recent Past, City of Pasadena

STATE & COUNTY: CALIFORNIA, Los Angeles

DATE RECEIVED: 2/25/09 DATE OF PENDING LIST: 3/13/09
DATE OF 16TH DAY: 3/28/09 DATE OF 45TH DAY: 4/10/09
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 09000182

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: Y SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT _____ DATE

ABSTRACT/SUMMARY COMMENTS:

RETURN

SEE ATTACHED COMMENTS

RECOM./CRITERIA RETURN

REVIEWER PAUL R. LUSIGNAN DISCIPLINE HISTORIAN

TELEPHONE 202-354-2229 DATE 4/10/09

DOCUMENTATION see attached comments Y / N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

POPPY PEAK HISTORIC DISTRICT

Los Angeles County, CA

National Register of Historic Places - Return Comments:

The current nomination is being returned for technical and substantive revisions. The basic documentation outlines a district worthy of listing in the National Register. Approval will be completed upon correction of the items noted below and resubmission of the required materials to the National Park Service.

Location

The correct County Code for Los Angeles is: 37.

Classification

The correct Category of Property is: *district*.

Garages. In looking at the various resources discussed in the Description narrative, it appears that in many cases automobile garages played a dominant role in the design, plan and layout of the historic properties. Many are fairly substantial in scale and stand apart from the main house as independent resources. In the case of the district's Modernist designs, all are located in a rather unique topographical area in which the garage features often represented major design statements. In considering the district's resources it seems prudent to include these properties in the resource count when the garage was built as a separate building. (e.g. 1525 Cresthaven, 1625 Kaweah, etc) [When fully integrated into the main residence, the garages need not be separately counted.]

Significance

The nomination cover form should minimally list the following under Architect/Builder: *Neutra, R.; Harris, H.H.; Buff, Straub & Hensman; Pulliam, J.* [Others may be added or provided on a continuation sheet at your discretion.]

Page 8.20. The resource count provided in the narrative does not match that provided in the cover document.

Among the prominent architects working in the Poppy Peak area were Buff, Straub & Hensman, yet the current significance narrative provides little if any discussion of their significant contributions to the district, focusing instead on the host of other designers. The proposed district significantly bridges the two major contexts outlined in the Multiple Nomination Submission cover, yet the considerable work of Buff, Straub and Hensman is given scant attention in the district nomination. The narrative should discuss the firm's work in the district--what these designs illustrate regarding their careers, the scope of years/design characteristics that these works represent, and the place of the district within the context of their work and the larger Pasadena modernist environment.

Recommendation: SLR Return

Action: SLR Return None

Documentation Issues-Discussion Sheet

State Name: CA County Name: LA Resource Name Poppy Peak HD

Reference No. 09-182 Multiple Name _____

Solution:

Problem: L50, categorized as "building" coded "district" from name and spatial context of property

Resolution:

SLR: Yes No

Database Change: _____

POPPY PEAK HISTORIC DISTRICT

Los Angeles County, CA

National Register of Historic Places - Return Comments:

The current nomination is being returned for technical and substantive revisions. The basic documentation outlines a district worthy of listing in the National Register. Approval will be completed upon correction of the items noted below and resubmission of the required materials to the National Park Service.

Location

The correct County Code for Los Angeles is: 37.

Classification

The correct Category of Property is: *district*.

Garages. In looking at the various resources discussed in the Description narrative, it appears that in many cases automobile garages played a dominant role in the design, plan and layout of the historic properties. Many are fairly substantial in scale and stand apart from the main house as independent resources. In the case of the district's Modernist designs, all are located in a rather unique topographical area in which the garage features often represented major design statements. In considering the district's resources it seems prudent to include these properties in the resource count when the garage was built as a separate building. (e.g. 1525 Cresthaven, 1625 Kaweah, etc) [When fully integrated into the main residence, the garages need not be separately counted.]

Significance

The nomination cover form should minimally list the following under Architect/Builder: *Neutra, R.; Harris, H.H.; Buff, Straub & Hensman; Pulliam, J.* [Others may be added or provided on a continuation sheet at your discretion.]

Page 8.20. The resource count provided in the narrative does not match that provided in the cover document.

Among the prominent architects working in the Poppy Peak area were Buff, Straub & Hensman, yet the current significance narrative provides little if any discussion of their significant contributions to the district, focusing instead on the host of other designers. The proposed district significantly bridges the two major contexts outlined in the Multiple Nomination Submission cover, yet the considerable work of Buff, Straub and Hensman is given scant attention in the district nomination. The narrative should discuss the firm's work in the district-- what these designs illustrate regarding their careers, the scope of years/design characteristics that these works represent, and the place of the district within the context of their work and the larger Pasadena modernist environment.

The Verbal Boundary Description should also cite the attached (properly scaled) sketch map since it provides the only real, accurate boundary markings.

The Verbal Boundary Justification for a district should also include a reference to what is located outside the selected boundaries, justifying why the selected boundaries are appropriate. This is as equally important as a pro-forma statement about what is inside the boundary. Particularly when boundaries are selected to somewhat gerrymander around certain streetscape areas within a neighborhood or development plat, the verbal boundary justification should be more than a cursory statement.

Maps

The required district sketch map is at such a small scale that determining specific address locations is almost impossible. [Any copy made of the district map will be illegible.] The shading provided for contributing and noncontributing status is also difficult to discern. The map should also contain a rough scale.

If you have questions regarding these comments, please contact me directly at the number or e-mail listed below.



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The district nomination could also use a slightly expanded discussion of the relative uniqueness of this strong concentration of Modernists designs within the Pasadena community. Yes, it is a collection that meets the MPS criteria, but is it viewed as the best, one of the best, one of many, or simply the best identified to date in the city? And by whom was this evaluation made? The MPS establishes the significance of a property type, but that doesn't mean that every example is automatically listed. The nominations need to explain why this particular example or this particular grouping is considered worthy of particular note and designation with the context of all other examples.

Criterion Consideration G. The proposed Period of Significance extends a considerable way into the less-than-50-year period. The almost 10 year stretch from 1959 to 1968 represents about 1/3 of the total period of significance (but only 4 resources). In such situations an explicit justification for Criteria Consideration G is necessary. A very specific explanation for the selected cut-off date should be provided. It is incorrect to state that the nomination is "exempt" from Criterion Consideration G. Rather, it is the case that the justification for exceptional significance is tempered based on information already provided in the developed context.

It is one thing for a district with an extensive period of history running from circa 1900 to the post war era to extend a few years into the less-than-50 period to capture the tail end of a continuum of development. Such a property might not necessitate a detailed Criteria Consideration G discussion. It is quite another issue for a district's period of significance to lay almost one-third in the less than 50 period. In both scenarios, as in all district nominations, a specific statement of justification should to be provided for the period of significance. The first case is fairly easy, while the second needs to address more specific issues. Reliance on a well developed and justified context is the best answer, but there still need to be a direct link between the nomination and the context statements.

Unfortunately, if the *Pasadena Recent Past* MPS contains a single shortcoming/omission, it is in providing a limited defense for cutting off the context at 1968. No where in the MPS is there a specific, well-reasoned statement justifying the selected end date for the significance. And little is any acknowledgement that this period exists within the less-than-50 era. Later changes to building codes are briefly noted as altering some design options, but most of this occurred in the 1970s and 1980s. If the context period were solidly justified in the MPS cover documentation, then reliance on that period within the individual nominations would be easier and straightforward. Without such an explicit justification it falls to each nomination to provide solid justification for the period(s) selected. Mere reference to the cover document is insufficient.

Among the points that may be useful for providing justification for the district's period of significance might include: stressing the concentration of resources in this district compared to the city as a whole; the rich continuum of design forms seen in the buildings, the fall-off in construction or changes in form seen after the period.

Geographical Data

The U.T. M. Coordinates provided on the nomination form are totally incorrect and do not match those found on the USGS map, which do appear accurate. For the coordinates provided on the USGS map please note that UTM #1 should read: 391020 3777320 and UTM #2 3777000.

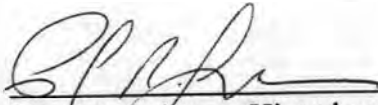
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If you have questions regarding these comments, please contact me directly at the number or e-mail listed below.



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United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

09000182



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Poppy Peak Historic District

other names/site number _____

2. Location

street & number Roughly bounded by Avenue 64 on the east, La Loma Road on the

north, including portions of Poppy Peak Drive, Kaweah Drive, Cresthaven

Drive and Pleasant Way

not for publication N/A

city or town Pasadena

vicinity N/A

state California code CA county Los Angeles code 037

zip code 91103

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

[Signature]
Signature of certifying official/Title

9 NOV 2009
Date

California Office of Historic Preservation
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
 - See continuation sheet.
- determined eligible for the National Register
 - See continuation sheet.
- determined not eligible for the National Register
- removed from the National Register
- other (explain): _____

Signature of the Keeper

Date of Action

[Signature]

12/23/09

5. Classification

Ownership of Property (Check as many boxes as apply)	Category of Property (Check only one box)	Number of Resources within Property	
		Contributing	Noncontributing
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building(s)	<u>39</u>	<u>18</u> building(s)
<input type="checkbox"/> public-local	<input checked="" type="checkbox"/> district	<u> </u>	<u>5</u> sites
<input type="checkbox"/> public-state	<input type="checkbox"/> site	<u> </u>	<u> </u> structures
<input type="checkbox"/> public-federal	<input type="checkbox"/> structure	<u> </u>	<u> </u> objects
	<input type="checkbox"/> object	<u>39</u>	<u>23</u> total

Number of contributing resources previously listed in the National Register N/A

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.)

MPS: Cultural Resources of the Recent Past—City of Pasadena

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: Single Dwelling

Current Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: Single Dwelling

7. Description

Architectural Classification (Enter categories from instructions)

MODERN MOVEMENT

Materials (Enter categories from instructions)

foundation Poured Concrete, Concrete Block

roof Asphalt, wood shake shingles

walls Glass, Wood (T-111 Plywood, Board and Batten, Tongue and Groove, Stucco

other Wood Structural Framing

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

Please see Section 7 Continuation Sheets.

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National Register of Historic Places Continuation Sheet

*Poppy Peak Historic District
Los Angeles County, California*

Section 7 Page 5

MPS: Cultural Resources of the Recent Past—City of Pasadena

Poppy Peak Historic District Description

Introduction

The Poppy Peak District is named after Poppy Peak, at 991 feet, the tallest and defining local point in the neighborhood. The district is located in the extreme southwest corner of the City of Pasadena, south of the 210 freeway, adjacent to Eagle Rock and Highland Park, Los Angeles communities to the west and south, respectively, and contained within County of Los Angeles Tracts 8554 and 6210. The District comprises 45 houses, with 15 non-contributing properties, located on portions of Cresthaven Drive, Kaweah Drive, Pleasant Way and Poppy Peak Drive. The district is characterized by a density of excellent examples of Modern 20th century residential architecture designed by a range of architects, including internationally renowned masters, nationally influential architects, and regionally and locally recognized architects, who were also responsible for a wide range of projects in Pasadena and Southern California. This diverse group, including Lyman Ennis, James Pulliam; Kenneth Nishimoto, Buff, Straub & Hensman, Leland Evison, Harwell Hamilton Harris, Richard Neutra; William Henry Taylor and Robert Cox, among others, is represented by the wide range of expressions of Modern residential architecture from the mid 1930s to the late 1960s. The district is further distinguished in having atypical, early work by famous architects as well as houses that represent their classic “signatures”; the former embodied by Harris’s Laing House, rendered in an International Style not typically associated with his mature work, and the Perkins House by Richard Neutra, a quintessential example of Neutra’s 1950s work.

The Poppy Peak Historic District encompasses 12.29 acres of land and three streets (Poppy Peak Drive, Kaweah Drive and Pleasant Way) in the southwest portion of the City of Pasadena, California. The district is generally bound by Poppy Peak Drive on the east and south, Poppy Peak Drive and Pleasant Way on the north and the Pasadena City Limit on the west. The district is accessed via Poppy Peak Drive, which begins at the south side of La Loma Road, west of Avenue 64. Kaweah Drive and Pleasant Way are both accessed from Poppy Peak Drive after entering the district. The boundaries include all significant structures from the period of significance that retain a high level of architectural integrity.

Geography and Setting

Within the District, the two streams and the continual water source known as “Raymond Dyke” drew native American tribes here, encouraged early settlement and agriculture and still sustains the lush verdant natural landscaping so notable throughout the lower regions of the District. Sycamores, alders and oaks grow in abundance around Johnston Lake, located approximately one tenth of a mile due east of the easterly boundary of Poppy Peak. To all reports, Poppy Peak, 1,080 feet above sea level, was indeed covered with yellow-gold California poppies, now virtually extinct in the area because its flowers were so heavily picked, until its subdivision in 1924 by the pivotal figure, developer William Carr. “Long ago this mountain was covered every spring with Golden California Poppies, and shining in the sun [stet] could be seen from the ocean by the early explorers. It looked down on a beautiful peaceful land covered with oaks and toyon [the California holly], fed by springs and little streams, the home of deer and many wild animals and birds.”¹ However, the Campbell-Johnston family also played a role in developing the landscaping for the area, planting a small nursery of eucalyptus trees on their ranch. In 1883, they inaugurated an extensive landscaping program for the land they began to subdivide two years later. Previously it was characterized by scrub and chaparral. Another notable and extensive garden, Busch Gardens, was founded by Adolphus Busch of the Anheuser-Busch Company in 1903 on 30 acres on both sides of Arroyo Boulevard along Bellefontaine Street and Madeline Drive. While not within the District, its public presence (proceeds from visits went to needy World War I veterans) reinforced the increasing popularity of the area for its setting and landscaping.²

¹ Boy Scout Frank Lowndes. Op.cit.

² Vale, op.cit., 51.

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The neighborhood is characterized by sharp, short hills of granite and gneissic rock, with some additional deposits of shales and sandstones; it is part of the north-south ridge leading down with increasingly lower elevations from the San Gabriel Mountains to the north. This ridge turns into a spur of hills that define the City's natural geographic boundary on the west and southwest; beyond this ridge lie the City of Los Angeles to the south and southwest and the L.A. community, Eagle Rock, on the immediate west.

Including portions of Poppy Peak and Kaweah Drives and Pleasant Way, the neighborhood is also characterized by its original early 1920s narrow streets with hairpin turns and houses with erratic front setbacks, ranging from moderate to, more typically, little or no front setbacks. This has resulted in virtually no "suburban lawns"; in contrast, the abundant landscaping mixes original native sycamore, oak and sage; a "modified hybrid" of native plants, some of it established by noted botanist and native plant breeder Theodor Payne, entwined with a wide range of planted imported landscaping in dense, compact arrangements, including dichondra, tree ferns, eucalyptus, citrus, bird of paradise and Chinese elm. This aspect of the setting is further enriched because of the landscape architects and gardeners associated with this area, including the internationally renowned Modernist and socially conscious Garrett Eckbo,³ who worked on vast public and small private commissions with a host of Modernist architects and the Los Angeles botanist/native plant expert Theodor Payne, an early leading authority on California's native plants. Because of the changes in slope, ranging from almost level near the bottom of the neighborhood to as much as 2:1 and 3:1 elsewhere, rooflines are often above or below the view from the street. Equally, the almost rampant growth of plants, bushes, and trees partially hide the houses' rooflines or outlines, so much so that they can be unintelligible to the viewer and very private. The slope was also a factor in keeping house profiles low, as tall houses required more stabilization and engineering; in any case, the verticality associated with Victorian houses had long fallen from favor. There are no sidewalks, but because the streets are relatively quiet and because the topography does not lend itself to speed, a sense of community is present as street frontage becomes a venue for walking and visiting. The lack of state-wide energy codes and City hillside ordinances, only instituted in 1978 and the 1980s/90s respectively, as well as more lenient building codes, were other factors in the liberated, can-do attitude so prevalent in the post-World War II Southern California architectural community. In terms of building, the lack of stringent codes meant larger spans, fewer connections and shear requirements and single-pane glass.

The configuration of this hillside community did not lend itself to easy subdivision or to tract housing, recalled Lyman Ennis, a World War II veteran and USC-trained architect, who designed two houses in the district and also purchased and developed three sites in the area. Hillside ordinances dictating preventive zoning for fire and mudslides were non-existent, and according to local architects, in any case downhill sites – the majority of sites in the Poppy Peak district – were preferred because they permitted a smaller, if any, front setback.

Thus, the district's setting creates a natural set of conditions encouraging a general approach: many of the homes, whether Modernist or more traditional, share tectonic traits in terms of mass, orientation and rooflines. The district is distinctive in that although the number of contributing and non-contributing resources is about even, in contrast to other neighborhoods in which Modernist dwellings can be a dramatic contrast to their more conventional neighbors, in Poppy Peak the overall sensibility among the range of styles could be described as "gemütlich," or well-disposed, comfortable with each other.

Individual Descriptions

The descriptions can be associated with the Poppy Peak Historic District map in the additional documentation section of the nomination. All completion dates and/or the name of architect and/or builder available through research of the building records and permits have been included. A significant majority of the houses were built within the period of significance, 1935 – 1968 and those buildings that are less than 50 years old exhibit a continuum of design features that exemplify the exceptional character of the district and meet the criteria for exceptional significance as defined in the Multiple Property Documentation Form.

³ Marc Treib, "Thomas Church, Garrett Eckbo, and the Postwar California Garden," <http://www.nps.gov/history/nr/publications/bulletins/suburbs/Treib.pdf>.

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MPS: Cultural Resources of the Recent Past—City of Pasadena

Contributing properties

1525 Cresthaven Drive

Two contributing structures (house and detached garage). The house located at 1525 Cresthaven Drive, also known as the Willard A. Evison house,⁴ former owner and brother of architect Leland Evison (see 1444 Poppy Peak Drive) is a large, one-story, stucco-clad Custom Ranch style house prominently situated on a hill overlooking the intersection of Poppy Peak and Cresthaven Drives. Its primary façade faces southeast with a commanding view of Los Angeles. This elevation has a long single gable, short roof overhangs, and a long indented porch on the northern half of the house. The porch features square wood posts supporting a header beam of the same size below the roofline. The southern end of the house features a smaller wing jutting to the northwest, square in plan with a hipped roof. Both roofs feature asphalt composition shingles. The windows include large fixed lights on the primary façade and pairs of three-light wood casement windows with shutters on primary and secondary facades. Building records were lost. The house retains integrity.⁵

1625 Kaweah Drive

Two contributing structures (house and detached garage). The house located at 1625 Kaweah Drive is set back from the street and embedded into the hill below detached garage whose door faces the street. The Ranch style house with vertical board and batten wood siding is sited deep into its sharply sloping lot. It features a long gable roof oriented east-west, with taller wood four-light pairs of casement windows on the east to the right of the primary entrance with poured-in-place concrete steps leading from the east side of the garage down to the front door. The large one-story garage features a shed roof sloping down into the hillside and board and batten siding. The roof is composed of asphalt shingles. The house is heavily landscaped with mature trees, including oaks, shrubbery and ivy. Constructed in 1948, the house retains very good integrity.

1635 Kaweah Drive

One contributing structure (house). The house located at 1635 Kaweah Drive is a one story residence embedded into the hill with a similar siting to that of 1625 Kaweah Drive. In contrast, this house is Modern in style, whose primary character-defining feature is a single gable roof oriented east-west. The building is clad with vertical wood siding. The principal façade faces southwest and is characterized by a long series of high single-pane, horizontally oriented windows. These identical rectangular windows are separated by 4x4 wood posts in a wood surround. The primary entrance on the main façade is accessed down brick steps with a post-and-beam wood railing on the north. A sandstone-colored brick fireplace is located in the north end of the house, where the lower portion of the siding continues as a plane beyond the house to enclose a private garden. The landscaping includes mature, drought tolerant and native plants obscuring the south end of the house. Constructed in 1949, the house retains integrity.

1638 Kaweah Drive

One contributing structure (house with attached garage). Set back from the street, the house is a red-painted, one-story traditional Ranch style house with a cross-gable roof. Its site is relatively flat. The building is L-shape in plan with the garage on the southern end forming the short leg of the L, whose longer leg is oriented north-south. The house is clad in vertical board-and-batten wood siding and the roof overhangs are short with exposed white-painted rafter tails. The diverse windows on the east-facing primary façade include double-hung single and paired windows whose primary feature is wood mullions in diamond patterns. Constructed in 1953, the house retains integrity.

1644 Kaweah Drive

⁴ Interview with Leland Evison's son, William. June 21, 2008, with B. Lamprecht

⁵ Interviews with longterm Poppy Peak resident Barbara Wirick, Steve Neutzel and others. April 23, 2008, with B. Lamprecht.

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Two contributing structures (house and detached garage) The house located at 1644 Kaweah Drive is a one-story, flat-roofed, strongly horizontal residence in the Modern style that is set back from the street and on a gentle upward slope. The one-story, concrete and stucco-clad garage with a large wood door is embedded into the parcel and detached from the house, obtained by a series of three concrete steps interrupting a low retaining wall with a brick cap. These steps lead up to concrete path that curves around a tree and large bush; a final series of steps leads north to a large patio in front of the house. This patio with a plain metal railing of vertical bars is in part formed by the roof of the garage to extend this "outdoor room" out to the street. The house also features generous overhangs and the primary façade feature a band of clerestory windows separated by plain, squared wood posts and a wood surround; this band is located just below the roof line. The entrance is asymmetrically located on the primary façade, virtually hidden from the street by its elevation. Constructed in 1947, the house retains integrity.

1658 Kaweah Drive

One contributing structure (house with attached garage). Sited near the northern intersection of Kaweah and Poppy Peak drives, the house located at 1658 Kaweah Drive is situated on a hill that is raised from the street and is accessed by a winding driveway that follows the curve of the hill. The Modern, flat-roofed wood and smooth stucco finish building is one story. A large projecting canopy supported by exposed framing members over the entrance was added in 1961. An addition to the house, a conversion of the attached garage, set back slightly from the living space and a new post-and-beam carport attached to the former garage were built in 1963 by Ranger Associates builders. Constructed in 1952 by builder John D. Douglass, the mid-Century alterations have not compromised the overall integrity and it continues to convey its historical significance.

1666 Kaweah Drive

One contributing structure (house with attached garage). The house located at 1666 Kaweah Drive was and is situated on a hill that is raised from the street. The Ranch-style building is one-and-a-half-story of wood construction of horizontal clapboard siding alternating with areas with a smooth stucco finish. The house features a very low hipped roof with overhanging eaves, exposed rafter tails, an attached garage, multi-pane wood frame windows, and a front porch containing the primary entrance. The entrance is accessed via concrete steps onto the concrete porch foundation from a concrete and brick-lined driveway. A den and bath were added to the rear in 1952 and a studio addition behind the garage was approved in 2006. Both alterations are not visible from the street and are reversible. Constructed in 1935 by Robert Ainsworth, contemporaneous with the Laing House and thus a very early house on Poppy Peak, the house retains integrity.

1585 Pleasant Way

One contributing structure (house with attached garage). The Tucker House was designed by well-known Los Angeles/Pasadena architect James Pulliam and is owned and occupied by the original client. From the street and because of its steep site, this 1,700-square-foot, two-story, Post-and-Beam, flat-roofed house appears to be a diminutive, one-story house. However, lower stories cantilever down into the ravine to the south, hidden from street view. Its extant materials are stucco, colored a yellow ochre, and dark-stained timbers and trim. One strong character-defining feature is the identical size wood members used for railings, lower fascia boards and upper fascia, giving a strongly horizontal feeling to the house. Additionally, exterior beams are allowed to define spatial boundaries without enclosure, a feature seen on the north side of the house. As with many houses in the neighborhood, the short driveway bridges the hillside and the house, supported by a combination of retaining walls and supporting posts. The design has unusually expansive decks on both upper and lower floors, wrapping the building envelope on the north and east sides of the house; the upper deck has a more diminutively scaled wood trellis. The large two-car garage on the upper floor is separated from the main structure to the north by a few feet, the roof above and decks below bridging and linking both structures. The garage is on the southwest end of the house. On the view side, floor-to-ceiling glass expanses are located on the northeast wall of the house, with other expanses at the end of the original and extant galley kitchen and bedroom areas. Large skylights are located in the entryway and in the living room. The upper floor is open plan, with wood beam and plaster ceilings. Constructed in 1959, the house retains very high integrity.

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1590 Pleasant Way

One contributing structure (house with attached garage) and one noncontributing property (a separate vacant parcel with the same address). The house located at 1590 Pleasant Way is a one-and-a-half story single family residence in the Ranch style. The primary façade is composed of three recessed elevations. The house is composed of stucco with a vertical wood siding water table, and the primary front elevation contains vertical wood siding. The residence is located on a small hill and features three-over-three double hung windows, a large bay window, and a basement garage. Constructed in 1941 by engineer Harold Wilson, the house retains integrity.

1599 Pleasant Way

One contributing structure (house with attached carport). The Johnson/Nuetzel House by Buff, Straub & Hensman is in excellent condition; sympathetic alterations by the architect owner do not compromise the home's integrity. This house is a sharp contrast to the three other Buff, Straub & Hensman houses nearby, at first glances a sleek one-story ranch-type house with a fairly closed façade, much of its post-and-beam trademark framing not apparent on the primary street façade, although its wood structural and cladding elements are articulated clearly. Its roofline is one long, shallow gable parallel to the street and oriented east-west, a simple but very strong horizontal gesture like that of the Pyper House two doors away. The primary façade is also characterized by a long header beam running the length of the house that supports exposed, painted wood rafters slightly hidden by fascia covering the rafter ends. The primary entrance, separated from the void under the roof (to shelter cars) by a area of vertical flat board siding, consists of flat-panel French doors, painted red, and flanked by narrow panels of ribbed, translucent glass allowing an obscured view of the full-height glass walls and post-and-beam framing on the open plan living room beyond. The western portion of the façade features clerestory windows. The lower portion of the house is tucked into the hill. Exterior alterations are minor, including a short concrete block privacy wall to the west of the entry, a stylized mailbox and plantings. Originally, the carport was open at the back, exposing the open patio to public view: the current owner/architect installed a lightweight wood slat screen, articulated with regular posts, running the width of the carport for privacy. Both alterations are reversible. Constructed in 1959, the house retains integrity.

1600 Pleasant Way

One contributing property (house with attached garage). The house is a two-story house with unornamented Modern features and more traditional layout has a smooth stucco finish. Its garage is set immediately on the street, while the house steps back and above the garage, which is slightly tucked into the hills. The lower floor of the house is not visible from the street. The primary façade (the top story) is set back from the garage, which creates a patio area. It features an unusual balcony railing design that confers a jaunty, shipshape feeling to the elevation. This design is comprised of a series of angled, white-painted wood slats that follow the outline of the garage. The top story has a bay window contained in a volume stepping out toward the street, in front of a volume with large single-light windows, and a porch that has square wood posts supporting the low hipped roof with overhanging eaves, rectangular in plan and offsetting the angles of the bay window. The primary entrance is accessed via concrete steps and metal railings along the side of the garage. Constructed in 1937, the house retains very good integrity.

1611 Pleasant Way

One contributing structure (house with attached garage). The Gates/O'Brien House by Buff, Straub & Hensman is in very good condition. Hugh Gates is a building contractor who worked on several Buff, Straub & Hensman houses and was Calvin Straub's brother-in-law. The post-and-beam, wood-sheathed and glass house with a very shallow, broad roof with generous overhangs, is somewhat parallel to the street, but angled away from the hill on the north, and like 1599 is a very strong horizontal gesture. Here, however, it is clear that this two-story building is adjacent to the hill, since the steep drop-off on the site is easily apparent when crossing the driveway which "bridges" to the garage (adjacent to the street). The street elevation is broken into thirds: the two-car on the north, a series of translucent one-story panels illuminating the interior stairway and entry, and thin-slat vertical siding to the south. This upper level also contains bedrooms, bath, and a dramatic overlook at the balconied entry to the double-height living room and to tall walls of glass at the southeast corner of the living room. The roof is extended on the south to

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provide a shaded area for outdoor dining on the large deck. The exterior wood decking of thin slats was replaced by the current owner with wider dimensional decking and railings of wood and steel cable, which does not affect the integrity of the house. The house is stained with ebony for the trim and a warm grey for the wood siding. The original persimmon-colored front door, facing the street and reached by wood decking acting as a short bridge parallel to the street, has been painted dark brown. Another interesting feature of the house is the insertion of a narrow, tall window at the corner of the living room (on the wall perpendicular to the road above) providing more balanced daylighting on that potentially darker side of the house. The framing on the rear elevation, a little-seen but dramatic façade, extends beyond the building envelope; expressing the structural system in various-sized dark wood members. Constructed in 1961, the house retains good integrity.

1617 Pleasant Way

One contributing structure (house with attached carport). Owned and occupied by the original owner, the Wirick House was designed by Calvin Straub and is in excellent condition. Much of the work on this house, one of the firm's definitive achievements in Post-and-Beam residential architecture, was done by the owners and by subcontractors, led by framer/carpenter Tom Gage, who had worked on Straub's own home on Sunny Slope Circle in Altadena. The house is a composition of modules woven with lines (framing) and planes (walls), based on a 2:1 ratio in plan: 24' x 48' long, with two feet cantilevered over the north foundation wall. It is a two-story, flat-roofed house of 1,776 square feet. The carport is separated from the house, joined by an internal staircase illuminated by a clerestory. The short run of steps to the north of the carport leads straight down to the entry. The stairway is protected with a long overhang of flat wood planks, separated from the carport roof and asymmetrically resting on beams extending from the carport to the north; this highly articulated entry sequence is further distinguished by an important character defining feature, the "exclamation point" of the large suspended glass globe hanging from first wooden beam extension. The orange-red single panel double door is offset to the south from the stair run. On the interior, the entry overlooks the open plan, double-height living room characterized by a dramatic double-height corner of glass defined by modules of slender structural framing. The beams supporting the work/art studio at the entry extend east out into the living room; these same series of beams also serves to gently define the ground-floor transition to the sofa/fireplace grouping on the west wall of the living room. Throughout, the interior exposed ceiling framing of tongue-and-groove planking supported by beams were hand stained a dark brown under the guidance of Conrad Buff. Sheet linoleum was used for flooring. Constructed in 1958, the house retains exceptionally high integrity.

1626 Pleasant Way

One contributing structure (house with attached garage). The residence located at 1626 Pleasant Way is a low-slung, one-story Ranch house with Modern features that is accessed uphill via a curved concrete driveway which also contains steps that also follow this curve. The single-family residence is designed in a U-shape by architect Henry Rothau, composed of clapboard and stucco siding, and contains picture windows within a projecting wood surround. The house features a flat roof with overhanging eaves and a handsome geometric wood balustrade above a concrete retaining wall, so that the house appears to be on a plinth above the curving driveway. The entrance is centrally located, indented below an overlay that circumvents the stucco and clapboard siding. Constructed in 1956, the house retains very good integrity.

1634 Pleasant Way

One contributing structure (house with attached garage). The house located at 1634 Pleasant Way is a one-story residence in the Modern style sited above the street and accessed by a short concrete driveway. Its primary feature on the street façade is the living room volume which juts out from the main volume. This volume contains a central window of four pairs of two vertically stacked single-light windows of different sizes. Each pair is set off by 6x6 dark painted wood posts. These posts extend below the slightly cantilevered living room; each of these five posts are sandwiched between two dark painted beam ends, also 6x6, creating an emphatic quality to the overall façade. Elsewhere, the house is clad in stucco and horizontal wood siding, in which the beige color blends with the surrounding landscape. The building has overhanging eaves with exposed rafter tails and contains characteristics of the style with a large grouping of single pane windows within a wood surround. The recessed front façade

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contains a small walkway and aluminum framed windows. The primary entrance is accessed via metal stairs and railing onto a small porch and walkway. Constructed in 1959, the house retains very good integrity.

1642 Pleasant Way

One contributing structure (house with attached garage). The Laing House by Harwell Hamilton Harris is set into the hillside, with steps leading up to a small portico and the one-story main floor oriented east-west. The house retains integrity. Structurally, the house is a wood frame building of interlocking, discrete volumes clad in "light buff plaster with deep coral red trim" as Harris originally specified. (Harris used stucco in the beginning of his career, when he was influenced more by the International Style and the work of Richard Neutra than that of Frank Lloyd Wright, another important mentor; later he preferred wood siding.) A striking feature of the house is the variety and scale of terrace configurations. The small two-car garage is tucked underneath the deep "view terrace" on the north (primary) façade. The terrace is protected by a low-walled balcony. The entrance is perpendicular to the street, adjacent to and south of the garage. The other two terraces open, in combinations of windows and doors, onto the more rustic landscape of the hillside directly behind the house and from the two bedrooms and the other end of the living room. The house has a hipped gable roof shingled in wood that is not original, but in scale with the original asphalt shingle roof. The interior, extant except for an in-character change at the fireplace in the living room where plywood shelving has replaced the original firebox, also retains integrity, and demonstrates Harris's early adoption of his standard option of a three-foot module in plan, section and elevation. Constructed in 1935, the house retains integrity.

1444 Poppy Peak Drive

One contributing structure (house with attached garage). The two-story, stucco-clad deSteiguer House by Harwell Hamilton Harris retains integrity from its period of significance, 1951, when the house, constructed in 1935, was moved by locally renowned mid-Century architect, owner Leland Evison, 1.3 miles from a very similar hillside setting at 20 Glen Summer Road nearby when it was threatened by demolition when the 210 Freeway was built.⁶ Evison reconfigured the house slightly to fit the new site, but maintained its exterior form and primary interior spatial relationships and retained almost all of its historic fabric, taking advantage of a different location but very similar hillside setting. The house contains an east-facing maid's quarters which is located below the living room, tucked into the hill beneath the house, so that the strong horizontality of the single ground-floor volume (oriented north-south) is not compromised. (The original maid's quarters was at one end of the house but also was positioned below-grade setting and with the same orientation.) Parallel to the sloping street, the house features its original low pitched gable roof, broad overhangs and painted wood trim windows of standard sizes seen in corner grouping or set into walls. An unusual and extant character-defining feature includes the wide, shallow, convex curved gutters, a move that softens the orthogonality of the house. The interior retains many features characteristic of early Harris work. The original fireplace was demolished and apparently redesigned by Evison. The house retains good integrity and meets Criterion Consideration B.

1445 Poppy Peak Drive

One contributing structure (house with attached garage). The residence located at 1445 Poppy Peak Drive is a two-story, smooth stucco finish Modern house that follows the slope of the upward hill, as can be seen in the articulation of the two primary volumes. The garage is at street level, and like many other houses on Poppy Peak, the roof of the two-car garage supports an outdoor area above, in this case a long concrete balcony with a black metal railing running the length of the house, with the primary entrance in the middle of the façade. The balcony steps down in front of the picture window, a large fixed light flanked by casement window that defines the living room, and continues to meet the upper walkway set into the hill and next to the garage. Other windows on the primary façade are horizontally oriented. The roofline features overhanging eaves. Constructed in 1950, the house retains integrity.

1454 Poppy Peak Drive

⁶ Moved buildings may sometimes be successfully nominated under criterion C for architecture when they remain in their historic communities and the new setting adequately replicates the original setting.

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One contributing structure (house with attached garage). This Ranch style two-story house is irregular in plan. It features broad vertical wood siding on the first story and horizontal wood siding on the second story, which also features a short overhang whose rafter tails are hidden by flat fascia board. The residence contains single light windows in a wood frame. One interesting character-defining feature is the window group articulated by slight wood framing and a wood surround within the second story gable ends. Large, rectangular windows elsewhere employ the identical wood framing detail, a strategy that unifies the composition. The residence is painted a beige color that blends into the surrounding environment and the same paint color is applied to the tall exposed fireplace chimney of Roman brick; the fireplace is unusual because it is not located at the short end of the living room volume but located on the long wall defining the primary façade. The garage contains a cross gable roof with composition shingles and overhanging eaves with exposed rafter tails. Constructed in 1949, the house retains integrity.

1525 Poppy Peak Drive

One contributing structure (house with attached carport). This notable house was designed by prominent local architect and USC graduate, the late Kenneth Nishimoto, for his family, which still occupies it. The 1,500-square-foot stucco and wood two-story house is sited on a steep hill with its lower floor unseen on the primary façade, appearing to be a one-story house. It is distinguished by its wide gabled roof with 1.5:12 pitch (possibly the shallowest of the low-pitched roofs characteristic of the neighborhood). In a strong horizontal gesture, the broad roofline and fascia detail is replicated and overlapped to define the projecting entry area and carport. The topmost gable is further distinguished by a large ridge beam, which is not only structural but innovative in that it was detailed by the architect to accommodate roof vents evenly spaced along both sides of the beam, providing a small degree of ornamental rhythm on an element rarely treated as such. The southwest-facing street elevation, which has no windows except for one, is composed of stucco separated by vertical posts of wood flush to the stucco. The house is very close to the street; a short, angled run of steps leads down to the persimmon-colored (the original color) single-panel front door. To the right of the door, wood slatted screening shields a landscaped area. This planted space is adjacent to an original and extant interior *tokonoma* (ancestral shrine) room shielded from view by translucent glass panels of different sides. This elevation also features a mounted globe light fixture, a common feature in the district and strongly associated with Buff, Straub & Hensman's work. The rear (view) elevation features extensive full-height expanses of glass at the corner of this northeast wall before, while the other half of the wall features stucco alternating with panels of dark wood stained siding containing windows. The house is in fair condition. Constructed in 1957, the house retains very high integrity.

1530 Poppy Peak Drive

One contributing structure (house with attached garage). The building located at 1530 Poppy Peak Drive is a one-story residence with sand-finish stucco cladding and unornamented detailing. It is located in the middle of a steep hill, Poppy Peak itself. It has a very low-sloped hipped roof with overhanging eaves; this simple overhang of consistent depth follows the T-shaped building. The beige-painted house is unusual in being a Modern house which is fairly formal in presentation, bilaterally symmetrical and Classical in its forthright frontality vis-à-vis the street. It features a square central portico at the primary entrance (the stub of the T) that is composed of simple white square posts and header. Other character-defining features include four-over-four double-hung wood sash window; a large fixed light picture window is flanked by such windows, elsewhere grouped in pairs or singly. The house is accessed by a steep driveway and also abundant natural plantings and vegetation. Constructed in 1953, the house retains integrity.

1535 Poppy Peak Drive

One contributing structure (house with attached garage). The house located at 1535 Poppy Peak Drive is a one-story single-family Modern residence with a side gable roof of composition shingles and overhanging eaves. The building is clad in light grey-painted brick and is strongly horizontal in feeling. The primary entrance is deeply recessed in the middle of the façade, creating a protected entry way. One-over-one double hung windows within a very simple wood frame set deeply into the brick, with a run of header brick serving as a sill, so that the general appearance of the façade reads cleanly as a monolithic surface

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punctured by openings, an appearance softened by the roughened edges of the bricks. The building is situated below street level. Constructed in 1949, the house retains integrity.

1540 Poppy Peak Drive

One contributing structure (house with attached carport). Richard Neutra's tiny 1,310-square-foot house steps up its steep site in an interlocking system of long white stucco planes and Douglas fir posts and beams. The carport is set into the hill below a run of stairs leading to the front door; its roof serves as an outdoor deck opening from the living room on the east; privacy is protected by a translucent screen on the north, to the left of the entry. At the southeast corner of the house, a small, curved pool winds in and out of the mitered glass corner to link indoors and outdoors, a gesture made more emphatic by the 4x12 lintel beam extending south past the building envelope to become one of Neutra's signature "spider" legs, terminating in a column located in the pool. The roof deck above the carport is illuminated at night by the exterior soffit lighting to enlarge the living area outdoors at night, an important character-defining feature in Neutra's work. The budget for this house was exceptionally low for the time, \$17,000. The interior was precisely designed for an academic, Dr. Constance Perkins, and all interior detailing has been virtually undisturbed. The house has been recently restored and is well maintained. Constructed in 1955, the house retains exceptionally high integrity.

1570 Poppy Peak Drive

One contributing structure (house with attached garage). Designed by architect Robert Cox for his family, this is one of the oldest Modern homes in the district. The two-story house of wood and stucco is painted a monolithic sage green. As approached from below (east), the shallow gabled roof with parapets appears to be flat. The house is broken into slightly angled volumes in plan. It opens to a private garden on the north, whose boundaries are defined by the hairpin turn taken by Poppy Drive here, while on the south, a garage is tucked beneath the larger volume of living space, a response to the hillside very typical here. The elevations are distinguished by repeating window groups of large, horizontally oriented commercial-type steel single-light windows flanked by casements. Of note, too, is the unusual three-sided glass entry porch that projects beyond the envelope. According to John Carr, realtor and son of William Carr, the original subdivider of Poppy Peak, this house was considered "extreme" when first built; perhaps, along with the Laing House, setting a precedent for Modernism's prevalence on Poppy Peak. The house is somewhat obscured by verdant landscaping but is well documented. It has a prolonged entrance sequence of vernacular Japanese-style elements of rough hewn wood post-and-beam structure and bamboo infill, a series of small terraces leading with connecting steps and orthogonal turns to the front door. Alterations were done by the Cox family, including enlarging the entry porch and adding a 1.5-story library adjacent to the living room on the rear elevation. Constructed in 1937, the house retains good integrity.

1595 Poppy Peak Drive

One contributing structure (house with attached carport). The Pyper House, a long two-story single-gabled wood and glass house, parallel to the street and to its hillside site, is essentially a dark wood box open on the view (east) side with extensive glass fenestration and decking. The 2,200-square-foot house is owned and occupied by its designed, structural engineer Alexander Pyper. Its primary character-defining feature is the structure's "telephone" pole framing system, consisting of 14" round, locally procured, Douglas Fir wood columns which run from the foundation (attached to the footing with pin connections) to the roof. These are double-bolt attached to beams that extend past the poles and support each story. The footings go down into the granite below, part of a larger grade beam framework. Another characteristic feature is the expanse of glass that rises to the gable on both ends, rising about the plate line, defined as a thick horizontal running the width of both gable end; below the plate line, part of the wall is window, the other wood. The composition is animated by the vertical rhythm of the slender wood balusters in the balcony railing on both upper and lower floors; the bolts in the fascia board are treated like a horizontal field of ornament. The clear-finished siding alternates between vertical 1 x 4 tongue-and-groove western red cedar and horizontal redwood siding. Constructed in 1968, the house retains a very high degree of integrity.

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1615 Poppy Peak Drive

One contributing structure (house with attached garage). This house was designed by William Henry Taylor, a local Pasadena architect, who often partnered with Kenneth Nishimoto on joint architectural projects.⁷ The three-level house occupies a pivotal position at the junction of all three district streets, and is, perhaps accordingly, a striking red painted stucco offset by brown-painted wood trim in many sizes and configurations. From the Poppy Peak elevation, the house appears to be one story, while from the Kaweah Drive elevation, the house is clearly three levels, the orthogonal, vertical wood slat railing balcony at the eastern tip of the house becoming semi-circular on the north and cantilevering beyond the building envelope. The 2,100-square-foot, flat-roofed structure building also features many diaphanous wood screens extending from the planes of the building's envelope as transitional vertical elements or as horizontal shading devices. While some window units are punched in, they read as part of larger vertical panels: the areas above and below the windows are painted warm beige stucco and framed by wood posts flush with the stucco. Presumably to increase daylight into the house and views from it, the area of the roof overhang above these windows is "cut" open, so that only the internal roof framing continues as exposed members. The underside of the overhang itself is treated both with red paint or the darker brown, seen above in the areas where windows are located. Constructed in 1968, the house retains a very high degree of integrity.

1616 Poppy Peak Drive

Two contributing structures (house with detached garage). The one-story, 1,450-square-foot wood-and-glass house and detached garage is a Modern residence in the Post-and-Beam style and situated on a hill that is raised from the street. It is L-shape in plan with a flat roof and is surrounded by natural growth and trees. According to the second and current owners who have lived there since 1962, the house was built and occupied by the brother of architect William Henry Taylor, who built his own home across the street at 1615 in 1968 and informally designed his brother's older house, 1616. The primary entrance and walkway is located on the west side of the house although that has been allowed to grow over in favor of the current entrance, formerly the private walk to the crook of the L in a straight line from the south of the detached one-story garage that features a large wood door. The one-story building is in poor condition, but has had very few and minor alterations. Constructed in 1951, the house retains very good integrity.

1619 Poppy Peak Drive

One contributing structure (house with attached garage). The house located at 1619 Poppy Peak is a one-story residence. The garage, located at street level, contains horizontal wood siding on the main façade and stucco on the secondary elevation. There is a large garage door, as well as a front gable roof with overhanging eaves. The primary façade of the residence is embedded into the hilly landscape and set lower than the street. The elevation contains vertical wood siding, windows with a projecting wood surround, a low pitched roof with strong vertical emphasis from the overhanging eave, and a large rock chimney. Constructed in 1961, the house retains a very high degree of integrity.

1620 Poppy Peak Drive

One contributing structure (house with attached garage). The house located at 1620 Poppy Peak Drive is a one-story single-family residence with a steeply pitched hipped roof of composition shingles. Designed by architect Dorothy Harrison, it possesses a mixed style with elements of the Ranch, Wrightian, and Modern styles. The house is composed of irregular volumes and the windows are comprised of jealousy and aluminum sliders. It features a patio underneath a roof extension that is supported with decorative metal columns and a partially enclosed wraparound porch composed of concrete block. The primary entrance is accessed through the porch. The residence looks as if to possess a stucco finish and an attached garage with overhanging eaves. Constructed in 1965, the house retains a very high degree of integrity.

⁷ Tamsen Taylor recounted how her father, William Henry Taylor, attempted to help Mr. Nishimoto when he was sent to a wartime internment camp, by working with Mr. Nishimoto and other Japanese-American architects on projects related to the design of the camp(s), hoping to secure his friend's earlier release, leaving their families together in Pasadena in one house for part of the war. Interview with B. Lamprecht, August 25, 2008.

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1630 Poppy Peak Drive

One contributing structure (house with attached garage). The building located at 1630 Poppy Peak Drive is a one-story single-family residence that features a flat roof with extended eaves. The residence was designed in the Modern style. It has groups of clerestory windows on the primary façade, along with a centrally located entrance. The building is composed of vertical wood siding, which is repeated in the garage door and fence in the front yard. The beige color of the residence blends into the surrounding landscape. The garage is attached and is raised from the primary façade, which is situated below the street. Constructed in 1956, the house retains a very high degree of integrity.

1650 Poppy Peak Drive

One contributing structure (house with attached garage). The building located at 1650 Poppy Peak Drive is a one-story single-family residence that was designed in an "L" shape. It was constructed in the Ranch style and has a cross-gable roof with composition shingles and overhanging eaves. The building contains board and batten siding with a large wood paneled garage door and groups of windows. The primary entrance is located within a recessed façade, which is covered by the roof overhang. The yard is minimal with brick retaining walls and concrete driveway. Constructed in 1956, the house retains a very high degree of integrity.

1660 Poppy Peak Drive

One contributing structure (house with attached garage). The building at 1660 Poppy Peak Drive is a one-story L-shaped single-family residence with an attached garage below. It is designed in the Modern Ranch style and has a hipped roof with composition shingles and overhanging boxed eaves. The exterior walls are coated in smooth-finish stucco broken by groupings of steel casement windows. The entry projects slightly from the rest of the façade and is covered by a small shed roof supported by a pair of thin metal posts. Adjacent to the entry is a prominent brick wall chimney. The entry is accessed from the concrete-and-brick driveway by a curving stair. Constructed in 1951, the house retains integrity.

1685 Poppy Peak Drive

One contributing structure (house with attached garage). Designed by architect Lyman Ennis, USC '53, and built in 1961, this wood-frame stucco-clad single-family residence cantilevers from a steep hillside along the street. The 2,100-square-foot house, held close to the hill, wraps around a sharp curve as an attached series of angled, flat-roofed one-story volumes. The northwest-facing facade is characterized by many frameless windows in varying shapes and sizes, including a full-height, three-light sliding window on the northern end of this elevation. The unadorned surface and slightly rounded corners recall a stripped down Southwest pueblo.

The entry area features a large open-roofed post-and-beam wood pergola and a solid one-panel wood door leading to a concrete porch accessed by a narrow concrete pathway to the street. The barely visible lower story, half the depth of the floor above, is tucked away and next to the hill. The upper floor of the rear facade features some full-height windows and sliding glass doors leading to an outdoor balcony. The door of the two-car garage is painted as a desert mural. The property also contains many mature sycamore trees.

1695 Poppy Peak Drive

Two contributing structures (house with detached carport). The 1,400-square-foot, flat-roof, two-story Thompson House was designed by Buff, Straub & Hensman. It is located on a steep, oak-covered hillside with street access to Poppy Peak Drive, which curves around both upper and lower sides of the site. Its primary character-defining feature is the manner in which the house and free-standing carport (demolished and is currently being reconstructed) are treated as one composition at different elevations on the hill, various levels of the house connected with a varying sequence of terraces and steps. The public entrance is obtained from steps leading up from the street to an intermediate stair landing connecting the two levels of the double-height living area, while steps lead down to the same landing from the carport above. Primary materials include resawn redwood board,

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glass, and plaster; there is also a brick fireplace. This house was one of the most publicized of Buff, Straub & Hensman's early post-and-beam designs, primarily for the dramatic glass-enclosed living room on the southeast. Here light vertical wood framing, stained a light clay brown, contrasts with heavier beams and joists in a dark stain, creating a complex matrix in three dimensions based on a post-and-beam framing system of four 13' x 4" modules."⁸ Three of these modules form the house enclosure while the fourth frames the lower terrace and deck off the balcony (containing the bedroom) on the south. The interior is open plan except for a den which also leads to a private terrace. Suspended globes, glass or paper, illuminate the terrace and living room respectively. Constructed in 1957, the house retains a very high degree of integrity.

Non-contributors

The following buildings are listed as non-contributors as they do not represent the Modern Movement, were not designed in styles that are not addressed by this Multiple Property Submission, or were not built during the period of significance. A significant number of these properties are compatible with the District because of their site planning (situated into the hillside), in massing and scale, and in generally horizontal roof lines.

1617 Kaweah Drive

One noncontributing site. This property is currently vacant.

1632 Kaweah Drive

One noncontributing structure (house with attached garage). This residence is one-and-a-half stories and rectangular in plan. The house has a stucco finish and a steeply pitched roof that contains composition shingles. The building was designed in the Chateau style, with alterations that include new window surrounds, stucco finish, and roof. It was constructed in 1938.

1650 Kaweah Drive

One noncontributing structure (house with attached garage). This two story residence with attached garage designed in the Colonial Revival style. It features clapboard siding with window molding and multi-pane windows. It was constructed in 1956.

1590 Pleasant Way

One noncontributing site. As noted above under the discussion of Contributing Properties, there are two separate land parcels with this address, one of which has a contributing house with attached garage on it and the other of which is vacant.

1593 Pleasant Way

One noncontributing site. This property is currently vacant.

1594 Pleasant Way

Two noncontributing structures (house with detached garage). This building was designed in the Spanish Colonial Revival Style. It features a stucco retaining wall with decorative tile, and the residence is one story with clay tile roof and multi-pane wood windows. Constructed in 1930, the house retains integrity.

1605 Pleasant Way

Two noncontributing structures (house with detached garage). This one-story house with rectangular plan is in the Spanish Colonial Revival Style. It is composed of stucco with a large wood garage door. The view of the building is obscured from full growth vegetation. It was constructed in 1933.

⁸Donald C. Hensman, Buff & Hensman, (Los Angeles: USC Guild Press, 2004), p 50.

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1614 Pleasant Way

One noncontributing site. This property is currently vacant.

1620 Pleasant Way

Two noncontributing structures (house with detached garage). The building located at 1620 Pleasant Way is a one-story house with an irregular plan with detached one story three-car garage. The house features overhanging eaves, hipped roofs and multi-pane windows. It was constructed in 1965.

1516 Poppy Peak Drive

Three noncontributing structures (house with two detached one-car garages). The 2,500-sq.-ft. building is a one-story stucco and wood structure and tile roof. It is slightly raised off the hill it occupies with a one-story lower story half embedded into the hill. A long rectangular in plan original Poppy Peak sub-divider and realtor Walter Carr designed his house so that every room opens to the view of the San Gabriel Mountains to the north, with French doors leading to flagstone patios with and rectangular in plan. The primary entrance is obtained from 56 steps leading up the hill from two one-car garages on Poppy Peak Drive, positioned so that they face each other along the curve of the road. These garages are poured concrete structures featuring dark-stained vertical wood tilt-up doors, with pitched roofs with wood shingles, overhanging eaves, and exposed rafter tails. The main residence is located up the hill. The house was designed based on Early California informal ranch style. It was occupied by the family until 1966 and has had one owner since. Apart from the addition of a pool installed by Walter Carr, the building has had no substantive alterations. The first house to be built on Poppy Peak Hill, it was constructed in 1924.

1582 Poppy Peak Drive

One noncontributing structure (house with attached garage). This three-story Spanish Mediterranean Revival smooth stucco house with red tile roof is deeply embedded into the hill. As with so many houses in the District, in overall planning the house is a stepped series of volumes. The two-car garage is at street level, with distinctive wood doors ornamented with large wood cross-bracing. The house is strongly horizontal, with its primary gabled roof parallel to the street. The primary entrance is obtained with a large cross, its roof forming a large, landscaped outdoor patio for the house above it. It was constructed in 1930 by architect/builder C.H. Harrington.

1610 Poppy Peak Drive

One noncontributing structure (house with attached garage). This three-story apartment building, a largely rectangular, monolithic volume set into Poppy Peak Hill, contains a garage located on the ground floor. It consists of a rough lace stucco finish, clay tile roof, and features aluminum sliding windows. The building is designed with generalized features of the Mediterranean or Spanish Colonial style. It was constructed in 1979.

1614 Poppy Peak Drive

One noncontributing structure (house with attached garage). This house is one-to-two stories and designed in the Spanish Colonial Revival style. It contains casement and large picture windows, a stucco finish, and a clay tile roof. It was constructed in 1934.

1617 Poppy Peak Drive

One noncontributing site. This property is currently vacant.

1622 Poppy Peak Drive

One noncontributing structure (house with attached garage). The house located at 1622 Poppy Peak Drive is two stories tall, where the garage is located off the street into the top floor. The residence contains a stucco finish, pitched roof with composition

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shingles, and aluminum windows. The house was designed in a Moderne style and has extensive alterations that include new doors, aluminum windows, and possibly new stucco cladding. It was constructed in 1964.

1626 Poppy Peak Drive

One noncontributing structure (house with attached garage). This building is a Contemporary two-story residence with a rectangular plan. The second floor serves as the main point of access. This façade contains double doors and a garage door, both of which are accessed by wood bridges with wood railings. The house is clad in diagonal wood siding with a roof that features overhanging eaves and exposed rafter tails. It was constructed in 1976.

1634 Poppy Peak Drive

One noncontributing structure (house with attached garage). This two-story house is composed of exterior walls coated in rough texture stucco. The house is located on a hill and the ground floor is positioned below street level. The garage is located at street level and slightly projects from the main façade that faces the street. The primary elevation consists of a wrap-around porch that is not accessed by the street and contains a stucco porch wall. The main entrance is accessed via brick and concrete steps down to the ground floor. The roof has overhanging eaves. It was constructed in 1953.

1640 Poppy Peak Drive

One noncontributing structure (house with attached garage). This is a one-story ranch house that has a stucco finish and clapboard siding. The house, designed in the Minimal Traditional style, features six-over-six double hung original windows and a double door entrance. There is a side pitched roof with slightly overhanging eaves and composition shingles. It was constructed in 1935.

8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

Architecture

Significant Person (Complete if Criterion B is marked above)

N/A

Period of Significance

1935 - 1968

Cultural Affiliation

N/A

Significant Dates

1935-1968

Architect/Builder

Neutra, R.; Harris, H.H.; Buff, Straub & Hensman;
Pulliam, J.; Ennis, L.; Nishimoto, K.; Evison, L.

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

Please see Section 8 Continuation Sheets.

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Please see Section 9 Continuation Sheets.

Previous documentation on file (NPS)

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: City of Pasadena Planning & Development Department

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Statement of Significance

Summary Statement

The Poppy Peak Historic District, comprised of a usual density of primarily architect-designed single-family houses, is distinctive in the density and range of outstanding houses from 1935 to 1968, the range representing the completion dates of the contributing properties. Designed by architects ranging from those of international renown to those of local stature, the contributing properties reveal a wide range of expressions, concerns, and responses to 20th century modernity and to pre- and post-World War II “blueprints for modern living.” These houses, including that 20th century invention, the Ranch House, also reflect a concern for a building’s relationship to its site. Hilly Poppy Peak, undesirable to tract developers, posed the precise opportunities and challenges desired by many 20th century architects practicing in Southern California: hilly, geologically stable, with outstanding views that were exactly the types of site being described, propounded and discussed at USC’s School of Architecture after World War II but already of interest for pre-war early Modernists. The range of architects includes Lyman Ennis, USC;⁹ James Pulliam; USC, USC teacher, architect and urban designer; Kenneth Nishimoto, USC; Buff, Straub & Hensman, USC, graduates and teachers; Leland Evison, USC, who moved and slightly reconfigured the Laing House by Harwell Hamilton Harris to Poppy Peak, Richard Neutra; William Henry Taylor; Robert Cox, Alexander Pyper, among others. Most of the houses have retained an excellent quality of integrity, a few with virtually no changes, and possess—if not define—those character-defining features articulating each style and property type described in the Multiple Property Submission, Cultural Resource of the Recent, City of Pasadena.. The grouping represents the largest, most significant collection in Pasadena of houses in the mid-century modern style from the period of significance. Therefore, this district meets the requirements of the MPS and is eligible for listing under Criterion C in the National Register of Historic Places at the local level of significance in the area of architecture.

Early History

It is said that Poppy Peak was named by the Spanish, who could see the hill “afire with poppies” from the San Pedro Harbor, according to realtor John Carr, son of William Carr, the first subdivider of Poppy Peak. It was originally settled by the Gabrielino Indians, who occupied Los Angeles County, including southwest Pasadena.¹⁰ They used the granite boulders along the Arroyo, which refers to the river bed for the Los Angeles River and its riparian surroundings that begins in the lower San Gabriel Mountains and flows southeast through Los Angeles, as mortars for food grinding, and bathed in the Arroyo pools in the San Rafael area. They settled in villages in the San Rafael and Linda Vista areas, the latter known as “Indian Flats” when those settlements became disrupted by the arrival of the Spanish; the Franciscans founded the San Gabriel Mission in 1771. Rancho San Rafael, a 50,000-acre tract that included much of southwest and western Pasadena, was deeded in 1784 from the Governor of Alta California, Pedro Fages, to a Spanish soldier, Jose Maria Verdugo; about 2,000 acres, to settle family debts, was sold in 1871 to a creditor and developer named Prudent Beaudry, a tycoon son of a powerful French-Canadian family and important scion of Los Angeles, twice its mayor, 1874-76. A similar pattern happened with nearby Rancho San Pasqual, some of which was sold by Manuel Garfias to Benjamin D. Wilson in 1859. He in turn joined forces with John S. Griffin, who granted – with a 10% royalty – the Los Angeles Pioneer Oil Company, to drill for oil in a 900-foot deep well on the shoulder of Poppy Peak. There was no oil. The two then sold 30 acres of land to Beaudry, along with Benjamin Dreyfus and others, so that Beaudry now owned portions of both ranchos. Beaudry attempted to find coal deposits, but no coal was discovered. Eventually, this area was

⁹ The term ‘USC’ when appearing with an architect and describing a year of graduation is used to indicate a graduate of the University of Southern California School of Architecture in Los Angeles.

¹⁰ The primary source for the early history of the San Rafael, Annandale, and Poppy Peak areas is from *Guide to the San Rafael Area, Pasadena*, compiled and written by the Boy Scouts of Troop 40 Pasadena and published by the San Rafael P.T.A., Pasadena, 1955. Troop 40 still exists. The second, far more researched source for this history is *Within the Vale of Annandale: A Picture History of South Western Pasadena and Vicinity* by Donald W. Crocker. (Pasadena, California: Pasadena-Foothill Valley YWCA, 1968) Fourth edition, 1990.

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again sold to the California Colony of Indiana, which founded the San Gabriel Orange Grove Association, which named the new city Pasadena in 1875.¹¹ In 1883, Beaudry's brother, Victor, eventually sold land that became Colorado Boulevard, originally named Eagle Rock Road, to Alexander R. Campbell-Johnston, another developer. Johnston Lake, at the base of the "little valley"¹² is named after this Scotsman. Possibly the result of a natural dam, the lake's capacity, fed by two natural springs, was certainly increased by the tailings of the 480-foot tunnel that Prudent Beaudry built in 1876 to form a roadway, now Burleigh Drive, from Avenue 64. The tunnel fulfilled an important purpose, as it was "not possible to take a wagon on Avenue 64 south of La Loma over the foot of Poppy Peak."¹³ It was demolished in 1923 but the lake remained, shared by horses, cattle, people and sheep, typically part of the farmland in the San Rafael meadows, until the land was subdivided for housing. The wealthy Campbell-Johnston family founded another important anchor for the area, Church of the Angels, establishing it as an upscale Episcopalian church between Los Angeles and Pasadena, although when built in 1889 at 1100 Ave. 64, it was in the country, accessible over "almost unbelievably rough roads."¹⁴ The extant church is immediately southeast of Poppy Peak District, and just south of Burleigh Drive and Johnston Lake, and was designed by prominent English architects Arthur Edmund Street and Ernest Coxhead, who left London for Los Angeles in 1886 and designed several churches and houses, primarily in the Bay Area.

Campbell-Johnston began subdividing the ranch he and three sons ran as a family operation in 1885, a subdivision named the Annandale Tract. Similar subdivision began in earnest in the 1920s, well after the Annandale Golf Club of Pasadena was founded in 1906 (the clubhouse was located at 450 Avenue 64 and was for a time the home of the California Preparatory School for Boys.) The Pacific Electric street car line ran along Mountain Avenue, now Avenue 64, running north-south just east of Poppy Peak Drive) as far north as the Church of the Angeles.

William C. Carr bought Poppy Peak Mountain in 1924, subdivided it, and built his own house at 1516 Poppy Peak Road; other brokers and developers followed suit, creating the steep, narrow, twisting tracks that became Poppy Peak and Kaweah drives and Pleasant Way. The wealth of these very early developers afforded a certain cachet to west and southwest Pasadena, extending to well-groomed tennis courts as early as 1890 on San Rafael Avenue.¹⁵ The Colorado Street Bridge, linking Los Angeles/Eagle Rock and Pasadena, was completed in 1913, furthering development in the Poppy Peak and Annandale areas. Less than a year later, what became Pasadena's extreme southwest corner, a tiny spur jutting west from the city's western-most edge, was annexed in stages from east to west, from San Rafael Avenue to North Figueroa Street, between 1914 and 1923.

The 210/134 and Pasadena freeways define coarse boundaries for the district, but the early 1940 date of the opening of the Pasadena freeway is arguably pertinent to the development of Poppy Peak's character and significance: the route directly linked southwest Pasadena to downtown Los Angeles and to the University of Southern California (USC), which fostered the innovative design thinking that became known as the USC School of Architecture.

¹¹ The two sources above conflict on the name of the oil company; the Boys Scouts booklet says it is the "Climax" Company.

¹² *Ibid.* p. 16.

¹³ *Ibid.* p. 18.

¹⁴ *Ibid.*, p. 38

¹⁵ *Ibid.* p. 68.

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The Development of an Architectural Identity: Poppy Peak in the 20th Century

The proposed Poppy Peak District includes parts of Poppy Peak Drive, Kaweah Drive, and Pleasant Way. It has been defined as a district, for two reasons. First, it contains excellent examples of prewar and postwar custom designed houses by both well-known, international figures in Early and mid-Century Modernism, such as Richard Neutra and Harwell Hamilton Harris, as well as highly competent, creative, but not well-known local practitioners of Modernism such as Robert Cox. In Mid-Century Modernism, the district includes four examples of the internationally known Case Study House architects Buff, Straub & Hensman, but there are also fine examples of the period by Lyman Ennis (USC), Leland Evison (who moved and slightly altered a Harris house in 1951), Kenneth Nishimoto (USC), Alexander Pyper, James Pulliam, and William Henry Taylor, all of whom shared the trait of interpreting Modernism individually. All of these later architects were active in the Pasadena/San Gabriel and Los Angeles chapters of the A.I.A.

However, in addition to these more high-style representatives, the district also contains fine examples of custom-designed houses in the Ranch and Modern/Contemporary Ranch styles. Just as there is a striking number of names ranging from the famous figure to the little known but clearly architecturally informed and educated, there is a great range of houses with fine gradations between and among styles within these two larger stylistic paradigms, from “pedigreed” Modernism to the relaxed California Ranch, in addition to the well-represented “The USC School” or “The Pasadena School” of wood Post-and-Beam architecture. Thus, the area is a concentrated microcosm of styles, schools and periods that appear sometimes to be “pure” examples and other times to be one “style” with architectural elements from another. It is not unusual to find houses contributing to the District that show a blend of one style and another, particularly Modern and Ranch, also referred to as Contemporary Ranch. In general (though not always) these styles share some tenets such as horizontality, openness to nature, emphasis on natural materials, exposed structure, an acute response to function, large windows or openings, and the jettisoning of ornament; many of these tenets are demonstrated in Poppy Peak, in either flat or shallow-pitched roofs.

But a second reason for defining Poppy Peak as a district is also propelling the district’s identity. Literally underlying these styles in this proposed district is the unique setting of the hilly, steep landscape, so that each contributor to the district, whatever the style, responds to the site in different ways than what might be accomplished in a flat, regular, gridded setting. At a larger scale, the setting, no less than the parameters and latent opportunities in each individual site at a smaller scale, informed “typical” architectural responses. Poppy Peak’s hilly setting fostered smaller dwellings, low-slung rooflines that hug the hill, garages tucked under or above living spaces, houses that disappear into the landscape, terraces and decks that embrace the views of the San Gabriel Mountains and a breaking of a “box” into a series of stepped volumes along a hill, a typical strategy no matter the style or date. The houses reflect attitudes and decisions about each site: some houses may be considered as a single straight line parallel and/or tangential to the site, seen at 1611 Pleasant Way; angled to mirror the street’s curves, seen at 1685 Poppy Peak Drive, or perpendicular to the street, seen at 1540 Poppy Peak Drive and 1617 Poppy Peak Drive.

This unique combination of predominantly Modern houses of excellent quality and a setting, which clearly appealed to the tectonic appetites of these architects, defines Poppy Peak as a district.

Early Modernism at Poppy Peak

Two of the earliest Early Modern houses to be built in this district were designed by Harwell Hamilton Harris, an early protégé of architect Richard Neutra. Harris was also deeply inspired by Frank Lloyd Wright, an influence that is clearly illustrated in these two houses from the 1930s, but not usually associated with Harris’s mature work. Few Harris houses demonstrate the finely integrated influences of his mentors, making these houses important in conveying Harris’s early architectural resolutions. These two houses set the tone for the evolution of a strong affiliation with Modernism at Poppy Peak.

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Today Harris is known for his unique fusion of the serenity and rigor of Japanese vernacular architecture, the rusticity and comfort of a California bungalow, and the clean optimism of Modernism. In addition, Harris's gentler Modernism was far more acceptable to the public than that of his illustrious employers. Neutra and his erstwhile colleague, Rudolf Schindler, whom Harris also deeply admired, were "unacceptable" to *House Beautiful* readers,¹⁶ but Los Angeles critics perceived Harris as someone who bridged 1930s and European Modernism with the warmth of Greene and Greene. As Esther McCoy noted of Harris's work, a "good small modern house of wood was rare" in the 1930s.

Notably, Harris (1903 – 1990), in contrast to the Viennese origins of Neutra and Schindler and Wright's Wisconsin roots, was a hometown boy, born in Redlands (1903–1990), graduated from San Bernardino High School and the Pomona College, Claremont. The 1936 Laing House and the 1935 de Steiguer House (later moved to the district in 1951 by architect Leland Evison), are rare in Harris's work in that they are not light wood-and-glass structures, but are solid, interlocking volumes clad in light-colored stucco. Both Harris houses adopt primary features of Wright's early Prairie Style, including wide bands of stucco walls, broad eaves, ribbon windows, hipped roofs and boxed-in balconies. The hipped roofs of Harris houses, also a means of softening Modernism, are a character-defining feature seen in much of his later residential work. "...Because the Wrightian influences was pronounced, the Laing House, like the later De Steiguer home, is a reminder of how young and inexperienced he still was."¹⁷ However, these houses are not copies of either Neutra or Wright, and reveal a determination to define an individual approach to residential architecture. It is also important to mention here that Harris served as design critic at USC 1938 to 1943 and returned to USC in 1945, as also noted in the context statement.¹⁸

Equally, the example of Early Modernism here by Robert Trask Cox, New York University School of Architecture '33, seen in the house he designed in 1937 for his family, clearly represents its period of significance, but does not mimic Neutra or Wright. Nor does it reflect European Modernism per se.¹⁹ The house is idiosyncratic in plan, deferring to the bend of Poppy Peak Drive in plan. In section, it tucks the garage under the main volume of the house which faces the downward slope of the street. No rigid orthogonal quality overruled the dictates of the site, whose location at the tip of a sharp turn in the street also afforded a very private garden opening out from large windowed areas, hidden from the street at the north end of the house. Cox had moved to California to work for Neutra, but didn't approve of what he perceived as a non-allegiance to exposed structure, one mantra of Modernism that Neutra did not share. Somewhat oddly, Cox went on to work for well-known Pasadena-based, more conservative Reginald Johnson, one of the designers of Baldwin Hills Village. Cox continued, however, to incorporate taut, innovative efficiencies into any work he did: for example, for a small high school in Death Valley, he doubled the functional qualities of walls that were also blackboards, for which he won an award.²⁰ His work appeared in *Pencil Point, Tomorrow's House*, and in *Sunset*.

Mid-Century Modernism

The two Harris houses and the Cox house were important early examples of residential Modernism in Pasadena. Richard Neutra's tiny but dramatic Perkins House, completed in 1955 for a professor at Occidental College, was pivotal in further associating the area's architectural identity with Modernism. Sited on a highly visible bend on the hillside, the deStijlian composition of wood, steel, stucco and glass, was unapologetically bold in its crisp reconception of a box redefined as an arrangement of point, line and plane that was then carefully knitted into the hilly landscape.

¹⁶ Esther McCoy, *The Second Generation* (Salt Lake City: Gibbs M. Smith, 1984), p.49

¹⁷ Lisa Germany, *Harwell Hamilton Harris* (Austin, Texas: University of Texas Press, 1931, p. (Cite TK).

¹⁸ Ester McCoy, *The Second Generation*, (Salt Lake City: Gibbs M. Smith, Inc., 1984), p ,

¹⁹ Interview, Thomas Cox, landscape architect and son of Robert Trask Cox, 28 March 2008.

²⁰ Ibid.

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Neutra was at the peak of his prolific career, and the Perkins House is especially noteworthy within his body of work for its welcome combination of low cost (site and materials), attention to detail, and a finely rendered distillation of signature design strategies. These include balanced asymmetry; the outrigger/spiderleg (a beam, typically located along a façade and parallel to the length of the house, extending beyond the building envelope and terminating in a freestanding column); mitered glass corners; sense of horizontality, groupings of windows as aluminum casement windows or full-height units, and landscaping and here a tiny “reflecting pool” which slipped in from the exterior to occupy the southeast corner of the living room. Even Neutra’s typical attention to subtle but firm distinctions between private and public arenas, rendered here simply via a translucent glass screen perpendicular to the façade and separating the public stairs and the private patio, are seen here in this well-maintained example of affordable residential Modernism in Poppy Peak and in Pasadena.

Two years later, architect Kenneth Nishimoto, graduate of the USC School of Architecture, completed his own family home in Poppy Peak in 1957, characterized by a unique blend of Japanese influences informing a Modernist aesthetic, seen in the simple structural and materials palette in natural tones, wood and stucco; strong horizontality, broad roof with a low pitch, and typical Modernist fenestration such as grouped windows and full-height sliding windows. However, it was the completion of the Wirick House, 1958, designed by Calvin Straub of Buff, Straub and Hensman, that accelerated and deepened Poppy Peak’s identity as an area of Pasadena unusual in its range of residential Modernism. The house was the first in a quick succession of residences mostly designed by young graduates of USC’s School of Architecture, all of whom were informed by the same sensibilities of a warmer yet rigorous Modernism closely integrated with site, values that the school espoused.

While young, the trio was hardly untested in architecture, bringing post-and-beam sensibilities to the tract housing work they did prior to custom residential design. For example, for Lakewood, California developer Harry Brittain the then-students designed 168 houses in the Lakewood Tracts and 355 in the La Mirada Tract in 1956; other multi-unit projects included the Dow Knolls Tracts, 1956, and Mammoth tracts as early as 1953’53)²¹ However, these tract houses were developer-driven. None were located on challenging terrain.

In contrast, the four dwellings in Poppy Peak represent unique, influential and excellent examples of the firm’s approach to hillside construction and to a sensitive concern for unique sites. There are 14 comparable designs in the same time frame elsewhere in the city, and 45 buildings in total designed by the firm. While the firm eventually designed at least 301 built projects across the country, the houses in the small, dense, Poppy Peak Historic District are important because they are a unique group of very intact houses, embodying the firm’s innovative approach to design in post-war post-and-beam residential construction. (While other Buff, Straub and Hensman mid-century residences are scattered through the western half of Pasadena, some are not intact, none are not located as closely as those in Poppy Peak, each responding to a slightly different site but rendered in the palette; these others thus do not represent a group of unique houses that nonetheless manifest a clear design aesthetic. This quantified data thus supports the Criteria G requirements.)

The Wirick House, described earlier, is one of the earliest, most intact, and best examples of Buff, Straub and Hensman’s innovative approach to hillside construction. The flat-roofed house, which caused some neighborhood consternation despite the Wiricks’ discussing plans with the immediate community beforehand at Straub’s suggestion,²² set a standard for character-defining features the firm maintained for the next half century. After 1978, when the energy regulatory laws gathering force in the early 1970s were finally established as Title 24, inexpensive, free-wheeling, single-pane glass-and-wood post-and-beam architecture was impossible to build, as also noted in the Multiple Property Submission Associated Context Statement. However, although the look of the firm’s work changed, in some important ways the design aesthetic established at Poppy Peak was maintained. These strategies include the firm’s consistent dramatic exploitation of a site (often chosen by the firm on the

²¹ Documentation provided by Buff, Straub and Hensman historian and author Alex Moseley, June 22, 2009.

²² Interview, Barbara Wirick, with Barbara Lamprecht, 22 June 2009.

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client's behalf); a soaring double-height space; clear spatial axes; the continuity of materials from exterior to interior; employing natural materials in natural tones; contrasting rough and smooth textures (later seen in smoothly finished tongue-and-groove redwood set against a machine applied heavy dash finish stucco, a finish that required craft and care to create). Finally, the extant firm still continues to practice custom, not tract, residential projects. What few commercial projects were designed were often affiliated with residential clients.

Thus, this early work of Buff, Straub and Hensman, concentrated in Poppy Peak, is especially notable in its dual role of demonstrating one firm's sustaining design values, as well as in helping to establish a wide range of approaches to Modernism here.

As noted earlier in the Associated Context Statement, other architects such as Lyman Ennis (USC '53), the late Leland Evison, who moved and slightly altered a Harris house in 1951, the late Kenneth Nishimoto (USC '34), Alexander Pyper, and William Henry Taylor, all built houses for themselves or clients in Poppy Peak. All of these architects, many who fought in World War II and in the Korean War, were active in the Pasadena/San Gabriel and Los Angeles chapters of the A.I.A. and went on to make significant contributions in architecture, education and urban design, especially in Pasadena and Los Angeles.

Other figures include James Pulliam, designer of the Tucker House, 1585 Pleasant Way. This award-winning architect began his career doing working drawings for the Lake Shore Apartments for Mies van der Rohe.²³ Pulliam, locally renowned as partner in Pulliam and Matthews, was a veteran who served in both World War II, which interrupted his studies at Dartmouth College where he was introduced to the ideas of Louis Sullivan and Walter Gropius through leading architectural historian Hugh Morrison, and later the Korean War. "Pulliam's passion for architecture could be traced to that one inspirational teacher," said Robert Winter, an architectural historian and former history professor at Occidental College who was in that same class.²⁴ After being introduced to the work of Walter Gropius, a major figure in modern architecture who founded the Bauhaus school of design, Pulliam went to Harvard University's graduate school of design because Gropius taught there. He returned to the Marines during the Korean War before returning to Pasadena, his home town, from Chicago, where he worked for Richard Neutra and Welton Becket in Los Angeles, who built many local landmarks, including the Capitol Records tower, the Cinerama Dome and the Beverly Hilton Hotel.²⁵ He was accomplished in a wide range of building types including commercial, academic and civic. He also experimented: for the 1970 World's Fair in Osaka, Japan, Pulliam created an award-winning pavilion for IBM that incorporated a sheer wall and forms that looked like tetrahedrons, popular on buildings from the Late-Modern era. Pulliam became the president of the Los Angeles chapter of the A.I.A. and was instrumental in preserving the city's Central Library from demolition, part of his life-long role as urban activist – a preservationist as well as a card-carrying Modernist.

Kenneth Nishimoto, USC '34, designed several corporate offices for airlines in Los Angeles, including Japan Airlines. According to his daughter Diane, he was interred in a Japanese camp during World War II, where he taught drafting and design. While in the camp he received an important architectural award from the Westinghouse Corporation. Nishimoto and Taylor were occasional partners and collaborators in Modernist buildings. They were such close friends that Taylor followed Nishimoto to the internment camp, hoping to secure his early release by assisting as an architect in the war effort. According to Taylor's daughter, Tasmen, their wives and children stayed in Pasadena and shared a house for the duration of the men's absence. Lyman Ennis is a locally prominent architect who credits the G.I. Bill with his opportunity for higher education at USC, where he graduated in 1953 after serving in World War II. Of Poppy Peak Ennis says, "Architects were trained to take advantage of views, but the average contractor or developer didn't know how to build there. The hillsides were just perfect."

²³ See http://www.volume5.com/la12/pulliam/architect_james_pulliam_interv.html. Mr. Pulliam was interviewed March 22, 1997.

²⁴ Interview with Dr. Robert Winter with Barbara Lamprecht, 3 March 2008.

²⁵ *Los Angeles Times*, 1 January 2006

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Of note, Lyman Ennis, like Buff, Straub & Hensman, subcontracted all of his houses to “take control of the work.” This is an important statement, because it means that these architects were used to becoming master builders and architects in an almost medieval spirit, overseeing and participating in architecture and building. This is not standard practice in the profession of architecture, particularly as defined since the 19th century onward.

All the veteran/architects interviewed, many still active in architecture, share an identical attitude apparently based on their courage and skills honed in battle: *we just a won a war, how difficult can it be to build a house?* Ennis, a classmate of Buff and Hensman and student of Gregory Ain and acquaintance of Raphael Soriano, said that one of the reasons post and beam was so popular had nothing to do with emerging technologies, a view shared by architect Russell Hobbs, WWII and Korean War veteran and well-known Pasadena architect and artist, but with Miesian ideas about “the box.”

“Post-and-beam was natural. And it was just very simple to build,” said Ennis, who also did his own engineering, as he did at the Kempton House, 1685 Poppy Peak Drive, where he sought a sculptural expression within the structural constraints of the site.²⁶

The Poppy Peak Historic District represents a wide range of architectural excellence and the cross-fertilization of architectural ideas. Most of the houses were not expensive and not lavish. The people who commissioned were young, married, with small children and on tight budgets. The houses demonstrate an early and 20th century concern and passion for human engagement with the site, whether rendered by an “icon” like Neutra or by architect Kenneth Nishimoto, whose house, while informed by Modernism and work by his contemporaries, is unique, of high architectural quality fueled by his own ideas and values. However, all of these houses show how much can be accomplished with a vibrant education, trusted subcontractors, a basic but solid grasp of structural engineering, and finally, an elusive blend of courage and bravado, born of turmoil following World War I and victory in World War II, that propelled the obvious optimism in their work.

While these houses embrace the general tenets of Modernism, they also reflect a larger expression of American values and cultures and a more locally inflected Modernism particularly demonstrated in Pasadena, Los Angeles and Southern California. It is a Modernism seen in the design of the custom single-family house tempered by unique sites and settings. The designs of these houses in Poppy Peak and in the work of Buff, Straub & Hensman reflect a wide range of individual architectural expressions that are also related to one other within the period of significance, 1935 – 1968. All of the contributing houses retain integrity as required by the Registration Requirements, local level of significance. They have retained most of their historic fabric and are significant under Criterion C. The Poppy Peak Historic District therefore qualifies National Register listing under the requirements under this Multiple Property Submission, Cultural Resources of the Recent Past, City of Pasadena.

Although many of the houses in the Poppy Peak District are presently less than 50 years old, the convergence of intact and expressive Mid-century Modern features in a unique urban hillside setting appears to be exceptional. Its custom designs are distinctive and represent a wide range of architectural expression, particularly in the individualized responses to each site by a wide range of talented practitioners spanning the entire modernist period from beginning to end. The influence of the Pasadena-based, internationally renowned architectural firm of Buff, Straub & Hensman is unmistakable. In its sophisticated and individualized expression of the Mid-century Modern architectural style, the presence of examples from the entire recognized period of significance and because of the largely intact character of the residences, the district cogently expresses the design values and aspirations of the Modernist period. Therefore, the Poppy Peak Historic District represents a grouping of buildings that has achieved exceptional significance within the last 50 years and meets Criterion Consideration G.

²⁶ Interview with Lyman Ennis, retired, practicing part-time, 16 February 2008.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet—Additional Documentation

*Poppy Peak—Pasadena
Los Angeles County, California*

Section 9 Page 26

MPS: Cultural Resources of the Recent Past—City of Pasadena

Bibliographic References

Boy Scouts of Troop 40 Pasadena. *Guide to the San Rafael Area, Pasadena*, compiled and written by the Boy Scouts of Troop 40 Pasadena and published by the San Rafael P.T.A., Pasadena, 1955.

Carr, John. Interviews with B. Lamprecht April 14 April, June 9, August 25, 2008.

Cox, Thomas. Landscape architect and son of Robert Trask Cox. Interview with B. Lamprecht. March 28, 2008.

Crocker, Donald W. *Within the Vale of Annandale: A Picture History of South Western Pasadena and Vicinity*. Pasadena, California: Pasadena-Foothill Valley YWCA, 1968. Fourth edition, 1990.

Ennis, Lyman. Interview with B. Lamprecht. February 16, 2008.

Evison, William. Interview with B. Lamprecht July 22, 2008.

McCoy, Esther. *The Second Generation*. Salt Lake City, UT: Gibbs M. Smith, 1984.

Taylor, Tamsen. Interview with B. Lamprecht August 26, 2008.

Treib, Marc Treib. "Thomas Church, Garrett Eckbo, and the Postwar California Garden,"
<http://www.nps.gov/history/nr/publications/bulletins/suburbs/Treib.pdf>.

Wirick, Barbara. Interview with B. Lamprecht, February 14, 2008.

10. Geographical Data

Acreage of Property 12.29

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	11 S	391020	3777320	3		
2	11 S	391020	3777000	4		

See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

11. Form Prepared By

Name/Title Barbara Lamprecht and Daniel Paul, Architectural Historians
 Organization ICF Jones & Stokes Date April 2, 2008
 Street & Number 811 W. 7th Street, Suite 800 Telephone 213-627-5376
 City or Town Los Angeles State CA Zip Code 90027

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

See Continuation sheet for a list of all property owners within the district, both contributing and non-contributing.

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

Photographs

Representative photographs of the property.

Property Owner

(Complete this item at the request of the SHPO or FPO.)

Name See Continuation Sheet.
 Organization _____ Telephone _____
 Street & Number _____
 City or Town _____ State _____ Zip Code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.). A federal agency may not conduct or sponsor, and a person is not required to respond to a collection of information unless it displays a valid OMB control number.

Estimated Burden Statement: Public reporting burden for this form is estimated to range from approximately 18 hours to 36 hours depending on several factors including, but not limited to, how much documentation may already exist on the type of property being nominated and whether the property is being nominated as part of a Multiple Property Documentation Form. In most cases, it is estimated to average 36 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form to meet minimum National Register documentation requirements. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, 1849 C St., NW, Washington, DC 20240.

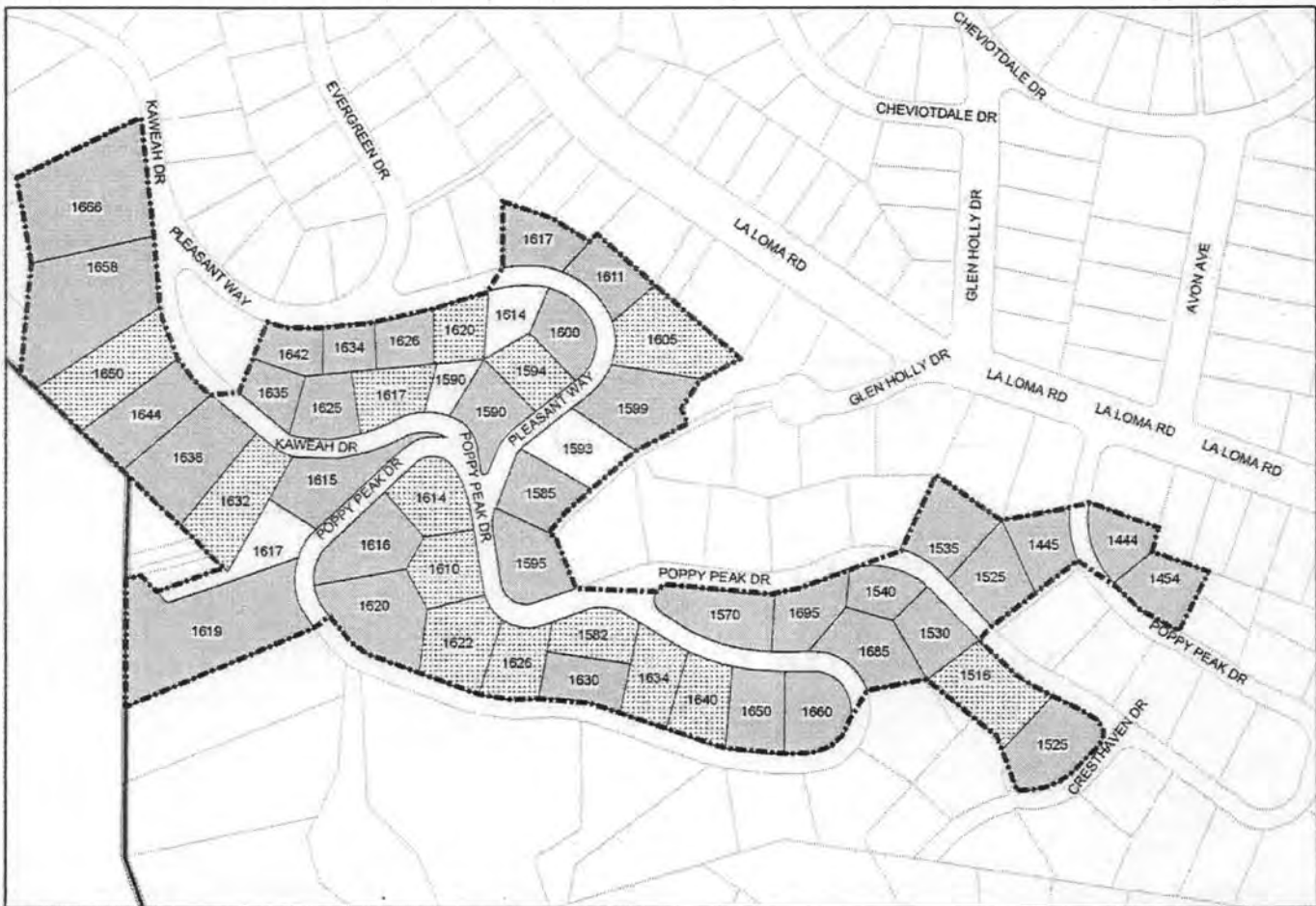
United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet—Additional Documentation

Los Angeles County, California
MPS: Cultural Resources of the Recent Past—City of Pasadena

Section Map Page 27

Poppy Peak Historic District, Pasadena, California



Prepared By:
Kevin Johnson
June 11, 2009
Poppy Peak Final 061109.jpg



The map and associated data are provided without warranty of any kind. Any reuse of this information is prohibited. Copyright © 2001, City of Pasadena.

Poppy Peak Historic District



Coordinate System
State Plane California Zone V
NAD 83
RPS 405 (Feet), NAD 1983

Legend

- District Boundary
- Contributing Properties
- Historic-contributing Properties
- Vacant Properties
- City Boundary
- Properties Outside District Boundary

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet—Additional Documentation

Section Map Page 28

Los Angeles County, California
MPS: Cultural Resources of the Recent Past—City of Pasadena

Boundary Description:

The boundary of the district, as seen in the sketch map on the previous page, is drawn along private property lines of contiguous properties on Poppy Peak Drive, Pleasant Way and Kaweah Drive, south of La Loma Road and west of Avenue 64, in the City of Pasadena, California.

Boundary Justification:

The boundaries of the district encompass a collection of custom-designed single-family residences from the period associated with the Cultural Resources of the Recent Past MPS. The collection is a cohesive single-family neighborhood in a hillside setting; adjacent properties to the north, south and east are generally considered to be within separate neighborhoods with separate access points and boundaries. Although the area west of the district would be considered part of the same cohesive neighborhood setting as that of the district itself, the number of unaltered examples of buildings from the period of significance decreases significantly in this area.

Secondarily, the boundaries of the district are within those of the original subdivision, Tract No. 6210 Recorded September 3, 1924, with additions and exclusions of contributing and noncontributing properties at the edges of the tract.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation Sheet—Additional Documentation

Los Angeles County, California

Section Map Page 29

MPS: Cultural Resources of the Recent Past—City of Pasadena

List of owners for contributing properties

ADDRESS	CITY	STATE	ZIP CODE	NAME	C/NC
1525 CRESTHAVEN DR	PASADENA	CA	91105	ROBERT NINI	C
1617 KAWEAH DR	PASADENA	CA	91105	ELIZABETH EMANUEL	NC
1625 KAWEAH DR	PASADENA	CA	91105	JOAN ELARDO	C
1632 KAWEAH DR	PASADENA	CA	91105	MICHAEL MCCARTHY	NC
1635 KAWEAH DR	PASADENA	CA	91105	DANIEL COVERDALE	C
1638 KAWEAH DR	PASADENA	CA	91105	ROBERT GRIFFITHS	C
1644 KAWEAH DR	PASADENA	CA	91105	MIRNA CHAIN	C
1650 KAWEAH DR	PASADENA	CA	91105	DOLORES PFISTER	NC
1658 KAWEAH DR	PASADENA	CA	91105	GARY HUDSON	C
1666 KAWEAH DR	PASADENA	CA	91105	RICHARD ROBINSON	C
1585 PLEASANT WAY	PASADENA	CA	91105	DIANE TUCKER	C
1590 PLEASANT WAY (DEVELOPED LOT)	PASADENA	CA	91105	SYLVIA BACA	C
1590 PLEASANT WAY (VACANT LOT)	PASADENA	CA	91105	SYLVIA BACA	NC
1593 PLEASANT WAY	PASADENA	CA	91105	DIANE TUCKER	NC
1594 PLEASANT WAY	PASADENA	CA	91105	MARK KENNEDY	NC
1599 PLEASANT WAY	PASADENA	CA	91105	STEPHEN NEUTZEL	C
1600 PLEASANT WAY	PASADENA	CA	91105	MOHAMMAD ALA	C
1605 PLEASANT WAY	PASADENA	CA	91105	JOY KELLY	NC
1611 PLEASANT WAY	PASADENA	CA	91105	ANGELITA O BRIEN	C
1614 PLEASANT WAY	PASADENA	CA	91105	MOHAMMAD ALA	NC
1617 PLEASANT WAY	PASADENA	CA	91105	BARBARA WIRICK	C
1620 PLEASANT WAY	PASADENA	CA	91105	NICHOLAS OKOROCHA	NC
1626 PLEASANT WAY	PASADENA	CA	91105	ROBERT LADE	C
1634 PLEASANT WAY	PASADENA	CA	91105	HARRY SALIT	C
1642 PLEASANT WAY	PASADENA	CA	91105	FOKKE SWANBORN	C
1444 POPPY PEAK DR	PASADENA	CA	91105	SCOTT BROWN	C
1445 POPPY PEAK DR	PASADENA	CA	91105	DALE MCCARTHY	C
1454 POPPY PEAK	PASADENA	CA	91105	WILLIAM HAYWARD	C
1516 POPPY PEAK DR	PASADENA	CA	91105	WELLS FARGO BANK CO.	NC
1525 POPPY PEAK DR	PASADENA	CA	91105	KAY NISHIMOTO	C
1530 POPPY PEAK DR	PASADENA	CA	91105	VITO RACANO	C
1535 POPPY PEAK DR	PASADENA	CA	91105	JAMES EVANS	C
1540 POPPY PEAK DR	PASADENA	CA	91105	JOHN FARAGHER	C
1570 POPPY PEAK DR	PASADENA	CA	91105	BECK FAMILY TRUST	C
1595 POPPY PEAK DR	PASADENA	CA	91105	ALEXANDER PYPER	C
1610 POPPY PEAK DR	PASADENA	CA	91105	RICHARD CALLAHAN	NC
1614 POPPY PEAK DR	PASADENA	CA	91105	ANDREW YATOFSKY	NC
1615 POPPY PEAK DR	PASADENA	CA	91105	DERRIUS GIBSON	C
1616 POPPY PEAK DR	PASADENA	CA	91105	GORDON FRASER	C
1617 POPPY PEAK DR	PASADENA	CA	91105	GORDON FRASER	NC
1619 POPPY PEAK DR	PASADENA	CA	91105	ALAPAKKAM SAMPATH	C

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet—Additional Documentation

Section Map Page 30

Los Angeles County, California
MPS: Cultural Resources of the Recent Past—City of Pasadena

ADDRESS	CITY	STATE	ZIP CODE	NAME	C/NC
1620 POPPY PEAK DR	PASADENA	CA	91105	PAULI NE LEDEEN	C
1622 POPPY PEAK DR	PASADENA	CA	91105	DEE CODY	NC
1626 POPPY PEAK DR	PASADENA	CA	91105	PETER ULYATT	NC
1630 POPPY PEAK DR	PASADENA	CA	91105	R TAYLOR	C
1634 POPPY PEAK DR	PASADENA	CA	91105	DEE JORDAN	NC
1640 POPPY PEAK DR	PASADENA	CA	91105	MITCHELL HALPERN	NC
1650 POPPY PEAK DR	PASADENA	CA	91105	LOUIS BEADLE	C
1660 POPPY PEAK DR	PASADENA	CA	91105	CRAIG ALLEY	C
1685 POPPY PEAK DR	PASADENA	CA	91105	RICHARD WOOD	C
1695 POPPY PEAK DR	PASADENA	CA	91105	WILLIAM KOBAK	C

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section _____ Page _____

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SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 09000182

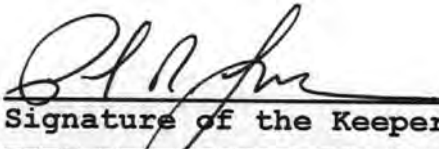
Date Listed: 12/23/2009

Poppy Peak Historic District
Property Name

Los Angeles CA
County State

Cultural Resources of the Recent Past, City of Pasadena MPS
Multiple Name

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


Signature of the Keeper

12/23/09
Date of Action

Amended Items in Nomination:

Resource Count:

The final resource count as identified from the narrative inventory should read: *18 non-contributing buildings*. [13 residences + 5 detached garages; All references in the narrative text to contributing "structures" should read "buildings."]

The district inventory list on pages 29-30 omitted a citation for the non-contributing building (house) at 1582 Poppy Peak, which is correctly included in the total resource count, the map, and narrative sections.

U. T. M. Coordinates:

The complete citation for the UTM Coordinates should read:

1	11	391020	3777320
2	11	391500	3777120
3	11	391520	3777000
4	11	391020	3777040

These clarifications were confirmed with the CA SHPO office.

DISTRIBUTION:

- National Register property file
- Nominating Authority (without nomination attachment)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: RESUBMISSION

PROPERTY Poppy Peak Historic District
NAME:

MULTIPLE Cultural Resources of the Recent Past, City of Pasadena
NAME:

STATE & COUNTY: CALIFORNIA, Los Angeles

DATE RECEIVED: 11/12/09 DATE OF PENDING LIST:
DATE OF 16TH DAY: DATE OF 45TH DAY: 12/26/09
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 09000182

DETAILED EVALUATION:

 ACCEPT RETURN REJECT _____ DATE

ABSTRACT/SUMMARY COMMENTS:

The Poppy Peak Historic District is locally significant under National Register Criterion C in the area of Architecture. The cohesive residential district represents one of the largest and most significant collections of houses in the mid-century modern style in Pasadena. The works of noted modernist designers including Neutra and Harris stand directly alongside the designs of a host of local and regional architects representing the broad spectrum of Pasadena modernism, as it is defined in the MPS cover document. Despite the common Modernist theme, the completed designs illustrate the wide range of expressions of modern residential architecture in the Pasadena community during the period from circa 1935 to 1968. The Poppy Peak neighborhood in particular provided a welcome venue for experimentation and exploration in practical design theory by several young firms and designers. The district meets the registration requirements outlined in the MPS, including justification for a period of significance reaching slightly into the less than 50 year period.

RECOM./CRITERIA Accept Criterion C

REVIEWER Paul R. Lusignea

DISCIPLINE A. HISTORIAN

TELEPHONE _____

DATE 12/23/2009

DOCUMENTATION see attached comments Y/N see attached SLR Y/N













































Please refer to the map in the
Multiple Property Cover Sheet
for this property

Multiple Property Cover Sheet Reference Number: 64501037

RECEIVED

JAN 02 2009

To: Milford Wayne Donaldson
FAIA, State Historic Preservation Officer
Office of Historic Preservation
PO Box 942896
Sacramento, CA 94296-0001

From: Marco Barrantes
1638 Kaweah Drive
Pasadena CA 91105
510.220.1338

December 8, 2008

Dear Mr. Donaldson:

I am writing in regards to 1638 Kaweah Drive Pasadena, CA 91105 and the nomination of the house as a contributing property to the Poppy Peak Historic District. Although I am interested in the nomination of Poppy Peak to the National Register of Historic Places for historic and community pride, 1638 Kaweah is not an architecturally significant structure. As you can see from the description in the nomination papers the house was not built by a renowned architect, nor is it reflective of any unique Modern 20th century residential architecture. It is one of the least interesting and smallest houses in the neighborhood.

Many of the other residences listed in the nomination are more architecturally significant and relevant to the Poppy Peak nomination, as referenced in the nomination papers, some of the esteemed architects mentioned are, Lyman Ennis, James Pulliam, Kenneth Nishimoto, Buff, Straub & Hensman, Leland Evison, Harwell Hamilton Harris, Richard Neutra, and William Henry Taylor and Robert Cox. The house on 1638 Kaweah Drive was built by the previous owner, and he has personally mentioned to me that, "it was never meant to be anything special." In fact, when looking closely at the house, water damage and termites are pervasive. I would like to retain the freedom of improving the look of the house to match some of my neighbors' homes and remodel defunct materials; currently the home is lackluster using materials that are not particularly unique.

On another note, the size of the house in relation to its large flat lot is small. Many of the neighboring homes have a greater, more balanced ratio between the square footage of the house and the size of lot, even though some of them have smaller and steeper lots. A few examples of historic houses within one block of my house, these lucky neighbors have the following ratios:

1632 Kaweah	3,610 sq ft house: 11,470 sq ft parcel
1620 Poppy Peak Drive	3,320 sq ft house: 12,600 sq ft parcel
1650 Pleasant	3,723 sq ft house: 9,775 sq ft parcel

In contrast, my house is:

1638 Kaweah	1,407 sq ft house: 15,250 square foot parcel.
-------------	---

I would like to add a room and a bathroom to my house for my growing family, and so that it better matches the size and look of the neighborhood, while utilizing the large lot for a beautiful landscape.

I also question why some of the classic Spanish revival and traditional architecture from the 20's and 30's that is pervasive in the neighborhood is not also recognized for preservation? I grew up in the neighborhood and some of my favorite houses are not even listed. I believe some houses are being left off the list that are quite special, while others are being added to the list that are insignificant.

In the spirit of designating our lovely neighborhood historic, I have a vision for a true gem to build upon what is already there. I own a small business, La Loma Company, the Pasadena Beautiful award-winning landscape design-build firm. My family, with the support of my company, which firmly adheres to principles of sustainable development, want to make the house and landscape better over time without the worry that we may be hindered by an arbitrary historic designation. Having this small house listed in the national registry would significantly hinder the ability to make improvements to the house. Please consider granting us the freedom to remodel and add to our modest plain home.

Although I support the preservation of architecturally significant properties for our history and community, I hope you will consider my respectful objection of listing 1638 Kaweah, to the National Register. I very much look forward to hearing from you.

Sincerely,

A handwritten signature in cursive script that reads "Marco Barrantes". The signature is written in dark ink and is positioned above the typed name.

Marco Barrantes, MLA/MEP

CALIFORNIA ALL-PURPOSE ACKNOWLEDGMENT

STATE OF CALIFORNIA

COUNTY OF Los Angeles

On 12/29/08 before me Marlene D.

Seda _____

Notary Public personally appeared Marco

Barrantes _____

_____ who proved to me on the basis of satisfactory evidence to be the person(s) whose name(s) is/are subscribed to the within instrument and acknowledged to me that he/she/they executed the same in his/her/their authorized capacity(ies), and that by his/her/their signature(s) on the instrument the person(s), or the entity upon behalf of which the person(s) acted, executed the instrument.

I certify under PENALTY OF PERJURY under the laws of the State of California that the foregoing paragraph is true and correct.

WITNESS my hand and official seal.

Marlene D. Seda



Affix Notary Seal Here

*******OPTIONAL*******

Though the data below is not required by law, it may prove valuable to persons relying on the document and could prevent fraudulent reattachment of this form.

CAPACITY CLAIMED BY SIGNER	DESCRIPTION OF ATTACHED DOCUMENT
<input type="checkbox"/> INDIVIDUAL <input type="checkbox"/> CORPORATE OFFICER	<hr/> Title or type of document
<hr/> Title(s)	<hr/> Number of Pages
<input type="checkbox"/> Partner(s) <input type="checkbox"/> Limited <input type="checkbox"/> General	<hr/> Date of Document
<input type="checkbox"/> Attorney-In-Fact <input type="checkbox"/> Trustee(s) <input type="checkbox"/> Guardian/Conservator <input type="checkbox"/> Other: _____ _____ _____	<hr/> Signer(s) other then named above
Signer is representing: Name of person(s) or entity(ies) _____ _____	

CALIFORNIA ALL-PURPOSE ACKNOWLEDGMENT

STATE OF CALIFORNIA
 COUNTY OF Los Angeles

On 12/29/08 before me Marlene D. Seda

Notary Public personally appeared Robin Stever Barrantes

who proved to me on the basis of satisfactory evidence to be the person(s) whose name(s) is/are subscribed to the within instrument and acknowledged to me that he/she/they executed the same in his/her/their authorized capacity(ies), and that by his/her/their signature(s) on the instrument the person(s), or the entity upon behalf of which the person(s) acted, executed the instrument.

I certify under PENALTY OF PERJURY under the laws of the State of California that the foregoing paragraph is true and correct.

WITNESS my hand and official seal.

Marlene D. Seda



Affix Notary Seal Here

*****OPTIONAL*****

Though the data below is not required by law, it may prove valuable to persons relying on the document and could prevent fraudulent reattachment of this form.

CAPACITY CLAIMED BY SIGNER	DESCRIPTION OF ATTACHED DOCUMENT
<input type="checkbox"/> INDIVIDUAL <input type="checkbox"/> CORPORATE OFFICER	_____ Title or type of document
_____ Title(s)	_____ Number of Pages
<input type="checkbox"/> Partner(s) <input type="checkbox"/> Limited <input type="checkbox"/> General	_____ Date of Document
<input type="checkbox"/> Attorney-In-Fact <input type="checkbox"/> Trustee(s) <input type="checkbox"/> Guardian/Conservator <input type="checkbox"/> Other: _____ _____ _____	_____ Signer(s) other then named above
Signer is representing: Name of person(s) or entity(ies) _____ _____	

RECEIVED

JAN 02 2009

ONE

December 29,2008

To: Milford Wayne Donaldson
FAIA, State Historic Preservation Officer
Office of Historic Preservation
PO Box 942896
Sacramento CA 94296-0001

From: Robin Stever Barrantes
1638 Kaweah Drive
Pasadena CA 91105
(626) 695-2846

RE: Poppy Peak Historic(Pasadena) District Designation

Dear Mr. Donaldson:

I am writing in regards to 1638 Kaweah Drive Pasadena, CA 91105 and the nomination of the house as a contributing property to the Poppy Peak Historic District. Although I am interested in the nomination of Poppy Peak to the National Register of Historic Places for historic and community pride, 1638 Kaweah Drive is not an architecturally significant structure. As you can see from the description in the nomination papers the house was not built by a renowned architect, nor is it reflective of any unique Modern 20th century residential architecture. Unfortunately it is one of the least interesting and smallest houses in the neighborhood.

Many of the other residences listed in the nomination are truly architecturally significant and relevant to the Poppy Peak nomination, as referenced in the nomination papers, some of the esteemed architects mentioned are, Lyman Ennis, James Pulliam, Kenneth Nishimoto, Buff, Straub & Hensman, Leland Evison, Harwell Hamilton Harris, Richard Neutra, and William Henry Taylor and Robert Cox. The house on 1638 Kaweah Drive was built by the previous owner, and he has personally mentioned to me that, "it was never meant to be anything special." In fact, when looking closely at the house, water damage and termites are pervasive. I would like to retain the freedom of improving the look of the house to match some of my neighbors' homes and remodel defunct materials; currently the home is lackluster using materials that are not particularly unique.

On another note, the size of the house in relation to its large flat lot is small. Many of the neighboring homes have a greater, more balanced ratio between the square footage of the house and the size of lot, even though some of them have smaller and steeper lots. A few examples of historic houses within one block of my house, these lucky neighbors have the following ratios:

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1638 Kaweah	1,407 sq ft house: 15,250 square foot parcel.
-------------	---

I would like to add a room and a bathroom to my house for my growing family, and so that it better matches the size and look of the neighborhood, while utilizing the large lot

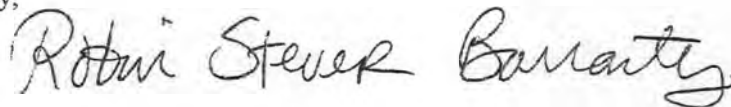
for a beautiful landscape.

I also question why this designation has been limited to mid-century homes. Why are some of the classic Spanish revival and traditional architecture from the 20's and 30's that are pervasive in the neighborhood not also recognized for preservation? I grew up in Pasadena and some of my favorite houses are not even listed. In my opinion some houses that have been left off the list are quite special, while others that are on the list seem insignificant.

In the spirit of designating our lovely neighborhood historic, I have a vision for a true gem to improve upon what is already there. I want to improve the house and landscape over time without the worry that I may be hindered by an historic designation. Having this small house listed in the national registry would significantly hinder the ability to make improvements to the house. Please consider granting me the freedom to remodel and add to my modest home.

Although I am in complete support of the preservation of architecturally significant properties for Pasadena's history and it's community, I hope you will consider my respectful objection of listing 1638 Kaweah Drive, to the National Register. I very much look forward to hearing from you.

Sincerely,

A handwritten signature in cursive script that reads "Robin Stever Barrantes". The signature is written in dark ink and is positioned below the word "Sincerely,".

Robin Stever Barrantes

**OFFICE OF HISTORIC PRESERVATION
DEPARTMENT OF PARKS AND RECREATION**

P.O. BOX 942896
SACRAMENTO, CA 94296-0001
(916) 653-6624 Fax: (916) 653-9824
calshpo@ohp.parks.ca.gov




February 23, 2009

Ms. Jan Matthews, Keeper
National Register of Historic Places
National Park Service 2280
1201 I (Eye) Street, NW
Washington, DC 20005



Subject: **Cultural Resources of the Recent Past, City of Pasadena MPS**
Frank House
Gill House
Mello House
Norton House
Pike House
Poppy Peak Historic District

Dear Ms. Matthews: 

Enclosed please find the **Cultural Resources of the Recent Past, City of Pasadena MPS** nominated to the National Register of Historic Places. The MPS includes the MPDF and six associated properties. These properties are located in the City of Pasadena, County of Los Angeles, California. On November 7, 2008 the State Historical Resources Commission unanimously found the Cultural Resources of the Recent Past, City of Pasadena MPDF and six associated properties eligible for the National Register under Criterion C at the local level of significance. The Cultural Resources of the Recent Past, City of Pasadena MPS is nominated by the City of Pasadena.

You will note that the Staff Report for this nomination makes reference to the Pegfair Estates Historic District. The California State Historical Resources Commission voted to not approve the Pegfair Estates Historic District nomination and it is not being forwarded at this time.

If you have any questions regarding this nomination, please contact Jay Correia of my staff at 916-653-9054.

Sincerely,



Milford Wayne Donaldson, FAIA
State Historic Preservation Officer
Enclosures

OFFICE OF HISTORIC PRESERVATION
DEPARTMENT OF PARKS AND RECREATION
P.O. BOX 942896
SACRAMENTO, CA 94296-0001
(916) 653-6624 Fax: (916) 653-9824
calshpo@ohp.parks.ca.gov



November 10, 2009

Ms. Jan Matthews, Keeper
National Register of Historic Places
National Park Service 2280
1201 I (Eye) Street, NW
Washington, DC 20005

Subject: **Cultural Resources of the Recent Past, City of Pasadena MPS**
Gill House
Poppy Peak Historic District

Dear Ms. Matthews: *Jan*

Enclosed please find the resubmitted **Cultural Resources of the Recent Past, City of Pasadena MPS**/nomination to the National Register of Historic Places. This re-submission includes the Multiple Property Documentation Form (MPDF) and two associated properties, both of which are also resubmissions. The properties are located in the City of Pasadena, County of Los Angeles, California. On November 7, 2008 the California State Historical Resources Commission unanimously found the Cultural Resources of the Recent Past, City of Pasadena MPDF and the above-listed properties eligible for the National Register under Criterion C at the local level of significance. The City of Pasadena is the applicant.

On April 10, 2009 you returned the Gill House nomination for substantive revisions, and the Poppy Peak Historic District nomination for technical and substantive revisions. In your comments for both nominations you discussed the fact that the MPDF contained a limited defense for cutting off the historic context at 1968. Per your recommendation, the applicant has re-submitted the MPS with a much improved justification for ending the context in 1968. Both nominations have also been revised per you comments.

If you have any questions regarding this nomination, please contact Jay Correia of my staff at 916-653-9054 or jcorr@parks.ca.gov

Sincerely,

Milford Wayne Donaldson, FAIA
State Historic Preservation Officer
Enclosures