

**ARCHITECTURAL/HISTORICAL DEVELOPMENT  
OF THE CITY OF PASADENA**

**HISTORIC CONTEXT / PROPERTY TYPE REPORT**

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**Submitted to the California State Office of Historic Preservation by:**

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and  
Urban Conservation Section  
Planning Division  
City of Pasadena**

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## **FORWARD**

The following report is a project of the Urban Conservation Section, Planning Division, of the City of Pasadena. Funding for the project was through a Certified Local Government grant by the California Office of Historic Preservation from pass-through funding by the U.S. Department of the Interior.

This report contains two sections, the first is a historic context statement, the second, a property type analysis. As defined by the National Park Service, U.S. Department of the Interior, Bulletin #24, a historic context is "a broad pattern of historical development in a community or its region, that may be represented by historic resources." A historic context statement may be focused on one particular theme, e.g., residential development, or it may include many themes based on economic, social, cultural, architectural, technological, etc. histories. Historic contexts provide information that help a community find and document its historic resources.

Since all city development and building construction is related to economics, the themes in this historic context statement are those of the major economic development periods in the City's history. These economic themes should not be construed as an all-encompassing history of the City of Pasadena, as there are equally significant themes that could not be included in this project because of limitations of time and funding. One significant theme, which also relates to the City's economic history, is the contribution of ethnic cultures.

Also because of limitations of time and funding, the report does not adequately address the more recent historical period, after World War I to 1950. Urban Conservation staff intends to apply for another Certified Local Government grant in the next funding cycle to expand this report to include the City's later economic history and the ethnic culture theme.

The property type section of this document includes only residential buildings. Commercial and institutional property types were beyond the scope of this project. Also, additional research and surveys to document such buildings need to be completed before an analysis of commercial and institutional types is completed.

Both sections of this report are to be used as a reference for evaluating the integrity of historic resources in the City of Pasadena and justifying the significance of the resources. The document is intended to aid in the City's preservation planning efforts and in the preparation of nominations to the National Register of Historic Places.



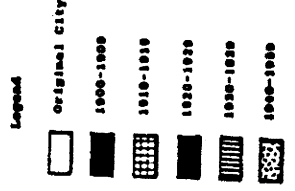
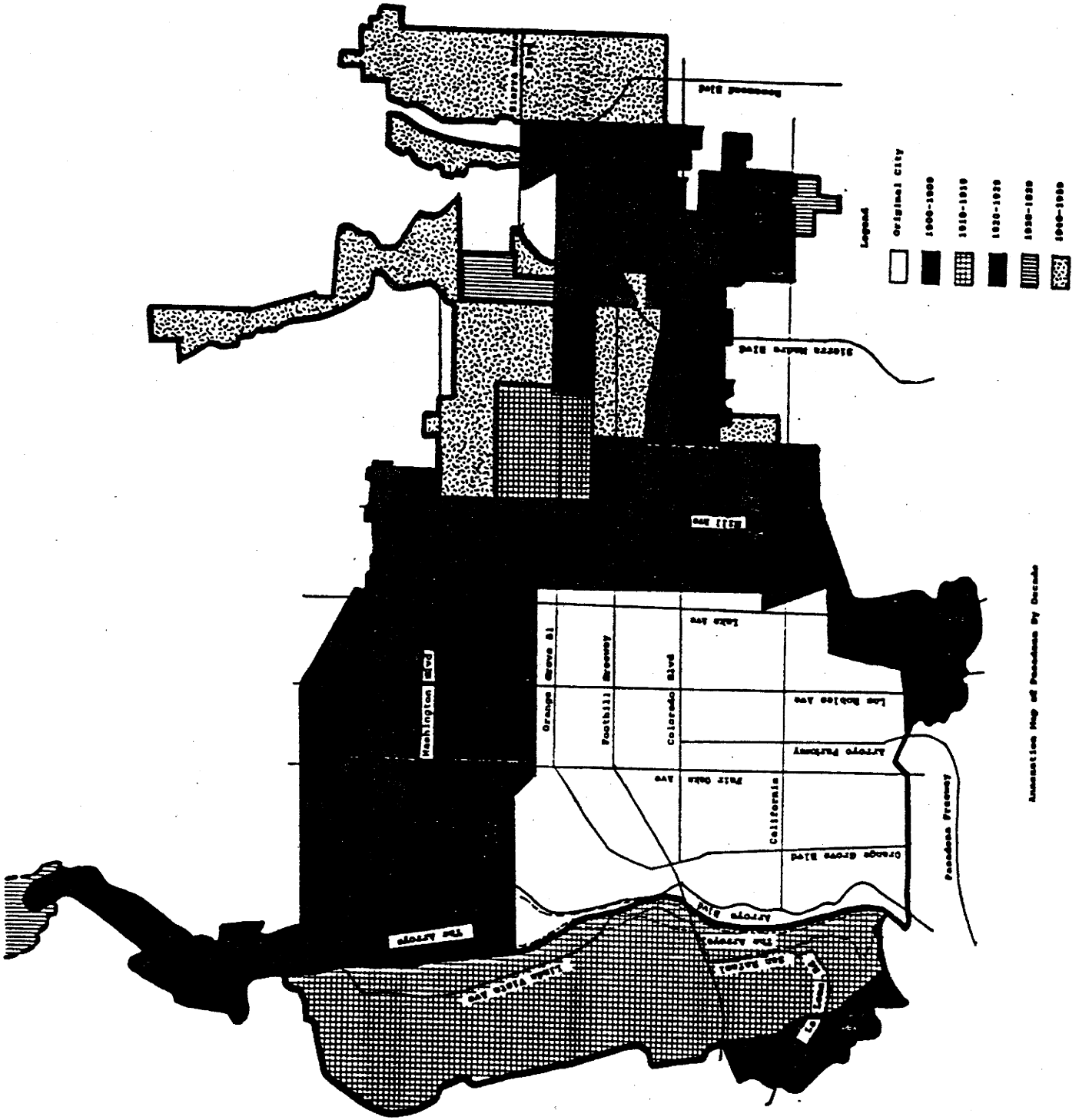
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**SECTION I -  
HISTORIC CONTEXT**

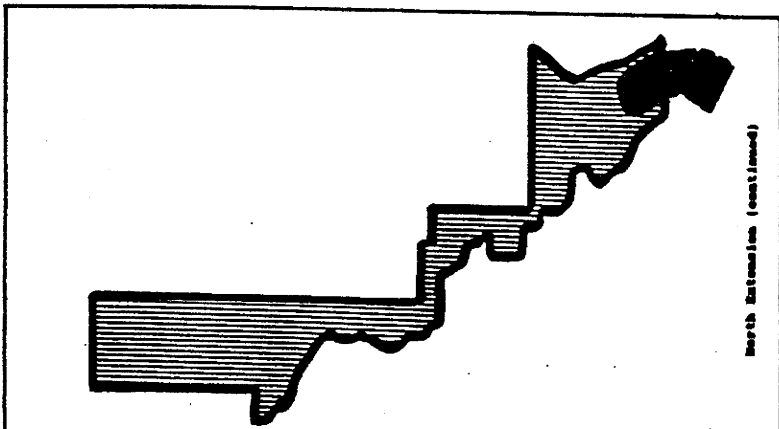
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Anastasia Map of Pasadena By Decade



North Extension (continued)



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## INTRODUCTION

Before the citrus, there were ranches; before the ranches, Indians; before the Indians, the primeval scene: huge unencumbered alluvial fans leaning into the fast-rising mountains beside the hazy plain--the broadest coastal lowland in all of California.

*John McPhee*

### **The Land**

The San Gabriel Valley is part of the Los Angeles basin that is bounded by the San Gabriel and San Bernadino Mountains on the north, the San Jacinto and Santa Ana Mountains on the south, and the Pacific Ocean on the west. This basin is divided into a Coastal Plain, the San Fernando Valley and the San Gabriel-San Bernadino Piedmont. The San Gabriel Valley lies in the Piedmont region (as do the Pomona and San Bernadino valleys).

The City of Pasadena sits in the San Gabriel Valley which is crowned with one of the most active, rugged and dramatic mountain ranges in North America, the San Gabriel Mountains. The mountains are a fault block, part of the earth's crust uplifted between huge fractures that cut deeply to the crust. The San Gabriels are young mountains geologically speaking. Most of the uplift has taken place over the last 2 to 3 million years and the process continues. They are "shedding, spalling, self-destructing...disintegrating at a rate that is among the fastest in the world." (Mc Phee, p. 45)

From platform to summit, these mountains are 3,000 feet higher than the Rocky Mountains. Mt. Baldy soars to 10,000 feet above the valley floor and Mt. Wilson to 5,565 feet above Pasadena. Mountain streams carve out canyons and wooded gorges such as the Arroyo Seco that runs through Pasadena. Over the years, alluvial debris has been swept down the mountains by streams and floods creating a series of coalescing fans at the mountains' base. Pasadena sits on some of the accumulated, eroded bedrock, above the Raymond basin. Numerous springs are located along the escarpment of wooded hills and canyons.

A mild Mediterranean climate of dry, hot summers and cool moist winters embraces the area. Extreme temperatures occur at the higher elevations in the winter, occasionally dipping as low as 30 degrees, and on the valley floor in the summer, rising as high as 100 degrees.

### **The Valley's Early Inhabitants--The Gabrielinos**

California's Native Americans were remarkably diverse. Numbering about 300,000 they were divided into more than 100 separate tribes or nations with four major North American linguistic groups represented. They shared common traits such as "dress, housing, manufacturing methods, routine activities, and economic pursuits." (Rawls, p.46) Their habitat, the "California culture area" comprised four areas including the southern (where Pasadena is located), central, northwestern, and northeastern regions. Approximately 20 tribes populated the southern culture area.

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The indigenous inhabitants of the Los Angeles basin are thought to have been Hokaan. They were replaced by Shoshoneans, of the Uto-Aztecan linguistic stock, around 500 B.C. Known as the Gabrielinos, this group was the "wealthiest, most populous, and most powerful ethnic nationality in aboriginal southern California, their influence spreading as far north as the San Joaquin valley Yokuts, as far east as the Colorado River, and south into Baja California." (Bean and Smith, p. 538). However, knowledge of them is limited since they were extinct before systematic ethnographic studies were being conducted.

It is believed that the Gabrielinos lived in permanent villages located along rivers and streams. As their population grew, satellite communities emerged that were connected through economic, religious and social ties. Early Spanish reports noted the average population of a Gabrielino village was between 50 and 100.

The Gabrielinos lived in domed, circular structures, framed in willow and thatched with tule, or ferns. Other village structures included sweathouses, menstrual huts, and a ceremonial enclosure, the yuva'r. The yuva'r, an oval, open-air enclosure, was built near the chief's house.

Not much is known about the daily life of the Gabrielino though there is speculation that three social classes existed: an elite (the chiefs and their immediate family and the very rich); a class from well-to-do and long-established lineages; and a class of ordinary individuals. Succession was usually through the male line.

The women of the village gathered and prepared foods such as acorns, plants and seeds. The men hunted and snared animals such as deer, antelope, rabbits, and gophers and fished along rivers and streams.

The Gabrielino's material culture "...reflected an elaborately developed artisanship, with many everyday use items decorated with shell inlaid in asphaltum, rare minerals, carvings, and painting." (Bean and Smith, p. 542) They made a variety of tools including saws, fishhooks and awls, scrapers, knives and drills. Women made decorative baskets from the stems of rushes and grass. The best-known objects from this culture are those made of steatite (soapstone) which was used to make ritual object, pipes, ornaments and cooking utensils.

By 1200 A.D. Gabrielino cultural patterns had been established. About 350 years later, in 1542, the Gabrielinos had a peaceful first contact with Europeans when the Spanish explorer, Juan Rodriguez Cabrillo, journeyed to "Alta California." By the time the Spanish arrived to colonize, a little over 200 years later in 1769, the Gabrielino population was down to 5,000, already decimated by exposure to new diseases.

The Gabrielinos life and culture left few traces of their existence in terms of material culture and their impact on the landscape. Several Gabrielino settlements have been located in the Pasadena area through archeological artifacts found in an arc that follows the banks of the Arroyo Seco south to Garfias Springs and southeast around Raymond Hill, and along the escarpment to San Marino.

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## **The Spanish, Their Missions and the Gabrielinos**

Although Spain claimed Alta California in the 16th century, settlement did not begin for 200 years when the Spanish became concerned that colonial activities of the Russians in northern California and the British in western Canada were a threat. To protect their interests in California, Spain enlisted the Franciscans, a Catholic religious order interested in missionary activities, to colonize Alta California by establishing a series of missions and presidios between San Francisco and San Diego.

Gaspar de Portola was sent by King Charles II of Spain to establish missions, presidios and pueblos in the New World. Accompanied by Franciscan friars Juan Crespi and Francisco Gomez, de Portola first encountered the Arroyo Seco in 1770. The next year Father Junipero Serra established the Mission San Gabriel Archangel, the fourth, and the northernmost mission under the protection of the San Diego presidio. Control and settlement of the area was planned to be accomplished through the spiritual conversion and Hispanicization of the Indians. Thus, the Christian imperative of conversion provided the justification for conquest, dispossession and exploitation of the Indians.

Known as the "Queen of the Missions," the San Gabriel Archangel stretched from the San Gabriel Mountains on the north to San Juan Capistrano on the south, and from the Los Angeles River on the west to the San Gorgonio Pass on the east. The mission functioned as an organization for two purposes, as the center from which Indians were converted and trained, and as an economic self-sufficient agriculture base. Thus, a large Indian population, as well as the potential for agriculture, were factors in selecting the site for the mission. It was "in the simple and passive act of being present in the San Gabriel Valley and, as such, being an attraction for the Spanish missionaries, the Gabrielino Indians made their most significant, if somewhat intangible, contribution to the future occupance pattern of the Valley." (Clayton, p. 22)

The first San Gabriel Mission was relocated, after crop losses due to its siting in a flood plain, to a nearby site in 1775. The Mission's original log, tule and adobe church was replaced in 1783 by an all-adobe church after which a stone and brick church was constructed in 1805. Although its tower was lost in the earthquake of 1812, the church still stands today in the city of San Gabriel.

The agricultural development of the missions altered the landscape as oak groves and native plants were removed and water diverted to plant the mission lands with oranges and lemon groves, deciduous fruit trees, olives and figs, and fields of wheat, barley and other grains. Herds of cows grazed in rich pasturelands and hogs and sheep were also raised.

Mexico's independence from Spain in 1821 removed trade restrictions that had up until then been imposed on the Missions. Open trade allowed the Missions to increase their productivity and economic base, and to become a source of supplies for the settlers and travellers along El Camino Real. Over the decades, herds were expanded and greater amounts of crops were grown. Indians began working in the rudimentary manufacturing of candles, soap, shoes, dried beef and saddles. The San Gabriel Mission became so prosperous that it possessed more than 25 percent of the combined assets of all 21 California missions. In order to cultivate this large acreage, the Mission property was subsequently divided into working units called ranchos.

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During the late 18th century, mass conversions of Gabrielino villages took place as their chiefs converted to Christianity. By 1800 most of the Gabrielinos had been converted and evolved into a peasant working class. During the first quarter of the nineteenth century diseases took a toll on the Indians and by the end of the century the native population between San Francisco and San Diego had fallen from 72,000 to 18,000. (Rawls, p. 18)

During the subsequent Anglo-American settlement (after 1848), the Indians were viewed as a useful class of laborers, agricultural workers and domestic servants. By the end of the nineteenth century, acculturation and decimation from disease and episodes of genocide had caused the number of Gabrielinos to decline. By 1900 they had ceased to exist as a culturally identifiable group.

### **The Rancho Period**

With Mexican independence in 1821, all Spanish lands in the region were transferred to the new government of Mexico. In 1822 the dismantling of the missions began as the formal secularization of the missions was mandated by Mexico's California legislature. The missions had never been intended as permanent settlements. The original Spanish plan for the transference of mission lands had included provisions for Indians, but these were not implemented. The Franciscan missionaries were replaced by secular priests. California's missions were converted to parish churches that retained only the major buildings and limited land holdings.

Under Spain's Law of the Indies, all lands in the New World territories belonged to the King of Spain. Only 20 land grants were issued during the mission period. Mexico's colonization policy was more liberal; 500 land grants were made by the Mexican government during the 13 years of its rule. Considering the acreage that was granted, however, individual landholders still reigned over vast parcels. The rancho economy was based on the cultivation of grain and large herds of cattle. Under essentially a feudal system, the Indians were bound to the economic gain of the rancheros. Although nominally free, they could not leave the rancho if they were in debt, and the rancheros kept them in debt.

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## EARLY ANGLO-AMERICAN SETTLEMENT AND URBANIZATION 1848-1890

### Early Anglo-American Settlement

Although the Mexican government discouraged settlement, Anglo-Americans moved into the California territory during the first half of the nineteenth century. Assimilated into the Hispanic culture, they became naturalized Mexican citizens, were baptized as Catholics, adopted Hispanicized names, married into local families and received grants of land from Mexico.

By the 1840s, communications extolling the virtues of California began to appear. Spurred by America's notions of Manifest Destiny, expansionist sentiments grew. The gates to Anglo-American settlement of California were opened with the Mexican-American War, the acquisition of California as a territory by the U. S., and the discovery of gold in the late 1840s. Under the Land Act of 1851, rancheros were required to obtain confirmation of their land grants. Many experienced difficulties understanding and coping with the newly imposed monetary economy, land taxation and legal requirements and as a result, owners of at least 40 percent of the Mexican ranchos lost their land. The demise of the ranchos was accelerated by droughts in the early 1860s and the subsequent decline of cattle ranching. The subdivision of the ranchos, the initiation of irrigation projects and the development of horticulture and viticulture further intensified use of the land. Three of these ranchos, or portions of them, were to become the City of Pasadena.

### Rancho San Pasqual

One of the first Mission ranchos to pass into private ownership was the El Rincon de San Pasqual Rancho, located in the northwestern corner of the Mission San Gabriel (see Figure 1, Map of Rancho San Pasqual and Surrounding Areas). The Juan Marine family was given the land in 1827. After Marine's death, the land was acquired by Jose Perez and Enrique Sepulveda, who constructed several small houses on the rancho around 1840. In 1843, Manuel Garfias acquired part of the rancho. Garfias built a hacienda and lived as a gentleman borrowing to secure his claim until this caused the loss of the rancho. By 1860 Dr. John S. Griffin and Benjamin Davis Wilson had acquired the land and they used some of property as collateral as they subdivided and sold off other portions of their land.

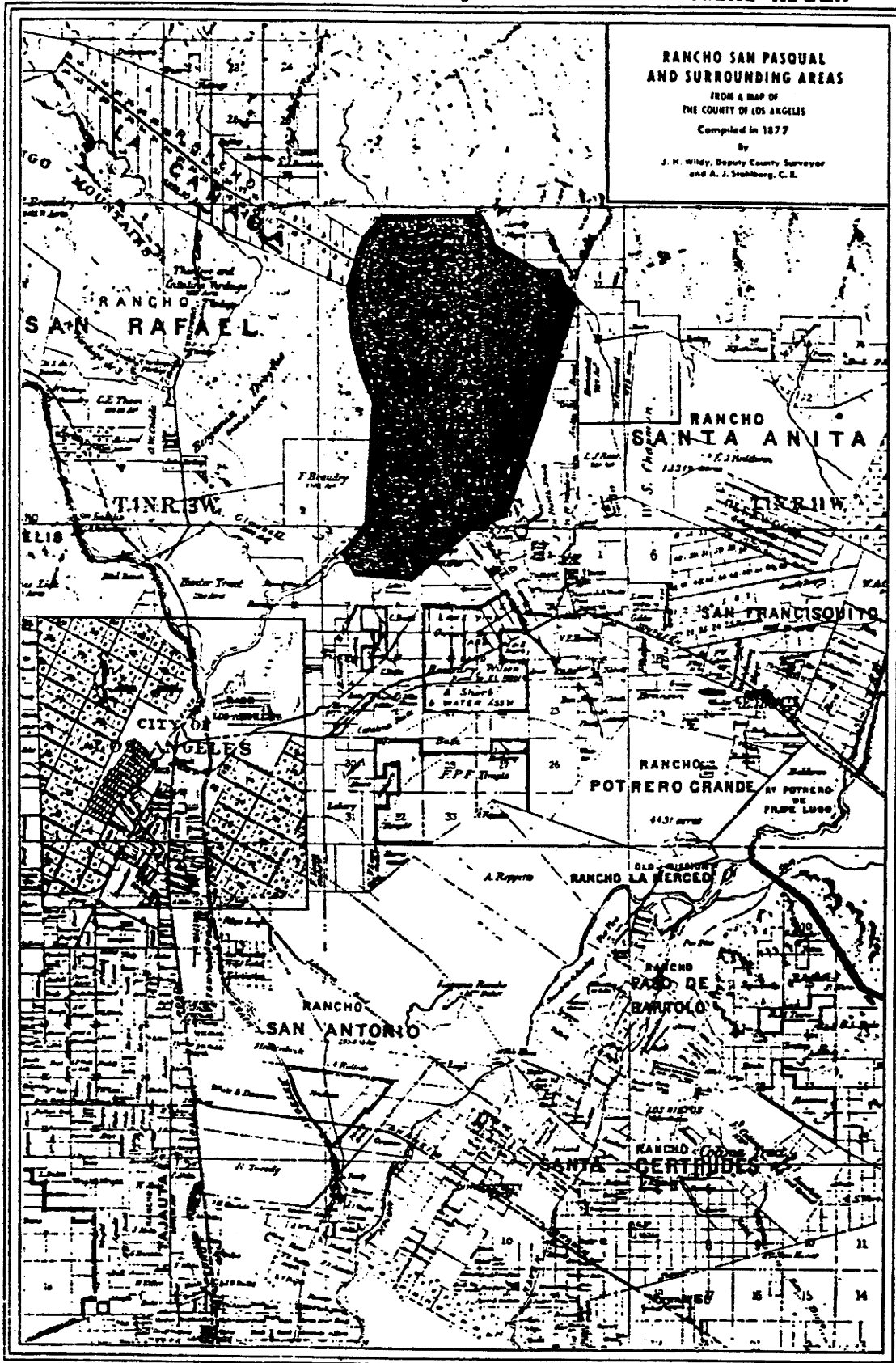
One of the parcels was sold to Griffin's sister, Mrs. Albert S. Johnston. Mrs. Johnston built a modest house and named the property "Fair Oaks." Judge Benjamin S. Eaton, Griffin's brother-in-law, acquired Fair Oaks in 1865. Another 5,000 acres were sold to James Craig, an agent for Alexander Grogan of San Francisco. Craig subdivided the land (naming it Grogan's Tract) and retained about 150 acres in the eastern portion of the tract where he built an adobe farmhouse. (The house, L'Hermitage, is still located on Monte Vista Street). Another large portion of the Griffin-Wilson lands (north Pasadena) was sold to Henry G. Monk of Boston. By October, 1873, Wilson and Griffin had only a small portion left which was surveyed and divided into four separate tracts. Griffin became owner of Tracts 1, 3, and 4 and Wilson Tract 2.





ANGLO-AMERICAN SETTLEMENT AND URBANIZATION: 1848-1890

Figure 1  
Map of Rancho San Pasqual and Surrounding Areas





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## **Rancho Santa Anita and Rancho San Rafael**

Rancho Santa Anita, east of Rancho San Pasqual, was settled by Scotsman Hugo Reid, after he became a naturalized Mexican citizen in 1839 when he married Victoria, a Native American. Reid constructed an adobe which is extant on the grounds of the Los Angeles County Arboretum in Arcadia. In 1858, investors acquired the land and divided the property. The eastern portion (now Arcadia) was sold to William Wolfskill, an early citrus grower, and the western 1,300 acres were sold to a German immigrant, Leonard Rose.

Rose named his ranch Sunny Slope, and planted extensive vineyards and orchards of orange, fruit, and walnut trees. By 1880, Rose had established a successful wine-making and distillery business and Sunny Slope had become a tourist attraction. Rose subdivided a portion of the ranch in the late 1880s and named it Lamanda Park. Located east of the original city, Lamanda Park was annexed by Pasadena in 1906. Rose sold the remainder of Sunny Slope to a British syndicate in 1887.

The Rancho San Rafael was located west of Rancho San Pasqual. Jose Maria Verdugo acquired the land in 1784. It was retained by his heirs into the mid-nineteenth century when it was acquired by creditors; Prudent Beaudry, Mayor of Los Angeles from 1874-76, acquired the area south of Colorado Boulevard and west of the Arroyo, and Benjamin Dreyfus, a German immigrant, acquired that to the north.

In 1883, Alexander Campbell-Johnston and his wife purchased over 2,000 acres from Beaudry, and named it the San Rafael Ranch. A winery was built on the ranch (extant, remodeled into a residence in the 1940s and further remodeled in 1991). The Campbell-Johnston sons continued operation of the ranch until about 1920.

Professor J. D. Yocum also purchased a portion of the Rancho San Rafael in 1883 (the portion that is now San Rafael and Linda Vista). Although he cleared the land and laid out streets, only a few lots sold because of the lack of adequate transportation over the Arroyo Seco. Linda Vista's growth was limited through the late 19th century.

## **The Settlement of Pasadena**

This is Paradise. And the climate? Perpetual summer.

*(Charles Dudley Warner quoted in Dumke, p.29)*

The use of superlatives to describe Southern California's climate, beauty and potential for wealth and success is deeply rooted in the area's history. The completion of the transcontinental railroad to San Francisco in 1869 and the subsequent publicity financed by the railroads lured many to seek California's promise.

In 1873 a group of friends, mostly farmers seeking agricultural land to grow warmer weather crops such as citrus and grapes, in Indianapolis formed the Indiana Colony to purchase land in a warmer climate. Dr. Thomas Elliott and his brother-in-law, Daniel Berry developed the business plan and advertised for participants. Berry's acquaintance with Southern California was through M. J. Newmark, owner of the Santa Anita Rancho and Judge Benjamin Eaton who invited him to his home at Fair Oaks. Berry began negotiations for the Colony with Eaton but the Panic of 1873 forced many of the original shareholders to

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withdraw. Subsequently, Berry formed a successor organization, the San Gabriel Orange Grove Association (SGOGA). Berry negotiated a deal with Wilson for some of the Rancho San Pasqual and on November 11, 1873, the incorporation papers for the Association were filed.

In January, 1874, the land was surveyed and divided into 100 parcels. Twenty-seven owners selected their parcels and within two weeks the first house was constructed. A water distribution system supplying mountain spring water was in place by May. The name "Pasadena," thought to mean "Crown of the Valley" in Chippewa, was chosen for the new settlement in 1875.

Within two years more than 40 houses were built and most of the original parcels were sold. Wilson subdivided his remaining tract along with a portion of Craig's Grogan Tract and named the 2,500 acre parcel the Lake Vineyard Land and Water Company. Within a year, almost 200 lots had been sold and planted with orange groves and other crops.

The town's developing commercial center, located at Fair Oaks and Colorado became known as "The Corners," and by 1874 had four stores and a livery. Fair Oaks was the dividing street between the SGOGA lands and the Lake Vineyard tract, and Colorado was the major east-west running street. The original colonists were known as "Westsidiers," living west of Fair Oaks, while the newcomers were the "Eastsidiers." By 1880 Pasadena's population was 382 (Figure 2, 1880 Map of Pasadena). The foundation for the city's water distribution and road systems had been laid and home construction and profitable agriculture achieved.

### **The Orange Glow--Agriculture in the Early Settlement Period**

The orange is not only a fruit but a romance.

*Charles Fletcher Lummis*

One of Southern California's citrus belts is the climactic sub-region that runs along the foothills of the San Gabriel Mountains from Pasadena eastward to San Bernadino. The climate and the orange are what brought members of the "Indiana Colony" to California.

After completion of the transcontinental railroad, oranges could be shipped long distances without spoiling. This greatly increased the marketing potential of the crop. The addition of new transcontinental railroad lines and the technological improvements in refrigeration further enhanced a national market for Southern California oranges.

Wheat and barley were among the first crops planted by the Association's members. Citrus and vine seedlings which took 10-12 years to mature were set out for long-range crops as were more mature trees. Farmers used irrigation and most of the year the small farmer could work the grove himself. At harvest time Mexican laborers picked and carried the oranges; Chinese laborers made boxes and wrapped the fruit.

By 1875, 10,000 orange and lemon trees, and 150,000 grapevines and olive trees had been planted. In 1880, Pasadena held its first Citrus Fair and in 1881 Pasadenans exhibited at the Southern California

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Horticultural Society in Los Angeles. Growers exchanges were established to help growers pool resources, share marketing and distribution channels, and provide technical information. In 1885 the Earl Fruit Company of Los Angeles began buying, packing, and shipping over 250 carloads of oranges a year from Pasadena. The Southern California Orange Growers Protective Union was organized in 1886, and the Pasadena Fruit Growers Association began in 1893. Citrus production remained important to the city's economic development into the 1890s. By 1891 more oranges were shipped from Pasadena than from any other city in the area. Although oranges continued to be shipped from the City for several decades, agricultural acreage within the city began to decline as more urban uses took over.

### **The Boom that Ignited Pasadena**

The population of Southern California increased at a phenomenal rate after 1870. Historian Carey Mc Williams notes that "from 1860 to 1870, the population increased 28%; from 1870 to 1880, 101%; from 1880 to 1890, 212%; from 1890 to 1900, 51.1%; from 1900 to 1910, 147%; from 1910 to 1920, 79%; from 1920 to 1930, 117%."

Throughout the 1870s and 1880s writers extolled the virtues of the Southern California climate. Charles Nordhoff, one of the first professional promoters for the railroads, proclaimed that "Southern California [is the] finest part of the State, and the best region in the whole United States for farmers" [California for Health, Pleasure, and Residence, (1873)].

The spark that ignited the land speculation boom of the 1880s was the completion of the Atchison, Topeka and Santa Fe Railway line in 1886 and the company's fare wars with the Southern Pacific railroad. Between January 1887 and July 1889 more than 60 new towns, mostly on the railroad lines, were platted in Southern California.

The Boom of 1886-87 in Pasadena rivaled that of Los Angeles. During the period 549 plat, replat and addition maps were filed in Los Angeles while 433 similar maps were filed for Pasadena, a city one-tenth Los Angeles' size. Pasadena's land prices, which had increased slowly before 1886, skyrocketed. The public school property, at Fair Oaks and Colorado, was subdivided into 35 lots and sold earning a \$44,000 profit. By the end of 1886, land was selling for \$1,000 per acre. Before the end of 1887, 1,500 acres had been subdivided and the population had increased to more than 6,000 and over 400 new buildings had been constructed.

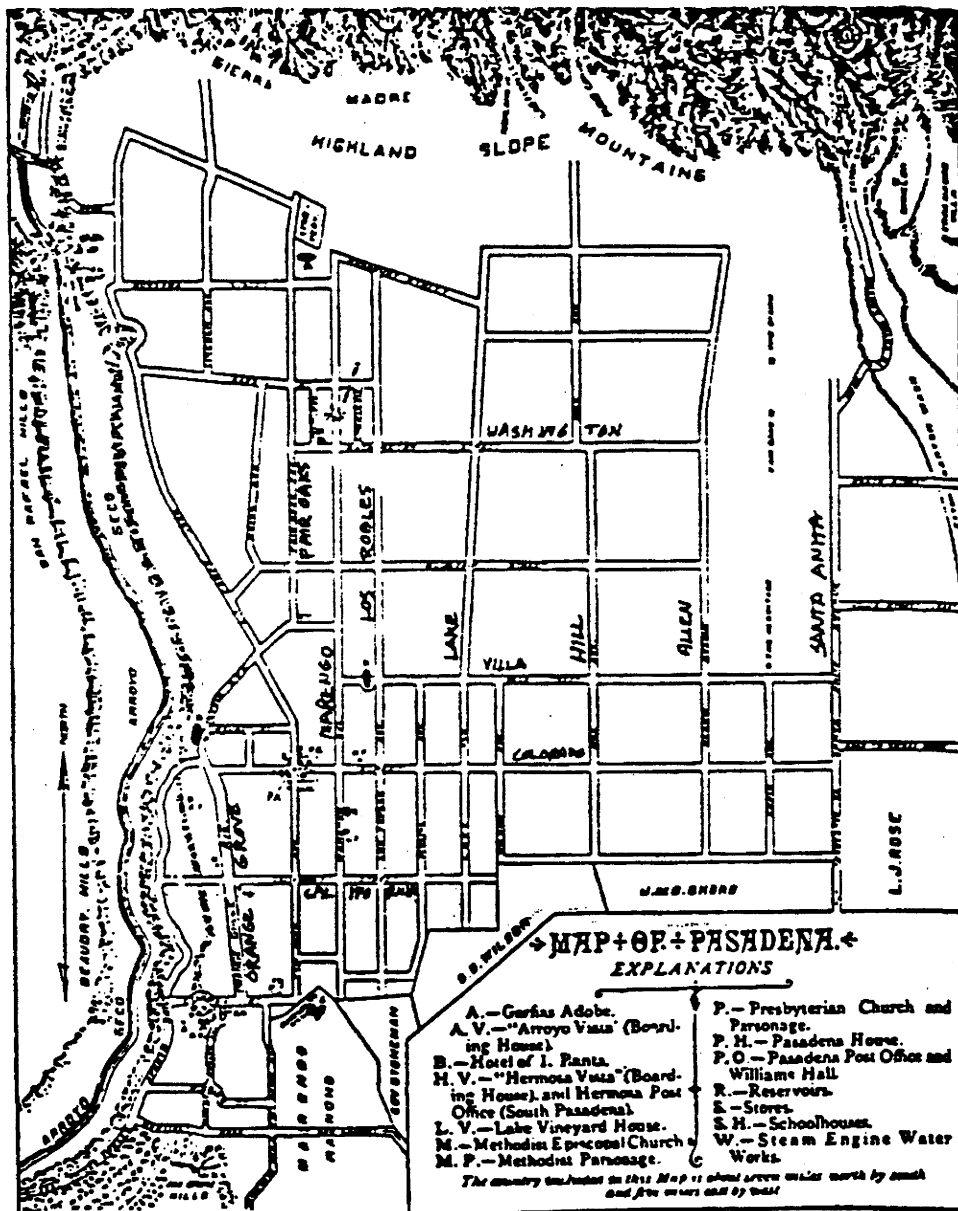
The development of local, interurban and interstate transportation fueled continued growth and speculative land dealing. The first local railroad service, the San Gabriel Valley Railroad Company, began service between Pasadena and Los Angeles in 1885. The line was soon extended east to Lamanda Park and within a year five trains a day were running to Los Angeles with special theater trains on select evenings. This line was sold to the Santa Fe Railway later in 1885. The company extended the eastern line to Colton where it joined its transcontinental route thus creating a direct route to Los Angeles through Pasadena, from Chicago.

The influx of people prompted the development of a substantial business district. Earlier wood frame buildings



ANGLO-AMERICAN SETTLEMENT AND URBANIZATION: 1848-1890

Figure 2  
1880 Map of Pasadena







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were replaced by more substantial masonry buildings. Larger buildings, commonly known as “blocks,” containing rental space and named after their owners were built. By the end of 1888 at least seven blocks and 15 other commercial buildings had been built on the main east/west street, Colorado Boulevard. The perpendicular streets of Fair Oaks and Raymond also featured several substantial commercial buildings.

The boom created a need for new downtown hotels. The Grand Hotel (also known as the Pasadena House) and the Los Angeles House could no longer accommodate all of the travelers and opportunity seekers. In 1897 the Carleton Hotel, part of the Exchange Block, opened with banquet facilities and ground-floor retail shops.

Housing was needed faster than it could be built during the boom. Temporary tent cities were erected to accommodate many, including the construction workers, who had come to Pasadena. Some of the new residents lived in their barns while their houses were under construction.

Late in 1887 construction slowed, prices declined and interest rates rose. Much of the boom period’s gain had been in paper profits rather than liquid capital. Only the conservative policies of the banks saved the city from economic ruin. The generation of tourism already had an influence on Pasadena’s economic development. Also during the boom, many permanent improvements were laid that provided the foundation for the rapid growth of the City in the 1890s. In 1886 Pasadena incorporated as a Charter City and was given enabling powers to legislate and govern.



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## PASADENA: HEALTH, TOURIST AND SOCIAL MECCA 1890-1945

### The Shift to a Tourist-based Economy

The systematic promotion of Southern California to tourists began in force upon the completion of the transcontinental railroad. Travel entrepreneurs promoted the state's attributes with descriptive accounts published by newspapers, local booster organizations and enthusiastic residents. Early promotions extolled the climate of the region for its positive affect on health. Nineteenth century medical practitioners believed in the curative powers of climate, especially with respect to tuberculosis and other pulmonary diseases. The first wave of visitors to Pasadena were those who flocked to Southern California in search of a cure for consumption.

By 1880 the nearby foothill area was "one vast sanatorium." As the region's curative nature continued to be touted in literature, more sanitariums and boardinghouses were established. The San Gabriel Valley was dubbed the "Great Orange Belt and Sanatorium" by John Baur in his book *The Health Seekers*. Pasadena's reputation as a tourist destination began when early settlers took in invalids and catered to their needs by preparing special foods, reading to them and accompanying them on day trips.

### The Promotion of Pasadena

I am enchanted with this place, the fairest spot on earth...It is heavenly! ...I have traveled the wide world over, but never saw a place to compare with it in attractiveness. It has charmed all my senses.

*W. J. Florence in Crown of the Valley, Pasadena Board of Trade (1892)*

The Pasadena Board of Trade, formed in 1888, became a major force in the city's development. Organized to "promote and encourage everything that will make our beloved city more beautiful, more healthful morally and physically" the Board defined the city's urban development pattern through its emphasis on the climatic, scenic and residential qualities and its discouragement of industry. Its strategy was to stimulate and expand tourism with the hope that "some of the visitors would purchase property, build homes and add prestige and purchasing power." In 1892 the Board published the promotional *Pasadena: Crown of the Valley* which described Pasadena and its attributes.

The San Gabriel Mountains offered many recreational opportunities to both tourists and residents. Popular activities included picnicking, horseback riding, hiking, hunting and fishing. One of the earliest and most popular trails, the Mount Wilson trail, constructed in 1864 by Benjamin Wilson, featured tourist camps near the mountain's summit.

David Macpherson, a Pasadena engineer, and Dr. Thaddeus Lowe, a wealthy scientist and inventor, saw the tourism potential in an incline railroad powered by electricity to transport people up the mountains. The Mt. Lowe Railway opened on July 4, 1893 with a route up Echo Mountain just north of Hill Avenue. The cars were dubbed the "white chariots" and the mountains were called the "Alps of America."

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G. Wharton James, a prolific and enthusiastic Pasadena writer, was hired as publicist for the attraction. Wharton's tireless and imaginative writing and promotion helped to make the Mt. Lowe Railway and Pasadena a nationally known tourist destinations.

### **Pasadena's Early Hotels**

The seeds of a tourist based economy had been sown even before the Boom of 1886-87. In 1877 the first area hotel, the Sierra Madre Villa, opened. The hotel's setting in the foothills of the San Gabriel Mountains, its amenities, social events and recreational activities, attracted many prominent guests. Eastern travel agents who sponsored large excursion groups to Los Angeles offered day trips to the San Gabriel Valley which included a visit to the Sunny Slope wineries, Lucky Baldwin's ranch in Arcadia and lunch at the Sierra Madre Villa Hotel. (The hotel was later converted into a sanatorium which operated until 1923.)

Pasadena's other early hotels were more modest in scale than the Sierra Madre Villa. The first, the Lake Vineyard House, located in an orange grove on South Marengo Street, began receiving guests in 1880. In 1882 the Arroyo Vista Hotel, located on the edge of the Arroyo opened and Dr. Ezra and Jeanne Carr added a 20-guest boarding house to their Carmelita estate (east of Orange Grove and north of Colorado). A year later a three-story hotel, the Los Angeles House, was built on the northwest corner of Colorado and Fair Oaks and the Pasadena House hotel was constructed on the southwest corner. In 1884 the Ward Block was built with a restaurant and shops at the street level and the Webster Hotel on the upper floors.

Until 1885 travelers to Pasadena had to endure a dusty ride on rough roads. A more comfortable and expeditious way to travel came with the opening of the San Gabriel Valley Railroad which linked Pasadena to Los Angeles and to the east. These improvements in access, along with the many promotions, caused the demand for hotel accommodations to soar. During the boom years, establishments such as the Carlton Hotel (1886) were built in the Exchange Block (north side of Colorado between Fair Oaks and Raymond). In 1887 John J. Painter constructed the three-story Painter Hotel below Monk Hill which featured expansive gardens and a large vineyard. The Painter attracted guests from throughout the country. Later renamed La Pintoresca, the wooden hotel continued operation until it burned in 1912. (The La Pintoresca branch of the Pasadena Library was later constructed on the site.)

A major boost to the tourist industry came when the Raymond and Whitcomb Tours of Massachusetts selected Pasadena as the location of their first West Coast hotel in 1886. Tired of negotiating with hotels, Raymond and Whitcomb decided to construct their own establishment dedicated to the exclusive use of their tour participants. The Raymond Hotel, constructed on a hilltop at the southern edge of the city, featured grounds landscaped by Theodore Payne and a golf course. Many of the "Royal Raymond's" guests stayed for long periods of time, enjoying the site's proximity to Los Angeles, Pasadena and the mountains. Numerous social events, including concerts and balls, created an elegant ambiance. The hotel became a mecca for tourists including wealthy Easterners who travelled to Pasadena in elegant Pullman Palace Cars. Although the hotel did not cater to Pasadena residents, the Royal Raymond's reputation of sophistication and elegance influenced Pasadena's tourist image. Although the original hotel was destroyed by fire in 1895, a new fire-resistant stucco replacement was constructed by Raymond in 1901. This "new" Raymond was demolished in the 1930s.

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## **The Era of the Resort Hotels**

Pasadena's era of resort hotels included the development of the Green Hotel at Raymond Avenue and Green Street in 1887. Plagued with financial problems, owner E. C. Webster declared bankruptcy shortly after it opened as the Webster Hotel. In 1890, Col. G. G. Green reopened the hotel, which soon became a social center for Pasadenans. In 1894 the Hotel Green was expanded into a massive Mission Revival style building; construction of another hotel building in the Moorish style across Raymond Avenue followed in 1898. This annex, designed by architect Frederick L. Roehrig, was linked to the original building by a bridge-arcade. According to Chapin, "no more telling or beautiful picture of Pasadena has ever been used...than those of the Hotel Green from Central Park, looking across pools of water and showing the two wings, the high Moorish type building and the arch spanning Raymond Avenue."

The Green Hotel continued in operation until the 1960s when it was converted to condominiums.

The Hotel Maryland opened in 1903 on Colorado Boulevard between Los Robles and Euclid Avenues, just east of the business district. Designed by Myron Hunt, it featured elegant shops fronted by a distinctive vine-covered pergola walkway (along Euclid). The Maryland initiated the concept of the hotel bungalow, free-standing, private accommodations, with full hotel services. Although a fire struck the hotel in 1914 an enlarged and more dazzling hotel was designed by Hunt. The hotel's popularity waned in the 1920s but it continued operations until financial problems resulted in its closure in 1935.

The partially constructed Wentworth Hotel, located in the Oak Knoll area and designed by Charles Whittlesey, briefly opened in 1906. Virtually unoccupied until 1911, Henry E. Huntington hired architect Myron Hunt to complete the hotel. The grounds were landscaped by William Hertrich and bungalows were constructed. The hotel, with its services and accommodations, lush grounds and pool, remained a popular destination for Pasadenans, as well as tourists, throughout the twentieth century. (It was reconstructed in the late 1980s.)

In 1905 the Vista del Arroyo began its evolution from a boarding house into one of Pasadena's most elegant and fashionable hotels. Property and buildings were added and bungalows, designed by Myron Hunt and Sylvanus Marston, were built on the hotel grounds over-looking the Arroyo Seco. In the 1920s the Vista was redesigned by the architectural firm of Marston and Van Pelt. It was operated as a hotel until it was taken over by the Army during World War II. The building with its central tower remains a visual landmark on the crest of the Arroyo.

## **The World's View of Pasadena: The Tournament of Roses**

Pasadena is best known, even worldwide, for its New Year's Day Tournament of Roses parade and festivities. The first of these annual fetes began on January 1, 1890 and was sponsored by the Valley Hunt Club which was established in 1888.

Charles F. Holder, an author and educator, is credited with the idea of presenting a festival to enliven the quiet New Year's Day "to celebrate, in a poetic and beautiful manner, the ripening of the range, which took place about January 1st." While overcoming New Year's Day doldrums may have been a reason for

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organizing the event, the primary motivation for the event was to promote tourism. Holder was an active member of the Board of Trade. The Pasadena Star noted in 1889 that “‘The Tournament of Roses’ is a name well adapted to convey to the blizzard-bound sons and daughters of the East, one of the sources of enjoyment which we, of the land of perennial sunshine boast.”

The first Tournament was a success with 250 spectators, which included a large number of guests of the Raymond Hotel. Roses abounded and even carriages and saddle horses were decorated with flowers. A tournament of field sports was held at Sportsman’s Park (Walnut Street east of Los Robles Avenue). As the years progressed the name “Tournament of Roses” became official and residents of the city were encouraged to join in the parade with Valley Hunt Club members. The event was advertised in both local and Los Angeles newspapers to attract tourists. Bands, equestrians, and floats participated in the parade. A Grand Marshall was selected, and prizes given to outstanding floats. Track events, and horse and bicycle races continued to make up the afternoon contests. The festival grew such that a new organization, the Tournament of Roses Association was established in 1896 to coordinate the annual event. By the end of the century the Tournament had become a major attraction with over 50,000 people attending.

In 1902 the first intersectional post-season college football game was held as part of the Tournament and the football game became an annual event in 1916. In 1922 the Rose Bowl Stadium, designed by Myron Hunt, was built in the Arroyo. By the 1920s the parade included over 100 motor-driven floats, numerous equestrians, marching bands, and a Rose Queen.

Since 1890 the Tournament of Roses has been held every year, except during World War II. While other U.S. communities in warm climates hold holiday parades, none comes close to matching the scope and fame of the Tournament of Roses Parade and Rose Bowl football game. Televised since the 1950s, millions of people around the world cast their eyes on a sunny, green Pasadena ablaze in flowers each New Year’s Day. (Except for years when New Year’s Day falls on Sunday; the Tournament is deferred in those year’s to Monday, January 2.)

### **The Evolution from Tourist to Resident**

The tourism of the end of the nineteenth century was considerably different from that of earlier periods. During the first wave of tourism, visitors stayed in Pasadena during the winter season and returned to their eastern homes for the summer. By the mid-1890s many tourists, enamored by the climate and city, began to purchase land and construct large, fashionable homes for their winter stays. By the late 1890s transportation around Southern California had developed enabling people to easily travel throughout the region. Increasing numbers of tourists began to spend the summer at Southern California beach resorts and Pasadena’s hotels remained open year around.

Pasadena began to attract an increasingly wealthy population. Mansions began to replace the modest homes of Pasadena’s settlers along Orange Grove Boulevard and the demand was so great that by the turn-of-the-century only a few of the original settlers still resided on the street. Orange Grove was dubbed “Millionaires’ Row” as mansions were constructed for scions of industry such as Edwin F. Hurlburt, of Oak Park (Illinois), Henry C. Durand, a Chicago merchant. Other wealthy residents included Adolphus

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Busch (St. Louis beer millionaire), Lamon V. Harkness (Standard Oil), Mrs. James A. Garfield (widow of President Garfield), and William J. Wrigley (Wrigley's Chewing Gum). A second boulevard of mansions developed along Grand Avenue which runs parallel to Orange Grove to the West. Grand Avenue was named the "Fifth Avenue district of Pasadena."

This demand for fine housing created the atmosphere for design and construction services in excess of that which a typical city of Pasadena's size would require. Architects, artisans and allied businesses were attracted to Pasadena.

Architects practicing during the tourist era included Joseph J. Blick, Leon Brockway, Charles Buchanan, Seymour Locke, Harry Ridgeway, Frederick Roehrig, and George Stimson. The tradition continued in the early twentieth century with Arts and Crafts architects Louis Easton and Henry Mather Greene and Charles Sumner Greene. Contractors of the period included Charles Billings, A. C. Brandt, Robert Foss, Peter Hall, C. M. Hansen and D. M. Renton. As Pasadena developed into a cosmopolitan city the need for architects grew and so the number of architects practicing in the city grew. By the 1920s the list of architects included: Robert Ainsworth, John C. Austin, Cyril Bennett, Roland Coate, Irving Gill, Elmer Grey, Fitch Haskell, Myron Hunt, Reginald Johnson, H. Roy Kelley, Frederick Kennedy, Sylvanus Marston, Edgar Maybury, Wallace Neff, Garret Van Pelt, Theodore Pletsch, Palmer Sabin, George Washington Smith and William Staunton.

Fortunately, promotions by the Board of Trade and Tournament of Roses enticed middle and working class people along with the tourists. The city's reputation as home to the wealthy had created concern because another class was critical to the creation of a stable population and work force. Pasadena needed construction laborers, brick makers, fruit pickers and fruit processors; nearby mansions and tourist hotels offered jobs for cooks, gardeners, chauffeurs and house servants.

Residential patterns generally developed along lines of wealth and color. During the late nineteenth century the southwest part of the city was the province of the wealthy, and middle class populations lived to the north and east of the city center. Most were white. One of the first immigrant groups to arrive in Pasadena, the Chinese, initially settled in the city center; however, anti-Chinese sentiment, prevalent in California during the early settlement period, forced them to move south of California.

By 1910, over 3,000 immigrants representing 24 nationalities had moved to Pasadena. They lived primarily in the commercial-industrial district along Fair Oaks Avenue from Colorado Boulevard south to Raymond. Small lots with modest bungalows and multi-family units intermingled with commercial structures, many of which housed people on the upper floors. One settlement along the railroad tracks near Pico Street, another adjacent to the city dump on South Raymond, housed 90 percent of the Mexican population.

The Great Depression took its toll on Pasadena's tourism industry. Most large hotels struggled and remained open, but others were demolished or converted to other use. The loss of jobs was keenly felt by the working class: domestic workers and retail clerks comprised the largest groups of unemployed.

The tourist industry had attracted a stable residential population to Pasadena between 1890 and 1930 but for the decades that followed, the development of a more diverse economic base became necessary.



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## **CIVIC ENHANCEMENT AND PLANNING IN PASADENA: 1874 - 1950**

### **End of the Frontier: The Beginnings of Suburbanization**

By 1890 the U.S. was the world's leading industrial nation. The Bureau of the Census declared that the western frontier no longer existed and by 1920, for the first time, more Americans lived in urban rather than rural areas. Southern California was the twentieth century's boom metropolitan area.

The population of Pasadena was about 5,000 in 1890; by 1900 it had grown to a little over 9,000 while Los Angeles' population was 102,000. By 1910 the population of Los Angeles had grown to 319,000 (about 10% was from annexation of existing developments) and Pasadena's population tripled to over 30,000. The city's acreage doubled as a result of the annexation of North Pasadena in 1904 (population 550) and East Pasadena in 1906. It continued to grow with the annexation of San Rafael Heights and Linda Vista (1914), Pasadena Heights (1916), Annandale (1917) and the Arroyo Addition (1919). While Pasadena's early growth was characterized by the annexation of undeveloped and semi-developed land to the west and north, the thrust of subsequent annexation activity in the 1920s was primarily to the east with its flat developable lands.

Industry flourished in the Los Angeles region after World War I, and the urban form for which the area is infamous began taking shape. Industrial suburbs offered employment opportunities; and separate residential suburbs emerged. In 1910 88 industries that employed 500 people in Pasadena were listed. By 1920 Pasadena, with a population of 45,000, had 1,000 people employed in the city's 191 industries. In the 1920s the Chamber of Commerce instituted a campaign to attract industry to the city. The Chamber sought to secure only "clean industries" such as textiles, clothing, printers, and machine tool manufacturing. It touted the city's low electricity rates and its stable work force as enticements. By 1930 Pasadena's population had grown to 76,000; yet the city's industrial base had decreased to 150 companies.

Pasadena's residential image was solidified in the early twentieth century. The single family detached house emerged as the dominant housing form with open space and yards around the houses. The development of transportation lines allowed the city to expand by annexation, thus keeping population density low city-wide.

### **Early City Planning: Infrastructure**

The earliest city planning efforts were concerned with infrastructure elements such as water and illumination. The need for a reliable water supply increased as the city grew. In 1903 the municipal water department was formed. Through the 1920s most of the city's water came from local wells and streams, especially the Arroyo Seco. In the 1920s Pasadena developed the Pie Canyon Dam (now Morris Dam) in the San Gabriel Canyon. In the early 1930s Pasadena joined with eleven other cities to form the Metropolitan Water District, which financed the construction of the Parker Dam and the Colorado River Aqueduct.

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Electric street lights operated in the downtown area of Pasadena, including Colorado Street and Fair Oaks Avenue, as early as 1888. Because of the unsatisfactory electric service provided by the Edison Company Pasadena pioneered the development of a municipal electric company in the early twentieth century. Initially dedicated to street lighting, the service was eventually expanded in 1909 to serve commercial and residential customers. City electricity was cheaper and more reliable than Edison's. A protracted rate war between the city and the Edison Company lasted a decade. By 1920 the municipal company supplied power for the whole city.

### **Commercial and Industrial Enhancement and Development**

One of the first city enhancement activities was the paving of the business section of Colorado Street in 1893. A three-block area from DeLacey Avenue to Broadway Avenue was paved with an all-weather surface. This boosted the image of the central business district as a city rather than a town center. As the city grew and as surface and rail transportation improved in the early twentieth century, the commercial center expanded along Colorado and along the north-south cross streets such as DeLacey, Fair Oaks and Raymond.

Secondary streets and a network of alleys were developed to service the buildings along Colorado Street and the commercial district. Service businesses, such as livery stables and blacksmiths, were located on these secondary streets and alleys. The utilitarian masonry buildings evolved to other business uses serving the automobile.

Some citizens recognized that Colorado Street would eventually have to be widened to accommodate the city's growth and transportation needs. As early as 1900 the Dodsworth Building was set back in anticipation of later street widening. Throughout the decade of the teens other new buildings were set back in anticipation of the proposed widening. The street widening finally took place in 1929, and buildings that were not already set back had their facades truncated and redesigned.

Several small towns and their commercial centers, located along East Colorado Boulevard in the early twentieth century, were subsumed by the city as commercial development grew eastward. The annexed towns included East Pasadena, near Chester Avenue, and Lamanda Park, just west of Sierra Madre Boulevard.

Pasadena's industrial history dates from the coming of the railroad in 1885. One set of railroad tracks that connected Pasadena with Los Angeles ran up to Colorado Street between Raymond Avenue and Broadway (Arroyo Parkway); another set of tracks followed approximately the same route but curved west at California Boulevard. Early industries located near the railroad tracks and included fruit packing plants, lumber yards and planing mills. One of Pasadena's early larger industries was the Pasadena Manufacturing Company (located on Kansas Street near the railroad), a wood milling company started by builder/architects Clinton B. Ripley and Harry Ridgway. The growth of the construction industry spawned other small manufacturing and craftsmen-artisan firms, many of which supplied their products and services throughout Southern California.

Reaction to industrialization led Pasadena to initiate its first zoning regulations. Three industrial zones

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were designated adjacent to the railroad tracks in 1914 (an area bounded by Marengo to the east and Fair Oaks on the west, running along Broadway (Arroyo Parkway) from the southern city limits north to Green Street).

One of Pasadena's first civic organizations, the City Beautiful Association, recommended that good architectural design be required for industrial buildings. Designs of several outstanding industrial buildings such as the Home Laundry, the Royal Laundry, and the George S. Hunt furniture factory fulfilled this expectation. One Pasadena observer noted, "one significant flowering of our western love of beauty—in spite of our machine-lined path to its attainment—is found in the spontaneous out-cropping of beautiful buildings in what is designated 'the industrial section.'"

All of the city outside of this area was considered residential, and special permits were needed for any industrial business outside the zone. The industrial zone, however, was not limited to industry. It also contained residences which housed immigrants. Chinese and Japanese communities were concentrated south of California on Raymond and Fair Oaks Avenue. A Hispanic community was located on Arroyo Parkway and west of Fair Oaks. An African-American community was concentrated north of Del Mar and stretched along the Union Pacific railroad tracks north of Colorado. Eventually the African-American community expanded into Pasadena's northwest area.

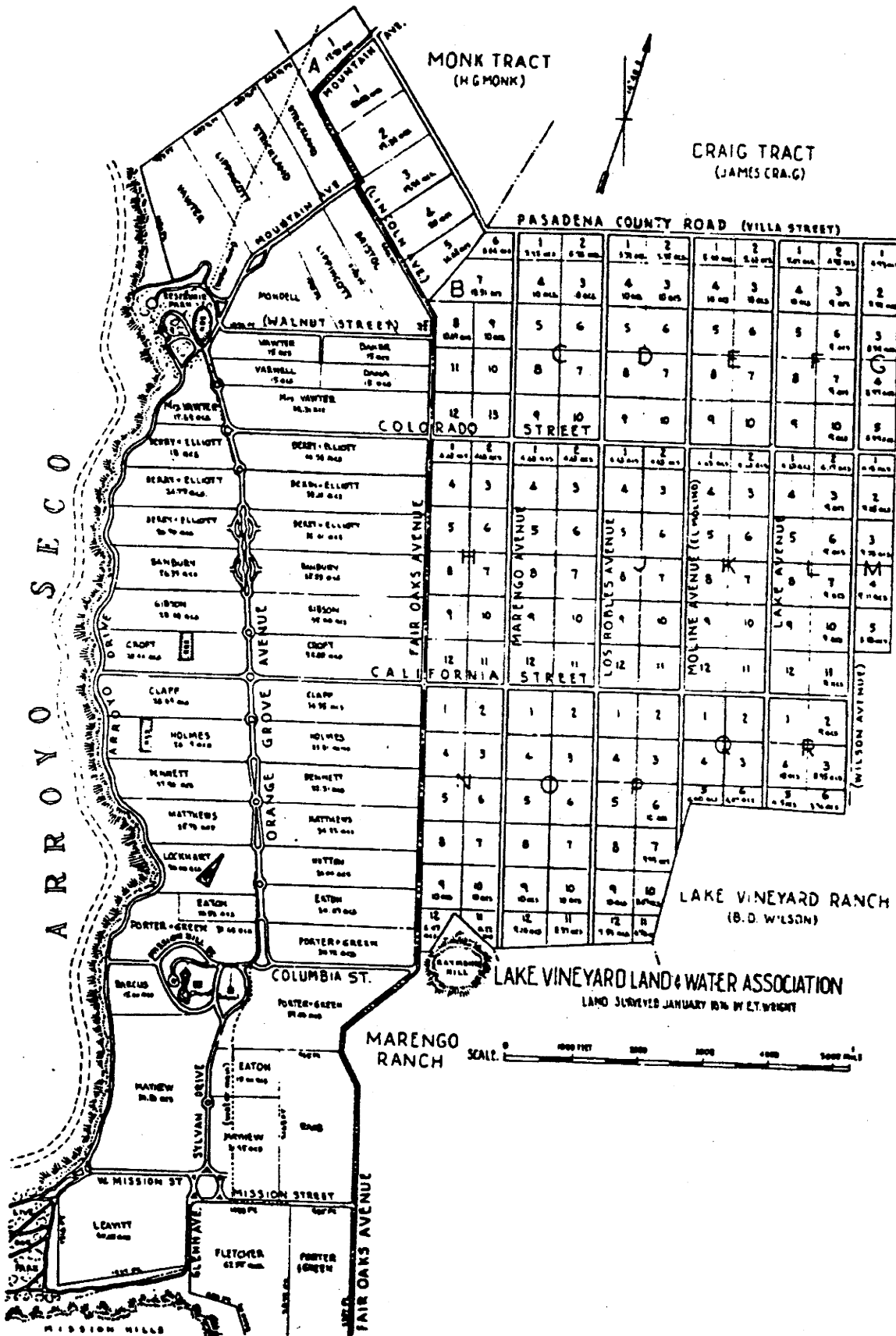
### **City of Gardens**

Pasadena's reputation as a City of Gardens has its roots in the platting of the San Gabriel Orange Grove Association lands. Calvin Fletcher prepared the city's first plan in 1874 (Figure 3, San Gabriel Orange Grove Association Land, 1874). He subdivided the tract so that all of the lots fronted on the principal north-south street, Park Avenue (now Orange Grove). The lots ran either east to Fair Oaks or west to the Arroyo. Park Avenue traversed high ground with the land sloping off to either side. This main thoroughfare of the Association's lands provided a scenic panorama. Park Avenue was designed as a boulevard with island parks which were to be planted with orange trees. The street route was angled to accommodate native oak trees. Many other oak trees grew along the banks of the Arroyo where an area along the southwest bank of the Arroyo was used by the community and known as Live Oak Park.

In addition to citrus and other deciduous fruit trees Pasadena's settlers planted ornamental trees along the city's streets. Pasadena's first tourist attraction garden, Carmelita, planned and planted by horticulturist Jeanne Carr included over a thousand citrus trees and a wide variety of other trees and plants. Other notable early Pasadena gardens included Abbott Kinney's Kinneloa and Charles Hastings' Ranch. Exotic plants and trees became a status symbol and collections of plants were displayed in front yards. Pasadena residents believed that plants and trees were important elements of a beautiful city. Jeanne Carr encouraged residents to plant hedges rather than fencing to define their properties.

Pasadena's most famous, publicly accessible garden was Busch Gardens. Adolphus Busch, owner of the St. Louis brewery, purchased the Cravens mansion (South Orange Grove Boulevard and Arlington Avenue) in 1902 after wintering in Pasadena hotels for a number of seasons. His 75-acre property sloped west to the bank of the Arroyo and the gardens were developed on the lower 30 acres adjacent to the

Figure 3  
San Gabriel Orange Grove Association Land, 1874





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streambed. Designed by Scottish landscape gardener, Robert J. Fraser, the magnificent garden was resplendent with beds of exotic plants, terraced slopes, picturesque stone walls and fanciful structures. Winding paths led past fountains and pools. Busch Gardens was opened to the public in 1909 and became an internationally known destination until it closed around 1928. (The property was subdivided in the 1950s.)

Interest in gardening grew in popularity throughout the United States between 1865 and 1915 and was popularized through national magazines such as *Suburban Life and House and Garden* and newspaper columns written by garden experts. Pasadena supported a number of horticultural enterprises which provided exotic and ornamental plants such as the Coolidge Rare Plant Garden and the West India Gardens.

Organized landscape enhancement efforts in Pasadena began in 1905 when architect Alfred Heineman urged the city to adopt a tree planting program. In 1908 the city officially designated trees for important thoroughfares. Residents could petition to plant a tree type of their choosing on their block. In the first ten years of the program, the city set out over 18,000 young trees. By 1915 the city nursery had an additional 30,000 trees under cultivation, and the *Municipal Record*, a San Francisco Publication, noted, "Pasadena looks like a forest city from the heights as you look over it."

The Arroyo was recognized as a community asset as early as 1887 when community leaders proposed making it a public park. It was not until 1911, however, that the City of Pasadena began to acquire Arroyo land; the acquisition by a syndicate of wealthy citizens who bought options on parcels of the Arroyo and held them for the City to purchase. A park was developed in the Upper Arroyo in 1913. It included a playground, picnic area and sports facilities. The next year a municipal "plunge" (swimming pool) was donated by Mrs. E. W. Brooks and the park was renamed Brookside. The Pasadena Garden Club and the Arroyo Park Committee, headed by architect Myron Hunt, brought landscape architect Emil T. Mische to Pasadena to develop a plan for the Arroyo in 1917. The plan recommended that the lower Arroyo be preserved as a natural area and restricted to passive activities such as walking and riding. The upper Arroyo, with Brookside Park, would continue to be developed for recreational activities. In 1922 the city constructed a stadium for the Tournament of Roses football game, later known as the Rose Bowl, designed by Myron Hunt in a horseshoe shape. The structure, later modified to enclose the field, included a football field and a track. A golf course, with a clubhouse designed by Myron Hunt and Harold C. Chambers, was developed north of the Rose Bowl in 1928.

By 1933 the city had 15 parks, comprising over 1,000 acres including the Carmelita grounds, Central Park and Library (Memorial) Park. Other parks included Washington Park and La Pintesca Park, both designed by landscape architects Theodore Payne and Ralph Cornell.

In addition to Payne and Cornell, a number of renowned landscape architects worked in Pasadena; many resided in the city in the first quarter of the twentieth century. Edward Huntsman-Trout, Paul Thiene, Charles Gibbs Adams, and Florence Yoch and Lucille Council, worked in the city. In addition to doing many residential gardens, Yoch and Council worked with Myron Hunt on the California Institute of Technology campus designing the Olive Walk. Other female landscape architects included Katherine Bashford, Helen Van Pelt, and Beatrix Farrand.



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## **Planning and The City Beautiful: The Civic Center**

At the beginning of the twentieth century interest grew in making cities more beautiful and liveable. The 1893 World's Columbian Exposition in Chicago featured a White City of buildings and boulevards that influenced the future of America's urban landscape.

Before the twentieth century civic enhancement and beautification, while of concern, were not systematically addressed. As progressive reformers began to direct their attention to the nature of urban elements, city planning emerged. Planners believed that the growth of cities should be purposefully directed and coordinated.

Civic enhancement and planning in Pasadena paralleled national patterns. Pasadena's early civic improvement endeavors tended to be isolated and reactive rather than based on any plan. These enhancement efforts concentrated on cleaning up streets, vacant lots and the Arroyo, which had been turned into a dumping ground. Progressive women's organizations such as the Outdoor Art Association promoted development of a plan for streets and the planting of street trees. They also recommended the preservation of natural sites and the establishment of parks. The prestigious Shakespeare Club sponsored lectures by planning proponents and were especially interested in the work of Daniel Burnham, who had helped design the 1893 Chicago exposition.

In the early decades of the twentieth century, Pasadena was a community proud of its residential neighborhoods, but a consensus was growing that the community needed civic buildings of stature. The proposal for a new post office building in 1908 was viewed by some citizens as an opportunity to create a civic center. Although prominent urban planners, Charles M. Robinson and Daniel Burnham, visited Pasadena at that time nothing directly resulted from the visits.

Interest in a civic center emerged again around 1914 and coincided with the upcoming San Francisco Panama-Pacific Exposition and the San Diego California-Panama Exposition. A civic center was seen as the cornerstone of an urbane and cosmopolitan city. A City Beautiful Association was formed with representatives from community organizations including the Women's Civic League, the Tournament of Roses and the Chamber of Commerce (successor to the Board of Trade). A plan was proposed but its scope seemed beyond the community's resources.

The vision and abilities of George Ellery Hale were to make a civic center a reality. Hale was interested in the City Beautiful planning movement and was a friend of Daniel Burnham. Hale envisioned Pasadena as the "Athens of the West" and he used his professional and civic reputation, along with his abilities to raise funds and motivate people, to challenge Pasadena residents to create a civic center of international stature. In a 1922 address on "A City Plan for Pasadena" Hale recommended that a city Planning Commission be appointed with its first task to be the preparation of plans for a Civic Center. The Commission was established with Hale as a founding member.

Within a month, the Planning Commission directed the hiring of the successor firm of Daniel Burnham, Bennett, Parsons and Frost of Chicago, to create a plan for Pasadena. The plan included a civic center located on two axes, Garfield and Holly Streets, to take advantage of buildings already in place--the 1915 Post Office, the 1911 YMCA, and the YWCA (1922).



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Recognizing the growing importance of the automobile, Edward Bennett proposed two major automobile entrances to the city with the western entrance at the Colorado Street Bridge, and the eastern entrance at Lamanda Park. Crossing the bridge, the motorist would see panoramic views of the Arroyo Seco with the San Gabriel Mountains as the city's backdrop. A broad tree-lined boulevard would take the driver past the memorial flagstaff and an art museum. Farther east would be a monumental City Hall, the heart of the Civic Center. He also suggested widening and cutting through Green and Walnut Streets to create additional east-west arteries in the city center. Landscaped medians along major auto routes were also proposed. Central to the plan were Pasadena's residential character and its garden nature. He also suggested changes to the zoning ordinance that would limit population growth.

The Civic Center portion of the plan was adopted by the city's Board of Directors, and in 1923 a bond issue was approved to construct three buildings, a city hall, a library and a civic auditorium. A competition was held to select architects for the buildings. The San Francisco firm of Bakewell and Brown were selected to design the City Hall (1927), Pasadena architect, Myron Hunt, the Central Library (1927), and Bergstrom, Bennett and Haskell, the Civic Auditorium (1932). The existing YMCA building was remodeled to harmonize with the Civic Center and the YWCA building. Several buildings were built to the west of the Civic Center. Among them were the First Baptist Church (Carlton Winslow with Frederick Kennedy, Jr.), the Hall of Justice (J. J. Blick) and the American Legion Building (Marston, Van Pelt and Maybury). Existing residences in the Civic Center area were moved to residential neighborhoods to make room for the new construction.

George Ellery Hale played an instrumental role in planning the California Institute of Technology campus. Hale convinced nationally known architect Bertram Goodhue to develop a plan for the campus. An initial plan had been developed by the Pasadena firm of Hunt and Grey. In 1916 Goodhue created a master plan for the campus combining "a model of campus planning and a distinctive new style." In 1921 Goodhue's first campus building, Bridge Hall of Physics, was constructed.

With the creation of the Civic Center, Pasadena's commercial center continued to move eastward along Colorado Boulevard. After World War II, Pasadena's business community experienced another burst of prosperity, with its focus along Lake Avenue, spurred by the construction of an auto-oriented, suburban department store, Bullocks, in 1947.

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## ART, CULTURE AND SOCIETY IN PASADENA: 1890-1950

### Pasadena's Cultural and Social Life

One of the first organized groups to promote culture and education was the Pasadena Library and Village Improvement Association begun in 1882 under the guidance of Abbott Kinney. The organization had dual goals: to establish a library and to foster discussion on a range of topics. Pasadena's first library opened in 1884 and in 1887 the first substantial library building was constructed at Walnut Street and Raymond Avenue. The library grew rapidly after the turn-of-the-century, under the direction of librarian Nellie Russ, and in addition to housing books, the library acquired museum quality artifacts and collections. Branch libraries were opened in 1908 (North, later known as La Pintoresca), 1910 (East), 1913 (Northeast station), and in 1922 (Lamanda Park). In 1927 a new Central Library building was constructed as part of the Civic Center.

Pasadena's earliest cultural life centered around Carmelita, the home and gardens of Dr. Ezra and Jeanne Carr who hosted a number of writers including Helen Hunt Jackson and John Muir. Jeanne Carr wrote articles on subjects such as horticulture, conservation, botany, American Indians, and history. Other late nineteenth century authors attracted to Pasadena were Margaret Collier Graham, Abbott Kinney, Charlotte Perkins Gilman and Charles F. Holder. In the first quarter of the twentieth century Pasadena was home to authors such as Upton Sinclair and Robinson Jeffers.

Churches provided a foundation for Pasadenans spiritual needs as well as providing a center for social activity. The first church services were held in private homes. Within two years of the city's founding, Pasadena's first church had been established. The First Presbyterian Church, located on California Street, was shared with Congregationalists and Methodists for a period. By the 1880s most of the major Christian denominations and organized churches had established congregations in Pasadena. By the turn-of-the-century there was a church in Pasadena for every 1,000. In addition to ministering to spiritual needs, the churches functioned as community centers and neighborhood anchors. In his 1933 profile of Pasadena John McGroarty noted: "Pasadena's church edifices are among the finest in Southern California, and the clergy includes men who rank among the leaders in their church groups. There are in the city over seventy churches, representing virtually all denominations."

As the city grew in stature so did many of its clubs. Women's groups, such as the Shakespeare Club and the Outdoor Art Association, advocated civic enhancement and the arts. The clubs sponsored lectures by experts on a variety of topics. Some, like the Shakespeare Club, had their own club buildings. Men's literary and social groups included the Tuesday Evening Club and the Twilight Club, as well as traditional fraternal organizations such as the Masons, the Elks and the Scottish Rite.

Individuals were active in establishing artistic and cultural organizations. George Ellery Hale helped to found the Pasadena Music and Art Association (1912), which brought the Los Angeles Philharmonic and other well-known concert artists to Pasadena. Pasadenans supported a thriving community of artists in the early twentieth century. The Stickney Memorial School of Fine Arts (which was located in the

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Shakespeare Club building on Fair Oaks and Lincoln) included as instructors many of Pasadena's most accomplished artists, such as Guy Rose, Jean Mannheim, and Alson Clark. The school also sponsored a Beaux Arts atelier for architects.

At the turn of the century many artists, especially landscape painters, were drawn to Pasadena's scenic and rustic beauty for inspiration. The resort economy along with the city's wealthy population provided market opportunities for artists. Painters including Benjamin Chambers Brown, Franz Bischoff, Alson Clark, Jean Mannheim, Elmer and Marion Wachtel, Guy Rose and sculptor Alexander Stirling Calder all lived and worked in Pasadena at one time or another. In 1924 the Pasadena Art Institute in Carmelita Park was established.

One of the most interesting, and eclectic cultural institutions of the city was Grace Nicholson's residence and gallery built in 1926. The building, on North Los Robles, was designed in the "Chinese Treasure House" style, by Marston, Van Pelt and Maybury, to showcase Nicholson's collection of Oriental art. The building also functioned as a center for the arts where art instruction was given.

The performing arts were also an integral part of Pasadena's cultural experience in the early twentieth century. Pianist, Alice Coleman Batchelder, founded the Coleman Chamber Music Association. Other musical organizations included the Pasadena Music and Art Association, the Cauldron Singers, the Musical Arts Theater, the Musical Study Club, the Pasadena Choral Union, the Schubert Choralists, and the Women's Choral Club.

A major theatrical performing arts venue in the city was incorporated as the Community Playhouse Association in 1917 with Gilmor Brown as the director. The original playhouse troupe combined a group of traveling actors with local amateur actors. Over the years the Playhouse evolved to become a major regional theater educating theater professionals. In 1925 the Association moved to a new building on South El Molino Avenue, which was designed by Elmer Grey and named the Pasadena Playhouse.

### **Pasadena's Arroyo Culture**

Kevin Starr observed that the turn-of-the-century Los Angeles region "had little in the way of formal culture in comparison with, say, fin-de-siecle San Francisco" yet Pasadena was developing as a cultural nucleus. Pasadena's wealthy residents were a source of patronage for social, artistic, civic and cultural endeavors and institutions. A lifestyle of the Southland was emerging. Steeped in the romantic myths of Southern California and popularized in regional publications such as Charles Fletcher Lummis' Land of Sunshine/Out West, many pursued the "pleasures of the genteel tradition--art, music, painting, history, literature--and of course, the outdoors." (Starr, p. 101)

Pasadena was one of the major Arts and Crafts centers in the United States. Many artists and artisans lived on the slopes of the Arroyo Seco were proponents of the Arts and Crafts movement, became known as the "Arroyo Culture". In the Arroyo Culture, life and aesthetics of nature were entwined. Its influence was the Arts and Crafts Movement which originated in England in response to a growing disillusionment with industrialization and its concomitant social conditions.

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In the late nineteenth century, the Arts and Crafts movement began with Englishman William Morris who adopted and lived his life based on philosophies set forth by John Ruskin and Thomas Carlyle. Morris' concern for beauty and quality led him to form a community of artisans who produced design objects that were crafted based on the system of medieval values and design.

The United State's Arts and Crafts movement grew out of the progressive reform movement. The guiding principle was simplicity and a move away from conspicuous consumption. The movement also revered nature and drew upon natural elements and forms to inspire decorative motifs.

Southern California and Pasadena provided a fertile ground for Arts and Crafts ideals. Regional interests in California missions and the influence of southwest Indians also were inspiration for the movement. The followers were artists and intellectuals, and new California immigrants seeking new ideas and lifestyles. A notable member of the Arroyo Culture was Ernest Batchelder, a ceramicist/tile-maker and faculty member of Throop University's Department of Arts and Crafts, who wrote *The Principles of Design*.

The most obvious manifestation of the Arts and Crafts movement was the Craftsman bungalow. Rather than shroud a building with superfluous decoration emblematic of the industrialization era, the building's form was to be revered. The ideals of craftsmanship and honesty were expressed in the building form.

Architects Charles Sumner Greene and Henry Mather Greene played a leading role in establishing Pasadena the epitome of the Arts and Crafts movement. They "favored simplicity and solid thought, touched by the aesthetic." (Starr, p. 101) Historian Starr observes:

Influences on the Greens were eclectic, but all influences led them in the direction of aesthetic functionalism. 'I seek till I find what is truly useful,' said Charles Sumner Greene, 'and then I try to make it beautiful.' ...the Greens absorbed a sense of architecture as deliberate social statement. Their homes, like Pasadena, were metaphors of an America brought to liberality, simplicity, and taste.

The Greene brothers came to Pasadena in 1893 and opened an architectural practice in 1894. Around 1904 the Greens emerged as master interpreters of the Arts and Crafts movement with their individualistic designs. The Greens "imaginatively combined massive exposed timbers, natural wood shingles, clinker brick and boulders from the Arroyo." They linked the indoors with the outdoors by designing sleeping porches, verandas, and landscaped gardens (the "outdoor" rooms of Southern California). Their concern for the total aesthetic environment led them to design interior spaces. They combined superb craftsmanship and design with high quality to create outstanding designs, and their work gained national recognition.

Pasadena boasted many other architects and contractor-builders who embraced Arts and Crafts ideals and translated them into houses. These designers included Alfred and Arthur Heineman, Louis B. Easton, Sylvanus Marston, Frederick Roehrig, Norman Foote Marsh, and Charles Buchanan and Leon Brockway.

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## **Pasadena's Regional Architecture**

The development of Southern California bungalow communities was driven by the mythology of Southern California's paradise that promoted the American Dream of a home and yard set in the region's mild and luxuriant climate.

The bungalow was an architectural form that offered affordable housing for single families. The bungalow, the basic form of a one-story, free-standing, single family dwelling, came from Bengal where the word "bangla" refers to both the region and a dwelling type. Bungalow historian Robert Winter notes "the major characteristic of the bungalow was that it accommodated all the functions of living--recreation, dining, bathing, sleeping, preparing food, and eating--on one floor."

The bungalow became an extremely popular housing form in Southern California, as it did elsewhere in the country where communities required modern, affordable, easily constructed housing. The form was proliferated through the publication of pattern books which provided building plans and elevations and catalogs which offered "mail order" product dwellings. National coverage of Craftsman style bungalows further popularized the building form. In Pasadena bungalows were built in many of the city's neighborhoods in the early twentieth century. They provided in-fill in already established neighborhoods and some new neighborhoods consisted mostly of bungalows.

Although they were most often constructed as single-family detached dwellings, the bungalow form influenced development of the bungalow court or courtyard dwelling form. Rather than a single house, a set of small dwellings were placed around a court, occupying a single parcel of land. This multi-family form fit into the pastoral ideal of the California dream, that of the detached home. Each of the buildings had their own entry and porch, many featuring a symbolic gable or entry hood to distinguish it as a private residence.

Throughout the first quarter of the twentieth century Pasadena was graced with more architects than the typical residential community of its size. The resort hotels and the concomitant wealthy population provided a base of patrons for architects to develop. By 1920 the Craftsman bungalow had run its course as a stylistic preference. Period revival styles such as American Colonial, Tudor, and European revivals became popular residential styles.

Some Pasadena architects, however, were looking for a new expression rooted in regionalism. A new style, with influences of Mediterranean architecture, was developed in Pasadena and Southern California in the 1920s. This style incorporated California and Mexican traditions with these Mediterranean elements. It looked to vernacular country architecture to create informal, liveable houses suited to the Southern California climate and lifestyle. Pasadena and Santa Barbara emerged as centers of the California Mediterranean style. Pasadena based architects who designed in the style included: Reginald Johnson, Myron Hunt, Wallace Neff, Roland Coate, Garrett Van Pelt, Sylvanus Marston, Donald McMurray, and Gordon Kaufmann.

Pasadena's growing tradition of high quality architecture, and its client base of patrons seeking exceptional architecture, nurtured its local architects. Nationally known architects such as Frank Lloyd Wright and Bertram Goodhue also added to the quality and innovation of architecture in the City.

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## **Pasadena after the Depression**

During the Depression many of Pasadena's mansions, especially those on Orange Grove Avenue, were abandoned or converted to rooming houses. In 1948 Orange Grove was rezoned for apartment development under strict setback, density and landscaping requirements.

In general, however, Pasadena's architectural character remained stable throughout the Depression and World War II years as evidenced by its population gain of only 7,000 between 1930 and 1940. However, a burst of growth occurred between 1940 and 1950 when Pasadena experienced a population increase of 22,000. New tracts were opened for development including Allendale, Upper Hastings, Kinneloa and in the San Rafael and Linda Vista areas where dwellings were constructed to fill housing needs.

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## EDUCATION AND SCIENCE IN PASADENA: 1874-1950

### The Schools of Pasadena

The heart and soul of a literate community is in its schools. Pasadena's first school opened in one room of the Clapp residence in 1874 with two students. Within a month increased enrollment forced the need for a school building. By 1879 the Central School had been outgrown and a new two-story school building was constructed. As the population grew to the north and east two new schools were built, the Washington School at Monk Hill, and the Grant School on East Colorado. In 1886 the Central School lots at Colorado Street and Fair Oaks Avenue were sold to raise money for another expansion. Its replacement school, the Wilson School, was constructed at Marengo and Walnut Streets. In 1884 the Lincoln School was built in North Pasadena to be replaced just four years later by another Washington School. The Garfield School was built on West California Street at the end of the century.

The Wilson School which added high school classes in 1887, graduated its first class in 1890. In 1904 construction on the Pasadena High School began; but even before the school was opened its enrollment passed its capacity. Eight years later a second Pasadena High School was built at East Colorado and Hill Streets. Separate schools, the Raymond Avenue School and the Fremont School, were established for Spanish-speaking children. Public school expansion occurred again in the 1920s with new buildings for Washington Elementary and Junior High schools, the McKinley School, the Daniel Webster School, and the Pasadena Vocational School (now Muir High School). In 1924 a junior college was established in the Pasadena High School. This led to a reorganization of the curriculum to one of six years of elementary school, four years of junior high school, and four years of high school-college. The system, which brought national recognition to Pasadena for innovative education, integrated college courses into the public schools.

A number of private schools were established in Pasadena. Among the earliest were the Classical School for Boys, established by Stephen Cutter Clark in 1889 on South Euclid. On the same street the Orton Classical School for Girls was founded by Anna B. Orton in 1890. Later private schools included Polytechnic Elementary and High School, Westridge, and University. Parochial schools were also established in Pasadena during the 1930s.

The area's first college was the Sierra Madre College founded in 1884 and located south of Pasadena on Columbia Hill. While the school struggled financially and lasted only two years it attracted several educated faculty members to the community and created an interest in higher education. Another early college was the Pasadena Academy begun by Professors M. M. and C. M. Parker in 1883. In 1891 M. M. Parker merged the Academy into the new polytechnic institute, called Throop University, that was founded by Amos G. Throop. The school's philosophy was based on Chicago educator John Dewey's adage "learn to do by doing." The school occupied a portion of the Wooster Block at East Green Street and South Fair Oaks Avenue. The co-educational school was renamed Throop Polytechnic Institute in 1893, and a new building was constructed at North Fair Oaks Avenue and Chestnut Streets.

Although enrollment grew to over 400 in 1907, the school was functioning more as a secondary school

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which offered some college level courses. Led by Dr. George Ellery Hale, a trustee of the school the decision was made to discontinue preparatory classes and to develop the school exclusively as a college of science and technology on an East California Street site that was purchased in 1905. Throop Hall, the first building, designed by Myron Hunt and Elmer Grey, was constructed in 1910. Hunt and Grey also developed a master plan for the campus.

Prestigious scientists, such as Amos Noyes, an MIT chemist, and physicist Robert Millikan of the University of Chicago, were attracted to the school. The school developed into a specialized scientific institution of higher education. In 1921 the name, California Institute of Technology, or Caltech, as it has been more fondly known, was given to the school.

### **The Growth of Pasadena's Scientific Community**

The first known major scientific endeavor in Pasadena occurred in 1889 when Dr. Pickering of the Harvard Observatory visited Mount Wilson since the site and climate provided an ideal location. Pickering announced plans to install a photographic telescope. A misunderstanding regarding the land led to the dismantling of the telescope, and its being relocated to Peru 18 months later.

The suitability of Pasadena's nearby mountains for serious scientific inquiry led to the establishment of the Mount Wilson Solar Observatory in 1908. George Ellery Hale came to Pasadena in 1903 to make plans for the observatory. Working under the auspices of the Carnegie Institution, Hale proposed the installation of both a solar observatory and a 60-inch stellar telescope. He developed an instrument shop on West Union Street to fabricate the equipment. The shop was moved in 1905 to Santa Barbara Street on land donated by the city, and construction of the telescope was begun. The project brought many scientists, astronomers, engineers, and laboratory technicians to the city. In 1908 the reflecting telescope was installed; and after a number of years of regrinding the mirror, a 100-inch refractory telescope was installed in the observatory in 1917. The new observatory attracted scientists from around the world.

George Ellery Hale is noted for creating and nurturing Pasadena's scientific community. He gained the support of industrialists such as Charles Yerkes and Andrew Carnegie to underwrite scientific projects. As a member of Throop Polytechnic's Board of Trustees, he was instrumental in redirecting the school's evolution into a world renowned scientific institution. He worked ceaselessly to lure prestigious academics and administrators to the California Institute of Technology (Caltech) and he persuaded philanthropists to endow the university.

During the 1920s and 1930s Caltech matured into an internationally known scientific research institution developing departments of physics, aeronautics, biology and seismology. The university attracted scholars such as Niels Bohr, Paul Dirac, and Arnold Sommerfeld, and the world-renowned, Albert Einstein. During the twentieth century several faculty members of Caltech or those who had been educated at Caltech were Nobel Prize winners. In 1923 Caltech President Robert Millikan received the Nobel Prize for research on splitting of the atom. One student of Caltech's seismology department, Charles Richter, was to become a household name especially in Southern California. Richter was the inventor of a scale which measures earthquake magnitude.



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Rocket propulsion studies conducted at Caltech in the late 1930s and 1940s lead to the development of the Jet Propulsion Laboratory. In 1936, Theodore von Karmen, Frank Maline and John Parsons conducted a series of experiments on rocket propulsion responding to the pre-World War II military buildup which led to a need for research and development of jet propulsion technology. The successful formulation of solid fuel and liquid fuel for jet-assisted take-offs resulted in funding that in 1943 led to the founding of the Jet Propulsion Laboratory.

Over the decades Caltech attracted scientists and students to Pasadena. Many of them remained in the city providing the area with a pool of highly trained engineers and scientists and a number of related research and development businesses.

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## **TRANSPORTATION: 1885 - 1950**

### **Transcontinental Transportation**

Pasadena's evolution into a city in the late nineteenth century began with the coming of the transcontinental railroad. The Atchison, Topeka and Santa Fe Railroad broke the statewide monopoly held by the Southern Pacific Railroad. The Santa Fe, which had rail lines cutting south westward from the east had tracks in California to San Bernadino. One of Pasadena's first local railroads, the Los Angeles and San Gabriel Valley Railroad (LA&SGV), had built tracks to San Bernadino. In 1885 both the Southern Pacific and Santa Fe railroads vied to purchase the LA&SGV Railroad. It was sold to the Santa Fe, thus opening a direct rail service from Chicago to Pasadena. Later, the Union Pacific (originally the Salt Lake Railroad) followed with a route into the city.

### **Streetcar, Interurban Transportation and Suburban Development**

There is a "close American relationship between land speculation and the construction and location of streetcar tracks." Urban historian Kenneth Jackson notes that often "transit tycoons were less interested in the nickels in the fare box than they were in their personal land development schemes. They learned quite early that transit access would make undeveloped farmland attractive to potential commuters and thus raise its value." (Crabgrass Frontier; The Suburbanization of America, p. 120) The development of streetcar and interurban transit lines transformed Pasadena as access to outlying areas occurred.

At the peak of the boom of the 1880s development spread out from the city's original southwestern commercial and residential core. In 1886 the mule-drawn Pasadena Street Railway began operating a line from South Orange Grove to Colorado. Several other horse-drawn street railways opened during the decade including the Colorado Street Railroad Company. This route ran along Colorado from Fair Oaks east to Lake Avenue. Other routes connected central Pasadena with Altadena and the foothills (Figure 4, Pasadena Horsecar Lines, 1886-1898).

When Pasadena's local railroad connection to Los Angeles was acquired by the Santa Fe, the service was directed to transcontinental uses. To provide needed reliable local service to Los Angeles, the Los Angeles, Pasadena, and Glendale Railroad was founded in 1890. Later renamed the Terminal Railroad it was extended south of Los Angeles to Wilmington and the harbor, where boat service was provided to Catalina Island. Infrequent service prompted interest in an electric inter-urban trolley system.

Southern California's inter-urban service that made land accessible contributed to development patterns in the Los Angeles basin. Tied inextricably with subdivision and development, the routes of the inter-urban fostered the development of low density residential neighborhoods. New nodes of commercial development emerged along transit routes to serve the residents of outlying subdivisions. The routes of the earlier inter-urban lines became the foundation of the region's twentieth century roads and freeways.

Pasadena's electric railway began operations in 1895 to Los Angeles with the Pasadena and Los Angeles



Figure 4



# PASADENA HORSECAR LINES 1886-1898

- CITY RY. Co. of PASADENA
- HIGHLAND R.R.
- - - - PASADENA STREET RY. Co.
- ALHAMBRA & PASADENA RY. Co.
- - - - WEST PASADENA RY. Co.
- COLORADO STREET RY. Co.
- STEAM RAILROADS

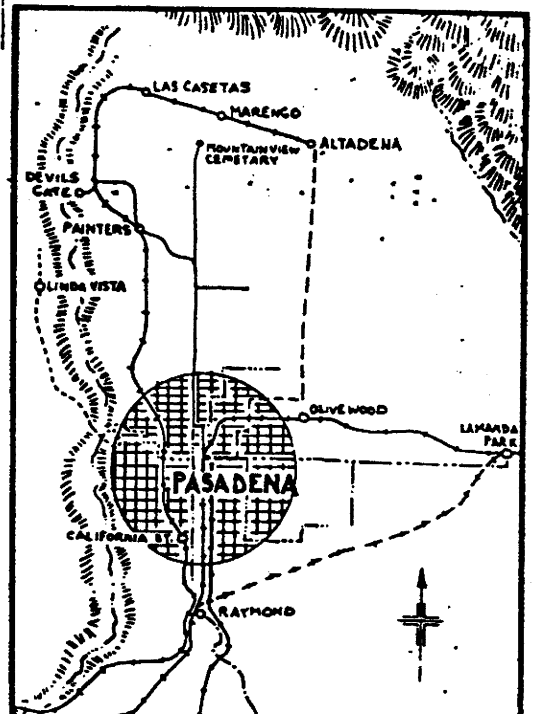
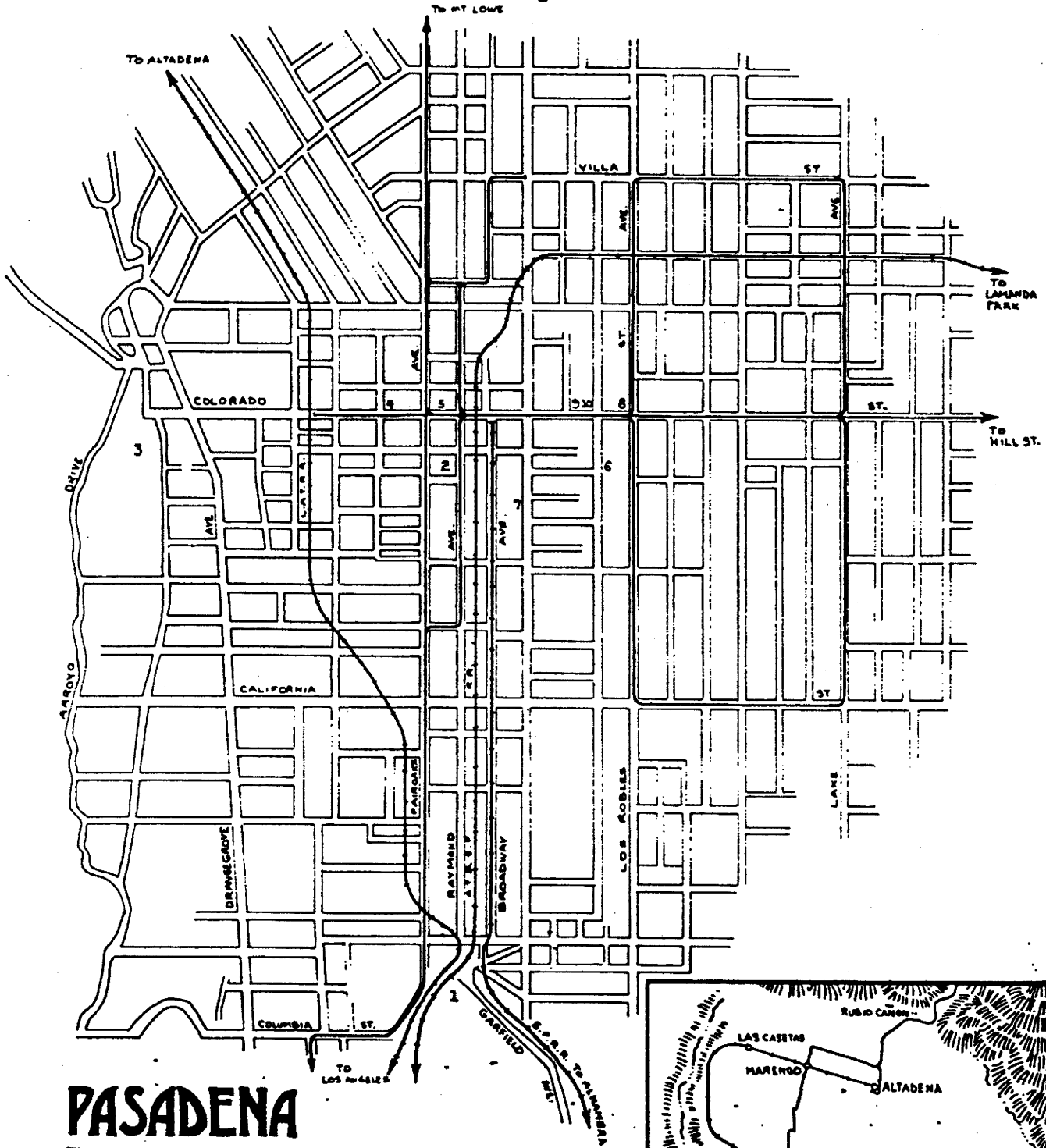




Figure 5

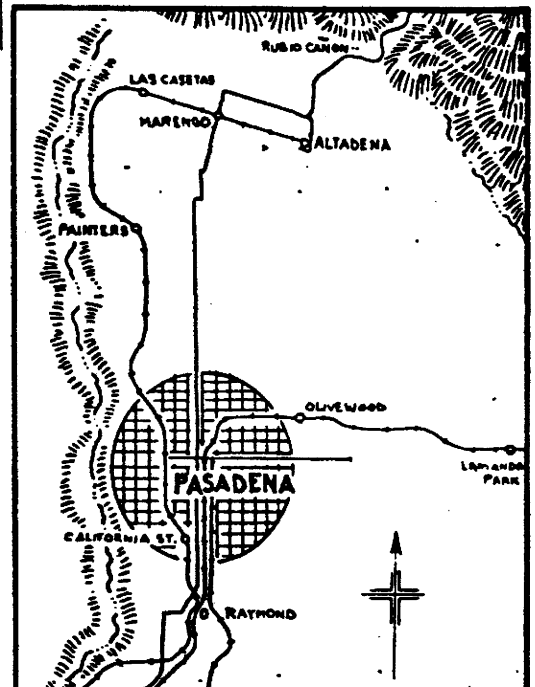


# PASADENA EARLY ELECTRIC LINES CIRCA 1902

ELECTRIC LINES ——— STEAM RAILROADS - - - - -

## PRINCIPAL HOTELS

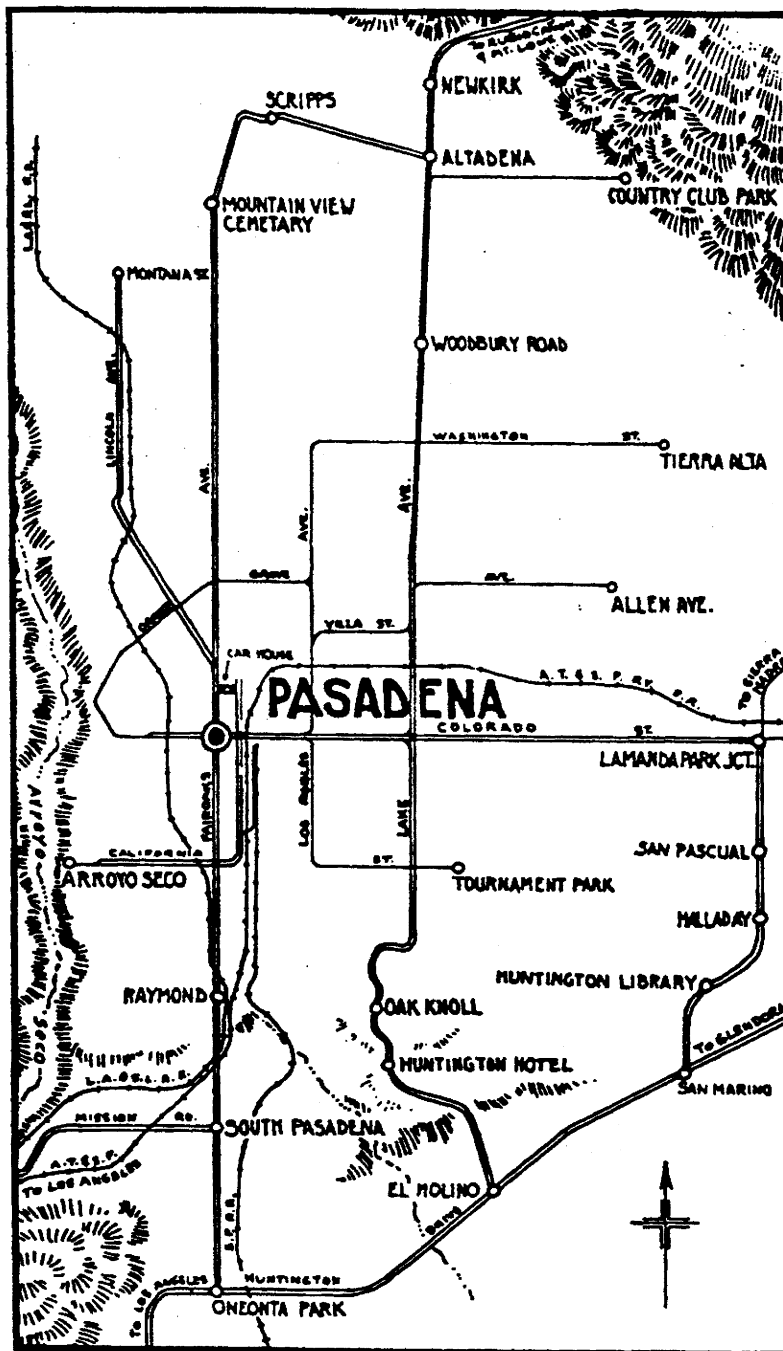
- |                     |                |
|---------------------|----------------|
| 1 RAYMOND           | 6 MIRA MONTE   |
| 2 GREEN             | 7 WHITTIER     |
| 3 VISTA DEL ARROYO  | 8 MARYLAND     |
| 4 LOS ANGELES HOUSE | 9 SPALDING     |
| 5 CARLTON           | 10 CASA GRANDE |





TRANSPORTATION: 1885-1950

Figure 6  
Pacific Electric Lines in the Pasadena Area







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Railway (P&LA). The company reorganized in 1897 as the Los Angeles and Pasadena Electric Railway (LA&PE). With its new headquarters in Pasadena the company provided 100 jobs. The LA&PE converted remaining horsecar lines, introduced a package express service, and created new routes (Figure 5, Pasadena Early Electric Lines, circa 1902). In 1896 Moses Sherman and Eli Clark acquired several defunct horsecar and steam car lines and created the Pasadena and Pacific Railroad Company.

The major electrification of rails in Southern California occurred under the direction of Henry E. Huntington. He saw great financial opportunity in the manipulation of property values and he began to acquire existing electric railways including Pasadena's Los Angeles & Pacific Railroad in 1899. In 1901 Huntington's lines were merged into the new Pacific Electric Railway Company which also acquired the Pasadena and Mount Lowe Railroad. The Pacific Electric built lines to Long Beach, San Bernadino and Santa Barbara.

Huntington also founded the Pacific Light and Power Company to ensure an adequate supply of electricity for his line and his land development. The Huntington Land and Improvement Company was the core of his subdivision activities. As he purchased land and subdivided it, the electric inter-urban line was extended to the development, and electricity was supplied to the properties. He opened vast tracts of land to development throughout Southern California.

The "red cars" of the Pacific Electric began operating in Pasadena on the east/west streets of Colorado, Villa and Columbia and north/south streets of Fair Oaks, Lincoln, Raymond, Broadway, Los Robles, and Lake. In 1906 Huntington built the "Wentworth Line" through Oak Knoll, a tract of land owned by Huntington (Figure 6, Pacific Electric Lines in the Pasadena Area).

New automotive technology introduced new modes of public transportation. In the mid-teens independent jitneys cruised the streets of Pasadena picking up passengers. Small, independent bus lines also operated until they were bought out by the Pacific Electric in the mid-1920s when they introduced supplemental bus lines.

### **The Bridges of Pasadena**

Pasadena's earliest bridge was the wood-truss Scoville Bridge built in 1887 across the lower Arroyo. Even with this bridge crossing the Arroyo was arduous. With the development of concrete bridge technology at the turn-of-the-century, modern bridges were constructed to span the Arroyo and the residential development of the Arroyo's western bank began.

The most majestic of Pasadena's bridges, the Colorado Street Bridge, opened in 1913. This graceful arched bridge was engineered by John Alexander Low Waddell, one of the foremost bridge architects of the period. John Drake Mercereau, who constructed the bridge, provided the curving design in order to avoid soft footings. The bridge was proclaimed to be "the highest concrete bridge in the world" as well as being "one of the few bridges that can properly be classified as a work of art."

In 1914 the Parker-Mayberry Bridge and dam replaced the Scoville bridge. It was engineered by Parker

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and Mayberry, and designed by Myron Hunt. In 1922 the San Rafael Bridge was built followed by the Holly Street (Linda Vista) bridge in 1924. A total of seven bridges were built to cross the Arroyo. The bridges were designed in the tradition of the Colorado Street Bridge with graceful architectural forms and ornamentation and decorative light standards.

### **The Automobile and Suburban Development**

Coursing over the wide stretches of macadam road...motorists find much to attract them in the way of pretty scenery, adequate hotels, country clubs, handsome residences, and withal a sheet-anchor ready for the engineer in the shape of telephones and repair shops.

*Hilda Ward in Suburban Life (1907)*

The automobile first appeared in the United States in the 1890s. In 1898 there was only one automobile in operation for every 18,000 Americans. The early machines, a hybrid of a bicycle and buggy, were limited to the wealthy and adventurous since they were both expensive and challenging. Few roads were paved, especially between communities, most were little more than dirt paths. There was no system of highway numbering or traffic controls. Early touring books published by Rand-McNally and other firms guided motorists using physical landmarks for navigating. Auto serving businesses were scarce. In 1903 W. Eno published his Rules for Driving recommending driving procedures such as passing, signaling, and speed; he also recommended traffic signage. As early as 1904 California citizens were lobbying for the development of a state highway system featuring a permanent highway running the length of the state.

Pasadenans were concerned about their roads even before the automobile became the preferred mode of transportation. In 1899 the Better Roads Society urged the city to grade and crown the streets. The city's first paving was done on a three block length of Colorado at the turn-of-the-century. By 1906 six miles of streets had been asphalted. In 1930 over 600 miles of streets within Pasadena were paved.

Pasadena's first Automobile Club was formed in 1903. It worked to promote better roads and organized auto runs to Riverside, Santa Ana and Santa Monica. The Star published the first "Automobile and Good Roads" edition in 1903.

The infant automobile industry was represented after the turn-of-the-century in Pasadena included the Hodge Brothers "original automobile station" and the Pasadena Garage Company. A small, electric car industry in the City included the Waverly Electric company. Automobiles were also manufactured in Pasadena by Waldemar Hansen, who designed his own gasoline engines. By 1909 he was making and selling the H and W Runabout, a four passenger car. The Walter Murphy Company built Duesenbergs until the mid-1930s.

Architectural design was also beginning to accommodate the car. The renovation of the Huntington Hotel included the addition of a porte cochere entrance for guests arriving by auto. Pasadena's wealthy population could easily afford the early automobiles, but it was Henry Ford's Model T that popularized the auto in the city and elsewhere. Ford developed a dependable, easy to operate, and simple to repair auto at a price that many Americans could afford. By 1915 there were over 5,000 automobiles in Pasadena.

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The 1920s were a time of many improvements in automobile travel. The low pressure pneumatic tire was developed. Cars were more numerous, faster and larger. Directional signals and traffic controls were installed. Roads were more highly engineered, curbs were pushed back and streets widened. The federal government began to offer matching funds for road development and the Bureau of Better Roads was established to plan a highway network. Soon transcontinental travel was taking place on all-weather highways.

Route 66, "America's Main Street," traversed Colorado Boulevard on its way through Pasadena. The automobile reinforced Colorado Boulevard as Pasadena's Main Street, with its commercialism and its image as a ceremonial corridor. Route 66 was the primary east-west automobile route connecting Chicago with the Pacific Ocean in Santa Monica. According to historian McWilliams, "The great migration into Southern California from 1920 to 1930 was...the first migration of the automobile age. In 1923 and 1924 a one-way stream of automobiles could be seen moving westward." (p. 135)

Route 66 became a symbol of American restlessness, mobility and opportunity. Memorialized in literature, song and folklore, hundreds of thousands of travellers got their "kicks on Route 66." Tourist-serving businesses, many in buildings programmed for auto-serving functions developed. This roadside architecture included service stations, restaurants, motor courts and tourist attractions and was designed to catch the eye of the speeding motorist.

Early "tourist camps" were provided by communities or private businessmen for motoring tourists. In Pasadena the "Cottage Auto Camp" and the "Oak Park Auto Camp" were located on the eastern banks of Eaton Wash in 1925. Subsequently cabins and cottages provided more adequate accommodations. Pasadena architect, Arthur Heineman, is credited with developing the concept of the motel. He adapted the bungalow court form to create "The Milestone Motel" in San Luis Obispo. Over the ensuing decades motels sprung up all along Route 66 between the 1930s and 1960s. Most of these were "mom and pop" businesses.

The automobile changed the form of the city. New building types, such as filling stations, garages and showrooms, were constructed for auto-serving businesses. Some of these businesses in Pasadena included the Crown City Automobile Company, Tanner Motor Livery, the Frank Dorn Auto Repair Shop, and Burroughs Motor Works. Streets were designed and redesigned to accommodate auto vehicle traffic. As an auto-oriented commercial corridor Colorado Boulevard became a natural location for auto showrooms designed in a myriad of exuberant styles to showcase each manufacturers' models.

Residential and commercial development were both shaped by the automobile. By the 1920s most streets were seen primarily as arteries for motor vehicles. Prior to the auto, residential developments had to be located relatively close to public transportation lines. By the 1920s more people could fulfill the ideal of life in a single-family home in a neighborhood of detached houses, private yards, and tree-lined streets. As a result the distinction between residential and commercial, between home life and work life, grew sharper.

Residential partitioning was enforced by the adoption of zoning ordinances specifying building standards and lot controls. Commercial zones began to string out along major commercial routes rather than clustering around transportation nodes. From this the automobile-oriented commercial strip emerged.



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**SECTION II -  
PROPERTY TYPE**





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## **INTRODUCTION**

The following analysis of property type is limited to residential buildings in the City of Pasadena. Analysis of commercial and institutional property types are not included for various reasons, the primary reason being the limitation of available data at the current time.

Residential property types have been categorized by two sub-types, single-family and multi-family. Under the single-family sub-type, period forms are defined by common features that are characteristic of buildings constructed during a time period. These period forms relate a building to its historic context. For example, the period form, "High Victorian," clearly relates to the "Anglo-American Settlement and Urbanization" context.

In addition to common features of a particular period form, stylistic features further characterize buildings. The presence of common and stylistic features on a building sub-type determines its architectural integrity. In other words, a building that has all or most of the identifying common and stylistic features of a period form has a high degree of architectural integrity. Buildings with a high degree of architectural integrity may be significant property types that represent important historical periods in the development of a community.

This analysis strives to identify only the predominate period forms which were constructed in Pasadena throughout its history. Structures associated with historic contexts before the "Anglo-American Settlement and Urbanization" context are not included. Structures that exhibit period architectural features that were less common in the Southern California region are excluded. In addition, analysis is limited or non-existent where research data is inadequate. Therefore, this document should not be construed as comprehensive.

### **PROPERTY TYPE: RESIDENTIAL BUILDINGS**

#### **SUBTYPE: SINGLE-FAMILY RESIDENCES**

##### **PERIOD FORM: High-Victorian (1870-1890)**

Early houses built in Pasadena in the 1870s and 1880s reflected various styles which had been popularized "back East." Early settlers migrating from the U.S. East and Midwest brought knowledge of popular styles to California. The following popular style houses were constructed in Pasadena in the latter half of the nineteenth century. Very few examples of Italianate, Second Empire, American Gothic or Eastlake remain. Most are vernacular rather than architect-designed, and in many instances, they have been altered.

In the High-Victorian Period Form, a significant historic resource has a high degree of architectural integrity if it has all or most of the listed common features and all or most of the stylistic features under one of the following: Italianate, Second Empire, Gothic Revival or Eastlake.

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### **Common Features:**

- Plan - irregular
- Massing - asymmetrical
- Height - one or two high-ceiling stories
- Roofform - truncated hip, gable
- Roofmaterial - slate, wood shingle, metal
- Siding - wood, shiplap or board and batten; masonry
- Porch - front, side and rear porches with turned posts, brackets, curvilinear decorations
- Windows/doors - tall, narrow windows with 2/2 or 1/1 double-hung sash; tall ornamented doors
- Ornamentation - roof-line detail, quoins or cornerboards, entablatures, curvilinear brackets
- Other features - projecting bay windows, transoms above doors

### **Stylistic Features:**

#### ***Italianate***

- one or two stories
- low-pitch hip or truncated hip roof
- decorative brackets beneath eaves
- hood moldings over windows/doors
- cupola or tower
- elaborated entrance
- double front entry doors with ornamental panels and/or glass
- masonry or horizontal wood siding exterior

#### ***Second Empire***

- two-stories
- mansard roof with dormer windows
- decorative brackets beneath eaves
- elaborated entrance
- double front entry doors with ornamental panels and/or glass
- masonry or horizontal wood siding exterior walls American Gothic
- one to one-and-one-half stories
- sawn wood ornament at peaks or gables, on verge boards and on porches, natural motifs
- board and batten or horizontal wood sided exterior

#### ***Eastlake***

- one to two-stories
- three-dimensional ornamentation (knobs, spindles)
- wood shingle ornament (on gable, bay windows)
- rectangular bay window

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**PERIOD FORM: "I" Plan (Vernacular) (1870-1900)**

This period form is often referred to as a "settlement house." It was the most likely house form to appear first as homesteaders moved westward during the last half of the nineteenth century. An adaptation of vernacular building that occurred along the mid-Atlantic seaboard earlier in the century, the "I" house suited the needs of earlier settlers across the middle and western part of the continent. It was easy to build, utilitarian, economical and could be constructed of any building material, although wood frame was the most common.

**Common Features:**

- Plan - rectangular, one room in width or depth, "L" wing (one or two story)
- Massing - symmetrical without wing, asymmetrical with wing (typically)
- Height - one and three-quarter to two stories
- Roof form - gable
- Roof materials - wood or composition shingle
- Siding - horizontal wood siding
- Porch - one story across facade and/or "L" porch within "L" plan
- Windows/doors - 2/2 or 1/1 double hung windows, panel door (sometime with sidelights)
- Ornamentation - limited period style features, (Italianate, Gothic Revival, Eastlake, Queen Anne, Colonial Revival), especially on porch

**PERIOD FORM: Late Victorian (1880-1900)**

**Common Features:**

- Plan - irregular
- Massing - asymmetrical
- Height - one to two and one-half stories
- Roof form - combined forms on same building, e.g., hip roof with front gable projection, and conical
- Roof materials - wood shingle, slate, metal, or composition
- Siding - combination of textures, e.g. clapboard with wood shingles and patterned shingles
- Porch - highly ornamented, most often full-front and wrap-around side porch
- Windows/doors - large 1/1 double hung, some with stained glass; decorated wood doors with stained or etched glass panel
- Ornamentation - wood cut-out ornaments on porches, in gables, etc., turned posts, decorative panels, decorated chimney
- Other features - towers, curved forms, varied wall foundation and roof surface textures, color variation

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## **Stylistic Features:**

### ***Queen Anne***

One of the most popular architectural styles of the 1880s and 1890s throughout the nation and in Pasadena for the domestic house was the Queen Anne style. Locally, the style was more popular than other late Victorian styles such as Shingle and Romanesque Revival.

- varying roof forms, textured surface
- dominant front-facing ornamented gable
- patterned shingles
- bay windows, oriels
- distinctive patterns of decorative detailing

### ***Shingle***

- wood sheathing wrapping building
- curved surfaces
- horizontal emphasis
- English medieval vernacular references
- eyebrow dormers

## **PERIOD FORM: Classical Revival (1890-1930)**

The popularity of Classical Revival architecture persisted in Pasadena, as elsewhere in the nation, from the 1890s through the 1920s. The early Classical Revival period occurred from about 1890 to 1910. Two distinct phases are represented, however, in the forty year time frame. The earlier phase includes Colonial Revival, Classical Revivals that refer to prototypes such as Federal and Georgian, and Neoclassical. Whereas, architecture from this period tended to use classical elements in a strict sense, the later phase (1910 to 1930) interpreted them in a more modern, scaled-down vernacular form.

### **Common Features:**

- Plan - rectangular, sometimes with "L" wing
- Massing - symmetrical (primarily)
- Height - one to two stories
- Roof Form - gable or hip
- Roof materials - wood or composition shingle, slate, tile
- Siding - horizontal wood siding
- Porch - centered or full facade with classical detailing
- Windows/Doors - 1/1 or multi-light double-hung windows, dormers centered door with classical detailing
- Ornamentation - pediments, columns, entablatures dentils

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## **Stylistic Features:**

### ***Colonial Revival***

- one, one-and-one-half, or two stories
- symmetrical massing and plan
- horizontal wood siding, often painted white
- front porch, sometimes with primary roof extended to cover porch
- retention of Queen Anne stylistic features (shingled gables, ornamental glass, bay windows) common in Colonial Revival of 1890-1905
- double hung windows (often in pairs)
- entry with transom, side-lights

### ***Neoclassical***

- predominantly symmetrical with asymmetrical placement of some design elements
- elaboration of classical design elements (e.g., entablature enlargement)
- emphasis on decorative aspects of classical elements
- use of rococo features

### ***Georgian or Federal Revival***

- strict interpretation of earlier Georgian or Federal
- symmetrical facade
- rectangular plan
- paneled front door with transom, sidelights
- pediments (sometimes broken pediment) over entry
- double hung windows with multiple lights
- use of Georgian decorative features, e.g., dentils, pediment-shape headers
- roof dormers
- Palladian windows

## **PERIOD FORM: Massed Plan (Vernacular) (1890-1910)**

In Pasadena, as in many developing communities in the 1890s, the demand for housing called for a simple, inexpensive single-family dwelling. The massed plan house, composed of unit of rooms in a rectangular envelope rather than the irregular plan of the Queen Anne cottage with its irregular plan and varied roof shape became the popular vernacular form between 1890 and 1910. Two forms of the massed plan are common: a one story with hip roof, and a one and one-half story with side gable roof. Many of these dwellings display stylistic features of the period, e.g., earlier forms with Queen Anne features and later forms with Craftsman features.

### **Common Features:**

- Plan - rectangular plan
- Massing - symmetrical
- Height - one story (hip roof), one and one-half story (side gable roof)

- Roof form - hip or steep pitch side gable
- Roof materials - wood or composition shingle
- Siding - horizontal wood
- Porch - full front under extended primary roof
- Windows/doors - typically large windows on either side of centered entry; windows often incorporate transoms or have groupings of units; centered dormer with hip or gable roof
- Ornamentation - popular stylistic ornamentation of the period

**PERIOD FORM: Four Square (Vernacular) (1910-1925)**

This vernacular form appears less often in the Southern California region than in other communities that developed during the period 1910 to 1925 where the bungalow form predominated until the period revivals of the 1920s.

**Common Features:**

- Plan - four-over-four rooms plan
- Massing - symmetrical or near-symmetrical
- Height - two stories
- Roof form - hip
- Roof materials - wood or composition shingle
- Siding - narrow, horizontal wood siding (typical)
- Porch - one story full front porch often with pediment over entry, columns or pedestal with columns supports
- Windows/doors - wide windows on front elevation often with transoms, groupings of double-hung windows, centered dormer; paneled door with sidelights
- Ornamentation - Neoclassical for earlier forms; simplified classical for later forms, e.g., square porch supports with simple molding for capital and base.

**PERIOD FORM: Bungalow (1900-1925)**

The bungalow, which is most often identified with the Arts and Crafts movement around the turn-of-the-century, proliferated in Pasadena between 1905 and 1920. The bungalow was well suited to accommodate Southern California's need for inexpensive housing. Its affordability allowed many people to purchase a single-family home on their own plot of land.

The bungalow dwelling is represented in four distinct forms: a one story with front gable roof (the most affordable), a larger, one-and-one-half story with side gable roof, and an even larger two story with front gable roof (Chalet form), and an Arts and Crafts form (which has similarities to the Prairie house form of Frank Lloyd Wright of the same period). Although Pasadena is best known for its Arts and Crafts form, the most common is the one story with front gable roof form. The common form, however, typically exhibits Craftsman characteristics. Southern California and Pasadena in particular, has a larger number of bungalows with Craftsman features than most communities in the United States.

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Craftsman characteristics typify earlier versions of both the one-story, front gable and one-and-one-half story side gable forms. After 1915, more and more classically inspired design elements were used, especially on porches, and Craftsmen influenced designs diminished. The popularity of the Chalet bungalow is confined within the early period of the bungalow form.

In addition to the four bungalow forms, variations are a one-story front gable plan with a set-back second story, known as the Aeroplane Bungalow, and the Mission Bungalow, which is a variation of the one-and-one-half story side gable form.

#### **Common Features:**

- Plan - rectangular (irregular for Arts and Crafts)
- Massing - asymmetrical (earlier forms); symmetrical (later forms)
- Height - one to two stories
- Roof form - low pitched gable with extended eaves
- Roof material - wood, composition shingle, rolled roofing
- Siding - wood shingle or horizontal wood siding, dark colors
- Porch - one-story centered front or corner porch; arroyo stone pedestal with posts (often multiple), stone foundation
- Windows/doors - bands of windows (casement or double hung) with extended headers, upper portion of windows on front elevation typically divided into multi-light design; wide, paneled front door
- Ornamentation - horizontal emphasis with siding having varying width of exposures, exposed beams on extended eaves, art glass
- Other features - stone or brick fireplace chimney, pergola, clear and stained finishes

#### **Stylistic Features**

##### ***One-story, Front Gable Roof***

- asymmetrical or symmetrical massing
- front gable roof with shallow pitch, extended eaves, exposed rafters
- full facade or front/side porch with front gable roof
- center bay entry (usually in a three-bay facade)
- pedestal and post porch roof supports
- Aeroplane Bungalow (variation) - partial upper story set back from front facade, typically with same roof pitch and detail

##### ***One-and-one-half Story, Side Gable Roof***

- steep pitch roof
- large centered dormer with front gable roof
- roof extended to cover full-facade porch
- pedestal and post porch roof supports
- symmetrical facade
- horizontal wood siding (sometimes in combination with wood shingles or stucco)
- Mission Bungalow (variation) - tile roof, shaped parapet at gable roof ends, stucco exterior walls



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### ***Chalet***

- wide, flat, two story front elevation
- wood shingle siding
- balconies
- casement windows (multi-pane, diamond lights)
- wide, wood belt course separating first and second stories
- de-emphasized entry

### ***Arts and Crafts***

The innovations in architecture by Charles and Henry Greene (and their followers) parallel the early development of the Prairie houses of Frank Lloyd Wright. The basic philosophies of the Arts and Crafts Movement are eminent in both, even though their designs distinctly reflect their regions, California for the Greenes, and the Midwest for Wright. The most influential Arts and Crafts period for both is contained within the period 1905-1915.

While the Greenes used wood as the primary building material as opposed to Wright's use of brick and stucco, similarities of form link the designs by these architects in the early twentieth century. These similarities are the stylistic features of the form.

- flattened roof form with extended eaves (sometimes cantilevered roof extensions)
- natural materials
- elaborated horizontal emphasis
- flow between interior and exterior spaces
- asymmetrical massing
- irregular plan
- emphasis on the hearth of the house
- intimate interior spaces
- bands of windows
- stained glass (free-form designs of natural motif in the case of the Greenes)
- architect-designed furniture and housewares
- spatial relationships influenced by Japanese architecture

### **PERIOD FORM: Twentieth Century Period Revivals (1920-1940)**

After World War I, period revival styles for houses grew in popularity. Changes in building technology, such as inexpensive methods to apply brick, stone veneer or stucco to the exterior of the traditional wood-framed house, facilitated the popularity of period revivals. European influences from England, Spain and France predominated in the design of both humble and elaborate dwellings. Also included in the period form, a Dutch Colonial Period Revival was particularly influential for a short time in the early 1920s.

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In the 1920s and 30s Southern California (and Pasadena) architects were looking to create an architecture that was responsive to the unique characteristics of the climate and terrain. They looked to Spanish and Mediterranean influences for their inspiration.

### **Common Features**

- Plan - irregular or rectangular with wings
- Massing - asymmetrical (except Dutch Colonial)
- Height - one to two stories
- Roof form - gable (steep pitch for English influenced designs), flat, gambrel or clipped gable (Dutch Colonial)
- Roof materials - wood or composition shingle, Spanish tile, rolled composition
- Siding - stucco, brick (sometimes combined), horizontal wood siding
- Porch - de-emphasized or reduced to portico, concrete deck in front of elaborated entry
- Windows/doors - casements usually in bands, floor to ceiling typical for front elevation; emphasis on entry, from simple hood on modest dwelling to elaborate Rococo surrounds for mansions.
- Ornamentation - dramatic massing, decorative tiles, half timbering (English influenced designs), columns and brackets

### **Stylistic Features**

#### ***Tudor and English Vernacular Revival***

- steeply pitched roof, little or no eave overhang
- facade dominated by one or more prominent crossgables, usually steeply pitched
- decorative half-timbering (Tudor)
- tall, narrow casement windows, often grouped in various configurations
- windows with multi-pane glazing
- massive chimneys, often crowned with chimney pots
- exterior wall material variation, usually brick and stucco combination

#### ***French Renaissance Revival***

- tall, steeply pitched hip roof
- brick, stone or veneer, or stucco wall cladding (sometimes with decorative half-timbering)
- multi-light casement windows and doors, in varying size groupings

#### ***Spanish Colonial Revival***

- low-pitched gable with Spanish tile or flat roof with parapet with tile coping
- little or no eave overhang
- arched openings
- stucco exterior walls smooth or textured
- symmetry predominates
- incorporation of courtyard
- exposed heavy wood rafters, other wood detail

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- occasionally cast ornamental relief (Churrigueresque) at doorway surround
  - small balconies with wrought iron work

#### *Pueblo Revival*

- flat roof with parapets
- flat stucco exterior wall surfaces
- buttressed or battered corners
- exposed rafter ends
- vegas

#### *Mediterranean Revival*

- low-pitched hip or flat roof
- tile roof or parapet coping
- arched openings
- entrance accented by small classical columns or pilasters; other classical detailing
- predominately symmetrical facade
- deeply recessed windows
- smooth stucco exterior

#### *Monterey Revival*

- rectangular, "L" or "U" plan
- smooth stucco exterior
- multi-light casement windows
- massive door within plain surround opening
- second story balcony across all or most of front elevation
- low-pitched roof

#### *Colonial/Dutch Colonial Revival*

- rectangular plan
- symmetrical facade
- double-hung multi-pane or multi-pane casement windows
- side gable roof (clipped gable or gambrel on Dutch Colonial)
- classically inspired entry (usually with hood that reflects primary roof style)

### **SUBTYPE: MULTI-FAMILY RESIDENCES**

Although a range of forms of affordable single-family detached houses were available in Pasadena and Southern California, many people did not possess the assets to purchase their own home. In addition to providing affordable, rental housing, multi-family housing allowed speculator-developers to use their land in a denser, more intense manner. Three forms of multi-family housing, the bungalow/cottage court, the courtyard apartment and the two-story (or multi-story) multi-family apartment building of four or more units, gained popularity in the twentieth century.

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The bungalow/cottage court form provided an innovative application of desirable elements from the single family dwelling and adapted them to a multi-family form. The bungalow/cottage courts were quickly adapted to provide housing for people of moderate or lower incomes. Some of the earliest courts were designed in Pasadena by Pasadena architects. Such builders as Arthur and Alfred Heineman, emerged as premier practitioners of the form. The earliest court building designs were influenced by period Craftsman design; later designs reflected the influences of the various period revivals.

The need to maximize land use along with the requirement to provide parking for the automobile led to the development of the garden apartment multi-family building form. Usually two stories, the garden apartment is defined by a series of attached units in a "U" or "L" shape plan built around a landscaped courtyard. This form supplanted the bungalow/cottage court form as the favored multi-family building type in the 1930s.

The multi-family apartment building form constructed in the early decades of the twentieth century displayed stylistic features of residential period forms on a large basic block. Most of the multi-family buildings were set back with an expanse of landscaped area between the building and public right-of-way.

#### **PERIOD FORM: Bungalow / Cottage Court (1909-1920)**

The bungalow/cottage court consists of a grouping of small detached (occasionally connected) bungalows around a central court, usually on a deep lot. Each bungalow is a separate house or a duplex and features a private entry and amenities of open space and privacy similar to that of detached single-family residences. Most of the units are one story; however, a two-story building, usually located on the rear of the property, is common. The floor plan features the living areas (living/dining room, bedroom, porch) facing the courtyard while the service rooms (kitchen, bathroom) border the perimeter service zone of the court. The courts were often built in single-family neighborhoods.

##### **Common features:**

- individual buildings grouped in a U or L shaped plan
- units arranged around a central garden court
- private entry, with porch or hood
- one story buildings (two-story rear unit common)
- stylistic features reflect prevailing style of the construction period (i.e., Craftsman, Period Revivals)

#### **PERIOD FORM: Garden Apartment (1920-1940)**

##### **Common Features:**

- small-scale multi-family development
- U or L shaped plan

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- emphasis on landscape
  - auxiliary parking structure (garage or carport)

### **PERIOD FORM: Multi-family Apartment Building (1905-1940)**

#### **Common Features**

- at least two stories
- rectangular plan
- symmetrical massing
- ornamentation that reflects period stylistic features
- set back to accommodate landscaping

### **SUMMARY OF SIGNIFICANCE**

Pasadena's residential housing stock reflects its development, economic, cultural and architectural history. From modest homes built by contractors and builders to the architect-designed mansions of the wealthy, the popular styles of the day were incorporated into residential building forms.

In the early twentieth century, the trend toward development of "regional" architecture took hold throughout the United States. Pasadena architects developed regional styles which influenced architecture throughout Southern California. Many commissions by Pasadena architects were for substantial houses for wealthy patrons. These works were published in both regional and national home and architecture magazines thus receiving exposure throughout the United States.

### **REGISTRATION REQUIREMENTS FOR RESIDENTIAL BUILDINGS**

Houses, districts of houses, courts and apartments in Pasadena may qualify for the National Register of Historic Places based on one or more than one of the National Register criteria. Under Criterion A resources "that are associated with events that have made a significant contribution to the broad patterns of our history" may be eligible. Under Criterion B, resources "that are associated with the lives of persons significant in our past" may be eligible. Under Criterion C resources "that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction." And Under Criterion D resources "that have yielded, or may be likely to yield, information important to pre-history or history" may be eligible.

A building associated with the city's settlement patterns and economic growth would qualify under Criterion A. A building that was the home of a prominent citizen (i.e., civic leader, business owner, educator, architect) would qualify under Criterion B. Individual buildings may qualify under Criterion C based on their design by a master architect. Additionally, individual buildings and groups of buildings may qualify under Criterion C as architecturally intact examples that represent a historic context.

