

Agenda Report

TO: CITY COUNCIL

DATE: NOVEMBER 20, 2006

FROM: CITY MANAGER

SUBJECT: DESIGNATION OF 345 MARKHAM PLACE (NARVER
RESIDENCE) AS A HISTORIC MONUMENT

RECOMMENDATION

It is recommended that the City Council:

1. Acknowledge that the designation of a historic resource is categorically exempt from the California Environmental Quality Act under Class 8, Actions by Regulatory Agencies for Protection of the Environment (CEQA Guidelines, Article 19, §15308);
2. As recommended by the Historic Preservation Commission, find that the property (including main house, guest house and gardens) at 345 Markham Place is significant under Criterion c for designation as a historic monument (P.M.C. §17.62.040 A) because it is exceptional in the embodiment of the distinctive characteristics of mid-century Modern residential architecture and landscape architecture and is an important representation of the work of the regionally significant architectural firm of Buff & Hensman.
3. Approve the designation of the property at 345 Markham Place as a historic monument.
4. Adopt the attached resolution approving a Declaration of Historic Monument Designation for 345 Markham Place, Pasadena, California;
5. Authorize the Mayor to execute the attached Declaration of Historic Monument Designation for 345 Markham Place, Pasadena, California; and
6. Direct the City Clerk to record the declaration with the Los Angeles County Recorder.

RECOMMENDATION FROM THE HISTORIC PRESERVATION COMMISSION

On October 16, 2006, at a noticed public hearing, the Historic Preservation Commission voted unanimously to recommend approval of the designation of 345 Markham Place as a historic monument.

BACKGROUND

On August 9, 2006, property owners, Brian Aamo and Kaharu Fukuda submitted the application for designation of 345 Markham Place as a landmark. The staff and the Historic Preservation Commission have concurred that the property should be designated as a historic monument (a higher level of designation indicating regional, statewide or national significance) due to the property's integrity and its regional importance as an intact representation of mid-century Modern architecture designed by the regionally significant architectural firm of Buff & Hensman. The applicants have indicated that they do not object to this change in their original request.

DESCRIPTION

The 0.37-acre property is located on the north side of Markham Place, east of South Orange Grove Boulevard. The buildings on the site were completed in 1976. The site is within the boundaries of the Governor Markham Landmark District, but is noncontributing to the district because its construction date is outside of the period of significance (1890- 1933) of the remainder of the district.

The house is obscured from street view by a high wall and entry portal which protrudes from the front wall toward the street and has a heavy flat roof extending above the height of the wall. The portal has a simple solid door flanked by large panels of art glass. Immediately behind the wall and portal are a private courtyard and the 1,850-square-foot one-bedroom main house with concealed, attached one-car garages at the far eastern and western ends. Behind the house is a rear patio at ground level with beach-pebble concrete and lines of pavers identical to the front yard, a Japanese garden (also designed by Buff & Hensman) with a central path of offset beach-pebble concrete rectangles leading from the patio area to a 540-square-foot guest house.

The buildings and entry portal are slightly raised above grade and are accessed by open steps or floating walkways. Both buildings on the site, as well as the front wall and entry portal, are simple in composition with flat roofs and flush walls. The main house is a long, narrow rectangle with the longer end oriented toward the street. The guest house is cruciform in plan. The exterior of the buildings and front wall are clad in redwood tongue-and-groove siding, which continues to the interiors.

The main house has a high level of transparency on the northern and southern sides, facing the front and rear gardens. Front and rear doors are wood-framed and each has a single large center light. The glazing is not full height as in earlier Modernist houses. The floor plans are open with virtually no interior doors and much of the interior furniture is integral with the building itself.

The property is virtually unaltered with the exception of sensitive additions to the guest house to convert it from one to two bedrooms.

Buff & Hensman, Architects.

Conrad Buff (1926-1988) and Donald Hensman (1924-2002) formed the firm of Buff & Hensman in Pasadena in 1952. This collaboration, which lasted nearly 40 years, between two USC-trained architects produced designs for numerous residential projects throughout Southern California, with many in Pasadena.

ANALYSIS

The property at 345 Markham Place is eligible for designation under Criterion c, (§17.62.040 PMC):

(The property) is exceptional in the embodiment of the distinctive characteristics of a historic resource property type, period, architectural style or method of construction, or 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 [emphasis added].

Under this criterion, the Narver¹ Residence at 345 Markham Place is significant as an intact example of mid-century modern residential style by the accomplished regional architectural firm of Buff & Hensman. The building exhibits architectural integrity (its ability to demonstrate why it is significant) through its location, design, setting, materials, workmanship, feeling and association. The house expresses the influence of Modernism in its use of strong geometric forms set on a low podium, flat roofs and simple detailing. The subtle influence of traditional Japanese architecture is expressed in the use of wood, simplicity of form and integration of building with landscaped gardens. Craftsman influence is expressed in the rich use of wood on both the interior and exterior, earth-tone coloring and art-glass doors.

The house represents a pivotal point in the evolution of Buff & Hensman's work as they moved from the post-and-beam structures of the 1950's to the heavy-set walls and piers of the 1970's. This change also parallels the shift in architecture to Brutalism, which relied on heavy walls, simple geometric forms, and textured surfaces. The house was one of the first in the work of Buff and Hensman to combine these elements to form a new composition, clearly indicating the changing aesthetic of the firm and resulting in a major example of its work in the 1970s. The attached report (Attachment D) by architectural historian John English provides further explanation of the significance of the house and indicates that among the four residences in the Los Angeles area designed by

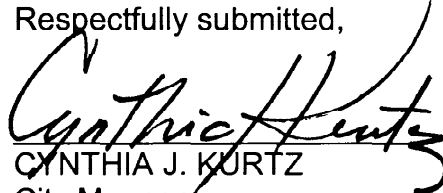
¹ Original owner

Buff & Hensman during this time and in this new composition, the Narver Residence retains the highest level of integrity.

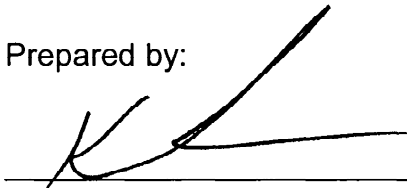
FISCAL IMPACT

Designation of this property does not affect revenues to the City. In some instances, though, owners of designated properties may apply to the City for Historic Property Contract, which allows an alternative and often lower property tax assessment. The City Council reviewed the projected loss of property tax revenue from this program in 2002 when it adopted a local Historic Property Contract (Mills Act) ordinance.


Respectfully submitted,


CYNTHIA J. KURTZ
City Manager

Prepared by:


Kevin Johnson, Associate Planner

Approved by:


Richard Bruckner, Director of Planning & Development

- ATTACHMENT A: Application & Taxpayer Protection Form
- ATTACHMENT B: Photographs
- ATTACHMENT C: Effects of Historic Designation
- ATTACHMENT D: Report by John English, Architectural Historian
- ATTACHMENT E: Property Description by Owner, Brian Aamo

RESOLUTION NO. _____

A RESOLUTION OF THE CITY COUNCIL OF THE CITY OF PASADENA ADOPTING A DECLARATION OF MONUMENT DESIGNATION FOR 345 MARKHAM PLACE, PASADENA, CALIFORNIA

WHEREAS, the Historic Preservation Commission has found that 345 Markham Place meets criterion C, as set forth in Section 17.62.040(A) of the Pasadena Municipal Code; and

WHEREAS, the commercial building at 345 Markham Place is significant because the property is architecturally intact, is exceptional in the embodiment of the distinctive characteristics of mid-century Modern residential architecture and landscape architecture, and is an important representation of the work of the regionally significant architectural firm of Buff & Hensman;

WHEREAS, the application for Monument designation is exempt from the California Environmental Quality Act (CEQA) pursuant to State CEQA Guidelines Section 15331;

WHEREAS, the owners of the property, Brian Aamoth and Kaharu Fukuda, nominated the property for Landmark designation; and

WHEREAS, the City Council may approve a recommendation from the Historic Preservation Commission to designate a Monument and evidence such approval by adopting a declaration executed by the Mayor pursuant to Subsection 17.62.050 (C) of the Pasadena Municipal Code;

NOW THEREFORE BE IT RESOLVED by the City Council of the City of Pasadena that the attached declaration of Monument designation for 345 Markham Place is hereby adopted.

Adopted at the regular meeting of the City Council on the _____ day of _____, 2006 by the following vote:

AYES:

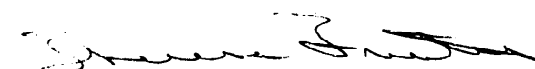
NOES:

ABSENT:

ABSTAIN:

Jane Rodriguez, City Clerk

Approved as to form:



Theresa E. Fuentes, Deputy City Attorney

DECLARATION OF MONUMENT DESIGNATION FOR:

345 Markham Place
PASADENA, CALIFORNIA

Pursuant to the provisions of Section 17.62.070 of the Pasadena Municipal Code, the City Council of the City of Pasadena by this declaration hereby designates as a Monument certain real property described as:

(See attached Exhibits "A" & "B")

Under Pasadena Municipal Code Section 17.62.090, all work affecting designated Monuments, except ordinary maintenance and repair, such as but not limited to new construction and additions, exterior alterations, relocation, and demolition, is subject to review by the City of Pasadena Historic Preservation Commission.

DATED: _____

ATTEST:

CITY OF PASADENA
A municipal corporation

Jane Rodriguez, City Clerk

By: _____
Bill Bogaard, Mayor

EXHIBIT "A"
345 MARKHAM PLACE

Lots 20 of Carlisle Heights, in the City of Pasadena, County of Los Angeles, State of California as per map recorded in Book 28, Page 11 of Miscellaneous Records in the Office of the County Recorder of said County.

A metes and bounds legal description for informational purposes is described as follows:

Beginning at the Southwest corner of said Lot 20, said point being also on the North line of Markham Place (60.00 feet wide) as shown on said map;

Thence along the West line of said Lot 20, North 04°09'15" West, 168.00 feet to a line parallel with and 167.58 feet North of said North line, said point being also the Northwest corner of said Lot 20;

Thence along the North line of said Lot 20, South 89°52'49" West, 102.37 feet to the Northeast corner of said Lot 20;

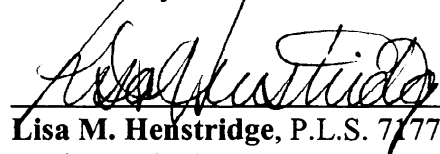
Thence along the East line of said Lot 20, South 0°07'11" East, 167.58 feet to the Southeast corner of said Lot 20, said point also being on the North line of said Markham Place;

Thence along said North line, South 89°52'49" West, 90.55 feet to the **Point of Beginning**.

All as shown on Exhibit "B" attached herewith and made a part hereof.

The above described parcel contains 16,165 square feet (0.371 acres), more or less.

This real property description has been prepared by me,
or under my direction, in conformance with the Professional
Land Surveyors Act.



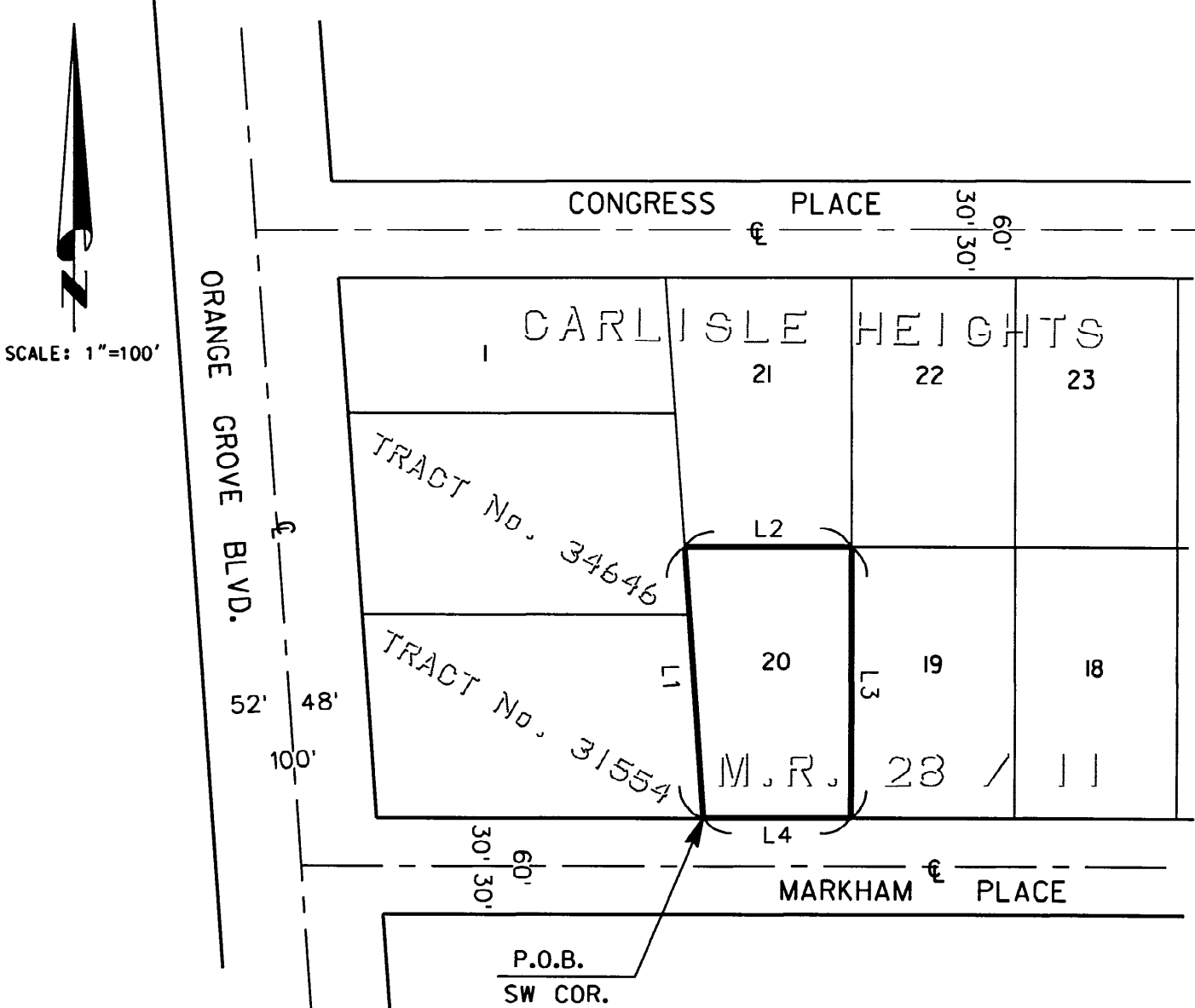
Lisa M. Henstridge, P.L.S. 7177

Expires 12/31/07

Date: 11/13/06



EXHIBIT "B"



SCALE: 1"=100'

LEGEND



LIMITS OF PROPERTY

P.O.B. POINT OF BEGINNING

AREA- 16,165 S.F.

LINE DATA		
LINE	BEARING	DISTANCE
L1	N04° 09'15"W	168.00'
L2	N89° 52'49"E	102.37'
L3	S00° 07'11"E	167.58'
L4	S89° 52'49"W	90.55'

P:\P\0606\TMS00\358bchawf.dwg



DAVID EVANS AND ASSOCIATES INC
 800 North Haven Avenue, Suite 300
 Ontario California 91764
 Phone: 909.481.5750



345 MARKHAM PLACE
APN : 5719-002-010

CITY OF PASADENA
 COUNTY OF LOS ANGELES
 STATE OF CALIFORNIA

SHEET NO:	1 OF 1
JOB NO:	PDAX0067
DRAWN BY:	RXSI
DATE:	11/09/06
SCALE:	1"=100'

ATTACHMENT A:
Application & Taxpayer Protection Form



Application to Designate a Historic Resource as a
HISTORIC MONUMENT OR LANDMARK

PART III: TYPE OF DESIGNATION

PROPERTY TO BE DESIGNATED AS A:

HISTORIC MONUMENT <input type="checkbox"/>	LANDMARK <input checked="" type="checkbox"/>
<i>A historic monument means any historic resource that is significant at a regional, state or national level, and is an exemplary representation of a particular type of historic resource.</i>	<i>A landmark means any historic resource that is significant at a local level, and is an exemplary representation of a particular type of historic resource.</i>

PART IV: 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 on the site). A map may be used for the description. Please also submit recent photographs. Use continuation sheet if necessary.

Refer to continuation sheet, site plan and recent photographs.

From the Architect's original statement:

"This urban house represents the alternative to condominium or apartment living. It provides an extremely open living-dining-sleeping area for two adults, with a detached apartment for the occasional use of two college-age daughters. The house, linear for maximum exposure of each area to north and south gardens, is bilaterally symmetrical and purposefully contained within a severely simple rectangle. It presents a blank face to the street with the only openings being the garages and the entry door. Thus maximum privacy is achieved and the site is logically used in its entirety. The basic material vocabulary is limited to redwood, lightly stained, oak floors, teak cabinetry, and glazed quarry tile. Structural piers at 12 feet on center carry all vertical loads and establish the necessary visual order. This module is further expressed in quarry tile paving patterns extending into the garden and auto court. Landscape and interiors were developed by the architects in association with the clients."

The entire site including both buildings is the subject of the nomination.

PART V: 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 historic resource.

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



Application to Designate a Historic Resource as a HISTORIC MONUMENT OR LANDMARK

§17.52.050 of the Pasadena Municipal Code sets forth a procedure for designating any historic resource in the City as a historic monument or landmark. 1) The process begins with 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. 3) The Historic Preservation Commission determines if the historic resource meets the criteria for designation as a historic monument or landmark. If the 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 deny the request for designation.

PART I. PROPERTY PROPOSED FOR DESIGNATION

1. Name of Property:	Original client/owner name: Narver Residence; currently: Aamoth Residence	
2. Property Address:	345 Markham Place	
3. Date of Original Construction	1976	
4. Architect / Builder:	Buff & Hensman Architects (Conrad Buff & Donald Hensman)	
5. Present Owner:	(Name) Brian Aamoth & Kaharu Fukuda	
	(Address) 345 Markham Place	
	(State/ZIP) Pasadena, CA 91105	
	(Phone/FAX) (626) 449-3600	(310) 482-3006
	(E-mail) briana@foga.com	

PART II. APPLICANT

Applicant: (if not property owner)		
	(Address)	
	(State/ZIP) Pasadena, CA 91105	
	(Phone/FAX) (626) 449-3600	(310) 482-3006
	(E-mail) briana@foga.com	

Date 8/8/2006

Signature

Brian Aamoth

PLN2006-00138
Date received: 8/14/06

Planner: KJ



PASADENA PERMIT CENTER
www.cityofpasadena.net/permitcenter

Application to Designate a Historic Resource as a
HISTORIC MONUMENT OR LANDMARK

CRITERIA FOR DESIGNATION

CRITERIA FOR DESIGNATING A HISTORIC MONUMENT

<input type="checkbox"/>	1. 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"/>	2. It is associated with the lives of persons who are significant in the history of the region, state or nation.
<input type="checkbox"/>	3. 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"/>	4. It has yielded, or may be likely to yield, information important in prehistory or history of the region, state or nation.

A historic monument designation may include significant public or semi-public interior spaces and features.

CRITERIA FOR DESIGNATING A HISTORIC LANDMARK

<input type="checkbox"/>	1. It is associated with events that have made a significant contribution to the broad patterns of the history of the city.
<input type="checkbox"/>	2. It is associated with the lives of persons who are significant in the history of the city.
<input checked="" type="checkbox"/>	3. It 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.
<input type="checkbox"/>	4. It has yielded, or may be likely to yield, information important locally in prehistory or history.

ATTACHMENT B:
Photographs

345 Markham Place

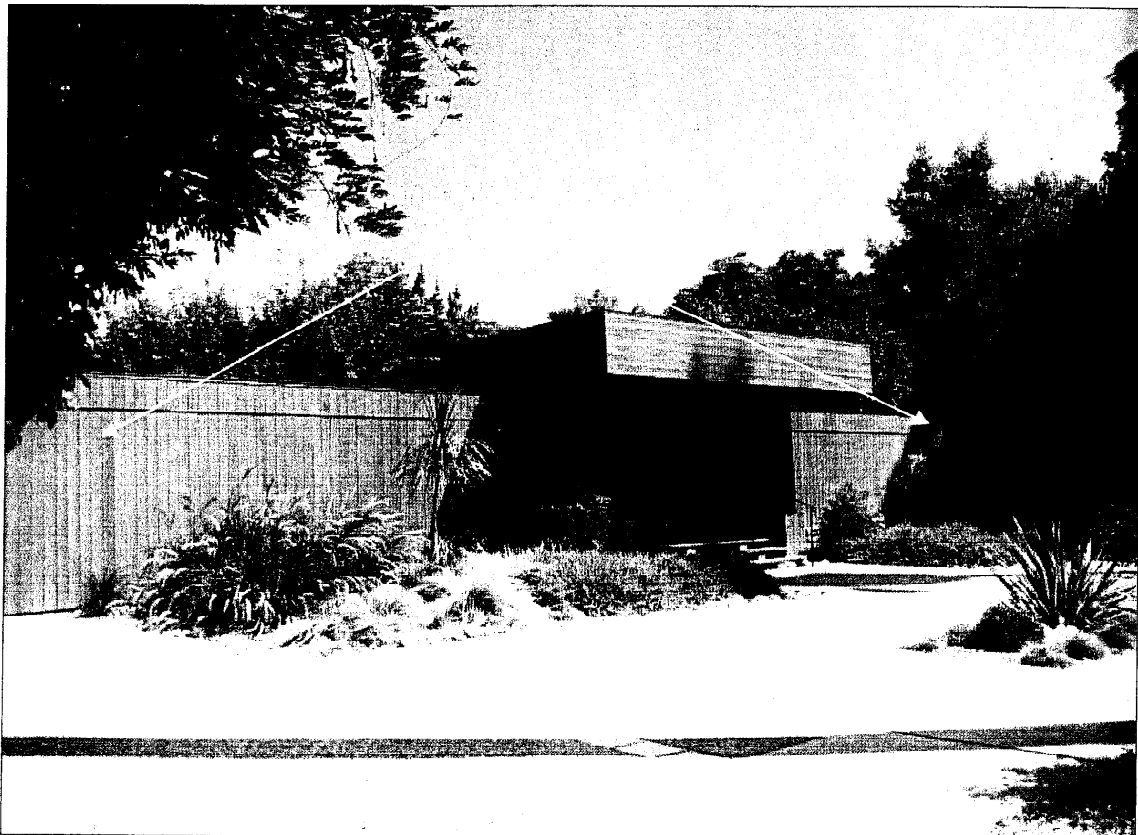


Aerial photo of site (1999).

345 Markham Place



Markham Place elevation (wall & entry portal)

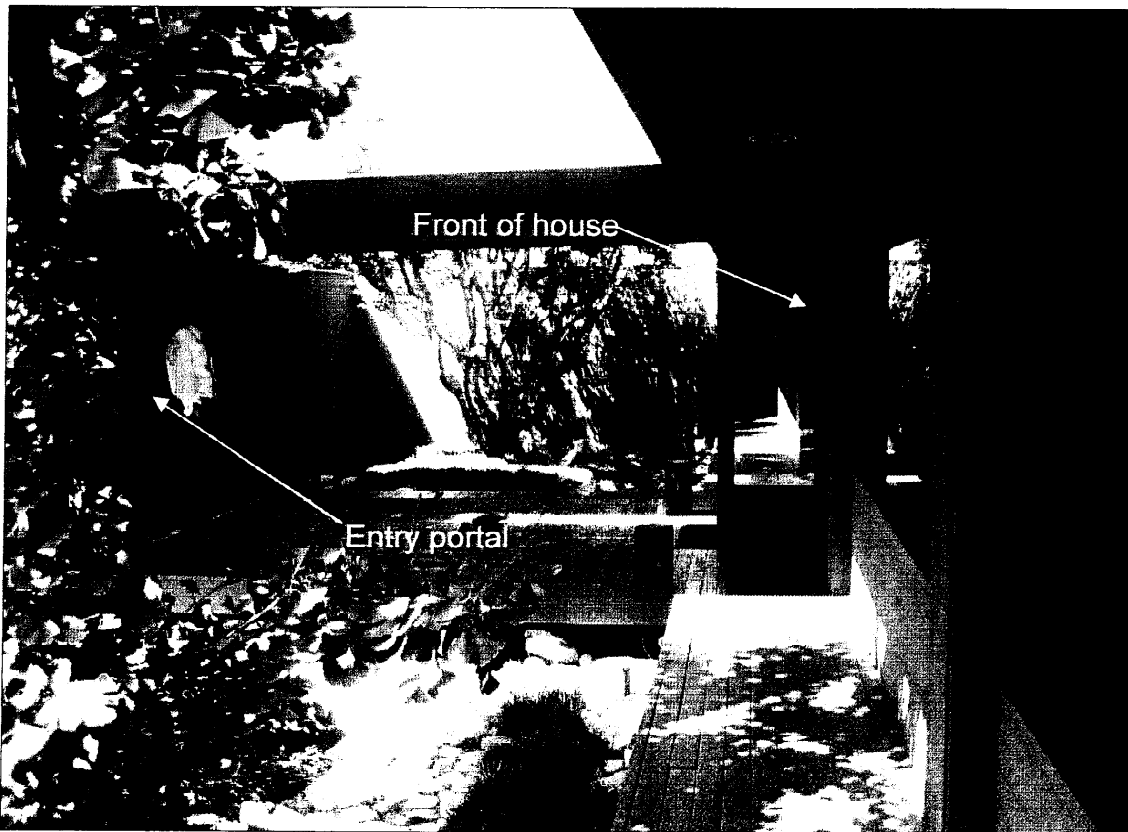


Markham Place elevation

345 Markham Place



Door & stained glass at entry portal



Overview of private front courtyard between wall/entry portal and front of house

345 Markham Place



Front elevation of guest house



Rear of main house

ATTACHMENT C:
Effects of Historic Designation

EFFECTS OF HISTORIC DESIGNATION

Identifying and designating properties of major significance encourages the preservation and protection of Pasadena's historic resources. The City of Pasadena's Historic Preservation Ordinance provides a process to recognize and protect individual sites and historic districts.

Designation Process

A property may be nominated for historic designation by any person. Design & Historic Preservation staff then evaluates the property to determine if it meets the criteria for designation. If it appears that the criteria have been met, the staff will prepare a designation report, which describes the property and how it meets the criteria for designation. Once the designation report is complete, the HPC will conduct a public hearing and make a recommendation to the City Council. The City Council may then designate the property as a historic site.

Alterations/Demolition

Designated historic structures are protected by the Municipal Code. A Certificate of Appropriateness (permit) is required for work to modify the exterior appearance of a designated historic property that is open to public view. A certificate is also required for alterations, additions, new construction, or demolition. This review ensures that any proposed changes are compatible with the character of the individual property and/or historic district. Decisions on proposed alterations are based on the proposed project's compliance with the Secretary of Interior's Standards for Rehabilitation and the City's adopted *Design Guidelines for Historic Districts*, which is based on the Standards.

The Historic Preservation Commission is the decision-maker for major projects affecting designated historic resources, except in the Central District where the Design Commission is the decision-maker for such projects. Staff is the decision-maker for minor projects affecting designated historic resources. Major projects are defined as demolition, relocation, removal of significant features, significant alteration of front or side elevations, additions to street-facing elevations, and new fences or walls in landmark districts. Minor projects are defined as removal of insignificant exterior features, re-roofing, matching replacement doors and windows, demolition of garages, small side/front additions, most rear additions that are not taller than the original building or replacement of exterior cladding with the same cladding material. Projects affecting non-contributing buildings on a site or in a district, or the environmental setting of a site, are reviewed by staff but are subject to the less stringent requirements than contributing buildings.

Staff-level decisions may be appealed to the Historic Preservation Commission, and decisions by the Commission may be appealed to the City Council. The City Council may also "call for review" all decisions by the staff or Commission.

Incentives

Designated historic properties are eligible for the following incentives, which are evaluated on a case-by-case basis:

- A Mills Act historic property contract to reduce property taxes in exchange for agreeing to maintain the historic character of the property in accordance with established guidelines.
- Use of more flexible provisions in the State Historical Building Code when making modifications,
- Waiver of covered parking requirements, and
- Potential variances from modern development standards for historic properties undergoing adaptive use or relocation.

ATTACHMENT D:
Report by John English, Architectural Historian

John English

Memorandum

Date: October 9, 2006

To: Kevin Johnson

cc: Jeff Cronin

From: John English

Subject: **Narver House - Evaluation for Regional Significance**

Background

At its September 5, 2006 meeting, the City of Pasadena Cultural Heritage Commission reviewed an application for Historic Landmark designation for the Narver House, including guest house and gardens which was designed by the firm of Buff and Hensman Architects in 1975, and completed in 1976. The application, which was prepared on August 8, 2006 by Brian Aamo, owner of the property, included a detailed architectural description, historic background on the firm of Buff and Hensman, and a finding of significance. The Commission agreed that the property was eligible for City Historic Landmark designation under Criterion 3, however; in addition, the commission proposed that the property also appeared eligible for City Historic Monument designation. City staff required that additional research be conducted to determine if the house met the criteria for Monument designation.

The purpose of this report is to determine whether or not the Narver House meets the criteria for listing as a City of Pasadena Historic Monument (17.62.040 PMC). Unlike Historic Landmark designation, the criteria for Historic Monument designation requires that a historic resource be significant at the regional, State or national level. The primary goal of this report is to evaluate the property for regional significance. The finding of this report is that the Narver House is eligible for listing as a city monument because it has regional significance that reaches beyond that of the citywide context.

Buff and Hensman Architects

Conrad Buff III and Donald Hensman were among the most respected and influential Modern architects working in California during the second half of the twentieth century.¹ The two men met at the Architecture School of the University of Southern California, where they were both students and also faculty in 1950's, during the program's most dynamic and influential period. After forming a partnership in 1952, they soon they became masters of the post and beam method

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of construction that helped define an entire aesthetic associated with California houses in the post World War II years.

Calvin Straub, a professor at the USC Architecture School, joined the firm from 1957 to 1963. In 1959, as Buff, Straub and Hensman, the firm received one of its most important commissions, Case Study House No. 20, residence for designer Saul Bass and his wife Ruth in Altadena California.² As part of *Arts and Architecture Magazine's* Seminal Case Study House program, the house was one of the most highly published house designs in the post World War II period. The firm completed a second Case Study House project for program in 1965, the Janss/Pacific Case Study House No. 28, for the Janss Company in Thousand Oaks California.³

For more than four decades the firm of Buff and Hensman produced award-winning projects throughout the region and the State of California.

The Narver House

After a visit to Hensman's house, Grace Narver was very taken with the design, and asked if the architects could build the same plan for her and her husband on a 16,000 square foot lot they had recently purchased in Pasadena.⁴ The original plan was adopted for the flat site, and also included a small guest house towards the rear of the lot, and a large Japanese inspired garden, laid out between the two structures. Unlike Hensman's home, the house designed and constructed for the Narver's includes a walled courtyard at the front entry. This wall contains the main entry doors, which are flanked by a pair of stained art glass windows designed by the artist Judy Jensen. Jansen worked with Buff and Hensman on approximately 15 residential projects from the mid 1970's into the 1980's. The Narver House was one of her earlier collaborations with the architects, after the *Coppersmith Residence* and Donald Hensman's own home, *Domus Salaris*, both in 1975.⁵

Donald Hensman was concerned with what he called material vocabulary. In the Narver House this was achieved through the use of a limited palette of materials including clear cut re-sawn tongue and groove redwood siding boards for all exterior and interior walls, oak floors, and teak cabinetry.⁶

The interior of the house is integral to the overall design, and includes minimal interior partitions, built-in furniture and cabinetry that was custom designed and manufactured for the house, including the hand made hardwood dining table, with chrome support, that was hand made by Conrad Buff.

Below is an excerpt from the Landmark application for the Narver House that explains the elegance and simplicity of the house.

Narver House - Evaluation for Regional Significance

October 9, 2006

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The property is a clear and elegant example of the principals of post-war mid-century modernism reduced to their essence and displayed in the most elemental way. The house embodies the concepts of open plan, bilateral symmetry, horizontality, structural modularity, the subtle influence of traditional Japanese architecture, and overall unity of design.⁷

The Narver House was featured in the *Los Angeles Times Home* magazine, on December 31, 1978. While not an architectural trade publication, the *Times Home* magazine was very significant in the public discussion of contemporary architecture in Southern California. From its start in the early 1950's, into the 1970's, it was extremely influential in shaping the architectural climate of the region.⁸

As noted in the Landmark nomination, the Narver House was designed and constructed during a pivotal period in the history of the firm's work, and represents a marked transition from the earlier post and beam buildings popular in the 1950's and 60's, to those with massive pier and wall systems constructed beginning in the mid 1970's.⁹ This change in firm's approach to design was due in part to the fact that the post and beam technique had more or less run its course, however, it was largely a response to the introduction of stricter building codes in the early 1970's, such as Title 24, that required greatly increased energy efficiency in building construction.¹⁰

The Narver House was one of the first houses that Buff and Hensman designed following this new system. It is one of four known residences that were designed and built by the firm during this period that share similar characteristics. These include Donald Hensman's home, *Domus Solaris*, 1975, in the Hollywood Hills, the *Chun Residence*, 1975, in Malibu, and the *Coppersmith Residence*, 1975, in San Marino.

Donald Hensman's *Domus Solaris*, was likely the primary inspiration for the Narver House, and is most similar in plan and program. Both houses share a symmetrical and modular open plan, the extensive use of re-sawn tongue and groove redwood siding on the exterior and interior, built in custom furniture of teak and other natural woods, and a 12 foot column base, with 10 foot masses on each end forming bath and kitchen areas, and creating sheer walls and privacy.

The Chun Residence in Malibu contains a second story portion, is larger, and was constructed following a rather different plan than that of both the Narver or Hensman houses. It does however include many of the same materials including re-sawn tongue and groove redwood siding on the exterior, and to a much lesser degree on the interior. It features custom designed and fabricated art glass windows, here designed by Peter Molica of San Francisco. It also was constructed with a similar placement of piers and walls as that of the Narver House, except that the Chun House is on a 10-foot framing module.¹¹

Narver House - Evaluation for Regional Significance

October 9, 2006

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The Coppersmith Residence in San Marino is a very large two-story house following a generally rectangular plan with a one-story garage wing projecting towards the street. It also shares similarities with the Narver House including the use of re-sawn tongue and groove redwood siding on the exterior, contrasting with walls of exposed rough textured stucco finish on the main bearing and shear walls. The interior includes glazed quarry tile floors, and interior walls that are predominantly white rough textured stucco or drywall. The most striking feature of the house is a pair of stained art glass windows flanking the main entry.¹² The dramatic windows, custom designed by artist Judy Jensen, are used to the same effect as in those the artist designed for the Narver and Hensman residences.

While these houses were designed during the same specific period in Buff and Hensman's career, and originally shared similar characteristics, they have lost integrity due to alterations or remodeling over time. Hensman's *Domus Solaris* was extensively remodeled in the 1980's and 1990's by subsequent owners. The Coppersmith Residence was also altered by the removal of the majority its exterior redwood siding, one of the building's primary character defining features. Over the time, an addition was constructed at the Chun Residence, however, the overall condition of the house and property is not known at this time.

The Narver residence, as stated in the initial Landmark application, retains a very high level of integrity, and is currently one of the last, best examples in the region of the work of Buff and Hensman during this important period in their careers.

Conclusion

The Narver House is important at the regional level of significance for the following reasons:

- The Narver House was published in the Los Angeles Times Home Magazine in 1978, within two years of its completion. The Times Home Magazine was an important and influential, regional publication with an extremely large circulation.
- The Narver House retains a very high degree of integrity of location, design, setting, materials, workmanship, feeling and association, both on the exterior and interior.
- The Narver House is one of only a few houses designed and constructed by Buff and Hensman throughout the region, during a pivotal period in the firm's career. It originally shared similar characteristics with this limited collection of residences, particularly Donald Hensman's own home, *Domus Solaris*, however, these houses have since lost at least a certain level of integrity due to extensive remodeling, or alterations, leaving the Narver House as an increasingly rare and intact example of the firm's work during this important period.

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Therefore; the Narver House meets the criteria for listing as a Pasadena City Monument, under Criterion C, as an exceptional representation of the work of an architectural firm, Buff and Hensman, whose work is significant to the region. (17.62.040 PMC)

¹ Hensman, Donald C., Steele, James, *Buff and Hensman*, UCS Guild Press, 2004, pg. 8

² Hensman, Steele, *Buff and Hensman*, pg. 24

³ Hensman, Steele, *Buff and Hensman*, pg. 100

⁴ Pasadena Modern Tour guide, Pasadena Heritage, 2005

⁵ Conversation with Judy Jansen, Tuesday October 10, 2006.

⁶ Pasadena Modern Tour guide, Pasadena Heritage, 2005

⁷ Historic Landmark application prepared by owner Brian Aamoth, August 8, 2006.

⁸ Mac Masters, Dan, "Behind a Redwood Wall", *Los Angeles Times Home Magazine*, December 31, 1978, pg.12 -13.

⁹ Historic Landmark Nomination prepared by owner Brian Aamoth

¹⁰ Telephone conversation with Dennis Smith of Buff and Hensman Architects, Monday October 2, 2006.

¹¹ Hensman, Steele, *Buff and Hensman*, pg. 192-195

¹² Hensman, Steele, *Buff and Hensman*, pg. 182-191

ATTACHMENT E:
Property Description by Owner

345 Markham Place

Description of structures:

The house at 345 Markham Place was designed in 1975 and completed in 1976. It was designed and also built by the Pasadena firm of Buff + Hensman Architects. The 345 Markham Place property contains two separate structures: a front 1,850 square foot one-bedroom building and a detached 540 square foot back building containing two additional bedrooms. The property is a clear and elegant example of the principals of post-war mid-century modernism reduced to their essence and displayed in the most elemental way. The house embodies the concepts of open plan, bilateral symmetry, horizontality, structural modularity, simplicity of form and palette, straightforward and economic use of materials, the subtle influence of traditional Japanese architecture, and overall unity of design.

This 345 Markham house was inspired by the home that one of its architects, Donald Hensman, had just completed for himself, adapted to the large but flat 16,000 square foot site. The front building is a long rectangle laid out on the site on the east-west axis with windows and doors to the north and south. Garden views are utilized in place of the city views available in the architect's house. To the north the house opens to the rear of the site and to the detached back structure situated in the garden, and to the south the house opens to a private courtyard, shielded from the street by a high wall. It is through this wall and courtyard that visitors enter the house. The wall contains a portal structure containing the front door which is flanked by a pair of stained glass windows by the artist Judy Jansen, which evoke the colors and forms of nature and the use of stained glass in earlier significant craftsman homes in the Pasadena area.

From the street the house appears as a simple linear mass with the entry portal in the center. The front yard of the property is designed in a combination of planting areas and pebbled concrete pads. The concrete pads function as a camouflaged motor court leading to concealed garage doors at either end of the mass. This forecourt is the first of several layers that unfold as one enters the property. The second layer is the planted courtyard just beyond the front door, followed by the front building, the patio and garden, the rear building, and finally a rear yard.

Both front and back buildings have symmetrical and modular plans and are laid out on a 12 foot structural module, seven bays in the front building and three in the back. The two structures create a parent - child dialogue on the site with a patio and garden outdoor living space between. The structural module rhythm is reinforced by the use of 12 inch quarry tile strips laid into the motor court in front and the patio in back. Both buildings stand about two feet above the exterior grade and when viewed from the intervening garden appear to hover above the ground. Simple wood plank stairs connect each building to the ground in the modernist manner of Mies van der Rohe's Farnsworth House.

The house is constructed almost entirely of wood both inside and out. All exterior elements are sheathed in clear cut resawn tongue and groove redwood siding laid vertically in contrast to the strong horizontality of the structure itself. In keeping with the

indoor-outdoor modernist design principals carried over from the earlier post and beam houses, the redwood siding wraps into the interior of the house continuing uninterrupted on all wall and pier elements as well as on the ceiling beams and on other interior partitions. Four foot wide exterior cantilevered redwood decks run the length of both north and south facades of the front building for its middle five bays and create a transitional zone between the building and its outdoor spaces in the manner of traditional Japanese houses. Mirroring the cantilevered decks are four foot wide exterior overhanging soffits that run above the north and south doors and windows and project into the interior space an additional two feet, reinforcing the indoor-outdoor theme while reducing the glazed area for energy purposes and providing shading from the summer sun.

The interior floors are of wide plank white oak. Almost all furniture in the house is built-in and made of oiled teak wood, including the window seats, bookshelves, dressers, wardrobes, desks, kitchen, bath and storage cabinets, and the master bed. The dining room table was hand-made by the one of the architects, Conrad Buff III, and is made of teak and rosewood cantilevered from a central chrome support.

The landscaping is essentially as originally conceived by the architects. The original Japanese maple and Ginkgo trees still survive in the front courtyard. The garden is heavily planted with drought resistant and exotic plants including azaleas, palms, plum, cacti, and black bamboo. Arroyo cobblestones indigenous to the site have been utilized extensively as a landscape element and fill in transitional zones in all outdoor areas and are also used to create "dry streams" as can be found in some traditional Japanese gardens.

This house occupies a place approximately at the mid-point of Buff + Hensman's body of work which spanned from the 1950's to the 1990's. It occupies a transitional position in the development of the firm's aesthetic. By the mid-1970's, the composition of the firm's architecture was evolving from the post and beam structures with floor to ceiling glass infill that had become popular in the 1950's, to structures that utilized massive wall and pier elements which framed more focused glazed openings. This transition came about partially as a result of changing energy and building codes in California, but also was a result of the post and beam aesthetic having run its course. The house at 345 Markham was one of the first to employ this new architectural composition. The first few buildings designed in this manner continued to be constructed primarily of wood on both interior and exterior, but the firm soon started constructing the massive wall and pier elements out of rough textured stucco. The Markham Place house is one of the pivotal structures that combine the overall wood expression of the earlier post and beam houses with the massive wall and pier composition of the later period.

The front building has not been added to or altered in any significant way and appears from the street as originally designed and built. The back building was converted in 1987 from a one bedroom structure to a two bedroom structure but was done by filling in some areas at the back of the building in a manner so as its appearance from the primary building was not altered.

Brian Aamoth worked for Buff + Hensman Architects in the 1980's.