

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

## National Register of Historic Places Multiple Property Documentation Form

This form is used for documenting property groups relating to one or several historic contexts. See instructions in National Register Bulletin *How to Complete the Multiple Property Documentation Form* (formerly 16B). Complete each item by entering the requested information. For additional space, use continuation sheets (Form 10-900-a). Use a typewriter, word processor, or computer to complete all items.

Yes \_\_\_\_\_ New Submission \_\_\_\_\_ Amended Submission \_\_\_\_\_

### A. Name of Multiple Property Listing

Late 19<sup>th</sup> and Early 20<sup>th</sup> Century Development and Architecture in Pasadena

### B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

The Early Settlement of Pasadena: 1833-1885

The Boom of the 1880s and Its Impact on Pasadena: 1886-1895

Residential Architecture In Pasadena: 1883-1904

Architects and Builders in Pasadena: 1883-1904

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### D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation.

(\_\_\_\_\_ See continuation sheet for additional comments.)

Signature and title of certifying official

Date

State or Federal Agency or Tribal government

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Signature of the Keeper

Date of Action

Late 19<sup>th</sup> and Early 20<sup>th</sup> Century Development and Architecture in Pasadena  
 Name of Multiple Property Listing

CA  
 State

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Provide the following information on continuation sheets. Cite the letter and title before each section of the narrative. Assign page numbers according to the instructions for continuation sheets in National Register Bulletin *How to Complete the Multiple Property Documentation Form* (formerly 16B). Fill in page numbers for each section in the space below.

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**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, PO Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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**E. STATEMENT OF HISTORIC CONTEXTS**

**Introduction**

The city of Pasadena is located in Southern California at the west end of the San Gabriel Valley. Prior to 1873, the year Midwestern settlers established Pasadena as a new community, the area was occupied by a Native American tribe, Spanish missionaries, and Mexican ranchers. The earliest settlers came to the area to enjoy the climate and develop the land. Scattered houses surrounded by orchards and vineyards came to dominate the landscape. The coming of the railroad facilitated a building and population boom in the late 1880s. After the boom, agriculture was replaced by tourism as the greatest influence over development patterns. The gravitation to Pasadena by ethnic groups followed the pattern of much of California during the period. Chinese were present as early as 1880 and mainly worked as servants and laborers. Other groups soon followed, and as their numbers grew, they founded businesses and social institutions. Beginning in the 1890s, Pasadena became a haven for wealthy industrialists, with middle class artists, educators, tradesmen, craftsmen, and servant class workers contributing to the composition of its citizenry. The associated contexts that represent this period of development include: The Early Settlement of Pasadena (1833-1885); The Boom of the 1880s and its Impact on Pasadena (1886-1904); Residential Architecture in Pasadena (1883-1904); and Architects and Builders in Pasadena (1883-1904).

**The Early Settlement of Pasadena: 1833-1885**

The forces that shaped the early settlement of Pasadena were both physical and manmade. Pasadena's setting at the foot of the San Gabriel Mountains and on the edge of the deeply cut canyon called the Arroyo Seco provided physical barriers to development, but also remarkable natural beauty. These physical features partly dictated the boundaries of the three ranchos from the Mexican period that became present day Pasadena: Ranchos San Pasqual, Santa Anita, and San Raphael. The differences in the subsequent subdivision of these ranchos during the American period help explain the development of Pasadena during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Beginning in the 1870s, portions of Rancho San Pasqual changed hands several times; each time it was subdivided into smaller tracts and sold to newcomers. In contrast, thousands of acres of Rancho Santa Anita and Rancho San Rafael were held by individuals and families through the 1880s, if not later, postponing their development by decades.

The area that was to become Pasadena was originally part of the San Gabriel Mission, which was established by the Spanish missionaries in 1771. In addition to present day Pasadena, the mission had control over areas that are now South Pasadena, San Marino, and San Gabriel. With the secularization of the missions by the government of Mexico in 1833, parcels were granted to individuals who had served the government, usually soldiers. Thus, the San Gabriel Mission land became Rancho San Pasqual. After a series of grants and claims, Manuel Garfias, a lieutenant in the Mexican Army, was granted title to Rancho San Pasqual in 1843.

Rancho Santa Anita, east of Rancho San Pasqual, was settled by Scotsman Hugo Reid. In 1858, investors acquired the land and divided the property. The eastern portion (now Arcadia) was sold to William

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Wolfskill<sup>1</sup>, and the western portion was sold to Leonard Rose, a German immigrant.<sup>2</sup> Rose named his ranch Sunny Slope and developed it into the largest winery in Southern California. Nearly 1,000 acres of the ranch were planted with vineyards, while the remainder was planted with orchards. When the San Gabriel Valley Railroad surveyed a route in 1885, which cut off a narrow strip on the north, Rose decided to add a piece of the same size to the south. This land he subdivided and marketed as Lamanda Park, a name he invented from his first initial and his wife's first name, Amanda. Eventually Rose's interest in breeding horses surpassed his interest in citriculture and viticulture. Sunny Slope was sold in 1887 to a British syndicate, and Rose moved to a horse ranch he had purchased in El Monte.<sup>3</sup> A water tower and several farm utility buildings remain from Sunny Slope Ranch and are now part of the Las Encinas Hospital property.

Rancho San Rafael was located west of Rancho San Pasqual with the Arroyo Seco providing a natural boundary on the east side. Jose Maria Verdugo acquired the land in 1784 and used it for grazing cattle. It was retained by his heirs until 1871 when the courts portioned and sold it to speculators. Prudent Beaudry, Mayor of Los Angeles from 1874 to 1876, acquired the area south of Colorado Boulevard, and Benjamin Dreyfus, a German immigrant, acquired that to the north. In 1883, Alexander Campbell-Johnston and his wife purchased over 2,000 acres from Beaudry, and named it the San Rafael Ranch. A winery was built on the ranch, which is still extant but remodeled. The Campbell-Johnston's sons continued to operate the ranch until about 1920. Professor John D. Yocum also purchased a portion of Rancho San Rafael in 1883. He and his wife Hannah came to Pasadena from Iowa in 1882 and purchased four acres on Monk Hill. In a series of transactions, he became the primary owner of what is now known as the Linda Vista area. The Yocums built a two-story house north of present day Lida Street. Three years later, they moved to a new house they built near Devil's Gate<sup>4</sup>, while their son and daughter-in law remained in the original house. They drove tunnels into the hillsides to obtain water and planted 12,000 peach and apricot trees around the houses.<sup>5</sup> Although the Yocums also developed some of their property as home sites, only a few were sold because of lack of transportation across the Arroyo Seco.<sup>6</sup>

Pasadena's modern history begins in 1859 with the acquisition of Rancho San Pasqual by Dr. John S. Griffin and Judge Benjamin D. Wilson.<sup>7</sup> They subsequently subdivided and sold the land to settlers during the 1860s and 1870s.<sup>8</sup> One of the parcels was sold to Griffin's sister, Mrs. Albert S. Johnston. Mrs.

<sup>1</sup> In 1872 Wolfskill sold it to Harris Newmark, who in turn sold it to Elias Jackson (Lucky) Baldwin.

<sup>2</sup> O'Connor, Pamela. *Architectural/Historical Development of the City of Pasadena Historic Context/Property Type Report*. Pasadena, California: City of Pasadena Urban Conservation Section Planning Division, 1993, p. 12.

<sup>3</sup> Grimes, Teresa. East Colorado Boulevard Historic Resource Survey Report, p. 5

<sup>4</sup> This may be the house at 1080 Yokum Street, however, it was substantially altered in 1937.

<sup>5</sup> Wayte, Beverly. *At the Arroyo's Edge: A History of Linda Vista*. Los Angeles: The Historical Society of Southern California, 1993, p. 24.

<sup>6</sup> O'Connor, p. 12.

<sup>7</sup> Griffin and Wilson were brothers-in-law.

<sup>8</sup> Phillips, Cedar Imboden and the Pasadena Museum of History. *Early Pasadena*. San Francisco: Arcadia Press, 2008, p. 9.

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Johnston built a modest house and named the property 'Fair Oaks.' Wilson acquired Fair Oaks in 1865. Another 5,000 acres were sold to James Craig, an agent for Alexander Grogan of San Francisco. Craig subdivided the land (naming it the Grogan Tract) and retained about 150 acres in the eastern portion of the tract where he built an adobe house in 1869. This house, known as the Craig Adobe, still stands at 2121 Monte Vista Street and is listed in the National Register. It is the oldest house in Pasadena, although there is some dispute as to whether Craig built the adobe, or whether he added to an adobe that was already on the property. Another notable transaction during this period was the purchase of 2,000 acres by Henry G. Monks in 1870. The 2,000 acres includes the area that is now the north central portion of Pasadena, roughly north of Washington Street (now Boulevard) between the Arroyo Seco and Lake Avenue.

In 1873, "The California Colony of Indiana," was formed in Indianapolis, Indiana by a group composed primarily of farmers; the colony was organized and headed by Dr. Thomas Elliott. The farmers were seeking an area that was suitable for growing warm climate crops such as citrus and grapes. Elliott along with his brother-in-law, Daniel Berry, marketed the new venture, which promised tracts in California that could be purchased for three dollars per acre and were "well timbered, well watered and adapted to the culture of citrus fruits."<sup>9</sup> Berry negotiated to buy a portion of Rancho Anita from Harris Newmark, who had purchased it from William Wolfskill. However, the deal was thwarted by the Panic of 1873, which caused some of the original investors to withdraw their shares.

Berry remained in California to represent Dr. Elliot, and with the help of new investors formed the San Gabriel Orange Grove Association (SGOGA). He immediately began to negotiate with Wilson and Griffin to buy a portion of Rancho San Pasqual. Wilson and Griffin came to an agreement regarding their joint ownership. Wilson desired to develop his own lands and took 1,600 acres east of present day Fair Oaks Avenue, while Griffin took 3,962 acres west of that line. On November 11, 1873, the SGOGA became incorporated and by January of the following year, Berry purchased Griffin's land for \$25,000. The land was roughly bounded by Villa Street to the north, Fair Oaks Avenue to the east, the Arroyo Seco to the west, with the southern end extending into what is now South Pasadena. Every SGOGA shareholder was entitled to seven and a half acres of the subdivided lands and a 1/200 interest in the unplatted remainder. The subdivided portion consisted of 1,500 acres laid out in 15 and 30-acre farm tracts.<sup>10</sup>

Within a few weeks of incorporation, 27 tracts were sold. Albert O. Bristol constructed one of the first houses in the area. It was this subdivision that largely established Fair Oaks Avenue and Orange Grove Avenue (now Boulevard) as the main north-south streets, and Colorado Street (now Boulevard) and California Street (now Boulevard) as the main east-west corridors. On April 22, 1875, the settlement was named "Pasadena," although it was also referred to as the "Indiana Colony." By the following year, approximately 40 residences were constructed on the original SGOGA land. The original center of

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<sup>9</sup> O'Connor, p. 13.

<sup>10</sup> Dumke, Glenn. *The Boom of the Eighties*. San Marino: Huntington Library, 1944, p. 85-86.

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Pasadena was the intersection of Orange Grove and California Boulevards where several churches of different denominations were located, as well as a small number of stores.

Just before his death in 1877, Benjamin Wilson subdivided the remainder of his land along with a portion of Craig's Grogan Tract, which amounted to 2,500 acres and named it the Lake Vineyard Land and Water Company (LVLWC). The approximate boundaries of this generally rectangular subdivision were Villa Street on the north, Raymond Hill on the south, Mentor Avenue on the east, and Fair Oaks Avenue on the west. The SGOGA tract along with the adjacent LVLWC tract make up what is now the core of Pasadena.<sup>11</sup> The subdivision of the LVLWC shifted the geographic focus of the growing town to the intersection of Fair Oaks Avenue and Colorado Boulevard. In 1876, a general store and post office were established at this new location, along with the town school.

Among the 383 residents in the 1880 Census, the vast majority are identified as farmers or orchardists. The only non-white residents were 19 Chinese men, all single and relatively young.<sup>12</sup> In a few cases these men worked as live-in servants. Most worked as agricultural laborers, and a small group found employment at the Yuen Kee Laundry on S. Fair Oaks Avenue near Colorado Boulevard. This first generation of Chinese immigrants typically viewed their stay in California as temporary. Many had come to work on the Central Pacific Railroad and then remained following its completion. The widespread use of Chinese labor by railroad and other corporations during the period sparked conflicts with white workers throughout the state and Pasadena was no exception. On November 6, 1885, unemployed white laborers threw stones into the Yuen Kee Laundry breaking a kerosene lantern and causing the building to catch fire. The Chinese men working at the laundry were chased into a nearby building where they barricaded themselves. The next day, the town council barred Chinese from living in the center section of the city between Mountain Street on the north and California Boulevard on the south.<sup>13</sup>

Early Pasadena Directories also provide a glimpse into the makeup of the community. In the 1881-82 Directory, men and women alike are listed with the number of acres of land they owned. Most of the citizens owned a relatively small number of acres, ranging from 5 to 25. A few owned over 100 acres of land. Those who owned even more are identified as orchardists, such as William Allen, or as surveyors, such as Peter Gano. Only a handful of individuals are identified by occupation, which included one blacksmith, teacher, butcher, grocer, and attorney; two physicians and clergymen; and five carpenters. According to the 1883 Directory, there were approximately 200 families in the area and not less than 1,200 residents. Surprisingly only 18 residents had emigrated from Indiana, considering the fact that the area was once called the Indiana Colony. Iowans represented the largest group of immigrants. In terms of immigrants from other countries, Canadians represented the largest number, 11 - although non-white residents were obviously not considered.

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<sup>11</sup> Henry Markham Page. *Pasadena: Its Early Years*. Los Angeles: Lorrin L. Morrison, Printing and Publishing, 1964, p. 40.

<sup>12</sup> According to the *Ethnic History Research Project*, Mexicans were also an early immigrant group.

<sup>13</sup> *Ethnic History Research Project*, p. 35.

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**The Boom of the 1880s and Its Impact on Pasadena: 1886-1895**

The 1880s marked Pasadena's shift from a small agricultural community to an expanding town. Within this decade, the city incorporated, and many institutions such as churches and schools were founded. Several small inns and boarding houses were constructed to accommodate tourists who were attracted to the area by the wineries, horse ranches, and natural beauty. But it was the real estate boom of the late 1880s that forever changed Pasadena. The boom was triggered by improved rail connections that made it possible to ship oranges long distances without spoiling. Likewise, railroads allowed tourists and settlers to travel west quickly and cheaply. Boosters were soon touting the region as the most idyllic place in Southern California.

The coming of the railroad to Pasadena, as in many communities, was the catalyst for a different scale and type of development. Rail connections provided a boost to the local agricultural economy and to the fledgling tourism industry. The San Gabriel Valley Railroad Company provided the first service between Pasadena and Los Angeles in 1885. The line ran through the heart of the town, running parallel with Raymond Avenue.<sup>14</sup> It was extended east to Lamanda Park, and within a year five trains a day were running to Los Angeles with special theater trains on select evenings. This line was sold to the Santa Fe Railroad later in 1885. The company extended the eastern line to Colton where it joined its transcontinental route, thus creating a direct route to Los Angeles through Pasadena, from Chicago.<sup>15</sup> A decade earlier, the Southern Pacific Railroad connected Los Angeles to the rest of the country by way of San Francisco. A vicious rate war between the two railroads ensued, and eventually brought people west from Kansas City for one dollar. Throngs of immigrants took advantage of the special offer and moved to Southern California. The ensuing land boom, which lasted until 1887, transformed Pasadena into a resort town with the construction of several hotels near the town's commercial core. The town was also incorporated as a city on June 19, 1886 and H.J. Holmes was appointed the city's first mayor.

The seeds of a tourist-based economy had been sown even before the boom. In 1877, the first hotel in the area opened, the Sierra Madre Villa.<sup>16</sup> The hotel's setting in the foothills of the San Gabriel Mountains, its amenities, social events, and recreational activities, attracted many prominent guests. Eastern travel agents who sponsored large excursion groups to Los Angeles offered day trips to the San Gabriel Valley that included a visit to Sunny Slope wineries, Lucky Baldwin's horse ranch, and lunch at the Sierra Madre Villa Hotel.<sup>17</sup>

Pasadena's other early hotels were more modest in scale than the Sierra Madre Villa. The first, the Lake Vineyard House, located in an orange grove on S. Marengo Avenue, began receiving guests in 1880. In 1882, the Arroyo Vista Hotel opened on the edge of the Arroyo and Dr. Ezra and Jeanne Carr added a

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<sup>14</sup> 1887 Pasadena Sanborn Map.

<sup>15</sup> O'Connor, p. 14.

<sup>16</sup> The house at 1577 Old House Road was once part of a complex of small building that surrounded the Sierra Madre Villa Hotel. It is all that remains and is designated a Pasadena Landmark.

<sup>17</sup> O'Connor, p. 18.

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boarding house to their Carmelita estate. A year later a three-story hotel, the Los Angeles House, was built on the northwest corner of Colorado Boulevard and Fair Oaks Avenue, and the Pasadena House was constructed at the southwest corner.<sup>18</sup>

A major boost to the tourist industry came when Raymond and Whitcomb Tours of Massachusetts selected Pasadena as the location of its first West Coast hotel in 1886. After looking at various sites in Southern California, Raymond decided to construct a resort hotel called the "Raymond" on a hill known as "Bacon's Hill" at the southern edge of Pasadena.<sup>19</sup> The resort, which had grounds designed by a landscape architect and a golf course, became a catalyst for Pasadena's transformation into a resort town.

With the coming of the railroad, the growing community attracted the attention of wealthy families from the East Coast and Midwest who began vacationing in the area to escape winter. Edward C. Webster, a particularly shrewd hotel operator, purchased land on the east side of Raymond Avenue between Herkimer Street<sup>20</sup> and Del Mar Avenue in 1886 and constructed the Santa Fe Train Station at his own expense. The Richardsonian Romanesque train station operated for nearly 50 years, until 1935, when plans for a new station were announced and the old station was demolished. In 1887, Webster began the construction of the hotel north of the station, which he named after himself. However, financial troubles forced him to sell the hotel to an associate, Colonel George G. Green.

The auction of the schoolhouse property in 1886 also prompted large-scale development and speculation. The five-acre property was located in the central business district on the block bounded by Colorado Boulevard, Raymond Avenue, Green Street, and Fair Oaks Avenue. It had become evident that the property was too valuable to be used for school grounds, so it was subdivided into 35 lots, which were sold and developed with commercial buildings. The school was moved to the east side of Raymond Avenue, and the building (since demolished) became the new city hall.<sup>21</sup> The significance of this site is acknowledged today as the parking facility there is known as the Schoolhouse Parking Structure. The commercial development of Pasadena continued to radiate from the intersection of Fair Oaks Avenue and Colorado Boulevard through the early 20<sup>th</sup> century. Many of these buildings remain in the Old Pasadena National Register Historic District. The widening of Colorado Boulevard between 1929 and 1930 resulted in new facades for existing buildings. As such, their front facades no longer reflect their late 19<sup>th</sup> century origins although their rear elevations along Pasadena's network of alleys remain largely as originally built. However, there are a few buildings on adjacent streets that still convey their original design. These include: the Old Firehouse (1889) at 37 W. Dayton Street, the Plant Block (1887) at 11-17 N. Fair Oaks Avenue, and the Doty Block (1887) at 103-115 S. Fair Oaks Avenue.

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<sup>18</sup> Ibid.

<sup>19</sup> O'Connor, p. 17.

<sup>20</sup> The name of Herkimer Street was later changed to Green.

<sup>21</sup> Scheid, Ann. *Downtown Pasadena's Early Architecture*. San Francisco: Arcadia Press, 2006, p. 25.

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Coinciding with the boom in the commercial district was the boom in residential buildings, many of which were constructed by those who prospered in the buying and selling of real estate. Local historian Ann Scheid observed that the two most notable of these were the houses for Theodore Lukens on N. El Molino Avenue and of Romayne "Barney" Williams on Mountain Street at Hill. She states:

These houses, both probably designed by Pasadena's most prolific Victorian architect, Harry Ridgway, contrasted sharply with the board and batten cottages put up by the early settlers. These 'boom mansions,' both still standing, feature elaborate interior woodwork, stained glass windows, and extensive grounds planted with palm trees and other favorite Victorian landscape features. The Lukens house is notable for its lacey wood trim around the porch and under the eaves, while the Williams house, known as 'Hillmont,' features green Tehachapi sandstone in the first story, a rare building material in the Pasadena area. Williams sold his land, the site of the present day Central Park, for \$200,000 during the boom in order to build Hillmont. By the end of the boom, Williams had lost his fortune and eventually had to sell his grand mansion. Lukens, a real estate agent who published pamphlets touting Pasadena during the boom, sold \$100,000 worth of real estate in May 1886 alone, and probably multiplied that amount manifold in the following months. Lukens went on to become mayor of Pasadena and one of its most successful and respected citizens.<sup>22</sup>

During the boom, 433 plat, replat, and addition maps were filed in Pasadena. The city's land prices, which had increased slowly before 1886, skyrocketed. By the end of 1886, land was selling for \$1,000 per acre. Before the end of 1887, 1,500 acres had been subdivided, and the population had increased to more than 6,000, and over 400 new buildings had been constructed.<sup>23</sup> A local journalist observed that property changed owners so quickly that no one stayed long enough to cultivate the orange groves. "The result was that Pasadena orchards do not present so fine an appearance as two years ago."<sup>24</sup> Late in 1887 construction slowed, prices declined, and interest rates rose. Much of the boom period's gain had been in paper profits rather than liquid capital. Only the conservative policies of the banks saved the city from economic ruin. But the first generation of tourism certainly had an influence on Pasadena's economic development. Also during the boom, many permanent improvements were made that provided the foundation for the rapid growth of the city in the 1890s.<sup>25</sup>

Tourism continued to play a key role in Pasadena after the economy stabilized. Several more resort hotels were constructed or expanded including the Green in 1894, 1898, and 1904; the Maryland in 1903; the Vista del Arroyo in 1905; and the Wentworth in 1906. In contrast to the inns and boarding houses that were only open during the winter, the resort hotels were open year round. The resort hotels also attracted a wealthier clientele, many of whom decided to purchase land and build winter homes. Mansions began to replace the modest homes of Pasadena's settlers along Orange Grove Boulevard. The demand was so great that by the

<sup>22</sup> Scheid, Ann. Pasadena: *Crown of the Valley*. Northridge: Windsor Publications, Inc., 1986, p. 62.

<sup>23</sup> Dumke, p. 89.

<sup>24</sup> *Los Angeles Tribune*, 5/6/1887.

<sup>25</sup> O'Connor, p. 16.

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turn of the century only a few of the original settlers still resided on the street. Orange Grove Boulevard was dubbed “Millionaires’ Row” as mansions were constructed for scions of industry such as Edwin F. Hurlburt and Henry C. Durand. Other wealthy residents included Adolphus Busch, Lamon V. Harkness, Mrs. James Garfield, and William Wrigley. Only a few of these mansions have survived as they became too expensive to maintain during the Depression. A second boulevard of substantial homes developed along Grand Avenue, which runs parallel to Orange Grove Boulevard to the west.<sup>26</sup> Several of these remain and were joined by houses constructed during the 1910s and 1920s.

The large number of wealthy residents and hotel guests in Pasadena led to a burgeoning hand laundry industry, which gradually became dominated by the Chinese. The Caucasian population viewed the occupation as undesirable, which made the business open to other racial and ethnic groups. Additionally, laundries did not require large amounts of capital, and language was not a factor; therefore, it was an easy venture to start. The Yuen Kee Laundry was established circa 1880. During the boom, several more Chinese laundries were established. Although the prohibition on Chinese living in the central part of the city was not consistently enforced, it accounts for the concentration of Chinese businesses south of California Boulevard, between Fair Oaks and Raymond Avenues.<sup>27</sup> By this time, the Chinese were also involved in truck farming and found employment in citrus packing houses.

Other minority groups such as African Americans and Mexican Americans were for the most part immune to the discrimination experienced by the Chinese and were somewhat dispersed throughout the city in terms of settlement. The first African American settler in Pasadena was Joseph Holmes, a Missouri native who arrived in the area in 1883. Many arrived during the 1880s from southern states. A number settled along what was Vernon Avenue between Orange Grove Boulevard and Fair Oaks Avenue. Vernon Avenue and sections of adjacent streets were eliminated in the 1970s with the extension of the 210 Freeway.<sup>28</sup> Mexicans remained in and continued to move to Southern California after it became a part of the United States. Two areas emerged as Mexican American neighborhoods by the early 1900s, which reflect the limited employment opportunities for the community. Titleyville, in Lamanda Park, was settled by agricultural workers, while the South Raymond Avenue area was settled by railroad workers. The housing in both of these neighborhoods has since been eliminated by commercial development.

As the area’s immigrant and minority population began to grow, churches were established to meet their spiritual needs. The first immigrant church to organize in Pasadena was the German Methodist Episcopal Church, which was formed in 1882. A church building was constructed in 1887 at Ramona Street and Worcester Avenue (now Garfield Avenue). By 1889 the African American population had grown to the point where a church was established to specifically serve them. The African Methodist Episcopal Church was established by Reverend J.R. McClain and by 1892 a church building was constructed along N. Fair Oaks

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<sup>26</sup> O’Connor, p. 20-21.

<sup>27</sup> *Ethnic History Research Project*, p. 35-37.

<sup>28</sup> According to 1968-1976 Pasadena City Directories.

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Avenue near Villa Street. By 1890 there were approximately 75 African Americans in Pasadena.<sup>29</sup> Other minority groups to settle in the area included the aforementioned Chinese and the Japanese. There were, however, only a few Japanese in Pasadena at the turn of the century. G.S. and F.N. Watanabe were among the earliest Japanese residents, arriving in the area in circa 1898.<sup>30</sup> The overwhelming majority of Japanese appear to have been self-employed as gardeners. An effort was made by the Methodists and Congregationalist to convert the Chinese population of Pasadena into Christians. Thus the Chinese Methodist Mission was organized in 1887.<sup>31</sup> Church and Sunday school buildings were constructed at the corner of N. Marengo Avenue and Chestnut Street.<sup>32</sup> It appears, however, that most of the Chinese attended church and Sunday school in order to learn English.<sup>33</sup>

At the start of the 1890s, the developed areas of the city had grown outward from its core, and the population reached 4,882. Areas roughly south of Walnut Street, east of Pasadena Avenue and west of Euclid Avenue were developed primarily with residences, which were either situated on residential lots or on orchard or farmland. It appears that by this time most of the original SGOGA tracts were subdivided.<sup>34</sup> Despite the end of the boom period by 1888 and an economic depression that lasted until the late 1890s, Pasadena was relatively unaffected, and there were still signs of activity during the 1890s. Additionally a number of construction projects, which were started prior to 1888, were completed by 1890; this included an opera house, a fire station, and a public library. Key developments that occurred during the 1890s were the creation of two of Pasadena's most famous institutions: the Tournament of Roses and the California Institute of Technology. The Valley Hunt Club launched the first parade in 1890 with the intent of highlighting Pasadena's balmy climate. The parade was followed by games in a nearby park.<sup>35</sup> The Throop Polytechnic Institute was founded in 1891 at the corner of Chestnut and Raymond Avenues. It eventually developed into a specialized scientific institution of higher education fondly known as Caltech. Additionally in 1894, the Pasadena and Los Angeles Electric Railroad was formed to provide streetcar service between the two cities. The terminus in Pasadena was at the intersection of Fair Oaks Avenue and Colorado Street. Construction of the line was completed on May 6, 1895.<sup>36</sup> The Pacific Electric Substation #2 at 1154 S. Fair Oaks Avenue is one of the few visual reminders of the streetcar system that operated until 1941.

By the early 1890s, Lamanda Park had expanded south to Blanche Street (now Del Mar Boulevard) and become both a tourist destination and a shipping point for citrus, nuts, and wine produced in the agricultural region of east Pasadena. A March 27, 1892 article in the *Los Angeles Times* describes Lamanda Park as a bustling town with its rail station, hotel, stores, school, numerous houses and two enterprises as major employers - the A. Brighton Winery and the California Commercial Company. By 1903, Lamanda Park was

<sup>29</sup> *Ethnic History Research Project*, p. 19.

<sup>30</sup> *Ibid.*, p. 45.

<sup>31</sup> Page, p. 124.

<sup>32</sup> *Ethnic History Research Project*, p. 36.

<sup>33</sup> Page, p. 31

<sup>34</sup> 1887-1889 Pasadena Sanborn Maps.

<sup>35</sup> Phillips, p. 27

<sup>36</sup> Page, p. 176.

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serviced by a Pacific Electric rail line (now Huntington Drive) on the southern portion of the Sunny Slope Ranch.

John D. Yocum's son, Nathan tried to cash in on the boom by forming a syndicate called the Park Place Improvement Company. They purchased land and advertised lots as outstanding sites for gracious houses. Like many other developers of the day, Nathan and his partners installed a horse-drawn railway around the streets of their tract to make the property more saleable. Known as the West Pasadena Railway, the tracks stretched from Colorado Boulevard and Fair Oaks Avenue, over the Linda Vista Bridge, and to the Park Place Tract. The bridge cost the syndicate \$8,000. Despite the improved transportation over the Arroyo, the tract failed, and the Yocums developed serious financial problems. Those who purchase lots abandoned their mortgages. Yocum's problems were compounded by other botched investments. In 1893, he filed for bankruptcy.<sup>37</sup>

Cool heads prevailed at the San Rafael Ranch during the boom. In 1886, the Campbell-Johnstons recorded a subdivision map for 19 acres called the Annandale Tract. It was located along present day N. Figueroa Street, north of Meridian Avenue. No tracts were recorded during the boom, thus the Campbell-Johnstons made no gains or losses. In 1888, Alexander R. Campbell-Johnston and his wife returned from England to check on the ranch and visit their three sons. He took ill and died on January 21. Mrs. Campbell-Johnston returned to England with his remains for burial. While in London she decided to build a church on the ranch to perpetuate the memory of her husband. Completed the following year, the Church of the Angels still stands at 1100 N. Avenue 64. Around 1900, the eastern portion of the ranch lands overlooking the Arroyo along what is now S. San Rafael Avenue began to be developed. These were estate-sized lots known as the San Rafael Heights. With the death of Augustine in 1920, the last remaining Campbell-Johnston in California, the farming operations were discontinued.<sup>38</sup>

Shortly after the turn of the century, the city more than doubled in size. North Pasadena and East Pasadena were annexed to the City in 1904 and 1906, respectively. These annexations expanded the city limits to the northern boundary at Woodbury Road and an eastern boundary at Santa Anita Avenue (later changed to Rose Avenue and then later to San Gabriel Boulevard). San Rafael Heights and Linda Vista were not annexed by the City until 1914, while Lamanda Park was annexed in 1918.

**Residential Architecture in Pasadena: 1883–1904**

Home ownership was a cultural value shared by almost every generation and ethnic group who came to Pasadena during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. As a result, the single-family house was the predominant type of residential development in Pasadena through the period and after. The houses that were constructed in Pasadena during the period can generally be grouped into one of two categories: vernacular

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<sup>37</sup> Wayte, p. 31-31, 40-41.

<sup>38</sup> Crocker, Donald. *Within the Vale of Annandale*. Pasadena: Pasadena-Foothill Valley YWCA, 1986, p. 25-26.

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and high-style. Vernacular architecture includes various house types that were usually constructed by the original owner, based upon traditional notions of convenience and utility. Relatively simple structures, they were built without any conscious attempt to mimic current fashion. Houses of style, by contrast were often created by schooled, self-conscious, and professionally trained architects and builders. Style is essentially a means of categorizing architectural details on the basis of common, shared, basic characteristics that mark historic architectural periods. Some architectural styles are only surface decoration. Jig sawn millwork and Tuscan columns, for example, are found on many vernacular houses. Many houses of style in Pasadena are actually hybrids, incorporating elements of two or more styles.

Not surprisingly, construction and design trends in Pasadena were influenced by the economic and political climates of the country as a whole. From 1857 to 1866, when the Pasadena area was experiencing its first subdivision, the United States experienced a significant lull in new construction due to the economic recession of the late 1850s, which was followed immediately by the American Civil War. During this period, significant changes in architectural theory and building technology were taking place in Europe. As such, the building forms that emerged in the U.S. after 1866 were quite different from those before 1857.<sup>39</sup> Driven by the technological advancements of the Industrial Revolution and the rapidly expanding railroad system, the demand for new, complex house forms was on the rise. As a result, cities like Pasadena welcomed a variety of new architectural styles, many of which were imported from Europe, ranging from Second Empire to Queen Anne.

The development of these new styles was directly related to certain technological developments. In particular, balloon framing replaced heavy timber framing as the preferred method of construction. Balloon framing was made possible by the mechanized, mass production of wire nails and milled lumber. The construction of walls using single-length, rough-cut 2 x 4's, laid out flat on the ground and tilted into place after nailing was comparatively a much more rapid process than creating mortise and tenon joints. As Virginia and Lee McAlester explain in *A Field Guide to American Houses*, "This, in turn, freed houses from their traditional box-like shapes by greatly simplifying the construction of corners, wall extensions, overhangs, and irregular ground plans."<sup>40</sup> In addition, a series of developments in heating systems, such as forced air heating in 1860, gravity systems in the 1870s, and a new electric power source by Edison in 1882, allowed for the construction of significantly larger homes than in previous eras.

The industrialized production of other construction products, such as windows, doors, exterior siding, roofing, and decorative details, further contributed to the development of late 19<sup>th</sup> century styles. This is evident in the complexity of form and abundance of detail found on so many homes from the period. The mass production of such products made them affordable to a wider segment of the population, and the presence of the railroad made them easy to transport. Consequently, styles like Queen Anne, Eastlake, and Folk Victorian spread rapidly.

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<sup>39</sup> Roth, Leland. *A Concise History of American Architecture*. New York: Harper & Row, 1979, p.126.

<sup>40</sup> McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1992, p. 239.

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For a relatively small town, Pasadena had a remarkable number of businesses associated with the building trades. In 1880, the population was only 391, yet the town had a planing mill. As the population grew to 4,882 in 1890, several lumber yards, brick-making companies, and other planing mills were established. The first lumber yard was established in 1883 by John Banbury. The following year in 1884, the Simons Brick Company was founded when Joseph Simons obtained a contract to make bricks for the Raymond Hotel. This was also the year that Harry Ridgway built his planing mill with C.B. Ripley. Sometime in 1886 the partnership was dissolved. Ripley carried on the business and changed the name to the Pasadena Manufacturing Company.<sup>41</sup> It was located between Broadway (now Arroyo Parkway) and the railroad tracks near the Santa Fe Depot and adjacent to the Kerchoff-Cuzner Mill and Lumber Company. In 1886 and 1887, two more planing mills were established. The first, by Stephen Townsend, was called the Pasadena Milling Company and was at the intersection of California and N. Raymond; the second was known as the Mechanic's Mill and was at the intersection of N. Marengo and Chestnut. Still others established by 1890 include the Holland Manufacturing Company located off of Champlain Avenue near Villa. With all of these building-related businesses in town, Pasadena became a hub for the new industry of manufacturing construction products in the area.

In addition to industrialized manufacturing processes, an important reason for the rampant spread of the new architectural styles was the proliferation of pattern books at the time. Unlike the pattern books and catalogs associated with the kit homes of the 20<sup>th</sup> century, the pattern books of the mid- to late 19<sup>th</sup> century were geared more toward contractors, builders, and designers, than toward homeowners.<sup>42</sup> They were often published by architects or firms as a way of spreading their design philosophies and advertising their work. The pattern books of Andrew Jackson Downing in the mid-19<sup>th</sup> century were particularly successful and influential in the development of American home design. He championed the work of Alexander Jackson Davis and the virtues of the Gothic Revival and Italianate styles, which were popular in Europe at the time. It is unlikely that Downing would have been pleased by the styles that would dominate the later half of the 19<sup>th</sup> century after his death in 1852, even though they would promulgate the polychromes, irregular plans, and complex roof forms he had so vehemently promoted.

The period between 1866 and 1885 fostered "a particular intensity of exploration of many new possibilities in structure and in various modes of building – public, commercial, religious, and domestic."<sup>43</sup> Two styles of European origin dominated the building industry during this period, "one generically classical and the other generically Gothic."<sup>44</sup> In response, American colleges and universities hired graduates of the Ecole des Beaux-Arts in France and began to offer coursework in architectural design, drafting, and technology. Prior to the creation of these programs, architects practicing in the U.S. were usually trained via apprenticeships in England or France. Many would continue to follow the traditional apprenticeship path even after formal schooling on the subject was established. Pasadena architects schooled in universities included Frederick

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<sup>41</sup> Scheid, p. 63.

<sup>42</sup> Roth, p.150.

<sup>43</sup> Roth, p.126.

<sup>44</sup> Roth, p.128.

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Roehrig and Louis Kwiatkowski, while others, like Seymour Locke, who apprenticed for Roehrig, and Joseph Blick, followed the more traditional apprenticeship route.

Because so many architects received either their educations, apprenticeships, or both across the Atlantic, European design was extremely influential in the United States in the second half of the 19<sup>th</sup> century, until the development of the homegrown Shingle style in the 1880s and later the Prairie and American Foursquare around 1900. In the mid-19<sup>th</sup> century, American residential designers were looking toward the picturesque European styles of Gothic Revival and Italianate for inspiration, largely due to their promotion by Downing and his contemporaries. In Pasadena, the Italianate style caught on, because local architects, especially those who had traveled through southern Europe, were inspired by the similarities of climate and landscape between Southern California and places like Italy, Spain, and southern France. The Italianate style offered an opportunity to build on these similarities. Both civic buildings and residential buildings took on this style with many incorporating Moorish details reminiscent of the buildings of Venice, Italy. Examples include the Wilson School (demolished) at the intersection of Marengo Avenue and Walnut Street, and the residences for E.M. Fowler and H.C. Durand designed by Louis Kwiatkowski in 1897 (both demolished). There are no pure examples of the Italianate style remaining in Pasadena, but there are some residences, like 549 La Loma Road and 1183 Avoca Avenue, that exhibit elements of the style.

At the same time, the Second Empire style was emerging as a modern response to the nostalgic notions of Italianate and Gothic Revival. Named after the reign of Napoleon III in France, the Second Empire style featured mansard roofs, cupolas, rounded and pointed pediments, decorated cornice lines, and scrollwork. In the U.S. this style was used primarily for public buildings, although many residential examples exist. The style fell out of fashion rather quickly by the mid-1880s.

Although there are no remaining examples of Second Empire in Pasadena, it was once a popular choice in the city for commercial buildings. Many of the businesses along Colorado Boulevard exhibited elements of the style, at least at the façade. Perhaps the most iconic Second Empire building in the city was the Raymond Hotel. The hotel with its massive mansard roofs was built in 1886 atop what was then known as Bacon Hill near the intersection of Columbia and S. Fair Oaks Avenue. The property was easily accessible for visitors as it was a stop for two railroad lines, the California Central and the Los Angeles, Pasadena & Glendale line, and later the Santa Fe line. Unfortunately, the Raymond burned on April 14, 1895. It was rebuilt in 1901 in a Mediterranean Revival style according to plans originally drawn by Thomas William Parkes, but revised and executed by Hunt & Eager. The new Raymond Hotel was demolished in the 1930s.

At the same time that Second Empire was proliferating in Pasadena's commercial areas, the Queen Anne style was becoming the style of choice for its wealthy residents. Developed by Scottish architect Richard Norman Shaw, the style referenced medieval building forms and displayed dramatic roofs with steep gables, half-timbering, asymmetrical plans, and multi-textured, multi-colored walls. In Britain, the variations in texture and color were often accomplished in brick and stone. When the style was transported to places in the United States such as Pasadena, these details were typically wrought in painted wood, as it was such an abundant local material. There are several extant examples of Queen Anne residences throughout the city.

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Notable local examples include the two-and-one-half-story Queen Anne houses at 206 N. Grand Avenue and 233 Martelo Avenue, as well as the picturesque one-story Queen Anne houses at 490 Ellis Street and 324 S. Euclid Avenue.

Another style from this time period having a notable influence in Pasadena was Eastlake. In 1868, A British architect and furniture designer named Charles Locke Eastlake published a design book titled *Hints on Household Taste in Furniture, Upholstery and Other Details*. The book was subsequently published in the U.S. in 1872. Eastlake's furniture designs served both as an extension of those published by Andrew Jackson Downing in the preceding decades and as a promotion of the ideals of William Morris. The Stick style that sometimes bears Eastlake's name borrowed details from his furniture designs, such as turned wood spindles, light framing, and carved ornament, and enlarged them into architectural forms. The Eastlake/Stick style served as a transitional style between the Gothic Revival style of Downing and the Queen Anne style of Shaw. Its elaborate wooden stickwork and half-timbering was meant to convey structural honesty, but was in fact merely applied decoration. Like Queen Anne, Eastlake is also based on medieval interpretations.<sup>45</sup> While in some parts of the U.S. Eastlake was applied to high-style residences, in Pasadena the style was primarily applied to vernacular cottages. There are no pure, extant examples of the Eastlake style in the city; however, residences exhibiting excellent Eastlake details include those at 209 Carlton Avenue and 494 Ellis Street.

As previously noted, many homes in Pasadena during this time period were hybrids of two or more popular styles. A great example of a Pasadena residence that embodies elements from the three originally European styles of Second Empire, Queen Anne, and Eastlake is the Banta House, sometimes referred to as the Adena Mansion, at 341 Adena Street. Designed by Eugene Getschell in 1886, the Banta House exhibits the massing and dramatic roof forms of a Queen Anne and the ornate spindlework of Eastlake, but its most dominant feature is an over-scaled mansard roof, an essential feature of the Second Empire style, atop a central tower. The resulting composition represents three of the prevailing architectural styles of its time in one unique and striking residence.

While many designers and builders were content working with contemporary European styles, others were more focused on reviving what they perceived to be American motifs. They specialized in creating Colonial Revival residences, which were designed to reference the country's past. Inherent in the Colonial Revival style were similarities to English architecture from the Georgian and Adam periods. Colonial Revival residences often featured side-gabled or gambrel roofs, front or side porches with classical columns, pediments over windows and doors, Palladian windows, and wooden shutters. In part, interest in the style was sparked by the country's centennial celebration in Philadelphia in 1876. The Colonial Revival style was popular among both high-style architects and vernacular builders alike and remained popular throughout much of the 20<sup>th</sup> century. Examples of Colonial Revival buildings in Pasadena include the gambrel-roofed residences at 105 Columbia and 1959 N. Raymond Avenue and the side-gabled residence at 663 N. El Molino Avenue.

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<sup>45</sup> McAlester, p. 256.

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The American Foursquare house developed in the 1890s as primarily a vernacular style promoted by builders' magazines and pattern books such as *Radford American Houses* and *Shoppell's Modern House*. The "foursquare" part of the name comes from the style's box-like floor plan, which is typically divided into four parts. Likewise, its front elevation could also be divided into four nearly equal parts. American Foursquare houses usually had low-pitched, hipped roofs with center dormers and full-width front porches. In contrast to the ornate and picturesque styles of the time, such as Queen Anne, the American Foursquare was a modern style of straightforward volumes. It is not surprising that Frank Lloyd Wright employed this mode in 1894 for his Peter Goan Residence in LaGrange, Illinois. This connection to Wright and the Prairie Style he pioneered explains why Foursquares are sometimes referred to as Prairie Boxes. Because it was affordable and simple to build, the American Foursquare remained popular for decades, especially with the middle class. There are numerous extant examples in the city, some, including 1671 Fiske and 575 N. Los Robles Avenue, are classic American Foursquares with hipped roofs, center dormers, and prominent front porches.

Daniel D. Reiff explains in his book *Houses from Books*, that the two-story, hipped roof, cubic house had been popular for two hundred years. He traces the antecedents of the Foursquares to the architecture of Colonial America. During the Italianate movement, the hipped roof house became nearly ubiquitous. Reiff cites numerous examples of hipped roof houses that were published in *American Architect and Building News* during the 1890s. While they are larger and more elaborate than the Foursquares that appear a decade later in mail-order catalogs like Sears & Roebuck, they are nonetheless a part of the same lineage. There are several hipped roof houses in Pasadena that can be considered high-style examples of American Foursquares, including the one at 297 S. Orange Grove Boulevard. Designed for Mary Denham in 1890, it has the compact shape and hipped roof associated with the American Foursquare, but is distinguished by a frieze with an ocean wave pattern, a sandstone porch, and bay window.

Prior to the development of the American Foursquare, two other American styles developed. These included the Richardsonian Romanesque style and the Shingle Style in the 1880s. Both styles borrow from European styles but are still generally considered to be American. Borrowing from French Romanesque forms, Richardsonian Romanesque was developed around 1880 by Henry Hobson Richardson, an American who received his architectural training at the Ecole des Beaux-Arts in Paris. His style of rounded arches, heavy masonry walls, and turrets topped with conical roofs was best suited to public buildings, although many other architects tried to adapt it to residences. As in other parts of the United States, Richardsonian Romanesque was most successful when applied to civic buildings, and; therefore, less popular for residential architecture. The public library (demolished) designed by Harry Ridgway in 1890 at the corner of Raymond Avenue and Walnut Street was a good example of the style in the city.

The Shingle Style developed in the 1880s as a hybrid of both American and European styles. It borrows particularly from Queen Anne, Colonial Revival, and Richardsonian Romanesque.<sup>46</sup> The architecture firm McKim, Mead & White is commonly revered as one of the forerunners of the Shingle Style, which features

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<sup>46</sup> McAlester, p. 290.

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wood shingles used as wall siding, free-flowing plans, asymmetry, sculpted shapes, and dramatic roof forms.<sup>47</sup> The style did not spread as widely as Stick or Queen Anne, largely because it remained a “high-fashion, architect’s style,” which did not translate into the vernacular vocabulary.<sup>48</sup> In Pasadena, there was an unusually high demand for high-style architecture, due to the presence of many wealthy residents and many well-trained architects. As a result, the Shingle Style was applied often and with great success to residential buildings in the city. Those designed by Seymour Locke on Grand Avenue are some of the best extant examples. The city’s collection of well-designed, intact Shingle Style homes is unique outside of the Eastern Seaboard.

Of course, parallel to the high-society, architect-designed styles of the day, a few vernacular styles were also developing to suit those of moderate means. The Folk Victorian style, as McAlester calls it, was derived from the earlier National Folk typology.<sup>49</sup> Whereas National Folk featured small, simple building forms without ornamentation, Folk Victorian featured the same simple forms, but added bold ornamentation in the form of pre-cut wooden scrollwork, spindlework, and trim. Such pre-cut details became widely available due to the invention of improved, mechanized woodworking tools and the expansion of the railroads. Many Folk Victorian homes began as National Folk homes that were simply altered with the application of Queen Anne or Eastlake detailing. They are easily distinguishable from their Queen Anne and Eastlake counterparts by their small scale and simple, often symmetrical plans.

Folk Victorian was perhaps the most popular residential style for Pasadena’s early homesteaders. Several examples of the style still exist in the city. They range in level of detail from relatively plain buildings to ornate residences with rows of spindlework and patterned shingle siding. For example, the house at 1478 Navarro Avenue exhibits the simple plan, applied ornamental spindlework, and fish scale shingles of a typical two-story Folk Victorian. Another excellent, although smaller, example is at 417 N. Marengo Avenue. Constructed in 1895, this residence combines the simple building form of Folk Victorian with the flat stickwork of Eastlake and the angled bay of Queen Anne.

Also prevalent at the time were two vernacular cottage typologies. They can generally be categorized by their roof forms. Gabled cottages ranged from one to two stories in height with cross-gabled or front-gabled roofs. Hipped cottages, on the other hand were one story in height with hipped roofs and center dormers. Both cottage styles exhibited compact, usually rectangular plans, although some gabled cottages had L-shaped plans. They also were both typically very plain with little detailing; however, in some cases, elements from other styles, such as Colonial Revival, Eastlake, Queen Anne, and Neoclassical, were incorporated as façade elements to give a building’s otherwise generic aesthetic more style. These cottage typologies in their simplest forms are what McAlester refers to as National or National Folk.<sup>50</sup>

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<sup>47</sup> Roth, p.157.

<sup>48</sup> McAlester, p. 290.

<sup>49</sup> McAlester, p. 309.

<sup>50</sup> McAlester, p. 309; p. 88-101.

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Gabled and hipped cottages multiplied around Pasadena in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. They often took on architectural details associated with other styles, such as Eastlake, Neoclassical, and later, Craftsman. While many appear to be vernacular or taken from pattern books, a few were architect-designed. Notable extant examples include the hipped-roof cottages at 442 and 448 Summit Avenue designed by Greene & Greene. Both residences incorporate ornate Neoclassical details on otherwise very basic hipped-roof buildings.

From a development standpoint, Pasadena's extant residences from the period do not represent any specific pattern; rather, they are spread throughout the city, surrounded by later developments and architectural styles. There are a number of reasons for this lack of connectivity. First, many of the homes were likely surrounded by acres of orange groves, other crops, or undeveloped land. These lands were subdivided and sold later in the city's history, and the buildings constructed on them reflect this development pattern.

Second, while styles such as Queen Anne and Eastlake became very popular very quickly, they likewise fell out of fashion at an equal pace. As Pasadena became the West Coast center of the Arts and Crafts Movement in the U.S. in the beginning of the 20<sup>th</sup> century, and as other styles such as Mediterranean Revival and Neoclassical were becoming increasingly popular in Southern California, older buildings were demolished to make way for the new. For example, Orange Grove Boulevard was once the location of magnificent mansions designed by architects, such as Thomas William Parkes, Joseph Blick, and Louis Kwiatkowski, but very few of these grand residences remain; they have been replaced by low-rise apartment buildings and large residences designed in later architectural styles. Finally, a remarkable number of the residences remaining from the late 19<sup>th</sup> and early 20<sup>th</sup> centuries in Pasadena have been moved from their original locations to alternative sites. These relocations were largely due to the construction of the 210 Freeway and other development forces. The resulting pattern of homes from the period is sporadic and unpredictable.

For the most part, the styles imported to Pasadena from other parts of the country and world were constructed with little change or local influence. It wasn't until the development of the Arts and Crafts movement that significant design elements were introduced to specifically address the unique climate and natural material palette of Southern California. The notable exception was the introduction of Arroyo stone to porch piers and water tables in the place of brick, wood, or carved stone. A good high-style example of this use of stone is evident on the Shingle style residence at 691 E. Washington Boulevard. Arroyo stone was also utilized on vernacular dwellings, such as the hipped cottage at 401 N. Chester Avenue. Other than this one distinct variation, the homes designed and built in Pasadena in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, although in some cases of higher quality, were markedly similar to those built elsewhere in the country at the time.

**Architects and Builders in Pasadena (1883-1904)**

Pasadena's favorable climate and striking landscape attracted wealthy residents and vacationers from the time of the city's founding in the mid-1870s. These residents often hired prominent architects to build their homes, businesses, and churches in the popular styles of the day. Many architects moved to Southern

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California from the Midwest, East Coast, and even Europe for the opportunity to work in Pasadena, as the city became known increasingly for its superior architecture and design-oriented clientele. It is important to note that architects did not by any means design all significant buildings during the period. A large number of buildings were the work of talented builders who developed designs with owners or with the assistance of pattern books.

While the architects moving to Pasadena from other states or countries may have been academically trained, those who were raised in Southern California most likely entered the profession through the apprenticeship system. The University of California at Berkeley, which founded its architecture program in 1903, provided the only degree program on the West Coast until 1914, when the University of Southern California School of Architecture was established. The American Institute of Architects placed a strong emphasis on academic training in an attempt to distinguish architecture from the building trades. Nevertheless, apprenticing remained a common course of entry into the profession through the beginning of the 20<sup>th</sup> century. In 1901, California became one of the first states to pass a law regulating the architecture profession. The law set up a licensing procedure similar to those in law or medicine, making certain standard qualifications and an examination legal prerequisites to practicing in the field.

Some of the important architects and builders who worked in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries included: Harry Ridgway, Thomas W. Parkes, Louis Kwiatkowski, Joseph J. Blick, George W. Stimson, John C. Austin, Bradbeer & Ferris, Greene & Greene, Charles W. Buchanan, Frederick Roehrig, and Seymour Locke. While there are other architects who practiced in Pasadena during the period, there are no remaining examples of their work, or their careers commenced at the end of the period and their early buildings reflect the genesis of the Arts and Crafts movement.

Harry Ridgway - Transplanted Canadian Harry Ridgway was born in 1843. In 1878, he became the first architect to open an office in Pasadena. His educational background in architecture, if any, is unknown. In 1884, he became associated with C.B. Ripley, Pasadena's earliest contractor and builder, in a business venture. The two men established the second planing mill in the city, which supplied lumber, house trimmings, and furnishings for many of Pasadena's earliest structures.

As an architect, Ridgway's production was remarkable. He designed and built several hundred residences, nearly all of Pasadena's public school buildings, several churches, and almost all of the commercial buildings on W. Colorado Boulevard. One of Ridgway's larger commissions in Pasadena was for the public library on N. Raymond Avenue. The building no longer exists, except for a remnant in the northwest corner of Memorial Park, but was designed in 1890 in the Richardsonian Romanesque style, which was extremely popular for public architecture at the time. In fact, many of Ridgway's buildings have been demolished or altered; however, a few notable examples remain. These include: the Lukens House, a very ornate Queen Anne dating from 1886 at 267 N. El Molino Avenue; Hillmont, an eclectic residence with shaped shingles and Scandinavian influences from 1887 at 1375 Mountain Street; and 337 Markham Place, a stately Neoclassical constructed in 1894.

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Thomas William Parkes - Like many individuals, Thomas William Parkes came to Pasadena for his health. He moved here from London in 1888, where he had been practicing architecture for ten years. A member of the Royal Institute of British Architects, he was responsible for scores of elegant buildings and residences in Pasadena, although most have been demolished. Prominent among them were the mansions on Orange Grove Boulevard for Professor T.S.C. Lowe and Doctor Conger (both demolished). Parkes also designed a number of smaller, more modest residences in Pasadena. For example, he completed an American Foursquare at 488 Locke Haven Street in 1892 and the Queen Anne residence at 242 S. Grand Avenue in 1893. In 1895, Parkes drew plans for the Raymond Hotel after the original building was destroyed by fire. By the time the hotel was rebuilt in 1901, the commission had passed to Hunt & Eager, although they used Parkes' basic plans.

Louis Kwiatkowski - Louis Kwiatkowski was born in Austria in 1855. He received his architectural training at the Polytechnic School of Vienna. Following graduation, he traveled throughout Italy and France. What he saw on his travels had a direct impact on his later work. When he first moved to the United States, he settled in Florida, because he assumed the climate would be similar to what he had experienced in southern Europe. According to a *Builder and Contractor* article from March 7, 1894, he invented the folding opera chair while living in Jacksonville, an invention that would provide him with financial stability through its patent.

In 1893, Kwiatkowski moved to Pasadena and set up an office in the Brockway Block. He designed numerous residences and commercial buildings in the city, including his own house, a lovely, intact, Queen Anne cottage at 351 Congress Street, in 1894. The influence of his travels through Italy were more evident in his Italianate designs for the E.M. Fowler residence located on Terrace Drive and the H.C. Durand residence located on Orange Grove Boulevard in 1897. Both residences have been demolished.

Joseph J. Blick - Joseph Blick practiced architecture in Pasadena for over 50 years. He represents one of several architects who lived and worked almost exclusively in Pasadena. Born in Iowa in 1867, he worked for a short time with his father who was a contractor. In the early 1900s, he worked with the architect Thomas W. Parkes before establishing his own office. Over the next 40 years, he designed hundreds of buildings in the city. Many of his major works were built in the 1920s, including the Scottish Rite Temple, the Star News Building, the Hall of Justice, and the Charles Prisk House on Hillcrest Avenue.

His residential work from the period includes a large Shingle Style residence for Lincoln C. Cummings on S. Orange Grove Boulevard (demolished). Its exact construction date is unknown, but it was published in the 1902 book *The City Beautiful*. He also designed a Mission Revival style home for Frank W. Emery on S. Orange Grove Boulevard in 1895, an American Foursquare style residence for H.L. Randall in 1902 at 85 N. El Molino Avenue, and his own home at 275 Madeline Drive in 1901. All of these homes have been demolished. His extant residential works include the American Foursquare style houses at 397 S. El Molino Avenue and 460 N. Marengo Avenue, constructed in 1902 and 1896 respectively.

George W. Stimson - George Woodbury Stimson was born in Gray, Maine in 1848. He spent much of his childhood and early adulthood in Ohio. In 1875, he married Jennie Wickersham. The couple had five children, including G. Lawrence Stimson, who would become an important Pasadena architect in his own

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right in the 20<sup>th</sup> century. George W. Stimson worked for twenty years in the wholesale grocery business in Washington Court House, Ohio, as a member of the Stimson Brothers firm before moving his family to Southern California in 1885. He began a new career in real estate development, maintaining an office in Pasadena's Braley Building at 35 S. Raymond Avenue. The very impressive Queen Anne residence at 311 Congress is an excellent example of his work from the turn of the century. In addition to building custom homes such as this one, he engaged in speculative building in the 1910s and 1920s. Many of these homes were designed by his son G. Lawrence, who joined his father's firm in 1905. The elder Stimson died on April 23, 1927 at the age of 78.

John C. Austin - John C. Austin was one of the most distinguished architects in Southern California during the late 19th and early 20th centuries. He was at least partially responsible for many notable landmarks including Griffith Park Observatory, Shrine Auditorium with A.M. Edelman and G. Albert Landsbergh, Los Angeles City Hall with Parkinson & Parkinson and A.C. Martin, and Union Station also with Parkinson & Parkinson and A.C. Martin. Austin was born in England in 1870 and received his professional training there. After apprenticing in the office of William S. Barwick, he left England for Philadelphia where he joined the office of Benjamin Linfoot. He later returned to his home in England for a brief period to recuperate from pneumonia. Once healthy again, Austin sailed directly to San Francisco, where he worked for the firm of Mooser and Devlin. In 1894, he settled in Los Angeles. He is known to have worked briefly for the firm of Morgan and Walls before opening his own office. He worked alone and in partnership with Chauncey F. Skilling, W.C. Pennell, Frederick M. Ashley, and after the Second World War with Robert Field and Charles Fry.

Although the larger share of Austin's work was centered in Los Angeles, he established his residence in Pasadena in 1906. The home he designed for his family at 85 S. Madison Avenue was moved to 1121 Arden Road after World War I. It remained his home until 1945. Austin designed several schools and houses in Pasadena, including the Harriett Webb residence (demolished) originally at 65 S. Madison Avenue in 1898. The Webb residence was very large and featured characteristic Queen Anne features, such as a dramatic roof line, corner turret, bay windows, and half-timbering. Austin completed additional residences for the Webb family in the early 1900s. His most important work within the city was the Gothic Revival style First Methodist Church. Designed in 1900, it was originally at the southeast corner of Colorado Boulevard and Marengo Avenue, but was moved stone by stone to its present location at 1305 E. Colorado Boulevard in 1920.

Bradbeer & Ferris - James H. Bradbeer and Walter Ferris were the designers behind the architecture firm of Bradbeer & Ferris. There is little biographical information on either man; however they were prolific architects who designed hundreds of single-family residences throughout California individually or in partnership with others. Their greatest success was achieved in partnership with each other during the early 1890s.

Bradbeer was born in Canada in 1842, and received his architectural training there. He moved to Cleveland in 1871, and to Los Angeles in 1888. In Los Angeles, Bradbeer formed a partnership with Carroll H. Brown,

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which lasted until 1890. He worked by himself for a while and then formed a partnership with Walter Ferris, which lasted until 1897. Ferris was born in England in 1861 and arrived in San Francisco in 1882, where he worked for Joseph and Samuel Newsom for eight years. He later worked in partnership with W.O. Merithew from 1890 until associating with Bradbeer.

While they are not closely associated with Pasadena they were responsible for at least two of the most superb examples of the Queen Anne style. Together in Pasadena, Bradbeer & Ferris designed the magnificent Stoutenburgh House at 255 S. Marengo Avenue. It was constructed in 1893, and is an excellent example of the Queen Anne style. The Stoutenburgh House is already individually listed on the National Register. Located within the Governor Markham Local Landmark District is an equally outstanding Queen Anne residence attributed to the pair. It is at 346 Markham Place and, like the Stoutenburgh House, was constructed in 1893.

Charles W. Buchanan - Charles Buchanan is another architect who spent most of his adult life and professional career in Pasadena. He was born on February 15, 1852, in Indiana, and moved to Pasadena in the mid-1880s for health reasons. Upon his recovery, Buchanan was credited with Pasadena being known as "The City of Beautiful Homes" through the re-establishment of his architectural career.<sup>51</sup> Buchanan was also a prominent community leader who served as president of the Pasadena City Railway and director and treasurer of the North Pasadena Land and Water Company.<sup>52</sup>

A good example of Buchanan's extant work from the period is at 265 Bellefontaine. Known as the Cudahy House, this large, hipped-roof residence was constructed in 1901 and features overlapping elements of the Foursquare and early Craftsman styles. Another excellent extant example of the architect's work is the eclectic residence at 406 N. Raymond Avenue. Constructed in 1896, it fuses elements of the American Foursquare, Queen Anne, and Neoclassical styles into an interesting and ornate composition. His more modest residential work includes the hipped cottage at 462 S. Marengo Avenue constructed in 1903.

Greene & Greene - Arguably, the most famous architects in the history of Pasadena are the Greene brothers. Charles Sumner and Henry Mather Greene were born in 1868 and 1870 respectively in the small town of Brighton, Ohio, near Cincinnati. In 1874, the family moved to St. Louis. Charles and Henry got their primary education in public schools there before entering a manual training school connected with Washington University. Calvin Milton Woodward, founder and director of the school, was a follower of John Ruskin and William Morris and taught his students according to their beliefs in hard work and fine craftsmanship.

After graduating from high school, the brothers attended the new architectural school at MIT where they received a typical Beaux Arts education in Classical architecture strongly influenced by French rationalism. They were given a two-year certification in 1891, and proceeded to work in various Boston architectural

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<sup>51</sup> "City of Beautiful Homes," *The Architect and Engineer*. Vol. 12-13. 1908, p. 38.

<sup>52</sup> "Charles Buchanan. Quiet but Effective," *Star News*. March 2, 1916.

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firms. In 1893, their parents requested that the brothers join them in Pasadena, where they had relocated a year before. They agreed and set up a practice together in the city.

Their partnership would continue and prosper, completing numerous large commissions and fully defining the Craftsman style, until 1911, when their practice began to decline due to the high cost of their services and frequent schedule delays. The situation became unacceptable to most clients, and by 1916, the brothers' personal interests diverged. Charles moved to Carmel to pursue other creative paths, while Henry continued the firm's work in Pasadena until the dissolution of the firm in 1922. Henry practiced independently after the separation, and Charles, too, worked on occasional commissions during the 1940s, most being additions and renovations for former clients.

Their early work was quite different from the 20<sup>th</sup> century Craftsman designs for which they would become famous. Like many other architects, their early designs conformed to the popular styles of the day. For example, the residence at 450 N. Raymond Avenue is a good example of the Shingle Style. The Conrad A. Covelle House at 920 Seco Street is a rather modest example of the Folk Victorian style from 1894. It is the oldest extant example of their work. The Greens also designed two hipped-roof cottages with heavy Neoclassical ornamentation at 442 and 448 Summit Avenue.

Frederick Louis Roehrig - Frederick Roehrig was born in New York in 1857. In 1883, he received a Bachelor of Architecture degree from Cornell University where his father was a professor of Linguistics. After spending a few years studying and traveling in Europe, he returned to America and married. In 1886, he moved to Pasadena with his wife and father, where he set up a practice. Later he opened an office in Los Angeles.

Roehrig was a very successful and influential architect who designed many notable buildings in Southern California. He is best known for his work in Pasadena, which included the annexes to the Hotel Green in 1898 and 1903. He also designed several single-family houses, including the residence at 80 Grace Terrace and its accompanying water tower at 70 Grace Terrace, which has since been converted into a residence. Both buildings were constructed in 1891 and are excellent examples of the Shingle Style. Another outstanding Shingle Style residence by Roehrig is at 271 Markham Place in the Governor Markham Local Landmark District. It was constructed in 1904.

Seymour Locke - Born in 1857, Seymour Locke was the son of a pioneer Pasadena family who owned 16 acres of land on S. Grand Avenue. The family had moved to Pasadena in 1874, when Seymour was a boy and planted one of the earliest orange groves in the Indiana Colony. Locke Haven Street is named for the family. Although he had no academic background in architecture, he managed to affiliate with others who did. In 1889, Locke apprenticed with the architectural office of Frederick Roehrig. From 1893 to 1895, he worked in partnership with Jasper N. Preston, an architect who had achieved prominence in Texas before moving west. Together they produced some outstanding commercial, civic, and residential buildings in Los Angeles and Pasadena.

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In 1895, Locke left his association with Preston and formed a partnership with Thornton Fitzhugh. The next year he practiced on his own. In 1897, he took on junior partner, William Munsell. This association lasted until 1900, when a family scandal forced him to move to Chicago. He never returned to Pasadena. 1909 Military Records indicate that he was an architect living in New York City. By 1910, census data indicates he was living in Bedford County, Virginia, as a fruit farmer.

Despite his tumultuous and mysterious personal life, Locke completed a number of impressive commissions in Pasadena. These included three large Shingle Style residences on Grand Avenue. Located at 325, 395, and 470 S. Grand Avenue, this collection of homes exhibits the key elements of the Shingle Style, including strong asymmetry, gambrel and gabled roofs, rounded turrets, arched openings, wood wall shingles, and sprawling floor plans. Locke designed 325 and 395 S. Grand Avenue, often referred to as Cobble Oak, in partnership with Preston in 1895 and 1893 respectively. The residence at 470 S. Grand Avenue completed in 1893 was Locke's own house.<sup>53</sup>

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<sup>53</sup> Pasadena Heritage. Script for Pasadena Heritage Home Tour of S. Grand Avenue and Lock Haven Street. 1990.

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**F. ASSOCIATED PROPERTY TYPES**

**A. Single-Family Residences**

Description – The vast majority of buildings remaining from the period are single-family residences. They were constructed for upper, middle, and working class people and therefore range from high-style mansions to vernacular cottages. Most designs emanated from pattern books and were constructed by local builders and carpenters. Very few houses are pure representations of architectural styles; most are hybrids, incorporating features from a variety of popular styles of the day. Houses from the period can be found throughout the city because they were often constructed by farmers and therefore surrounded by groves or vineyards. As the city grew and the economy changed; however, the larger homes associated with the upper class were constructed in south and west Pasadena, while the homes of the middle and working classes tended to be located in north Pasadena. From formal estate gardens and middle-class yards to streetscapes, landscape plantings of the period tended towards thickly planted and showy ornamentals, often non-native species, which were evocative of the tropics. Popular flora included citrus trees, eucalyptus, grevillea, cedar, olive, cork oak, ficus, ginkgo, peppers, and palms.<sup>54</sup> The following styles and types are present in Pasadena:

Subtype: Queen Anne – Queen Anne style houses in Pasadena generally fall into one of two categories: large and small. Larger, two-story Queen Anne houses in Pasadena are few and far between. The form of these houses is highly irregular, and special emphasis is given to the varied silhouette of the roofs. One-story Queen Anne cottages are also relatively scarce in Pasadena. These houses usually have the same level of detailing as larger houses, but lacking in wings and towers.

- One to two stories
- Irregular plans and asymmetrical massing
- Wood clapboard, shingle, or a combination of siding
- Hipped, gabled, or combination of roof forms
- Wrap-around porches
- Bay windows, oriels, or corner towers
- Narrowly proportioned double-hung windows, often with bordered glass
- Leaded and colored glass often used in transoms
- Decorative millwork detailing

Subtype: Shingle Style – The Shingle Style is considered a Late Victorian-era idiom; however, it does not display the lavish ornamentation that was popular during the era. Shingle Style houses are epitomized by their rambling informal plans and shingle exteriors. Examples of this style are mostly located in southwest Pasadena near the Arroyo Seco.

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<sup>54</sup> Padilla, Victoria. 1961. *Southern California Gardens: An Illustrated History*. Berkeley: University of California Press, p.80-89.

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- Two stories
- Irregular plans and asymmetrical massing
- Wood shingle siding
- Multi-gabled, gambrel, and conical roof forms with no or shallow overhanging eaves
- Low, broad roof pitches
- Eyebrow dormers
- Large wrap-around and inset porches often featuring brick or stone
- Tripartite, bay, and double-hung windows, often with small panes
- Inset windows with curved jambs

Subtype: Colonial Revival – Many houses constructed during this period in Pasadena were influenced by the architecture of colonial America. Queen Anne, American Foursquare, and vernacular houses often include Colonial Revival elements. Typically these hybrids retain the massing and plans of the Queen Anne and American Foursquare, but incorporate the classical ornamentation and symmetry of the Colonial Revival.

- One-and-one-half to two stories
- Simple rectangular building forms
- Often, but not always, symmetrical
- Wood clapboard, shingle, or a combination of siding
- Gabled or gambrel roofs with no or shallow overhanging eaves
- Large centrally located dormers
- Tripartite and double-hung windows
- Porches with classical columns

Subtype: American Foursquare – Vernacular and high-style versions of American Foursquares are found throughout Pasadena. Some are classic examples of the style that were derived from pattern books and constructed by carpenters. These are recognized by their square proportions, hipped roofs, and minimal ornamentation. Others are much larger in scale and elaborate in design, therefore suggesting the involvement of a skilled architect or builder.

- Two stories
- Simple rectangular building forms
- Clapboard exteriors, sometimes stuccoed or shingled
- Low-pitched hipped roofs with shallow overhanging eaves
- Large centrally located hipped dormers
- Substantial front porches
- Double-hung sash windows

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Subtype: Folk Victorian - Examples of the Folk Victorian style in Pasadena show influences of the high-style Italianate, Queen Anne, and Eastlake architecture but are marked by their less elaborate massing and ornamentation. These houses were constructed throughout Pasadena, but today they are more frequently seen on the north side of town.

- One to two stories
- Rectangular or L-shaped plans
- Wood clapboard siding, sometimes with fish scale shingles in gable ends
- Gabled roofs with shallow overhanging boxed eaves
- Porches with turned wood posts, spindlework, and decorative millwork detailing
- Narrowly proportioned double-hung windows
- Ornamentation often rendered by cut-out patterns, drilled holes, and thin, layered wood with sharp edges

Subtype: Late 19<sup>th</sup> Century Vernacular House – Vernacular domestic architecture can take many shapes and sizes because it was usually the work of owners and builders who were more concerned with the functional aspect of the house rather than appearance. Larger, vernacular houses are sometimes referred to as farm houses, although more often than not they were not associated with a farm.

- One-and-one-half to two stories
- Rectangular, or L-shaped plans
- Wood clapboard siding, sometimes with fish scale shingles in gable ends
- Front-gabled roof with shallow overhanging boxed eaves
- Full- or partial-width front porches, usually recessed
- Tripartite, bay, and double-hung windows
- Minimal ornamentation

Subtype: Vernacular Hipped Cottage - One of the most common house types constructed in Pasadena during the period was the one-story, box-like cottage capped by a hipped roof. Usually a dormer, which is also hipped, is centered over the main facade, although a front gable over a three-sided bay is also a favored variation of the basic roof form. A front porch, often recessed into the façade and visually opposing a bay window, was a ubiquitous element. Detailing and proportions of the openings and bays can link the cottage either to the Queen Anne, Neoclassical, or Colonial Revival styles.

- One story
- Rectangular, boxy plan
- Wood clapboard siding
- Hipped roofs with shallow overhanging boxed eaves
- Centrally located dormers
- Full- or partial-width front porches, usually recessed
- Tripartite, bay, and double-hung windows

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- Minimal ornamentation

Subtype: Vernacular Gabled Cottage – The one-story gabled cottage first appeared in Pasadena in the 1870s. These cottages assume their L-shape from the intersection of the roof forms, which are usually gabled. However, houses covered by single gabled roofs can also be found. These houses have minimal ornamentation, if any.

- One story
- Rectangular or L-shaped plans
- Wood clapboard or shiplap siding
- Gabled roof with slightly overhanging boxed eaves
- Full- or partial-width front porches
- Tripartite, bay, and double-hung windows
- Minimal ornamentation
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Significance – Single-family residences span a variety of types and styles from the small to the large, and the simple to the grand, and are therefore representative of the lifestyle and economic status of the residents of Pasadena from 1833 to 1904. Newly arriving settlers from the Midwest and East Coast introduced new architectural styles to Pasadena. The coming of the railroad spurred a housing boom in 1887. Although the boom was quickly followed by a bust, the demand for housing never really dissipated. The styles and types found in Pasadena are typical of those found throughout Southern California, although the number and quality of Shingle Style houses is unique. Single-family residences may be eligible for listing in the National Register under Criterion A and B. Houses that were constructed prior to 1886 are extremely rare and may be significant for their association with early settlers. Houses constructed between 1886 and 1895 are evidence of the boom of the 1880s and its lingering effects. They are becoming increasingly rare. Houses are architecturally significant under Criterion C for embodying a style or type described above; or as the work of a master architect or builder. The styles and types present illustrate the evolution of domestic architecture from the late 19<sup>th</sup> to the early 20<sup>th</sup> century. These buildings reveal the aesthetic tastes and lifestyles of the period, the development of construction methods, and the availability of materials. Architecturally significant houses also reflect the presence of a skilled builder, architect, or craftsman who was drawn to the area for many of the same reasons as his client.

Registration Requirements – Single-family residences may be eligible under Criterion A, B, or C. To be eligible under Criterion A, single-family residences must be the home of one of the earliest settlers to the area in which it is located. As such, the integrity of location is required. While the broader setting has most likely changed, the immediate setting of the property should remain intact. In addition, the historic design, feeling, and association must be strongly present in the evaluation of integrity.

To be eligible for listing under Criterion B, single-family residences must be associated with persons who provided leadership within the community or achieved considerable recognition beyond the borders of

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Pasadena. The accomplishments of these individuals should have occurred primarily during the period of significance. Single-family residences should retain their integrity from the period of time the significant individual lived there. The historic design, feeling, and association must be strongly present in the evaluation of integrity. Moved buildings may qualify if they are the single surviving building associated with the person's life. However, the setting should be compatible to the historic location.

To be eligible for listing under Criterion C, single-family residences must be rare or notable examples of a master architect or builder, or rare or notable examples of a style or type popular during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. They must possess architectural integrity and the essential character-defining features of the style or type. In particular, the retention of the original roof form, wall materials, fenestration patterns, and their component parts is required. Houses that illustrate more than one style are eligible if they achieve a harmonious design. The historic design, workmanship, feeling, and materials must be strongly present in the evaluation of integrity.

Secondary buildings such as carriage houses should also be included in nominations, if they were present during the period of significance and retain integrity. Likewise landscape elements characteristic of the period such as Canary Island date palms should be identified as character-defining features.

Buildings with reversible alterations to the exterior such as the removal or replacement of decorative elements such as iron work along roof crests or wood porch posts should not be automatically excluded from consideration given the limited number of resources remaining. However, an accumulation of minor alterations may render a residence ineligible. Buildings originally sheathed in wood such as shingle or clapboard that have been stuccoed should not be considered eligible. Due to the age of these buildings, the replacement of some materials is expected. Given the modest size of some of these residences, many have been expanded by additions and wings. So long as these are located on rear elevations and are clearly secondary to the original portion in size, scale, and height the building should remain eligible.

### **B. Residential Neighborhoods**

Description – Only a few areas in Pasadena are characterized by their concentration of houses from the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. The land associated with Rancho San Rafael and Rancho Santa Anita was mostly subdivided and developed well after the period. Therefore, no concentrations existed in these areas historically. The residential neighborhoods that once existed around the commercial district have been destroyed by commercial growth, increasingly dense residential development, or the Foothill Freeway. Although there are collections of houses from the period in southwest Pasadena, the largest concentrations are found north of the Foothill Freeway.

Significance – Concentrations of late 19<sup>th</sup> and early 20<sup>th</sup> century domestic architecture represent the settlement patterns in Pasadena. Although ethnic and racial lines were not rigidly enforced in Pasadena, residential neighborhoods are typically reflective of the lifestyles of either upper, middle, or work class people. Middle and working class neighborhoods may contain houses that are not individually significant,

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but collectively they represent the vitality of a building tradition that adapted new styles during an era when machine produced materials became readily available. The variety of house plans, types, and styles are evidence of the economic, social, and aesthetic changes that took place during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.

Registration Requirements – To be eligible for listing under Criteria A and C, residential neighborhoods must contain important or relatively intact examples of late 19<sup>th</sup> and early 20<sup>th</sup> century domestic architecture. While they may be exclusively comprised of residential buildings, they may also include other property types important to the community such as churches, schools, parks, and commercial buildings. A full range of style and types from the period may be present and should be expected. Although there may be buildings from other periods, the majority of them should be from the period 1883 to 1904, or another MPD should be cited. Districts may include some houses outside of the period of significance. The evaluation of integrity should focus on the totality and overall characteristics of the historic district, not the individual contributing buildings.

Within districts, the threshold of integrity for contributing buildings is defined as the ability of a particular residence to reflect the architectural style or type that it would have possessed at the time of construction. Residences that have been stuccoed may be considered contributing, so long as it is the only exterior alteration. The replacement of porch posts and balustrades is a common alteration that is acceptable, if carried out in a manner that is compatible with the style of the residence. The replacement of original windows (as long as openings have not been resized) and front doors, are also acceptable alterations. However, an accumulation of minor alterations may render a residence non-contributing. Additions should respect the design, materials, and scale of the original portion of the contributing building.

**C. Church Buildings**

Description – Church buildings make up on a small number of existing resources from the period. The earliest religious groups met in the homes of congregants until enough funds could be raised for dedicated buildings. Methodists and Presbyterians held joint services, as both denominations had so few parishioners. The groups parted ways in 1875. By 1876, the Presbyterians constructed a church building on California Boulevard, just east of S. Orange Grove Boulevard; it was the first permanent church building constructed in Pasadena.<sup>55</sup> The next year the Methodists constructed a church building at the corner of S. Orange Grove Boulevard and Palmetto Drive. Various other denominations established churches and constructed buildings in Pasadena during the late 1870s and early 1880s. All of these buildings, now gone, were relatively modest wood-framed structures with Gothic Revival style influences; sometimes pointed arched windows being the only stylistic reference.

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<sup>55</sup> Page, op. cit., pg. 31.

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A second generation of church buildings was constructed in the late 1880s as congregations outgrew their first buildings and as new congregations formed. Both the Methodists and Presbyterians relocated to E. Colorado Boulevard. The Presbyterians actually moved their first building to E. Colorado Boulevard and Garfield Avenue in 1885. In 1886, they replaced it with a substantial Romanesque Revival style brick building. In 1887, the Methodists hired Ripley and Ridgeway to design a Gothic Revival style building just a block away. The choice of wood-framed construction turned out to be a poor one because the building was destroyed in a windstorm in 1891. Two other church buildings were destroyed as well, while the Presbyterian church only lost its steeple.<sup>56</sup>

The Church of the Angels is the oldest known church building in Pasadena. It does not fit the historical or geographical pattern established by Pasadena's earliest congregations. It was built by Francis Campbell-Johnston as a memorial to her husband, Alexander. The Campbell-Johnstons were English settlers in the area west of the Arroyo Seco. In 1883, they purchased 2,000 acres of land and called it San Rafael Ranch. The plans for the church were drawn by Arthur Edmund Street, an English architect and modeled after Holmbury St. Mary's Church near Surrey. Ernest Coxhead, a distinguished architect who worked throughout the state, adapted the plans and supervised construction. The cornerstone was laid on Easter Eve, April 20, 1889. The church is faced in sandstone that was hauled from quarries in the San Fernando Valley. The interior walls of the church are finished with red pressed brick, and the ceiling features redwood beams. The Church of the Angels is listed as a Pasadena Landmark.

The First Methodist Church represents the third generation of buildings constructed in the late 1890s and early 1900s. The Methodists dedicated their new building in 1901. It is a brick structure with a sandstone veneer. Designed by John C. Austin in a Gothic Revival style, the church has a slate roof and an interior of oak and pine. When the congregation built yet another new building at the corner of E. Colorado and Oakland in 1922, they gave the old building to the Lake Avenue Methodist Church. The building, also a landmark, was dismantled and reassembled at E. Colorado Boulevard and Holliston, where it became the Holliston Avenue Methodist Church. When it was reassembled, the steeple was reduced in height.

The Pasadena Directories document the growth and location of churches. The 1902-03 Directory lists 28 churches representing Presbyterian, Congregational, Quaker, Baptist, Universalist, Catholic, Episcopal, Lutheran, and several Methodist congregations. Other than the Church of the Angels and the Holliston Avenue Methodist Church, only a few smaller church buildings remain from the period. These smaller church buildings are mostly tucked away in residential neighborhoods.

Significance – Churches were among the first institutions established by early settlers of all races and ethnicities. The buildings constructed by these groups reflect the growth and development of Pasadena from a small village to a bustling city. For some racial and ethnic groups, they were also places where they could speak and hear spoken their native language. Church buildings may be eligible for listing in the

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<sup>56</sup> Sheid, p. 72.

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National Register under Criterion A. Church buildings are significant as symbolic reminders of the central role religion held in the lives of early settlers and immigrants. With the limited role of government during the period, religious institutions often supported the newly arrived. Church buildings may be eligible under Criterion C as well. They are architecturally significant under Criterion C if they are the work of a master architect or builder. Church buildings may be eligible under Criterion C for the quality of their architecture; however, a separate context was not developed because there are so few known examples from the period remaining.

Registration Requirements – To meet eligibility requirements for inclusion in the National Register, religious properties must first satisfy Criteria Consideration A. To satisfy Criteria Consideration A, religious properties must derive their primary significance from architectural distinction or historical importance. A religious property must also meet either Criterion A or C, or both.

To be eligible for listing under Criterion A, church buildings should be reflective of the development patterns of Pasadena between 1833 and 1904. The significance of the congregation or founding members is also an important factor to consider when determining eligibility under Criterion A. To be eligible for listing under Criterion C, church buildings should exemplify the architecture of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries and possess the character-defining features of a particular style or type. They may or may not have been designed by a master architect or builder. They should retain sufficient integrity to illustrate their function as religious properties. The historic setting, design, feeling, and association must be strongly present in the evaluation of integrity. Churches may be modest in their workmanship and materials due to the limited financial resources of smaller congregations. Integrity of location is required for church buildings evaluated under Criterion A. Primary interior spaces such as the sanctuary should remain intact. Alterations to secondary spaces such as kitchens and restrooms are acceptable. Secondary buildings such as parsonages, classrooms, and social halls should also be included in nominations if they were present during the period of significance and retain integrity. Church buildings that have been stuccoed are excluded from individual listing, if they were originally wood or stone. However, these buildings may be considered contributors to a historic district if the essential form and other major design features are present.

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**G. GEOGRAPHICAL DATA**

The geographical area covered by this Multiple Property Documentation form is within the incorporated city limits of Pasadena, California.

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**H. SUMMARY OF IDENTIFIATION AND EVALUATION METHODS**

The City of Pasadena received a State of California Certified Local Government (CLG) grant for the period 2009-10 to prepare this Multiple Property Documentation (MPD) form and to conduct an intensive-level survey of buildings from the period. This project is part of the City's continuing effort to identify and evaluate historic resources. Kevin Johnson, Planner with the Design and Historic Preservation Section of the City's Planning & Development Department, managed the project and conducted the survey. Galvin Preservation Associates (GPA) was selected to complete the MPD form. Teresa Grimes, Principal Architectural Historian at GPA, functioned as the lead investigator. The GPA project team also included Laura Vanaskie. All four meet the Secretary of the Interior's Standards for Professional Qualifications in history and/or architectural history. Pasadena Heritage supported the project by assisting with research and reviewing early drafts. In addition, Tim Gregory, local historian and Pasadena Heritage board member, generously shared his time and knowledge.

The first phase of the project involved the collection and review of existing documentation. This included the *Architectural/Historical Development of the City of Pasadena, Historic Context/Property Type Report*, January 1993 and *Ethnic History Research Project, Pasadena, California, Report of Survey Findings*, March 1995. Several parts of Pasadena have been previously surveyed. The survey reports for Northwest Pasadena and Garfield Heights were particularly helpful because they contain relatively high concentrations of buildings from the period.

An extensive literature review was conducted on the history of Pasadena during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, as well as the architects and builders who contributed to that history. Primary sources included Sanborn Fire Insurance Maps, U.S. Census records, City Directories, and Los Angeles County Tax Assessor records. Secondary sources included: general histories of Pasadena; standard texts regarding late 19<sup>th</sup> century architecture; address, architect, and tour files at Pasadena Heritage; architect and builder biographies prepared by Tim Gregory; and address and architect files at the City of Pasadena, as well as other information that has been collected and compiled by staff members and volunteers over the years. The project was somewhat challenging because the local newspapers are not indexed or available electronically. Even more frustrating, the City did not begin to issue building permits until mid-1902, and large sections of the present day city were not annexed until 1904 or later. As such, property specific information such as definitive dates of construction and names of architects and builders was difficult to establish or verify.

Four associated historic contexts were developed. They reflect the broad trends and forces that shaped Pasadena during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries: 1) The Early Settlement of Pasadena 2) The Boom of the 1880s and Its Impact on Pasadena, 3) Residential Architecture in Pasadena, and 4) Architects and Builders in Pasadena. The history of ethnic groups and institutions was not developed as a separate context because the reconnaissance survey and research revealed few if any associated resources

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remaining from the period. The report prepared for the *Ethnic History Research Project* verified this finding.

A study list of approximately 900 properties was developed based upon dates of construction from the Los Angeles County Tax Assessor records. Those properties were entered into a database and compared to properties that are already listed as landmarks or previously surveyed. All of the properties were mapped and those that were not already designated as historic resources were inspected, and photographed. During the course of the survey, additional buildings that appeared to date from the period were observed. These buildings were added to the study list and photographed. Buildings that were substantially altered based on visual inspection were eliminated as candidates for further research.

A number of properties from the period are already listed in the National Register of Historic Places, the California Register of Historical Resources, and the local landmark registry. The applications for the designation of those properties were used as background information. The following properties are already individually listed in the National Register:

Hotel Green, 99 S. Raymond, 1899  
Lukens House, 267 N. El Molino, 1896  
Miss Orton's School for Girls, 154 S. Euclid, 1896  
Stoutenburgh House, 255 S. Marengo, 1893  
Evanston Inn, 385 S. Marengo, 1897/1905

The following properties are already listed in the National Register as contributing to a historic district:

206 N. Grand, 1895, Lower Arroyo Seco Historic District  
Clapp House, 549 La Loma, 1886, Lower Arroyo Seco Historic District  
House, 115 W. Green, 1895, Old Pasadena Historic District  
Fannie Bonham Row Houses, 221 N. Raymond, 1901, Old Pasadena Historic District  
Pasadena Fire Department, 37 W. Dayton, 1889, Old Pasadena Historic District  
Palace Livery, 51 W. Dayton, 1902, Old Pasadena Historic District  
Plant Block, 11-17 N. Fair Oaks, 1887, Old Pasadena Historic District  
Mary K. Bartlett Building, 19-25 N. Fair Oaks, 1894, Old Pasadena Historic District  
29-33 N. Fair Oaks, 1893, Old Pasadena Historic District  
37-39 N. Fair Oaks, 1893, Old Pasadena Historic District  
45-47 N. Fair Oaks, 1887, Old Pasadena Historic District  
72 N. Fair Oaks, 1904, Old Pasadena Historic District  
76-82 N. Fair Oaks, 1904, Old Pasadena Historic District  
118-28 N. Fair Oaks, 1884/1904, Old Pasadena Historic District  
Doty Block, 103-15 S. Fair Oaks, 1887/1924, Old Pasadena Historic District  
110 E. Holly, 1904, Old Pasadena Historic District

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Vandervort Block, 26-38 S. Raymond, 1894, Old Pasadena Historic District  
Hotel Green Heat & Light Plant, 164-70 S. Raymond, 1897/1902, Old Pasadena Historic District  
Schneider & Black Blacksmith Shop, 62-64 W. Union, 1888/1900, Old Pasadena Historic District

There are many other buildings from the period in the Old Pasadena Historic District; however, they were altered in the 1910s and 1920s. As all of the commercial buildings from the period are already listed in the National Register, they were not included in this MPD as an associated property type. Likewise, the only two hotels from the period, the Hotel Green and Evanston Inn, are already listed in the National Register. As such, hotels were not included in this MPD as an associated property type. Finally, a number of houses in the Bungalow Heaven Historic District and the Lower Arroyo Seco Historic District, are already listed in the National Register under the MPD *The Residential Architecture of Pasadena, 1895-1919: The Influence of the Arts and Crafts Movement*. These houses were typically constructed between 1902 and 1904 and represent early examples of Craftsman architecture or related styles.

With only a few exceptions, the remaining properties on the study list were single-family residences. Thus, the analysis of property types was mostly based upon architectural style and type – not function. Integrity requirements were based upon a knowledge of the existing properties developed during the intensive-level survey and subsequent research. In some cases, such as houses constructed prior to the boom of the late 1880s, there are only a few examples. In the case of one-story hipped cottages, however, there are hundreds of examples. Accordingly, the registration requirements take into account whether a property type is relatively rare or ubiquitous.

Finally, the research revealed that Pasadenans have been moving their buildings from one place to another since the turn of the century. In some cases, buildings were moved during the period of significance, but in most cases they were moved afterward. Several houses studied were moved from Old Pasadena during the 1890s and 1910s as the commercial district expanded. Still others were moved from the path of a bridge or roadway improvement such as the 210 Freeway. In any case, the registration requirements address Criteria Consideration B for moved buildings because the practice was common in Pasadena.

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