

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

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Hafley, Olan G. and Aida T., House



other names/site number _____

2. Location

street & number 5561 East La Pasada Street

<input type="checkbox"/>
<input type="checkbox"/>

not for publication

city or town Long Beach

vicinity

state California

code CA

county Los Angeles

code 037

zip code 90815-4320

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 at the following level(s) of significance:

national statewide local

Signature of certifying official/Title _____

Date _____

State or Federal agency/bureau or Tribal Government _____

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official _____

Date _____

Title _____

State or Federal agency/bureau or Tribal Government _____

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register

determined eligible for the National Register

determined not eligible for the National Register

removed from the National Register

other (explain:) _____

Signature of the Keeper _____

Date of Action _____

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
<u>1</u>		buildings
		sites
		structures
		objects
<u>1</u>		Total

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

Number of contributing resources previously listed in the National Register

N/A

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC/single dwelling

Current Functions
(Enter categories from instructions.)

DOMESTIC/single dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

Modern Movement

Materials
(Enter categories from instructions.)

foundation: concrete

walls: stucco

wood

roof: wood shingles

other: glass

brick

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Hafley House is a one- and two-story stucco and wood-frame residence in Park Estates, a substantial tract of well-appointed postwar custom homes, primarily in the Ranch style, located in central Long Beach. Completed in 1953, Richard J. Neutra designed the house and the adjacent one-story dwelling, the Moore residence, as an integrated architectural composition that was Modern and characteristically “Neutra,” yet in harmony with the neighborhood’s more traditional architectural character. The Hafley House is the sole subject of this nomination, and references to the Moore residence are for the purposes of describing the design and orientation of Neutra’s “double house” project, as he called it.¹ Aligned north-south, the approximately 2,100-square-foot Hafley House is a long modified one-story rectangle in plan that presents a two-story front-gable elevation as the primary façade facing La Pasada Street. The inconspicuous primary entrance, double garage, and many views and fenestration are directed east-west out to long, shallow gardens, patios and a service area, all bordered by tall landscaping and wood fences. This arrangement oriented family life away from the street, affording a sense of privacy for the Hafley residence that is aided by the second-story bedroom suite above the garage. This taller volume’s roofline is parallel to, but shifted slightly to the west of, the longer one-story volume behind it. The property’s exuberant, partially open-plan interior is also noteworthy. Here, a variety of treatments that exploit the potential of a sloped roof reflect a command of complexity rare in Neutra’s comparable mid-century American designs. In excellent condition, and with few, minor, and reversible alterations since its construction, the Hafley House retains a very high degree of integrity.

Narrative Description

The quiet, leafy, and affluent neighborhood known as Park Estates is a 247-acre tract of approximately 640 postwar custom homes largely unchanged since the tract was established in 1948. It is roughly bordered by Bouton Creek to the north, Bellflower Boulevard to the east, Pacific Coast Highway to the south, and Clark Avenue to the west. The community is delineated from the surrounding larger streets, commercial development, and the main campus of California State University, Long Beach (CSULB), by mature, well-maintained landscaping and a grid of short straight and curved streets and cul-de-sacs. The mid-century neighborhood is characterized by primarily Ranch style single-family homes with a feeling of solid construction, competent design, and style-appropriate detailing; some outlying blocks are devoted to

¹ The owners of the Moore residence may nominate their property at a future time.

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compatible attached two-story housing. The retention of architectural character of Park Estates reflects the oversight of the Park Estates Home Owners Association that still regulates the area's architectural disposition with an emphasis on Ranch features such as sloped, wood-clad roofs, long horizontal lines, hipped roofs with generous overhangs, and sand-finished stucco walls or wood clapboard siding.²

Similar in size, the south-facing properties, the subject property Hafley House and the adjacent Moore residence share similar rectangular lots as well as key exterior elements, such as dark tongue-and-groove vertically oriented redwood, low pitch sloped roofs clad in cedar shingles, and white-painted stucco. (Photo 1) The houses are further integrated by a shared back garden, a shared wood pergola, adjacent walkways, and long stucco walls flanking each structure that both provide privacy and elongate the composition as viewed from the street. However, behind the unified façade, Neutra created two distinct dwellings with different footprints and massings that are perpendicular to, shielded from, and oriented away from one another.

The exterior of the Hafley House exhibits the key features required of those dwellings in Park Estates, demonstrated in its moderately sloped roof with a 3 ½:12 (20 degree) pitch, cedar wood shingles, and walls clad in both sand-finished stucco and redwood siding.

While the property does not exhibit the flat roof usually associated with "typical" Neutra designs, the Hafley House's extensive repertoire of Neutra's mid-century character-defining features includes:

- Full-height sliding and fixed glass doors, seen on east elevation. (Photo 5)
- Ganged series of steel-framed window units. One unit type alternates a fixed with an operable window, typically a wider fixed window flanked by a narrower casement window. This type can be seen on the north, east and west elevations (e.g., Photos 5, 8). Another unit type alternates a small fixed clerestory and larger hopper clerestory window, present on the west, north, and south elevations.
- Hybrid construction combining wood post-and-beam and light stud framing.
- The use of silver paint on wood fenestration. (Photos 3, 4, top left)
- Abundant built-in cabinetry storage featuring drawers that are accessed with angled cut-ins instead of projecting hardware, thus maintaining aesthetically clean, monolithic planes and decreasing housework because there was less hardware to deal with.
- Contrasting dark (typically stained wood or dark brown paint) and light (white paint on interior plaster, exterior plaster, or sand-finish exterior stucco) colors. (Photo 3, Figures 1, 2)
- A material or design element used in different ways and on different planes and for different purposes, for example, 1 x 4 tongue-and-groove redwood used for both

² Park Estates Home Owners Association Protective Restrictions for Tract 15836, Document 1744, recorded Dec. 13, 1948. The association is on-going as of 2011.

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interior and exterior walls and in horizontal and vertical orientations.³ (Photo 7)

- Varying types of brick and masonry used for a fireplace and its surrounds. Here the fireplace cladding is common brick while the hearth, originally extending north as a long plane in the living area, has larger masonry units similar in color to the smaller yellow Roman brick, a third variety that is used for the firebox. (Figure 5)
- Lighting strips comprising fluorescent or incandescent lamps, shielded by a translucent panel. These are embedded horizontally in extended roof soffits (east elevation) and interior light shelves in entry hallway and the master bedroom, or vertically in panels above closets. (Photo 9, exterior roof overhang at far left, where the light panel is unseen in the image but rests in the extended plane of white plaster at left). Such strips could also be concealed for “washing” walls and ceilings with light.
- The use of prismatic “Factrolite” glass for exterior glazing (used for bathroom windows on the upper floor) and “Opal Flash Glass,” (used for soffit lighting and for panels above closets).⁴ Both are used to adjust privacy levels through translucency and/or for diffusing and softening day and artificial light.

Exterior

Two long stucco-clad walls, parallel to the street and flanking each house, play important roles in unifying the two dwellings. The first, located south of the Moore residence garden, stretches between the pitched roof of the Moore garage on the west and the Hafley House with its taller pitched roof on the east. The second extends east from the north wall of the Hafley House garage, about 20 feet north of the Hafley’s two-story primary façade. The walls anchor the houses to the site and establish the setting’s feeling of repose. Each also provides privacy to a different group of occupants.

At first glance, the primary (south) elevation of the Hafley House is a simple diagram of a two-story front gable box with a moderate pitch roof, a little like a modest Swiss chalet. (Photo 3) In plan and massing, the building comprises two front gabled and attached rectangular volumes. To the north, a longer one-story rectangle includes a chimney. The east roof of this longer volume continues to become the east roof of the taller volume so that the latter’s ridgeline is shifted slightly to the west in plan. On the south, a two-story volume faces La Pasada Street. It contains a bedroom suite above the double garage.

³ A 1 x 4, sometimes 1x4, is the nominal size of a piece of lumber whose actual dimensions are ¾” x 3 ½” after drying and planing. The inch mark “” reflects the actual size, not the nominal size, that architects and builders use to describe lumber sizes, so inch marks are not used throughout this document when referring to lumber.

⁴ *Factrolite* is a type of translucent glass whose light-diffusing properties are achieved because the glass is a grid of tiny pyramid-shaped prisms; the pyramid quadruples the number of surfaces exposed to light. Developed in the early 1920s and trademarked in 1955, *Factrolite* was invented to improve productivity and lighting levels in industrial settings by decreasing sharp shadows and strong contrasts, and intended to improve the efficiency of floor and plant workers. Like many products originally for industrial use, it was appropriated by early Modernist architects, generally in Europe and especially in Holland, for residential and commercial applications. *Opal Flash Glass*, or *Flashed Opal*, is an opaque white glass comprised of a thin opal glass layer fused to a clear or colored glass substrate. It has a very even dense white appearance and provides a warm glow with approximately 35% light transmission. It is popular in domestic settings and is manufactured widely.

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This bedroom steps back to provide a fairly deep balcony that runs the width of the façade. The eastern portion of this upper façade is clad in vertically oriented tongue-and-groove redwood, while the western half is devoted to an asymmetrical distribution of steel-framed glazing outlining a flat panel painted wood door. A similar condition can be seen on the south exterior wall of the one-story portion of Hafley House where it projects out to the east behind the two-story bedroom/garage volume.⁵ The ground floor on this front elevation is clad in white painted stucco with no openings.

Outrigger beams, features more readily seen in Ranch, Craftsman, or other historic styles, are present here. Three outrigger beams, at the ridge and outer plate lines of the roof on the south (primary) elevation, extend south beyond the roof line. (Photo 4) However, other features differ from those associated with these traditional residential styles. The asymmetrical glazing featured on the upper floor includes a fixed triangular clerestory window above the standard two-window unit of a larger fixed single-light window flanked by a smaller single-light casement window. (Photo 3 and Photo 6, far left) On the west, the fascia board sails past the roof line to meet a longitudinal fascia board also located well beyond the roof line. This unusual "flying fascia" is not replicated on the other side of the building. (Photos 3, 4) A wooden flower box, outlining the base of the balcony between the two stories, cantilevers out to the west before turning north and rejoining the building. (Photos 3, 4) Other atypical features include cladding only one half of a gable with vertically oriented tongue-and-groove redwood, a gesture that is not traditional building practice.

Like the larger hybrid construction paradigm of both stud and post-and-beam framing used in the Hafley property, the pergola, physically connected to both houses, is something of a hybrid. (Photo 4) Eight redwood 2 x 8 joists are attached to the west wall of the Hafley House, below the line of the wood flower box. The south most three horizontal 2 x 8s are pinned between three pairs of upright 2 x 8s, which in turn support a larger 4 x 12 "pergola beam," as the office drawings label it, on this southern end. In contrast, this beam's northern end simply rests on the garden wall of the Moore residence. At the ground plane and immediately west of the pergola, long redwood strips, also about two inches in width, are oriented east-west and inserted between a grid of large original pebble-dash concrete squares. This large rectangular area, used for parking, is seen between the two properties and immediately west of the pergola.

The walkway to the houses consists of parallel and alternating strips of grass and concrete, perpendicular to the sidewalk, which extend under the pergola. (Photo 1) The primary entrance to the Hafley House is reached first, while the entrance of the Moore residence is set more deeply into the lot. (Photo 7) A short wood fence oriented east-west defines the Hafley House's primary entry area, sheltered by a roof extension with a boxed soffit of 1 x 4 redwood tongue-and-groove. This leads to the flat-panel west-facing wood front door. The door floats in a wood-framed grid consisting of a full-height glass sidelight that is aligned with one of two fixed windows above the door. To the immediate north, another door for mechanical services has a small inset window. A door-width panel of painted tempered Masonite is located above the door frame.⁶

⁵ Likewise, vertically oriented 1 x 4 redwood tongue-and-groove cladding occupies the upper east half of the garage of the Moore residence's front (south) façade.

⁶ Tempered Masonite is Masonite, or "hardboard," that has been further heat treated with linseed oil, producing a slicker, harder, and darker surface. It is less water absorbent and less apt to swell than untempered Masonite, which is made of wood chips formed into long fibers with steam heat and invented in 1924 by William H. Mason. Tempered Masonite was popular with many early Modernist architects for interiors and exteriors, exemplifying their thinking in creatively appropriating standardized, factory-made products for a wide range of uses, including domestic settings.

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The east elevation is the important garden elevation. (Photo 5) It is characterized by an abundance of glass overlooking the shallow but long garden and patio. Like the kitchen's west elevation, this façade features three typical window units, alternating a larger fixed and a smaller casement window. South of this ganged group stands one fixed and one full-height sliding glass steel-framed door, 8'-6" wide and 8'-0" tall for a total width of 17'-0". This length is protected by an extension of the roof with a boxed soffit of 1 x 4 redwood tongue-and-groove. In contrast with the west roof overhang, which features a series of square lights held flush to the soffit, the east overhang features a long lighting strip of lighting at its edge, flush to the soffit. The garden is protected from street view by an extension of the south most living room wall noted earlier.

At the rear (north) elevation, the west half of the pitched roof volume steps north, so that what typically is perceived as one volume is suddenly broken into two volumes sliding past each other, an example of how Neutra reconsidered the box as a grouping of point, line, and plane. Like the south elevation, this rear façade is conceived as an asymmetric distribution of solid and void, i.e., the small area of stucco-clad wall below an irregular distribution of fixed and operable glazing that occupies most of the wall and part of the gable. (Photo 6) Again, like the south façade, a door is surrounded by a field of glazing. This secondary elevation differs, however, in that the glazing terminates east of the ridge line instead of directly below it. A rear door, opening to the shared gardens, is flat-paneled.

The remaining portion of the west elevation—the area north of the entry described above—is a fenced area that acts as a service yard for the kitchen. Bordered with a dense hedge, it is sheathed in redwood and stucco. (Photo 7, left, shows south wall of this fence)

Primary Interior Spaces

As with the exterior, many of the principal character-defining features here are asymmetrically located and carefully positioned in specific relationships with one another. The interior *partei* is a long bifurcated spine that separates the kitchen on the west from the public space on the east, i.e., the living/dining area and the "all-purpose room," as the drawings call the space immediately north. (Photo 8, at the very rear, and Photo 12) This dividing spine contains a large brick fireplace that is the central organizing element of the house. Like many Neutra fireplaces, it features an open corner; like some, it was painted white originally and retains that color. (Photo 10, 11) In addition, while the immediate walls of the firebox, clad in roman brick, are both recessed, the south firebox wall steps back more deeply to align with the stainless steel firewood cabinet adjoining the fireplace on the south. (Photo 11) These two smaller gestures in asymmetry, like others mentioned, contribute to the larger essay in asymmetry. Bookshelves, cabinetry with a "pass-through" opening, and the kitchen doorway flank the north wall of the fireplace. A large east-facing mirror mounted at the back wall of the firewood box permits viewers facing west to visually participate in the landscape behind them, a strategy also used in the Frederick and Mary Jane Auerbacher House in Redlands, California, and also completed in 1953. Neutra often used mirrors to "stretch space," as he termed their use in his architecture. (Photo 11)

The kitchen has a flat prevailing plaster ceiling height of 8'-1." (Photo 13) In contrast, the angled ceilings of the living/dining area animate this major public space. (Photos 8, 9) Here, the exposed and stained 3 x 6 Douglas Fir rafters, slope down from the ridge, approximately 13'-6" tall, to the prevailing 8'-1" plate line across a relatively narrow interior span of about 12'-6." The sense of flowing space running freely out into the garden is checked and tempered in a game that plays off a large, opaque solid and a thin plane.

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On the east side of the living room and beginning at its south end, a long plane of redwood tongue-and-groove is suspended from the ceiling. This acts as a floating, horizontal "lid," straddling the interior, into which it projects 3' - 6,"and into the exterior, where it projects 4' - 6" and extends outdoors to provide sheltered space. Above this long plane, which also accommodated concealed lighting for nighttime wall and ceiling washing, a short wall between this plane and the sloping ceiling projects slightly. On the opposite (west) side of the living room, and above the white painted brick fireplace, the white painted plaster wall projects into the living area 3' - 6" (mirroring the floating redwood dropped ceiling on the east) beyond the fireplace, acting as a very deep soffit that begins at the entry hallway (Photo 10) and terminates at the master bedroom to the north. Like the dropped plane of redwood, this deep soffit is also held to a prevailing height of 8' - 1." These two major elements also differ in where they begin and end, so that they appear to slide past one another, adding to the sense of balanced tension in the space even while their height and projection into the room provide a localized sense of shelter and intimacy.

The deep plaster soffit has one more task. At its south end, it projects out about one foot at its base where it accommodates another light panel flush to the surface. (This panel provided a means to "wall wash" the white plaster wall to the north of the staircase, providing a helpful way to illuminate a journey upstairs, in contrast to the concealed lighting above the redwood "lid," where the use of such lighting was employed as a dramatic tool.) The elongation of the light shelf for the stairs also exemplifies Neutra's consistent use of stretching one line, plane, or volume beyond another. (Photo 10)

Panels of 1/2" deep Homasote are placed between the rafters and contribute to the acoustical qualities of the room, which are not overly vibrant.⁷ This detail occurs again in the upstairs bedroom. (Photos 8, 16)

The eastern edge of the deep soffit is aligned with the east façade of the garage/upstairs bedroom suite, which is visible through another dramatic intervention, a long single-light window above a small hopper window located on the living room's south wall. (Photo 9) An enlarged "sill" of silver-painted plywood completes this triptych. Angled at the top where it meets the sloping ceiling, the window unit provides a specific, framed view of the garage and sky. This window unit also serves to further elongate the space by specifically framing the exposed rafters of the upper story bedroom, visually doubling the ordered, rhythmic sequence of rafters when viewed from indoors. The framed view is a sharp contrast to the views accessible through the east (garden) elevation, where large window expanses provide views both extensive and omnidirectional. (Photo 5)

Secondary Interior Spaces

Downstairs, the master bedroom with *en suite* bath occupies the northwest corner of the house. (Photo 14) The door to the room has a painted veneer panel above its frame, a feature seen again at the north exterior door from the all-purpose room, adding to the sense of a grid or puzzle whose pieces alternate between orthogonal and angled.

At the entrance to the master bedroom, a slightly lowered ceiling, again accommodating hidden lighting for wall uplighting, opens to a taller ceiling, expressing in a small distance the use of "compression-expansion," an architectural technique used to increase spatial drama. (Photo 14, top left) A ganged pair of

⁷ *Homasote* is an acoustical and insulating product with a grassy woven texture, whose natural color is a greyish clay. The cellulose fiber-based product, invented in the early 1900s, is made of recycled paper and glue.

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alternating fixed and casement steel-framed windows is identical to those described earlier. The pair is asymmetrically located, terminating at the room's northwest corner. A bank of birch veneer cabinetry, detailed like that seen elsewhere, occupies the south wall.

An L-shaped run of stairs located at the south end of the house leads to the second bedroom suite and bathroom. Two doors, immediately adjacent and perpendicular to one another, lead to this modestly scaled suite, designed so that a curtain could be drawn along the length of the ridge beam. This provided the means to make one space into two smaller spaces, accommodating an additional guest or child. The track for the curtain still exists. (Photos 15, 16, right)

The room's primary interior character-defining features are the exposed ridge beam, rafters, and Homasote panels on both sides of the sloped ceiling. Built-in closets with sliding doors of tempered Masonite and finger pulls are located on the east side of the room. A bathroom is located in a small volume projecting north. Its north wall originally contained a standard unit of a larger fixed-sash window and a smaller casement window, both glazed with Factrolite. These are surmounted by a full-width transparent clerestory window. (Photo 6, top right at rear) A visitor was intended to use the small extant mirror located on the east side of the bathroom, adjacent to the small shower. At some time, the exterior face of the large fixed window, still extant, was painted silver and a large mirror placed on the interior side. A second two-window unit, a casement window surmounted by a fixed window angled at the top where it meets the roof, is located on the eastern side of the upstairs suite's north wall, just east of the larger window unit described above. (Photo 16) It is similar to the long, thin window on the south side of the living room. (Photo 9)

Alterations and Integrity

According to conversations with Janice Furman, owner of the Moore residence since 1971 and a close friend of the Hafleys, it is likely that most of the alterations listed below preceded her ownership.⁸ As the current owner is proceeding with a full restoration under the guidelines of the Secretary of the Interior's Standards for Rehabilitation, these alterations will be removed and original conditions restored.

Throughout

- The original birch veneer cabinetry, originally a natural golden color, has been stained dark ebony. (Figure 3, 5, 6)
- The exterior woodwork, once a solid body stain or a paint of a dark rust-red hue, is now painted a milk brown shade, although the original design of simple, contrasting colors and materials still reads clearly.

Ground Floor

- Separating the living area from the "all-purpose" room, a half-wall width mirror partition replaced an original full-width fabric curtain designed and in place for many years. (Photo 8; Figures 4, 5, 6)

⁸ E-mail correspondence January 12, 2011, with Ms. Janice Furman.

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- Two short stud walls, not original, were erected outside the master bedroom, creating a small interstitial space that provides additional built-in storage and less visual access to the bedroom. (Photo 8, left; Figure 3)
- Removal or covering of one window unit on the west wall of the master bedroom, identical to two present on that elevation (seen in the master bathroom and the bathroom immediately south of it intended for use by guests occupying the “all-purpose” room.) Investigation has proven that the window was installed originally and later removed.
- An original built-in storage and desk unit of natural birch veneer located on the west wall of the office was removed.
- The concealed lighting for “wall-washing” (illuminating walls to provide diffuse lighting in a room) above the redwood dropped “lid” ceiling was removed.
- In the kitchen, a change in the refrigerator location and related minor changes to some kitchen cabinetry is present. Overall, however, the kitchen is largely unaltered and retains several original fixtures and character-defining angled drawer pulls.
- Grass-textured wall fabric covering some walls throughout the house has replaced original paint and some birch veneer cabinetry.
- The fireplace hearth area, initially designed as pebble-dash concrete, was redesigned in 1952 and finally installed as a plane of 4 1/2" x 9" bricks laid as in a stacked bond pattern running north-south, extending north to the door of the master bedroom. These bricks, extant, are now covered with marble tiles. (Figure 3, 5)
- Changes in paint color throughout.
- Replacement of the small curtain used for the guest wardrobe in the hallway, now replaced with a door. (Figure 5)

Upper Floor

- Ebony staining of the birch veneer cabinetry
- Removal of the curtain that would divide the bedroom area into two.
- Carpet added to the stairway leading upstairs. (Figure 5)
- A mirror added to the north window wall of the bathroom.

Integrity

With one original owner from its completion in 1953 until 2010, when the property changed hands following Mrs. Hafley's death, the interior and exterior of the Hafley House are largely unchanged. The dwelling retains a high level of integrity with regard to design, materials, workmanship and feeling. Its location, setting, and association within Park Estates and with its equally intact adjacent companion house

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have matured but have not altered. The house is in excellent condition, and the minor and readily reversible changes noted above will be restored by the new co-owners, preservation architect Kelly Sutherlin McLeod and son Cameron McLeod. Overall, the Olan G. and Aida T. Hafley House retains a very high degree of all aspects of integrity.

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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.)

Property is:

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

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1953

Significant Dates

1953

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Neutra, Richard Joseph, architect

Harper, David E., builder

Period of Significance (justification)

1953, when construction was completed.

Criteria Considerations (explanation, if necessary)

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

Completed in 1953, the Hafley House is significant under Criterion C, architecture, within the context of Richard Neutra's residential architecture expressed in a custom Long Beach tract. It is exceptional in three ways. First, its complex design, especially witnessed in the interior's dynamic section, is unusual and rare in the architect's extensive canon of mid-century houses as well as unique among the three houses Neutra designed in Long Beach. Second, this rich interior complexity was subtly accomplished, with a disarming exterior that fits in well with its traditionally designed neighbors without compromising its Modernist identity. This integration demonstrates how Neutra and his design team successfully resolved potentially conflicting agendas, manifest in the strategies the architect employed that harnessed, rather than fought, the wishes and requirements of the local Home Owners association. Such successful integration also expresses his belief that Modernism was a way of thinking, not a look. Third, the Hafley House is also significant in representing an important tenet in Neutra's philosophy, a tenet he championed in his writings and rendered in theoretical projects but rarely had the opportunity to execute. This was his unwavering conviction that one robust architectural vocabulary could be adapted for many dwellings without sacrificing individual designs for unique clients. As half of a "double house," as Neutra called the two-house design project that included the adjacent dwelling, he demonstrated how this tenet could be effected in an upscale suburban setting.⁹ It is the case that the Hafley House is not "typical Neutra," usually experienced as an isolated flat-roofed example of the International or post-and-beam styles, standing amidst other homes less radically inclined. In contrast, this house is part of a pair, with a pitched roof and cedar shingles, and thus even rarer among Neutra's work in combining aesthetic artistry, in demonstrating an acumen with proscriptive rules, and in furthering his convictions about houses in a larger setting, thus contributing a superb expression of Modernist architecture to the City of Long Beach's architectural heritage. In excellent condition and retaining all aspects of integrity, these three special qualities are unique to the Hafley House. Thus it is eligible for listing in the National Register of Historic Places at the local level of significance.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Context and Client History

Park Estates was the city's "most fashionable community to live in during the 1950s."¹⁰ The tract was built by local developer Lloyd Whaley, who had established tracts in the Virginia Country Club area and in west Long Beach beginning in 1939. Whaley quickly recognized the potential of returning veterans newly armed with a mortgage loan through the G.I. Bill.¹¹ After World War II, he teamed up with the Fred Bixby family. The Bixby family was one of the most powerful families in Long Beach because of its long history in the area and its great land holdings, including the 28,612-acre Ranch Los Alamitos, dating back to 1881. In 1947, after the slow war years, the partners developed Los Altos, "one of the nation's largest planned

⁹ Richard Neutra, "Description of Double Residence Hafley-Moore," unpublished and undated typed description probably intended for publication, University of California, Los Angeles (UCLA), Charles E. Young Research Library, Department of Special Collections, Richard and Dion Neutra Papers, Collection 1179, Box 87.

¹⁰ Cara Mullio and Jennifer M. Volland, *Long Beach Architecture: The Unexpected Metropolis*, (Santa Monica: Hennessey + Ingalls, 2004), 35.

¹¹ Formally titled the Serviceman's Readjustment Act, the bill was signed by Franklin D. Roosevelt on June 22, 1944.

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communities.”¹² It was the first of some 25 tracts they developed. They offered single-family homes built assembly-line style from \$8,000 to \$10,000 on tracts often conveniently located near the future San Diego Freeway. This interstate highway, whose construction began in 1957 and concluded in the late 1960s, linked San Diego, Orange County, and Long Beach to Los Angeles and the San Fernando Valley.¹³

As a tract developed for *custom* homes, however, the elite Park Estates was more ambitious. Its leafy, park-like setting features many large pepper trees, handsome with gnarled brown trunks, red berries, and languid branches of green leaves. Lots were larger, too, befitting more upscale dwellings. The neighborhood was nicknamed “Pill Hill” because so many doctors lived there, including Dr. Richard A. Matlock. In 1949, he commissioned Neutra to design what would be the third house in the development.¹⁴ Other well-known architects received commissions there as well, such as John Lautner, who designed the 1950 Alexander House, and Edward A. Killingsworth (after 1962, the master planner and principal designer of CSULB, immediately east of Park Estates).¹⁵ Olan G. Hafley (1917 – 2000), an executive with GM Motors in Southgate, and his wife Aida T. Hafley (1918 – 2010), were already Long Beach residents when they bought Lot 40, Tract 15836, in Park Estates, probably in 1951. (Figures 4, 5, and 7)

Mrs. Hafley later wrote that her husband learned about Richard Neutra in 1934 through a high school civics class in Du Quoin, Illinois. Neutra was already famous for the Lovell Health House, Los Angeles, 1929, and for the award-winning steel-clad Beard House, Altadena, 1934. By 1951, when the Hafleys hired him, Neutra’s fame was far more widespread, crowned by a 1949 cover of *Time Magazine* for scores of projects including Channel Heights Housing, 1942, in nearby San Pedro. Demolished in the late 1970s, it was the last permanent wartime housing, with 222 residential units for defense and shipyard workers, lauded for its sensitive approach to land use and its superb design dignifying the lives of this unheralded workforce.¹⁶

Olan Hafley’s “teacher quoted from a *Time Magazine* article on a young, up-and-coming, Los Angeles architect who designed ‘the only homes fit for man to live in.’ In 1951, when we decided to build a house, my husband decided we should talk to Mr. Neutra as well as other architects. We got only as far as Mr. Neutra. His personality was so dynamic and his interest in our needs and wants so intense that thoughts of anyone else faded and we commissioned him on the spot,” recalled Mrs. Hafley.¹⁷ Neutra requested that the Hafleys seek out owners of adjacent lots for cost savings and because the distance between Long Beach and Silverlake made site visits more sensible with a second house. This led to the owners of the adjacent Lot 41 to the west, Bethuel C. Moore, a successful portrait painter, and his wife Doris (who in 1959 as Doris Boeck co-invented the “Hang 10” clothing line and insignia). The Moores agreed.

¹² Mullio and Volland, *op.cit.*, 34 – 35.

¹³ *Ibid.*

¹⁴ Interview with Mrs. John (Margie) Masterson, Jan. 24, 2011. Mrs. Masterson is the daughter of the original clients, Richard and Beverly Matlock. Dr. Matlock commissioned Neutra after seeing the architect’s design for Dr. Grant Beckstrand, a medical colleague, who commissioned Neutra a decade earlier for his steel-framed house in Palos Verdes.

¹⁵ *Ibid.*

¹⁶ The William and Melba Beard House won the 1934 Gold Medal Award in the “small house” category of the *Better Homes in America* competition sponsored by the Architectural Forum and the Columbia Broadcasting System. Two other 1930s small houses designed by Neutra won honorable mentions in the competition.

¹⁷ Letter from Aida Hafley to Karen Clements, Cultural Heritage Committee [stet, now the Cultural Heritage Commission], City of Long Beach, March 26, 1985.

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Neutra always insisted on, and practiced, a deep involvement in the lives of his clients. The two couples were immediately asked to submit what Mrs. Richard Neutra (Dione) humorously referred to as “client interrogations,” standard for all clients.¹⁸ The Hafleys were no exception. “We were required to write out separately what we did from the moment we got up in the morning until we went to bed at night ... how we liked to entertain and what our hobbies and interests were,” recalled Mrs. Hafley.¹⁹ Using details Neutra refined over decades, so that they virtually became “generic Neutra,” he integrated individual needs into his established mode of design for hundreds of buildings, based on precepts discussed below.

Through many letters and visits to the clients and to the site, Neutra sustained that personal interest noted by Mrs. Hafley in every aspect of planning and construction. “Supervision of the builder and the building was amazing,” Mrs. Hafley recalled. “Mr. Neutra and his son, Dion, also an architect, inspected the site at least once a week.²⁰ The builder [David E. Harper] was requested to phone Mr. [Richard] Neutra each night and report on the progress.”²¹ This level of involvement might suggest that Neutra had few other commissions, or that the Hafleys were exceptionally privileged and warranted extra attention. Neither is the case. Virtually every other residential owner on record shares the same story, and between 1951 and 1953, when the house was completed, Neutra designed 29 other houses, a college facility, elementary schools, medical and commercial buildings.²² In addition to the three suburban Long Beach houses, Neutra also designed the extant Beckstrand Medical Clinic downtown; like the Hafley House, it was completed in 1953.

As with many architects’ offices, Neutra assigned commissions to his project architects and staff. In this case, several highly accomplished architects were involved with the Hafley and Moore houses. The two architects assigned to design development went on to form a partnership that became nationally known. They were Max Starkman, a graduate of the University of Southern California’s School of Architecture, for the Hafley project, and for the Moore project, Fritz Reichl, an old friend of Neutra from their kindred early days in Vienna as architecture students. According to John Blanton, one of Neutra’s leading project and design architects, these two men became close friends as they worked together in Neutra’s office.²³ The two established the successful Reichl and Starkman Architects in 1953, just as the Long Beach houses were completed. The firm’s highlights include the Museum of Tolerance in Los Angeles and Sony Pictures Plaza in Culver City.²⁴ While they worked for Neutra, their role on this “double house” project adds an unusual aspect of significance to a project that was so successfully integrated and collaborative by definition. Other noted architects who initialed the drawings in design development or construction include Dion Neutra, Neutra’s second son and architect, who also served as

¹⁸ These “interrogations,” typically began as letters from potential clients as a wish list for aspects of their homes. In thick red pencil, Neutra would denote important points, either with comments in the margin or underlines. These noted wishes, rituals, and needs would then be resolved more formally, transformed into details in plan, section, or elevation using systematic charts and grids and, ultimately, in specifications and drawings.

¹⁹ Ibid.

²⁰ Dion Neutra’s name is derived from his mother’s first name, Dione.

²¹ Ibid.

²² Correspondence, plans, construction and family photographs, photographs by photographer Julius Shulman and letters to the contractor David E. Harper, are held by the owner; some identical material and other related materials are also held by UCLA, Richard and Dion Papers, Collection 1179.

²³ Telephone conversation with John Blanton, December 28, 2010.

²⁴ *Los Angeles Times*, Jan. 5, 2004. Fritz Reichl attended the Technische Hochschule Wien (the Institute of Technology, Vienna) from 1908 to 1914; Neutra attended from 1911 to 1914, later resuming his studies to receive a summa cum laude degree after World War I, in which both Reichl and Neutra served the Imperial Army.

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the project liaison, and Sergei Koschkin, a Russian architect who trained both at the famed revolutionary architectural school Vhutemas in Moscow as well as the Bauhaus, and was Le Corbusier's associate for the design of the Moscow Centrosoyuz, 1928.²⁵

Preliminary design drawings dated November 5, 1951, initialed by Max Starkman, were revised on November 13, although the as-built condition reflects a later change dated November 17. This last change carved a second bathroom out of space assigned to the master bedroom, presumably for use by guests using the "all-purpose" room. The completed plans were submitted to the "Architectural Board of the Park Estates Home Owners Association," which regulated and approved all plans, details and finishes. Possibly for a required presentation before the "Art Jury," as Dion Neutra referred to the Board, or for future publication, Richard Neutra discussed his goal for the two houses in an unpublished, undated paper titled "Description of Double Residence Hafley-Moore." He wrote:

These two projects on adjacent lots were designed by the architect as completely individual units but presenting a unified integrated appearance ... The architect took special pains to situate the living room and outdoor areas in such a way that each family would have its complete privacy and yet enjoy being neighbors. The combined entrance under a wood trellis lends prestige to both homes. ...The patios and yards, the fences and planting in close relationship to fenestration and orientation, have made the twin project a true entity. Spaciousness seems enlarged, privacy ensured for each owner, and economies resulted for both.²⁶

Whatever the essay's purpose, Richard and Dion Neutra jointly presented the project successfully, probably in late 1951 or early 1952.²⁷ Their specifications for the project, as always presented in a thick book accompanying the drawings, were stamped by the City of Long Beach on July 31, 1952. Harper served as contractor for both houses and the dwellings were built simultaneously. While no deviation from the plans escaped the eye of Neutra and his office, followed up with an immediate letter or call, Neutra later praised Harper. The contractor's original bid of \$24,000 for the Hafleys was accurate.²⁸ The Moores received their Certificate of Occupancy on April 15, 1953, and the Hafleys on May 6, 1953, three weeks later. (Figures 1, 2) On July 8, 1953, Neutra received the news that the two couples would jointly "give the workmen a party and present Mr. Harper with a book of amateur pictures."²⁹

The Hafley House was sold after Mrs. Hafley's death in 2010 to its new owner. Like its companion, it is in excellent condition. Under City of Long Beach Ordinance C-6206 they were declared Historic Landmarks on October 15, 1985 along with the Matlock residence. Occupying an acre and still family owned and occupied, the large, upscale L-shaped Matlock dwelling shares many of the character-defining features of the Hafley residence.³⁰

How Neutra worked with the "Protective Restrictions"

While the Hafley House is replete with standard Neutra strategies, it is nonetheless architecturally compatible in the neighborly way it fits into its surroundings. It had to.

²⁵ Thomas S. Hines, *Richard Neutra and the Search for Modern Architecture*, (New York and Oxford; Oxford University Press, 1982), 252.

²⁶ UCLA, Richard and Dion Neutra Papers, Collection 1179, Box 87.

²⁷ Author's e-mail correspondence with Dion Neutra, Jan. 3, 2011.

²⁸ UCLA, Richard and Dion Neutra Papers, Collection 1179, Box 87.

²⁹ Letter, Bethuel Moore to Richard Neutra, *ibid.*

³⁰ Planning Department records, City of Long Beach.

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The Park Estates Home Owners Association's original *Protective Restrictions* included progressive directives that can be associated both with Ranch or Modern design tenets, or, for that matter, the dictums of famous 19th century architectural theorist John Ruskin. One of Association's directives reads:

*"Materials, color and forms must be used honestly, actually expressing what they are, and not imitating other materials, such as tin, tile, wood, and sheet metal shamming stone, etc., wood being treated frankly as wood and not in imitation of stone, wherever it is used."*³¹

With the exception of silver paint applied to wood, Neutra had long ago made this his own practice.

Low roofs were "desired but not mandatory."³² Given the likely *assumption* of sloped roofs throughout the development, it is probable that this encouragement was directed not to the avoidance of flat roofs but to discourage steeper pitches characteristic of other historic styles, e.g., Victorian, that would diminish the community's intended cohesive identity. What *was* required, though, was the use of wood shingles or wood shakes as roof cladding.³³ The Hafley House and its companion have moderately sloped roofs clad in cedar wood shingles.

The earliest drawings available always include a sloped roof. However, if the dwelling's Modern identity was subtly presented on the exterior, it was not only sustained but supercharged on the interior. In its complex, dynamic section, the living area bears comparison to Schindler's architecture, famous for its fearless, acrobatic sections. At the Hafley House, the angled ceiling, the different materials, variety of shapes, the horizontal planes sliding past one another all work together to create a degree of animation that recalls virtually no similar mid-century Neutra house, almost all of which have flat ceilings about 8 feet tall. Rather, the living room recalls an earlier precedent: the storied living room of the Lovell Health House, with its long suspended light shelf of steel and glass, its steel-framed series of alternating window units, and the bold angles of the walls of double-height staircase. Likewise, the Hafley interior also recalls the *Raumplan* theories of Adolf Loos, in which room sizes, treatments, and heights differ according to their status, and usually conceived (and perceived) not in plan but in section.

Neutra employed many of his well-known strategies at the Hafley House. For example, Neutra eschewed bilateral symmetry as static, favoring "dynamic symmetry," a condition in which diverse elements are integrated in such a way to be psychologically and physiologically pleasing, and, ultimately, wholesome.³⁴ While he remarked with pleasure on the asymmetry he observed in Japanese vernacular architecture on his 1930 round-the-world trip, and asymmetry was indeed a stated principle of the International Style,³⁵ Neutra's knowledge of a range of sciences confirmed this preference, especially the science of environmental psychology, in which "dynamic symmetry" is quantified as an established term.³⁶ In this neighborhood-friendly dwelling with its pitched roof, the Hafley House readily

³¹ Park Estates Home Owners Association Protective Restrictions, p. 22.

³² Ibid.

³³ Op.cit., p. 10.

³⁴ Barbara Lamprecht, "From Neutra in Japan, 1930, to His European Audiences and Southern California Work," *Southern California Quarterly*, Fall 2010, p. 16 - 20.

³⁵ See *The International Style* by Alfred Barr and Philip Johnson, (New York: W.W. Norton, 1932.)

³⁶ Lamprecht, op.cit.

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demonstrates Neutra's belief in the "goodness" of asymmetry. That such a tool was a cultural tradition as well as grounded in Western science made it even more compelling for Neutra.

Richard Joseph Neutra

Richard Neutra (1892 – 1970) is regarded as one of the most influential architects of the 20th century. Born in 1892 in Vienna, Austria, the Modernist architect graduated summa cum laude from the Technical Institute, Vienna, and was affiliated with the radical theorist Adolf Loos before serving with the Austro-Hungarian Empire forces in World War I. Like his early friend and colleague Rudolf M. Schindler, Neutra was also deeply influenced by the European publication of Frank Lloyd Wright's *Wasmuth Portfolios*, published in 1910-11, a watershed manifesto. The publication illuminated Wright's radical conception of the "breaking of the [conventional] box" through the use of diagonals, a more open plan, open corners, ganged windows, and an emphasis on the extended and low horizontal line. These strategies culminated in a complete break with historicism in favor of a liberated, democratic architecture. Neutra later worked for the Expressionist Erich Mendelsohn, one of Germany's most successful architects between the two world wars, from 1921 to 1923, when he immigrated to America. There he was a draftsman for the famous Chicago firm, Holabird and Roche, where he mastered steel skyscraper framing and later met another hero, architect Louis Sullivan. He then worked for Wright in his atelier, Taliesin, in Spring Green, Wisconsin, beginning in the fall of 1924 before moving in early 1925 to Los Angeles, which became Neutra's permanent home. As both architect and urban planner he was always engaged with international efforts in Modernism. He traveled widely, beginning with a round-the-world lecture tour that included teaching at the Bauhaus in 1930 at the invitation of the new director, Mies Van Der Rohe. Winner of numerous honorary doctorates, prizes and awards, Neutra earned the American Institute of Architects' Gold Medal posthumously in 1977.

Neutra's renown was established by the Lovell Health House, which was one of the few West Coast designs included in the iconic "International Exhibition of Modern Architecture" held at the Museum of Modern Art, New York, in 1932. He went on to design hundreds of buildings. Although many have been demolished, many others are now designated historic resources in the U.S. as well as protected abroad. Although more popular, perhaps, for his houses, his achievements range from innovative construction techniques to his radical reconceptualization of schools beginning with the addition to Corona Bell School, 1934. This project, in which an entire classroom wall opens to the outdoors, was the direct result of the Field Act for building safety passed one month after the 1933 Long Beach Earthquake that destroyed many of the city's schools, typically multi-story structures and constructed of masonry.

Neutra distinguished himself from his Modernist peers in his credo that the human being was not *other* than nature but *part* of it, and that access to nature was not a romantic pleasantry but critical to well-being. In the Hafley House, this credo is evidenced in the way Neutra framed views of the sky through high windows and clerestories where privacy is a concern. To that end, he also exploited the pitch of the roof: except for one instance on the rear elevation, wherever a window is located under a gable, a standard window unit is surmounted by an angled or triangular window that meets the slope. These windows may be atypical of more conventional windows aligned as openings in walls, but they also permit an occupant greater visual access to the sky and nature, an access Neutra believed was requisite. Thus, while angled windows meeting the roofline here are similar to those seen in the work of other postwar architects such as Buff, Straub and Hensman or A. Quincy Jones, the windows also speak to Neutra's specific objectives

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based on his belief in science.³⁷ Where privacy is not a concern, he directly connects outdoors and indoors, seen on the east (garden) elevation through full-height glass walls and in the bedrooms and kitchen with groups of windows.

Neutra consistently argued that architecture as a profession needed to embrace a range of sciences including biology, evolutionary biology, environmental psychology, Gestalt aesthetics, and anthropology in order to better understand the basis of human needs and how best to address them.³⁸ Neutra called the synthesis of architecture and these sciences “biorealism,” which he addressed in many books, beginning with *Survival Through Design*, 1954, and ending with *Nature Near: The Late Essays of Richard Neutra*, 1989.

Because of his views on the human’s place in nature, and that all humans shared certain core needs based on a long evolutionary history, the best habitats for humans responded to those needs. In his 1930 world tour, Neutra observed that vernacular Japanese architecture, whether for royalty or peasantry, shared similar material and spatial characteristics as well as always engaging landscape and the outdoors. During his Bauhaus tenure that year, he made the same observation on human similarity about the houses for the Bauhaus masters:

*Here were practically standardized and identical abodes, accommodating the most diversified people who were certainly not convergent as artists! ...These people could indeed live in identical dwellings, when we worry whether one can frame habitations for quite ordinary families of coal miners or steel workers in Pittsburgh or East Germany! What a demonstration! What a persuasive deed of Walter Gropius! And a typical characteristic of the Bauhaus at that!*³⁹

In addition to the glass that enlarged the house to include the outdoors, Gestalt aesthetics proved a critical tool in altering perception so that small or modest houses felt expansive rather than confining. At the Hafley House, Gestalt is employed through the concept of “projection and recession,” in which light-colored objects or planes project, and dark ones recede.⁴⁰ The shelving immediately north of the white painted brick fireplace, for example, was originally specified and painted a dark brown, as were the short walls underneath long spans of windows. In the first case the technique makes the fireplace project as a independent volume, and in the second, nature becomes more prominent as the lower wall receives less visual attention.

Likewise, Neutra’s typical use of silver paint, used for the window framing at the Hafley House and largely extant, was not only an homage to the Dutch Functionalist architecture he had visited that same year in Holland. The color dispersed light readily, so that the eye didn’t “get caught” on an architectural element that would disturb that critical relationship between indoors and outdoors. His use of exterior soffit lighting in roof overhangs, seen on the garden (east) elevation of the Hafley House, afforded a

³⁷ Conrad Buff, Donald Hensman, and Calvin Straub were the principals of the firm, now known as Buff, [Dennis] Smith and Hensman, after Straub left the firm in 1961.

³⁸ See *Survival Through Design* by Richard Neutra.

³⁹ Quote taken from an interview with Richard Neutra published in *Opus* magazine, published by then-California State Polytechnic College, Kellogg-Voorhis. Spring 1970, p. 15.

⁴⁰ *Gestalt* means form or shape. The Gestalt approach to aesthetics analyzes changes in visual perception and focuses on how the mind perceives varying relationships with colors and patterns. For example, a double arrow (a line capped by two short angled lines at each end) may appear longer or shorter than its actual length depending on the orientation of the angled lines.)

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greater distance for seeing out at night and thus helped ameliorate primal concerns for safety – as well as facilitating evening entertaining.

Ultimately, rather than arriving at a brand new design for each new dwelling, Neutra developed a “kit of parts” that varied according to client, site, and budget. In his eyes, American suburbs were flawed because its makers insisted on “skin-deep” differences, differences that ignored similarities that evolved over millennia:

...Nobody ever seems to have lamented the monotony or uniformity of a tree, but our neighborhoods are found needing to be ... 'relieved of monotony.' Artificial relief [is] sought in the diversity of the elements rather than in the comprehensive framework, and so each house in new suburbs [gets] its own particular skin-deep style ...”⁴¹

Realizing the Hafley House

Despite his passion for a standardized architectural language or low-cost mass housing, Neutra increasingly understood the free-standing single-family home as the cornerstone of the American dream, particularly in postwar America. However, he found few opportunities to develop schemes in which he could demonstrate how one language could be used for many houses. One theoretical project for two houses for two couples, the Alphas and Omegas, was developed for the Case Study House (CSH) program as CSH #6 and CSH #13. Like the Hafley-Moore “Double House,” the houses were meant to be clearly related and interdependent, yet individual and unique. The 1946 two-house project was never realized, although one of the pair was adapted and built in South Pasadena.⁴²

During the 1950s, known as Neutra’s “Golden Era” for its relaxed mid-century single-family homes with flowing spaces, he largely abandoned his technological experiments in steel framing and cladding, structurally insulated panels, diatomaceous earth, and portable foundations. These were experiments that proved to be more costly in materials and more difficult to achieve in craftsmanship because of long-held paradigms in the American construction industry. Rather, he developed a wood post-and-beam style typically integrated with standardized stud framing, a technique that was far more acceptable to his now more upscale, progressive middle-class clientele of the 1950s, including the Hafleys.

The opportunity to apply one architectural language to several single-family houses is seen in a group of nine houses Neutra designed between 1948 and 1961 in Silverlake, Los Angeles. Known as the Silverlake Colony, it is the only such extant grouping in America. Those who bought the lots, owned by a developer friend of Neutra’s, were contractually obligated to hire the architect. Neutra termed them a “ ‘postured grouping,’ meaning the grouping of a team in cooperative action, where each individual posture complements the others and no soulless, mere side-by-side, prevails.”⁴³ “The relationships among the houses were worked out with care to preserve views as much as possible and to minimize unwanted intrusion on privacy by windows,” noted Dion Neutra.⁴⁴ Overlooking Silverlake Reservoir, the Colony houses are built with conventional building materials such as glass, stucco, redwood, birch cabinetry, cork

⁴¹ See “Richard Neutra: Compressing the Footprint,” publication 8 June 1997, Society of Architectural Historians, Southern California Chapter publication,

⁴² See *Arts and Architecture Magazine*, March, 1946.

⁴³ Barbara Lamprecht, *Richard Neutra—Complete Works* (Köln, Los Angeles: Taschen, 2000), 78.

⁴⁴ *Ibid.*

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tile, Douglas Fir, pebble-dash concrete, and glass, materials much like those found at the Hafley House and many other mid-century houses Neutra designed.

Only abroad was Neutra able to realize his vision in a much larger development of small single-family houses in central Germany known as Bewobau. These houses are not custom, like the Hafley House, but were designed as a limited range of choices for two tracts of speculative housing for the middle class. Developed in two areas in the early 1960s, Bewobau Quickborn and Bewobau Mörfelden-Walldorf are now protected historic districts. Thus, the Hafley House is quite rare in demonstrating this important Neutra's ethos in a Modernism simultaneously custom and standard.

Conclusion

The significance of the Hafley House is twofold. It is a unique work of high artistic value within a master architect's canon, gracefully asserting its own Modernist agenda while honoring the restrictions imposed by another agenda, the local restrictions intended to ensure the traditional character of the surrounding tract homes. Additionally, the Hafley House is one of the few executed projects in America that demonstrates one of Neutra's lifelong beliefs, that one robust architectural language could be adapted for dwellings in close proximity or even next door, without forfeiting the important brief of a unique residence designed for specific clients.

Developmental history/additional historic context information (if appropriate)

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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 # _____
 recorded by Historic American Landscape Survey # _____

Primary location of additional data:

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

Name of repository: City of Long Beach

Historic Resources Survey Number (if assigned):

Historic Landmark 16.52.250 designated Oct. 15, 1985.

10. Geographical Data

Acreage of Property 0.13

(Do not include previously listed resource acreage.)

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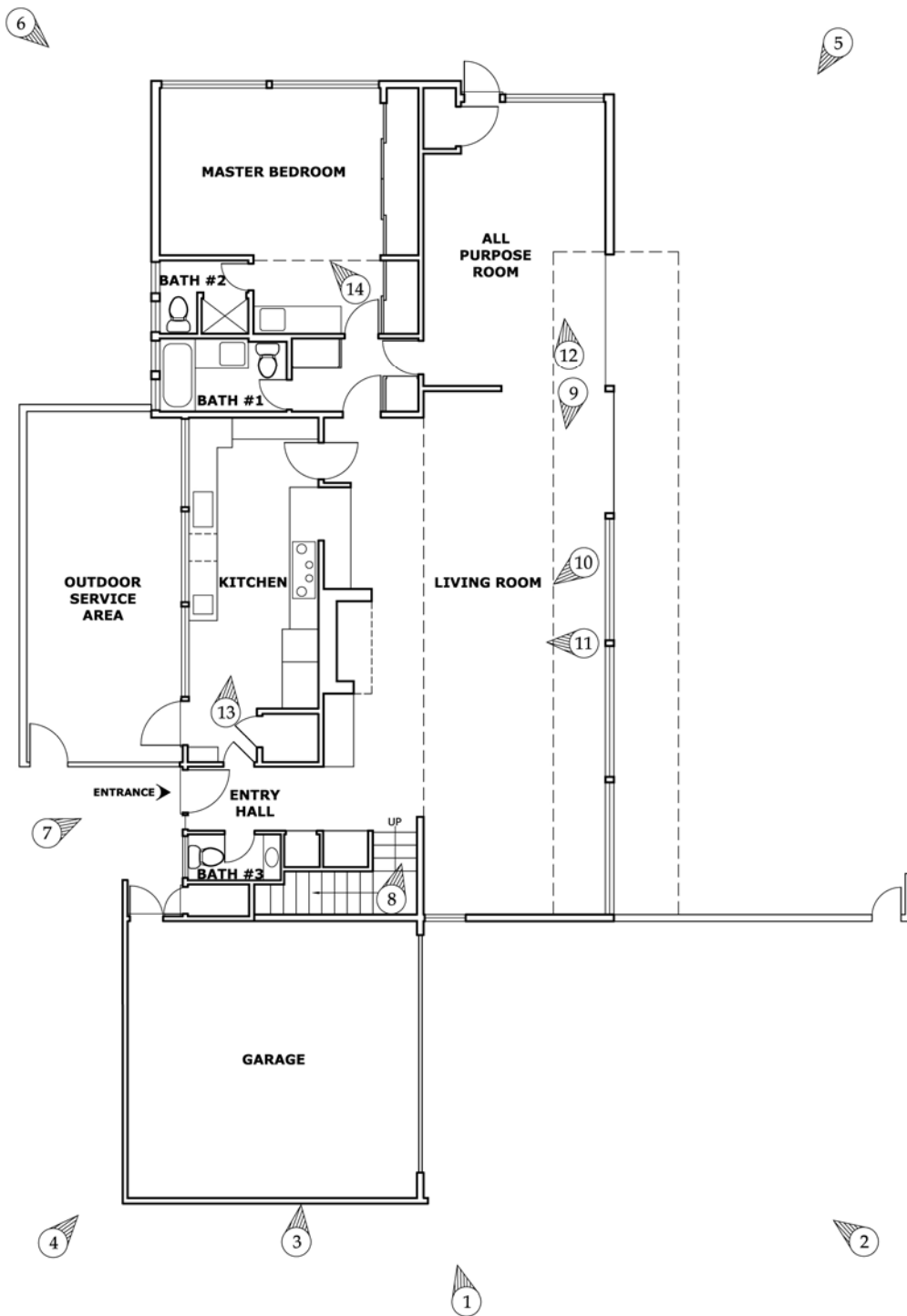
Los Angeles, California
County and State



Sketch Map, Hafley House

Hafley, Olan G. and Aida T., House
Name of Property

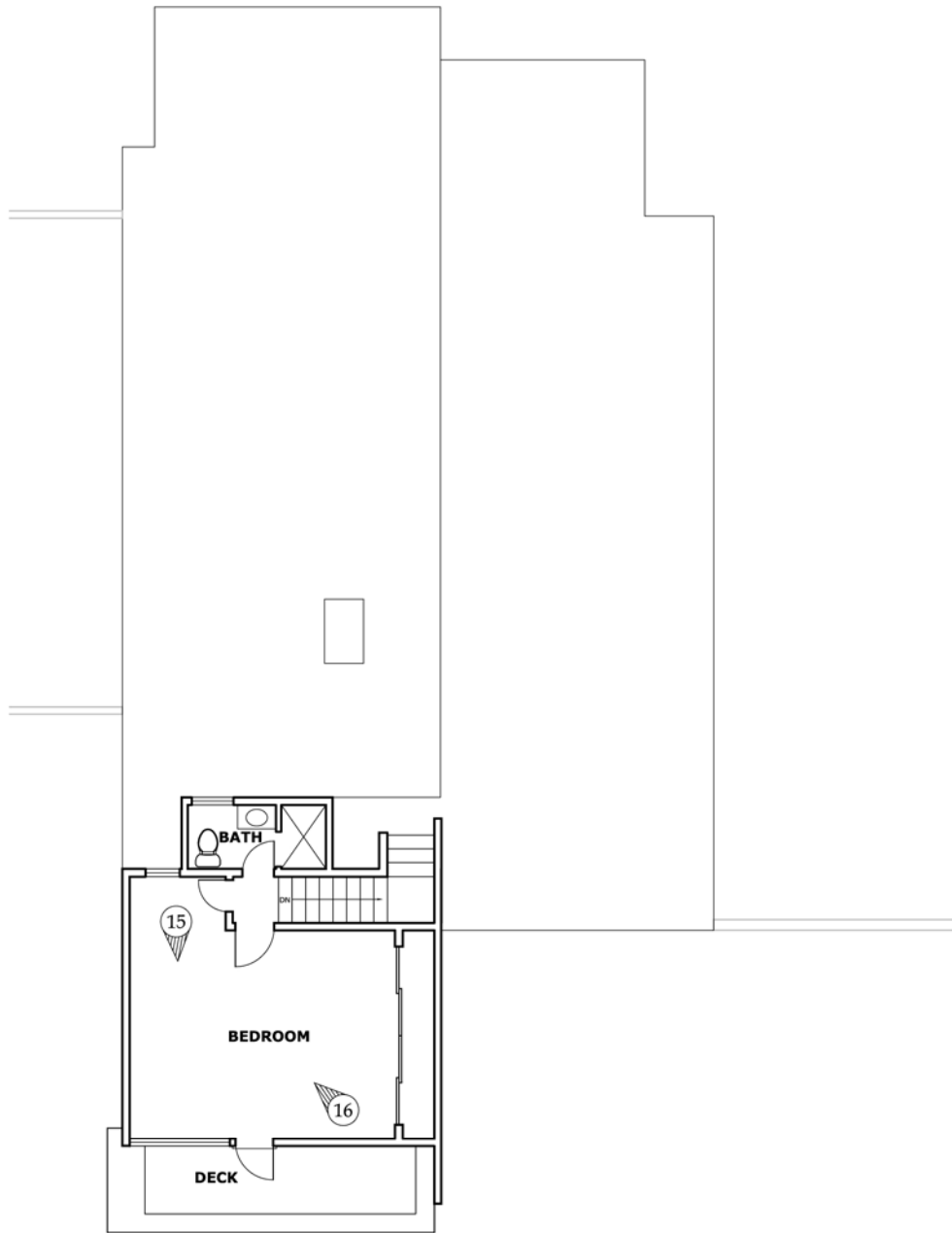
Los Angeles, California
County and State



N
Olan G. & Aida T. Hafley House
Photograph Map Plan
Page 1 of 2 - Ground Floor

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N

Olan G. & Aida T. Hafley House
Photograph Map Plan
Page 2 of 2 - Upper Floor

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- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Six Historic Images, labeled “**Figures.**”

Figure 1. South and west elevations, camera facing northeast.
Undated, c. 1953, Hafley family collection.

Figure 2. South and southwest elevations, camera facing northwest.
Undated, c. 1953, Hafley family collection.

Figure 3. Interior, northwest corner of living room, with Mr. Olan Hafley. Camera facing northwest.
Note natural birch veneer finish, curtain, original brick masonry leading to bedroom.
Undated, c. 1962, Hafley family collection.

Figure 4. Interior, living room with Mrs. Aida Hafley. Camera facing north.
Note curtain separating living and “all-purpose” room.
Undated, c. 1962, Hafley family collection.

Figure 5. Interior, living room, fireplace, entry hall and staircase. Camera facing southwest.
Note curtain and natural birch veneer finish on cabinetry.
Undated, c. 1960s, Hafley family collection.

Figure 6. Interior, living room with Mr. and Mrs. Hafley.
Detail: Curtain separating living and “all-purpose” room; birch cabinetry configuration.
Undated, c. 1962, Hafley family collection.

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Figure 1.



Figure 2.

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Figure 3.



Figure 4.

Hafley, Olan G. and Aida T., House
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Figure 5.

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Figure 6.

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Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

(All photos printed on Epson Ultra Premium Luster Paper with Epson Ultrachrome K3 carbon pigment inks.)

Name of Property:	Olan and Aida Hafley House
City or Vicinity:	Long Beach
County:	Los Angeles
State:	California
Photographer:	Stephen D. Schafer
Date Photographed:	Nov. 16, 2010
Location of original digital files and negatives	Schaf Photo Studios, 37 South Crimea St., Ventura CA, 93001
Number of Photographs	16

Description of Photograph and Number:

Photo #1

Exterior, south façade. Hafley House (right); Moore property (left). Camera facing north.

Photo #2

Exterior, south façade (center) and garden wall (right); Moore property (left). Camera facing northwest.

Photo #3

Exterior, south façade. Camera facing north.

Photo #4

Exterior, south façade (center), and west elevation (left). Camera facing northeast.

Photo #5

Exterior, east elevation (right). Camera facing southwest.

Photo #6

Exterior, north elevation (left), west elevation (right), and upper story (top right). Camera facing southeast.

Photo #7

Exterior, primary entrance. Camera facing northeast.

Photo #8

Interior, living area. Camera facing north.

Photo #9

Interior, living area. Camera facing south.

Photo #10

Interior, living area with fireplace (right), and staircase (left). Camera facing southwest.

Photo #11

Interior, fireplace (center), primary entrance (left), kitchen entrance (right). Camera facing west.

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Photo #12
Interior, "All-Purpose Room." Camera facing north.

Photo #13
Interior, kitchen. Camera facing north.

Photo #14
Interior, master bedroom suite. Camera facing northwest.

Photo #15
Interior, upper bedroom. Camera facing south.

Photo #16.
Interior, upper bedroom suite, double-door entrance. Camera facing northwest.

Property Owner:

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

name 5561 La Pasada, L.L.C.
street & number 4223 Country Club Drive telephone 562 254 5538
city or town Long Beach state CA zip code 90807

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.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.