



Note: In addition to this application, a completed **Planning Division Master Application Form** is also required.

PROPERTY PROPOSED FOR DESIGNATION

1. Name of Property:	Puehlicher House
2. Property Address:	901 Laguna Road
3. Date of Original Construction	1960
4. Original Owner	Richard T and Katherine F Puehlicher
5. Architect / Builder:	Boyd E Georgi

DESIGNATION CATEGORY

(CHECK APPROPRIATE BOX—SEE CRITERIA ON PAGES 2 & 3 FOR MORE INFORMATION):

HISTORIC MONUMENT

LANDMARK

HISTORIC SIGN

LANDMARK TREE

BRIEF DESCRIPTION OF PROPERTY

Briefly describe the property proposed for designation, indicating whether the entire site or a portion of the site is the subject of the nomination (e.g., how many buildings or objects on the site are included in the nomination) or if the nomination is for an object, sign or tree. A map may be used for the description. Please also submit recent and, if available, historical photographs. Use additional sheets if necessary.

Please see attached Description and Statement of Significance

SUPPLEMENTAL INFORMATION ON SIGNIFICANCE OF PROPERTY

With this application, please attach information that will assist staff with the preparation of a designation report. Books, photographs, articles, and other archival information will all be useful to document the significance of the nominated resource.

Refer to bibliography, historical photographs, chronology, and other supporting information.



LEGAL DESCRIPTION

Attach a copy of the most recently recorded legal description for the property (usually in the deed for the property or other documents when the property was purchased—also available from a title company)

CRITERIA FOR DESIGNATION

Check the box under the category checked on first page that corresponds to the criterion under which you are nominating the property, object, sign or tree for designation. Multiple boxes may be checked if applicable

CRITERIA FOR DESIGNATING AN HISTORIC MONUMENT (May include significant public or semi-public interior spaces and features)	
<input type="checkbox"/>	A. It is associated with events that have made a significant contribution to the broad patterns of the history of the region, state or nation
<input type="checkbox"/>	B. It is associated with the lives of persons who are significant in the history of the region, state or nation.
<input type="checkbox"/>	C. It is exceptional in the embodiment of the distinctive characteristics of a historic resource property type, period, architectural style or method of construction, or that is an exceptional representation of the work of an architect, designer, engineer, or builder whose work is significant to the region, state or nation, or that possesses high artistic values that are of regional, state-wide or national significance.
<input type="checkbox"/>	D. It has yielded, or may be likely to yield, information important in prehistory or history of the region, state or nation.

CRITERIA FOR DESIGNATING A LANDMARK	
<input type="checkbox"/>	A. It is associated with events that have made a significant contribution to the broad patterns of the history of the City, region, or State.
<input type="checkbox"/>	B. It is associated with the lives of persons who are significant in the history of the City, region, or State.
<input checked="" type="checkbox"/>	C. It embodies the distinctive characteristics of a type, architectural style, period, or method of construction, or represents the work of an architect, designer, engineer, or builder whose work is of significance to the City or, to the region or possesses artistic values of significance to the City or to the region
<input type="checkbox"/>	D. It has yielded, or may be likely to yield, information important locally in prehistory or history.



CRITERIA FOR DESIGNATING A HISTORIC SIGN

<input type="checkbox"/>	A. It is exemplary of technology, craftsmanship or design of the period when it was constructed, uses historic sign materials and means of illumination, and is not significantly altered from its historic period. Historic sign materials shall include metal or wood facings, or paint directly on the façade of a building. Historic means of illumination shall include incandescent light fixtures or neon tubing on the exterior of the sign. If the sign has been altered, it must be restorable to its historic function and appearance.
<input type="checkbox"/>	B. It is integrated with the architecture of the building.
<input type="checkbox"/>	C. It demonstrates extraordinary aesthetic quality, creativity, or innovation.

CRITERIA FOR DESIGNATING A LANDMARK TREE

<input type="checkbox"/>	A. It is one of the largest or oldest trees of the species located in the City.
<input type="checkbox"/>	B. It has historical significance due to an association with a historic event, person, site, street, or structure.
<input type="checkbox"/>	C. It is a defining landmark or significant outstanding feature of a neighborhood.

DESIGNATION PROCESS (INFORMATION ONLY, NO ACTION REQUIRED)

§17 62.050 Pasadena Municipal Code:

1. A preliminary evaluation by staff to determine if the nominated property meets the applicable criteria and is eligible for designation.
2. If staff determines that the nominated property is eligible for designation, the nomination is scheduled for a public hearing before the Historic Preservation Commission. If not, the applicant may appeal the determination of ineligibility to the Historic Preservation Commission or it may be called for review by the Historic Preservation Commission or City Council.
3. If the Historic Preservation Commission finds that the nominated resource qualifies for designation, it forwards a recommendation on the designation to the City Council.
4. At a noticed public hearing, the Council then determines whether to approve or disapprove the application.

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April 20, 2018
DESCRIPTION and STATEMENT OF SIGNIFICANCE
for DESIGNATION, LANDMARK STATUS, CITY of PASADENA
901 LAGUNA ROAD, PASADENA 91105-2249
AIN 5716-004-014

Designed by Boyd Georgi (1914 – 1999), the evaluation below of 901 Laguna Road, the Puelicher House, follows the City of Pasadena’s Historic Preservation Ordinance, Chapter 17.62, Municipal Code, Criterion 3: A work that “embodies the distinctive characteristics of a locally significant historic resource property type, architectural style, period, or method of construction, or that represents the work of an architect, designer, engineer, or builder who is locally significant, or that possesses high artistic values that are locally significant.” This criterion follows virtually identical criteria established by the National Park Service for listing in the National Register of Historic Places and by the State Historical Preservation Office for listing in the California Register of Historical Resources. The City of Pasadena determined that the Puelicher House is eligible for listing as a City Landmark, as stated in the California Historical Resources Inventory Database (CHRID) with National Register of Historic Places Status Code 5S2.



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DESCRIPTION

Narrative Introduction

Completed in 1960, the one- and one-half story, north-facing dwelling is located in the southwest area of Pasadena known as San Rafael Heights. Just east of the Poppy Peak Historic District, the quiet residential area is characterized by mature landscaping and hilly topography populated by single-family houses in a variety of styles. Sited very close to the edge of the narrow Laguna Road, the .52-acre site's dramatic setting provided the impetus for the design of the three-bedroom, two-bedroom, 1,978-square-foot house whose principal materials are stucco, wood, brick, plaster, and glass. In massing, the basic strategy is that of a T, the long south-facing glass-enclosed arm of the T projecting above a steep slope facing a wooded glen. At the bottom of the glen, a tiny brook is fed by Thompson Lake to the west. Beyond the stream, the slope rises sharply again to crest at a ridge far above the house. With three levels (two levels with full-height glass walls) and a meandering series of wooden balconies and decks, the house opens completely to this startling rear elevation of a dappled woodland of trees and grasses topped by sky. By contrast, the top (street) level of the house is a long, horizontally oriented, one-story volume that is relatively closed to narrow Laguna Road, here characterized by mature trees, landscape, and gracious single-family homes. The home's front entry is recessed, accessed by a wooden deck offset from the front door. Exemplifying the repertoire of character-defining features associated with the International Style as well as those associated with single-family dwellings of Pasadena's Recent Past and the influence of the USC "School" of Architecture, the house retains the seven aspects of integrity as established by the National Park Service and the National Register of Historic Places: location, design, setting, materials, workmanship, feeling, and association.

EXTERIOR, PRIMARY ELEVATION SOUTH

The property's two major facades are a sharp contrast, each exemplifying a different architectural resolution, one addressing the rather conventional character of the street and the other embracing the wilder character of the forest facing the rear of the house.

Not surprisingly, the primary elevation is at the rear of the house, characterized by a complex but disciplined choreography of rectangular solids and voids. Here a large glass box, the 15' wide, 28' long, and 12' tall living room, boldly projects south approximately 18 feet beyond the rest of the house, so it appears to float above the

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slope. This volume bisects the street-level volume into two sections: the private wing of three bedrooms and two bathrooms to the west, and the more public and functional wing consisting of the kitchen, dining room, and garage to the east. Lower Level 1, immediately below, includes a 552-square-foot original office and workshop designed for original client and owner Richard Puelicher. Across the adjacent recessed stair landing (leading from the dining area to the Lower Level I deck below)



901 Laguna Road (South) Rear 1960

to the west, a small later addition is tucked below the dining room, also on Lower Level 1. Characterized by small, incompatible clerestory windows, this later addition contains a bathroom. Apart from the solid stucco shear wall defining the rear of the carport, this bathroom is the only other opaque wall on this level of the elevation.

This eastern end of Lower Level I – below the living room -- also contains a short open tread wood staircase leading from the living room to a spacious deck now

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containing barbeque equipment, while a wooden bridge from the southern end of this eastern deck crosses the stream and terminates in a triangular-shape viewing station. Lined with benches, it is a tranquil resting point for observing the house, the architectural strategy not dissimilar in character to viewing stations in Japanese traditional architecture and landscape design. From here one can also see the several supporting round steel columns supporting the structure and the lengths of concrete block retaining walls; according to Frederick "Fritz" Puelicher, then the adolescent son of the owner, the foundation walls go down to bedrock 13 feet.

The western end of the street level south façade does not include a lower deck. Rather, each southern wall of the two master bedrooms (connected in the middle by a small foyer) and the master bathroom is a full-height glass wall opening out to a shallow wood deck. Full-height stucco "fins" that project into the deck protect the bathroom user's privacy.

While in one prominent way the living room obviously divides the house, the overall composition is woven together aesthetically by two means: color (white and black) and use of framing members doubling as an artistic arrangement of lines and planes.

The structural framing members are in three sizes: nominal 6x12 (horizontal) beams; 6x6 (vertical) posts, and 3x6 (horizontal) window dividers. Supporting vertical loads above, the large, long beams are painted black. Separated by a four-foot offset in height between the street level volume and the living room and another four-foot again from the living room to Lower Level I, the organization dynamically interlocks the three volumes together. Another flights of stairs lead to Lower Level 2: a later addition of a deck and a one-room office with tall windows on the south and east elevations.

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901 Laguna Road Framing,
Rear (South) Elevation 1960

The impressive repertoire of wooden decks, staircases, and walkways at various levels of the Puelicher House are important character-defining features; the first Assessor's report of September 20, 1960, recorded 1,802 square feet of decking, just 176 square foot less than the entire square footage of the original house. They recall comparable designs of nearby exemplary Modern houses in Pasadena such as the Norton House, Buff and Hensman, 1954, which also employs extensive wooden decks, bridges, and walkways above the same stream running from Thompson Lake.

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EXTERIOR, STREET ELEVATION NORTH



901 Laguna Road, North (Street) Façade, 1960

The street façade features two sections, each a conventional 8' tall height, that are divided by the central recessed front door. To the east of the entry, the kitchen's north wall is glazed with windows that are fronted by two narrow horizontally oriented wood panels centered in the windows, each panel attached to the west or east end of the space, like bookends, with an unobstructed open space between them. (On the interior, the footprint of each panel is also the footprint of wall cabinetry seemingly suspended in the center of the window, framing and defining the kitchen without completely enclosing it.) To the west of the entry, the guest bathroom with its shallow interior sky lit garden and a larger garden and deck for the west master bedroom's north elevation is hidden from the street with a solid stucco wall. As though in order to balance that expanse, the original back wall of the carport at the other end (the east) is also a full-height opaque wall, here for shear (lateral stabilization.) The

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recessed front door is accessed by another wooden bridge and shallow expanse of deck that zigzags from the street.



901 Laguna Road North (Street) Elevation w "Color Field"

Possibly one of the most unusual features in Pasadena – or Southern California – residential Modernism has long been removed. One small faded family color snapshot shows a Mondrian-like field of horizontal rows of stripes of color and white arranged in four columns, a composition that occupied the broad front of the kitchen window. Each column appears to be about the width of a standard jalousie window, the type that was popular mid-century for a time before energy and security concerns dampened their appeal. Fritz Puelicher and his wife Eileen each recall this colorful field differently, one describing colored pieces of movable glass mounted in louvers, the other suggesting the field of color was stationary and perhaps not glass. An

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Architectural Guide to Los Angeles notes the “unusual amount of color in its bank of louvers,”¹ the language suggesting jalousie windows. Puelicher recalls that the field of color obscured the street and provided welcome privacy. Karl Georgi, Boyd’s oldest son, recalls that the family home on Skyview Drive in Altadena also included a translucent glass screen that divided the entry from the dining room, and that some similar strategy for his client’s house would have been characteristic of the architect.²

INTERIOR

The home’s principal spaces—foyer, living room, dining room, and kitchen—are open plan, with the foyer acting as a central pivot. On the street-level floor, bedrooms are located on the west. The kitchen and dining room are located on the east. The large living room is situated between the two, and upon opening the front door the twelve-foot-tall glass box that is a few steps (four feet) below street level opens out to the landscape.

The cantilevered southern end of the living room is glass-walled, while the northern end is sheltered and more cocoon like, with walls of plaster and non-original walnut claddings framing the fireplace of brick. The hearth is mounted on a raised plinth of bricks laid out in a soldier pattern with a short wall of brick on the fireplace’s west side. The brick is combed, adding texture, and a pattern of slightly projecting bricks alternating with the flush face provides additional embellishment. The wide bank of stairs leading down from the foyer are of white oak. Ubiquitous throughout the house, the wood is used for all cabinetry and the flooring of 9” x 9” squares. The severely restricted and original palette of humble materials such as white oak, common brick, 4” square tile (in bathrooms) and white-painted plaster cabinetry serves to unify the dwelling’s disparate spaces. Such a restricted palette is characteristic of Georgi’s architectural philosophy.

BUILDING RECORDS and ALTERATIONS

The two recorded building permits do not reflect the later alterations to the house. The original building permit for a residence and carport was issued by the City of Pasadena November 24, 1958. The second permit, dated October 1958, was issued for the construction of reinforced retaining walls.

¹ David Gebhard, Robert Winter, *An Architectural Guide to Los Angeles*, Salt Lake City, Utah Gibbs Smith, 203, 393.

² Phone interview with author, 17 April 2018.

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Principal Alterations – Dates unknown

1. Exterior – Lower Level 2 - Small office added. While the addition does diminish the overall effect of the original design of floating planes and volumes, because the walls are primarily glass, the impact is less. This addition is reversible; additionally, little original fabric was disturbed.
2. Exterior – Lower Level I – A portion of the deck (the southeast corner) was removed, presumably to allow more light into the small office on Lower Level II.
3. Exterior – A bathroom added on Lower Level I below the dining room; its punched-in windows are incompatible with the house motifs of fenestration. Like the later addition of the office, the construction of this small white-stucco clad volume affected little original fabric.
4. Exterior – The original open tread wood staircase that led from the east side of the living room down four feet to the deck of Lower Level I was a contributing element in the original 'dynamic asymmetry' demonstrated throughout this design. Early photographs show that each tread was of a different length and offset from each other; additionally, there were no railings. Probably for life/safety reasons this staircase was replaced with a conventional staircase whose diagonal handrail, while providing safety, diminishes the clear orthogonality of the original elevation as seen from the south.
5. Exterior - The original carport was open to the north, while its rear (south) wall was a solid shear wall. Incompatible garage doors were added on the north side, compromising the composition's street façade and the strong alternating rhythm of solid and void. Notably, the carport was always closed on the back, and never provided a view to the rear.
6. Exterior – The west, stationary panel of the front entry was altered. The tall opening to the single light of glazing on this panel was shortened and divided into three sections, with figurative stained glass, an incompatible alteration, was added to the middle section.
7. Exterior – The "colored field" (whether glass pieces in louvers or a stationary panel of some other material) beyond the kitchen window was removed.
8. Exterior - The two principal beams articulating the top of the walls on the street elevation, now painted black, were originally painted white. This apparent minor change diminished the strong International Style identity Georgi established.
9. Interior –Detracting from the original severe palette of finish choices that Georgi established, incompatible walnut paneling was added to living room walls.

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10. Interior - Some bathroom finishes, such as the original master bedroom countertop of black/white/pink marble, were changed, although layouts and some fixtures have not been altered.

11. Interior – Care should be taken to preserve the indoor planter. Adjacent to the fireplace on the west, it is a character-defining feature.

Concluding Evaluation of Integrity

As viewed from the public right of way, the larger alterations to the street façade are few: the garage door enclosing the carport, minor changes to the front door and entry, and the removal of the 'color field.' The addition of a small bathroom on Lower Level 1, an office on Lower Level 2, and the adjacent change to the wood deck, do diminish this elevation's original design. However, comprehensively the resource retains integrity and continues to convey its historic significance.

STATEMENT of SIGNIFICANCE

Summary Paragraph

While Pasadena is increasingly renowned for its accomplished examples of pre-and postwar residential Modernism, even within this sophisticated group the Puelicher House stands out for its spirited response to a challenging site. Designed by master architect Boyd Georgi (1914 – 1999) and completed in 1960, its basic strategy of a closed street façade and a glass-walled rear elevation in the shape of a T is dramatically enhanced by the two steeply sloping wooded hillsides; one supporting the house, the other providing an ever-changing theatre of nature. Like other master architects of the USC program in architecture beginning in the 1930s, in this house Georgi displays his own interpretation of what became a Southern California mantra, the integration of indoors-outdoors. His strategy of extending the house into the landscape is emblematic of the sensitivity towards the relationship between site and setting, a sensitivity that is typical of architects trained at the University of Southern California, USC, Georgi's alma mater. Additionally, here Georgi demonstrates an uncanny command of asymmetry, seen in the careful balance of shifting lines, planes, and volumes seen on the primary (the rear, south) elevation, recalling Modern artists such as Piet Mondrian. The City of Pasadena determined that the Puelicher House is eligible for listing as a City Landmark, as stated in the California Historical Resources Inventory Database (CHRID) with National Register of Historic Places Status Code 5S2. Retaining all aspects of integrity, the outstanding Puelicher House is a worthy addition to Pasadena's historic resources of the Recent Past.

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Master Architect Boyd Georgi

Boyd Georgi was deeply rooted in Pasadena and Altadena for much of his life. He consistently contributed time and resources to civic and professional organizations while developing a solid professional career that encompassed many building types and that reflect sound pragmatic decisions informed by his artistic skills. After establishing a solo practice, he sometimes collaborated with well-known local Modernist architect Lee B. Kline, on larger projects such as school.

Born in San Diego Jan. 20, 1914, his family moved to Alhambra. Georgi attended Pasadena Junior College and began his architectural studies at USC's *School of Architecture* in 1931, joining the architectural fraternity Alpha Rho Chi. In 1934, he was the student president of the nascent College of Architecture, and was part of the first class to graduate from the *College*—the university's seventh and newest college—in 1936; the year before, he had won the prestigious Newcomb Prize for design, winning for his skillful application of Modern principles to a Spanish Colonial project.) Georgi attended the university not during the heady days of postwar architectural education in Modern architecture and landscape architecture under the renowned Dean Arthur Gallion but under the leadership of the less well-known Dean Arthur Weatherhead, who sought architectural problems that were relevant to American life rather than to fanciful design problems. Weatherhead, a huge admirer of the Bauhaus, sought to develop a pedagogy devoted to creativity and innovation, in contrast to mimicking Beaux Arts examples.

According to the *Southern California Alumni Review*, December 1939, Georgi worked as a draftsman for Marsh, Smith and Powell Architects in Los Angeles, ending in 1941. By that year, he had won a national competition sponsored by *McCall Magazine* but then became an ensign and soon an officer in the United States Navy Reserve for



Boyd Georgi, mid-1950s Photo courtesy of Karl Georgi and the Georgi family and used with permission

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three years during World War II.³ From 1946 to 1948 he worked as a designer for architecture firm Risley and Gould. This was a good position, as the Los Angeles-based firm was noted for its commitment to Modernism and bold approach to form-making, designing prominent buildings at the University of California, San Diego, among others. (Stanley Gould had worked for the famous firm, Parkinson & Parkinson; Winchton Risley, FAIA, had worked for Bertram A. Goodhue in San Diego. Both men taught at USC for several years, which is likely how Boyd Georgi knew them.) However, after that, eager to practice on his own, he set up his own practice and worked out of his home, although often collaborating with others.

Georgi belonged to peer organizations such as the Architectural Guild; during the 1960s the Guild included USC graduates such as Thornton Abell, Robert Alexander (Richard Neutra's partner in the late 1940s and early '50s), William Biggar, Eugene Choy, Edward Fickett, A. Quincy Jones, Edward Killingsworth, Lee Kline (Georgi's sometime partner in school design), William Krisel, Charles Luckman, Maynard Lyndon, Kenneth Neptune, Emmett Wemple, Paul R. Williams, and Gin Wong. These individual luminaries and the Guild collectively encouraged and endorsed Modern architecture and design thinking, a regional approach which drew from the rigor of early German modernism and the wood heritage, detailing, and craftsmanship of the Arts and Crafts movement, especially the work of the Greene brothers.

Examples of such excellent residential regional Modernism were close by as well. Near Laguna Road, the hilly neighborhood and twisting streets of Poppy Peak attracted many designs by USC architects such as Kenneth Nishimoto, William Henry Taylor, and Buff, Straub and Hensman. Other innovative resolutions to hillside conditions are seen in dwellings designed Harvard Graduate School of Design-trained James Pulliam, Richard Neutra, and Harwell Hamilton Harris. The Poppy Peak Historic District was listed on the National Register of Historic Places in 2009.⁴

Contemporaneous Agendas

Simultaneously, two especially influential strategies for hillside dwellings were introduced to the curriculum at USC separately by architects Gordon Drake (1917 – 1952) and Calvin Straub (1920 – 1998), both instructors, between 1950 and 1952. As

³ SCAR, Vol 25, No 10 (June 1944), 16 An ensign is the entry-level rank of a commissioned officer, comparable to a Second Lieutenant.

⁴ http://ww2.cityofpasadena.net/planning/deptorg/dhp/pdfs/NRHPD1stPasadenaRecentPastPoppyPeak_%20082808.pdf.

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architectural historian Debi Howell-Ardila notes in her master's thesis, "Writing Our Own Program: The USC Experiment in Modern Architectural Pedagogy 1930 - 1960," these two houses emphasized several factors, including a "site-specific design;" a strong integration between indoors and outdoors, especially incorporating terraces and balconies; and in a kinetic response to site through the use of shifting levels. The plan typically featured a "T" footprint, with a central space projecting out from wings dividing private bedrooms and kitchen, dining, and carport areas – a strategy evident in the Puelicher House, here bringing nature in with wooden decks, balconies, and bridges instead of terraces on flat terrain, reflecting the steep slope.

These concerns were embodied in three projects, two hypothetical and one actual: Drake's "Five Zones for California Outdoor Living," Unit House, 1950; the prototypical "USC Study House," designed collectively by USC students and teachers (including Conrad Buff III), 1952, and published in *Home Magazine* and the *Los Angeles Times*; and most famously by Straub's Sedlacheck House, Los Angeles, 1951, published in *Architectural Forum* and later *House and Home*, as architectural historian John Crosse has noted. Such a range of publicity, from trade professional journals to

popular shelter magazines, insured the dissemination of this design, which Georgi surely was familiar with. As the iconic landscape architect Garrett Eckbo wrote in a related article, "Nearly every room in the house has a possible supplementary space outside," increasing "livability at a relatively small additional cost."⁵

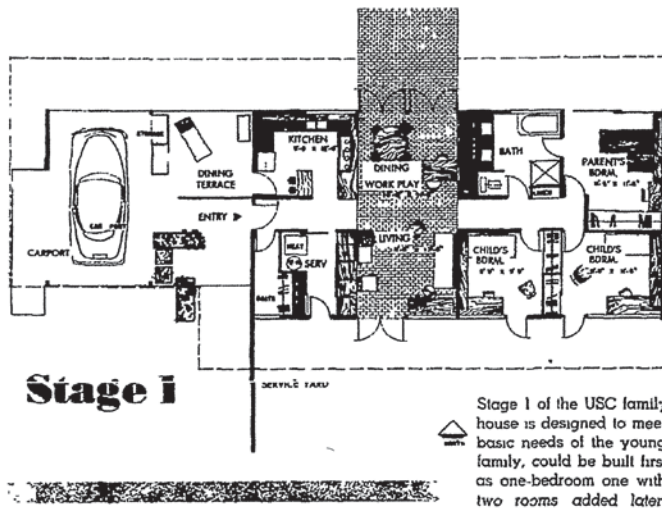


Figure 47. Stage I of the USC Study House, "designed to meet basic needs of the young family" Source: Calvin Straub, "Plan A Flexible House for Family Growth," *Los Angeles Times Home*

Plan, USC Study House, "Writing Our Own Program," Deborah Howell-Ardila Master Thesis, USC Heritage Conservation Program p 171

⁵ Debi Howell-Ardila, USC Master's Thesis, Heritage Conservation Program, "Writing Our Own Program," 174 Howell-Ardila quotes Garrett Eckbo, "A House with Five Patios," *Los Angeles Times*, 14 September 1952

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However, as noted in the summary, the projecting glass volume of the living room, placed a half story below the primary living spaces at street level, and Georgi's adroit command of asymmetry, a tenet of the International Style, set this building apart. Additionally, the original use of white paint on the primary exposed wood beams on the façade further emphasizes the allegiance to the "white dresses" of the International Style and of the Early European Modernists, stepping away from a more rustic Craftsman approach in which these framing members would be painted or stained a dark brown or natural tone. Such choices distinguish Georgi's architectural approach from those of his eminent peers.

Georgi's Later Career



Boyd Georgi, early 1980s, project unknown. Photo courtesy of Karl Georgi and the Georgi family and used with permission.

At about the same time as the completion of the Puelicher House, sometimes in partnership with Lee B. Kline (1914 – 2002, USC Class of 1937) Georgi co-designed several schools including the Arthur Amos Noyes Elementary School, Altadena, 1953, and the Dana School, Arcadia, 1954. Other public and commercial buildings including Heicher Hall, Altadena Community Church, 1953; the Lou Webb Youth Headquarters of the YMCA, 2750 New York Drive, 1967; and the low, long, brick-and glass hipped roof structure commissioned by the Kirst Construction Co., 836 West Woodbury Road, Altadena. He became the District Architect for

the Pasadena Unified School District in the 1960s. One of his most admired works is the Altadena Public Library, 1967, which also features a simple palette of natural materials, extensive wooden decking, bridges, and access to natural light and to nature amidst a wooded setting. His honors include a School-of-the-Month award

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from the *Nation's Schools* magazine, an Honor Award, Pasadena Chapter, American Institute of Architects awarded in 1950 for the Muller House, Monrovia, completed 1949; another Honor Award for the library, awarded in 1968; and the Noyes School in 1957, the same year he received a Merit Award for his own house in Altadena on Skyview Drive, completed in 1954.

Just as he had been deeply involved with university activities at USC, he continued civic involvement, serving the First Baptist Church, the Altadena Kiwanis Club, the Christmas Tree Lane Association, the "Rustic Camp Committee" of the Pacific State Hospital (helping mentally challenged boys and girls), and above all Pasadena and Altadena architecture. He served as a board member for the local Chapter in 1950 and also as president. Georgi's work was covered in the *Los Angeles Times* and Pasadena's *Independent Star-News* throughout the 1940s, '50s, and '60s. For the *Times*, he often provided vignettes of architectural solutions to the challenges of the Modern house.

Like many Modernists, Georgi's fervent belief that architecture could impact lives, and that such a power came with a huge responsibility, never wavered. Karl Georgi, who sometimes accompanied his dad on site visits, has a strong memory of he and his father walking toward a client's new home, everyone excited and congratulatory. The clients had no children yet. "You know, son, being an architect lets you look into the future. We've plotted out what will happen to them, how the children will be raised, their life as a family and as individuals. I probably have a better sense of how their life is going to be than they do," his father told Karl, who noted that his father believed that molding the future was his contribution to that family.

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Mrs. Richard Puelicher (Kate) in front of the new family home. 1960.

Georgi was most proud of the Noyes School, his home on Skyview Drive, and the Altadena Library, according to Karl Georgi. All three designs demonstrate Georgi's love of a natural setting and the thrill of the of the challenge of a hill, preferably a steep one; all are thoughtful, innovative resolutions to their specific programs. The wood-and-glass post-and-beam house is a series of transparent glass walls whose floors, terraces, and bridges are variously sized "carpets" of concrete stepping down the densely wooded site. While innumerable houses in Los Angeles enjoy the inevitable "commanding view," the elevation and orientation of the Georgi family home gives that hackneyed phrase new meaning: here an unfolding expanse of mountain, plain, and ocean that is truly breathtaking. Likewise, the school design *parti* exuberantly embraces the steep San Gabriel foothill not as a problem but as a gift: Georgi again plotting a future, here for education. The school is laid out as four tiers of simple one-story structures, each level placed higher on the mountain, and separated by bands of green lawn and landscape. The tiers are connected with a long spine of a covered concrete staircase flanking the shed-roof structures. The library, one of the most important buildings in Altadena, is set into an idyllic forest of Deodar

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cedar and juniper. Its undulating rectilinear flat-roofed volumes of glass and concrete and variety of interior spaces volumes whose understated formality creates a serene, easy-going spaces. Landscape architects Eriksson Peters and Thoms (officially founded in 1962, still extant as EPTDESIGN) designed the memorable landscape; co-founder Owen Peters often worked closely with Georgi.

Despite the high caliber of his architecture and his obvious love for his calling, community, and its special topography, like many other excellent practitioners of Southern California Modernism Boyd Georgi never achieved the acclaim that younger peers such as Buff, Straub, and Hensman enjoyed. None of his Pasadena properties are designated and his name is little known. It is hoped that this nomination of the Puelicher House as a landmark as a superb example of single-family residential Modernism in Pasadena and its subsequent rehabilitation under the Mills Act rectify that condition.

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