

280 California Terrace Vicinity Map



ATTACHMENT A



PLANNING DIVISION MASTER APPLICATION FORM

Project Address: 280 California Terrace

Project Name: _____

Project Description: (Please describe demolitions, alterations and any new construction) Historic Landmark Designation

Zoning Designation: RS-4 - Single Family Residential General Plan Designation: Low-Density Residential

Valuation (Cost of Project): _____

APPLICANT / OWNER INFORMATION

APPLICANT NAME: Ethan Lipsig

Address: 280 California Terrace

City Pasadena State: CA Zip: 91105

CONTACT PERSON: John LoCascio

Address: 12 S. Fair Oaks Ave., Suite 200

City Pasadena State: CA Zip: 91105

PROPERTY OWNER NAME: Ethan Lipsig

Address: 280 California Terrace

City Pasadena State: CA Zip: 91105

Telephone: [626] 405-0749

Fax: [] _____

Email: ethanlipsig@paulhastings.com

Telephone: [626] 793-2400

Fax: [626] 793-2401

Email: john@historicrosourcesgroup.com

Telephone: [626] 405-0749

Fax: [] _____

Email: ethanlipsig@paulhastings.com

TYPE OF PLANNING REVIEW AND APPROVALS REQUIRED (Mark clearly the type of approval(s) required):

- | | | |
|--|---|--|
| <input type="checkbox"/> ADJUSTMENT PERMIT | <input type="checkbox"/> HEIGHT AVERAGING | <input type="checkbox"/> PREDEVELOPMENT PLAN REVIEW |
| <input type="checkbox"/> AFFORDABLE HOUSING CONCESSION OR WAIVER | <input type="checkbox"/> HILLSIDE DEVELOPMENT PERMIT | <input type="checkbox"/> RELIEF FROM THE REPLACEMENT BUILDING PERMIT REQUIREMENT |
| <input type="checkbox"/> CERTIFICATE OF APPROPRIATENESS | <input checked="" type="checkbox"/> HISTORIC DESIGNATION (MONUMENT, LANDMARK, TREE OR SIGN) | <input type="checkbox"/> SIGN EXCEPTION |
| <input type="checkbox"/> CERTIFICATE OF EXCEPTION | <input type="checkbox"/> HISTORICAL RESEARCH/EVALUATION | <input type="checkbox"/> TENTATIVE PARCEL/TRACT MAP |
| <input type="checkbox"/> CHANGES TO APPROVED PROJECT | <input type="checkbox"/> LANDMARK TREE PRUNING | <input type="checkbox"/> TEMP. CONDITIONAL USE PERMIT |
| <input type="checkbox"/> CONDITIONAL USE PERMIT | <input type="checkbox"/> MASTER DEVELOPMENT PLAN | <input type="checkbox"/> TREE PROTECTION PLAN REVIEW |
| <input type="checkbox"/> DESIGN REVIEW | <input type="checkbox"/> MASTER SIGN PLAN | <input type="checkbox"/> TREE REMOVAL |
| <input type="checkbox"/> DEVELOPMENT AGREEMENT | <input type="checkbox"/> MINOR CONDITIONAL USE PERMIT | <input type="checkbox"/> VARIANCE |
| <input type="checkbox"/> EXPRESSIVE USE PERMIT | <input type="checkbox"/> MINOR VARIANCE | <input type="checkbox"/> VARIANCE FOR HISTORIC RESOURCES |
| <input type="checkbox"/> FLOOR AREA RATIO (FAR) INCREASE | <input type="checkbox"/> PLANNED DEVELOPMENT ZONE | <input type="checkbox"/> ZONE CHANGE (MAP AMENDMENT) |
| <input type="checkbox"/> GENERAL PLAN AMENDMENT | <input type="checkbox"/> PRELIMINARY PLAN CHECK | OTHER: _____ |

Note: Space for signature is on reverse side

MAP -- Master Application REVISED.doc1/20/11

INDEMNIFICATION

Applicant agrees to defend, indemnify, and hold harmless the City and its officers, contractors, consultants, employees, and commission members (collectively, "City") from any and all liability, loss, suits, claims, damages, costs, judgments and expenses (including attorney's fees and costs of litigation), including any appeals thereto (collectively, "proceeding") brought against the City with regard to any approvals issued in connection with the application(s) by the City, including any action taken pursuant to the California Environmental Quality Act. If Applicant is required to defend the City in connection with such proceeding, the City shall have and retain the right to approve counsel to so defend the City; and all significant decisions concerning the manner in which the defense is conducted; and any and all settlements, which approval shall not be unreasonably withheld. The City shall also have and retain the right to not participate in the defense, except that the City agrees to reasonably cooperate with Applicant in the defense of the proceeding. If the City's Attorney's Office participates in the defense, all City Attorney fees and costs shall be paid by Applicant. Further, Applicant agrees to defend, indemnify and hold harmless the City from and for all costs and fees incurred in additional investigation or study of, or for supplementing, revising, or amending, any document if made necessary by said proceeding.

CERTIFICATION:

I hereby certify that I am the applicant or designated agent named herein and that I am familiar with the rules and regulations with respect to preparing and filing this petition for discretionary action, and that the statements and answers contained herein and the information attached are in all respects true and accurate to the best of my knowledge and belief.

SIGNATURE OF APPLICANT OR AGENT: SK [Signature] Date: 3/5/19

<p><u>For Office Use Only</u></p> <p>PLN # _____ CASE # _____ PRJ # _____</p> <p>DATE ACCEPTED: _____ DATE SUBMITTALS RECEIVED: _____ RECEIVED BY (INITIALS): _____</p> <p>FEES: BASE FEE: \$ _____ 3% RECORDS FEE: \$ _____ TOTAL: \$ _____</p> <p>HISTORIC ARCH. RESEARCH REQUIRED? YES NO PUBLIC ART REVIEW REQUIRED? YES NO TRANSPORTATION REVIEW REQUIRED? YES NO INCLUSIONARY HOUSING REQUIRED? YES NO</p>	<p><u>REVIEW AUTHORITY:</u> <input type="checkbox"/> STAFF <input type="checkbox"/> HEARING OFFICER <input type="checkbox"/> PLANNING COMMISSION/BZA <input type="checkbox"/> DESIGN COMMISSION <input type="checkbox"/> HISTORIC PRESERVATION COMMISSION <input type="checkbox"/> CITY COUNCIL</p> <p><u>TAXPAYER PROTECTION</u> <input type="checkbox"/> DISCLOSURE REQUIRED <input type="checkbox"/> NOT REQUIRED</p>	<p><u>CEQA REVIEW:</u> <input type="checkbox"/> EXEMPTION <input type="checkbox"/> INITIAL STUDY <input type="checkbox"/> EIF</p> <p><u>CEQA REVIEW STATUS:</u> <input type="checkbox"/> PENDING <input type="checkbox"/> COMPLETED</p>	<p><u>Design & Historic Preservation:</u></p> <p><u>TYPE OF HISTORIC PRESERVATION REVIEW:</u> <input type="checkbox"/> CATEGORY 1 (DESIGNATED) <input type="checkbox"/> CATEGORY 2 (ELIGIBLE)</p> <p>LANDMARK/HISTORIC DISTRICT NAME: _____</p> <p><u>TYPE OF DESIGN REVIEW:</u> <input type="checkbox"/> CONCEPT <input type="checkbox"/> FINAL <input type="checkbox"/> CONSOLIDATED <input type="checkbox"/> PRELIMINARY CONSULTATION</p>
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Note: In addition to this application, a completed **Planning Division Master Application Form** is also required.

PROPERTY PROPOSED FOR DESIGNATION

1. Name of Property:	W. Parker Lyon House
2. Property Address:	280 California Terrace
3. Date of Original Construction	1948
4. Original Owner	William Parker Lyon, Jr.
5. Architect / Builder:	Thornton Ladd

DESIGNATION CATEGORY

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

HISTORIC MONUMENT

LANDMARK

HISTORIC SIGN

LANDMARK TREE

BRIEF DESCRIPTION OF PROPERTY

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

See attachment

SUPPLEMENTAL INFORMATION ON SIGNIFICANCE OF PROPERTY

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

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



LEGAL DESCRIPTION

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

CRITERIA FOR DESIGNATION

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

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

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



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

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

DESIGNATION PROCESS (INFORMATION ONLY; NO ACTION REQUIRED)

§17.62.050 Pasadena Municipal Code:

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

JAN 14 2002

FIDELITY

Order No. 9789518 - A

Legal Description:

PARCEL 1:

LOTS 8 AND 9 IN BLOCK 4 OF THE TALMADGE, FOOTE AND BURNHAM TRACT, IN THE CITY OF PASADENA, COUNTY OF LOS ANGELES, STATE OF CALIFORNIA, AS PER MAP RECORDED IN BOOK 10 PAGE 4 OF MISCELLANEOUS RECORDS, IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY.

EXCEPT THE NORTH 15 FEET OF SAID LOT 8.

ALSO EXCEPT THEREFROM THE SOUTH 120 FEET IF SAID LOT 9.

ALSO EXCEPT THEREFROM THAT PORTION OF SAID LOTS 8 AND 9, LYING EAST OF A LINE WHICH IS PARALLEL WITH AND DISTANT 60 FEET EASTERLY MEASURED AT RIGHT ANGLES FROM THE WESTERLY LINE OF SAID LOTS 8 AND 9.

PARCEL 2:

THOSE PORTIONS OF LOTS 8 AND 9, IN BLOCK 4 OF THE TALMADGE, FOOTE AND BURNHAM TRACT, IN THE CITY OF PASADENA, COUNTY OF LOS ANGELES, STATE OF CALIFORNIA, AS PER MAP RECORDED IN BOOK 10, PAGE 4 OF MISCELLANEOUS RECORDS, IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY, DESCRIBED AS FOLLOWS:

BEGINNING AT A POINT OF INTERSECTION OF THE NORTHERLY LINE OF THE SOUTHERLY 120.00 FEET OF SAID LOT 9, WITH THE EASTERLY LINE OF THE WESTERLY 60.00 FEET OF SAID LOT 9; THENCE NORTHERLY ALONG SAID EASTERLY LINE AND THE EASTERLY LINE OF THE WESTERLY 60.00 FEET OF SAID LOT 9; TO THE POINT OF INTERSECTION WITH THE SOUTHERLY LINE OF THE NORTHERLY 15.00 FEET OF SAID LOT 8; THENCE NORTH $89^{\circ}55'15''$ EAST ALONG SAID SOUTHERLY LINE, 6.33 FEET; THENCE SOUTH $1^{\circ}01'30''$ EAST 123.15 FEET PARALLEL TO THE WESTERLY LINE OF SAID LOTS 8 AND 9; THENCE EAST 10.10 FEET; THENCE SOUTH $0^{\circ}50'10''$ WEST 49.20 FEET TO THE INTERSECTION WITH THE NORTHERLY LINE OF THE SOUTHERLY 120.00 FEET OF SAID LOT 9; THENCE WESTERLY ALONG SAID NORTHERLY LINE, 14.83 FEET TO THE POINT OF BEGINNING.

PARCEL 3:

THAT PORTION OF LOT 1 OF DIVISION "D" OF THE BERRY AND ELLIOTT SUBDIVISION, IN THE CITY OF PASADENA, COUNTY OF LOS ANGELES, STATE OF CALIFORNIA, AS PER MAP RECORDED IN BOOK 2, PAGE 500 OF MISCELLANEOUS RECORDS, IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY, DESCRIBED AS FOLLOWS:

BEGINNING AT THE SOUTHWEST CORNER OF THE TALMADGE, FOOTE AND BURNHAM TRACT, RECORDED IN BOOK 10, PAGE 4 OF MISCELLANEOUS RECORDS OF SAID COUNTY; THENCE NORTH $1^{\circ}4'00''$ WEST ALONG THE WEST LINE OF SAID TRACT, 190.25 FEET; THENCE WEST 200 FEET TO A POINT IN THE NORTHERLY PROLONGATION OF THE WESTERLY LINE OF CALIFORNIA TERRACE, DISTANT THEREON 190.25 FEET FROM THE NORTHEAST CORNER OF LOT 12 OF THE SHELDON G. SMITH TRACT, RECORDED IN BOOK 5 PAGE 104 OF MAPS; THENCE SOUTH $1^{\circ}4'00''$ EAST 190.25 FEET; THENCE EAST 200 FEET TO THE POINT OF BEGINNING.

EXCEPT THE INTEREST IN THE SOUTHERLY 90 FEET OF SAID LAND, WHICH WAS CONVEYED TO DAVID B. DEWEY AND WIFE, RECORDED IN BOOK 18682 PAGE 100, OFFICIAL RECORDS.

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ALSO EXCEPT THEREFROM THE WESTERLY 25.00 FEET OF THE REMAINDER OF SAID LAND.

PARCEL 4:

THAT PORTION OF LOT 1 OF DIVISION "D" OF THE BERRY AND ELLIOTT'S SUBDIVISION OF THE SAN GABRIEL ORANGE GROVE ASSOCIATION, IN THE CITY OF PASADENA, COUNTY OF LOS ANGELES, STATE OF CALIFORNIA, AS PER MAP RECORDED IN BOOK 2 PAGE 600 OF MISCELLANEOUS RECORDS, IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY, DESCRIBED AS FOLLOWS:

BEGINNING AT A POINT IN THE WEST LINE OF LOT 8, IN BLOCK 4 OF TALMADGE, FOOTE AND BURNHAM TRACT, RECORDED IN BOOK 10 PAGE 4 OF MISCELLANEOUS RECORDS OF SAID COUNTY, DISTANT NORTH 1°01'30" WEST 190.25 FEET FROM THE SOUTHWEST CORNER OF LOT 9 OF SAID TRACT (SAID CORNER BEING ALSO THE NORTHEAST CORNER OF LOT 13, SHELDON G. SMITH TRACT, RECORDED IN BOOK 5 PAGE 104 OF MAPS, IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY); THENCE FROM SAID POINT OF BEGINNING NORTH 89°59'00" WEST PARALLEL WITH THE NORTH LINE OF SAID SHELDON G. SMITH TRACT, 75 FEET; THENCE NORTH 1°01'30" WEST PARALLEL WITH THE WEST LINE OF SAID LOT 8, A DISTANCE OF 56 FEET; THENCE SOUTH 89°59'00" EAST PARALLEL WITH SAID NORTH LINE, 75 FEET TO THE WEST LINE OF SAID LOT 8; THENCE SOUTH 1°01'30" EAST ALONG SAID WEST LINE, 56 FEET TO THE POINT OF BEGINNING.

THE ABOVE DESCRIBED IS SHOWN AS A PORTION OF PARCEL 4 RECORD OF SURVEYS, AS FILED IN BOOK 38, PAGE 23 RECORD OF SURVEYS OF SAID COUNTY, THE SOUTH AND EAST LINES OF SAID DESCRIBED LAND BEING IDENTICAL WITH THE SOUTH AND EAST LINE OF SAID PARCEL 4, RESPECTIVELY.

PARCEL 5:

AN EASEMENT FOR INGRESS AND EGRESS OVER THAT PORTION OF THE SOUTH 90 FEET OF THAT PORTION OF LOT 1 ON DIVISION "D" OF THE BERRY AND ELLIOTT SUBDIVISIONS, IN THE CITY OF PASADENA, AS PER MAP RECORDED IN BOOK 2 PAGE 600 OF MISCELLANEOUS RECORDS, IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY, DESCRIBED AS FOLLOWS:

BEGINNING AT THE SOUTHWEST CORNER OF THE TALMADGE, FOOTE AND BURNHAM TRACT, RECORDED IN BOOK 10 PAGE 4 OF MISCELLANEOUS RECORDS OF SAID COUNTY; THENCE NORTH 1°04'00" WEST ALONG THE WEST LINE OF SAID TRACT, 190.25 FEET; THENCE WEST 200 FEET TO A POINT IN THE NORTHERLY PROLONGATION OF THE WESTERLY LINE OF CALIFORNIA TERRACE, DISTANT THEREON 190.25 FEET FROM THE NORTHEAST CORNER OF LOT 12 OF THE DISTANT THEREON 190.25 FEET FROM THE NORTHEAST CORNER OF LOT 12 OF THE SHELDON G. SMITH TRACT, RECORDED IN BOOK 5 PAGE 104 OF MAPS, IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY; THENCE SOUTH 1°4'00" EAST 190.25 FEET; THENCE EAST 200 FEET TO THE POINT OF BEGINNING AS NOW OCCUPIED AND TRAVELED.

PARCEL 6:

AN EASEMENT FOR INGRESS AND EGRESS OVER THE EASTERLY 10 FEET OF THE WESTERLY 25 FEET OF THAT PORTION OF THE NORTHERLY 100.25 FEET OF THAT PORTION OF LOT 1 IN DIVISION "D" OF THE BERRY AND ELLIOTT SUBDIVISION, IN THE CITY OF PASADENA, AS PER MAP RECORDED IN BOOK 2 PAGE 600 OF MISCELLANEOUS RECORDS, IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY, DESCRIBED AS FOLLOWS:

BEGINNING AT THE SOUTHWEST CORNER OF THE TALMADGE, FOOTE AND BURNHAM TRACT, RECORDED IN BOOK 10 PAGE 4 OF MISCELLANEOUS RECORDS OF SAID

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COUNTY; THENCE NORTH $1^{\circ}4'00''$ WEST ALONG THE WEST LINE OF SAID TRACT, 190.25 FEET; THENCE WEST 200 FEET TO A POINT IN THE NORTHERLY PROLONGATION OF THE WESTERLY LINE OF CALIFORNIA TERRACE, DISTANT THEREON 190.25 FEET FROM THE NORTHEAST CORNER OF LOT 12 OF SHELDON Q. SMITH TRACT, RECORDED IN BOOK 5 PAGE 104 OF MAPS, IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY; THENCE SOUTH $1^{\circ}4'00''$ EAST 190.25 FEET; THENCE EAST 200 FEET TO THE POINT OF BEGINNING.

Assessor's Parcel No: 5714-019-022

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Architectural Description

The W. Parker Lyon House was designed by Thornton Ladd in the Mid-century Modern style. It is located on a sloping, wooded, irregularly-shaped parcel on the east bank of the Arroyo Seco in Pasadena, California. The Lyon House exhibits the horizontal emphasis, large expanses of glass, and open plan associated with Mid-century Modern architecture. Though alterations have been made to the Lyon House over time, it retains significant character-defining features on the interior and exterior. It retains integrity of location, design, setting, materials, workmanship, feeling, and association.

The W. Parker Lyon House is located on a sloping, wooded, irregularly-shaped parcel on the east bank of the Arroyo Seco. The property is accessed from the north end of California Terrace by a private road and is flanked on all sides by other single-family residential properties. The house is set back from the private road by a curvilinear driveway and rectilinear parking area paved in asphaltic concrete, and a wide sunken lawn surrounded by dense landscaping and mature trees, including a large oak and Podocarpus. The house is accessed from the parking area by a series of concrete terraces and steps sheltered under a flat-roofed, steel-framed pergola with slender steel posts. The house is flanked to the north and west by terraces of square concrete pavers, fountains and a swimming pool. A detached garage with attached workroom, guestroom and bath is located off the southwest corner of the house. The garage has a rectangular plan, simple massing, a flat roof with plaster soffits and wood fascia, exterior walls finished in smooth cement plaster, and a wood plank garage door. A steel arbor wraps the front (west) and north façades of the garage.

The Mid-century Modern style house is one story over a semi-subterranean basement, built into the sloping site. It has an irregular plan, asymmetrical composition, and complex massing consisting of two wings connected by an elevated, glass-walled bridge containing the entrance gallery. The house has a very low-pitched hipped roof with wide soffits boxed in redwood or plaster, redwood fascias, concealed stainless-steel gutters, and two interior Roman brick chimneys. The exterior walls are veneered in Roman brick with raked horizontal joints and flush vertical joints, accented with bands of smooth cement plaster at the floor level of the entrance gallery/bridge, living room, dining room, and the enclosed balcony of the south wing. Fenestration consists of steel-framed sliding glass doors and windows in a variety of configurations including fixed and sliding floor-length windows, butt-glazed corner windows, awning windows, and casement units. Near the southwest corner of the house, square cement plaster columns frame a covered porch that shelters a small elevator. The primary entrance is asymmetrically located on the east (rear) façade, at the northeast corner of the bridge, and consists of a steel-framed sliding glass door. It is accessed by a series of concrete terraces and steps that wrap a square fountain at the west (front) façade, continue up the slope under the bridge, and switch back to the entrance door and pool terrace. In the corner, at the junction of the bridge and dining room, is a tiered, dendriform sculpture of wood and steel, which rises from a sloping planter at grade up to the roof soffit.

The entrance door opens to a glass-walled gallery that occupies the bridge connecting the living and bedroom wing to the north with the dining and service wing to the south. The gallery has glazed brick flooring, glass walls, and a ceiling of intersecting rectangular panels at staggered heights, each with a wood fascia, that penetrate the exterior walls and extend in either direction to the living and dining wings. The panels appear to emanate from the top of the dendriform sculpture just outside. They are illuminated from above with concealed lighting. The gallery terminates at its north end at a mirrored, built-in wet bar concealed behind straight-grain Douglas fir pocket doors. A pair of flush bi-fold wood

doors to the west (left) of the bar open to the living room; a corridor to the east (right) of the bar leads to the bedrooms. The living room is a large rectangular room with large floor-length fixed and sliding windows on three sides that wrap the corners of the room and look out into the surrounding treetops. The room's solid wall surfaces are paneled in straight-grain Douglas fir, framed with steel channels. The fireplace on the east wall has a mantel and hearth of black granite, with a recessed overmantel of brushed stainless-steel panels. There is a cantilevered terrace with stainless-steel mesh guardrails off the northwest corner of the room, with a floating concrete stair leading down to the garden.

The bedroom corridor runs along the east side of the north wing and has large sliding glass doors that open to the swimming pool terrace. The inside wall is lined with large closets and a display niche with a glass shelf, illuminated from below. A guest bedroom and bath open off of the west side of the corridor. The guest bedroom has floor-length windows and a sliding glass door that opens to the living room terrace; a wall of built-in closets flanking a dresser. The guest bath has marble flooring, a marble shower, and a translucent ceiling illuminated by a dormer window. The corridor terminates at an indoor planter and a screen of operable wood louvers that mark the entrance to the master bedroom suite at the north end of the house. The planter and screen are illuminated by a skylight. The master bedroom has a fireplace with a marble mantel and mirrored overmantel; steel-framed windows and glass doors that open to a private terrace; and adjacent bathrooms and dressing rooms. The south end of the entrance gallery terminates at the dining room. It has wood flooring, floor-length windows on three sides, and staggered wood-framed ceiling panels as in the entrance gallery. On the south wall is a wood-paneled niche with a floating shelf. Beyond the dining room is the kitchen, remodeled in 1973, 1989, and 2017. It has vinyl flooring, walnut cabinets, granite countertops, a built-in telephone desk, and ceiling panels installed by the present owners, designed to resemble those in the dining room and entrance gallery. A former balcony, enclosed by the present owners in 1989, leads to the elevator and stairwell that provide access to the lower level. The stair has carpeted treads and risers and a stainless-steel balustrade and handrail. The lower level contains a laundry room and a bedroom and bathroom, originally designed as staff quarters.

Alterations

The W. Parker Lyon House has undergone some alterations over time, including:

- Addition of the swimming pool in 1958, designed by Thornton Ladd¹
- Complete remodel of the kitchen, breakfast nook, and pantry in 1973, 1989, and 2017
- Substantial re-landscaping of the grounds in 1990
- Replacement of the tennis court with landscaping in 2012
- Replacement of cork flooring in the entrance gallery with glazed brick (date unknown)
- Replacement of dining room carpet with wood flooring (date unknown)
- Replacement of the cork panels on the dining room walls with drywall (date unknown)
- Re-facing of the cork shelf in the dining room with walnut in 1989

¹ Per owner.

- Re-facing of the cork telephone desk with walnut in 1989
- Conversion of carport to garage and addition of guest room and bath (date unknown)
- Enclosure and interior reconfiguration of elevator balcony in 1989

Character-defining Features

Character-defining features of the W. Parker Lyon House include:

- Sloping, wooded site, including large oak and Podocarpus trees
- Concrete terraces and steps leading up hillside under bridge
- Flat-roofed, steel-framed pergola
- Square fountain in southeast corner of front terrace
- Irregular plan and asymmetrical composition of house
- Complex massing of two wings connected by glass-walled bridge
- One-story height over semi-subterranean basement
- Very low-pitched hipped roof with wide redwood soffits and fascias, and concealed stainless steel gutters
- Roman brick interior chimneys
- Exterior walls of Roman brick with smooth cement plaster accents
- Steel-framed sliding glass doors and windows in a variety of configurations including fixed and sliding floor-length windows, butt-glazed corner windows, awning windows and casement units
- Tiered, dendriform sculpture of wood and steel
- Cantilevered terrace and stair off living room
- Interior configuration and spatial relationships
- Intersecting rectangular ceiling panels with concealed illumination in entrance gallery and dining room
- Mirrored, built-in wet bar
- Flush wood doors, pocket doors and bi-fold doors
- Douglas fir wall panels with steel channels
- Living room fireplace with black granite mantle and hearth, and stainless steel overmantel
- Planter, skylight, and screen of operable wood louvers at master bedroom
- Master bedroom fireplace with marble mantel and mirrored overmantel

- Built-in closets and dresser in guest bedroom
- Translucent ceiling with dormer in guest bathroom
- Walnut-paneled niche with floating shelf in dining room
- Built-in telephone desk
- Elevator
- Interior stair with stainless steel balustrade and handrail

Evaluation of Integrity

Although there have been alterations to the property over time, the Lyon House retains all aspects of historic integrity.

- **Location:** The Lyon House remains on its original site. It retains integrity of location.
- **Design:** The Lyon House retains a majority of the significant character-defining features of its original Mid-century Modern design by Thornton Ladd, including its irregular plan, asymmetrical composition, complex massing of two wings connected by a glass-walled bridge, very low-pitched hipped roof with wide redwood soffits and redwood fascias, exterior walls of Roman brick with smooth cement plaster accents, interior configuration and spatial relationships, and integration with the site. Later alterations, including the replacement of interior finishes and the remodel of the kitchen, are minor and do not detract from the overall character of the residence. It therefore retains integrity of design.
- **Setting:** Although the grounds were substantially re-landscaped in 1990 and the tennis court was replaced with a front garden in 2012, these alterations remain true to the original design intent of the Lyon House's setting on a sloping, wooded site. The house remains surrounded by large single-family residences with expansive grounds, as it was when it was constructed. Therefore, the Lyon House retains integrity of setting.
- **Materials:** The Lyon House retains the majority of its historic materials, including its Roman brick exterior wall cladding with smooth cement plaster accents, redwood soffits and fascias, metal frame sliding glass doors and windows, Douglas fir wall panels with metal channels, marble and granite mantels, and stainless steel overmantel. It retains integrity of materials.
- **Workmanship:** The Lyon House retains the physical evidence of its mid-20th century construction techniques, including its glass-walled bridge, metal frame sliding glass doors and windows, and incorporation of existing trees. It retains integrity of workmanship.
- **Feeling:** The Lyon House retains integrity of location, design, setting, materials, and workmanship, and continues to convey the aesthetic sense of its Mid-century Modern design. It therefore retains integrity of feeling.
- **Association:** The Lyon House is not significant for an association with an important historic event or person; therefore, integrity of association does not apply to the Lyon House.

Statement of Significance

The W. Parker Lyon House meets the following criterion for designation as a City of Pasadena Landmark:

- It embodies the distinctive characteristics of a type, architectural style, period, or method of construction, or represents the work of an architect, designer, engineer, or builder whose work is of significance to the City or to the region or possesses artistic values of significance to the City or to the region.

The W. Parker Lyon House is eligible for listing as a City of Pasadena Landmark as an excellent example of the Mid-century Modern residential architecture in Pasadena, designed by master architect Thornton Ladd. It meets the registration requirements outlined in the Multiple Property Documentation Form "Cultural Resources of the Recent Past, City of Pasadena." It exhibits a high quality of design in the Mid-century Modern style, dates from the period of significance, and retains all aspects of integrity. The period of significance is 1948, reflecting the date that the house was completed.

The W. Parker Lyon House exemplifies the tenets of Mid-century Modern residential architecture identified in the Multiple Property Documentation Form (MPDF) "Cultural Resources of the Recent Past, City of Pasadena; Context 1: Residential Architecture of the Recent Past in Pasadena, 1935-1968."² It is an excellent and early example of the Mid-century Modern residential architecture of master architect Thornton Ladd.

Mid-century Modernism³

In its elimination of historical references in favor of inventing new forms and attitudes and ways of building predicated on new ideals that spoke to the future, Modernism changed architecture irrevocably. Southern California was one of the earliest areas in America where residential Modernism was introduced and where it became far more integrated into popular culture than elsewhere in the nation. Pasadena not only has important examples of Mid-century Modern residential architecture, it has some of the earliest examples of the style.

Modern houses in Pasadena illustrate the depth and adaptability of the movement as it matured from early work to a Mid-century Modernism with middle-class appeal. While they vary widely, houses of the Modern movement share certain attributes. Horizontality is a common feature; on hillside properties, many Modern houses incorporate stepped rectangular volumes that follow the site to retain horizontal qualities. Historical precedents such as bilateral symmetry and traditional interior layouts with individual rooms with doors were eliminated in favor of exterior forms that directly expressed interior layouts based on function, and formerly separate uses merged. Traditional styles of detail and ornament were eschewed in favor of simple, stripped geometrical forms and exteriors, often with little or no window or door trim. Exposed structure was advocated as evidence of honesty in materials. Familiar materials, or materials associated with industrial or commercial uses (such as battleship linoleum) were employed in new ways. Using new, experimental materials such as the new waterproof plywood and Masonite was encouraged. However, despite the sometime

² Barbara Lamprecht and Daniel Paul, "Cultural Resources of the Recent Past, City of Pasadena," National Register of Historic Places Multiple Property Documentation Form, April 2, 2008.

³ Discussion of Modern movement excerpted and adapted from Lamprecht and Paul, "Cultural Resources of the Recent Past, City of Pasadena," Section F, 29.

“machine look” of some of these houses, the key distinguishing traits of the Modern movement as expressed in Pasadena almost invariably includes a careful siting of the house onto a particular lot and setting, exploiting topography, sun and views. Generous expanses of fenestration, including large windows, French or sliding glass doors, patios and rear and side decks (usually confined to the rear of the house), fostered an intimate connection with the outdoors while a relatively closed street facade conferred privacy.

Pasadena Style and the USC School of Architecture⁴

The Modern movement in Pasadena evolved into a phenomenon of such renown that it became known as “Pasadena” or “USC style” Modernism. The term, coined by architectural historian Esther McCoy, reflects the profound impact that graduates of the University of Southern California’s School of Architecture, many of whom lived and worked in Pasadena, had on the architectural landscape of the region.

The University of Southern California School of Architecture, founded in 1916, was the first architecture school in Southern California. The school rose to prominence following World War II, after Arthur B. Gallion was named Dean in 1945, and dramatically transformed the program. The term “The USC School” is sometimes used to denote the Post-and-Beam movement in Southern California, emphasizing its roots in the academic institution. Within a smaller radius of geography, though not influence, the practitioners of post-World War II Post-and-Beam architecture, especially in wood, in the Pasadena area are sometimes referred to as “The Pasadena School.”

The American, California, USC, and Pasadena schools of Modernism largely did not subscribe to the European Modernist tenets of machine-age prefabrication, standardization, and socialism. Especially in Southern California, American Modernism had an altogether lighter touch. It promoted consumerism and well-being as a matter of right, centered upon the individual and the nuclear family. The USC School’s emerging style, while inspired by and grounded in the aesthetic lessons of European theorists, responded to several new conditions: the more casual conditions of the new suburban American middle-class, the new wealth of the postwar economy, the nuclear family, and the abundance of available land in the Los Angeles region.

The circumstances in postwar Southern California provided the young, eager, and mutually supportive architects the opportunity to develop a new design direction and construction system that continues to influence architecture today. As a result, the majority of the architects working in Pasadena during the postwar period are not well known outside of the city. Among the most successful in reaching some level of acclaim were the firms of Buff, Straub & Hensman; Smith & Williams; and Ladd & Kelsey. These were just some of the many Modernist architects who came out of the USC School of Architecture during the postwar period. Pasadena’s Mid-century Modern residential architecture, therefore, is characterized not by individual genius, but by the collective excellence of the architects who worked there after the War.

Thornton Ladd, Architect

Thornton Ladd (1924-2010) was born in Portland, Oregon, on January 29, 1924. He was the grandson of William Ladd, a co-founder of Ladd-Tilton Bank in Oregon, and the son of Mary

⁴ Discussion of the Pasadena style and USC School of Architecture excerpted and adapted from Lamprecht and Paul, “Cultural Resources of the Recent Past, City of Pasadena,” Section E, 13-17.

Andrews Ladd, a pianist, teacher, and art collector. Ladd became an accomplished pianist and continued his studies when he began college at the University of Southern California (USC). After serving in the United States Navy from 1944 to 1945, Ladd returned to USC, and began to pursue a degree in architecture.

While receiving his professional training, Ladd designed a number of single-family residences, including 280 California Terrace (1948), 1085 Glen Oaks Boulevard (1949), and 1083 Glen Oaks Boulevard (1950). He graduated from the University of Southern California with a B.S. in Architecture in 1952, after spending a year studying landscape architecture in addition to the curriculum required for his degree. After graduating, he worked for Pereira & Luckman, his former professors at USC, for two years, and then opened a solo practice in Pasadena and Santa Barbara.

With the design of his mother's house and his studio (1083 and 1085 Glen Oaks Boulevard, Pasadena, 1949), Ladd achieved a national reputation in architecture.⁵ In the design, Ladd created a "contemplative architectural totality based on a rectangular and square geometry."⁶ The outdoor structures (pool, pavilion, sleeping porches, gardens, and peristyle) blend seamlessly into the design of the entire complex, providing insight into Ladd's approach to residential architecture, which was "uniquely flavored with a pervasive, urbane harmony."⁷ The Ladd Studio has been characterized as "Pasadena's own version of the house as a glass box [...] without a doubt, one of the great classics of post-World War II Modern architecture in Southern California."⁸ The tall ceiling employed at the property became a characteristic feature in many of Ladd's future designs.

Ladd met John Kelsey (1925-2012; B.Arch. 1954) while he was a student at USC, and the two formed a partnership in 1959.⁹ The Ladd & Kelsey practice was general in scope and undertook a wide variety of building projects. Over the course of nearly 25 years, until the dissolution of the partnership in 1981, Ladd & Kelsey designed many prominent commercial, institutional, and residential projects in Southern California, including two of the choicest local commissions of the 1960s: the Pasadena Art Museum (now the Norton Simon Museum) in Pasadena, and the California Institute of the Arts campus in Valencia.¹⁰

Ladd & Kelsey's design for the Pasadena Art Museum, begun in 1964, reflected their "belief that the space itself, if properly conceived and executed, can be part of the event and experience."¹¹ They designed the building to be "residential in atmosphere" in response to the nearby residential neighborhood, creating a series of interconnected pavilions with curved walls and rounded corners. In 1969, the firm was retained to design the campus of the California Institute of the Arts (CalArts) in Valencia. CalArts was founded by Walt Disney in the early 1960s as a school for the visual and performing arts, with no boundaries between the two disciplines. In keeping with Disney's intent, Ladd & Kelsey designed a sprawling Late Modern "mega-building" nestled among rolling hills and eucalyptus trees. Completed in 1971, the complex consisted of theaters, galleries, workshops, studios, and

⁵ "Faces of a City: New Ideas, New Forms and Financial Solidarity," *Los Angeles Times*, January 2, 1958.

⁶ Pierluigi Serraino, "Urbane Architecture: On the Work of Ladd & Kelsey, Architects," *Architecture for Sale Quarterly: Modernism Issue*, Spring 2015, 44.

⁷ Serraino, "Urbane Architecture: On the Work of Ladd & Kelsey, Architects," 44, 50.

⁸ David Gebhard and Robert Winter, *Los Angeles: An Architectural Guide* (Layton, UT: Gibbs Smith, 1994), 368-369.

⁹ Valerie J. Nelson, "Architect John Kelsey dies at 86; designer of Pasadena museum," *Los Angeles Times*, August 30, 2012,

<http://articles.latimes.com/print/2012/aug/30/local/la-me-john-kelsey-20120830> (accessed February 2019); Lamprecht and Paul, "Cultural Resources of the Recent Past, City of Pasadena," Section E, 15.

¹⁰ Serraino, "Urbane Architecture: On the Work of Ladd & Kelsey, Architects," 44-60.

¹¹ "Larry Wilson: A Pasadena craftsman of modern times," *Pasadena Star-News*, August 30, 2012.

classrooms that could be reconfigured as needed to “keep the various arts associating easily in rhythmic and random order.”¹²

At the core of Thornton Ladd’s design philosophy was the belief that “architecture is a profession demanding the same degree of experience, skill, and personal attention as medicine or the law.”¹³ Total design control, orderly articulation of space, and meticulous care in the solution of individual problems were the three basic principles informing Ladd’s work and that of Ladd & Kelsey. A feature article in the December 1959 issue of *Progressive Architecture* described Ladd & Kelsey’s principal design aim of fully-integrated structure, landscape, and interior design. Ladd considered the essence of mid-century architecture to be at the residential level, and noted that because of its climate, freedom from convention, and willingness to experiment, California was an effective laboratory for architectural development.¹⁴ His niece, Susan Dworski, noted that Ladd “came by his modernism [...] via his immersion in Asian art, in particular Japanese woodcuts, paintings, sculpture, and their manicured temple gardens.”¹⁵ Ladd felt that “there is ‘something grotesque about any product that is self-consciously ‘modern.’ The best modern work evolves from the best in traditional architecture.”¹⁶ Ladd & Kelsey’s designs reflected later developments in the International Style, although they frequently utilized the pure Miesian post-and-beam tradition.

Ladd’s retirement from architecture brought the Ladd & Kelsey practice to a close in 1981.¹⁷ The archive of Ladd & Kelsey was not put in storage, but rather discarded. In his retirement, Ladd studied the works of C.G. Jung, and intended to compile a comprehensive index to the psychoanalyst’s works, made available to scholars worldwide. Ladd died on January 29, 2010.

Notable work¹⁸ includes the Lyon House at 280 California Terrace (1948); Ladd’s own house and studio at 1083 and 1085 Glen Oaks Boulevard (1949); the Hixon House at 1100 Paso Alto Road (1954); the Hodges House at 507 Bellefontaine Street (1955); the First Methodist Church in LaVerne (1961); the USC Research Institute on Communist Strategy and Propaganda (now the Registration Building, 1963); Herrick Memorial Chapel at Occidental College in Eagle Rock (1964); Prudential Savings and Loan Association in Glendale (now Chase Bank, 1965); Busch Gardens in Van Nuys (1966); the Crippled Children’s Society Regional Office Building (1969); the Pasadena Museum of Art (now the Norton Simon Museum, 1969); and California Institute for the Arts (1969-1971).

W. Parker Lyon, Jr.

Little is known about the life of W. Parker Lyon, Jr. (1897-1989; also known as W. Parker Lyon II). He was born on June 9, 1897 to W. Parker Lyon, Sr. and Clara Louise Elsey Lyon in Fresno, California.¹⁹ His father was the head of Lyon Van and Storage Company, as well as the creator of the Pony Express Museum.²⁰ Lyon married Gladys Stover (1901-1976) on November 1, 1920. They had

¹² Los Angeles Conservancy, “California Institute of the Arts,” *Los Angeles Conservancy*, <https://www.laconservancy.org/locations/california-institute-arts> (accessed February 2019).

¹³ Serraino, “Urbane Architecture: On the Work of Ladd & Kelsey, Architects,” 50.

¹⁴ “Faces of a City: New Ideas, New Forms and Financial Solidarity.”

¹⁵ Serraino, “Urbane Architecture: On the Work of Ladd & Kelsey, Architects,” 46.

¹⁶ “Faces of a City: New Ideas, New Forms and Financial Solidarity.”

¹⁷ Serraino, “Urbane Architecture: On the Work of Ladd & Kelsey, Architects,” 54; “Woodard Establishes Architectural Group,” *Los Angeles Times*, October 4, 1981. At the time of the firm’s dissolution, it was known as Ladd, Kelsey, Woodard, AIA. Stewart Woodard, the firm’s president, formed a new architectural and planning group, Stewart Woodard & Associates, AIA, located at the firm’s former Newport Beach headquarters. Kelsey chose to pursue sculpture and to continue working as an architect part-time.

¹⁸ Work designed after 1959 was completed under the auspices of Ladd & Kelsey, later Ladd, Kelsey, Woodard.

¹⁹ “William Parker Lyon, II,” Find A Grave, <https://www.findagrave.com/memorial/165463364> (accessed February 2019).

²⁰ Ed Ainsworth, “Death Takes the Fabulous Showman Parker Lyon,” *Los Angeles Times*, December 16, 1949.

one child: William Parker Lyon III (1921-2009). W. Parker Lyon, Jr. was Manager-Director of the Pasadena branch of the Lyon Van and Storage Company from 1929 until the mid-1940s, after which he served as vice president of the company until the early 1960s.²¹ After his father's death in 1949, W. Parker Lyon, Jr. inherited the Pony Express Museum, which he sold to William Harrah in 1955.²²

Lyon House

The land on which the Lyon House sits originally belonged to Tod Ford, Jr., who commissioned the Mediterranean Revival mansion (Reginald Johnson, 1917) facing South Grand Avenue on the hill above. By the late 1940s, Baldwin M. Baldwin, grandson of Lucky Baldwin,²³ owned the Ford house. He was a close friend of the Lyons and sold them a portion of his property for the construction of their home.²⁴

The Lyon House was among Thornton Ladd's first commissions, designed approximately two years into his architectural studies at USC, along with the house and studio that he designed for himself and his mother in 1949. Gladys Lyon hired Thornton Ladd to design their home after seeing his remodel of a house on Lombardy Road.²⁵ The Lyons had several requests for the design of their home: that it be one story; that family and guests would be able to go from the tennis court in front to the swimming pool in back without going through the house; and that there be marked separation between the living and sleeping end of the house, and the dining and service areas.²⁶ Thornton Ladd's mother, Lillian, a close friend of the Lyons, designed the home's original interior décor.²⁷

To take advantage of the oak trees on the site, Ladd situated the house at the narrowest part of the lot, and because of the steep slope, extended it along the bank of the hill to fulfill the Lyons' one-story requirement.²⁸ When *Los Angeles Times* reporter Jean Burden covered the Lyon House in 1951, she noted that Ladd created, "visually and in terms of abstract esthetics, [...] a continuous flow of form."²⁹ The home's centerpiece, a striking glass bridge, links the two volumes of the house, allowing passage between the tennis court (present-day front garden) and the pool up the hill without having to walk through or around the house. The house is not designed around a grand entrance, but rather reveals itself as the entrance pathway proceeds under the bridge, allowing visitors to experience the home's wooded setting as they wind their way to the primary entrance. The materials comprising the home's exterior "are those of rigidity – brick, glass and redwood; the integration is as fluid as water."³⁰ The pale buff Roman brick was specially fired for the house. The dendriform sculpture rising up to the corner of the bridge and living room can be seen as an abstracted tree of life, serving an aesthetic purpose, linking the two sides of the house and mirroring the oak trees on the property. The 19 intersecting rectangular forms on the ceiling flow from the dendriform through the dining room and bridge, evoking the canopy of trees surrounding the home. The Lyon House is the only residence at which Ladd incorporated this type of sculptural element.

²¹ "Lyon Company Buys Pasadena Establishment," *Los Angeles Times*, November 19, 1929; Pasadena City Directories.

²² "Pony Express Museum Sold to Reno Man," *Los Angeles Times*, January 17, 1955.

²³ Elias Jackson "Lucky" Baldwin was a pioneering California real estate speculator and businessman. He became the wealthiest landowner in Southern California in 1880, laying claim to over 40,000 acres in Los Angeles County.

²⁴ Pasadena Heritage, "280 California Terrace," *Spring Home Tour 2018: Better Homes and Gardens* docent script, Spring 2018.

²⁵ Pasadena Heritage, "280 California Terrace."

²⁶ Jean Burden, "The Bridge and Bowering Tree," *Los Angeles Times*, September 2, 1951.

²⁷ Burden, "The Bridge and Bowering Tree."

²⁸ Burden, "The Bridge and Bowering Tree."

²⁹ Burden, "The Bridge and Bowering Tree."

³⁰ Burden, "The Bridge and Bowering Tree."

Julius Shulman photographed the Lyon House in 1951, and it has been published several times, including features in the *Los Angeles Times* in September 1951, *House and Garden* in July 1952, *Architectural Review* in May 1957, and in *Julius Shulman: Modernism Rediscovered*.³¹

Conclusion

The Lyon House is an early and excellent example of Ladd's residential work, constructed only two years into his pursuit of a Bachelor of Architecture degree at USC. As such, the Lyon House is among Ladd's earliest explorations into the residence as the essence of architecture. It represents the beginning of Ladd's prolific career in architecture, which spanned over 30 years until his retirement in 1981. The design is an innovative solution for the site and the client, providing ample light and views on a steeply sloping lot. It exemplifies an early iteration of Ladd's design philosophy of total design control, orderly articulation of space, and meticulous care in the solution of individual problems. Ladd responded to the unique challenges presented by the site and his clients' requests with a post-and-beam design with a glass bridge, perched on a sloping, wooded lot. The home's design and placement take full advantage of the seclusion and topography of the site, while allowing unobstructed movement between the tennis court and pool. The integration of the house with the landscape, the generous expanses of fenestration, and the multiple terraces exemplify the connection of interior and exterior space that characterizes residential architecture from this period in Southern California. The Lyon House reflects important characteristics of the "USC style" of Modernism seen in postwar residential designs in Pasadena, while also representing Ladd's own explorations with the style, and the specific requirements of the site and the client.

The Lyon House meets the registration requirements outlined in the Multiple Property Documentation Form "Cultural Resources of the Recent Past, City of Pasadena; Context 1: Residential Architecture of the Recent Past in Pasadena, 1935-1968." It retains significant character-defining features of the original design and retains all aspects of integrity.

³¹ Pierluigi Serraino, *Julius Shulman: Modernism Rediscovered* (Cologne, Germany: Taschen, 2013), 96-97.

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PHOTO LOG

Date Photographed: November 2018

PHOTO #	DESCRIPTION/VIEW
0001	View of west (primary) façade, facing east.
0002	Contextual view of Lyon House property from California Terrace, facing southeast.
0003	View of detached garage, driveway, and parking area, facing east.
0004	View of west (primary) façade, facing northeast.
0005	View of front garden, facing southwest.
0006	View of elevator, enclosed balcony, and glass bridge, facing southeast.
0007	View of concrete terraces, square fountain, and glass bridge, facing northeast.
0008	View of concrete terraces, dendriform sculpture, and glass bridge, facing west.
0009	View of dining and service wing and terrace, facing southwest.
0010	View of concrete terraces, dendriform sculpture, and pool terrace, facing northwest.
0011	View of dendriform sculpture, glass bridge, and primary entrance, facing southwest.
0012	View of entrance gallery, facing south.
0013	Detail view of mirrored bar, facing north.
0014	View of living room, including fireplace, facing northeast.
0015	View of living room, view through windows of enclosed elevator balcony and front garden, facing southwest.
0016	View of master bedroom, including fireplace and wood louvers, facing southeast.
0017	View of master bedroom, including adjacent bathroom and private terrace, facing northeast.
0018	View of entry gallery and dining room, facing northeast.
0019	Detail view of walnut-paneled niche with floating shelf in dining room, facing southeast.
0020	View of kitchen, facing southeast.
0021	View of enclosed elevator balcony and stair, facing southwest.
0022	View of stair, facing west.
0023	View of former staff quarters, facing southwest.

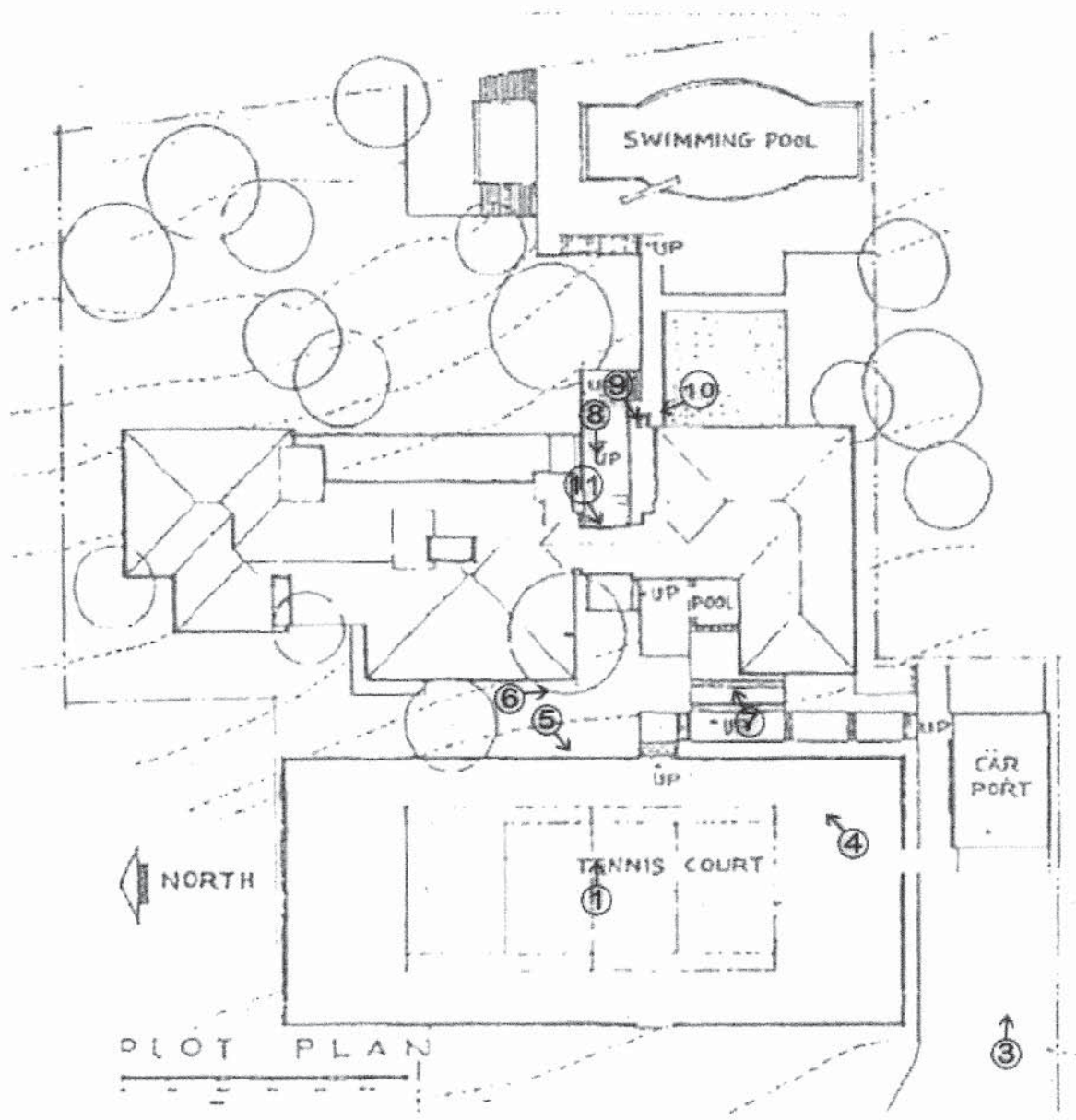


Figure 1. Photo Key (exteriors)

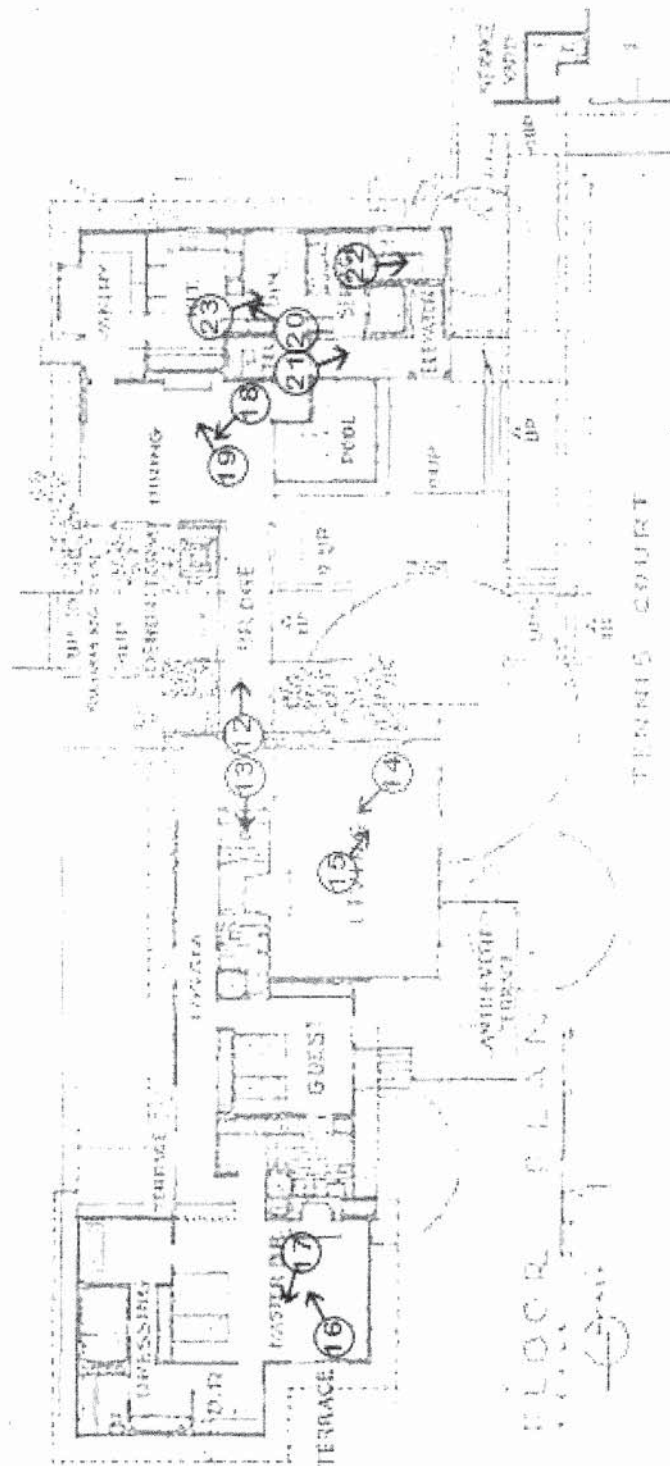


Figure 2. Photo Key (interiors)

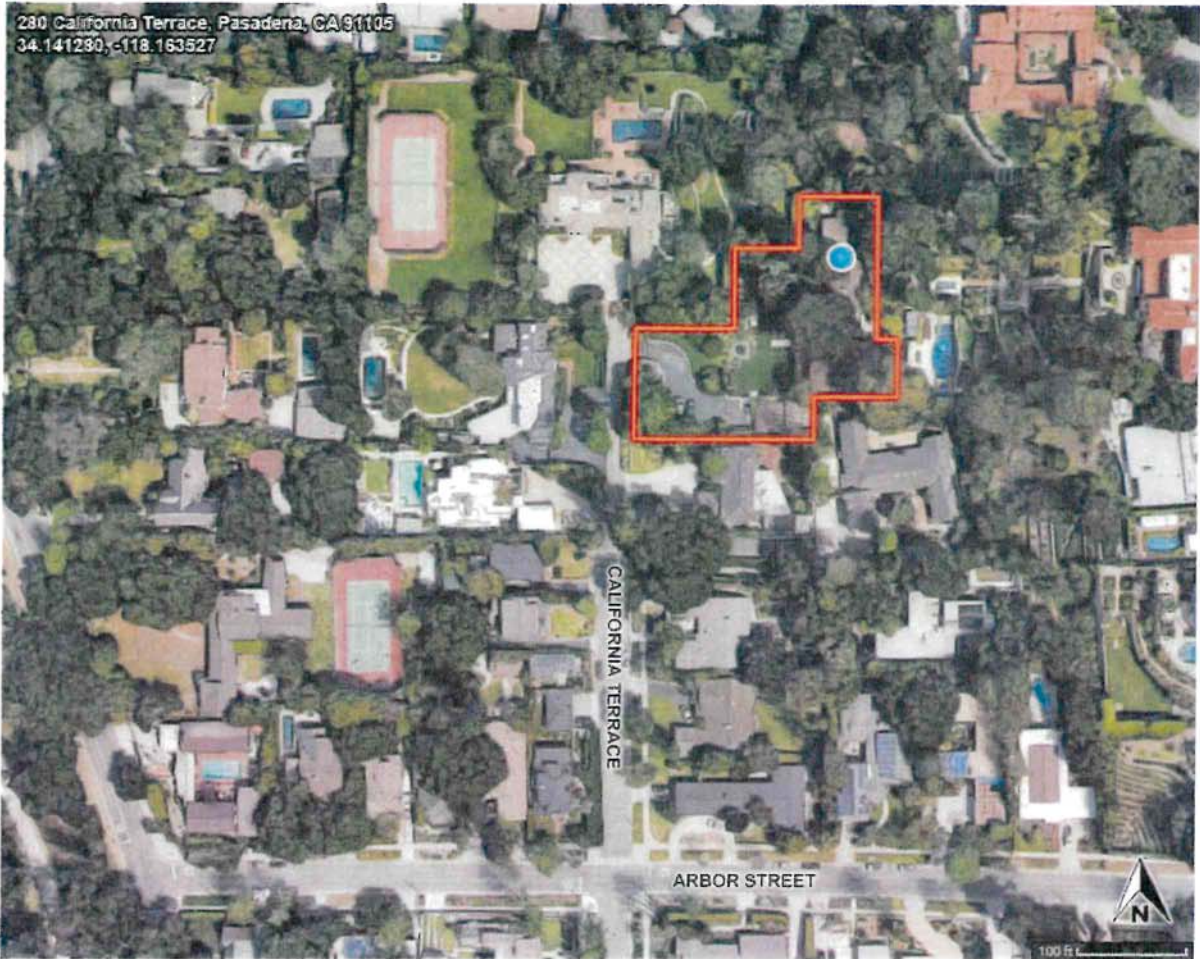


Figure 3. Location Map

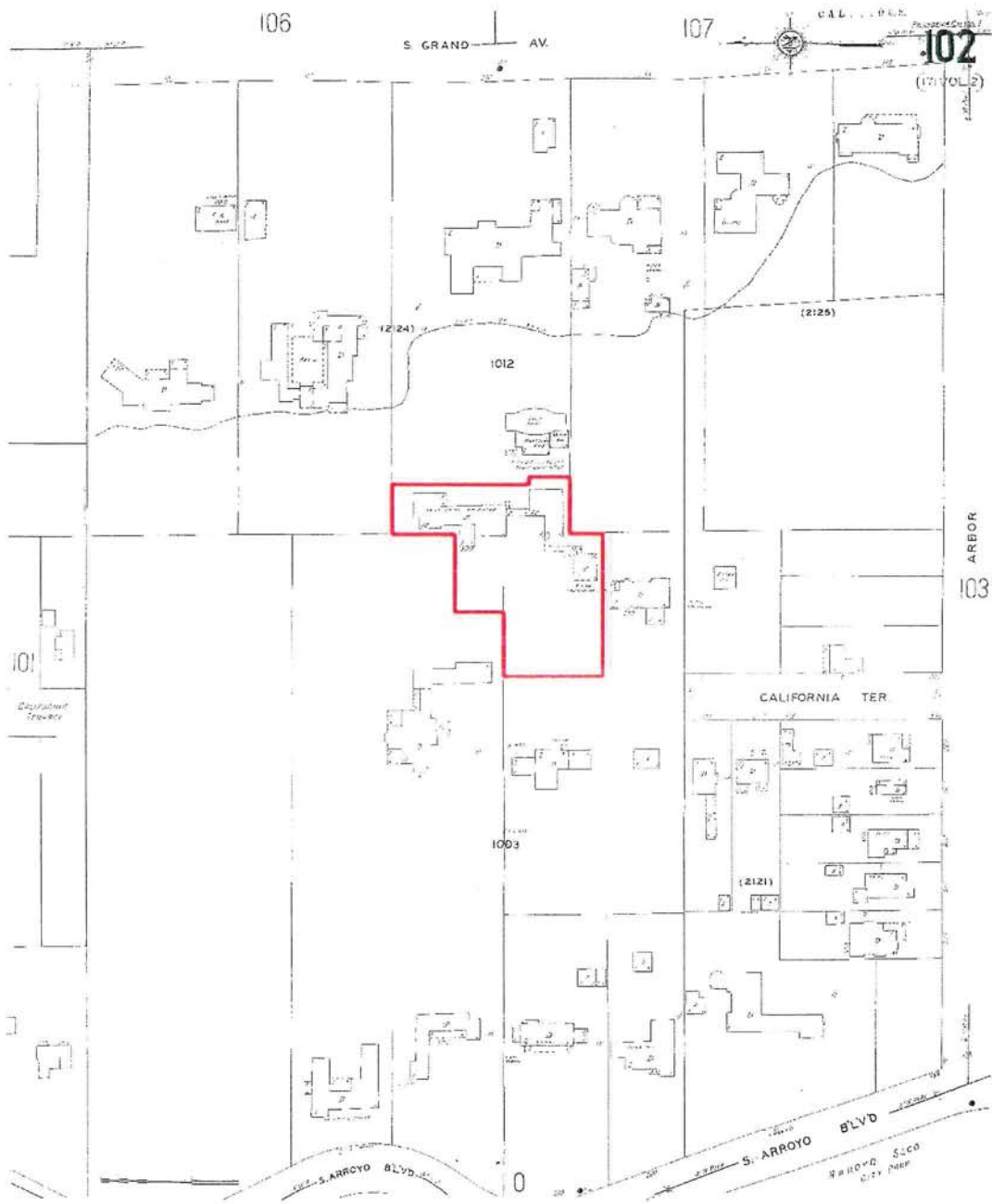


Figure 4. Sanborn Fire Insurance Map, 1951.

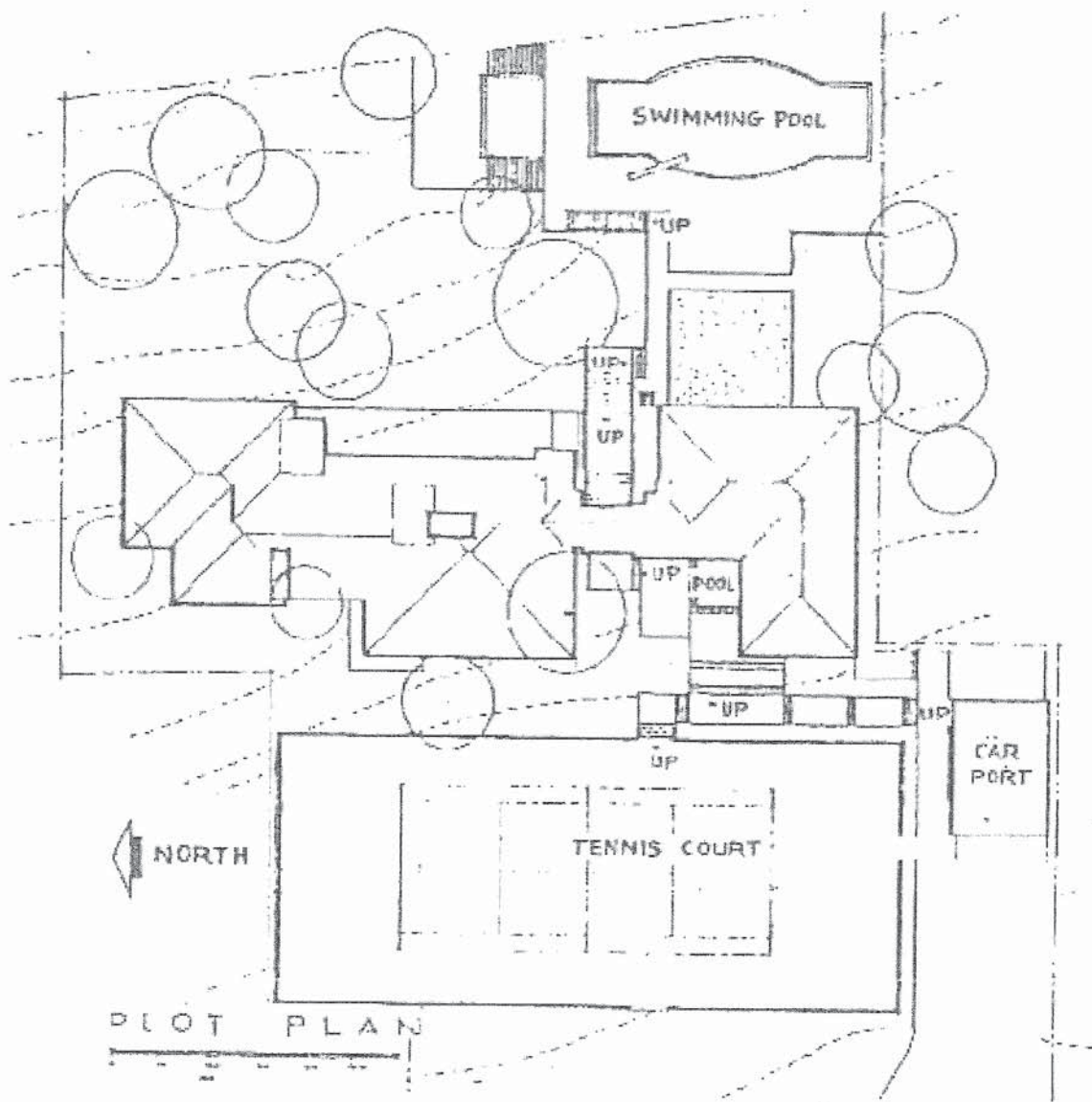


Figure 5. Lyon House plot plan. Source: Jean Burden, "The Bridge and Bowering Tree," Los Angeles Times, September 2, 1951.

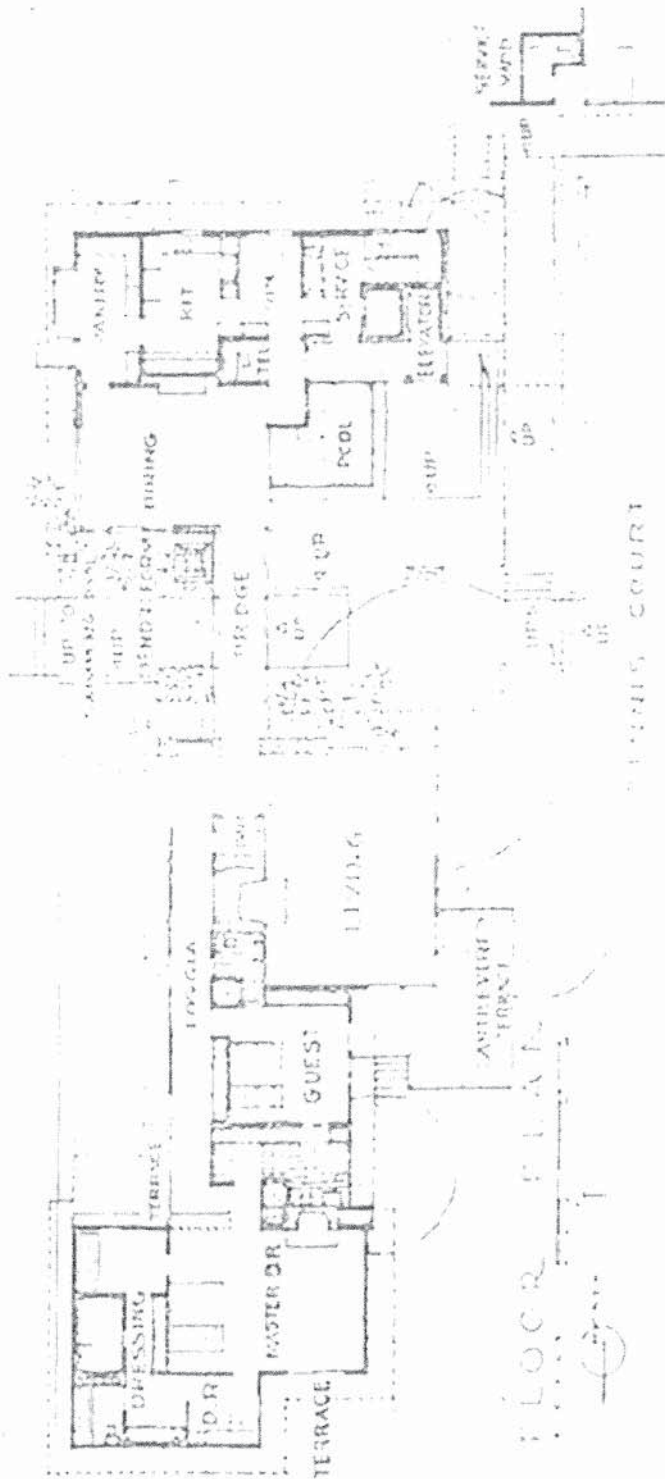


Figure 6. Lyon House floor plan. Source: Jean Burden, "The Bridge and Bowering Tree," Los Angeles Times, September 2, 1951.

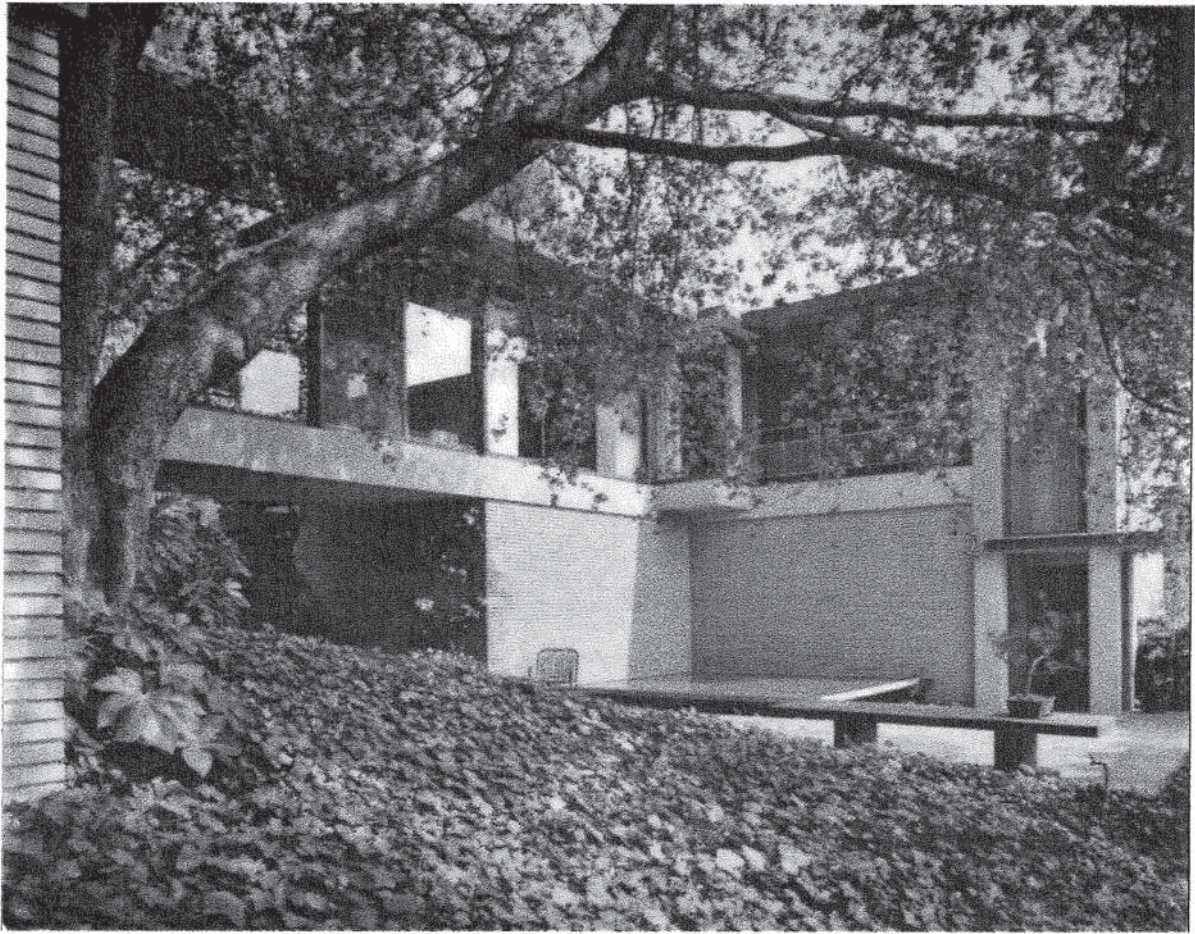


Figure 7. Lyon House, west (primary) façade and glass bridge, view facing southeast. Photograph by Julius Shulman, 1951. © J. Paul Getty Trust. Getty Research Institute, Los Angeles [2004.R.10(Job 958)].



Figure 8. Lyon House, west (primary) façade and glass bridge, view facing northeast. Photograph by Julius Shulman, 1951. © J. Paul Getty Trust. Getty Research Institute, Los Angeles [2004.R.10(Job 958)].



Figure 9. Lyon House, east and north façades, view facing northwest. Photograph by Julius Shulman, 1951. © J. Paul Getty Trust. Getty Research Institute, Los Angeles [2004.R.10(job 958)].



Figure 10. Lyon House, interior view of gallery on glass bridge, view facing south. Photograph by Julius Shulman, 1951. © J. Paul Getty Trust. Getty Research Institute, Los Angeles [2004.R.10(Job 958)].



Figure 11. Lyon House, interior view of living room fireplace. Photograph by Julius Shulman, 1951. © J. Paul Getty Trust. Getty Research Institute, Los Angeles [2004.R.10(job 958)].



Figure 12. Lyon House, interior view of living room, view facing southwest. Photograph by Julius Shulman, 1951 (Job 958). Source: Ethan Lipsig.



Figure 13. Lyon House, interior view of living room, view facing northwest. Photograph by Julius Shulman, 1951 (Job 958). Source: Ethan Lipsig.

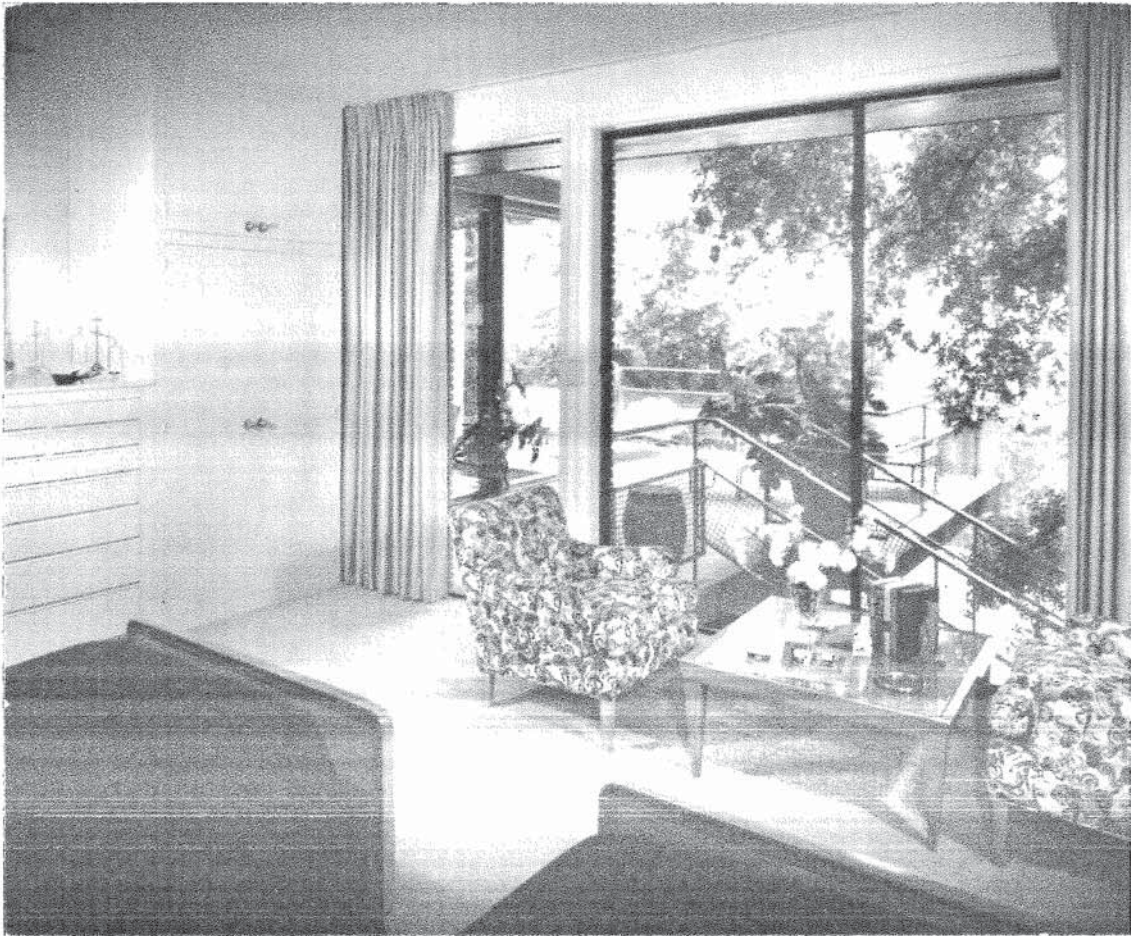


Figure 14. Lyon House, interior view of guest bedroom, facing southeast. Photograph by Julius Shulman, 1951. © J. Paul Getty Trust. Getty Research Institute, Los Angeles [2004.R.10(job 958)].



Figure 15. Lyon House, interior view of master bedroom, facing southeast. Photograph by Julius Shulman, 1951. © J. Paul Getty Trust. Getty Research Institute, Los Angeles [2004.R.10(job 958)].



Figure 16. Lyon House, interior view of dining room, view facing northwest. Photograph by Julius Shulman, 1951 (Job 958). Source: Ethan Lipsig.

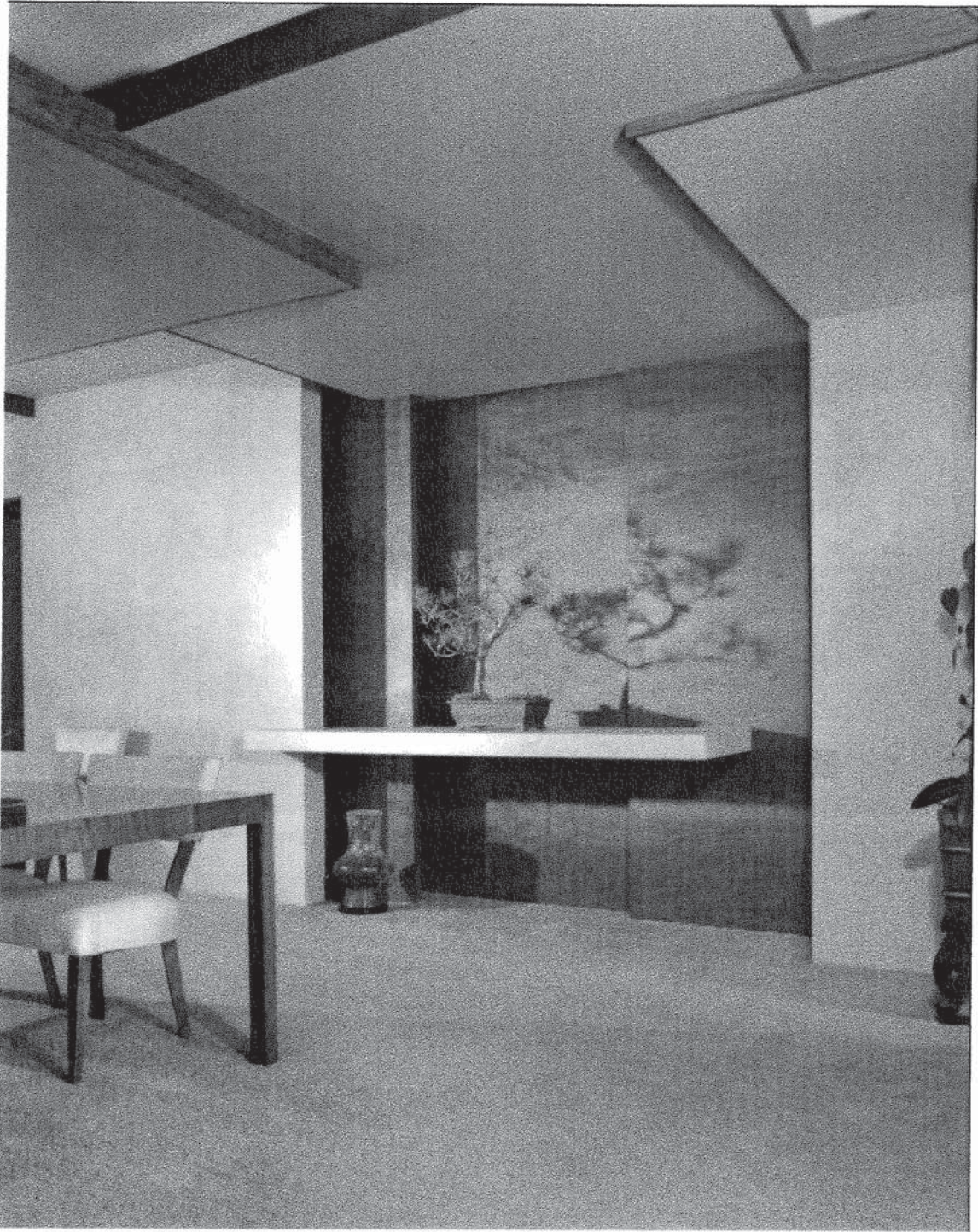


Figure 17. Lyon House, interior view of walnut paneled niche with floating shelf. Photograph by Julius Shulman, 1951. © J. Paul Getty Trust. Getty Research Institute, Los Angeles [2004.R.10(job 958)].

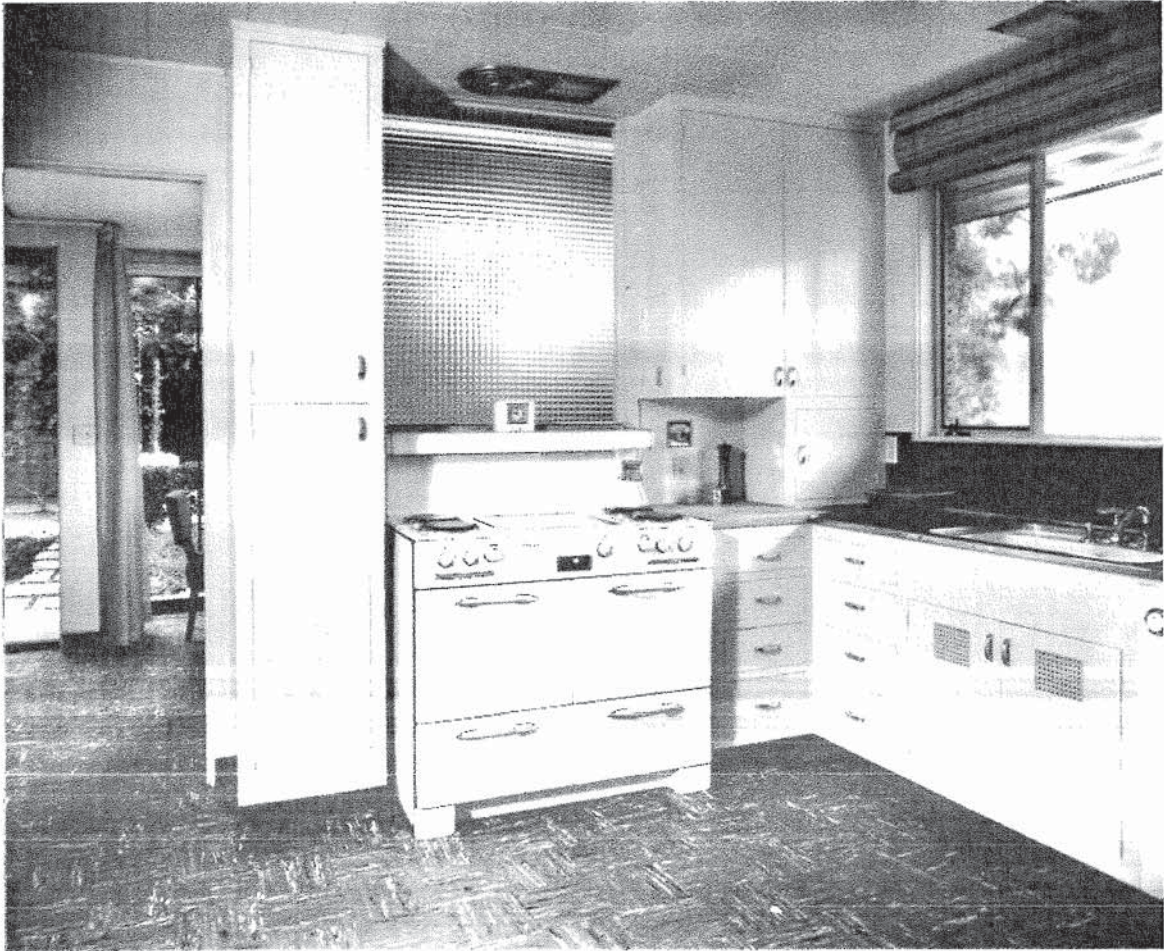


Figure 18. Lyon House, interior view of kitchen, view facing southeast. Photograph by Julius Shulman, 1951 (Job 958).
Source: Ethan Lipsig.



Figure 19. Lyon House, interior view of pantry with dining area, view facing southeast. Photograph by Julius Shulman, 1951 (Job 958). Source: Ethan Lipsig.