

# RESIDENTIAL PERIOD REVIVAL ARCHITECTURE AND DEVELOPMENT IN PASADENA FROM 1915-1942

**Prepared by Teresa Grimes and Mary Jo Winder  
for the City of Pasadena, Planning & Development Department  
August 2004**

## TABLE OF CONTENTS

Introduction . . . . .	3
Historic Context . . . . .	6
Annexation Map by Decade (figure A) . . .	11
Architects. . . . .	12
Period Revival Styles. . . . .	25
Mediterranean Styles . . . . .	30
English Styles. . . . .	32
French Styles . . . . .	34
Bibliography. . . . .	36
Appendix A . . . . .	
List of Work – by Architect . . . . .	37
Appendix B . . . . .	
Historic Districts. . . . .	46
Appendix C . . . . .	
Individual Properties for Further Study	88

## INTRODUCTION

### Project Funding

The activity which is the subject of this *Residential Period Revival Architecture and Development in Pasadena from 1915-1942* has been financed in part with Federal funds from the National Park Service, Department of the Interior, through the California Office of Historic Preservation. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior or the California Office of Historic Preservation, nor does mention of trade names or commercial products constitute endorsement or recommendation by the Department of the Interior or the California Office of Historic Preservation.

### Project Objective

The project objective was to document significant historic districts that are representative of the period 1915-1942 in the City of Pasadena as part of a future plan to nominate districts for listing in the National Register of Historic Places and designating local landmark districts.

### Area Surveyed

The initial proposal was to complete a reconnaissance survey of four residential areas in different parts of the City. After a windshield survey of the areas, the boundaries of the areas were reduced as the focus changed to smaller areas where there was a higher concentration of contributing historic resources. Because of the reduced number of properties in this focused study, four other areas of the City were added to the project. An initial windshield survey of numerous other areas of the city was completed and additional concentrations of historic resources were added and included in the reconnaissance survey work. **The results of this project should not be considered conclusive as the study did not include all historic resources in the Period Revival context in the City that are potentially eligible for listing in the California or National Registers or designation as local landmarks.**

### Research Design

All work completed on the project complies with the National Register Bulletin: *Guidelines for Local Surveys: A Basis for Preservation Planning*. Background research was completed and the historic context of the community history, biographies of significant architects and description of prevalent styles written. The reconnaissance included a windshield survey and a detailed inspection of areas determined to have a high level of architectural integrity and that were developed within the period of significance. Additional research was conducted on eight potential historic districts that appeared to qualify for listing in the National Register of Historic Places or designation under the Pasadena Municipal Code as landmark districts. District Records were completed for these eight districts.

### Results of Survey

The project, *Residential Period Revival Architecture and Development in Pasadena, 1915-1942*, has produced an important planning tool for the City of Pasadena to use for further study, designation and protection of its historic resources. It identified seven residential areas that meet the qualifications for a historic district and are eligible for listing in the National Register of Historic Places. One other district identified in this study meets the qualifications for designation as a landmark district under §17.52 of the Pasadena Municipal Code.

The historic context that was developed also serves as a basis for planning and implementing further study of other residential areas of the City where there is a concentration of Period Revival styles. This may result in the documentation of additional districts and individual properties that are eligible for either National Register or local designation. In addition, the historic context for this project will also serve to develop future additional or expanded contexts, especially the residential architectural design influences that emerged in the Post WWII period.

## **Methodology**

In conducting this study, the following tasks were performed:

1. Historic Context
  - a. Conducted general research on the residential development of Pasadena during the period of significance of 1915-1942.
  - b. Conducted general research on the Period Revival styles of architecture present in Pasadena during the period of significance. In most cases, the styles were part of a national movement. In other cases, their development and popularity was limited to California or the American Southwest. For example, the Tudor Revival style can be found throughout the United States, while the Monterey Revival was a regional style contained mostly to California. The origins of the styles were researched as well as their more specific evolution in Pasadena.
  - c. A reconnaissance-level survey was conducted to identify outstanding examples of the styles in Pasadena; to determine the extent of their use in Pasadena; and to locate concentrations of particular styles that might form historic districts. Those results of those surveys were recorded in a spreadsheet and included the address and a brief description. The dates of construction and the names of the architects were researched and added to the spreadsheet. Dates of construction were determined by city building permits and/or the Los Angeles County Tax Assessor records. Names of architects were identified from building permits and/or newspaper articles.
2. Period Revival Architects
  - a. A list of architects who were known to be active in Pasadena during the period of significance was created. Those architects were researched through the architect's files in the City of Pasadena Design and Historic Preservation archive; Withey's Dictionary of Architects; the Pasadena Public Library and the Los Angeles Public Library. For those architects who appeared to be influential in the context of Period Revival architecture, biographies were written and lists of their work in Pasadena were compiled. Virtually all of the architects included were based in or lived in Pasadena at some point in time. In some cases, architects were well known in Southern California, and have only a few works in Pasadena. In other cases, the architects worked almost exclusively in the Pasadena area.
  - b. A reconnaissance-level survey was conducted to determine architect's most outstanding work and to refine the list of their work in Pasadena. In many instances, work that had been identified as being located in Pasadena was actually located in a surrounding community such as San Marino, Altadena, or South Pasadena. Those buildings were deleted from the list. Only extant buildings from the period of significance were included in the list.

### 3. Neighborhood Surveys

- a. Several neighborhoods were surveyed for historic districts significant in the context of Period Revival architecture. Those neighborhoods included parts of northeast Pasadena, Linda Vista, San Rafael, and Oak Knoll. In northeast Pasadena the Orange Grove-Lambert area appears to be eligible as a National Register district. Due to time constraints, the Linda Vista and San Rafael areas were given limited attention because of the difficulty in assessing potential district boundaries and the architectural integrity of these hillside properties overlooking the Arroyo Seco that do not have a strong street-face presence. Regardless, many of these residences appear to be individually eligible for designation lacking a concentration of Period Revival houses that would be eligible for designation as an historic district.
- b. In conducting the research and reconnaissance surveys for the historic context, several other areas were identified as potential historic districts. They included Richland Place as well as three small planned developments: Marguerita Lane, Arboleda Drive, and Oak Knoll Gardens Drive. In addition, the area east of Caltech and the area along Lombardy Road were identified and subsequently documented as historic districts.
- c. Documentation included a Primary Record, a District Record, a Map Sheet, and a Continuation Sheet with selected photographs. A period of significance, district boundaries, and a list of contributing and noncontributing houses were developed. Dates of construction were established through City of Pasadena Building Permits and/or Los Angeles County Tax Assessor records. Tract map and Sanborn map research was also conducted to help establish the history of the district.

# PERIOD REVIVAL ARCHITECTURE IN PASADENA, CA: 1915-42

## Historic Context

## INTRODUCTION

Already established in the early part of the 20<sup>th</sup> century as a national center of residential architectural design in the Arts and Crafts genre, Pasadena continued to be in the innovative forefront of design during the period 1915-1942. In this era of Period Revival design, an affluent population, rapid growth and the presence of highly trained and skilled architects ensured that Pasadena would be a place where trends in California architecture were happening.

Although the Arts and Crafts influences lingered here and elsewhere in the country into the 1920s, a new generation of architects became the predominant practitioners of a revival of classical design. In Pasadena, these architects produced designs that interpreted both national and regional precedents. The Arts and Crafts philosophy of design idealized the Colonial past. After 1915, it became a desire for a literal translation of classical architectural elements within the confines of the philosophy of not copying classical design but creating “new designs out of older elements, appropriate to the needs of contemporary life.”<sup>1</sup>

New England and Southern Colonial and English vernacular residential designs were a major influence in residential architecture in Pasadena during the early part of the period (1915 through the early 1920s). Beginning in the mid 1920s the revivals were predominantly influenced by Italian, Spanish and California Colonial styles. Although this historic context is limited to residential architecture up to WWII, American Colonial Revival influences continued after the war where classical elements were incorporated in residential designs of the modern movement.

## DEVELOPMENT OF PASADENA

Prior to 1874, the year mid-western settlers established Pasadena as a new California community, the area was occupied by a Native American tribe, Spanish missionaries and Mexican land grant ranchers. Land speculation and the coming of the railroad facilitated a building boom during the 1880s. Citrus culture and tourism were the main economic factors upon which the land boom evolved; however, much of the influx of easterners and Midwesterners who came to Pasadena between the late 1880s through the first quarter of the 20<sup>th</sup> century came for health reasons. The gravitation to Pasadena by ethnic groups followed the pattern of much of California during the period and included African-Americans from other parts of the country, Mexicans and Asians. Beginning in the 1890s, Pasadena became a haven for wealthy industrialists, with middle class artists, educators, craftsman, and servant class workers contributing to the composition of its citizenry. By 1920 the population was 45,000; by 1930, 76,000; and by 1940, nearly 83,000.

Economic and cultural development during the period 1915-1942 went hand in hand. In the late teens and early 1920s the groundwork was laid for several major civic improvements. It was a time that the City fathers facilitated the acquisition and plan for the Arroyo Seco, a valley on the west side of the City that was to be developed in the 1920s for parkland, the Rose Bowl Stadium and the Brookside Golf Course. In 1922, the City adopted a plan, facilitated by the newly formed Planning Commission and its leader, George Ellery Hale, for a new Civic Center designed by Bennett, Parsons and Frost of Chicago, the successor firm of Daniel Burnham, the designer of the 1893 Columbian Exhibition. The major elements of this plan were realized with completion of the Public Library and City Hall in 1927 and Civic Auditorium in 1932. By the late 1920s, the major east/west commercial corridor, Colorado Boulevard, was widened twenty feet from Orange Grove on the west to Hill Avenue on the east to accommodate the increase in

---

<sup>1</sup> Gowans, Alan; *Styles and Types of North American Architecture*. Harper Collins Publishers: 1992; p.216.

vehicular traffic, including the route for Highway 66. Private developments followed the implementation of these civic improvements and by 1930 construction of new commercial building fronts and entire new buildings on Colorado from Orange Grove Boulevard to beyond Lake Avenue was begun or completed. These buildings, along with the new Beaux Arts/Spanish Renaissance Revival buildings of the Civic Center, also reflected architectural styles that had western European precedents. During the period, Pasadena, along with Santa Barbara, emerged as a major center of Mediterranean Revival design in commercial architecture.

Tourism was one motivation for this emphasis, which made the frenzy of buildings reflecting the Mediterranean Revival style more appealing. The economic benefits of tourism to the city that were realized at the end of the 19<sup>th</sup> century became more pronounced in the years before and during WWI when wealthy easterners traveled to Pasadena instead of to Europe. Promoters in the City believed that evocations of European vacation havens would continue to entice these travelers to Pasadena even after the war ended. Reflecting the sentiment of the times, the 1915 expositions in San Diego and San Francisco focused on Southern European Classical and Spanish Colonial architectural design.

Many of the architects practicing in Pasadena at the time were equipped to respond to the prevailing sentiment. Their talent for classical architecture had been formed as most had been formally trained in classical design either in new architectural programs at colleges in the U.S., mostly teaching the Beaux Arts principals of design, or in ateliers in France. In some cases these architects had traveled and studied extensively in Europe before the outbreak of WWI.

During the 1920s, cultural and educational institutions were formed and expanded. Buildings constructed for these institutions also reflected the same classical elements as civic and commercial

buildings. The Pasadena Community Playhouse, by architect, Elmer Grey, was constructed, its large patio with a Baroque fountain and building forms reflecting Spanish Colonial design. Construction of buildings following the classically inspired plan by Bertram Goodhue for the campus of the California Institute of Technology was begun. In the early 1920s, Pasadena became known to the entire country for its annual event, the Rose Parade Festival, which began in the 1880s and grew to become the Tournament of Roses Parade and Football Game.

The impact of the Great Depression may have been somewhat less in Pasadena, due to the extreme wealth of many of its residents; however, some effects were and still are evident. The City issued a significantly reduced number of building permits in the period 1930-34 — only 523 — after the previous decade, 1920-29 when over 8,000 were issued. Obviously, the effect on the built environment was dramatic. Also during the depression, tourism declined to a point that the business of the large resort hotels came to a standstill. By the end of the 30s, two of the grand hotels of Pasadena's Golden Age — the Raymond and the Maryland — were demolished and the original eastern building of the Green Hotel (connected by a pedestrian bridge across Raymond) was demolished and part of the western building had become cooperative apartments. Mansions on Orange Grove Boulevard, known at the turn-of-the-century as Millionaires Row, were converted to apartment buildings and rooming houses.

During the years of the Great Depression, WPA projects in the area affected and influenced the City's physical environment. Construction of the Arroyo Seco Parkway, the first freeway on the West Coast, was completed in December 1940. In 1932, the Angeles Crest Highway was begun. The paving for a flood control channel in the Arroyo was another WPA project that was completed in 1940. Although WPA projects provided jobs for many out-of-work men, industrial jobs in the city



decreased as the City lost almost one-third of its industrial plants between 1929 and 1936.

The California Institute of Technology remained a mainstay of the community during the depression as it developed and matured into an internationally renowned research institution. Important events during the 20s and 30s included the visiting professorship of Albert Einstein (1931-33); installation of a 200-inch telescope at Palomar; development of the seismograph by Charles F. Richter; and establishment of the Guggenheim Aeronautics Laboratory, which became the Jet Propulsion Laboratory.

Despite the Great Depression, the approximate twenty-five year period in the history of the City of Pasadena was an era of great prosperity and growth, and phenomenal achievements. That era is represented, not only by the City's civic, commercial and institutional buildings, but also in its residential architectural design and development.

## RESIDENTIAL ARCHITECTURAL DESIGN AND DEVELOPMENT

Building designs migrated westward with new settlers through the turn of the century with all scales of development, from the small shotgun house to the large resort hotel, following the styles of the period. In the first decade of the 20<sup>th</sup> century, the architects and builders in Pasadena developed a regional style influenced by the Arts and Crafts Movement. Pasadena was one of three major centers of architectural design that became a major influence across the nation (Berkeley and Chicago are the other two). The period and influences of this movement are described in the previous National Register of Historic Places multiple property document, *The Residential Architecture of Pasadena, CA, 1895-1918: The Influence of the Arts and Crafts Movement*.

National events of the turn of the century had a profound impact on American architectural design.

The 1890s saw the rise of America as a world power. Between 1890 and 1930, there was a tremendous growth of population in its cities. The sentiment that coincided was that of a new dignity, separate and greater than European forbearers that could produce a society far greater than any that had come before. In architecture, this was translated into forms that celebrated America's past or elaborated on the previously great classical periods.

Architectural reform was most obvious with the new wealth in America, but it considered the needs of a country that was solidly middle class. Counterpart to public edifices and stately mansions, the idea of greatness was shared so that all the country's citizens could aspire to owning a home of their own. Thus, the architectural styles of the period trickled down to all classes of residential design through a proliferation of pattern books and building plans that could be ordered from popular magazines, many of the designs by prominent architects, including Pasadena architects.

Because of the influences of designers during the Arts and Crafts period, architects, mostly classically educated, chose to practice in Pasadena in existing firms, such as Greene and Greene, Reginald Johnson, Myron Hunt and Sylvanus Marston; or established their own offices and partnerships. By 1915, talented architects designing residences to house the growing population of the city included Cyril Bennett, Gordon Kaufmann, Paul Williams, Edgar Maybury and Garrett Van Pelt, among others.

Period Revival houses appeared in residential neighborhoods in existing annexed tracts in the second decade of the twentieth century where, in some cases, houses replaced orange orchards, or in others, filled a vacant parcel in an established neighborhood of Arts and Crafts period houses. Development of newly annexed lands along transit lines expanded the city's boundaries to include new tracts of land west of the original city — San

Rafael Heights, Linda Vista and Annandale tracts, and east of Hill Avenue — Pasadena Heights. This pattern continued with additional annexations, beginning in the 20s, to the east and northeast. By 1929, most of the current city, except sections of the northeastern part, had been annexed (Figure A).

Residential development in Pasadena during the 1915 to 1942 period has two distinct phases. Residential building activity in the first phase encompasses the time through WW1 up to 1925. Architect and builder-designed houses alike from the ten-year period reflect, almost exclusively, influences of residential styles of the American Colonial period, including the regions of New England, Mid-Atlantic, Southeastern, Southwestern and Monterrey, although the architecture of the 1915 California-Panama Exposition in San Diego is reflected in upper-class architect-designed houses of the late teens and early 1920s. In the second phase, the approximate fifteen years up to WWII, architects and designers were influenced more predominately by the European residential styles of England, Spain, Italy and France, although in the late 1930s there was a re-emergence of designs that reflected Colonial California that was a major force in the development of the California Ranch style. Throughout the period, the styles were interpreted in Classical vernaculars of mass-produced, prefabricated houses. Pacific Ready-Cut Homes offered quality, affordable designs and materials through local builders and distributors for numerous two and three bedroom houses constructed in Pasadena and the region in the mid to late 20s.

Residential architectural designs beginning in the late 20s also incorporated distinctly proto-modernist elements and materials in new classical design interpretations. The relationship to modern appeared in unadorned expanses of wall, quasi-strip windows, stark massing of shapes and integration of “moderne” and classical design elements. In Pasadena, designs by Gregory Ain, Irving Gill, George Washington Smith, Wallace

Neff, H. Roy Kelly, Palmer Sabin, Donald MacMurray and others exhibit this trend. In the works of these architects, modernism was also a response to the Great Depression where the intent was to offer practical solutions to housing problems brought on by the depression.

Whether designing for wealthy clients or for the common man, architects in Pasadena were at the forefront of residential design during the period 1915-1942. The following architects made a significant contribution to the city's character that reflects this time period.

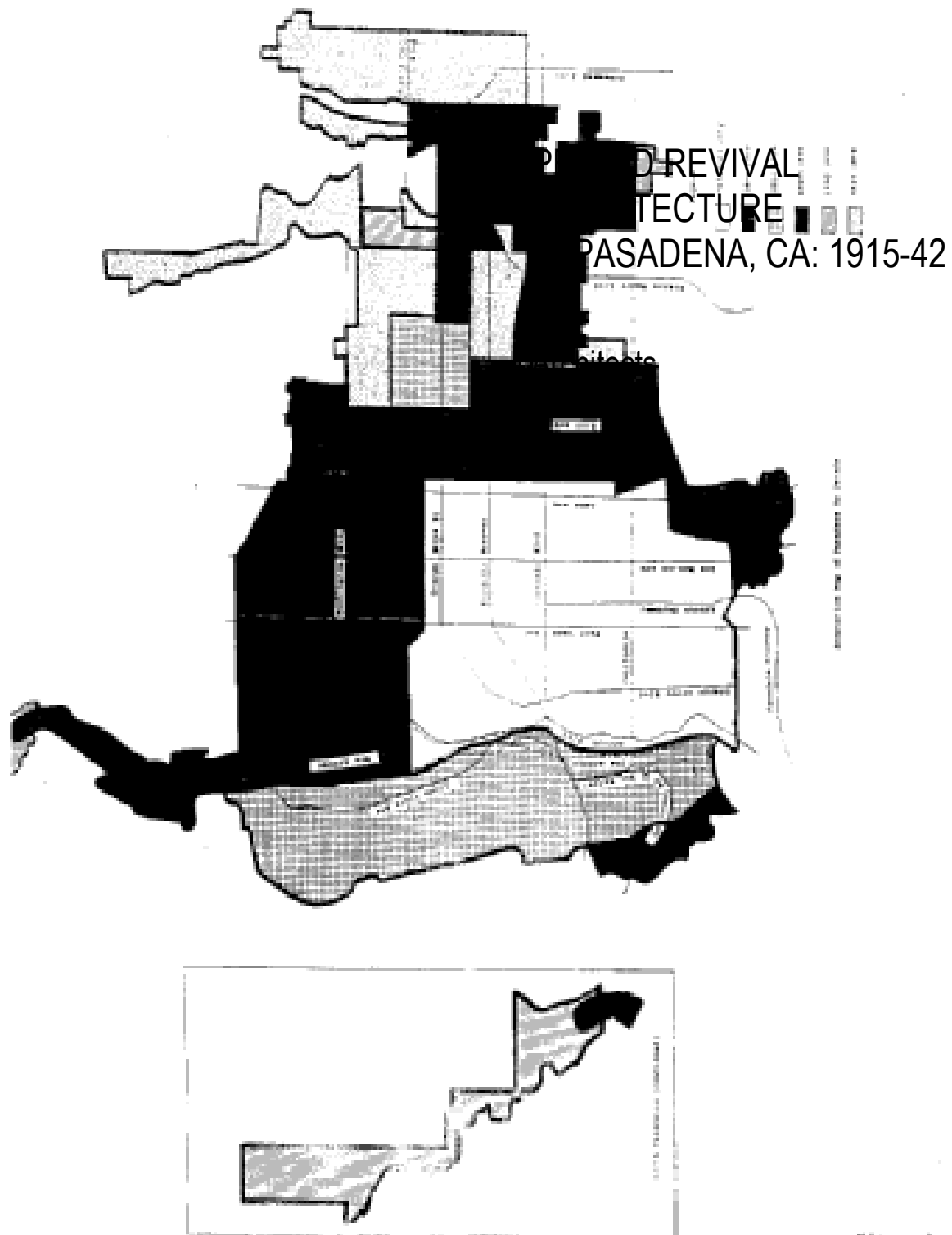


Figure A

## **ROBERT AINSWORTH (1895-1970)**

Born in Shawano, Wisconsin, Robert Ainsworth received his degree in architecture from the University of Michigan in 1921. He began his practice in Pasadena in 1927, where he remained an active member of the architectural community into the 1960s. Known primarily in Pasadena for residential buildings, Ainsworth also designed institutional, commercial, multifamily, and school buildings. Of particular note are the Spanish Colonial Revival style courtyard apartment building at 339-51 West California Boulevard; the Monterey Revival style courtyard apartment building at 210 West California Boulevard; the Italian Renaissance Revival style Pasadena Humane Society building at 361 South Raymond Avenue (1932); the Moderne style Grover Cleveland Elementary School (1934).

Two of Ainsworth's best single family residences are located at 800 Holladay Road (1929) a classic example of the Italian Renaissance Revival style and 860 Fairfield Circle (1937) a late yet theatrical version of the Spanish Colonial Revival style with Moorish references.



**Figure 1: 800 Holladay Road**

References: *Architectural Digest*, 1930, p. 121, 136; *California Arts & Architecture*, Sept. 1929, p. 47; Sept. 1935, p. 18.

## **J. CYRIL BENNETT (1891-1957)**

J. Cyril Bennett was one of the most prominent and successful architects in Pasadena, who during the course of his career designed a number of landmark buildings. Born in Hereford, England, J. Cyril Bennett spent his early childhood in Chicago and moved to Pasadena with his family in 1903. Bennett initiated his architectural career as an apprentice in the office of Greene and Greene and later in the office of Sylvanus Marston following his graduation from Pasadena High School.

In 1914, Bennett established his own office where he began a successful business in residential design, often working with the B.O. Kendall Building Company. He excelled in the design of small bungalows, most of which were American Colonial Revival style. Many of his designs were featured in *The Ladies' Home Journal*.



**Figure 2: 490 Prospect Boulevard**

In 1923, he formed a partnership with Fitch Haskell. Together they designed many notable commercial and public buildings including: the Pasadena Masonic Temple, the First Trust Building, the Holliston Avenue Methodist Episcopal Church, the Junipero Serra School, the Central National Bank,

the Raymond Theater, the Edison School, the Alexander Hamilton School, the Madison School, and the Pasadena Civic Auditorium (Bennett & Bergstrom). When the widening of Colorado Boulevard was undertaken in 1929, Bennett and Haskell designed the majority of the new facades along Colorado and were responsible for the architectural unity of the structures in the downtown business area.

Bennett and Haskell designed only a few single-family houses in the Pasadena area. They include the James B. Wilson Residence and the Kenneth C. Newell Residence. Both were constructed in the Linda Vista area in 1928.

After his partnership with Haskell ended in 1934, Bennett's career turned to civic endeavors. Throughout the 1930s he lead the Federal Housing Bureau in the Pasadena area and worked on other relief efforts. Bennett was also a heavy contributor to the Tournament of Roses and acted as the president of the association in 1936.

References: Edmunds, Carey, "The New Home for the Bride," in *The Ladies Home Journal*, Oct. 1916, p. 45; Carew, *Pasadena and the San Gabriel Valley*, vol. 3, 1930, p. 69; *Pasadena Star News*, 5-26-1957; *Pasadena Star News*, 2-2-1917; Carey Edmunds, "The New Colonial Bungalow," in *The Ladies Home Journal*, April 1916, p. 47.

## **ROLAND COATE (1890 - 1958)**

Roland Coate, is credited with introducing balconied Monterey colonial forms into the domestic architecture of Pasadena. Coate was born in Richmond, Indiana in 1890. In 1914, he graduated in architecture from Cornell University. He worked briefly before joining the Army. After World War I he went to work for the architectural firm of Trowbridge and Ackerman in New York City. He moved to the Los Angeles in 1920 and worked for the distinguished Pasadena architect, Reginald Johnson. In 1922, Coate and another young

architect became partners in the firm, thereby forming Johnson, Kaufmann & Coate, Architects. The accomplishments of the firm are remarkable given its brief history.

As a junior partner in the firm, Coate helped design St. Paul's Episcopal Cathedral in Los Angeles. Johnson's father was the son of the Episcopal Bishop of the Los Angeles Diocese. This relationship led to other commissions from the Episcopal Church. In 1922-23, the firm designed All Saints Episcopal Church in Pasadena. Coate drafted the plans for the main church building, which was English Gothic in style. In 1925, the firm dissolved and Coate opened his own office in Los Angeles. That year he designed All Saints Episcopal Church in Beverly Hills, for which he received an honor award from the Southern California Chapter of the AIA.

Coate's educational and professional background well suited him to the affluent and aesthetically conservative clientele for whom he would build. He became well known for his single-family houses in the greater Pasadena and West Los Angeles areas. Frank Capra, David O. Selznick, Gary Cooper, Robert Taylor, and Barbara Stanwyck were among his clients. He worked in all of the leading historic modes: Tudor, Georgian, Spanish Colonial, French and Monterey.



**Figure 3: 1230 Hillside Road**



One of his first independent commissions was the Joseph Campbell Residence at 1244 Wentworth (1924). The imagery employed in the design was that of an Andalusian farmhouse. The inclusion of the patio and balconies extended the living area of the home into the landscape. His first full expression of the Monterey Revival appears in the John Barber Residence at 270 South Arroyo Boulevard (1925). The doors and windows are recessed in the whitewashed brick structure. Spanning the front facade is a second story balcony with a straight edged wooden balustrade. Coate became particularly identified with Monterey Revival style. Another good example of this style is the Paul Pitner Residence at 1138 Arden Road (1928). The surfaces of this house were articulated by crisply delineated details. The forms were thinner and more regularly placed than was evident in earlier designs.

During the Second World War, Coate moved to Birmingham, Alabama; where he associated with the engineering construction firm of Bechtel and McCone. After the war, he returned to Southern California. A few years later he opened an architecture office in Pasadena. Coate was active in the profession well into the 1950s, designing late Period Revival and Ranch Style houses.

References: Bricker, *The Residential Architecture of Roland Coate*, 1982.

### **ROBERT D. FARQUHAR (1872-1967)**

Robert David Farquhar was a prominent Southern California architect whose career spanned from the Panama-Pacific Exposition to the Pentagon. A native of Brooklyn, New York, Farquhar was educated at Harvard, M.I.T, and the Ecole des Beaux Arts. Early in his career he worked in New York for the distinguished architecture firms of Hunt & Hunt and Carrere & Hastings. He moved to Southern California in 1905 and established his own practice. Farquhar designed, among other

buildings, the Festival Hall at the 1915 Panama-Pacific Exposition, the California Club Building in downtown Los Angeles, and the Clark Memorial Library in the West Adams district. Later in his career he was the chief architect of the Pentagon in Washington D.C.

Farquhar also designed several landmark mansions in the area including the Canfield-Moreno Estate (1923) in Silver Lake; "Mia Italia" for Thomasella Graham in Sierra Madre, the Roy Jones Residence (1907) on Adelaide Drive in Santa Monica, and the "Chateau Bradbury" in Duarte 1912.

There are only a few residences by Farquhar in Pasadena. The 1905 Fenyes Mansion at 470 West Walnut Street was important in establishing Farquhar's career. He had just opened his own office, when he received the commission to design an Italian Renaissance Revival style mansion for Eva Fenyes. In 1947, the house became the Finnish Consulate and is now a museum administered by the Pasadena Museum of History.



**Figure 4: 1177 Hillside Road**

His other important works in Pasadena include the C.S. Eaton Residence (1914) on Ardmore Drive, the Stephens Residence (1920) on Oak Grove Avenue, and the R.A. Rowan Residence (1911) on Hillside Drive. In 1920 he received an honor award from the Southern California Chapter of the AIA for the Stephens Residence.

Unlike Reginald Johnson who constructed several large homes for himself in Pasadena, in 1929 Farquhar purchased a small French Norman style cottage at 381 California Terrace where he lived for many years.

References: *Los Angeles Times*, 12-8-1967, p. 28; *American Architect*, 8-19-1914, pp. 102-104; *Architectural Record*, Dec. 1913, pp. 482-519; *Architectural Record*, Oct. 1913; *Architect & Engineer*, Mar. 1917, p. 63.

### **KENNETH GORDON (1891-1966)**

Kenneth Gordon was one of several Pasadena architects who came to the profession the old fashioned way – first he apprenticed with an architect and then worked as a draftsman for a construction company. Born in Chicago, Illinois, Gordon moved to Pasadena as a teenager where he then graduated from Pasadena High School. He received his architectural training in the offices of Joseph Blick (1912-14) and Reginald Johnson (1914-1916). In 1916, Gordon was hired by J.H. Woodworth & Son, a prominent Pasadena building firm, as the principal architectural designer. Gordon designed many fine commercial, residential, and theater buildings in the Pasadena -area with Woodworth & Son.



**Figure 5: 1669 Lombardy Road**

After obtaining his architectural license in 1924, he opened his own office. The following year Gordon

received an award from the American Architect of New York in a national competition for “distinctive small houses.” The house, which is still extant at 1669 Lombardy Road, was constructed for William Rice. Gordon’s most distinguished commercial buildings are undoubtedly the Pasadena office of Southern California Edison at Green Street and Euclid Avenue and Warner’s Egyptian Theater on East Colorado Boulevard. In 1932, he joined forces with Woodworth & Son in the design and construction of numerous Period Revival style bungalows on North Chester and North Holliston Avenues.

References: *Pasadena Star New*, 9/21/1920; 5/5/1921; 4/2/1932, 2/21/1966; *Architectural Forum*, Nov. 1926, pp. 299-300.

### **REGINALD JOHNSON (1882 - 1952)**

Reginald Johnson began his professional practice designing large-scale residences for wealthy clients and ended it as one of the leading advocates for low-cost housing in Southern California. Johnson was born in Westchester, New York on July 19, 1882. The family moved to California in 1886 where his father became the Episcopalian Bishop of the Los Angeles Diocese. He received a Bachelor of Arts Degree from Williams College in 1903. He then entered the Massachusetts Institute of Technology (MIT) where he studied architecture and received a Bachelor of Science degree in 1910. As part of his education in architecture, during and after graduation, he made several trips abroad. He moved back to Pasadena and worked for the distinguished Los Angeles architect, Robert Farquhar. In 1912, he opened his own private practice in Pasadena.

Johnson received many awards throughout his career, including the prestigious gold medal award for residential work from the American Institute of Architects in 1921, the silver medal award from the Architectural League of New York for general work in the United States, and the gold medal award from

the Better Homes of America in 1931. Johnson's work also included large public and commercial buildings such as the Santa Barbara Biltmore Hotel, Good Samaritan Hospital in Los Angeles, and the Santa Barbara Post Office, the building his son, Joseph Johnson, also an architect, considers his father's best work. In 1923, Johnson was elected president of the Southern California Chapter of the American Institute of Architects.



**Figure 6; 1385 Hillcrest Avenue**

Johnson practiced alone for about ten years before forming a partnership with Gordon Kaufmann and Roland Coate, two associates in his office. While the partnership lasted only a few years (1922-25), it produced many significant works. Among the more interesting were the Gothic-style All Saints Episcopal Church of Pasadena and a housing project for Mexican workers on South Arroyo Parkway.

In 1934, perhaps at the zenith of his career, Johnson retired. Many leading architects had emerged from his office, among them Robert Alexander, Gordon Kaufmann, Roland Coate, Fitch Haskell, and Palmer Sabin. Instead of enjoying a lengthy retirement period, Johnson embarked on a new path. In 1935, he formed a group with Sumner Spaulding, a fellow MIT graduate, to study low-rent housing in Los Angeles. Perhaps reflecting on his former work for Mexican laborers, Johnson concluded that public housing was the soundest

immediate solution for the most neglected segment of the population.

During the latter part of his career, he devoted his attention almost exclusively to large housing projects, including Harbor Hills Housing Development, a 300-unit project in Palos Verdes of which he was Chief Architect; he was Coordinating Architect on the 285-unit Rancho San Pedro Housing Project, and Managing Architect of Baldwin Hills Village, one of the country's outstanding large-scale housing projects, in southwest Los Angeles.

References: *Pasadena Community Book*, 1955, p. 396; Pomeroy, *Reginald D. Johnson, Architect, A Man of Two Directions*; *Encyclopedia of American Biography*, p. 63; *Journal of the American Institute of Architects*, Feb. 1953; *Pasadena Star News* 11-17-1923, 12-13-1924, 1-9-1924; *Southwest Builder and Contractor*, 2-27-1931, p. 48; McGroarty, *History of Los Angeles County*, p. 20.

## **GORDON KAUFMANN (1888-1949)**

Kaufmann was an Englishman who came to California via Canada for his wife's health in 1914. He began an architectural practice in 1922 as a member of the newly formed firm of Johnson, Kaufmann & Coate. In their early works, the partners gained recognition in the field of single-family residences for the wealthy. They also designed a number of churches and public buildings, of which St. Paul's Episcopal Cathedral in Los Angeles was the most notable. Kaufmann created some of the most elegant buildings in the Spanish Colonial Revival idiom, the most outstanding in Pasadena being the Athenaeum





**Figure 7: 600 Columbia Street**

and a dormitory complex at Caltech. Kaufmann's buildings exhibit striking proportions and masterful detailing, with exquisite wrought iron and cast stone work and elaborately decorated walls and ceilings. For Kaufmann, the patio was truly an outdoor room, and he exploited its drama to the fullest, lavishing detail on paving, fountains, niches, plants, and tiles. Later in his career he designed several Moderne-style landmarks including the headquarters for the Los Angeles Times Building, Arrowhead Springs Hotel, and the Royal Laundry.

References: *Southwest Building and Contractor*, 3-4-1949; *Los Angeles Times*, 3-2-1949; Withey, *Biographical Dictionary of American Architects*, p. 332, Scheid, *Pasadena Crown of the Valley*, pp. 150-53.

### **H. ROY KELLEY (1893-1989)**

H. Roy Kelley was influential in the design of several planned communities in Southern California, serving on the architectural advisory committees for Bel Air Estates and Palos Verdes Estates. Born in Matteawan, New York, H. Roy Kelley left school at 14 to become a runner on Wall Street. He received his architectural training at Cornell University. Before and after World War I, in which he served as a combat platoon leader, he

worked for several major architecture firms in New York City including Carrere and Hastings, John Russell Pope, and Warren and Wetmore. After studying briefly in France, Kelley moved to Los Angeles in 1920. He worked for several distinguished local architecture firm including Meyer & Holler, Walker & Eisen, and Allison & Allison. During this period, he coaxed several classmates from Cornell to move to Los Angeles, Donald McMurray among them.

Kelley established his own practice in Pasadena in 1926. Like many architects starting out, he designed mostly single-family residences. His Pasadena work includes the Pulliman House at 217 South San Rafael (1929), the Jardine House at 1410 South Marengo (1928), the K.W. Giggs House at 425 South Marengo (1926), and the Kiplinger House at 581 Busch Place (1936), all of which were published in architectural magazines of the period. One of his most publicized and honored designs of the 1920s was the Dr. and Mrs. Walter Koebig House at 320 South Grand Avenue, South Pasadena (1928), which received the House Beautiful Award (1928), and was published extensively.



**Figure 8: 570 Busch Place**

After World War II Kelley concentrated on large commercial and institutional projects. His most important commission during the later part of his career was the Rand Corporation in Santa Monica

1952-53, which is widely recognized for its sophisticated Modern design.

Kelley was deeply involved in the architectural profession and celebrated throughout his career. During the 1920s he was the president of the Los Angeles Architectural Club and in 1940 he was made a Fellow of the American Institute of Architects. In 1926, 1934, and 1935 he received 1<sup>st</sup> prize in *House Beautiful* Contests and several honor awards for the Southern California Chapter of the AIA.

References: *American Architects Directory*; Kelley, "Style and Character in Architecture" in *California Southland*, 1927; Kelley, "Why Have an Architect?" in *California Southland*, 1927; Risley, "The Domestic and Other Architecture of H. Roy Kelley," in *Architect and Engineer*, Sept. 1931, pp. 24-60; *California Arts & Architecture*, Mar. 1929, Oct. 1929, p. 48, Mar. 1936, pp. 17-18; *Architectural Digest*, vol. 7, no. 2, pp. 146-147, vol. 10, no. 3, pp. 35 & 39-40.

### **SYLVANUS MARSTON (1883 - 1946)**

One of Pasadena's most distinguished and prolific architects, Sylvanus Marston was a master of disparate styles. Born in Oakland, California, Marston was the son of a harness manufacturer turned land developer. His grandfather, Phineas F. Marston was a prominent builder in San Francisco. Marston's family moved to Pasadena when he was still an infant. After two years of study at Pomona College, he went to Cornell University to study architecture. Upon graduation, he returned to Pasadena and began his practice designing Craftsman bungalows. One of his first commissions, St. Francis Court, was for a new form of housing that would bring the ideals of the Arts and Crafts movement to average-income families. The housing type was the bungalow court, and it would become a staple of real estate developers in Southern California for the next two decades.

In 1914, he formed a partnership with Garret Van Pelt. Their Spanish Colonial Revival style houses lend Pasadena much of its Mediterranean charm. The Marston-Van Pelt collaboration produced such outstanding Period Revival houses as the Arthur Garford House on Hillcrest Avenue (1916), one of the first Spanish Colonial Revival residences in Pasadena; the Everett House (now the Shakespeare Club), a fine Italian villa design at 171 South Grand Avenue (1925); and the Samuel Hind House, the first truly Tudor Revival House in Pasadena at 880 La Loma Road. One of their most distinguished residential commissions was for the French Provincial Staats House at 295 South Grand Avenue (1928).

In 1923, Edgar Maybury joined the firm and in 1927 Van Pelt left it. Marston & Maybury continued to have a large and varied practice, the scope of their work comprising residential, public, commercial and educational buildings in Pasadena and other cities in Southern California. Their most important works included the Pacific Southwest Trust and Savings Bank, the Westminster Presbyterian Church, the Pasadena Post Office, the Padua Hills Theater.



**Figure 9: 1015 Prospect Boulevard**

Marston was a prominent figure in the architectural community of Southern California. He was admitted to the American Institute of Architects in 1916, and in 1942 advanced to fellowship. Marston was a long-time member and past president (1940-42) of the Southern California Chapter of the AIA and was also a member and officer of the California State

Association of Architects, Southern Branch. Martson's firms were responsible for approximately 1,000 structures, located primarily in the Pasadena area, but extended to Hancock Park, Bel-Air, Claremont, and Santa Cruz.

References: *Who's Who in the Pacific Southwest*, Los Angeles Times, 11-16-1946; Withey, *Biographical Dictionary of American Architects*, p. 394, Scheid, *Pasadena Crown of the Valley*, 150-53; Bosley, *Toward a Simpler Way of Life*, pp. 169-180; Tuttle, *Sylvanus Marston: Pasadena's Quintessential Architect*.

## **WALLACE NEFF (1895 - 1982)**

One of the most influential architects of the region, Wallace Neff was born in 1895 near Whittier. When he was a young boy, the family moved to Munich Germany, where he attended a German-American school. Neff traveled extensively while in Europe and found the art and architecture, especially that of Italy, very inspiring. The outbreak of World War I in 1914 forced Neff to abandon his architecture studies in Germany and return with his parents to Pasadena. He continued his course of study at the Massachusetts Institute of Technology under Ralph Cram, but in 1916, returned to California to contribute to the war effort designing munitions transport ships in San Pedro. Following the war, Neff joined the office of George Washington Smith as a draftsman in 1919. He opened his own office in Pasadena a few years later.

Though most of Neff's best-known buildings were inspired by Mediterranean architecture, he cast his net widely enough to include elements from French and English vernacular. His fluid forms and grand, yet simple, spaces attracted Hollywood royalty and for much of the 1920s and 1930s, Neff could have been termed architect to the stars. Neff aficionados and clients included actors Charlie Chaplin, Groucho Marx and Cary Grant, producer Darryl Zanuck and business tycoons Carol Post, King

Gillette, and Keith Spaulding. Katherine Hepburn once said her Neff-designed home was "full of charm, originality, comfort and taste."

Arguably, Neff's most famous commission was for Pickfair in Beverly Hills. Neff was hired by Douglas Fairbanks and Mary Pickford to transform a former hunting lodge into a 22-room mansion, complete with frescoes on the ceiling, hexagonal tiles on the floor, and a traditional garden in the back. Alas, it was demolished in the 1980s.

There are numerous houses by Neff in Pasadena. One of his favorites was for Clark B. Millikan, a scientist at Caltech. Perched on the top of a hill overlooking the San Gabriel Valley, Neff considered the house to be his most authentic Mexican design. Neff designed the house around a central courtyard, a layout that he had used before. The Millikan house was Neff's last project completed before the Depression and for the most part ended his practice in the Pasadena area.

Other noteworthy houses by Neff include the Mrs. M.L.H. Walker Residence (1923) at 1453 East California; the Wilbur Collins Residence (1927) at 1522 Lombardy Road, the George O. Noble Residence (1927) at 675 Burleigh Drive; and the Charles H. Thorne Residence (1928) at 114 Los Altos Drive.

Though best known for his havens for the rich and famous houses, Neff's career also included pioneering work in so-called bubble housing during and after World War II. The airform house was a unique form of low-cost housing he developed between 1934 and 1941. It was a dome-shaped structure made of reinforced concrete that was cast in place over an inflatable balloon. Although the design did not find favor in the United States, it was used for mass housing projects in West Africa, Egypt, and Brazil during the 1940s and 1950s.





**Figure 10: 619 S. Hill Avenue**

References: *Wallace Neff: Architect of California's Golden Age*, 1986; *Wallace Neff 1895-1982: The Romance of Regional Architecture*, 1989; *Los Angeles Times*, 6-10-1982, pt. II, p. 9.

### **PALMER SABIN (1892-1956)**

Palmer Sabin was born in Janesville, Wisconsin in 1892. After receiving both bachelor's and master's degrees in architecture from M.I.T., he continued his studies in Paris. How he came to settle in Southern California is unknown. From 1924 to 27 he worked for the Allied Architects, a loose knit group of Los Angeles-based architects, and from 1927 to 1928 he worked for Reginald Johnson.



**Figure 11: 522 Bradford Street**

In 1928, Sabin opened his own office in Pasadena. From 1942-45 he worked on war-related projects at Caltech. Although he is best known for his modern designs, such as the Loma Alta School (1951), during the early part of his career he designed several Period Revival style residences in the Pasadena area. His own house at 1130 Shenandoah (1928) is a quintessential California design that combines Spanish Colonial and Monterey Revival styles. His other important residential commissions included the E.M. Sherman Residence (1933) at 1139 Wotkyns Drive; the Mansell Clark Residence (1932); the Ralph Franks Residence (1933) at 1260 North Arroyo Boulevard; and the Roscoe Thomas Residence (1930) at 815 South Orange Grove Boulevard (demolished). Like his own home, these houses are well connected to the landscape with balconies, loggias, and patios and retain the rustic, informal qualities that are normally associated with the origins of the Spanish Colonial Revival style in the early 1920s. In 1930, Sabin received an Honor Award from the local chapter of the AIA for a mixed-use building at 170 East California Boulevard. It stood at the corner of Arroyo Parkway next to the Wallace Neff's office building.

References: *Architectural Record*, Nov. 1930, pp. 414-16; Nov. 1933, pp. 363-666; *California Arts and Architecture*, Apr. 1930, pp. 19-23; Oct. 1931, pp. 24-25; Mar. 1932, p. 19; Nov. 1929, pp. 30-32.

## GEORGE WASHINGTON SMITH (1876 - 1930)

Noted in the field of residential work, George Washington Smith is credited with having introduced Southern California to the domestic architecture of Southern Spain, Andalusia. At least he was one of the first to find inspiration in the simple houses of Andalusia with their white-washed walls and rambling hand-made tile roofs, which he found fitted equally well into the setting and climate of Southern California.

Born in East Liberty, Pennsylvania, he attended Philadelphia's Academy of Fine Arts and after a course in Architecture at Harvard University, but was unable to complete his education due to his parent's financial situation. He worked briefly for an architecture firm in Philadelphia, but turned to finance to make a better living. He was so successful that he abandoned the business world to become a painter. He and his wife went off to Paris where Smith studied painting. With the end of the First World War, Smith returned to the United States and while visiting California, chose Montecito as an ideal place to open an art studio. His 1916 house and studio were based upon the Andalusian farmhouses he experienced on a trip to Spain in 1914. The house was an instant success locally and was published in design magazines throughout the country. As people were not as eager to buy his paintings as they were for him to design their houses, he turned to architecture full-time.



Figure 12: 1325 Hillcrest Avenue

While Smith's architecture career only lasted twelve years, he produced a remarkable array of buildings. Although he specialized in residential work, Smith also designed several major buildings in Santa Barbara including the Lobero Theater and the Montecito Country Club. He was also instrumental in developing the design guidelines after the 1924 earthquake.

There are several important examples of his work in Pasadena including, the Prindle House at 1325 Hillcrest Avenue (1926) and the Young House at 808 South San Rafael (1927). While these are not two of Smith's most famous works, they reflect the two important qualities that characterize his designs: the purity of geometric abstraction in his volumes and surfaces, countered by a strong sense of the primitive.

References: *Pencil Points*, Jun. 1930; *Southwest Builder and Contractor*, 6-18-1930; Moure, *Dictionary of Art and Artists in Southern California*, p. 235; *Who's Who in California 1928/29*, p. 463; Withey, *Biographical Dictionary of American Architects*, p. 560; *Architectural Record*, vol. 62, Oct. 1927, pp. 408-411; Riggs, "Tribute" *Architect & Engineer*, Apr. 1930, p. 89.

## GLENN ELWOOD SMITH (1894-1976)

Glen Elwood Smith was a prolific, but little known Pasadena architect. Born in Tuscola, Illinois on July 12, 1894, he attended school in Pasadena and then studied architecture at USC. He worked as a draftsman and designer for several local firms including the Foss Design and Building Company, Herbert Hamm Structural Engineer, and the architect Myron Hunt.

While he worked for Herbert Hamm, he designed speculative house plans, which were featured in the Home Builders Page of the *Pasadena Star News*. By 1925 he had officially opened his own practice. He designed a few commercial and

institutional buildings including the Spanish Colonial Revival style Fire Station #6 (1938) at 1435 North Raymond Avenue, the Ives & Warren Company Mortuary (1929, with Frederick Kennedy, Jr.) at 100 North Hill Avenue; and the Art Deco style Lamanda Park Masonic Lodge (1926) at 25 South Huntington Drive.

Smith also advertised his house designs in the *Pasadena Star News*. In contrast to the Period Revival style bungalows and cottages he designed by Hamm, he independently designed spacious two story houses. While the designs demonstrate his skill as an architect, it appears as though few were actually constructed. Most of Smith's documented designs were for relatively modest-sized Period Revival style houses.

References: *California Life*, May 1925, p. 62; *American Architects Directory*, 1956, p. 516; *Pasadena Star News*, 2/6/1976.

### **GEORGE L. STIMSON (1882-1939)**

Born in Washington Court House, Ohio, George Lawrence Stimson attended a private school in Cincinnati until he and his family moved to Pasadena in the late 1890s. Stimson finished high school at Thatcher School in the Ojai Valley, located near Santa Barbara. After two years at Caltech, Stimson took his architectural studies abroad, splitting his time between Grenoble, France, and Leipzig, Germany. In 1905, Stimson joined his father in the family's building and real estate business, and upon his father's retirement, took over the business himself. While never a licensed architect, Stimson designed all of the homes his firm constructed. Stimson was not only popular, but innovative as well. He pioneered the concept of electrically controlled gas furnace heating and had the units specially installed in all of his residential designs.

At the beginning of his career, Stimson designed and built mostly Craftsman style residences. By the teens, however, he had changed course to Period Revival styles, particularly the American Colonial and Italian Renaissance Revival. Stimson's most famous house, however, is the Italian Renaissance Revival style Wrigley Mansion (1911) on South Orange Grove Boulevard.

References: *Pasadena Star News* 2-14-1917; 9-14-1912; 5-23-1936; 6-18-1972; *Pasadena Community Book*, 1943



Figure 13: 1190 South Oak Knoll Avenue

### **GARRET VAN PELT (1879 - 1907)**

Garret Van Pelt contributed greatly to the architecture of Pasadena individually and through his partnership with Sylvanus Marston, Edgar Maybury, and George Lind. Born in Milwaukee, Wisconsin in 1879, Van Pelt was trained at the Chicago Art Institute. Like many young architecture students, his formal studies were followed by a lengthy tour of Europe where he observed the great works of architecture and honed his drawing skills. Upon his return, he settled in Pasadena where he met another young architect, Sylvanus Marston. Together they formed Marston & Van Pelt in 1914.

In the words of another architect, Van Pelt was the artist of the firm. Edgar Maybury joined the firm in 1923. In the 1920s, Van Pelt participated in the design of the Athletic Club, Security Pacific Building, Turner-Stephen Building, and many



others during that period when the firm was creating the commercial and cultural setting for the new Civic Center. Other works by the firm attributed to Van Pelt as principal designer are the Grace Nicholson Building (now the Pacific Asia Museum), the Pasadena Branch Libraries on Hill and Washington, the Westminster Presbyterian Church, and the Warner Building on East Colorado.



Figure 14: 1320 South Oak Knoll Avenue

In 1927, Van Pelt left the firm of Marston, Van Pelt & Maybury to form his own practice. His major works during this period included the Stuart King House in Flintridge and the Robert Bassett House in San Marino. His notable work in Pasadena included the Peters Building on the northwest corner of Euclid and Green (1928), the Norris House at 895 Oak Grove (1930), the Van Pelt House at 245 South Orange Grove (1920), and the Walton House at 1320 South Oak Knoll (1928). Robert Alexander and Whitney Smith were two young architects who worked for Garret during this period who went on to achieve distinguished careers in their own right.

In the 1930s, Van Pelt formed the firm of Van Pelt and Lind with George Lind. This firm was responsible for much of the Santa Anita Oaks development in Arcadia in the 1930s. They also designed the low-cost housing in Palm Springs.

Jurgensen's Market in Pasadena was another of their projects.

Van Pelt visited Mexico to study the architecture at several points during his career. He shared his impressions with colleagues at meetings of the Architectural Club of Los Angeles and published a book called *Old Architecture of Southern Mexico*. It consisted of photographs that he had taken during extensive travel there.

The firm of Van Pelt and Lind folded in 1941 due to the lack of architectural commissions during World War II. After the war, he returned to Mexico for a time and bought a house in San Miguel de Allende. But he soon returned to the United States, settling in the Santa Barbara area where he built a house in Montecito. The last large commission he executed there was the Armour House, for the heir of the Armour Packing Company.

In his nomination as fellow of the American Institute of Architects in 1964, it was stated, "Van Pelt was an architect of distinction and worked with real understanding of the architecture of the period from which he was drawing his inspiration."

References: *Pasadena Star New* 11-9-1927, 7-7-1928, 10-6-1928, 5-3-1930, 4-18-1931, 11-10-1933, p. 24-27; *Architectural Digest*, vol. 7, no. 4, pp. 64-65 vol. 10, no. 1, pp. 93-95; *Who's Who in California* 1928/29, Tuttle, *Sylvanus Marston: Pasadena's Quintessential Architect*.

## PAUL WILLIAMS (1895-1980)

Paul Williams, the first African-American member and Fellow of the American Institute of Architects, was acknowledged as a leading architect of his day, receiving numerous commissions for public buildings, commercial buildings, churches, and elegant homes. He received his architectural training at the Beaux-Arts Institute of Design, took engineering courses at the University of Southern

California, and apprenticed with the architectural firm of Wilbur D. Cook, Jr., Reginald D. Johnson, and John C. Austin from about 1914 to 1921.

It was in the offices of Cook, Johnson, and Austin, respectively, where Williams first gained exposure to landscape design and town planning. After receiving his architecture license in 1921, he opened his own office, the foundation of which would become residential architecture. During a prolific career that extended to the 1970s, he designed more than 3,000 projects, including large homes for Frank Sinatra, Lucille Ball and Desi Arnaz, Tyrone Power, Zasu Pitts, and Lon Chaney; portions of the Beverly Hills and Ambassador Hotels; and Chasen's and Perino's restaurants.



**Figure 15: 780 Fairfield Circle**

An early association with Senator Frank R. Flint, the developer of Flintridge, led to the commission of over twenty-five homes in the neighboring community. There are only a few buildings by Williams in Pasadena. By far, the most distinguished is the Atkins Residence (1929) at 160 South San Rafael Avenue. This magnificent English Tudor Revival style house reflects Williams' meticulous attention to detail and demonstrates his talent at combining elegant beauty with functional requirements. The twelve thousand square foot house is situated on a three and one-half acre parcel overlooking the Arroyo.

References: *Los Angeles Times*, 1-28-80; *Los Angeles Times*, pt VIII, 7-23-89, p. 1, 16; Karen Hudson, *The Will and the Way and Paul R. Williams, Architect, A Legacy of Style*.



PERIOD REVIVAL  
ARCHITECTURE  
IN PASADENA, CA: 1915-42

Period Revival Styles

## PERIOD REVIVAL STYLES

### AMERICAN COLONIAL REVIVAL

The U.S. Centennial Exposition of 1876 brought about a sense of patriotism for all things American. After 1876, there was a revival in styles from the American Colonial period. American Colonial styles became particularly popular in Pasadena at the turn of the century. Like the rest of the nation, the early examples of the style in Pasadena borrowed 18<sup>th</sup> century details and applied them to Victorian houses. These houses were much larger than their prototypes and were only reminiscent of the earlier styles. During the 1920s, the style began to be applied to more modest homes, which often mixed and matched elements from Georgian and Federal styles. The opening of restored Williamsburg in the 1930s reenergized the popularity of the style. By this time, architects began to produce more correct interpretations of historical models.

#### Monterey Colonial

The Monterey Colonial Revival was favored by those who thought that romantic designed Mediterranean houses necessitated too great a break with the background and traditions familiar to most Americans. Starting about 1925, architects became interested in this little known early residential architecture that was native to California during the early 19th century.

Between 1834 and 1850, a new style of domestic architecture was developed in California, which commingled Hispanic and Anglo traditions. Two story adobes were covered by low-pitched hipped roofs, which projected over two-story porches across the length of one or more sides. The style was eventually labeled as Monterey Colonial, because the best examples were found in that region. The most famous example of the style is the Thomas Larkin adobe in Monterey. In fact, the earliest example of the style was the Alpheus B. Thompson adobe in Santa Barbara, and others were built all along the coast as well.

The Monterey Colonial illustrates the complexity of borrowing, which so often occurs in provincial areas, between the current vernacular and the high art architecture. Though the walls of these dwellings were constructed of adobe, their roofs, corridors, and exterior and interior wood details often reflected a close awareness of what was going on in the way of current architectural fashion. There are hints not only of the American Federal and Greek Revivals, but also of the English Regency - a style that enjoyed much popularity within the British possessions in the Caribbean.

The most distinguishing feature of the style was the projection on the main facade of a covered wood balcony, although one and two-story porches on several sides of the house were also common. When the style was revived, adobe construction was replaced with wood-frames sheathed with smooth stucco painted white. Front doors were typically recessed. Windows were Colonial in character and often feature shutters. Roofs were gabled or hipped and covered with either clay tile or split shakes. Other than an occasional plaster grille, the houses were devoid of surface decoration.

There are many fine examples of Monterey Colonial Revival houses in Pasadena, particularly in the Lombardy Road and lower Arroyo Seco areas. Donald McMurray designed two of the most distinguished examples of the style in Pasadena. Completed in 1937, the house at 762 St. John Street is similar to the Larkin Adobe with its wrap around balcony. The Swift House at 850 South Arroyo Boulevard is one of the earliest examples of the style in Pasadena. Completed in 1927, it has a second story balcony extending the full length of the front facade.



**Figure 16: 762 St. John Street**

The H.B. Perrin House by Garvin Hodson represents a typical example of the Monterey Revival with white plastered walls, a second story projecting balcony, large and symmetrically placed windows, doors with deep reveals, a dark shake roof, and a simple chimney. The shutters and trim about the windows, the porch posts and railing, the lantern post, and even the picket fence above the low cobblesstone wall show the influence of the Colonial woodwork of New England.

### **Georgian Revival**

Georgian Revival style residences were inspired by the architecture of Georgian Colonial architecture. Spacious and comfortable, Georgian Colonial architecture reflected the rising ambition of a young country. Georgian Colonial became the rave of New England and the Southern colonies during the 18th century. Stately and symmetrical, these homes imitated the larger, more elaborate Georgian homes that were being built in England. During the reign of King George I in the early 18th century and King George III later in the century, Britons drew inspiration from the Italian Renaissance and from ancient Greece and Rome.

Georgian ideals came to the East Coast via pattern books, and became a favorite of well-to-do colonists who wanted their homes to convey a sense of dignity and prestige. But in America,

Georgian homes were less ornate than their British cousins, and there were many variations in the style. It is characterized by a formal arrangement of parts and employs a symmetrical composition enriched with robust classical elements. Georgian residential design is typified by a two-story, five-bay box, predominantly brick clad with a hipped or gabled roof, and a central dormer crowned by a pediment. In grandest versions of the style, the facade is dominated by a pedimented projecting pavilion supported by pilasters or columns, and a Palladian or Venetian window. Double-hung sash windows usually have multiple panes.

There are only a few good examples of the Georgian Revival style in Pasadena. They include two houses in the Oak Knoll area, one by Reginald Johnson on Hillcrest Avenue (1916) and one by Robert Farquhar on Ardmore Road (1914).

### **Adam or Federal Revival**

Like much of America's architecture, the Federal style has its roots in England. Two British brothers named Adam adapted the pragmatic Georgian style, adding swags, garlands, urns, and other delicate features. In the American colonies, homes and public buildings also took on graceful airs. Inspired by the work of the Adam brothers and also by the great temples of ancient Greece and Rome, Americans began to build homes with Palladian window, circular or elliptical windows, recessed wall arches, and oval-shaped rooms. This new Federal style became associated with America's evolving national identity.

It's easy to confuse Federalist architecture with the earlier Georgian Colonial style. The difference is in the details. While Georgian homes are square and angular, a Federal style building is more likely to have curved lines and decorative flourishes. Federalist architecture was favored in the United States from about 1780 until the 1830s. The style is characterized by a low-pitched roof, smooth facade, and fan and oval shapes. Main entrances are often topped with an elliptical fan light and

flanking slender side lights. Roof treatments may include denticulated moldings at the cornice. Tripartite windows are sometimes set in recessed arches.



**Figure 17: 661 Landor Lane**

There are only a few examples of Federal Revival houses in Pasadena. They include 661 Landor Avenue (1928) by Frederick Kennedy Jr. and 355 South San Rafael Avenue (1930).

### **Neoclassical Revival**

The Neoclassical style was revived at the turn of the century and continued to be popular through the 1950s. Fusing elements of the earlier Colonial Revival and Greek Revival traditions, the most famous example of the historic style in Colonial American is George Washington's home in Mount Vernon, just outside of Alexandria, Virginia. The style is distinguished by full-height porches with classical columns as supports and front facades that are symmetrical and monumental in scale.

There are several fine examples of the style in Pasadena. They range from simplified replicas of Mount Vernon to modern interpretations. The house at 600 Covington Place reflects the most basic elements of the style. It has a rectangular shape covered by a low-pitched hipped roof, which extends over a full-height porch. The front facade is symmetrically organized with a centrally located main entrance. Shutters flank the front door and the multi-paned, double-hung sash windows.

### **New England Colonial Revival**

The New England Colonial Revival style was often made up of a combination of styles used by colonists on the East Coast. Residences in the Colonial Revival style are typically symmetrical in mass and fenestration pattern and sheathed in narrow clapboard. Classical and clean lines were also keynotes of the style. Eaves are usually extended and boxed. Classically detailed entrances were often positioned on the center of the facade. In some cases, entrances are capped by hoods or small porticos. Other versions extended the porch across the facade with pediments supported by Ionic or Doric columns. Multi-paned, double-hung sash windows are often found in pairs and typically have shutters.

Reginald Johnson, George Lawrence Stimson, and Cyril Bennett were primarily responsible for the early examples of the style in Pasadena. The Sidney Francis House by Reginald Johnson is located at 415 South Grand Avenue. Completed in 1929, a formal treatment of horizontal and vertical lines distinguishes this brick house with its fine pilasters. The dark entrance door contrasts with the light tone of the stone detail.

The house at 840 Landor Avenue represents the most simplified and typical version of the New England Colonial Revival style with its hipped roof, rectangular shape, symmetrically arranged facade, and shuttered multi-paned windows. Like many versions of the style, the main entrance is the dominant architectural feature.

### **Mission Revival**

The roots of the Mission Revival style can be traced to an interest in California missions, which began during the land boom of the 1880s. While this surge in economic growth brought about prosperity for many, it also resulted in a radical change in the California landscape and a more urbanized life style. The belief that early Californians had a more relaxed existence brought

about a renewed interest in history and architecture. This misconception was put forth by a variety of sources including local boosters and entrepreneurs who touted California's exoticism to tourists, many of which became permanent residents. The newcomers cherished the lingering sense of another time and place. It was in the writings of Helen Hunt Jackson that both the architecture of the missions, and the life style they represented, were permanently enshrined. Her novel *Ramona*, published in 1884, was a romanticized version of life in Southern California during the Mexican period, set in rambling adobe homes surrounded by verandas and garden walks.

One of the leading advocates for the preservation of the state's missions as representations of this idyllic period was Charles Fletcher Lummis. In 1895, Lummis founded the Landmarks Club of Southern California for the purpose of preserving the state's missions. At that time, the only missions kept in repair were those still in use as Catholic churches. Other missions had fallen into ruin and were in danger of complete disintegration. Furthermore, the influx of Protestants from the Midwest to California in the 1880s had produced a wave of anti-Catholic bias that obstructed popular support of restoration efforts. By de-emphasizing the religious significance of the structures and stressing instead their value as historical monuments for all Californians, Lummis succeeded in raising funds sufficient to repair several missions and was highly influential in increasing public awareness of historic architecture.

In contrast to the Queen Anne style with its emphasis on elaborate ornamentation, the architecture of the missions offered a more simplified building profile that was not only picturesque, but also more suited to the climate. One of the first major buildings in the Mission Revival style, was the California Building for the World's Columbian Exposition of 1893. During the late 1890s, designers in Pasadena began incorporating elements of mission architecture into

public buildings, schools, hotels, houses, and churches.

Many of the resort hotels in the Pasadena area were designed in the Mission Revival style or at least incorporated elements from the style. Perhaps the purest example of the style applied to a resort hotel was the Hotel Guirnalda (1902-1920), which sat at 285 East Colorado Boulevard. Perhaps the most influential hotel design during this period was an addition to the Hotel Green. In 1898, Frederick Roehrig designed a mission-style annex for the older Spanish-Moorish hotel. Roehrig's design elaborated upon C.L. Strange's ideas by including sixty wrought iron balconies, intricate stucco ornamentation, a roof garden and copper domes atop the southern towers.

The old Pasadena City Hall (1905) combined the Mission Revival with the Italian Renaissance Revival. The base of the building was scored to resemble stone and had large arched window openings like a Florentine palazzo, while the top of the building featured shaped parapets, towers, and a clay tile roof like a mission.

One of the first buildings in Pasadena to be designed in the Mission Revival style was the W.C. Stuart Residence by Frederick Roehrig. Completed in 1897, the residence had stucco walls, red tile roofs, towers, and arcades reminiscent of California's mission architecture. Other Mission Revival style houses included the Hosmer House (1896) the Frances Swann House (1897) by Greene and Greene; the D.M. Smyth House (1899) by Locke and Munsell; and the H.B. Sherman House (1898) and the Emery House (1899) by Blick and Moore. All of these houses have been demolished.



By the end of the teens, the popularity of the style began to wane for a variety of reasons, some of which had to do with its applicability to commercial buildings. Architects continued, however, to look at the Spanish tradition for inspiration. But the 20th century Spanish inspired styles proved to be more far-reaching. Wild and expressive, this new fashion borrowed from the entire history of Spanish architecture, from the Moorish to Byzantine to Renaissance.

## MEDITERRANEAN STYLES

### Spanish Revival

Many scholars attribute the rise of the Spanish Revival style to the Panama-California Exposition in 1915. Bertram Goodhue was the principal architect of the exposition. The style he chose was an adaptation of the ecclesiastical architecture of 18th century Spain. Now referred to as Churrigueresque, the style was named after a family of Spanish architects and sculptors who applied elaborate ornamentation to the Spanish Baroque.

The following year Goodhue was invited by his good friend George Hale to develop a new plan for Caltech. To some extent, the Goodhue plan followed an earlier campus plan by Hunt and Grey. In 1921, Goodhue's first building, Bridge Hall of Physics, was built, uniting in its highly original design the simple lines of the early modern movement with decorative elements contrasting with smooth stucco surfaces, which characterized the Spanish Baroque. Although Goodhue died in 1924, his New York office carried out the building of the two wings of the west campus plan in accordance with his original designs.

Goodhue's only house in Pasadena was located at 1245 South Grand Avenue. Designed for John N. Willys in 1916, it once had a spectacular Churrigueresque style entrance. In 1950, the house was split into three separate residences, the other two now have addresses at 1210 South Grand

Avenue and 695 Columbia Street. In addition, the gardener's and chauffeur's cottage is now a separate residence at 1215 South Grand Avenue.



**Figure 18: 1437 Hillcrest Avenue**

One of the first Churrigueresque style houses in Pasadena, the Garford House on Hillcrest in Oak Knoll, was designed by Marston & Van Pelt. Designed in 1916, the house has a front door framed in elaborate Spanish Baroque forms made so popular by the exposition, and an L-shaped plan enclosing a patio, onto which major rooms open.

The Panama-California Exposition helped to promulgate Spanish architecture as the appropriate California tradition, and soon Spanish forms were adopted as the leitmotif for building types and whole urban districts to which the style had not been previously applied. Several towns, including Fullerton and Santa Barbara, established policies requiring the use of the style. Between 1920 and 1930, thousands of single-family residences and apartment buildings were designed in the style to house the soaring population. By this time, the style contained a greater element of fantasy and less of a scholarly examination of what the buildings of the Spanish colonists had looked like. The buildings were often composed of details and elements drawn directly from the buildings of Spain and other countries of the Mediterranean, more often than from the actual Spanish Colonial buildings remaining in the region such as the California missions. The character-defining features of the

style include courtyards, tiled roofs, Churrigueresque ornamentation, slightly rustic exterior plaster finish, wrought iron details such as door and window grilles, pierced stucco screens, fountains, and decorative glazed tile (the last three being references to Islamic Spain.)

There are numerous examples of the style in Pasadena. The most prolific and influential architects who designed in the Spanish Revival style in Pasadena include Sylvanus Marston, Garrett Van Pelt, Wallace Neff, and George Washington Smith.

### Italian Renaissance Revival

Renaissance refers to the artistic, architectural, and literary movement in Europe between the 14th and 16th centuries. The Renaissance Revival style is based on the architecture of Italy, with additional elements borrowed from Ancient Greek and Roman architecture.

In Pasadena, the Italian Renaissance Revival style was popular during two separate phases. The first phase from 1890 to 1915, was characterized by large and elaborately decorated buildings. Architects such as George Lawrence Stimson used the style as a dramatic contrast to the Queen Anne style. Yet his buildings still reflected the excess associated with the architecture of the turn of the century. His highly decorated Wrigley Mansion on South Orange Grove Boulevard is a case in point.

The second phase from 1915 to 1930, was characterized by more refined details than the preceding phase. By this time, many architects and their clients had visited Italy and thus had some first-hand familiarity with the original models. Improved printing technology provided ready access to excellent photographic documentation of these models.

The identifying features of the second phase of the Italian Renaissance Revival is a symmetrically arranged facade, a low-pitched hipped roof usually

fit with clay tiles, upper story windows smaller and less elaborate than those below, full-width porches with massive square piers, large arched openings on the ground level, entrance areas accented by small classical columns or pilasters, and stuccoed walls accented with quoins.

The house at 895 South Grand Avenue was designed by Frederick Roehrig in 1917. It is an unusual example of the Italian Renaissance Revival style in that it is only one-story high. The house has a modified U-shaped plan with the wings of the U facing the rear. The symmetrically arranged facade has three arched openings in the center flanked by small projecting bays.



**Figure 19: 171 South Grand Avenue**

The most distinguished Italian Renaissance Revival design in Pasadena is the Josephine Everett Residence (1928) by Marston & Maybury. Located at 171 South Grand Avenue, the house was intended to accommodate Mrs. Everett's extensive art collection and to provide a venue for social gatherings. The form of the house consists of a two-story rectangular mass with one-story wings projecting from each end of the south elevation, thereby forming a U-shape. These volumes are sheathed in stucco and are covered by low-pitched roofs with broadly projecting eaves. The elaborately

detailed entrance contrasts with the unadorned walls.

## ENGLISH STYLES

Domestic English architecture was a source of inspiration for Period Revival architects during the 1920s and 30s. There were several versions of the English Revival style since both simple country cottages and grand Tudor manors were used as models. Distinguishing characteristics include multi-gabled roofs with overhanging eaves and exposed rafters, slate roofing, diamond-paned leaded glass windows, chimneys and retaining walls with decorative brickwork and stonework.

In Pasadena, the English Revival style slowly evolved from the architecture of the Arts and Crafts movement, which originated in England in response to a growing disillusionment with industrialization and its concomitant social conditions. The Pasadena area was one of the major centers of the Arts and Crafts movement in the United States. Many artist and artisans lived on the slopes of the Arroyo Seco. The regional manifestation of the Arts and Crafts movement became known as Arroyo Culture. Life and aesthetics of nature were entwined in the culture of the Arroyo.

The most obvious manifestation of the American Arts and Crafts movement was the Craftsman bungalow. Rather than shroud a building with superfluous decoration emblematic of industrialization, the building's form was to be revered. The ideals of craftsmanship and honesty were expressed in the building form. The Arroyo Seco area boasts the best examples of Craftsman architecture in Southern California.

During Pasadena's Arts and Crafts period, Martson & Van Pelt designed three distinctive homes that illustrate the transition away from the Craftsman style and toward the English Revival: the Roscoe Thomas Residence at 574 Bellfontaine Place (1911); the William Hepeler Residence at 239 North

Orange Grove (1912); and the Henry Newby Residence at 1015 Prospect Boulevard (1913). In each case, the rustic imagery so strongly associated with the Craftsman style was abandoned in favor of more explicit reference to the architecture of the English country house. The houses have a vertical instead of a horizontal orientation, steeply-pitched instead of low-pitched roofs, and stucco cladding instead of wood shingles or clapboarding. Pointed arched windows and decorative half-timbering clearly link the houses to the Tudor Revival style that did not gain popularity until the early 1920s.

The English Revival was successfully applied to the design of large estates, middle class homes, as well as bungalows. The house at 1177 Hillside Road (1912) was once part of a larger estate designed by Robert Farquhar for the prominent Los Angeles real estate developer R.A. Rowan. The two-story structure is entirely clad in red brick, which is now covered with ivy. The house is sheltered by a steeply-pitched, slate-covered, hipped roof with gabled projections in the center and at each end.



Figure 20: 295 Congress Place

In the more modest examples of the style, visual interest came from a mixture of facing materials with brick or stone used on the base, chimney, and entrance. If slate exceeded the budget of the homeowner, wood shingles or composition shingles were laid in irregular patterns and varying colors.



Irregular, projecting chimneys were often situated on the front, rather than side elevation. Multiple stacks with complex patterns were useful in adding a picturesque quality. The house at 2372 Lambert Drive (1933) perfectly illustrates a late example of the style with its flat façade, large proportions and thinly applied ornamentation. The primary feature of the rather one dimensional facade is a huge brick chimney with three stacks. The exaggerated scale of the chimney is off-set by massive intersecting gabled roofs fit with wood shingles. The half-timbering in the front-facing gable is thinly applied and much less convincing than earlier examples that were heavier and more rustic.

The English Revival style was embraced by homebuilders who adapted the style to bungalows. Plan books from the 1920s and 30s featured English Revival style bungalows with side-gabled roofs and stucco exteriors. Main entrances were almost always sheltered by secondary gables with catclips.

### Tudor Revival

Tudor Revival is a term usually reserved for houses with half-timbering. The term suggests that these houses imitate English architecture from the early 16th century; however, most Tudor Revival style homes were inspired by building techniques from the Elizabethan era. As in many Queen Anne and Stick Style homes, Tudor Revival style houses often feature striking decorative timbers. These timbers hint at, but do not duplicate, medieval building techniques. In medieval houses, the timber framing was integral with the structure. Tudor Revival style houses; however, merely suggest the structural framework with false half-timbering. This decorative woodwork comes in many different designs, with stucco or patterned brick between the timbers.

By 1915, Marston & Van Pelt had designed the first truly Tudor Revival style house in Pasadena for Samuel S. Hinds. Located at 880 La Loma Road, this Tudor Revival design is primarily side-gabled

and follows a graceful plan that includes a semi-circular conservatory on the south end and a gabled end porch on the north. The front entryway, facing the garden and the Arroyo beyond, has a segmental pediment with a cartouche. Rustic brick and half-timbering with stucco infill, massive fireplaces, and second story overhangs with wooden brackets featuring expressive gargoyles decorate this house.



**Figure 21: 141 North Grand Avenue**

Constructed in 1912 according to plans by George Lawrence Stimson, the house at 1050 Arden Road was enlarged in 1929 by architect Wendell W. Warren. At that time, the house was transformed into a Tudor Revival manor complete with a plaster exterior decorated with half-timbering, leaded glass windows, and a triple chimney with twisted stacks. Other Tudor Revival style estates are located at 1200 South Arroyo Boulevard, which was owned by Phillip Chandler; 160 South San Rafael Avenue (1923), which was designed by Paul Williams; and 141 North Grand Avenue (1922).

## Cotswold Cottage

The small, fanciful Cotswold cottage was an interesting subtype of the English Revival style. This quaint English country style was based upon the cottages built since medieval times in the Cotswold region of southwestern England. Anne Hathaway's cottage at Stratford-upon-Avon was the apotheosis of the style. The distinguishing characteristics of the style were a sloping thatched roof over exterior walls with an irregular plaster finish. The Cotswold cottage is closely linked to the more whimsical versions of the English Revival style, sometimes called Storybook or Hansel and Gretel. While these styles were very popular in Hollywood where motion picture set designers sometimes moonlighted as architects, there are only a few examples in Pasadena. A classic example of a Cotswold cottage is located at 1582 Rosevilla Street. Composition shingles with rounded eaves mimic the look of thatch.

## FRENCH STYLES

### Chateausque

The Chateausque style of architecture was loosely based upon that of 16th century French chateaux, and combined elements from the Gothic and Renaissance periods. The Chateausque style was one of many historic styles that gained popularity in the United States during the last few decades of the 19th century. Richard Morris Hunt, the first American architect to study at the Ecole des Beaux-Arts in Paris, is most closely associated with the Chateausque style. His most famous work is the G.W. Vanderbilt estate "Biltmore," which was constructed between 1888 and 1895. As Virginia and Lee McAlester explain in their *Field Guide to American Houses*, "the Chateausque style required massive masonry construction and elaborate, expensive detailing and was therefore unsuitable for vernacular imitation. It thus remained a relatively rare, architect-designed fashion throughout its brief period of popularity." (McAlester, p. 373)

The form and dissemination of the Chateausque style in Southern California was somewhat different from that of the rest of the country. On the East Coast and Midwest, the style was most popular in the design of large, single-family houses between 1890 and 1910. While there are several Victorian-era mansions in the Los Angeles basin that draw upon the Chateausque style, their clapboard and shingle exteriors belie the true nature of the style, which requires stonework or at least the appearance thereof.

With the exception of isolated early examples, the style did not gain popularity in Southern California until the 1920s. It was most frequently used in the design of luxury apartment buildings, and every once in a while in the design of large single-family residences. The Cravens Residence is one of the very few examples of the style in Pasadena. Designed by San Francisco architect Lewis Hobart, the house was once a part of a large estate that has since been sold off and developed with single-family and multi-family residences.

While the grounds have been diminished, the house continues to embody the distinguishing characteristics of the style with a series of steeply-pitched hipped roofs covering the main mass as well as smaller sections. Cast stone corbels, keystones, stringcourses, and window surrounds trip the red brick exterior.

### French Provincial

After World War I, building plan books and home magazines began to feature modest homes inspired by French building tradition. French Provincial style houses were based upon country homes. They are distinguished by their massive hipped roofs, flared eaves, and window shutters. Frequently, tall second floor windows break through the cornice.



**Figure 22: 295 South Grand Avenue**

Like the Chateausue, there are only a few examples of French Provincial architecture in Pasadena. The Staats House at 295 South Grand Avenue is the best example of the style. Designed by Marston and Van Pelt in 1928, the house is square and symmetrical with a steeply-pitched hipped roof fit with slate. Another fine example is located at 639 Rosemont (1916).

While other Period Revival styles such as Spanish and English were distilled into the design of bungalows, the French was not. There is; however, a unique grouping from the early 1920s on Oak Knoll Gardens Drive. They are rather simple rustic versions of the style and feature steeply-pitched hipped roofs over stucco exteriors. During the early 1940s, a more elegant one-story version of the style emerged. These were essentially miniature versions of the Staats House with simple boxy like masses, steeply-pitched hipped roofs, and diamond paned casement windows.

## BIBLIOGRAPHY

American Institute of Architects. *Mediterranean to Modern*, Santa Monica, CA: Hennessey and Ingalls, 1998.

Aslet, Clive and Alan Powers. *The National Trust Book of the English Country House*. New York: Viking, 1985.

Architects' Emergency Committee. *Great Georgian Houses of America*. 2 vols. New York: Dover Publications, 1933, 1937/1970.

Baker, John Milnes. *American House Styles, A Concise Guide*, New York: W.W. Norton & Company, 1994.

Clark, Alson. *Wallace Neff, Architect of California's Golden Age*, Santa Barbara, CA: Capra Press, 1986.

Foley, Mary Mix. *The American House*. New York: Harper & Row, 1980.

Foster, William. *Cottages and Manors and Other Minor Buildings of Normandy and Brittany*, New York: The Architectural Book Publishing Company, 1926.

Gebhard, David and Winter, Robert. *Los Angeles, An Architectural Guide*, Salt Lake City: Gibbs Smith Publisher, 1994.

Gellner, Arrol. *Red Tile Style, America's Spanish Revival Architecture*, New York: Penguin Group, 2002.

Gellner, Arrol. *Storybook Style: America's Whimsical Homes of the Twenties*, New York: Penguin Group, 2001.

Gowans, Alan. *Styles and Types of North American Architecture*. New York: Harper Collins Publishers, 1992.

Historic American Building Survey, National Park Service, U.S. Department of the Interior. *What Style is It? A Guide to American Architecture*. Washington D.C.: The Preservation Press, 1983.

Massey, James C. and Shirley Maxwell. *House Styles in America*. New York: Penguin Group, 1996.

McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1989.

Mullins, Lisa C., ed. *Architectural Treasures of Early America*. 10 vols. Harrisburg, PA: National Historical Society, 1987.

Newland, Joseph N., editor. *Johnson, Kaufmann and Coate, Partners in the California Style*, Santa Barbara, CA: Capra Press, 1992.

Rifkind, Carole. *A Field Guide to American Architecture*. New York: New American Library, 1980.

Scheid, Ann. *Pasadena, Crown of the Valley*. Northridge, CA: Windsor Publications, Inc., 1986.

Stamp, Gavin and Andre Goulancourt. *The English House 1860-1914*. U.K.: Faber & Faber, 1986.

Tuttle, Kathleen. *Sylvanus Marston, Pasadena's Quintessential Architect*, Santa Monica, CA: Hennessey and Ingalls, 2001.

Weitz, Karen. *California's Mission Revival*, Los Angeles: Hennessey & Ingalls, 1984

Wright, Richardson, ed. *Distinctive House Design and Décor of the Twenties*. New York: Dover Publications, 1925/2001.

## PERIOD REVIVAL ARCHITECTURE IN PASADENA, CA: 1915-42

List of Work – by Architect

Architect	Address	Style	Year
-----------	---------	-------	------

**This list was generated from periodical research and City files.**

**It includes only single-family residences constructed during the period 1910-42.**

**It does not include minor additions or remodels or residences that have been demolished.**

Ainsworth, Robert	944 Linda Vista Avenue	Can't see from street	1929
Ainsworth, Robert	800 Holladay Road*	Italian Ren Revival	1929
Ainsworth, Robert	1202 Arden Road*	English Revival	1930
Ainsworth, Robert	850 Holladay Road	Engllish Revival	1933
Ainsworth, Robert	1125 Wabash Street	American Colonial Revival	1934
Ainsworth, Robert	1666 Keweah Avenue	California Ranch	1936
Ainsworth, Robert	366 El Encanto		1936
Ainsworth, Robert	2195 Orlando Road	Traditional	1937
Ainsworth, Robert	860 Fairfield Circle*	Spanish Revival	1937
Ainsworth, Robert	885 Linda Vista Avenue	Monterey Revival	1939
Bennett, Cyril J.	942 N. Chester Avenue	American Colonial Revival	1914
Bennett, Cyril J.	1036 N. Chester Ave.	American Colonial Revival	1914
Bennett, Cyril J.	700 E. Cornell Road	American Colonial Revival	1914
Bennett, Cyril J.	1029 N. Hill Avenue	American Colonial Revival	1914
Bennett, Cyril J.	925 N. Holliston Ave.	American Colonial Revival	1914
Bennett, Cyril J.	1302 Mar Vista Ave.	American Colonial Revival	1914
Bennett, Cyril J.	569 N. Michigan Ave.	American Colonial Revival	1914
Bennett, Cyril J.	792 E. California Blvd.	American Colonial Revival	1915
Bennett, Cyril J.	1120 N. Chester Ave.	American Colonial Revival	1915
Bennett, Cyril J.	1193 N. Hill Street	American Colonial Revival	1915
Bennett, Cyril J.	601 S. Hudson Avenue	American Colonial Revival	1915
Bennett, Cyril J.	609 S. Hudson Avenue	American Colonial Revival	1915
Bennett, Cyril J.	620 S. Mentor Avenue	American Colonial Revival	1915
Bennett, Cyril J.	705 S. El Molino Avenue	American Colonial Revival	1915
Bennett, Cyril J.	675 Arden Road	American Colonial Revival	1916
Bennett, Cyril J.	650 S. Los Robles Ave.	American Colonial Revival	1916
Bennett, Cyril J.	894 S. Oakland Avenue	American Colonial Revival	1916
Bennett, Cyril J.	415 N. Raymond Avenue	American Colonial Revival	1916
Bennett, Cyril J.	954 E. Topeka Street	American Colonial Revival	1916
Bennett, Cyril J.	736 S. Los Robles Ave.	American Colonial Revival	1917
Bennett, Cyril J.	730 S. Hudson Avenue	American Colonial Revival	1920
Bennett, Cyril J.	754 S. Madison Avenue	American Colonial Revival	1920
Bennett, Cyril J.	375 E. Fillmore Street	American Colonial Revival	1921
Bennett, Cyril J.	873 N. Holliston Ave.	American Colonial Revival	1921
Bennett, Cyril J.	741 S. Hudson Avenue	American Colonial Revival	1921
Bennett, Cyril J.	1156 N. Michigan Ave.	Spanish Revival	1921
Bennett, Cyril J.	720 S. Oak Knoll Avenue	American Colonial Revival	1921
Bennett, Cyril J.	1857 E. Paloma Street	American Colonial Revival	1921
Bennett, Cyril J.	490 Prospect Boulevard	American Colonial Revival	1921
Bennett, Cyril J.	1045 N. Hill Avenue	American Colonial Revival	1922
Bennett, Cyril J.	1155 N. Hill Avenue	American Colonial Revival	1922
Bennett & Haskell	1470 San Pasqual Street	Traditional	1924
Bennett & Haskell	363 S. Hill Avenue	Tudor Revival	1926
Bennett & Haskell	301 Congress Place	Traditional	1929
Bennett & Haskell	866 S. Grand Avenue	Traditional	1929
Bennett & Haskell	1454 E. Mountain Ave.		1929

Bennett & Haskell	918 Linda Vista Avenue	Cape Cod	1932
Bissner, Harold	231 Wigmore	Spanish Revival	1923
Bissner, Harold	440 Prospect Square	Spanish Revival	1925
Bissner, Harold	345 S. Michigan Ave.	Adobe	1926
Bissner, Harold	135 Glen Summer Road	Spanish Revival	1927
Bissner, Harold	136 Glen Summer Road	Spanish Revival	1927
Bissner, Harold	119 Glen Summer Road	Spanish Revival	1927
Bissner, Harold	127 Glen Summer Road	Spanish Revival	1927
Bissner, Harold	128 Glen Summer Road	Spanish Revival	1927
Bissner, Harold	1234 Wentworth	Spanish Revival	1928
Bissner, Harold	2001 San Pasqual Street	Italian Ren Revival	1928
Bissner, Harold	2011 San Pasqual Street	Spanish Revival	1928
Bissner, Harold	1820 N. Michigan	Spanish Revival	1928
Bissner, Harold	596 Winston Avenue		1930
Bissner, Harold	1900 Glenview Tract	Traditional	1932
Bissner, Harold	2870 Estado Street	Traditional	1936
Bissner, Harold	555 Covington Place	Neoclassical	1937
Bissner, Harold	720 Heatherside Road		1937
Bissner, Harold	2195 Las Lunas Street	Neoclassical	1937
Bissner, Harold	2166 Las Lunas Street	Neoclassical	1937
Bissner, Harold	1095 Chula Vista Place		1938
Bissner, Harold	1051 Fallen Leaf Road	Ranch	1939
Bissner, Harold	1613 Vista Lane	Ranch	1939
Coate, Roland	389 California Terrace	Traditional	1921
Coate, Roland	1244 Wentworth	Spanish Revival	1924
Coate, Roland	270 S. Arroyo Blvd.*	Monterey Revival	1925
Coate, Roland	1565 Lombardy Road	Cape Cod	1925
Coate, Roland	1265 Hillcrest Ave.	Spanish Revival	1925
Coate, Roland	1300 Wentworth	Spanish Revival	1926
Coate, Roland	381 California Terrace	French Norman	1926
Coate, Roland	1375 S. Oak Knoll Ave.	Spanish Revival	1926
Coate, Roland	655 Prospect Crescent	Mediterranean Revival	1928
Coate, Roland	494 Bradford Street	American Colonial Revival	1928
Coate, Roland	1138 Arden Road	Monterey Revival	1928
Coate, Roland	1300 Wentworth Ave.	American Colonial Revival	1928
Coate, Roland	1750 Lombardy Road	Monterey Revival	1928
Coate, Roland	2870 E. California Blvd.		1928
Coate, Roland	10 N. San Rafael Ave.	Spanish Revival	1929
Coate, Roland	655 Bradford Street	American Colonial Revival	1929
Coate, Roland	1230 S. Orange Grove	Monterey Revival	1929
Coate, Roland	691 Holladay Road	Monterey Revival	1933
Coate, Roland	1060 S. San Rafael Ave	*Federal Revival	1935
Coate, Roland	1230 Hillside Road*	Federal Revival	1936
Coate, Roland	870 Bellefontaine Place	Traditional	1937
Coate, Roland	612 S. San Rafael Ave.	Can't be seen from street	1937
Coate, Roland	2840 E. California Blvd.		1940
Farquhar, Robert David	1177 Hillside Road	Tudor Revival	1911
Farquhar, Robert David	908 Oak Grove Avenue	Traditional	1911
Farquhar, Robert David	Ardmore Road*	Georgian Revival	1914
Farquhar, Robert David	500 Madeline Drive	Classical Revival	1920

Farquhar, Robert David	1241 S. Oak Knoll Ave.	English Revival	1921
Goodhue, Bertram	1245 S. Grand Avenue	Churrigueresque	1916
Gordon, Kenneth Arthur	765 S. Hudson Avenue		1919
Gordon, Kenneth Arthur	2710 Foothill Boulevard	Spanish Revival	1922
Gordon, Kenneth Arthur	1090 N. Chester Ave.		1923
Gordon, Kenneth Arthur	1465 San Pasqual Street		1923
Gordon, Kenneth Arthur	766 Fairfield Circle	English Revival	1924
Gordon, Kenneth Arthur	1653 E. Mountain		1924
Gordon, Kenneth Arthur	1669 Lombardy Road	English Revival	1924
Gordon, Kenneth Arthur	800 S. Hudson Ave.	English Revival	1924
Gordon, Kenneth Arthur	1521 Oakdale Street	English Revival	1924
Gordon, Kenneth Arthur	1400 N. Michigan Avenue		1925
Gordon, Kenneth Arthur	2365 Porter Avenue		1925
Gordon, Kenneth Arthur	492 Herkimer Street		1925
Gordon, Kenneth Arthur	421 S. Sierra Bonita		1925
Gordon, Kenneth Arthur	700 S. Orange Grove	Spanish Revival	1926
Gordon, Kenneth Arthur	1625 Westhaven		1928
Gordon, Kenneth Arthur	1200 S. Arroyo Blvd.	Tudor Revival, major add	1931
Gordon, Kenneth Arthur	1144 N. Holliston Ave.	Cape Cod	1932
Hodson, Garvin	415 State Street*	Monterrey Revival	1926
Johnson, Kaufmann & Coate	15 Oak Knoll Garden Dr.	English Revival	1921
Johnson, Kaufmann & Coate	5 Oak Knoll Terrace*	Spanish Revival	1922
Johnson, Kaufmann & Coate	455 S. San Rafael Ave.	Can't be seen from street	1922
Johnson, Kaufmann & Coate	870 S. San Rafael Ave.	Spanish Revival	1923
Johnson, Kaufmann & Coate	1360 Hillcrest Avenue	Traditional	1923
Johnson, Kaufmann & Coate	601 S. Orange Grove	Italian Ren Revival	1923
Johnson, Kaufmann & Coate	1506 E. California Blvd.	Traditional	1923
Johnson, Kaufmann & Coate	1527 E. California Blvd.		1923
Johnson, Kaufmann & Coate	1579 Lombardy Road	Traditional, altered	1923
Johnson, Kaufmann & Coate	1585 Lombardy Road	Spanish Revival	1923
Johnson, Kaufmann & Coate	1275 Hillcrest Avenue	Spanish Revival	1924
Johnson, Kaufmann & Coate	600 Columbia Street	English Revival	1924
Johnson, Kaufmann & Coate	1621 Lombardy Road	Traditional	1924
Johnson, Reginald	1050 S. Madison Avenue		1911
Johnson, Reginald	1035 S. Madison Avenue		1911
Johnson, Reginald	555 S. Catalina	American Colonial Revival	1912
Johnson, Reginald	625 Magnolia Street		1912
Johnson, Reginald	1390 Ridge Way	American Colonial Revival	1912
Johnson, Reginald	106 N. Grand Avenue	American Colonial Revival	1912
Johnson, Reginald	1150 S. Arroyo Blvd*	American Colonial Revival	1912
Johnson, Reginald	1014 S. Madison Avenue		1912
Johnson, Reginald	1289 S. Oak Knoll Avenue	American Colonial Revival	1913
Johnson, Reginald	670 St. John Street	American Colonial Revival	1913
Johnson, Reginald	1365 Hillcrest Avenue	Italian Ren Revival	1913
Johnson, Reginald	851 Fairfield Circle*	English Revival	1913
Johnson, Reginald	355 S. Holliston	American Colonial Revival	1914
Johnson, Reginald	855 Oak Knoll Circle		1914
Johnson, Reginald	460 S. Arroyo Blvd	English Revival	1914



Johnson, Reginald	942 Oakland Avenue		1914
Johnson, Reginald	805 S. El Molino Ave.		1914
Johnson, Reginald	692 Canon Drive		1914
Johnson, Reginald	906 Oak Grove Avenue	Traditional	1914
Johnson, Reginald	785 S. El Molino Ave.		1914
Johnson, Reginald	355 S. Holliston		1914
Johnson, Reginald	415 S. Hill Avenue		1915
Johnson, Reginald	822 S. El Molino Ave.		1915
Johnson, Reginald	770 S. El Molino Ave.		1915
Johnson, Reginald	421 Prospect Square	Italian Ren Revival	1915
Johnson, Reginald	989 S. Madison Avenue		1915
Johnson, Reginald	636 Prospect Boulevard	Dutch Colonial Revival	1915
Johnson, Reginald	836 S. El Molino Ave.		1916
Johnson, Reginald	1385 Hillcrest Avenue*	Georgian Revival	1916
Johnson, Reginald	1245 E. California Blvd.		1916
Johnson, Reginald	257 S. Grand Avenue	Spanish Revival	1917
Johnson, Reginald	430 S. San Rafael Ave.	Can't be seen from street	1917
Johnson, Reginald	596 Rosemont	Italian Ren Revival	1918
Johnson, Reginald	830 Oak Knoll Circle		1919
Johnson, Reginald	450 S. San Rafael Ave.*	Spanish Revival	1919
Johnson, Reginald	1470 E. California Blvd.	Spanish Revival	1920
Johnson, Reginald	1127 Wotkyns Drive	Traditional	1920
Johnson, Reginald	640 S. Hill Avenue	Traditional	1920
Johnson, Reginald	641 S. Hill Avenue	Traditional	1920
Johnson, Reginald	730 Arden Road		1921
Johnson, Reginald	1517 Lombardy Road	Spanish Revival	1921
Johnson, Reginald	1308 E. California Blvd.	Traditional	1921
Johnson, Reginald	243 S. San Rafael Ave.	American Colonial Revival	1921
Johnson, Reginald	514 Rosemont	Traditional	1921
Johnson, Reginald	1541 Lombardy Road	Can't be seen from street	1922
Johnson, Reginald	620 S. Hill Avenue	Traditional	1923
Johnson, Reginald	1220 Hillcrest Avenue	Monterey Revival	1927
Johnson, Reginald	1590 Lombardy Road	Monterey Revival	1927
Johnson, Reginald	1380 Lombardy Road	Monterey Revival	1927
Johnson, Reginald	1435 Orlando Road	Spanish Revival	1928
Johnson, Reginald	415 S. Grand Avenue*	Georgian Revival	1929
Johnson, Reginald	1460 Lombardy Road	Spanish Revival	1931
Kaufmann, Gordon	262 S. San Rafael Ave.	Spanish Revival	1927
Kaufmann, Gordon	790 N. Pasadena Avenue		1927
Kaufmann, Gordon	1725 Orlando Road*	Italian Ren Revival	1936
Kelley, H. Roy	1425 S. Marengo		1926
Kelley, H. Roy	1410 S. Marengo		1928
Kelley, H. Roy	581 Busch Place	French Revival	1935
Kelley, H. Roy	570 Busch Place	Cape Cod	1936
Kelley, H. Roy	755 Woodward		1936
Kelley, H. Roy	217 S. San Rafael Ave.	Ranch	1938
Kelley, H. Roy	3 Oak Knoll Terrace	American Colonial Revival	
Marston, Sylvanus	661 S. El Molino		1910
Marston, Sylvanus	993 N. Madison		1910
Marston, Sylvanus	1000 S. Madison		1910
Marston, Sylvanus	1011 S. Madison		1910

Marston, Sylvanus	623 S. Mentor		1910
Marston, Sylvanus	1255 S. Oak Knoll	American Colonial Revival	1910
Marston, Sylvanus	695 Prospect Blvd.		1910
Marston, Sylvanus	535 S. Catalina	American Colonial Revival	1911
Marston, Sylvanus	574 Bellefontaine Place*	English Revival	1911
Marston, Sylvanus	422 California Terrace	Traditional	1911
Marston, Sylvanus	349 S. Grand Avenue		1911
Marston, Sylvanus	162 N. Hudson		1911
Marston, Sylvanus	400 N. Los Robles Ave.		1911
Marston, Sylvanus	1440 N. Los Robles Ave.		1911
Marston, Sylvanus	695 S. Madison		1911
Marston, Sylvanus	920 S. Madison		1911
Marston, Sylvanus	932 S. Madison		1911
Marston, Sylvanus	946 S. Madison		1911
Marston, Sylvanus	1009 N. Marengo		1911
Marston, Sylvanus	1185 N. Marengo		1911
Marston, Sylvanus	599 S. Mentor		1911
Marston, Sylvanus	636 S. Mentor		1911
Marston, Sylvanus	656 S. Oakland		1911
Marston, Sylvanus	630 Prospect Boulevard	English Revival	1911
Marston, Sylvanus	746 E. Union		1911
Marston, Sylvanus	277 S. El Molino		1912
Marston, Sylvanus	1036 S. Madison		1912
Marston, Sylvanus	610 S. Mentor		1912
Marston, Sylvanus	190 N. Oakland		1912
Marston, Sylvanus	803 S. Oakland		1912
Marston, Sylvanus	239 N. Orange Grove	Couldn't Find	1912
Marston, Sylvanus	98 S. El Molino		1913
Marston, Sylvanus	873 N. Hill Avnue		1913
Marston, Sylvanus	1047 S. Madison		1913
Marston, Sylvanus	1015 Prospect Blvd.*	English Revival	1913
Marston, Sylvanus	326 Congress Place		1914
Marston, Sylvanus	817 S. Madison		1914
Marston, Sylvanus	1010 Prospect Blvd.	American Colonial Revival	1914
Marston & Van Pelt	473 Kensington		1914
Marston & Van Pelt	500 La Loma Road	American Colonial Revival	1914
Marston & Van Pelt	1145 Arden Road		1915
Marston & Van Pelt	1064 N. Chester		1915
Marston & Van Pelt	685 S. El Molino		1915
Marston & Van Pelt	195 S. Hill Avenue		1915
Marston & Van Pelt	880 La Loma Road*	English Tudor Revival	1915
Marston & Van Pelt	1300 S. Los Robles		1915
Marston & Van Pelt	168 N. Orange Grove	Italian Ren Revival	1915
Marston & Van Pelt	1105 Arden Road		1916
Marston & Van Pelt	859 S. Oakland		1916
Marston & Van Pelt	1199 Wentworth	Traditional	1916
Marston & Van Pelt	509 Prospect Blvd.	Italian Ren Revival	1917
Marston & Van Pelt	1190 Arden Road*	Spanish Revival	1920
Marston & Van Pelt	287 S. Hill Avenue	Eclectic	1922
Marston & Van Pelt	293 S. Grand Avenue*	French Provincial	1924
Marston, Van Pelt & Maybury	171 S. Grand Avenue*	Italian Ren Revival	1925
Marston & Maybury	1620 Lombardy Road	Spanish Revival	1928

McMurray, Donald	850 S. Arroyo Blvd.*	Monterey Revival	1927
McMurray, Donald	1100 S. Grand Ave.*	Spanish Revival	1938
McMurray, Donald	1150 Laurel	Monterey Revival	1931
McMurray, Donald	151 Linda Vista Avenue	Monterey Revival	1930
McMurray, Donald	480 California Terrace	Traditional	1931
McMurray, Donald	1946 Rose Villa	English Cottage	1929
McMurray, Donald	762 St. John Ave.*	Monterey Revival	1937
McMurray, Donald	231 Columbia	Period Cottage	1938
Neff, Wallace	930 Arden Road	Georgian Revival	1922
Neff, Wallace	1015 El Molino		1922
Neff, Wallace	1485 San Pasqual Street	American Colonial Revival	1922
Neff, Wallace	830 Madison		1923
Neff, Wallace	619 S. Hill Avenue*	Spanish Revival	1923
Neff, Wallace	1549 E. California Blvd.	Spanish Revival	1923
Neff, Wallace	1453 E. California Blvd.	Spanish Revival	1923
Neff, Wallace	329 Wigmore Drive	Spanish Revival	1923
Neff, Wallace	1235 S. Oakland	French Provincial	1923
Neff, Wallace	1649 Lombardy Road	Spanish Revival	1924
Neff, Wallace	261 Wigmore Drive	Spanish Revival	1924
Neff, Wallace	1550 San Pasqual Street	Spanish Revival	1924
Neff, Wallace	600 Burleigh Drive	Spanish Revival	1924
Neff, Wallace	1 Richmond Place	Spanish Revival	1924
Neff, Wallace	1080 Prospect Blvd.	Spanish Revival	1924
Neff, Wallace	1590 E. California Blvd.	Spanish Revival	1924
Neff, Wallace	1040 Armada Drive*	Spanish Revival	1924
Neff, Wallace	1800 E. Mountain Street	Spanish Revival	1924
Neff, Wallace	790 Prospect Blvd.	Italian Ren Revival	1924
Neff, Wallace	3 Richmond Place	Spanish Revival	1924
Neff, Wallace	470 Prospect Terrace*	Italian Ren Revival	1924
Neff, Wallace	707 S. Oakland Ave	English Revival	1924
Neff, Wallace	950 Arden Road	Spanish Revival	1925
Neff, Wallace	1441 E. California Blvd.	Spanish Revival	1925
Neff, Wallace	1465 E. Orange Grove		1925
Neff, Wallace	195 La Vereda Road	Spanish Revival	1925
Neff, Wallace	1057 Prospect Blvd	Spanish Revival	1925
Neff, Wallace	940 Arden Road	Spanish Revival	1925
Neff, Wallace	1580 E. California Blvd.*	Spanish Revival	1925
Neff, Wallace	121 N. Los Robles Avel.		1925
Neff, Wallace	400 Ninita Pkwy	Spanish Revival	1925
Neff, Wallace	550 S. Orange Grove	Spanish Revival	1926
Neff, Wallace	164 N. Euclid Avenue		1926
Neff, Wallace	775 Holladay Road	Italian Ren Revival	1926
Neff, Wallace	1475 E. California	Spanish Revival	1926
Neff, Wallace	675 Burleigh Drive		1927
Neff, Wallace	1290 Hillcrest Avenue	Spanish Revival	1927
Neff, Wallace	1522 Lombardy Road	Italian Ren Revival	1927
Neff, Wallace	550 S. Orange Grove	Spanish Revival	1927
Neff, Wallace	555 S. Orange Grove	Italian Ren Revival	1927
Neff, Wallace	795 Holladay Road	Italian Ren Revival	1927
Neff, Wallace	1495 Orlando Road	Italian Ren Revival	1928
Neff, Wallace	114 Los Altos Drive		1928
Neff, Wallace	755 Holladay Road	Italian Ren Revival	1928

Neff, Wallace	1444 Wentworth Avenue	Spanish Revival	1928
Neff, Wallace	1500 Normandy Drive		1931
Neff, Wallace	3300 Yorkshire Road		1932
Sabin, Palmer	1130 Shenandoah	Spanish Revival	1928
Sabin, Palmer	1139 Wotkyns Drive	Spanish Revival	1930
Sabin, Palmer	6 Oak Knoll Terrace	Spanish Revival	1931
Sabin, Palmer	522 Bradford Street	American Colonial Revival	1931
Sabin, Palmer	1260 N. Arroyo Blvd.	Spanish Revival	1932
Smith, George Washington	1325 Hillcrest Avenue*	Spanish Revival	1926
Smith, George Washington	808 S. San Rafael Ave.*	Andalusian	1927
Smith, Glenn Elwood	1386 N. Chester Avenue	Spanish Revival	1921
Smith, Glenn Elwood	770 S. Oak Knoll Avenue	Italian Renaissance	1922
Smith, Glenn Elwood	785 S. Lake Avenue		1923
Smith, Glenn Elwood	1971 N. Fair Oaks		1924
Smith, Glenn Elwood	1099 S. Oakland		1924
Smith, Glenn Elwood	871 E. Washington		1925
Smith, Glenn Elwood	S. Mentor St & Hawkeye	Spanish Revival	1925
Smith, Glenn Elwood	Ninita Pkwy		1925
Smith, Glenn Elwood	Lincoln Avenue	English Revival	1925
Smith, Glenn Elwood	2435 E. Orange Grove	Spanish Revival	1926
Smith, Glenn Elwood	1005 Rio Grande	Colonial Revival	1926
Smith, Glenn Elwood	415 S. Virginia Avenue	Spanish Revival	1926
Smith, Glenn Elwood	2243 N. Grand Oaks		1933
Smith, Glenn Elwood	1350 Linda Vista Avenue	Traditional	1934
Smith, Glenn Elwood	385 Mercedes Street	Ranch	1935
Smith, Glenn Elwood	2376 2376 Las Lunas	Traditional	1938
Smith, Glenn Elwood	N. Chester Avenue	English Revival	
Smith, Glenn Elwood	N. Michigan	Colonial Revival	
Smith, Glenn Elwood	814 S. Lake Avenue	Spanish Revival	
Smith, Glenn Elwood	1230 S. El Molino		
Stimson, George Lawrence	299 Bellefontaine Place	Italian Ren Revival	1912
Stimson, George Lawrence	1315 S. Oak Knoll Avenue	American Colonial Revival	1912
Stimson, George Lawrence	315 Waverly Drive	Italian Ren Revival	1912
Stimson, George Lawrence	465 El Molino	American Colonial Revival	1913
Stimson, George Lawrence	422 S. Orange Grove	Italian Ren Revival	1914
Stimson, George Lawrence	1050 Arden Road	English Tudor	1914
Stimson, George Lawrence	841 S. El Molino Avenue	American Colonial Revival	1914
Stimson, George Lawrence	1190 S. Oak Knoll Avenue	Italian Ren Revival	1915
Stimson, George Lawrence	546 S. Catalina Avenue	Italian Renaissance	1915
Stimson, George Lawrence	558 S. Catalina Avenue	American Colonial Revival	1915
Stimson, George Lawrence	504 S. Catalina Avenue	American Colonial Revival	1916
Stimson, George Lawrence	1030 S. El Molino Avenue	American Colonial Revival	1916
Stimson, George Lawrence	525 Prospect Blvd.	Classical Revival	1916
Stimson, George Lawrence	535 Prospect Blvd.	Classical Revival	1916
Stimson, George Lawrence	504 S. Catalina	American Colonial Revival	1916
Stimson, George Lawrence	315 S. Hill Avenue	Italian Renaissance	1916
Stimson, George Lawrence	1341 Hillcrest Avenue	American Colonial Revival	1917
Stimson, George Lawrence	610 Woodlawn Road	American Colonial Revival	1917
Stimson, George Lawrence	331 S. Hill Avenue	Tudor Revival	1917

Stimson, George Lawrence	345 S. Hill Avenue	Tudor Revival	1917
Stimson, George Lawrence	1091 Arden Road	American Colonial Revival	1918
Stimson, George Lawrence	566 S. Catalina Avenue	American Colonial Revival	1920
Stimson, George Lawrence	525 S. Wilson	American Colonial Revival	1921
Stimson, George Lawrence	550 Woodlawn Road	Spanish Revival	1921
Stimson, George Lawrence	1670 E. Orange Grove	American Colonial Revival	1922
Stimson, George Lawrence	989 S. Madison Avenue	American Colonial Revival	1924
Stimson, George Lawrence	625 Landor Lane	English Tudor	1928
Van Pelt & Lind	near Huntington Hotel	American Colonial Revival	1938
Van Pelt, Garret	516 Huntington Terrace		1911
Van Pelt, Garret	1212 El Molino Avenue	French Provincial	1926
Van Pelt, Garret	386 Raymond		1928
Van Pelt, Garret	1320 S. Oak Knoll Avenue	Spanish Revival	1928
Van Pelt, Garret	7 Richland Drive		1928
Van Pelt, Garret	840 Cameron Drive		1928
Van Pelt, Garret	1640 Lombardy Road	Italian Ren Revival	1928
Van Pelt, Garret	1745 Orlando Road	Spanish Revival	1928
Van Pelt, Garret	1211 West Avenue		1929
Van Pelt, Garret	325 W. Walnut	Monterey Colonial	1930
Van Pelt, Garret	895 Oak Grove Avenue	Engllish Revival	1930
Van Pelt, Garret	275 N. San Rafael Ave.	Italian Ren Revival	1930
Van Pelt, Garret	760 Holliday Road	Monterey Colonial	1930
Van Pelt, Garret	515 S. Madre	Monterey Colonial	1931
Williams, Paul	639 La Loma Road	English Revival	1926
Williams, Paul	111 Linda Vista Ave*	Spanish Revival	1926
Williams, Paul	160 S. San Rafael Ave.*	English Tudor	1929
Williams, Paul	780 Fairfield Circle	Monterey Revival	1930

# PERIOD REVIVAL ARCHITECTURE IN PASADENA, CA: 1915-42

## Historic Districts



## PRIMARY RECORD

Primary #  
HRI #  
Trinomial  
NRHP Status Code 3D

Other Listings  
Review Code

Reviewer

Date

Page 1 of 4

\*Resource Name or #: Arboleda Drive Historic District

P1. Other Identifier: Arboleda Drive

\*P2. Location: ☐ Not for Publication ☐ Unrestricted

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

\*a. County:

\*b. USGS 7.5' Quad:

Date:

T

;

R

;

¼ of

¼ of Sec

; M.D.

B.M.

c. Address: 696-718 East California Boulevard

City: Pasadena

Zip:

d. UTM: Zone: 10 ; mE/ mN (G.P.S.)

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation:

\*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

\*P3b. Resource Attributes: (List attributes and codes)

\*P4. Resources Present: ☐ Building ☐ Structure ☐ Object ☐ Site ☒ District ☐ Element of District ☐ Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)



P5b. Description of Photo: (View, date, accession #)  
Streetscape view looking south, 3/12/04

\*P6. Date Constructed/Age and

Sources: ☒ Historic

☐ Prehistoric

☐ Both

1929

\*P7. Owner and Address:

\*P8. Recorded by: (Name, affiliation, and address)  
Teresa Grimes

City of Pasadena, Planning & Development  
175 N. Garfield Avenue, Pasadena, CA 91101-1704

\*P9. Date Recorded: 3/12/04

\*P10. Survey Type: (Describe)  
Reconnaissance

\*P11. Report Citation: (Cite survey report and other sources, or enter "none.")  
Period Revival Architecture in Pasadena, 1915-1942, Historic Context Statement

\*Attachments: ☐ NONE ☐ Location Map  
☒ Sketch Map ☒ Continuation Sheet ☐ Building, Structure, and Object Record

☐ Archaeological Record ☒ District Record ☐ Linear Feature Record ☐ Milling Station Record ☐ Rock Art Record  
☐ Artifact Record ☐ Photograph Record ☐ Other (List):

DPR 523A (1/95)

\*Required information

## DISTRICT RECORD

Primary #

HRI #

Trinomial

Page 2 of 4

\*NRHP Status Code: 3D

\*Resource Name or # (Assigned by recorder): : Arboleda Drive Historic District

**D1. Historic Name:** Arboleda Drive

**D2. Common Name**

**\*D3. Detailed Description** (Discuss overall coherence of the district, its setting, visual characteristics, and minor features. List all elements of district.): Arboleda Drive is a private street off East California Boulevard. It consists of twelve single-family residences. All of the houses are two-stories in height and Spanish Revival in style with stucco exteriors and tiled roofs. They feature a wealth of detail which includes: arched doorways, wrought iron window grills and balustrades, French doors, second story balconies, stained wood posts, and multi-paned casement windows. The two front houses that face onto East California Boulevard have small front yards with lawns and large specimen trees. Other trees are planted along the curved asphalt motorway. At the end of the drive is a brick wall and a concrete bench decorated with Spanish tiles. Each house has a small private backyard or sideyard and several have small front yards. Garages are single car attached and four detached double garages are shared parking with a common wall. All of the buildings retain their architectural integrity and contribute to the significance of the district.

**\*D4. Boundary Description (Describe limits of district and attach map showing boundary and district elements.):** The district encompasses all of the houses and garages situated along the private street, Arboleda Drive, which extends south from East California Boulevard. The twelve properties included in the district are contiguous. The south, east, and west boundaries are the rear property lines. The north boundary is East California Boulevard. The addresses included therein are 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, & 718 East California Boulevard.

**\*D5. Boundary Justification:** The district is united by development history and architectural style. It includes twelve single -family residences and four garages constructed in 1929 as a planned development.

**\*D6. Significance: Theme:** Architecture

**Area:** Pasadena

**Period of Significance:** 1929

**Applicable Criteria:** C (Discuss district's importance in terms of its historical context as defined by theme, period of significance, and geographic scope. Also address the integrity of the district as a whole.)

Arboleda Drive is eligible for listing in the National Register as an historic district under Criterion C. The district is locally significant in the context of Period Revival architecture as an excellent collection of Spanish Colonial Revival single-family residences. The district was planned in 1929 by Margerete Morrow and designed by the architect Myer Radon. Neither a bungalow court nor and apartment complex, the development offered a unique alternative life-style to the single-family residence on a traditional rectangular lot.

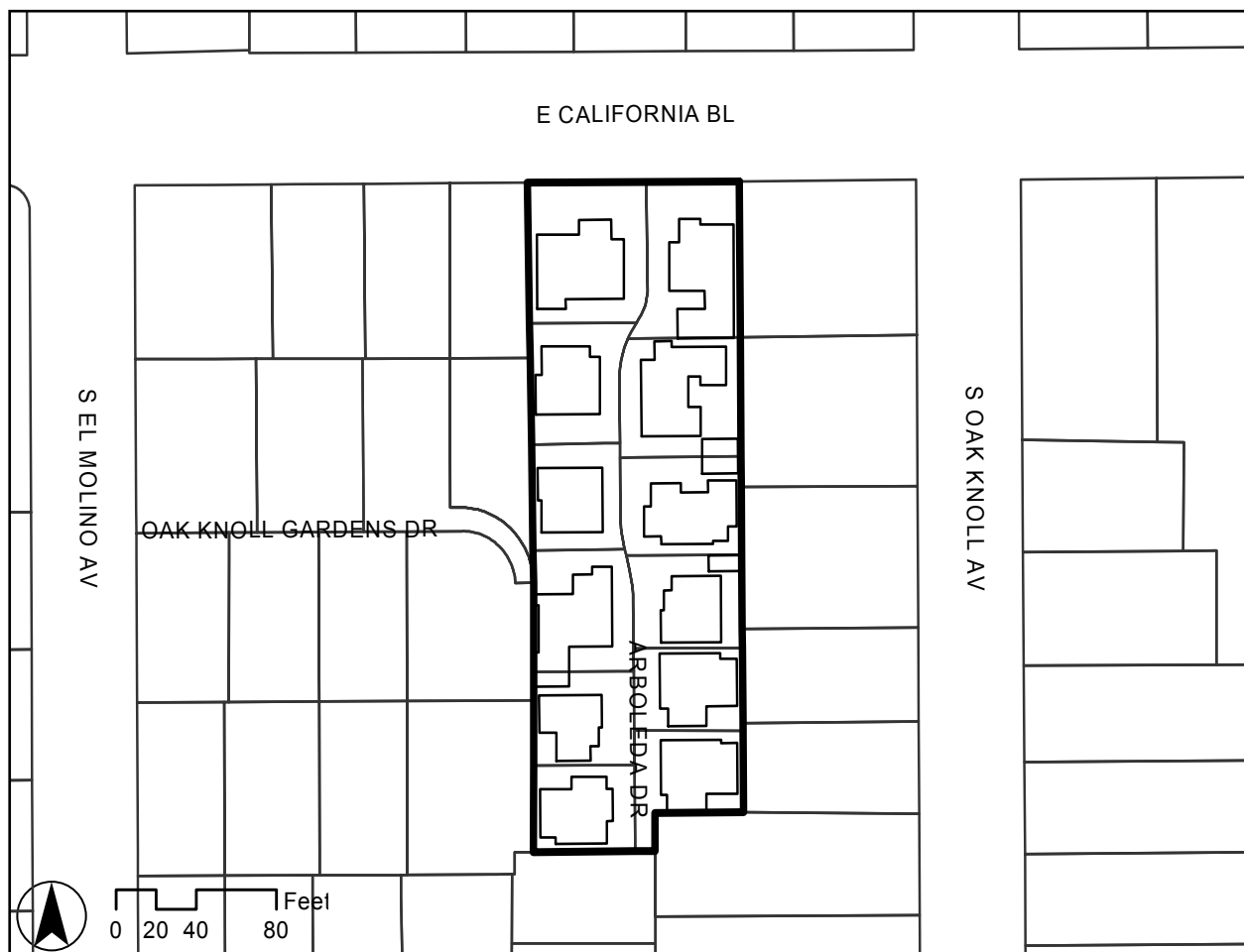
Between 1920 and 1930, thousands of single-family residences and apartment buildings were designed in the Spanish Colonial Revival style to house the soaring population. By this time, the style contained a greater element of fantasy and less of a scholar examination of what the buildings of the Spanish colonists had looked like. The buildings were often composed of details and elements drawn directly from the buildings of Spain and other countries of the Mediterranean, more often than from the actual Spanish Colonial buildings remaining in the region such as the California missions. The character-defining features of the style include courtyards, tiled roofs, Churrigueresque ornamentation, slightly rustic exterior plaster finish, wrought iron details such as door and window grilles, pierced stucco screens, fountains, and decorative glazed tile.

**\*D7. References** (Give full citations including the names and addresses of any informants, where possible.): Tract maps, Sanborn maps, Period Revival Historic Context Statement, Building Permits, Pasadena Star News 9/6/1927, 9/9/1927.

**\*D8. Evaluator:** Teresa Grimes

**Date:** 3/12/04

**Affiliation and Address:** City of Pasadena, Planning & Development, 175 N. Garfield Avenue, Pasadena, CA, 91101-1704



## CONTINUATION SHEET

Primary #

HRI#

Trinomial

Page 4 of 4

\*Recorded by: Teresa Grimes

\*Resource Name or # (Assigned by recorder) Arboleda Drive Historic District

\*Date: 3/12/04

☐ Continuation

☐ Update



Figure 1: Arboleda Drive, streetscape



Figure 2: Arboleda Drive, typical building



## PRIMARY RECORD

Primary #  
HRI #

Trinomial  
NRHP Status Code 5D2

Other Listings  
Review Code

Reviewer

Date

Page 1 of 4

\*Resource Name or #: Arroyo-Grand Historic District

P1. Other Identifier: Arroyo-Grand

\*P2. Location: ☐ Not for Publication ☐ Unrestricted

\*a. County:

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

\*b. USGS 7.5' Quad:

Date: T ; R ; ¼ of ¼ of Sec ; M.D. B.M.

c. Address: 838, 850, 866, 874, 880, 884, 888 S. Arroyo Blvd.; 895 S. Grand Ave. City: Pasadena Zip:

d. UTM: Zone: 10 ; mE/ mN (G.P.S.)

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation:

\*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

\*P3b. Resource Attributes: (List attributes and codes)

\*P4. Resources Present: ☐ Building ☐ Structure ☐ Object ☐ Site ☒ District ☐ Element of District ☐ Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)



P5b. Description of Photo: (View, date, accession #)

Streetscape view looking south, 3/12/04

\*P6. Date Constructed/Age and

Sources: ☒ Historic

☐ Prehistoric ☐ Both

1917-26

\*P7. Owner and Address:

\*P8. Recorded by: (Name, affiliation, and address)

Teresa Grimes

City of Pasadena, Planning & Development

175 N. Garfield Avenue, Pasadena, CA 91101-1704

\*P9. Date Recorded: 3/12/04

\*P10. Survey Type: (Describe)

Reconnaissance

\*P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Period Revival Architecture in Pasadena, 1910-1939, Historic Context Statement

\*Attachments: ☐ NONE ☐ Location Map

☒ Sketch Map ☒ Continuation Sheet ☐

Building, Structure, and Object Record

☐ Archaeological Record ☒ District Record ☐ Linear Feature Record ☐ Milling Station Record ☐ Rock Art Record

☐ Artifact Record ☐ Photograph Record ☐ Other (List):

## DISTRICT RECORD

Primary #  
HRI #  
Trinomial

Page 2 of 4

\*NRHP Status Code: 5D2

\*Resource Name or # (Assigned by recorder): Arroyo-Grand Historic District

**D1. Historic Name:**

**D2. Common Name:**

**\*D3. Detailed Description (Discuss overall coherence of the district, its setting, visual characteristics, and minor features. List all elements of district.):** Located mostly on the 800 block of South Arroyo Boulevard is a group of eight one- and two-story, single-family, Period Revival style residences. The grouping includes Cape Cod Colonial, Monterey Colonial Revival, Spanish Colonial Revival, English Revival, Tudor Revival, American Colonial Revival, and Italian Renaissance Revival architectural styles. All of the residences are located on the east side of the street and the north side as it turns eastward to meet Grand. The west side of the street is a public park, which descends to the Arroyo Seco. Like most of South Arroyo Boulevard, mature California Live Oak trees are planted along the street.

**\*D4. Boundary Description (Describe limits of district and attach map showing boundary and district elements.):** The district is located on the 800 block of South Arroyo Boulevard, which extends from Bellefontaine to South Grand Avenue. The eight properties included in the district are contiguous. The boundary is Bellefontaine on the north, the front property lines on the west, south, and east, the rear property lines mostly on the east, and the side property line of 895 also on the north.

**\*D5. Boundary Justification:** The district is united by period of development and architectural style. It includes eight single -family residences constructed from 1915-1926. The other buildings on the block (facing Bellefontaine and South Grand) were constructed earlier and are mostly Craftsman style.

**\*D6. Significance:** Theme: Architecture

Area: Pasadena

Period of Significance: 1917-1926

Applicable Criteria:

(Discuss district's importance in terms of its

historical context as defined by theme, period of significance, and geographic scope. Also address the integrity of the district as a whole.)

The Arroyo-Grand Historic District appears ineligible for listing in the National Register or California Register because it is not one of the best collections of historic resources from the period of significance for Period Revival architecture, but is eligible for designation as an historic district under the local historic preservation ordinance under Criterion 3. The historic district is significant in the context of Period Revival architecture as an excellent collection of early twentieth century Period Revival style single-family residences. The works of some of the most prominent architects in Pasadena are represented within the district, which contains important examples of Monterey Revival and Italian Renaissance Revival architecture. The residences retain a high level of architectural integrity. All of the eight properties in the district are contributing.

The Lower Arroyo Seco neighborhood was part of the lands of the San Gabriel Orange Grove Association, which formed the western half of the original town of Pasadena. The Lower Arroyo Seco neighborhood was developed over a long period of time. The earliest residences in the neighborhood date from the late nineteenth century. While the rich and famous constructed stately mansions just up the hill along South Orange Grove Boulevard and South Grand Avenue, South Arroyo Boulevard attracted artistic individuals who enjoyed the rustic scenery. These individuals constructed mostly Craftsman style houses on generously sized lots. While large areas of Pasadena were being subdivided and developed with bungalows during the early part of the twentieth century, the Lower Arroyo Seco area developed slowly. Although there are many fine examples of Period Revival style residences and clusters of Craftsman style residences, there are also residences throughout the district from the 1940s, 1950s, and 1960s.

The Arroyo-Grand Historic District is a unique cluster of Period Revival style single-family residences constructed over a relatively short period of time, from 1917 to 1926. The residences in the district include:

1. 838 South Arroyo Boulevard (1919) – This two-story Cape Cod style residence was designed by George A. Clark.
2. 850 South Arroyo Boulevard (1925) – An outstanding example of the Monterey Revival style, this two-story residence was designed by Donald McMurray. It is individually eligible for listing in the National Register.
3. 866 South Arroyo Boulevard (1923) – This one-story residence is a modest example of the Spanish Revival style. The name of the original architect, if any is unknown.
4. 874 South Arroyo Boulevard (1926) – This two-story residence is a good example of the English Revival style. It was designed by C.E. Higgins.
5. 880 South Arroyo Boulevard (1926) – This two-story residence is a good example of the Tudor Revival style. The name of the original architect, if any is unknown. The original permit was not on file.
6. 884 South Arroyo Boulevard (1923) – This two-story residence is a good example of the Tudor Revival style. The name of the original architect, if any is unknown. The original permit was not on file.
7. 888 South Arroyo Boulevard (1923) – This two-story residence is a good example of the Revival style. The house was designed by E.B. Rust.
8. 895 South Grand Avenue (1917) – Designed by the distinguished local architect, Frederick Roehrig, this residence is a unique example of the Italian Renaissance Revival style. It is individually eligible for listing in the National Register.

**\*D7. References (Give full citations including the names and addresses of any informants, where possible.):** Tract maps, Sanborn maps, Period Revival Historic Context Statement, Building Permits

**\*D8. Evaluator:** Teresa Grimes

Date: 3/12/04

Affiliation and Address: City of Pasadena, Planning & Development, 175 N. Garfield Avenue, Pasadena, CA, 91101-1704



**SKETCH MAP**

Primary #

HRI#

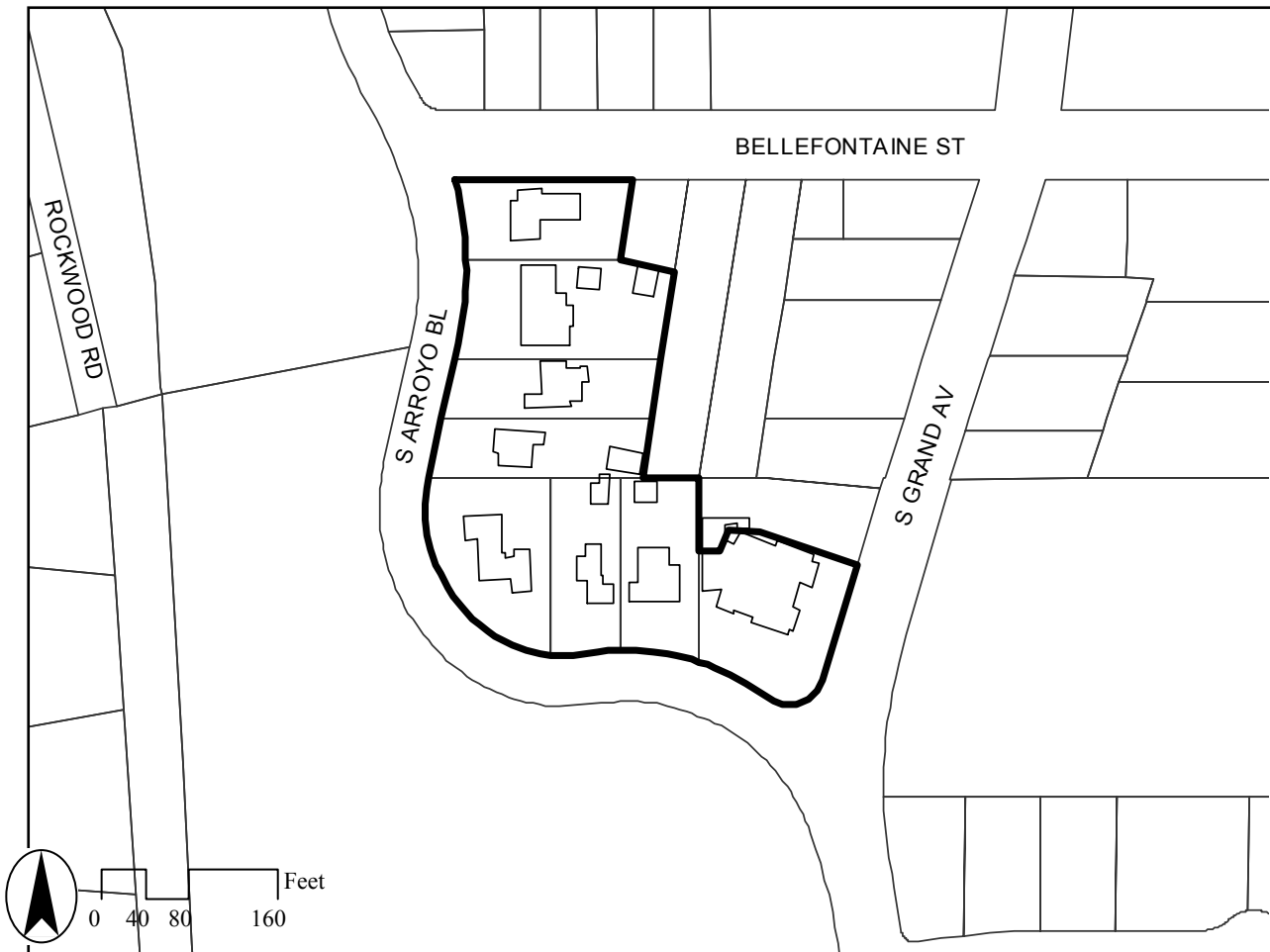
Trinomial

Page 3 of 4

\*Resource Name or # (Assigned by recorder): Arroyo-Grand Historic District

\*Drawn By: I-Map

\*Date: 3/12/04



## CONTINUATION SHEET

Primary #

HRI#

Trinomial

Page 4 of 4

\*Recorded by: Teresa Grimes

\*Resource Name or # (Assigned by recorder): Arroyo-Grand Historic District

\*Date: 3/12/04

☐ Continuation

☐ Update



Figure 23: 888 South Arroyo Blvd.



Figure 24: 838 South Arroyo Blvd.



Figure 25: 850 South Arroyo Blvd.

## PRIMARY RECORD

Primary #  
HRI #  
Trinomial  
NRHP Status Code 3D

Other Listings  
Review Code

Reviewer

Date

Page 1 of 4

\*Resource Name or #: East Orange Grove-Lambert Historic District

P1. Other Identifier: East Orange Grove-Lambert

\*P2. Location: ☐ Not for Publication ☐ Unrestricted  
and (P2b and P2c or P2d. Attach a Location Map as necessary.)

\*a. County:

\*b. USGS 7.5' Quad:

Date: T ; R ; ¼ of ¼ of Sec ; M.D. B.M.  
City: Pasadena Zip:

c. Address: Multiple

d. UTM: Zone: 10 ; mE/ mN (G.P.S.)

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation:

\*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

\*P3b. Resource Attributes: (List attributes and codes)

\*P4. Resources Present: ☐ Building ☐ Structure ☐ Object ☐ Site ☒ District ☐ Element of District ☐ Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)



P5b. Description of Photo: (View, date, accession #)

Streetscape view looking east, 3/12/04

\*P6. Date Constructed/Age and

Sources: ☒ Historic

☐ Prehistoric ☐ Both  
1924-39

\*P7. Owner and Address:

\*P8. Recorded by: (Name, affiliation, and address)

Teresa Grimes  
City of Pasadena, Planning &  
Development  
175 N. Garfield Avenue, Pasadena, CA  
91101-1704

\*P9. Date Recorded: 3/12/04

\*P10. Survey Type: (Describe)  
Reconnaissance

\*P11. Report Citation: (Cite survey report and other sources, or enter "none.")  
Period Revival Architecture in Pasadena, 1910-1939, Historic Context Statement

\*Attachments: ☐ NONE ☐ Location Map  
☒ Sketch Map ☒ Continuation Sheet ☐  
Building, Structure, and Object Record

☐ Archaeological Record ☒ District Record ☐ Linear Feature Record ☐ Milling Station Record ☐ Rock Art Record  
☐ Artifact Record ☐ Photograph Record ☐ Other (List):

## DISTRICT RECORD

Primary #

HRI #

Trinomial

Page 2 of 4

\*NRHP Status Code: 3D

\*Resource Name or # (Assigned by recorder): East Orange Grove-Lambert Historic District

### D1. Historic Name:

### D2. Common Name:

**\*D3. Detailed Description (Discuss overall coherence of the district, its setting, visual characteristics, and minor features. List all elements of district.):** The East Orange Grove-Lambert Historic District is a neighborhood of one- and two-story single-family residences in northeast Pasadena. The principle streets in the district, East Orange Grove Boulevard and Lambert Drive have an east-west orientation. The topography of the district is flat, and the street pattern is that of a grid. The lots are typically 60' x 124'. A wide-range of Period Revival style residences are found in the district, but the most common are Colonial Revival, Italian Renaissance Revival, English Revival, and Spanish Colonial Revival. Constructed mostly during the 1930s, the residences tend to have minimal ornamentation, and when present it is rather flat. There are sixteen residences in the district that post-date the period of significance. They are mostly Ranch Style. Mature street trees and historic streetlights enhance the sense of time and place.

**\*D4. Boundary Description (Describe limits of district and attach map showing boundary and district elements.):** The district is generally bounded by East Orange Grove Boulevard on the north, the rear property lines of the houses on the south side of Lambert Drive on the south, North Oak Avenue on the west, and North Altadena Drive on the east. On Lambert Drive, the district includes residential properties on both sides of the streets. On East Orange Grove Boulevard, the district only includes residential properties on the south side of the street. The boundary was drawn to exclude non-contributing properties on the east end of the district

**\*D5. Boundary Justification:** The district is united by period of development, use, style, and scale. The district includes 129 single-family residences constructed over a sixteen-year period from 1924-1939. Virtually all of the residences are Period Revival in style. The area to the north is separated from the district by the major thoroughfare of East Orange Grove Boulevard. The areas to the east, west, and south were constructed later and/or the residences therein do not have the same architectural characteristics.

**\*D6. Significance:** Theme: Architecture

Area: Pasadena

Period of Significance: 1924-39

Applicable Criteria: C

(Discuss district's importance in terms of its

historical context as defined by theme, period of significance, and geographic scope. Also address the integrity of the district as a whole.)

The East Orange Grove-Lambert Historic District is eligible for listing in the National Register under Criterion C in the context of Period Revival architecture. The district is significant in local history as an excellent collection of Period Revival single-family residences. With a period of significance of 1924 to 1939, the residences within the district reflect the end of the Period Revival movement. The residences themselves retain a high-level of physical integrity as does the district itself. Of the 129 properties in the district, 108 are contributing and 21 are non-contributing.

Like most of Pasadena, the East Orange Grove-Lambert Historic District had been part of the old Rancho San Pasqual. On May 10, 1869, James Craig purchased five thousand acres in the northeast portion of the old rancho from J.S. Griffin and B.D. Wilson. This land, called the Craig Tract, was surveyed for subdivision in 1876. Craig carved out for himself about 150 acres of the eastern portion of the land, naming his ranch "L'Hermitage." He built an adobe farm house on the property, which still stands on Monte Vista Street just a few block south of the historic district. Craig died in 1899, and by 1911 the remaining portions of Craig's ranch were acquired by Col. John Lambert. He renamed the ranch after himself and hired a superintendent to manage it, while he continued to reside on South Orange Grove Boulevard. By the mid-1920s the rising population made the land more valuable for housing than agriculture. In 1924, the ranch was subdivided. The following year the general area was annexed by the City of Pasadena.

The vast majority of the lots in the district were built upon from the mid-1920s through the late 1930s. Period Revival architecture was at its zenith during the mid-1920s. The oldest houses in the district are mostly Spanish Colonial Revival in style. In a few short years more Colonial Revival, Monterey Revival, and English Revival styles were constructed. Those houses constructed during the 1930s reflect economic as well as aesthetic and technical trends that were happening nation-wide. For example, Monterey Revival styles houses sometimes had thin iron railings along balconies rather than heavier wood balustrades illustrating preferences for more modern and less rustic details. Similarly, there are examples of Colonial Revival style residences with Regency style hoods over the main entrances instead of the more traditional portico. In a few cases, houses have steel-framed casement windows instead of the wood-framed units normally associated with Period Revival architecture.

**\*D7. References (Give full citations including the names and addresses of any informants, where possible.):** Tract maps, Sanborn maps, Period Revival Historic Context Statement, Building Permits

**\*D8. Evaluator:** Teresa Grimes

Date: 3/12/04

**Affiliation and Address:** City of Pasadena, Planning & Development, 175 N. Garfield Avenue, Pasadena, CA, 91101-1704

**SKETCH MAP**

Primary #

HRI#

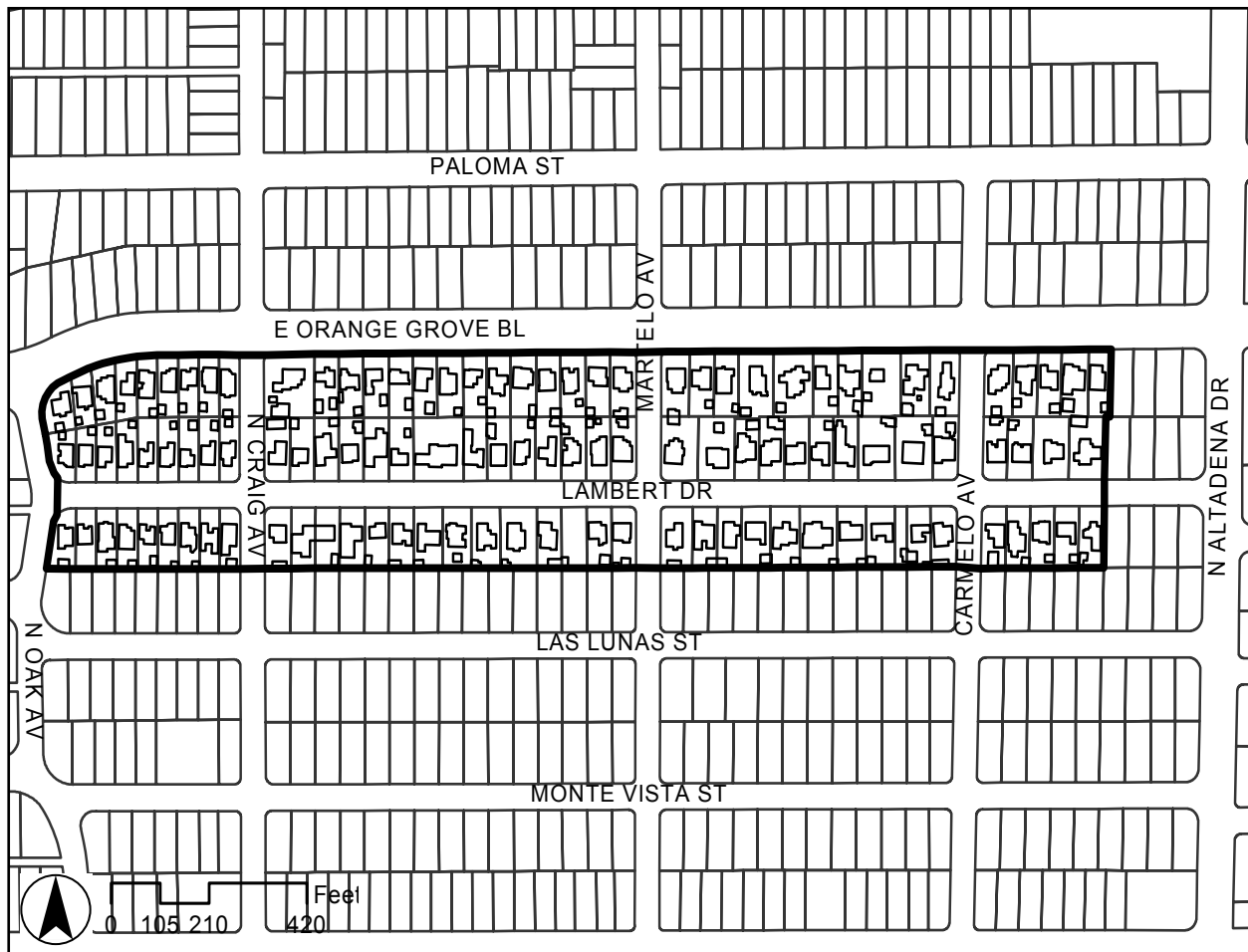
Trinomial

Page 3 of 4

\*Resource Name or # (Assigned by recorder): East Orange Grove – Lambert Historic District

\*Drawn By: I-Map

\*Date: 3/12/04





**CONTINUATION SHEET**

Primary #

HRI#

Trinomial

Page 4 of 4

\*Recorded by: Teresa Grimes

\*Resource Name or # (Assigned by recorder) East Orange Grove-Lambert Historic District

\*Date: 3/12/04

☐ Continuation

☐ Update



**Figure 26: 2372 Lambert Dr.**



**Figure 28: 2215 Lambert Dr.**



**Figure 30: 2277 Lambert Dr.**



**Figure 27: 2220 Lambert Dr.**



**Figure 29: 2210 East Orange Grove**



## EAST ORANGE GROVE / LAMBERT DISTRICT

ADDRESS	DATE	ARCHITECTURAL STYLE
2056 Lambert Drive	1926	One-story English Revival
2059 Lambert Drive	1925	One-story Spanish Rev
2075 Lambert Drive	1925	One-story English Revival
2080 Lambert Drive	1925	One-story English Revival
2082 Lambert Drive	1924	One-and-one-half-story Period Revival, altered, noncon
2083 Lambert Drive	1924	One-story Period Revival
2085 Lambert Drive	1927	One-story English Revival, altered, noncontributing
2088 Lambert Drive	1927	One-and-one-half-story Period Revival, altered, noncon
2094 Lambert Drive	1935	One-story Spanish Rev
2098 Lambert Drive	1925	One-story English Revival
2099 Lambert Drive	1924	One-story English Revival
2101 Lambert Drive	1926	One-story Spanish Rev
2106 Lambert Drive	1925	One-story Spanish Rev
2110 Lambert Drive	1937	One-story, noncontributing
2115 Lambert Drive	1924	One-story Colonial Revival
2120 Lambert Drive	1926	One-story English Revival
2121 Lambert Drive	1926	One-story Spanish Rev
2131 Lambert Drive	1926	One-and-one-half-story English Revival
2147 Lambert Drive	1935	One-story Cape Cod
2148 Lambert Drive	1936	Two-story Colonial Revival
2158 Lambert Drive	1974	One-story Spanish Rev, noncontributing
2159 Lambert Drive	1936	Two-story Cape Cod
2167 Lambert Drive	1935	Two-story Spanish Rev
2176 Lambert Drive	1957	One-story, noncontributing
2177 Lambert Drive	1935	Two-story Monterrey Revival
2186 Lambert Drive	1937	Two-story English Revival
2187 Lambert Drive	1952	One-story, noncontributing
2196 Lambert Drive	1934	Two-story Spanish Rev
2199 Lambert Drive	1936	Two-story Colonial Revival
2206 Lambert Drive	1937	Two-story Colonial Revival
2215 Lambert Drive	1946	One-and-one-half-story, noncontributing
2220 Lambert Drive	1937	One-story Ranch
2226 Lambert Drive	1932	Two-story Spanish Revival
2227 Lambert Drive	1929	Two-story Monterrey Revival

2237 Lambert Drive	1936	Two-story Monterrey Revival
2246 Lambert Drive	1931	Two-story Spanish Rev
2247 Lambert Drive	1932	Two-story Spanish Rev
2256 Lambert Drive	1932	Two-story Spanish Rev
2257 Lambert Drive	1930	Two-story Spanish Rev
2267 Lambert Drive	1930	Two-story Spanish Rev
2277 Lambert Drive	1929	Two-story Spanish Rev
2280 Lambert Drive	1939	Two-story Colonial Revival
2286 Lambert Drive	1932	Two-story Spanish Rev
2287 Lambert Drive	1929	One-story Spanish Rev
2306 Lambert Drive	1930	Two-story Spanish Rev
2307 Lambert Drive	1933	Two-story Spanish Rev
2320 Lambert Drive	1949	One-story, noncontributing
2323 Lambert Drive	1940	Two-story English Revival, noncontributing
2330 Lambert Drive	1949	One-story, noncontributing
2339 Lambert Drive	1948	One-story, noncontributing
2340 Lambert Drive	1938	Two-story Monterrey Revival
2345 Lambert Drive	1948	One-story, noncontributing
2354 Lambert Drive	1936	One-story English Revival
2357 Lambert Drive	1942	One-story, noncontributing
2364 Lambert Drive	1933	One-story English Revival
2366 Lambert Drive	1956	One-story, noncontributing
2367 Lambert Drive	1934	Two-story Monterrey Revival
2372 Lambert Drive	1933	One-and-one-half-story English Revival
2375 Lambert Drive	1953	One-story, noncontributing
2385 Lambert Drive	1934	One-story Period Revival
2390 Lambert Drive	1947	One-story Period Revival, noncontributing
2397 Lambert Drive	1935	Two-story Monterrey Revival
2400 Lambert Drive	1930	Two-story Spanish Col Rev
2414 Lambert Drive	1939	One-story English Revival
2415 Lambert Drive	1948	One-story French Provencal, noncontributing
2417 Lambert Drive	1936	One-story Colonial Revival
2432 Lambert Drive	1936	Two-story Colonial Revival
2437 Lambert Drive	1937	Two-story Monterrey Rev
2442 Lambert Drive	1935	One-story Cape Cod
2454 Lambert Drive	1946	One-story Cape Cod, noncontributing
2457 Lambert Drive	1935	Two-story Period Revival
2464 Lambert Drive	1937	Two-story Monterrey Revival

2470 Lambert Drive	1937	One-story English Revival
2471 Lambert Drive	1936	Two-story Spanish Revival
2070 East Orange Grove Blvd	1925	One-story Period Revival, altered, noncontributing
2088 East Orange Grove Blvd	1946	One-story, noncontributing
2096 East Orange Grove Blvd	1926	Two-story Spanish Rev
2104 East Orange Grove Blvd	1937	One-story Period Revival
2110 East Orange Grove Blvd	1926	One-story English Revival
2120 East Orange Grove Blvd	1926	One-story English Revival
2124 East Orange Grove Blvd	1924	One-story bungalow
2134 East Orange Grove Blvd	1933	One-story Spanish Rev
2154 East Orange Grove Blvd	1949	One-story Spanish Rev, noncontributing
2174 East Orange Grove Blvd	1926	Two-story Spanish Rev
2180 East Orange Grove Blvd	1946	One-and-one-half-story Cape Cod, noncontributing
2190 East Orange Grove Blvd	1926	Two-story Spanish Rev
2200 East Orange Grove Blvd	1927	Two-story Spanish Rev
2210 East Orange Grove Blvd	1938	Two-story Monterrey Revival
2218 East Orange Grove Blvd	1936	One-and-one-half-story English Revival
2222 East Orange Grove Blvd	1929	Two-story Spanish Rev
2240 East Orange Grove Blvd	1932	Two-story Spanish Rev
2250 East Orange Grove Blvd	1930	Two-story Spanish Rev
2260 East Orange Grove Blvd	1932	Two-story Spanish Rev
2270 East Orange Grove Blvd	1926	One-story English Revival
2280 East Orange Grove Blvd	1928	Two-story Spanish Rev
2288 East Orange Grove Blvd	1928	Two-story Spanish Rev
2308 East Orange Grove Blvd	1937	Two-story Italian Ren Rev
2320 East Orange Grove Blvd	1929	Two-story Spanish Rev, altered, noncontributing
2330 East Orange Grove Blvd	1926	Two-story Spanish Rev
2340 East Orange Grove Blvd	1927	Two-story Spanish Rev
2350 East Orange Grove Blvd	1929	One-story English Revival
2366 East Orange Grove Blvd	1926	Two-story Spanish Rev, altered, noncontributing
2374 East Orange Grove Blvd	1928	One-story English Revival
2384 East Orange Grove Blvd	1926	Two-story English Revival
2400 East Orange Grove Blvd	1929	Two-story Spanish Col Rev
2410 East Orange Grove Blvd	1926	One-story English Revival

State of California — The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
**PRIMARY RECORD**

Primary #  
HRI #  
Trinomial  
NRHP Status Code 3D

Other Listings  
Review Code

Reviewer

Date

Page 1 of 4

\*Resource Name or #: Lombardy Road Historic District

P1. Other Identifier:

\*P2. Location: ☐ Not for Publication ☐ Unrestricted  
and (P2b and P2c or P2d. Attach a Location Map as necessary.)

\*a. County:

\*b. USGS 7.5' Quad:

Date: T ; R ; ¼ of ¼ of Sec ; M.D. B.M.  
City: Pasadena, CA Zip:

c. Address:

d. UTM: Zone: 10 ; mE/ mN (G.P.S.)

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation:

\*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

\*P3b. Resource Attributes: (List attributes and codes)

\*P4. Resources Present: ☐ Building ☐ Structure ☐ Object ☐ Site ☒ District ☐ Element of District ☐ Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)



P5b. Description of Photo: (View, date, accession #)

Lombardy Road looking east

\*P6. Date Constructed/Age and

Sources: ☒ Historic ☐ Prehistoric ☐ Both

\*P7. Owner and Address:

\*P8. Recorded by: (Name, affiliation, and address)

Mary Jo Winder  
City of Pasadena, Planning &  
Development Dept.  
175 N. Garfield Avenue,  
Pasadena, CA 91109

\*P9. Date Recorded: 8/4/2004

\*P10. Survey Type: (Describe)  
Reconnaissance

\*P11. Report Citation: (Cite survey report and other sources, or enter "none.")

\*Attachments: ☐ NONE ☐ Location Map ☒ Sketch Map ☒ Continuation Sheet ☐ Building, Structure, and Object Record  
☐ Archaeological Record ☒ District Record ☐ Linear Feature Record ☐ Milling Station Record ☐ Rock Art Record  
☐ Artifact Record ☐ Photograph Record ☐ Other (List):

State of California — The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
**DISTRICT RECORD**

Primary #  
HRI #  
Trinomial

Page 2 of 4

\*NRHP Status Code:

\*Resource Name or # (Assigned by recorder): Lombardy Road Historic District

**D1. Historic Name:**

**D2. Common Name:**

**\*D3. Detailed Description** (Discuss overall coherence of the district, its setting, visual characteristics, and minor features. List all elements of district.):

The Lombardy Road Historic District is a neighborhood of primarily large two-story single-family homes on large lots. Its location in the City is south of E. California Blvd., southeast of the Caltech campus and south of the Ninita Parkway/Rose Villa area, also in this study of Period Revival architecture. Lombardy, Orlando and California Blvd. are the principal east west streets, all streets are edged with mature vegetation, mostly large street trees. Only California Blvd. has public sidewalks. Orlando Road curves along the boundary of the Huntington Gardens and the City of San Marino and Lombardy has two small curves within the district. Houses have slightly different front yard setbacks and are sometimes set at angle to the street edge, which gives the impression of an irregular, but cohesive, flow from property to property and at the same time of a unique quality to each individual property. Spanish Colonial Revival is the predominate style in the district represented by 31 of the 104 properties. There are also several Monterrey Colonial and Italian Renaissance style houses and examples of the English Revival styles. The majority of the houses has stucco exterior walls, low pitched gable roofs (many with red tile), recessed entries and paired casement windows. Reginald Johnson, Roland Coate or Johnson, Kaufmann & Coate designed at least sixteen of the contributing houses, Wallace Neff, at least nine. Other prominent architects of the period whose designs are present include, Marston & Van Pelt, Robert Ainsworth, Frederick Kennedy and Kenneth Gordon. Only twelve of the 104 properties have houses that were constructed after 1942.

**\*D4. Boundary Description** (Describe limits of district and attach map showing boundary and district elements.):

The district is generally bounded by Arden Road on the west, Orlando Road on the south, Landor on the east and California Boulevard on the north. Only properties on the east side of Arden Road, the north side of Orlando Road from Holladay Road to Sierra Bonita, and the south side of California Boulevard are included in the district.

**\*D5. Boundary Justification:** The district is united by period of development, use, style and scale. The district includes 104 properties; one property is the site of a reservoir and another has the Hale Observatory (listed as a National Historic Landmark) on the rear of a lot that has a 1980s residence on the front. Caltech owns much of the area west of the district, the south boundary sits on the dividing line between Pasadena and San Marino, houses to the east are mostly ones constructed after the period of significance, and the north boundary is the major east/west street, California Boulevard. If a National Register nomination of the district should be prepared, the north side of California Boulevard (in the Ninita Parkway/Rose Villa Historic District) should be studied to determine if it should be included in this district.

**\*D6. Significance: Theme:** Architecture

**Area:** Pasadena

Period of Significance: **1920-1935**

Applicable Criteria: **C**

(Discuss district's importance in terms of

its historical context as defined by theme, period of significance, and geographic scope. Also address the integrity of the district as a whole.)

The Lombardy Road Historic District is eligible for listing in the National Register under Criterion C in the context of Period Revival architecture. The district is significant in local history as an outstanding collection of the single-family residential property type that represents the period of significance for Period Revival architecture, 1915-1942. It has examples of many of the prominent architects in Pasadena of that period with styles that include Spanish Colonial Revival, Monterrey Colonial Revival, Italian Renaissance Revival, and English Tudor Revival.

The district was also part of the rancho known as El Rincon de San Pasqual granted to Juan Marin in 1827. In 1860, the area was part of land that was acquired by Benjamin Davis Wilson, one of the two early land developers before Pasadena became a city. Known as the Lake Vineyard Tract, this area was part of the East Pasadena Annexation in 1909 that included a section of a large estate owned by Wilson's daughter Maria Jesus Shorb. Some of her estate was then sold to Henry Huntington and in 1915, Huntington sold the northern section of his land, which included most of the area in the district. This area became the Arden Grove Subdivision when the city approved it on December 19, 1919. The developer, Briggs C. Keck began selling lots in the subdivision of twenty-nine large lots. Arden Grove, already partially developed, was advertised in 1923 as an exclusive subdivision with all underground wiring for electricity and telephones. By 1930, the Arden Grove was fully developed. All of the contributing properties reflect the period of development from 1920 to 1930. Only three contributors were constructed after 1930 that are within the period of significance for the district. Non-contributing properties have houses that were either constructed or significantly altered after 1935.

**\*D7. References** (Give full citations including the names and addresses of any informants, where possible.):

Tract maps. Sanborn maps, Period Revival Historic Context Statement, Building permits.

**\*D8. Evaluator:** Mary Jo Winder

**Date:** 8/11/2004

**Affiliation and Address:** City of Pasadena, Planning & Development, 175 N. Garfield Avenue, Pasadena, CA, 91109

## LOMBARDY ROAD DISTRICT

ADDRESS	DATE	STYLE	ARCHITECT
1178 Arden Road	1989	<b>Noncontributing</b>	
1184 Arden Road	1930	2s Monterey Revival	
1190 Arden Road	1920	2s Spanish Revival	Marston & Van Pelt
1196 Arden Road	1930	2s English Revival	
1202 Arden Road	1930	2s English Revival	Robert Ainsworth
1224 Arden Road	1920-23	1s Traditional	
1230 Arden Road	1937-45	<b>Noncontributing</b>	
1240 Arden Road	1927-29	2s English Revival	
1244 Arden Road	1921	2s English Revival	
1308 East California Blvd	1921	2s Traditional	Reginald Johnson
1312 East California Blvd	1929-35	2s Spanish Revival	
1320 East California Blvd	1929	2s Spanish Revival	
1340 East California Blvd	1931	2s Monterey Revival	
1370 East California Blvd	1922	2s Spanish Revival	
1470 East California Blvd	1920	2s Spanish Revival	Reginald Johnson
1484 East California Blvd	1921-49	2s Spanish Revival	
1506 East California Blvd	1923	1s Traditional	Johnson, Kaufmann & Coate
1520 East California Blvd	1984	<b>Noncontributing</b>	
1538 East California Blvd	1984	<b>Noncontributing</b>	
1560 East California Blvd	1923-29	2s Traditional	
1570 East California Blvd	1925	2s Spanish Revival	
1580 East California Blvd	1925	2s Spanish Revival	Wallace Neff
1590 East California Blvd	1924	2s Spanish Revival	Wallace Neff
1620 East California Blvd	1924	2s Spanish Revival	
1630 East California Blvd	1923-31	2s Italian Ren Revival	
1640 East California Blvd	1925-27	2s Traditional	
1650 East California Blvd	1925	2s Tudor Revival	
1666 East California Blvd	1927	2s Spanish Revival	
1680 East California Blvd	1928	2s Italian Ren Revival	
1690 East California Blvd	1926-31	2s Tudor Revival	
820 Cameron Drive	2001	<b>Noncontributing</b>	
840 Cameron Drive	1928	2s Spanish Revival	Garrett Van Pelt
587 S. Hill Avenue	1922	2s Spanish Revival	
590 S. Hill Avenue	1926	2s Tudor Revival	
600 S. Hill Avenue	1926-33	2s English Revival	
619 S. Hill Avenue	1923-28	2s Spanish Revival	Wallace Neff
620 S. Hill Avenue	1921-30	1s Traditional	Reginald Johnson
640 S. Hill Avenue	1920	1s Traditional	Reginald Johnson
641 S. Hill Avenue	1920	1s Traditional	Reginald Johnson
691 Holladay Road	1933	2s Monterey Revival	Roland Coate
695 Holladay Road	1926-28	2s Spanish Revival	
724 Holladay Road		<b>Noncontributing</b>	
725 Holladay Road	1927-50	2s English Revival	
735 Holladay Road	1927	2s Italian Ren Revival	
740 Holladay Road	1924-86	1s Modern House, Hale Solar Observatory t o the rear NHL	
750 Holladay Road	1942	<b>Noncontributing</b>	
755 Holladay Road	1928	2s Italian Ren Revival	Wallace Neff
760 Holladay Road	1930	2s Monterey Revival	Garret Van Pelt
775 Holladay Road	1926	2s Italian Ren Revival	Wallace Neff
795 Holladay Road	1927	2s Italian Ren Revival	Wallace Neff
800 Holladay Road	1929	2s Spanish Colonial Revival	Robert Ainsworth



595 Landor Lane	1926-28	2s English Revival	
611 Landor Lane	1925-28	2s Traditional	
612 Landor Lane	1928	2s Monterey Revival	
625 Landor Lane	1928	2s Tudor Revival	George Stimson
626 Landor Lane	1928	2s Tudor Revival	
640 Landor Lane	1924-26	2s American Revival	
645 Landor Lane	1928-39	2s American Revival	
650 Landor Lane	1926	2s Spanish Revival	Babcock
661 Landor Lane	1923	2s Federal Revival	Frederick Kennedy Jr.
1295 Lombardy Road	1927-59	2s Spanish Colonial Revival	
1325 Lombardy Road	1921-90	<b>Noncontributing</b> , alterations	
1330 Lombardy Road	1948	<b>Noncontributing</b>	
1353 Lombardy Road	1921	2s Spanish Revival	
1380 Lombardy Road	1927	2s Monterey Revival	Reginald Johnson
1385 Lombardy Road	1931-35	2s Neoclassical Revival	
1390 Lombardy Road	1924	<b>Noncontributing</b> (Reservoir)	
1425 Lombardy Road	1958	<b>Noncontributing</b>	
1445 Lombardy Road	1923	2s Spanish Revival	Myron Hunt
1460 Lombardy Road	1931	2s Spanish Revival	Reginald Johnson
1475 Lombardy Road	1924	2s Spanish Revival	Babcock
1497 Lombardy Road	1922	2s Spanish Revival	Monroe Winston
1500 Lombardy Road	1976	<b>Noncontributing</b>	Miller Fong
1517 Lombardy Road	1921	2s Spanish Revival	Reginald Johnson
1522 Lombardy Road	1927	2s Italian Ren Revival	Wallace Neff
1541 Lombardy Road	1922	2s Spanish Revival	Reginald Johnson
1556 Lombardy Road	1981	<b>Noncontributing</b>	
1565 Lombardy Road	1925	2s Cape Cod	Roland Coate
1570 Lombardy Road	1948	<b>Noncontributing</b>	William McCay
1579 Lombardy Road	1923	<b>Noncontributing</b> , altered	Johnson, Kaufmann & Coate
1585 Lombardy Road	1923	2s Spanish Revival	Johnson, Kaufmann & Coate
1590 Lombardy Road	1927	2s Monterey Revival	Reginald Johnson
1620 Lombardy Road	1928	2s Spanish Revival	Marston & Maybury
1621 Lombardy Road	1924	2s Traditional	Johnson, Kaufmann & Coate
1635 Lombardy Road	1925	2s Spanish Revival	Herbert Brewster
1640 Lombardy Road	1928	2s Italian Ren Revival	Garrett Van Pelt
1649 Lombardy Road	1924	2s Spanish Revival	Wallace Neff
1660 Lombardy Road	1928	2s Spanish Revival	L. Test
1661 Lombardy Road	1924-25	2s Spanish Revival	
1669 Lombardy Road	1924	1s English Revival	Kenneth Gordon
1680 Lombardy Road	1928	2s Italian Ren Revival	R.D. Jones
1700 Lombardy Road	2000	<b>Noncontributing</b>	
1720 Lombardy Road	1956	<b>Noncontributing</b>	
1740 Lombardy Road	1928	2s Monterey Revival	Kemper Naumland
1750 Lombardy Road	1928	2s Monterey Revival	Roland Coate
1435 Orlando Road	1928	2s Monterey Revival	Reginald Johnson
1465 Orlando Road	1929	2s Monterey Revival	
1495 Orlando Road	1928-36	2s Italian Ren Revival	Wallace Neff
1525 Orlando Road	1929-48	2s Italian Ren Revival	
1555 Orlando Road	1995	<b>Noncontributing</b>	
1585 Orlando Road	1928-30	2s Monterey Revival	
616 S. Sierra Bonita Avenue	1925-45	<b>Noncontributing</b> , altered	
620 S. Sierra Bonita Avenue	1893-19	<b>Noncontributing</b>	
621 S. Sierra Bonita Avenue	1924-30	1s Traditional	



\*Recorded by: Mary Jo Winder

\*Date: 8/4/2004

☐ Continuation

☐ Update



State of California — The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
**PRIMARY RECORD**

Primary #  
HRI #  
Trinomial  
NRHP Status Code 3D

Other Listings  
Review Code

Reviewer

Date

Page 1 of 4

\*Resource Name or #: Marguerita Lane Historic District

P1. Other Identifier: Marguerita Lane

\*P2. Location: ☐ Not for Publication ☐ Unrestricted

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

\*a. County:

\*b. USGS 7.5' Quad:

Date:

T

R

1/4 of

1/4 of Sec

M.D.

B.M.

c. Address:

City: Pasadena

Zip:

d. UTM: Zone: 10 ; mE/ mN (G.P.S.)

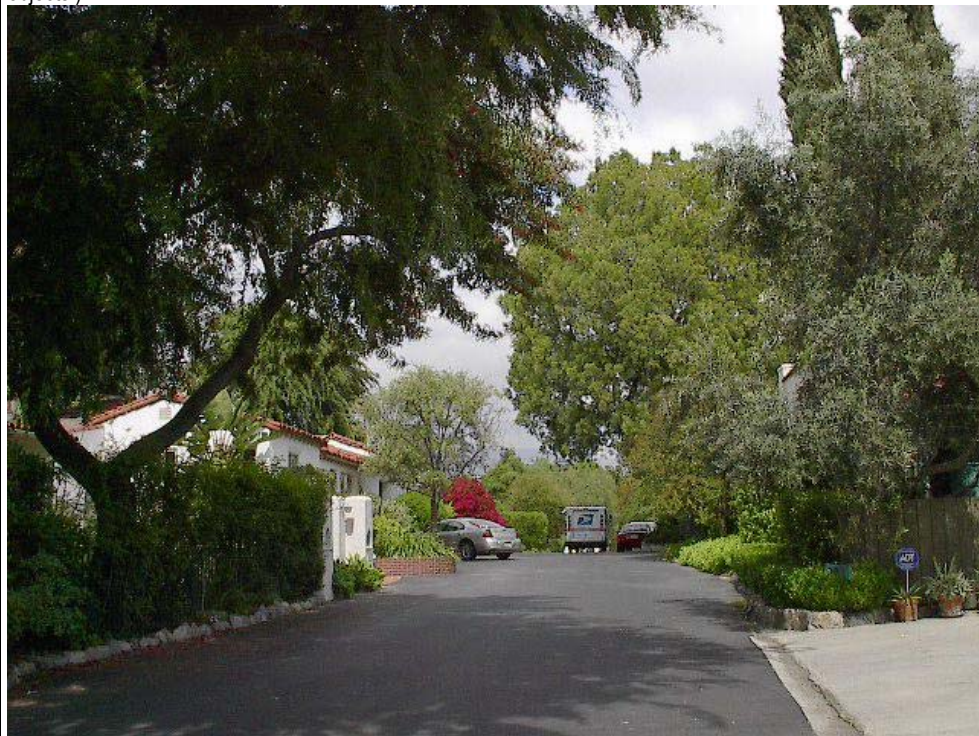
e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation:

\*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

\*P3b. Resource Attributes: (List attributes and codes)

\*P4. Resources Present: ☐ Building ☐ Structure ☐ Object ☐ Site ☒ District ☐ Element of District ☐ Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)



P5b. Description of Photo: (View, date, accession #)

Streetscape view looking east, 3/12/04

\*P6. Date Constructed/Age and

Sources: ☒ Historic

☐ Prehistoric

☐ Both

1927-1930

\*P7. Owner and Address:

\*P8. Recorded by: (Name, affiliation, and address)

Teresa Grimes

City of Pasadena, Planning & Development

175 N. Garfield Avenue, Pasadena, CA 91101-1704

\*P9. Date Recorded: 3/12/04

\*P10. Survey Type: (Describe)

Reconnaissance

\*P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Period Revival Architecture in Pasadena, Historic Context Statement

\*Attachments: ☐ NONE ☐ Location Map

☒ Sketch Map ☒ Continuation Sheet ☐

Building, Structure, and Object Record

☐ Archaeological Record ☒ District Record ☐ Linear Feature Record ☐ Milling Station Record ☐ Rock Art Record  
☐ Artifact Record ☐ Photograph Record ☐ Other (List):

## DISTRICT RECORD

Primary #

HRI #

Trinomial

Page 2 of 4

\*NRHP Status Code: 3D

\*Resource Name or # (Assigned by recorder): Marguerita Lane Historic District

**D1. Historic Name:** Marguerita Lane

**D2. Common Name:**

**\*D3. Detailed Description** (Discuss overall coherence of the district, its setting, visual characteristics, and minor features. List all elements of district.):

Marguerita Lane is a private street off South Marengo Avenue. The sixteen houses in the district are similar in style and scale, but unique in design. The houses are primarily one-story in height and Spanish Colonial Revival in style. The houses are all relatively small (ranging in size from 900 to 1,500 square feet) and occupy most of their lots, which are approximately 75' x 60'. The remainder of the lots are covered by detached one-car garages and patios. Along Marengo Avenue is a 6-foot high masonry wall. The district has a strong consistency in character and retains a high level of physical character. Roof and window alterations in one house (275) has rendered it non-contributing. The others retain their physical integrity and contribute to the significance of the district.

**\*D4. Boundary Description** (Describe limits of district and attach map showing boundary and district elements.): The district encompasses all of the houses facing the private street, Marguerita Lane, which extends east from South Marengo Avenue. The sixteen properties included in the district are contiguous. The east, north, and south boundaries are the rear property lines. The west boundary is South Marengo Avenue. The addresses included therein are 224, 225, 234, 235, 244, 245, 254, 255, 264, 265, 274, 275, 284, 285, 294, & 295 Marguerita Lane.

**\*D5. Boundary Justification:** The district is united by development history and architectural style. It includes sixteen single-family residences and garages constructed from 1927-1930.

**\*D6. Significance:** Theme: Architecture

Area: Pasadena

Period of Significance: 1927-1930

Applicable Criteria: C

(Discuss district's importance in terms of its

historical context as defined by theme, period of significance, and geographic scope. Also address the integrity of the district as a whole.)

Marguerita Lane is eligible for listing in the National Register as an historic district under Criterion C. The district is locally significant in the context of Period Revival architecture as an excellent collection of small-scale Spanish Colonial Revival single-family residences. The district was planned in 1927 by Dr. A. Schutt as a private street of artist studios. The houses were constructed between 1927 and 1930. While their design has been attributed to Garrett Van Pelt, building permit records document Schutt Brothers and Dr. Schutt as the architect. In some cases Schutt Brothers also acted as the contractor, while others were built by W.A. Combs.

Between 1920 and 1930, thousands of single-family residences and apartment buildings were designed in the Spanish Colonial Revival style to house the soaring population. By this time, the style contained a greater element of fantasy and less of a scholar examination of what the buildings of the Spanish colonists had looked like. The buildings were often composed of details and elements drawn directly from the buildings of Spain and other countries of the Mediterranean, more often than from the actual Spanish Colonial buildings remaining in the region such as the California missions. The character-defining features of the style include courtyards, tiled roofs, Churrigueresque ornamentation, slightly rustic exterior plaster finish, wrought iron details such as door and window grilles, pierced stucco screens, fountains, and decorative glazed tile.

**\*D7. References** (Give full citations including the names and addresses of any informants, where possible.): Tract maps, Sanborn maps, Period Revival Historic Context Statement, Building Permits, Pasadena Star News 9/6/1927, 9/9/1927.

**\*D8. Evaluator:** Teresa Grimes

Date: 3/12/04

Affiliation and Address: City of Pasadena, Planning & Development, 175 N. Garfield Avenue, Pasadena, CA, 91101-1704

## SKETCH MAP

Primary #

HRI#

Trinomial

Page 3 of 4

\*Resource Name or # (Assigned by recorder): Marguerita Lane Historic District

\*Drawn By: I-Map

\*Date: 3/12/04





## CONTINUATION SHEET

Primary #

HRI#

Trinomial

Page 4 of 4

\*Recorded by: **Teresa Grimes**

\*Resource Name or # (Assigned by recorder) Marguerita Lane Historic District

\*Date: 3/12/04

☐ Continuation

☐ Update



**Figure 1: 255 Marguerita Lane**



**Figure 32: 254 Marguerita Lane**



**Figure 34: 275 Marguerita Lane, noncontributing**



**Figure 33: 234 Marguerita Lane**

## PRIMARY RECORD

Primary #  
HRI #

Trinomial  
NRHP Status Code 3D

Other Listings  
Review Code

Reviewer

Date

Page 1 of 4

\*Resource Name or #: Ninita Parkway/Rose Villa Historic District

P1. Other Identifier:

\*P2. Location: ☐ Not for Publication ☐ Unrestricted

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

\*a. County:

\*b. USGS 7.5' Quad:

Date: T ; R ; ¼ of ¼ of Sec ; M.D. B.M.

c. Address: Multiple

City: Pasadena

Zip:

d. UTM: Zone: 10 ; mE/ mN (G.P.S.)

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation:

\*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

\*P3b. Resource Attributes: (List attributes and codes)

\*P4. Resources Present: ☐ Building ☐ Structure ☐ Object ☐ Site ☒ District ☐ Element of District ☐ Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)



P5b. Description of Photo: (View, date, accession #)

Streetscape view looking east, 3/12/04

\*P6. Date Constructed/Age and

Sources: ☒ Historic

☐ Prehistoric ☐ Both

1915-35

\*P7. Owner and Address:

\*P8. Recorded by: (Name, affiliation, and address)

Teresa Grimes

City of Pasadena, Planning & Development

175 N. Garfield Avenue, Pasadena, CA 91101-1704

\*P9. Date Recorded: 3/12/04

\*P10. Survey Type: (Describe)

Reconnaissance

\*P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Period Revival Architecture in Pasadena, 1910-1939, Historic Context Statement

\*Attachments: ☐ NONE ☐ Location Map

☒ Sketch Map ☒ Continuation Sheet ☐

Building, Structure, and Object Record

☐ Archaeological Record ☒ District Record ☐ Linear Feature Record ☐ Milling Station Record ☐ Rock Art Record  
☐ Artifact Record ☐ Photograph Record ☐ Other (List):



**D1. Historic Name:**

**D2. Common Name:**

**\*D3. Detailed Description (Discuss overall coherence of the district, its setting, visual characteristics, and minor features. List all elements of district.):** The Ninita Parkway/Rose Villa Historic District is a neighborhood of one- and two-story single-family residences east of the California Institute of Technology (Caltech). The principle streets in the district run east-west and include Rose Villa, Oakdale, San Pasqual, and East California. The topography of the district is flat, and the street pattern is that of a grid except for Rose Villa, which gently curves in the center. The lots along San Pasqual and East California tend to be larger (approx. 100 x 315) than the remainder of the district. A wide-range of Period Revival style residences are found in the district, but the most common are Colonial Revival, Italian Renaissance Revival, English Revival, and Spanish Colonial Revival. South Hill is occupied by the oldest residences in the district, which are primarily Colonial Revival and Tudor Revival styles. San Pasqual and East California contain significant groupings of Spanish Colonial Revival style residences. Rose Villa and Oakdale include mostly one-story residences on narrower lots (approx. 50 x 150). The district has a strong consistency in character. Only eight of the residences in the district post-date the period of significance. Mature street trees and historic streetlights enhance the sense of time and place.

**\*D4. Boundary Description (Describe limits of district and attach map showing boundary and district elements.):** The district is generally bounded by South Hill Avenue on the west, South Sierra Bonita Avenue on the east, Rose Villa on the north, and East California Avenue on the south. On South Hill and Rose Villa, the boundary includes residential properties on both sides of the streets. On East California, the boundary only includes residential properties on the north side of the street. On Sierra Bonita, the boundary only includes the residential properties on the west side of the street. The boundary was drawn to exclude non-contributing properties on the edges.

**\*D5. Boundary Justification:** The district is united by period of development, use, style, and scale. The district includes 124 single-family residences constructed over a twenty-year period from 1915-1935. Virtually all of the residences are Period Revival in style. The surrounding areas to the north and south are separated from the district by the major thoroughfares of East Del Mar on the north and East California on the south. On the east there is also a neighborhood of single-family residences, however, they are smaller in scale and constructed over a later period of time. The area to the west is occupied by the campus of Caltech. The district on the west edge adjacent to the campus includes properties that were developed as single-family residences, but purchased by Caltech at a later date.

**\*D6. Significance: Theme:** Architecture

**Area:** Pasadena

**Period of Significance:** 1915-1935

**Applicable Criteria:** C (Discuss district's importance in terms of its historical context as defined by theme, period of significance, and geographic scope. Also address the integrity of the district as a whole.)

The Ninita Parkway/Rose Villa Historic District is eligible for listing in the National Register under Criterion C in the context of Period Revival architecture. The district is significant in local history as an excellent collection of early twentieth century Period Revival single-family residences. The works of some of the most prominent architects in Pasadena are represented within the district, which contains important examples of Colonial Revival, English Revival, and Spanish Colonial Revival architecture. The residences themselves retain a high-level of physical integrity as does the district itself. Of the 124 properties in the district, 112 are contributing and twelve are non-contributing.

Like most of Pasadena, the Ninita Parkway/Rose Villa Historic District had been part of the old Rancho San Pasqual. On May 10, 1869, James Craig purchased five thousand acres in the northeast portion of the old rancho from J.S. Griffin and B.D. Wilson. This land, called the Craig Tract, was surveyed for subdivision in 1876. On November 13, 1878, Wilson repurchased eight hundred acres to create a subdivision called the Lake Vineyard Land and Water Association. In 1870, Craig issued promissory notes to William and Alexander Grogan to raise money to purchase water rights for the land. With the death of William Grogan in 1881, Alexander Grogan foreclosed on the mortgages and took over the lands as payment. Thereafter the land was known as the Grogan Tract. When Grogan died in 1886, portions of his tract were sold by the executors of his estate. Maria Jesus de Shorb purchased 184 acres of land along East California Avenue. The south half of the district was owned by Shorb until the early 1920s when it was sold to real estate developers who subdivided it into large lots. One portion was purchased by Dora Burch in 1923. Burch added Ninita Parkway between Oakdale and San Pasqual and subdivided the adjacent lots. The north half of the district was purchased and subdivided by John McDonald in 1919.

The vast majority of the lots were built upon from the late teens through the late twenties. Period Revival architecture was at its zenith during this time. The district includes significant works by some of Pasadena's most distinguished architecture firms including Wallace Neff, Reginald Johnson, Donald Mc Murray, George Lawrence Stimson, Bennett & Haskell, Marston & Van Pelt, and Johnson, Kaufmann & Coate.

**\*D7. References** (Give full citations including the names and addresses of any informants, where possible.): Tract maps, Sanborn maps,

Period Revival Historic Context Statement, Building Permits

**\*D8. Evaluator:** Teresa Grimes

**Date:** 3/12/04

Affiliation and Address: City of Pasadena, Planning & Development, 175 N. Garfield Avenue, Pasadena, CA, 91101-1704  
DPR 523D (1/95)

\*Required information

### Ninita Parkway/Rose Villa Historic District

Address	Date	Architectural Style/Architect
1415 East California	1927	Two-story Spanish Rev, Trevor Franklin
1441 East California	1925	Two-story Spanish Rev, Wallace Neff
1453 East California	1923	Two-story Spanish Rev, Wallace Neff
1475 East California	1926	Two-story Spanish Rev, Wallace Neff
1485 East California	1926	Two-story Spanish Rev, R.C. Flewelling
1515 East California	1922	Two-story Spanish Rev,
1527 East California	1923	Can't be seen, Johnson, Kaufmann & Coate
1549 East California	1923	Two-story Spanish Rev, Wallace Neff
1565 East California	1926	Two-story Tudor Rev, Marston, Van Pelt & Maybury
242 South Hill	1922	One-story Spanish Rev
250 South Hill	1919	Two-story Spanish Rev
264 South Hill	1929	Two-story Spanish Rev
275 South Hill	1922	Two-story Spanish Rev, George E. Strout
280 South Hill	1921	One-story Cap Cod
287 South Hill	1922	Two-story Italian Ren Rev, Marston & Van Pelt
295 South Hill	1925	One-story English Revival
302 South Hill	1924	One-story Tudor Revival, Joseph Kucera
303 South Hill	1925	Two-story Spanish Rev, Harry Reichardt
314 South Hill	1915	One-and-one-half-story Craftsman
315 South Hill	1917	Two-story Italian Ren Revival, George L. Stimson
320 South Hill	1925	Two-story Tudor Revival
330 South Hill	1926	Two-story Tudor Revival
331 South Hill	1917	Two-story Tudor Rev, George Lawrence Stimson
344 South Hill	1926	Two-story Tudor Revival
345 South Hill	1919	Two-story Colonial Revival, George Lawrence Stimson
363 South Hill	1926	Two-story Tudor Revival, Bennett and Haskell
366 South Hill	1922	One-story English Revival
376 South Hill	1927	One-story Colonial Revival
383 South Hill	1927	Two-story Georgian Revival, George Telling
386 South Hill	1922	One-story Italian Ren Rev
400 South Hill	1924	Two-story Italian Ren Rev, William Moore contractor
410 South Hill	1924	Two-story Period Revival, R.L. Humphrey contractor check roofing permit, maybe noncontributing
415 South Hill	1915	Two-story English Revival, Reginald Johnson, his house

420 South Hill	1926	One-story Spanish Rev, Everett, Phipps & Babcock
430 South Hill	1957	One-story Ranch, noncontributing
500 South Hill	1926	Two-story Spanish Revival
530 South Hill	1927	Two-story Spanish Revival, H. H. Carpenter owner/contractor
540 South Hill	1926	One-story Spanish Revival, H. H. Carpenter owner/contractor
390 Ninita Parkway	1924	Two-story Colonial Revival
399 Ninita Parkway	1925	Two-story Italian Renaissance Revival
400 Ninita Parkway	1925	One-story Tudor Revival, Wallace Neff
401 Ninita Parkway	1923	One-story English Revival
405 Ninita Parkway	1924	One-story Spanish Revival
408 Ninita Parkway	1903	One-story TOC, noncontributing
417 Ninita Parkway	1933	Two-story Monterrey Revival
418 Ninita Parkway	1925	Two-story Colonial Revival
424 Ninita Parkway	1926	Two-story Spanish Revival
425 Ninita Parkway	1957	One-story Ranch, noncontributing
444 Ninita Parkway		Two-story Ranch, noncontributing
1435 Oakdale	1926	One-story Period Revival
1438 Oakdale	1922	One-story Period Revival
1445 Oakdale	1923	One-story Period Revival
1446 Oakdale	1922	One-story Period Revival
1455 Oakdale	1922	Two-story Colonial Revival, addition to the side
1456 Oakdale	1998	Two-story Contemp Craftsman, noncontributing
1464 Oakdale	1923	One-story English Revival
1474 Oakdale	1922	One-story Italian Renaissance Revival
1475 Oakdale	1923	One-story Italian Renaissance Revival
1483 Oakdale	1923	One-story Period Revival, B.O. Kendell Co. contractor
1484 Oakdale	1924	Two-story Italian Renaissance Rev, Charles E. Roh
1488 Oakdale	1925	Two-story Spanish Revival, David Ogilvee
1495 Oakdale	1924	Two-story Italian Renaissance Rev
1507 Oakdale	1923	One-story Spanish Revival
1510 Oakdale	1948	One-story Modern, noncontributing
1521 Oakdale	1925	One-and-one-half story Tudor Revival
1530 Oakdale	1924	One-story French Revival
1535 Oakdale	1923	One-story English Revival
1545 Oakdale	1925	One-story Georgian Revival
1550 Oakdale	1925	One-story Period Revival

1559 Oakdale	1923	One-story Period Revival
1560 Oakdale	1926	Two-story Spanish Revival
1571 Oakdale	1925	Two-story Spanish Revival
1581 Oakdale	1929	Two-story Spanish Revival
1586 Oakdale	1929	Two-story Spanish Revival
1590 Oakdale	1923	Two-story Spanish Revival
1591 Oakdale	1935	One-and-one-half-story English Revival
1441 Rose Villa	1921/31	One-story Spanish Revival
1446 Rose Villa	1923	Two-story Spanish Revival
1459 Rose Villa	1921	One-story English Revival
1460 Rose Villa	1926	One-story English Revival
1469 Rose Villa	1917	One-and-one-half-story Side Gabled Colonial
1474 Rose Villa	1917/40	Two-story Period revival, noncontributing
1488 Rose Villa	1919	One-and-one-half-story English Revival
1496 Rose Villa	1921/35	Two-story Period Revival, tile roof may be replaced
1499 Rose Villa	1920	One-story Italian Renaissance Revival
1499 Rose Villa	1920	Flag lot can't be seen
1512 Rose Villa	1922	One-story English Revival
1505 Rose Villa	1946	One-story Ranch, non-contributing
1515 Rose Villa	1921	Two-story Spanish Revival
1520 Rose Villa	1924	Two-story Period Revival, but no tile roof
1532 Rose Villa	1925	Two-story English Revival
1541 Rose Villa	1924	One-story Italian Renaissance Revival
1546 Rose Villa	1924	Two-story English Revival
1551 Rose Villa	1928	Two-story English Revival
1559 Rose Villa	1927	Two-story Spanish Revival
1560 Rose Villa	1928	Two-story English Revival w/ brick exterior
1570 Rose Villa	1926	One-story English Revival w/ brick & stone exterior
1571 Rose Villa	1926	One-story English Revival
1582 Rose Villa	1927	One-story Cotswold
1583 Rose Villa	1926	One-story Period Revival
1595 Rose Villa, aka 265 Sierra Bonita	1924	One-story English Revival
1596 Rose Villa	1927	Two-story Italian Renaissance Revival
1420 San Pasqual	1926	Two-story Spanish Revival, Gentry & Son
1440 San Pasqual	1924	Two-story Period Revival
1441 San Pasqual	1931	Two-story Italian Revival Revival, can't read permit



1450 San Pasqual	1922	Two-story Colonial Revival
1465 San Pasqual	1923	Two-story Colonial Revival, no architect listed
1466 San Pasqual	1949	One-story Ranch, noncontributing
1470 San Pasqual	1924	Two-story Period Revival, Bennett & Haskell
1475 San Pasqual	2004	Flag lot, can't be seen, noncontributing
1485 San Pasqual	1922	Two-story Georgian Revival, Wallace Neff
1488 San Pasqual	1924	One-story Colonial Revival, can't read permit
1495 San Pasqual	1955/85	Two-story Contemporary Italian Renaissance Revival, noncontributing
1500 San Pasqual	1924/02	Two-story Spanish Revival, H.H. Martin 2 <sup>nd</sup> story and porte cochere added 2002
1505 San Pasqual	1955	One-story Ranch, noncontributing
1535 San Pasqual	1951	One-story Ranch, noncontributing
1540 San Pasqual	1925	Two-story Spanish Revival, Norton & Wallis
1550 San Pasqual	1924	Two-story Spanish Revival, Wallace Neff
1565 San Pasqual	1926	Two-story Colonial Revival, Don P. Neil
1570 San Pasqual	1926	Two-story Spanish Revival, Builders Plan..can't read permit
1575 San Pasqual	1930	Two-story Italian Renaissance Revival
1600 San Pasqual	1928	Two-story Italian Renaissance Revival, Green & Hagman
381 Sierra Bonita	1932	Two-story Italian Renaissance Revival
393 Sierra Bonita	1926	Two-story Spanish Colonial Revival, E. H. Hayes
405 Sierra Bonita	1923	Two-story Colonial Revival, L.C. Brookway

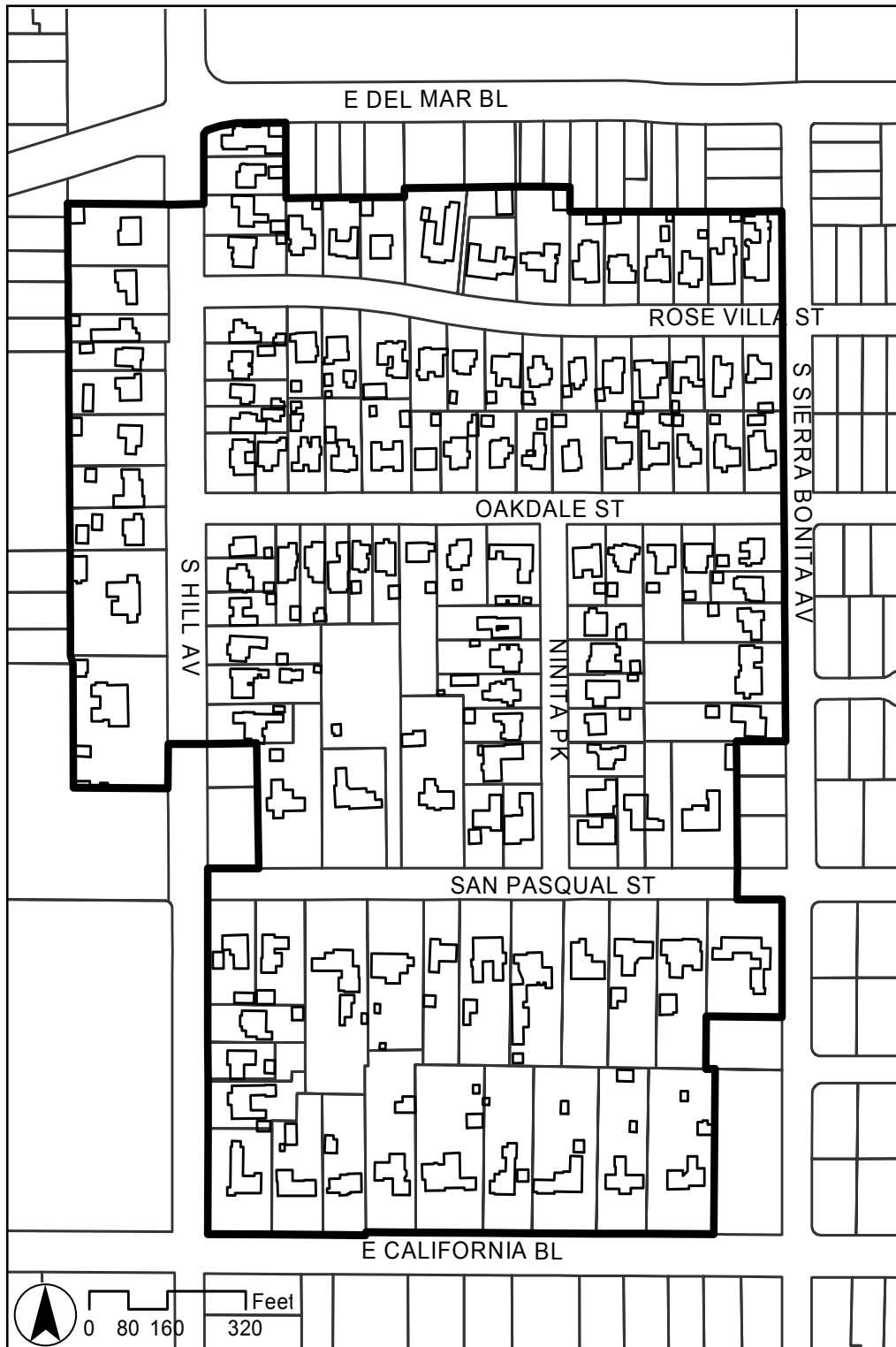




Figure 1: 1560 Rosevilla



Figure 2: 1586 Oakdale



Figure 3: 1550 Oakdale



Figure 4: 383 Hill



Figure 5: 1575 San Pasqual



Figure 6: 1582 Rosevilla

State of California — The Resources Agency DEPARTMENT OF PARKS AND RECREATION <b>PRIMARY RECORD</b>	Primary # HRI # Trinomial NRHP Status Code 3D
Other Listings Review Code	Reviewer
Date	

Page 1 of 4

\*Resource Name or #: Oak Knoll Gardens Historic District

**P1. Other Identifier:**\*P2. Location: ☐ Not for Publication ☐ Unrestricted

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

\*a. County:

\*b. USGS 7.5' Quad:

Date: T ; R ; ¼ of ¼ of Sec ; M.D. B.M.

c. Address: 7 – 32 Oak Knoll Gardens Drive

City: Pasadena, CA

Zip:

d. UTM: Zone: 10 ; mE/ mN (G.P.S.)

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation:

\*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

\*P3b. Resource Attributes: (List attributes and codes)

\*P4. Resources Present: ☐ Building ☐ Structure ☐ Object ☐ Site ☒ District ☐ Element of District ☐ Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)



P5b. Description of Photo: (View, date, accession #)

\*P6. Date Constructed/Age and

Sources: ☒ Historic☐ Prehistoric ☐ Both

\*P7. Owner and Address:

\*P8. Recorded by: (Name, affiliation, and address)

 Mary Jo Winder  
 City of Pasadena, Planning &  
 Development Dept.  
 175 N. Garfield Ave, Pasadena,  
 CA 91109

\*P9. Date Recorded: 8/3/2004

\*P10. Survey Type: (Describe)  
Reconnaissance

\*P11. Report Citation: (Cite survey report and other sources, or enter "none.")

\*Attachments: ☐ NONE ☐ Location Map
☒ Sketch Map ☒ Continuation Sheet ☐ Building, Structure, and Object Record  
☐ Archaeological Record ☒ District Record ☐ Linear Feature Record ☐ Milling Station Record ☐ Rock Art Record  
☐ Artifact Record ☐ Photograph Record ☐ Other (List):



State of California — The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION

Primary #

HRI #

**DISTRICT RECORD**

Trinomial

Page 2 of 4

\*NRHP Status Code: 3D

\*Resource Name or # (Assigned by recorder): Oak Knoll Gardens Historic District

**D1. Historic Name:****D2. Common Name:** Oak Knoll Gardens Drive

**\*D3. Detailed Description** (Discuss overall coherence of the district, its setting, visual characteristics, and minor features. List all elements of district.): Oak Knoll Gardens Drive is a street that is accessed in two places off of South El Molino Avenue just below California Boulevard. The north access part of the street curves south to intersect the south access and continues south for end in a cul-de-sac. The subdivision consists of small lots with twenty-five small-scale cottages, most with one-car detached garages. With the exception of one house that has been altered with a second story addition, all the houses are one-story in height. Three styles are represented, the English country cottage, which has stucco exterior walls, a steeply pitched hip roof and multiple-light casement windows, Spanish bungalow, which has stucco exterior walls, arched openings and tile coping or roof, and the Colonial Revival bungalow, which has horizontal wood siding, symmetrical massing, centered entry, a side gable roof and wood casement windows. Two of the houses are constructed of hollow clay tile. The small yards are landscaped gardens reminiscent of European flower gardens. Houses are set close to the street and there are no public sidewalks. Of the twenty-five house, twenty-three are contributing and two are non-contributing. Eleven one-car garages, where they occur, are also contributing. A multi-car garage on the west edge of the district is original but non-contributing because of its deteriorated condition and lack of integrity.

**\*D4. Boundary Description** (Describe limits of district and attach map showing boundary and district elements.): The boundaries of the district encompass the original Oak Knoll Garden Subdivision. All properties in the district are adjacent to Oak Knoll Garden Drive.

**\*D5. Boundary Justification:** The district is united by development history and architectural style. It includes twenty-five single-family houses and twelve garages constructed between 1921-22 as a planned development.

**\*D6. Significance: Theme:** Architecture

Area: Pasadena

Period of Significance: 1921-22

Applicable Criteria: C

(Discuss district's importance in terms of its

historical context as defined by theme, period of significance, and geographic scope. Also address the integrity of the district as a whole.)

Oak Knoll Gardens Historic District is eligible for listing in the National Register as a district under Criterion C. The district is locally significant in the context of Period Revival architecture as an excellent collection of small-scale French and American Colonial Revival single-family cottages. The designs are attributed to Kenneth Gordon, a prominent Pasadena architect of the period. All but one of the twenty-five houses retains a high level of architectural integrity.

Developed by the B.O. Kendall Company, the Oak Knoll Gardens Tract was advertised in 1921 as a "residential park," which was ideally suited to the needs of the single man or woman or couple seeking an easy-to-care-for home of quality and good design. As part of the Original City Tract, the area had been the site of the "Clive Estate," which was noted for its lush landscaping and trees. The properties were purchased as quickly as the houses were built by people of means that included Eastern heiresses, an orthodontist and a theater manager. The development was appealing for its sense of the geniality and neighborliness of an apartment building, but with the privacy and pleasure of a detached home.

The Oak Knoll Gardens Historic District is significant as a residential property type, groupings of small single-family houses on small garden lots, that is representative of the early 1920s in Pasadena. Contributing houses are at numbers, 7, 9, 11, 12, 13, 14, 15, 16, 18, 19, 20, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, and 32. Non-contributing houses are at numbers 10, 17 and 21. A multiple-car parking structure at the rear (west) of #27 is a non-contributor.

**\*D7. References** (Give full citations including the names and addresses of any informants, where possible.): Tract maps, Sanborn maps, Period Revival Historic Context, D&HP Subject files, Building permits, Pasadena Star News.

**\*D8. Evaluator:** Mary Jo Winder

Date: August 6, 2004

Affiliation and Address: City of Pasadena, Planning &amp; Development Dept., 175 N. Garfield Ave., Pasadena, CA, 91109

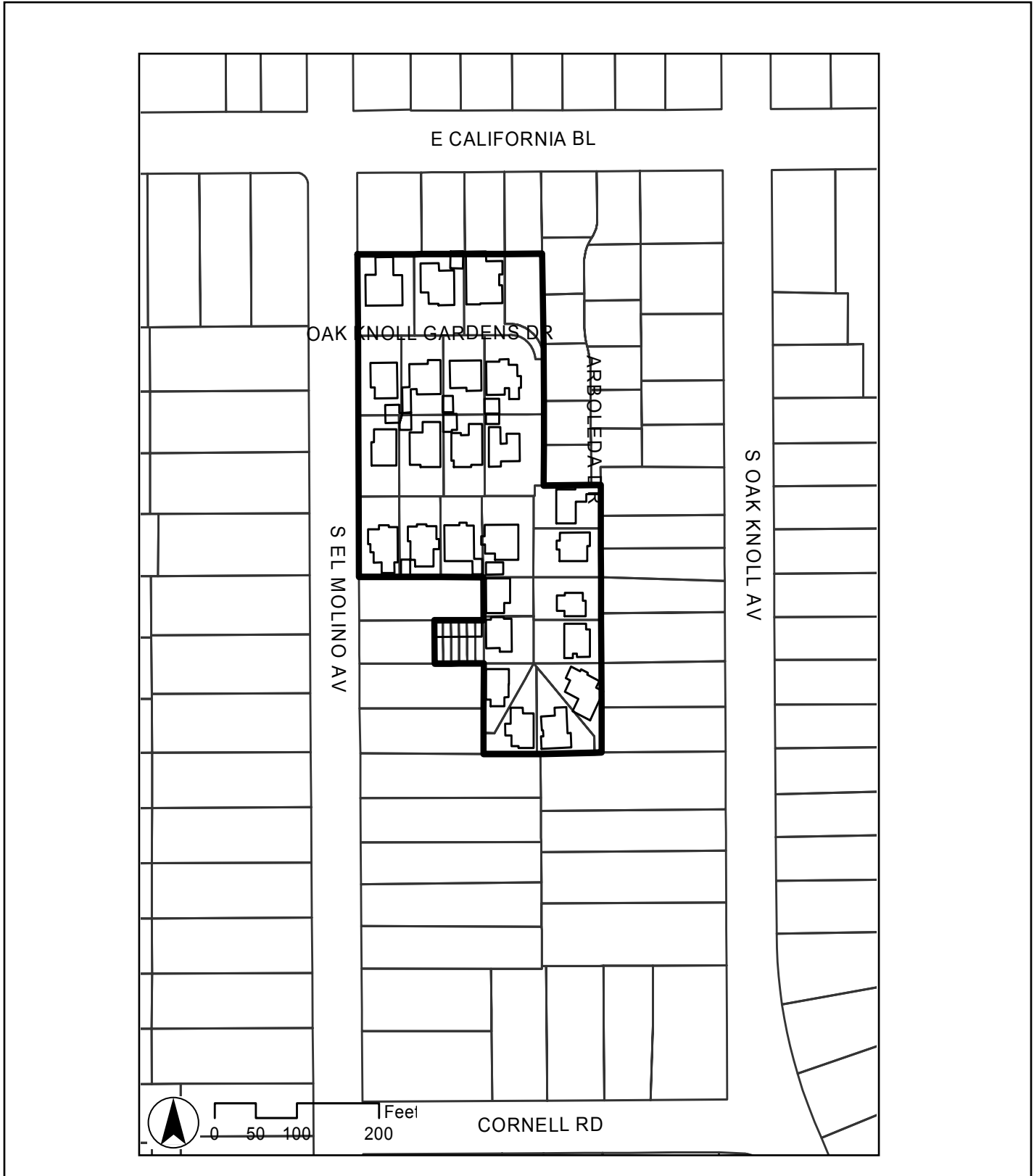
**SKETCH MAP**

Page 3 of 4

\*Resource Name or # (Assigned by recorder): Oak Knoll Gardens Historic Distric

\*Drawn By: I-Map

\*Date: 3/12/0





**CONTINUATION SHEET**

Primary #  
HRI#

Trinomial

Page 4 of 4

\*Resource Name or # (Assigned by recorder) Oak Knoll Gardens Historic District

\*Recorded by: Mary Jo Winder

\*Date: 8/4/2004

☐ Continuation

☐ Update



12 Oak Knoll Gardens Dr



29 31 Oak Knoll Gardens

State of California — The Resources Agency DEPARTMENT OF PARKS AND RECREATION <b>PRIMARY RECORD</b>	Primary # HRI # Trinomial NRHP Status Code 3D  Other Listings Review Code
	Reviewer Date

Page 1 of 4

\*Resource Name or #: Wotkins-Richland Historic District

P1. Other Identifier: Wotkins-Richland

 \*P2. Location: ☐ Not for Publication ☐ Unrestricted  
 and (P2b and P2c or P2d. Attach a Location Map as necessary.)

\*a. County:

\*b. USGS 7.5' Quad: Date: T ; R ; ¼ of ¼ of Sec ; M.D. B.M.  
 c. Address: 1, 2, 3, 4, 5, 6, 7, 8 Richland Place; and 1119, 1125 Wotkins Drive City: Pasadena  
 d. UTM: Zone: 10 ; mE/ mN (G.P.S.) Zip:  
 e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation:

\*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

\*P3b. Resource Attributes: (List attributes and codes)

 \*P4. Resources Present: ☐ Building ☐ Structure ☐ Object ☐ Site ☒ District ☐ Element of District ☐ Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)


 P5b. Description of Photo: (View, date, accession #)  
 Streetscape view looking north, 3/12/04

\*P6. Date Constructed/Age and

 Sources: ☐ Historic  
☐ Prehistoric ☐ Both  
 1920-39

\*P7. Owner and Address:

\*P8. Recorded by: (Name, affiliation, and address)

 Teresa Grimes  
 City of Pasadena, Planning &  
 Development  
 175 N. Garfield Avenue, Pasadena, CA  
 91101-1704

\*P9. Date Recorded: 3/12/04

 \*P10. Survey Type: (Describe)  
 Reconnaissance

 \*P11. Report Citation: (Cite survey report  
 and other sources, or enter "none.")  
 Period Revival Architecture in Pasadena,  
 1910-1939, Historic Context Statement

 \*Attachments: ☐ NONE ☐ Location Map  
☒ Sketch Map ☒ Continuation Sheet ☐

 Building, Structure, and Object Record  
☐ Rock Art Record

☐ Archaeological Record ☒ District Record ☐ Linear Feature Record ☐ Milling Station Record ☐ Rock Art Record  
☐ Artifact Record ☐ Photograph Record ☐ Other (List):

State of California — The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION

Primary #  
HRI #

## DISTRICT RECORD

Trinomial

Page 2 of 4

\*NRHP Status Code: 3D

\*Resource Name or # (Assigned by recorder): Wotkins-Richland Historic District

**D1. Historic Name:** Wotkins-Richland

**D2. Common Name:**

**\*D3. Detailed Description (Discuss overall coherence of the district, its setting, visual characteristics, and minor features. List all elements of district.):** The Wotkins-Richland Historic District is located on a bluff on the east side of the Arroyo Seco. The ten houses in the district were designed to take advantage of the views from their rear property lines. Richland Place narrows and extends from Wotkins Drive and projects into the Arroyo, which is mostly occupied by Brookside Park. The houses tend to be situated at the back of the lots, with attached garages near the front. The district has a strong consistency in character and retains a high level of historic character. Alterations to one house, 5 Richland Place has rendered it non-contributing. The others retain their architectural integrity and contribute to the significance of the district.

**\*D4. Boundary Description (Describe limits of district and attach map showing boundary and district elements.):** The district encompasses all of the properties along Richland Place, as well as two contiguous properties at 1119 and 1125 Wotkins Drive. The district is bounded on the west by the rear property lines of the houses on Richland Place and Wotkins Drive, on the south by the property at 1 Richland Place (which is the end of the cul de sac), on the north by the property at 1125 Wotkins Drive, and on the east by Richland Place and Wotkins Drive.

**\*D5. Boundary Justification:** The district is united by building type, development history, and architectural style. It includes ten single-family residences constructed between 1920-1939 in a variety of Period Revival styles. Richland Place is surrounded by a city park on the east, west, and south. There are also single-family residences on Wotkins Drive; however, several were constructed after the period of significance and others have suffered inappropriate alterations.

**\*D6. Significance:** Theme: Architecture

Area: Pasadena

Period of Significance: 1920-1939

Applicable Criteria: C (Discuss district's importance in terms of its historical context as defined by theme, period of significance, and geographic scope. Also address the integrity of the district as a whole.)

The Wotkins-Richland Historic District is eligible for listing in the National Register as an historic district under Criterion C. The district is locally significant in the context of Period Revival architecture as an excellent collection of early twentieth century Period Revival style single-family residences. The works of some of the most prominent architects in Pasadena are represented within the district, which contains important examples of Italian Renaissance Revival, Spanish Colonial Revival and English Revival architecture.

1. 1 Richland Place (1924) – This two-story Spanish Colonial Revival style residence was designed by Wallace Neff. The round entry hall was typical Neff feature.
2. 2 Richland Place (1923) – This two-story Spanish Colonial Revival residence is unusual for its board-formed reinforced concrete structure. It was designed by G.W. Bewick.
3. 3 Richland Place (1925) – Designed by Wallace Neff, this two-story residence is a classic example of Italian Renaissance Revival style architecture.
4. 4 Richland Place (1925) – Designed by H. Martin, this two-story Spanish Colonial Revival style residence is also constructed of reinforced concrete. The second story balcony is evocative of the Monterey style.
5. 5 Richland Place (1937) – This two-story residence is the only non-contributing residence in the district. Designed by Palmer Sabin, it has sustained major alterations including a second story addition.
6. 6 Richland Place (1925) – This two-story English Revival style residence has the feeling of a country cottage with its plaster walls and shake roof. It was designed by Steele & Morgan.
7. 7 Richland Place (1929) – Garrett Van Pelt designed this two-story residence. It is a conglomeration of elements from various Period Revival styles including English and French. It has a brick base, steeply-pitched roof, balcony, and arched entrance.
8. 8 Richland Place (1939) – This one-story residence reflects the transition of architectural trends away from Period Revival styles and toward the Ranch Style.
9. 1119 Wotkins Drive (1920) – One-story in height, this Period Revival style residence was designed by Reginald Johnson. Features include smooth stucco walls, gabled roofs, and wood-framed casement windows.
10. 1125 Wotkins Drive (1929) – This two-story Monterey Revival style residence was designed by Robert Ainsworth.

**\*D7. References (Give full citations including the names and addresses of any informants, where possible.):** Tract maps, Sanborn maps, Period Revival Historic Context Statement, Building Permits, Pasadena Star News 9/6/1927, 9/9/1927.

**\*D8. Evaluator:** Teresa Grimes

Date: 3/12/04

Affiliation and Address: City of Pasadena, Planning & Development, 175 N. Garfield Avenue, Pasadena, CA, 91101-1704

**SKETCH MAP**

Primary #

HRI#

Trinomial

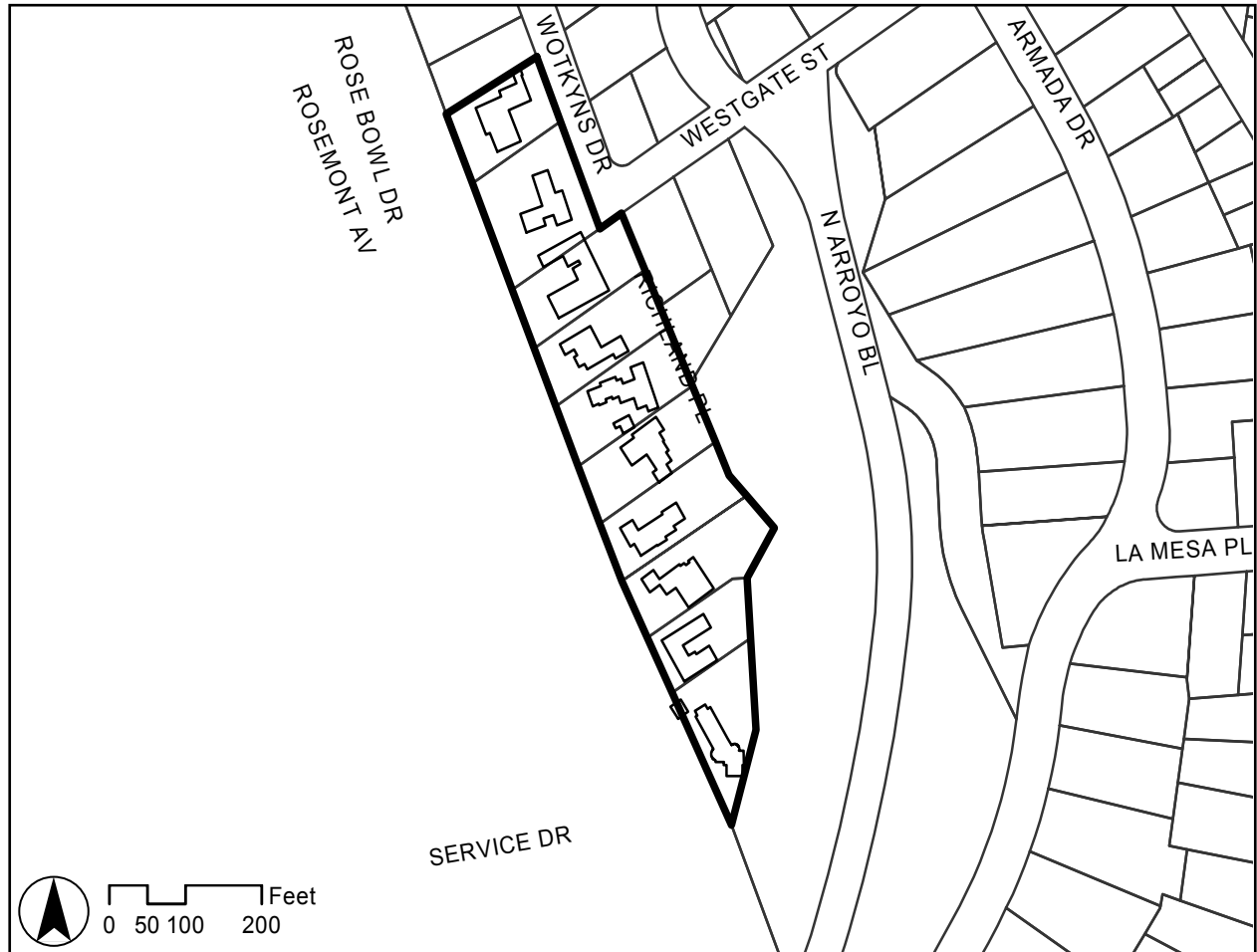
on

Page 3 of 4

\*Resource Name or # (Assigned by recorder): Wotkyns-Richland Historic District

\*Drawn By: I-Map

\*Date: 3/12/0





**CONTINUATION SHEET**

Primary #

HRI#

Trinomial

Page 4 of 4

\*Recorded by: Teresa Grime

\*Resource Name or # (Assigned by recorder) Wotkyns-Richland Historic District

\*Date: 3/12/04

☐ Continuation

☐ Update



**Figure 1: 6 Richland Place**



**Figure 36: 4 Richland Place**



**Figure 38: 2 Richland Place**



**Figure 37: 3 Richland Place**

## PERIOD REVIVAL ARCHITECTURE IN PASADENA, CA: 1915-42

Individual Properties for Further Study



## INDIVIDUAL PROPERTIES THAT REQUIRE FURTHER STUDY

ADDRESS	DATE	COMMENTS	STATUS CODE
1050 Arden Road	1912/29	Excellent example of Tudor Revival estate George Stimson, architect. Greatly enlarged by Wendell W. Warren, architect	7R
1190 Arden Road	1920	Excellent example of Spanish Revival style Marston & Van Pelt, architects	7R
1202 Arden Road	1930	Late example of English Revival style Robert Ainsworth, architect	7R
1040 Armada Drive	1924	Excellent example of Spanish Revival style Wallace Neff, architect	7R
270 S. Arroyo Boulevard	1925	Excellent example of Monterey Revival style Roland Coate, architect, one of his best in Pasadena	7R
850 S. Arroyo Boulevard	1927	Excellent example of Monterey Revival style Donald McMurray, architect	7R
1200 S. Arroyo Boulevard	1931	Excellent example of Tudor Revival estate Greatly enlarged by Kenneth Gordon; Phillip Chandler, owner	7R
1580 E. California Blvd	1925	Excellent example of Spanish Revival style Wallace Neff, architect	7R
555 Covington Place	1937	Excellent example of Neoclassical style Harold Bissner, architect	7R
851 Fairfield Circle	1913	Excellent example of English Revival style Reginald Johnson, architect, best of his early projects in Pasadena	7R
860 Fairfield Circle	1937	Late example of Spanish Colonial Revival style with Moorish features, Robert Ainsworth, architect	7R
141 N. Grand Avenue	1910/22	Excellent example of Tudor Revival estate J.J. Blick, architect. Greatly enlarged by The Postle Company Susan Brannsford Emery Holmes and Emma Newcomb, owners	7R
171 S. Grand Avenue	1928	Excellent example of Italian Ren Revival style Marston & Maybury, architects, one of their best in Pasadena	7R
295 S. Grand Avenue	1928	Excellent example of French Provincial style Marston & Van Pelt, architects, one of their best in Pasadena	7R
415 S. Grand Avenue	1929	Excellent example of Georgian Revival style Reginald Johnson, architect	7R
895 S. Grand Avenue	1917	Unique example of Italian Ren Revival style Frederick Roehrig, architect	7R
1100 S. Grand Avenue	1938	Excellent late example of Spanish Revival style Donald McMurray, architect	7R
1150 N. Grand Avenue	1912	Excellent example of American Colonial Revival style Reginald Johnson, architect, best of his early projects in Pasadena	7R
619 S. Hill Avenue	1923	Excellent example of Spanish Revival style Wallace Neff, architect	7R
1126 Hillcrest Avenue	1916	Early example of Spanish Colonial Revival style Marston & Van Pelt, architects	7R
1325 Hillcrest Avenue	1926	Excellent example of Spanish Revival style George Washington Smith, architect, one of only four buildings in Pasadena	7R
1385 Hillcrest Avenue	1916	Excellent example of Georgian Revival style Reginald Johnson, architect; wing was added	7R
1177 Hillside Road	1912	Early example of English Revival Robert Farquhar, architect, one of his best in Pasadena; R.A. Rowan, owner	7R
1230 Hillside Road	1936	Excellent example of Federal Revival style Roland Coate, architect, one of his best in Pasadena	7R
800 Holladay Road	1929	Excellent example of Italian Ren Revival style Robert Ainsworth, architect	7R
880 La Loma Road	1915	Early example of Tudor Revival Marston & Van Pelt, architects	7R

111 Linda Vista Avenue	1929	Excellent example of Spanish Revival style Paul Williams, architect, one of his best buildings in Pasadena	7R
1669 Lombardy Road	1924	Excellent example of the English Revival style Kenneth Gordon, architect, award winning	7R
430 Madeline Drive	1929	Only example of Chateausque style in Pasadena Cravens Residence, grounds have been subdivided, now used by American Red Cross, Lewis Hobart, architect	7R
1241 S. Oak Knoll Avenue	1921	Excellent example of the English Revival style Robert Farquhar, architect, one of his best in Pasadena	7R
5 Oak Knoll Terrace	1922	One of architects Johnson, Kaufmann & Coate's best residential projects in Pasadena, Spanish Revival in style	7R
490 Prospect Boulevard	1921	One of architect Cyril Bennett's best residential projects, American Colonial Revival in style	7R
470 Prospect Terrace	1924	Excellent example of Spanish Revival style Wallace Neff, architect	7R
639 Rosemont Avenue	1916	Excellent example of French Provincial style Allison & Allison, architects, maybe only building in Pasadena	7R
160 S. San Rafael Avenue	1923	Excellent example of Tudor Revival estate Paul Williams, architect, one of his best buildings in Pasadena	7R
450 S. San Rafael Avenue	1919	Excellent example of Spanish Revival style Reginald Johnson, architect	7R
808 S. San Rafael Avenue	1927	Excellent example of Spanish Revival style George Washington Smith, architect, one of only four buildings in Pasadena	7R
1060 S. San Rafael Avenue	1935	Excellent example of Federal Revival style Roland Coate, architect, one of his best in Pasadena	7R
762 St. John Street	1937	Excellent example of Monterey Revival style Donald McMurray, architect	7R
415 State Street	1926	Excellent example of Monterey Revival style Garvin Hodson, architect	7R