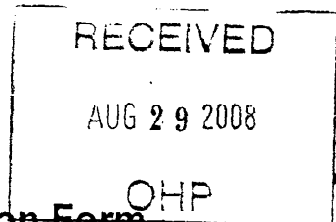


ATTACHMENT D:
Poppy Peak Historic District Nomination Form



United States Department of the Interior
National Park Service

DRAFT

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 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 Not for Publication N/A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 039
Zip Code 91105

3. State/Federal Agency Certification

As 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 _____ Date _____

State or Federal Agency or Tribal government _____

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 _____

4. 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): _____

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 checked="" type="checkbox"/> building(s)	<u>45</u>	<u>15</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>45</u>	<u>15</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.

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

N/A

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 Department

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	391068.13	3777333.48	3		
2				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.

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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 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. 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" 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 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 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 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 the district is exempt from Criterion Consideration G.

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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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 casement 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 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

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

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

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

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

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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

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

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, 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 Pypier 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

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

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 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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1617 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 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

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, 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

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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

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

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 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.

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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1525 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 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

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

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.

1540 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.

1570 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-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

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.

1615 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

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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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.

1616 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 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

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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1695 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, 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, 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.

1632 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.

1650 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.

1593 Pleasant Way

This property is currently vacant.

1594 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.

1605 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.

1620 Pleasant Way

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

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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

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

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

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

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

This property is currently vacant.

1622 Poppy Peak Drive

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 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

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.

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1634 Poppy Peak Drive

The 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.

1640 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, 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. 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 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 again sold to the California Colony of Indiana, which founded the San Gabriel Orange Grove Association, which named the new

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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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 Angels.

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 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 of 45 contributing houses and 15 non-contributing houses 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 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

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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of wood was rare” in the 1930s. Neutra and Schindler were “unacceptable” to *House Beautiful* readers,¹⁶ but Los Angeles critics perceived Harris as someone who bridged 1930s and European Modernism with Greene and Greene. 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 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.

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 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

Equally, 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 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

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 Taylor, all built houses for themselves or clients in Poppy Peak. All of these architects, many who fought in World War II and in

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

²⁰ *Ibid.*

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the 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 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 – 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."

Of 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.

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 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 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.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 the site, whether rendered by an "icon" like Neutra or by architect Kenneth Nishimoto, whose house, while informed by

²¹ *Los Angeles Times*, 1 January 2006

²² Interview with Lyman Ennis, retired, practicing part-time, 16 February 2008.

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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 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 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. 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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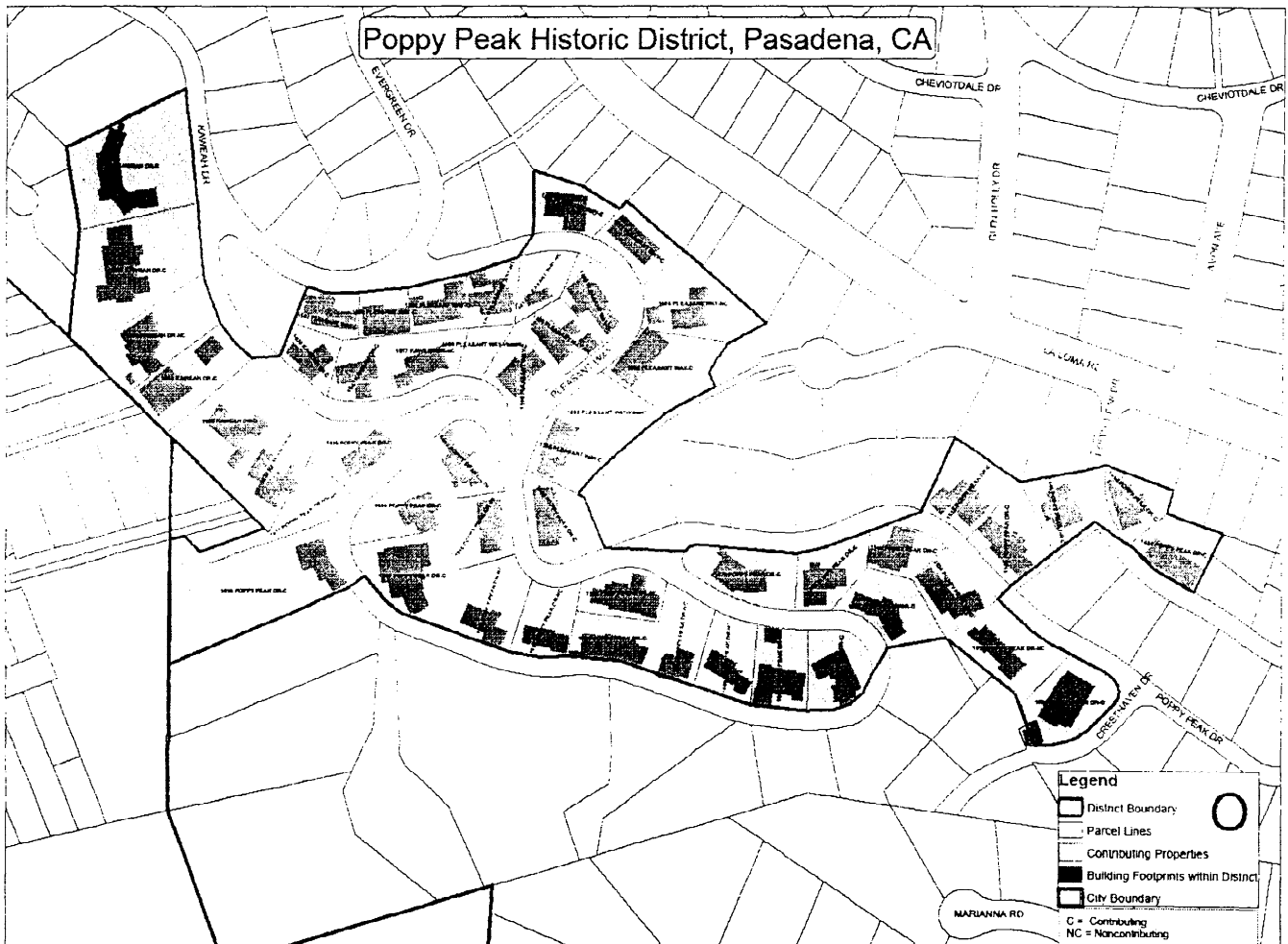
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List of owners for contributing properties

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	PASADENA	CA	91105	SYLVIA BACA	C
1593 PLEASANT WAY	PASADENA	CA	91105	DIANE TUCKER	
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	NC
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	
1619 POPPY PEAK DR	PASADENA	CA	91105	ALAPAKKAM SAMPATH	C
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

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ADDRESS	CITY	STATE	ZIP CODE	NAME	C/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