

ATTACHMENT C:

National Register Nomination Form

United States Department of the Interior
National Park Service



National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Markham Place Historic District
other names/site number N/A

2. Location

street & number Roughly bounded by California Street, Pasadena Avenue,
Bellefontaine Street, and Orange Grove Boulevard
city or town Pasadena vicinity _____
state California code CA County Los Angeles code 037 zip code 91105

N/A	not for publication

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.
In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:
___ national ___ statewide ___ local

Signature of certifying official/Title Date

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

- ___ entered in the National Register
- ___ determined eligible for the National Register
- ___ determined not eligible for the National Register
- ___ removed from the National Register
- ___ other (explain:)

Signature of the Keeper Date of Action

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5. Classification

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

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

Category of Property
 (Check only one box.)

<input type="checkbox"/>	building(s)
<input checked="" type="checkbox"/>	District
<input type="checkbox"/>	Site
<input type="checkbox"/>	Structure
<input type="checkbox"/>	Object

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

	Contributing	Noncontributing	
	65	12	buildings
	1	0	sites
	0	0	structures
	0	0	objects
	66	12	Total

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

Late 19th and Early 20th Century Development and
 Architecture in Pasadena

**Number of contributing resources previously
 listed in the National Register**

N/A

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

DOMESTIC/Single Dwelling

DOMESTIC/Garage

LANDSCAPE/Park

Current Functions
 (Enter categories from instructions.)

DOMESTIC/Single Dwelling

DOMESTIC/Garage

DOMESTIC/Multiple Dwelling

EDUCATION/School

LANDSCAPE/Park

7. Description

Architectural Classification
 (Enter categories from instructions.)

LATE VICTORIAN – Queen Anne, Shingle Style

LATE 19TH AND 20TH CENTURY REVIVAL –
 Colonial Revival, Tudor Revival, Mission Revival

Italian Renaissance Revival

LATE 19TH AND EARLY 20TH CENTURY
 AMERICAN MOVEMENTS – Craftsman

OTHER – Folk Victorian

Materials
 (Enter categories from instructions.)

foundation: STONE, BRICK, CONCRETE

walls: WOOD, STUCCO

roof: COMPOSTION, CLAY TILE, WOOD

other: _____

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Narrative Description

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

Summary Paragraph

The Markham Place Historic District is located in southwest Pasadena, east of Orange Grove Boulevard. The rectilinear street pattern includes the north-south streets of S. St. John Avenue and Pasadena Avenue. The east-west streets of Congress Place and Markham Place dead end into S. St. John Avenue, while W. California Boulevard and Bellefontaine Street connect to streets further east and west. The neighborhood was developed with single-family residences at the end of the 19th and beginning of the 20th centuries. Despite the fairly broad period of significance (1887-1929), the neighborhood is visually cohesive. The residences are similar in height, scale, and materials. The district includes a large number of residences designed in styles influenced by the Arts and Crafts movement including Shingle Style, English Revival, and Craftsman, among others. The Markham District is one of the best and most intact remaining examples of the early residential development of Pasadena. The district as a whole retains integrity of location, setting, design, materials, workmanship, and feeling.

Most of the residences share a common setback from the street and contain spacious front yards, some of which have been fenced. Most properties have concrete driveways that lead to garages or carriage houses. A few of the larger properties also include guesthouses. However, the ancillary buildings are rarely visible from the street. As such, garages and carriage houses are not counted as contributing or noncontributing buildings. Guest houses and studios are counted as contributing and noncontributing because they are more substantial in size and are also residential in use.

The topography is relatively flat, and the asphalt concrete streets are flanked by streetlights, curbs, planter strips, sidewalks, and mature trees (See Photo Nos. 12 - 15). The streetlights on Markham Place, Congress Place, Bellefontaine Street, and S. St. John Avenue vary by street, but are uniform on each street, as is typical of Pasadena's early subdivisions. They have cast stone posts and glass globes, and have the same pedestrian scale. Likewise, the trees vary by street, but generally are uniform on each street. California fan palms are generally the most common street tree in the district, except on Pasadena Avenue, which is planted with uniform Canary Island date palms. The district has a strong consistency in character and retains a high level of physical integrity. Of the buildings located within the district boundary, 85 percent are contributing resources as they were constructed during the period of significance and retain their physical integrity. Common alterations include the loss of minor ornamental features as well as rear and side additions. However, the sense of time and place from the public right-of-way is one of a late 19th and early 20th century neighborhood. Of the 77 buildings in the district 65 are contributing and 12 are noncontributing.

Narrative Description

The district retains the essential factors of integrity as identified in the in the Multiple Property Documentation (MPD) form "Late 19th and Early 20th Century Development and Architecture in Pasadena," which states, "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 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."¹ The district also retains the applicable factors of integrity described in the MPD form "Residential Architecture of Pasadena, CA 1895-1918: The Influence of the Arts and Crafts Movement," which states, "To qualify as a contributor to a historic district...a property must be in a good state of preservation, and should comprise the distinguishing features that evoke the [style]...They must also retain integrity of design, materials, workmanship. In addition to individual buildings, the district itself must convey a sense of historic environment and retain integrity of feeling, association, setting."²

¹ Grimes, Teresa, and Laura Vanaskie, *Late 19th and Early 20th Century Development and Architecture in Pasadena, 1887-1904*, Multiple Property Documentation Form, National Register of Historic Places, 2011, Section F, Page 29.

² Bricker, Lauren, Robert Winter and Janet Tearnen, *Residential Architecture of Pasadena, CA 1895-1918: The Influence of the Arts and Crafts Movement*, Multiple Property Documentation Form, National Register of Historic Places, 1998, Section F, Page 31.

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The district retains integrity of location, because none of the contributing buildings have been moved. The setting of the district remains that of a residential neighborhood. The streetscape features remain intact from the period of significance. The streets, curbs, and sidewalks appear to be original. The electric streetlights were installed and the palm trees planted during the 1920s, and occurred during the period of significance. Recently, other trees have been planted between the palms on Markham and Congress Place (magnolias and camphors respectively). The design of the district remains unaltered in terms of scale, rhythm, layout, and organization of the individual buildings. It is assumed that some materials have been replaced over time as part of the ordinary maintenance of the individual buildings. However, the majority of the original materials have been retained. The methods of construction and workmanship from the period of significance are still evident. The district clearly looks and feels like a residential neighborhood from the late 19th and early 20th century. The district retains integrity of association because the district's contributing resources illustrate and convey patterns of architectural creation from the period of significance.

203 Bellefontaine Street, circa 1913, Architect: J.J. Blick
1 contributing building

This is a two-story single-family residence that combines the American Foursquare and Craftsman styles. The house has a rectangular plan and a hipped roof with a hipped dormer on the primary (south) façade. The roof has gently curved, wide overhanging eaves and exposed rafters. The walls are clad with wood shingles. Although the fenestration is symmetrical, the front porch on the western end of the primary façade is a dominant asymmetrical feature. The porch roof is also hipped and supported by large square wood columns on concrete piers that are connected by a solid concrete wall. The centered main entry contains a four-panel door with wide sidelights. On each side of the first story is a grouping of four multi-paned casement windows; the easterly set being under the front porch roof. The windows on the second story are two pairs of 9/1 double-hung sash flanking a pair of 6/1 casements. The second story windows have narrow shutters. The west elevation is distinguished by a projecting bay window. There are no apparent exterior alterations.

235 Bellefontaine Street, 1937, Architect: Unknown
1 noncontributing building

This is a two-story single-family residence with an L-shaped plan in the American Colonial Revival style on the northeast corner of St. John Avenue and Bellefontaine Street. The side-facing gabled roof has boxed eaves and is covered with wood shakes. The walls are clad in drop wood siding. The primary (south) façade is symmetrically organized with a small main entry porch supported by slender, paired chamfered posts in the center. The porch roof is gabled and has a broken band at the base. Approached by three brick steps, the entry door has six panels, sidelights with three panes, and an elliptical fanlight. There are only two windows on the first story, these being 8/8 double-hung sash. The second story has two matching double-hung sash windows aligned with those below and three 6/6 double-hung sash windows in the middle of the façade, all evenly spaced. Ornamentation consists of a belt course between the first and second stories and operable shutters on the windows of the primary façade. A brick chimney is centered on the east elevation. On the west elevation is an oriel window flanking a fixed multi-paned window. The rear portion of the L-plan parallels St. John Avenue, is one story in height, and includes an attached two-car garage. The house is a noncontributing building in the district because it was constructed after the period of significance. However, it is consistent in size, scale, massing, and set back with the other houses in the district.

265 Bellefontaine Street, 1901, Architect: Charles W. Buchanan
1 contributing building

Located on a wide corner lot, this single-family residence is two-and-a-half stories in height and designed in the American Foursquare style. The house is rectangular in shape with a nearly symmetrical façade that is sheathed in clapboards on the first story and shingles on the second story. A steeply pitched, hipped roof provides room for the attic space, which is lit by hipped dormers on the north (primary) and west elevations. The roof has wide overhanging eaves and exposed rafters. A full-width front porch is covered with a hipped roof supported by paired and bracketed columns that stand on low river rock piers. Windows are double-hung sash. The dormers have a pair of 3/1 windows; the second story has six 1/1 windows in groups of two, with the central windows being much smaller than the others. On the first story, there are two large 1/1 windows to the west of the main entry and one to the east. An additional set of columns is also used to support the wider portion of the porch roof to the east of the entry. The entry door is flanked by sidelights comprised of fixed windows below a pivoting transom window. The entire porch is surrounded by a low balustrade made of river rock that matches the piers. The east elevation, facing St. John Avenue, has a rock and brick chimney, a small covered porch and a

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bay window on the second story. There are no obvious exterior alterations visible from the street. The entire lot is enclosed with a river rock and iron fence.

268 Bellefontaine Street, 1894, Architects: Blick and Moore
1 contributing building

This is a one-and-a-half-story single-family residence in a combination of the English Revival and Shingle styles. Tall shrubbery near the front (south) of the house almost completely obstructs views of the first story. The top story is clad in shingles, and the first story is clad in a combination of stucco and clapboards. The roof is steeply pitched and cross-gabled with the front-facing gable, on the east side of the house, being a few feet taller than the side-facing gable. The main visible feature of the house is the gable end facing the street (north), which has a pair of recessed, diamond-paned casement windows. These windows are accented by a row of saw-tooth shingles above and a curved wall below. This gable end also has a border created by rows of shingles on the extremities that parallel the roof plane. The side-facing gable has a shed dormer with a diamond-paned awning window. The roof also has a cross hip facing the street on the west end of the primary façade and two cross gables that expand the half-story on the east side. There are no obvious exterior alterations visible from the street.

285 Bellefontaine Street, 1894, Architect: Unknown
1 noncontributing building

This is a two-story single-family residence that was remodeled in the 1930s to resemble the Monterey Revival style. The house has a rectangular shape with the addition of a small wing projecting from the east end of the primary (north) façade. The walls are clad in smooth stucco. A covered porch supported by narrow paired columns extends from the edge of the projecting wing to cover the remaining two-thirds of the façade. Above the porch is a balcony with an iron railing; a separate balcony enclosed by a stucco balustrade sits atop the projecting wing. Windows are 6/6 and 8/8 double-hung sash. A centered main entry has a solid wood paneled door and sidelights in an arched recess. The house is a noncontributing building in the district because the remodeling occurred after the period of significance. However, it is consistent in size, scale, massing, and set back with the other houses in the district.

288 Bellefontaine Street, 1912, Architects: Grable and Austin
1 contributing building

This two-story single-family residence has a rectangular plan in the Mediterranean Revival style. The hipped roof has a shallow pitch, wide overhanging eaves, and exposed rafters; the roof is covered in original clay tiles that have distinctive peaks where the ridges meet. A hipped dormer has overhanging eaves almost as wide as those of the main roof along with two awning windows. The walls are clad in stucco. Windows on the primary (north) façade are double-hung sash in 6/1 and 4/1 configurations, generally with shutters. There are two prominent chimneys, one on each side elevation. The second story is distinguished by a wide projecting bay on the west side of the primary façade that is supported by two curved brackets. Although only one foot deep, this bay is covered by a cross hip to the main roof and has a set of three 6/1 double-hung sash windows. On the first story, below the bay, is a set of five casement windows. To the west of this group is a projecting porch with a hipped roof that extends across the driveway into a porte cochere, all supported by square stucco pillars on substantial piers. The porch has a stucco wall surround. The main entry, near the center of the primary façade, has a wide door (not easily seen from the street) and flanking sidelights. A set of windows also opens onto the porch. There are no obvious exterior alterations visible from the street.
façade

299 Bellefontaine Street, 1912, Architect: G. Lawrence Stimson
1 contributing building

This is a two-and-a-half-story single-family residence with a symmetrical primary façade and a rectangular shape. Clad in smooth stucco, the design of the house blends the American Foursquare and Italian Renaissance Revival styles. A steeply pitched hipped roof has wide overhanging eaves and is covered in clay tiles. A wide shed dormer allows for seven square windows to light the attic. The windows on the primary (south) façade are situated in groups. The second story has a grouping of five multi-paned windows above the central main entry. Underneath these windows is some half-timber work that serves as a heavy apron. Flanking the central windows are four multi-paned casement windows. On the first story, the entry is flanked by two bay windows with wide plain friezes over eight multi-paned casement windows. The slightly recessed entryway has a portico with a shallow arched pediment supported by Tuscan columns; the entry itself consists of a large paneled door flanked by wide sidelights. Each side of the house has a rectangular wing setback midway with a

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shed roof extending from the edge of the main roof. These side wings are topped with shed dormers that face the side yards. The side wings each have heavy eaves and cornice work that emphasizes the triangular top of the wall facing the street. There are no apparent exterior alterations visible from the street. The front yard is enclosed by a combination of stucco piers, fencing with vertical iron pickets, and a tall hedge.

**300 Bellefontaine Street, 1913, Architect: Frank M. Tyler
1 contributing building**

This is a two-story single-family residence with a rectangular plan. The Craftsman style house is clad in shingles on the second story and stucco on the first story. The side-gabled roof has wide overhanging eaves, projecting rafters, and a significant articulation on the east end where the ridge is lowered a few feet. The east end of the primary (north) façade is also distinguished by a small recessed porch and a side-facing main entry. The second story has two groups of paired multi-paned double-hung sash windows, a group of four multi-paned casement windows, and a smaller 6/6 double-hung sash window. The focal point of the first story is a group of four French doors in a 1-2-1 pattern that open onto a small porch that is detached from the main porch; this porch has a stucco wall and two square wood posts supporting a trellis with carved rafter tails and a beam with a cloud lift shape. There are no apparent exterior alterations.

**310 Bellefontaine Street, 1898, Architects: Charles and Henry Greene
1 contributing building
(See Photo #9)**

This is a two-story single-family residence with a nearly rectangular plan. The eclectic design was influenced by several styles including American Colonial Revival and Queen Anne. The walls are clad in shingles on the second story and narrow clapboards on the first story. The cross-hipped roof has bellcast eaves with modest overhangs. Carved rafter tails in widely spaced sets die into the eave soffit. The cross hip is on the east side of the primary (north) façade and covers a shallow projecting wing. Centered on the main roof is a gable-on-hipped dormer with a broad diamond-paned window. Just to the west of the dormer is a wide stucco chimney with three capped steps. There are a wide variety of window types. On the second story, aligned with the dormer, is a group of three diamond-paned windows comprised of two tall casements flanking a fixed sash. On the projecting wing is a set of three double-hung sash windows united by wide wood trim. The first story of the projecting wing has a bay shape with a large tall fixed window flanked by two short double-hung sash windows. Just to the east of this bay is the main entry with a wide single-paneled door framed by sidelights and topped by a transom. A dramatic feature of the house is the wrap-around front porch. The top of the porch has a balcony with a solid shingled wall. The balcony/porch roof is supported by rectangular clapboard columns at the three corners and four Corinthian columns in the middle. A balustrade with square pickets encloses the porch. There are no exterior alterations visible from the street.

**315 Bellefontaine Street, 1933, Architect: David Ogilvie
1 noncontributing building**

This is a one-and-a-half-story single-family residence with an L-shaped plan in the English Revival style. The roof is cross-gabled with a short projecting wing on the west end of the primary (north) façade. The roof has no eaves on the gable ends and slight boxed eaves on the long sides. The roof plane of the projecting wing is elongated on the east side to provide a small covered porch supported by a square post. The walls are clad in smooth stucco with the exception of horizontal shiplap siding in the peak of each gable and over the porch. All but one of the windows on the primary façade is multi-paned. On the first story of the projecting wing is a flat-roofed bay window with two casement and fixed windows. The base of the bay window has rusticated stone cladding that matches stones on the three steps up to the front porch and a section of the wall under the porch. The entry includes a paneled door and a small window with diamond panes, the only deviation from the small vertical panes on the primary façade. In the approximate center of the primary façade is a group of windows topped with a narrow transom. On the top story is a similar group of four casements on the projecting wing and two casements in each dormer. The two widest sets of windows on the primary façade have decorative paneled shutters. A stucco chimney is on the east elevation. The house is a noncontributing building in the district because it was constructed after the period of significance. However, it is consistent in size, scale, massing, and set back with the other houses in the district.

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325 Bellefontaine Street, 1901, Architect: Frederick L. Roehrig (attributed)

1 contributing building

(See Photo #10)

This single-family residence is two-and-a-half-stories in height and is designed in the Shingle Style. The house is irregular in shape with a cross-gabled roof and a short half-turret that joins the front-facing gable. The main gable, parallel to the street, has large jerkinheads at each end. The two upper stories are sheathed in shingles, while the first story is clad in narrow clapboard. Windows are double-hung with multiple panes in the upper sash. The top story is denoted by a single window on the primary (south) façade at the peak of the gable. The second story is highlighted by the top of the half-turret, which includes two hipped dormers that flank the cross gable. The first story contains a recessed porch that is covered by the main roof, which is supported at the corner by a square column with a Corinthian capital; two matching pilasters frame the porch. The main entry is in the corner of the porch with the door facing the side; this door has a divided light in the upper half. The base of the turret has a grouping of three 9/1 double-hung sash windows. To its west is a project bay containing three similar windows. The side elevations are replete with windows that are similar to those on the primary façade. There are no apparent exterior alterations.

328 Bellefontaine Street, 1904, Architect: Frederick L. Roehrig

2 contributing buildings

This single-family Craftsman style residence is on a heavily landscaped lot that makes it difficult to view from the street. The front portion of the house has a steeply pitched hipped roof, making it appear to be one-and-a-half stories in height. However, the rear portion of the house is two stories in height with a side-facing gabled roof. The roof has wide overhanging eaves and exposed rafters, and the walls are sheathed with clapboard. The second story is distinguished on the primary (north) façade by a flat dormer with four French doors opening onto a small balcony cut into the roof. The recessed front porch extends across two-thirds of the primary façade. The roof is supported by two rectangular brick columns. These columns and a brick balustrade are mostly covered by ivy. The main entry is aligned with the dormer and consists of a solid wood door. The only windows on the primary façade that are visible from the street are a set of four narrow casement windows east of the entry. A sleeping porch was added in 1908. A guest house was added at the rear of the property in 1921 and was designed by Harold A. Martin. A three-bay carport with a flat roof was constructed in 1956 on the east side of the house. Along the sidewalk is a concrete wall with pilasters topped by large rectangular Craftsman style light fixtures framing the driveway and the walkway to the house.

344 Bellefontaine Street, 1901, Architect: H. L. Smith

1 contributing building

This single-family residence is rectangular in shape and two-and-a-half stories in height. It is not reflective of a particular architectural style, but includes features from the American Colonial Revival style. The primary (north) façade was originally symmetrical. In the 1920s about 15 feet was added to east side of the house, and in the 1950s a one-story room was added to the west. The roof is comprised of a central hipped portion and two projecting hips that give the primary façade a great deal of articulation. A dentil course stands out below the overhanging boxed eaves. Between the projecting hips is a shed roof dormer, aligned with the main entry that has two casement windows flanked by shorter fixed windows with diamond panes. The walls are clad with shingles. The first story has a broad portico with a hipped roof supported by large square rustic stone pillars. The portico frieze is highlighted by a row of small dentils that match those above. The recessed entry door has a surround with square pilasters and a hood with a dentil course. The second story is highlighted by two central 1/1 double-hung sash windows topped with a hipped hood that emulates the main roof and is supported by carved projecting beams. West of the central portion of the façade are one 18/1 double-hung sash windows on the second story and a 1/1 window on the first story. To the east, the windows are doubled; the main ground floor fenestration is a tripartite window. The 1920s addition is a continuation of the materials and design elements found in the original portion of the house. The one-story addition to the west has a flat roof, dentil accents, and a group of three windows, all of which blend with the main house. A solid wood entry door does not appear to be original. Although altered, the house retains sufficient integrity from the period of significance to contribute to the district.

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345 Bellefontaine Street, 1890, Architect: Unknown
1 contributing building
(See Photo #1)

This single-family residence is two-and-a-half stories in height and designed in the Folk Victorian style. The building is T-shaped and has a wrap-around hipped porch surrounding the bottom of the T. The complex roof has cross gables as the main feature. The steeply pitched roof has overhanging boxed eaves with simple fascias except for the ends of the main gable facing the street, which turn into paneled ends. The gable end facing the street has narrow projecting beams below the changes in the wall plane, one just below the peak of the roof, and the other below a single square window in the apex. The walls are clad in shingles on the second story and narrow drop siding on the first story; the shingles on the second story are highlighted by three rows of alternating square and fish-scale shapes. The second story has a three-sided projecting bay with multi-paned casement windows and a horizontal stained glass window to the east. Tuscan columns support the hipped roof of the wrap-around porch, which is further defined by a low balustrade of turned pickets. The porch is larger on the west side where it leads to a fully glazed double door and sidelights. On the east side of the projecting wing, still under the porch, is a small leaded glass window in front of a secondary door. To the east of this door is a tall double-hung sash window. The east elevation is highlighted by a projecting bay on the second story supported by scrolled brackets and topped by a short hood supported by scrolled brackets pierced by three circles. There are no obvious exterior alterations visible from the street.

202-204 W. California Boulevard, circa 1915, Architect: Unknown
1 contributing building

This is a two-story single-family residence that was subdivided into a duplex in the 1940s. It has a square plan in the American Colonial Revival style. The roof is a steeply pitched side gable with wide eaves that are boxed on the north elevation and open on the east and west elevations with eave returns onto the gable ends. The walls are clad in shingles. The primary (north) façade is symmetrically arranged. The recessed central porch has a flat roof and a false balcony that covers two side patios for the units. The porch roof is supported by two fluted Doric columns and two fluted pilasters. The patios extend the full length of the façade, although only the midsection is roofed. The patio and the false balcony have wood balustrades that surround them. Fenestration on the primary façade is two sets of French doors leading to the patios and two fixed windows in 8/1 design. Upstairs, there are two 8/1 double-hung sash windows. The two main entries are on the west elevation. They are located under a flat-roofed porch that extends from the west elevation. The porch details match those of the north elevation. Although altered, the house retains sufficient integrity from the period of significance to contribute to the district.

206-216 W. California Boulevard, 1926, Architect: Robert Ainsworth
2 contributing buildings

This is a multi-family six-unit apartment complex consisting of two two-story buildings in the Monterey Revival style. The front building is rectangular in shape with a side-gabled roof that has open eaves and carved rafters. The second story has a full-length balcony with simple vertical pickets in the balustrade and columns supporting the main roof that extends over the balcony. The walls are clad in stucco, with the exception of board and batten siding within the balcony. The two front units are separated on the first story by an arched breezeway that is covered by habitable space on the second story. The breezeway is framed by pilasters and an arch with a faux keystone. Two six-paneled main entry doors face each other in the breezeway. Other doors include three pairs of French doors facing the balcony. Windows are mostly 6/6 double-hung sash symmetrically placed on the second story of the primary (north) façade and asymmetrically placed on the first story. Windows on the second story have shutters. The front yard is enclosed by a low brick wall. The rear building, with four units, has an L-shaped plan extending perpendicular from the rear of the front section. There are no obvious exterior alterations visible from the street, except for window-mounted air conditioners.

280 W. California Boulevard (Singer Park), 1926, Architect: Unknown
1 contributing site

This is a neighborhood park with a square plan surrounded by streets on the north and east, apartments on the west, and a contributing house to the south. It has been an integral part of the neighborhood since its development in 1926. The main features of the park are a flat lawn, numerous mature trees (including palms and oaks) and curving concrete paths. There are three pergolas in the park: one on the east side, one at the northeast corner and one at southeast corner.

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Wooden benches throughout the park appear to date from the period of significance, while the light fixtures and picnic tables do not. Since 2000, a new restroom, playground equipment, and new concrete walkways have been added.

252 Congress Place (formerly 707 S St. John Ave), 1894, Architect: Frederick L. Roehrig
1 contributing building
(See Photo #4)

Located on the southwest corner of Congress Place and St. John Avenue, this is a two-story single-family residence with a rectangular plan in the Shingle Style. The primary (east) façade is oriented toward St. John Avenue. The exterior is clad in shingles on the second story, drop siding on the first story, and shingles again on the flared foundation skirt. The gambrelled roof faces north with a taller cross gable on the southern portion of the house, facing Bellefontaine. The gambrel portion of the roof also has a gabled dormer facing east with three multi-paned casement windows enclosed in curved walls. In the center of the primary façade is a round two-story tower with a conical roof that is attached to the main gable. The second story of the tower has two tall arched multi-paned windows. There is a shed dormer on the west elevation, near the street. Most of the roof has no eaves, except for the tower and the dormer, which have boxed eaves. A large recessed porch is located at the northeast corner of the house (facing the street intersection) with a walkway from Congress. The porch has wood steps leading to a wood deck, non-original wood railings, heavy boxed wood posts, and a low shingled wall. There are two doors leading from the porch to the house. The main entry, an original wood door with a half-light over two panels, has a single multi-paned sidelight equal in height to the light in the door. A secondary entry is a double door, each with two lights. The windows on the first story of the primary façade are not visible from the street due to a tall wood fence that surrounds much of the property. On the second story, there is an arched casement window in the gable end, a pair of 1/1 double-hung sash windows, and a round fixed window under a flared extension of the roof that slopes to cover the one-story section on the south end of the house. The north elevation, facing Congress Place, has two widely-spaced 1/1 double-hung sash windows on each story. The exterior of the house appears to be unaltered from the street.

270 Congress Place, 1947, Architect: Unknown
1 noncontributing building

This is a one-story single-family residence in the California Ranch Style. It has a U-shaped plan and a cross-gabled roof with boxed eaves. A low-profile skylight was installed at an unknown date. The walls are clad in smooth stucco. The multi-paned metal casement, fixed-pane, and sash windows appear to be original. Some of the windows are accented with decorative shutters. The primary entrance is recessed and is at grade. The house is a noncontributing building in the district because it was constructed after the period of significance.

285 Congress Place, 1904, Architect: Unknown
1 contributing building

Located on a large lot, this is a two-story single-family residence with an L-shaped plan and a cross-gabled roof. The design of the house blends the Craftsman and English Revival styles. The roof has wide overhanging eaves, exposed rafters, and decorative metal finials at the gable ends. The walls are sheathed in beveled wood siding except for stucco and half-timbers in the gable ends. Below the gable ends, there are a series of small curved brackets that support the slight projection of the gable from the main wall plane. The primary façade is generally divided in half, but connected by a full-width front porch that follows the L shape. The east half is distinguished by a front-facing gabled bay. Three brick steps lead directly to the main entry door with an oval beveled light above paneling. Beside the door are two pairs of multi-paned casement windows. Centered on the second story are a set of three multi-paned casement windows, two shorter diamond paned casement windows, and two fixed windows on the gable end. Under the set of three casement windows is a planter box with diamond cutouts supported by carved brackets. The west half of the porch is covered with a fabric awning and surrounded by a wood balustrade with pairs of diamond cutouts at the joints of the vertical slats. Opening onto the porch is a wide triple window topped by transoms. Centered on the second story is a pair of 9/1 double-hung sash windows. There is a gabled dormer with a multi-paned hopper window on the side-facing gable. All of the upper windows have fabric awnings. The exterior of the house appears to be unaltered.

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**288 Congress Place, 1908, Contractor: Marshall B. Wotkyns (attributed)
1 contributing building**

This is a two-story single-family Craftsman bungalow with a rectangular plan. Three projecting beams support a gabled roof facing the street. The roof has wide overhanging eaves, exposed rafters, and wide fascia boards. The walls are clad in elongated vertical shingles of uniform width. There is a broad latticed vent in the gable end. The primary (north) façade is nearly symmetrical. The main entry at the center has a solid wood door approached from a small stoop framed by a wrought iron archway and railings. On each side of the entry is a tripartite window united by a transom. The solid wood door and the wrought iron porch posts and rails are not original. Although altered, the house retains sufficient integrity from the period of significance to contribute to the district.

**300 Congress Place, 1903, Architect: Charles F. Driscoll
1 contributing building**

This is a two-story single-family residence with a square plan in the American Foursquare style. The walls are clad in clapboards. The roof is hipped with wide bell-cast eaves and exposed rafters. A hipped dormer on the primary (north) façade is so short that the three horizontal windows have lights only about 3" tall. A half-width projecting porch, topped by a balcony with a combination of vertical pickets and a X-braced wood balustrade, is located on the east side of the façade. The balcony is supported by square columns. A picketed railing provides safety along the several wood steps up to the front porch. 1/1 double-hung sash windows are highlighted with wide flat trim. On the west side of the primary façade is a two-story bay window with three 1/1 double-hung sash windows on each story. At the east end of the balcony is a two-light door. West of the door is a wide 1/1 window and flanked by a narrow window. On the first story, below the balcony, the main entry consists of a wood paneled door with a large square light. To the east, is a wide horizontal fixed window. Further east, the front porch wraps around the front of the house. A second front door, matching the main door, faces east and opens onto the wrap-around portion of the porch. On the east elevation there is a second bay window that reaches from the ground to the roof with another six windows like those on the primary bay. The exterior of the house appears to be unaltered from the street.

**301-303 Congress Place, 1903, Architect: G. R. Lyman
1 contributing building, 1 noncontributing building**

At the front of the lot is a one-and-a-half-story single-family residence (numbered 303), and a studio (numbered 301) in the back, which is not visible from the street. The studio was built in the 1980s and is noncontributing due to its construction outside of the period of significance. The house is L-shaped in plan and Craftsman Bungalow style. There are two front-facing gables on the primary (south) façade, one on a one-story projecting wing on the east end of the façade, and the other on the main two-story portion of the house. The roof has a moderate pitch with wide overhanging eaves and exposed rafters. The walls are sheathed in clapboard. A trellised porch covers the space next to the projecting wing. Fenestration consists of multi-paned casement windows. A side-facing entry wall faces the trellised porch and includes a door with eight small square lights at the top and three multi-paned windows. The upper story has two pairs of multi-paned casement windows facing the street. There are no apparent alterations to the exterior of the house.

**306 Congress Place, 1915, Architect: Foss Designing and Building Co.
1 contributing building**

This is a two-story single-family residence with a square plan in a combination of Mission Revival and Craftsman styles. Clad in smooth stucco, the house has a hipped roof with wide overhanging eaves and exposed rafters. The primary (north) façade is nearly symmetrical, the main exception being the projecting full-width front porch that extends into a porte cochere on the east side of the house. The porch has wide rectangular columns, a low stucco wall, and arched openings between the columns. The centered main entry consists of a door that has a leaded glass window at the top and 1/1 double-hung sidelights above paneled bases. A pair of wide tripartite windows flank the entry. On the second story, there are six 1/1 double-hung sash windows, the two central ones being shorter than the others. A chimney is on the west elevation. The exterior of the house appears to be unaltered from the street.

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**310 Congress Place, 1913, Architect: Architectural Designing Co./ J. R. Palmer
1 contributing building
(See Photo #8)**

This is a two-story single-family residence with a rectangular plan in the Swiss Chalet subset of the Craftsman style. The low-pitched, front-facing gabled roof has wide overhanging eaves, exposed rafters, and large carved beams set in pairs. A matching gabled roof covers a full-width front porch. Each gable end has narrow vertical vents at the peak. The porch is supported by columns on massive stucco piers; the columns are composed of four posts in a square plan with horizontal braces near the tops and the base. The walls are clad in shingles of varying lengths. The symmetrical primary (north) façade has three steps leading to a wide entry door that has vertical panels below a leaded glass triple window. Two sidelights, two-thirds in height, flank the entry. On either side of the entry are wide tripartite windows; two sets of four matching casement windows are aligned on the second story. A focal point on the upper story is a small window with a dramatic gabled hood that projects almost as far as the main roof eaves; this hood is supported by paired projecting beams and columns that stand on the porch roof; the details of the hood's columns match the porch. The porch roof meets a shed-roofed porte cochere east of the house with supports like those of the front porch. There are no apparent exterior alterations.

**311 Congress Place, 1891, Architect: G. Lawrence Stimson
2 contributing buildings**

Located on a large lot with a wide side yard to the west, this is a two-story single-family residence with an irregular plan in the Queen Anne style. The complex roof has a central hipped portion. The primary (south) façade is generally divided in half with a gabled bay on the west and a flat-roofed extension to the east. The shallow overhanging eaves are boxed. There is a porch under the flat-roofed portion that wraps portions of the south and east elevations. The porch has turned posts with carved, cut-out brackets, and there are three heavy spindles in a spandrel between each column. The open balustrade has turned pickets. The façade is accented by a bay window on the west half of the first story that is topped by a squared second story. The bay has a large fixed arched window with heavy fluted trim on its sides; two narrower 1/1 double-hung sash windows are on the angled sides of the bay. A centered entry has a wide door with a single rectangular light at the top. Two leaded glass windows, one arched and one rectangular, face the porch at right angles to each other east of the entry. On the second story, above the bay window is the cross gable with two tall 1/1 double-hung sash windows capped by a dentilated frieze that extends across the gable and over to the east where the frieze becomes the cornice of the flat-roofed portion of the house, which has two matching windows. The flat-roofed portions of the second story were first added to the house as screened porches in 1922, and were later enclosed. The wide side yard contains a rectangular out-building, built as a schoolroom in 1907, with a gabled roof and board and batten siding set back slightly more than the house.

**326 Congress Place, 1914, Architect: Sylvanus Marston
1 contributing building**

This is a two-story single-family residence with a rectangular plan in the Georgian Revival style. The roof is hipped with moderate eaves and exposed rafters. Sheathed in stucco, the house has a primary (north) façade symmetrically organized around a portico. The portico is comprised of fluted Ionic columns inside Doric pilasters that support a tall entablature with a row of dentils and a row of bullet moldings. The portico leads to a small recessed entry with a screen door and sidelights. On each side of the entry is a set of three multi-paned double-hung windows in which the lower sash is twice the height of the upper sash. On the second story, above these groups of three windows, are two 8/12 double-hung sash windows. Centered above the portico is a grouping of multi-paned casement windows and blank panels in an A-B-A-A-B-A composition. All of the double-hung windows have shutters. The house has a large uncovered porch that spans the full length of the façade. The west elevation has a small projecting wing with a hipped roof and small windows facing west. The exterior of the house appears to be unaltered.

**333 Congress Place, 1922, Architect: Unknown
1 noncontributing building**

The one-story single-family residence is generally rectangular in plan and Mid-Century Modern in style. The low-pitched roof is clad in an unknown material, and the elongated eaves are unadorned. The walls are clad in board and batten siding. A cinder block wall with brick coping and an attached planter creates a private courtyard on the primary (south) façade. The façade is further accented with a wood trellis, which projects from the southwest corner of the house.

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Landscaping is dense and includes mature palm and eucalyptus trees, which obscures the view of the buildings from the street. The house is a noncontributing building in the district because it was altered after the period of significance.

340 Congress Place, 1912, Architect: Grable and Austin
1 contributing building

This is a two-story single-family residence with a rectangular plan and an eclectic style with Craftsman influences. The walls are clad in smooth stucco. The hipped roof is bellcast and has exceptionally wide overhanging eaves and exposed rafters. A massive chimney highlights the primary (north) façade; it has three vertical cut-out panels at the base and a V-shaped band near the peak. A half-width covered porch spans the eastern half of the primary façade and extends into a porte cochere. The porch roof sheds off the façade and is supported by three sets of cantilevered beams set in pairs, one on top of another. Two sets of beams are supported by pilasters. The porte cochere has a similar "unsupported" design with only one massive column supporting beams that cantilever toward the street. The first story also has a porch-like hood west of the chimney that extends past the west side of the house into a roof for a short wing that extends the plane of the primary façade a few feet. The wood entry door, east of the chimney, has a circular leaded glass window with quatrefoil molding around it. East of the entry is a set of three small casement windows. West of the entry is a fixed window with a horizontal muntin near the top. On the second story are four regularly placed double-hung sash windows of 6/1 and 4/1 design. The house appears to be unaltered from the street.

348 Congress Place, 1891, Builder: George W. Stimson
1 contributing building
(See Photo #5)

This is a two-story single-family residence with an irregular plan in the Queen Anne style. It has a complex hipped roof with a shallow pitch, wide eaves, exposed rafters, and decorative metal finials at the peaks. The roof has a small hipped dormer with multi-paned fixed windows and a louvered vent. The walls are clad in two types of horizontal wood siding: narrow beveled siding on the upper story and wide drop siding lower story. The primary (north) façade is generally divided in half. The west half contains the front porch, which is covered by a hipped roof supported by square wood posts with carved brackets. The porch has a low wall clad with drop siding like the house. The porch is connected to a porte cochere with a flat roof and posts and brackets similar to the porch. The main entry is an oversized wood door with a half-light above paneling. Above the porch is a double-hung sash window with diamond panes in the upper sash. The east half of the façade is a projecting bay, three-sided on the first story and square on the second story. 1/1 double-hung sash windows with diamond panes in the upper sash are symmetrically disposed. On the east elevation is a one-story wing with a set of three fixed windows with a 3/1 design. An addition to the east and rear sides of the house was completed in 2003. Although altered, the house retains sufficient integrity from the period of significance to contribute to the district.

351 Congress Place, 1895, Architect: Louis Kwiatkowski
1 contributing building

This is a two-story single-family residence with a rectangular plan and Queen Anne elements. The roof is a combination of gable, shed, and conical shapes. The walls are clad in drop siding on the first story and shingles on the second story. A projecting front porch spans most of the primary (south) façade and blends into an octagonal turret at the southeast corner of the house. The porch has a shed roof with a cross-gabled pediment over a porte cochere extension. The porch roof is supported by six Tuscan columns on square piers that frame a low balustrade of turned balusters. The house is supported by a river rock foundation, and river rock is also used for the piers supporting the porte cochere. The windows on the first story are narrowly proportioned 1/1 double-hung sash. The entry is near the center of the primary façade with a large glazed door and two multi-paned sidelights. The second story has a large cross gable centered above the porch with a set of 6/1 double-hung sash windows and a circular vent at the peak. Between the gable and the turret are two multi-paned casement windows set in arched openings. On the roof of the turret there are three small dormers, each with a circular window with diamond panes topped by a curved roof. Molding details with swags, vines, and cartouches appear on the turret, in the pediment over the driveway, above the second story windows, and elsewhere. The house appears to be unaltered as viewed from the street. The front yard is surrounded by an original wrought iron fence with scroll work that was designed by the Austrian architect who designed this house for himself. Whereas the fence is original, the matching gate was designed more recently.

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**271 Markham Place (formerly 721 S St. John Ave), 1901, Architect: Frederick L. Roehrig
1 contributing building and 1 noncontributing building**

Although located on a large corner lot, this two-story single-family residence is mostly blocked from view by a wood fence and numerous trees. Designed in the Shingle Style, the walls are sheathed with clapboard on the first story and shingles on the second story. The roof is complex, with gables and a mansard visible from the street, all of which are covered with wood shingles. The house is oriented toward St. John Avenue; however, the main entry cannot be seen from the street. A secondary entrance is located in the southeast corner of the house. Fenestration includes 1/1 double-hung sash windows and leaded glass casement windows. The exterior of the house appears to be unaltered, other than a carport that has been added to the north elevation.

A one-story guest house on the north side of the property is similar to the design of the house in style, materials, and fenestration. It was expanded and remodeled in the 1980s and the 2000s. The guest house is a noncontributing building in the district because it was altered after the period of significance.

**276 Markham Place, 1909, Architect: C. W. Buchanan
1 contributing building**

This is a two-and-a half-story single-family residence in the Craftsman style. The house has a nearly square shape and a cross-gabled roof with wide overhanging eaves that are supported by large carved brackets. The walls are clad in wide clapboard, except for shingles in the gable ends. Two multi-paned casement windows are centered on the front-facing gable end. The projecting front porch is covered by a shed roof that spans most of the primary (north) façade. The porch roof is supported by stout brick columns with carved brackets. A centered main entry has a paneled door with an arched light at the top. Large matching 9/1 double-hung sash windows flank the entry. Four windows on the second story align with the entry and windows below. The symmetry of the primary façade was skewed by an addition to the east elevation, however the clapboard and windows match the rest of the house. The exterior appears to be unaltered except for the addition and two skylights facing the street. Although altered, the house retains sufficient integrity from the period of significance to contribute to the district.

**282 Markham Place, 1913, Architect: Leonard A. Cooke
1 contributing building**

This is a two-story single-family residence with a rectangular plan and an eclectic style with English Revival elements. Clad in stucco, the house has a side-facing gabled roof with wide overhanging eaves and exposed rafters. The primary (north) façade is asymmetrically organized. The most dominant feature is a three-story bay off-set to the west with a front-facing gabled roof and wide horizontal siding in the gable end. The main entry is recessed in the base of the bay through an arched opening. The solid wood door is flanked by multi-paned sidelights. Above the entry, on the second story, is a pair of multi-paned casement windows that are deeply recessed in the wall plane and with a heavy wood sill. The attic level of the tower has a group of three multi-paned casement windows. Fenestration includes pairs of short single-paned casement windows on the first story and taller pairs of multi-paned casement windows on the second story. Just behind the curb is a small triangular address marker (saying "282") that is believed by neighbors to be an original feature. The exterior of the house appears to be unaltered.

**288 Markham Place, 1908, Architect: Unknown
1 noncontributing building**

The original residence was constructed in 1908 in a vernacular style with English Arts and Crafts influences. In the 1920s, the building was repositioned 22 feet to the south on the same property, creating additional setback from the street. In 2000, a major remodel was completed, which included a new porch, new west wing, a new east/rear addition, and complete remodel of the garage. The house is a noncontributing building in the district because it was altered after the period of significance.

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295 Markham Place, 1903, Architect: Myron Hunt
1 contributing building
(See Photo #6)

This is a two-story single-family residence with an irregular plan in the English Revival style. The roof is cross-gabled with two gable ends facing the street (south) and a perpendicular gable between them. The walls are clad in stucco. A one-story wing extends from the façade west and is covered by a third gable facing the street. A small entry porch is tucked into a projecting wing on the east end of the primary façade. The wood entry door has a square leaded glass window; east of the entry are three leaded glass diamond-paned windows in an L shape. This wing has an additional projection topped by side-by-side gables, one of which extends down to the first story in a typical English Revival fashion. Each of these gables has a 1/1 double-hung sash window on center. This makes a total of the five gables on the primary façade. West of the main entry are three bay windows. The two in the middle have 1/1 double-hung sash windows. The bay on the far west has five casement windows with small diamond panes that match those on the opposite side of the façade. On the second story of the main wing are five casement windows, in groups of two and three, with more diamond panes. The one-story wing on the west end of the façade was added in 1912. Otherwise, there are no apparent exterior alterations visible from the street.

303 Markham Place, 1900, Architect: Herbert Smith
1 contributing building

This is a two-story single-family residence with a square plan in an eclectic, late Victorian style that has American Foursquare influences. The house has a hipped roof with wide boxed eaves. Walls are clad in shingles on the second story and clapboards on the first story. The most prominent feature of the house is a broad porch that nearly spans the primary (south) façade and extends east of the house with a hexagonal plan. The hipped porch roof is supported by Ionic columns, paired at the entry steps. The first story has brick steps leading to a glazed main entry door flanked by leaded glass sidelights. East of the entry are two pairs of narrow single-pane double doors that are now fixed in place. On the second story are two 8/1 double-hung sash windows that reach through the roof eaves. While the main portion of the house is square in plan, there is a one-story bay window west of the front porch. To the west of the bay is a one-story wing with a picture window facing the street. According to permit records, in 1912, the second story windows were altered and the porch was extended to the east. The main entry and doors that open onto the front porch were added in 1920. Although altered, the house retains sufficient integrity from the period of significance to contribute to the district.

317 Markham Place, 1898, Architect: Sumner Hunt
1 contributing building

This is a two-story single-family residence in an eclectic style with American Foursquare elements. The hipped roof is steeply pitched with a slight bellcast to the eaves which are overhanging. A hipped dormer is on the primary (south) façade above the entry, slightly off-set to the west. The walls are clad in clapboard and have a slight flare at each story. The primary façade is dominated by a projecting rectangular bay east of the entry that stands two stories high, reaches through the roof eaves, and is capped by a hipped roof. This bay has six multi-paned casement windows on the first story and three 1/1 double-hung sash windows on the second story. Above the second story windows, the wall is clad with unusual diamond-patterned shingles. The main entry has a modest projecting porch with a hipped roof supported by four Tuscan columns atop a low picketed balustrade. The entry is comprised of a wood door with a glass panel and two wide multi-paned sidelights. A fixed multi-paned window is west of the entry. The east end of the house has a sunroom with continuous casement windows topped by small transoms in a 4/8 multi-light design. On the second floor, the house has three double-hung windows on the front in addition to those on the bay. Permits indicate that most of the first story windows and the entry door were changed in the 1920s. There is a picket fence at the front property line with river rock piers. Although altered, the house retains sufficient integrity from the period of significance to contribute to the district.

320 Markham Place, 1911, Architect: Frank M. Tyler
1 contributing building

This is a two-story single-family residence with an irregular plan in the Craftsman style. The house has a side-facing gabled roof with wide overhanging eaves and exposed rafters. With two cross gables facing the street and one gabled pediment over the porch, a dominant design element is the wide eave fascias ending in a curved fashion. Both the east and the west ends of the primary (north) façade step back a few feet. In addition, on the west side of the façade, a one-story wing in front of the step-back gives the house further modulation. The walls are clad in shingles that are uniform in

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size. The front porch projects across two-thirds of the westerly portion of the primary façade. Pairs of stout square columns support the porch roof. The main entry is near the center of the façade with concrete steps climbing from grade. A wood paneled entry door is flanked by sidelights that have three small square lights at the top. Most of the windows have an unusual 5/1, double-hung design. There are seven such windows on the second story, with three of these being on a three-sided bay over the main entry. The first story also has a three-sided bay window to the east of the entry. Another unusual window opens onto the porch with four casements below a transom with five irregularly sized lights. In 1947, the sleeping porch on the east façade was converted to a bath and dressing room, and in 1962, a family room was added as a rear addition. An interesting site feature is an original "320" address in a triangular concrete piece just behind the curb. The house appears unaltered as viewed from the street.

330 Markham Place, 1927, Architect: J. Constantine Hillman
1 contributing building

This is a one and one-half story single-family residence with an L-shaped plan in the English Revival style. The multi-gabled roof is steeply pitched. The main portion of the house is covered by a side-facing gable. On the east side of the primary (north) façade is a projecting wing covered by a hipped roof. The roof has shallow overhanging eaves and exposed rafters. The walls are sheathed in stucco. The main entry is located in the corner of the L under a front-facing gabled bay with faux half-timbers in the gable end. The entry door has a small uncovered stoop in front, reached by four tiled steps. The entry door is paneled wood with a stained glass window at the top. The short wing to the east of the entry has two multi-paned casement windows flanking a multi-paned fixed window. The wood shutters on either side of this grouping are composed of two vertical boards that are slightly separated with a diamond pierced in the middle. To the west of the entry is a wider set of casement windows united by a transom. The chimney on the west elevation is stucco on the bottom half and brick at the top. The portion of the house which is visible from the street appears to be fully intact.

337 Markham Place, 1894/1928, Architects: Harry Ridgeway (1894) and J. Constantine Hillman (1928)
1 contributing building
(See Photo #3)

This is a two-story single-family residence with a square plan in the Neoclassical style. The roof is hipped with two gabled dormers overlooking the side elevations. The eaves are boxed with a shallow overhang, a plain fascia, and dentilated molding. A front-facing gabled pediment is centered on the primary (south) façade. The pediment is closed at the base with heavy molding and has dentils around the sides and a small Palladian window for attic ventilation. The walls are clad in drop siding with two-story Doric pilasters at the corners of the primary façade. A wide porch projects east from the main entry and wraps around the side elevation. The porch roof is supported by Ionic columns that are tripled at the top of the entry steps up to the porch. Atop the porch is a full balcony with a picketed balustrade. The solid wood entry door is paneled and flanked by sidelights with paneling at the base. A shallow fanlight spans the door and the sidelights. West of the entry is a three-sided bay with multi-paned windows. East of the entry, under the porch, is a 6/6 double-hung sash window. On the second floor, the fenestration is symmetrical with two French doors at the center for access to the balcony. 6/6 double-hung sash windows are centered on the walls on each side of the balcony. These windows, as well as windows on the side elevations, have functional shutters. Redesigned in 1928, the house appears unaltered since then, and retains sufficient integrity from the period of significance to contribute to the district.

346 Markham Place, 1893, Architects: Bradbeer and Ferris
1 contributing building
(See Photo #2)

This is a two-story single-family residence with an irregular plan in the Queen Anne style. The roof includes a variety of shapes (gabled, hipped, and conical) with mostly boxed eaves. The siding is narrow clapboard, with the exception of a wide band of fish scale shingles between the first and second stories. The primary (north) façade has a two-story three-sided bay on the east end and a circular tower surrounded by a wraparound porch on the west end. Between these two elements is the main entry with a pair of doors that are reached by five wide wood steps. The circular tower has three tall 1/1 double-hung sash windows stacked vertically on each story. Above the second story windows and below the roof is a wide entablature with rectangular panels. The front porch, which wraps around the tower and the west side of the house, is distinguished by turned wood posts and railing, a skirt with circular cut outs, paired brackets, and a spindled frieze. Above the main entry is a closed pediment with a carved floral relief. Above the entry is a balcony with a door that has a large light above the paneling. The balcony is framed by pairs of square carved posts, each pair connected by a short spindled frieze. A spindled railing defines the top of the balcony surround. East of the entry, the projecting bay has similar fenestration on

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each floor: 1/1 double-hung sash windows with fixed with a transom, and 1/1 double-hung sash configuration with paneling between the windows. The projecting bay is topped with a cross gable that meets the main hipped roof; the gable end is closed with carved brackets supporting a pent roof at the base of the gable. Within the gable end is another 1/1 double-hung sash window, paneling flanking the window, a carved floral design above the window, and tall brackets supporting a secondary pent roof below the carvings. There are no apparent alterations to the exterior of the house.

**366 Markham Place, 1909, Architect: Unknown
1 contributing building**

This is a two-story single-family residence with a rectangular plan in the Dutch Colonial Revival style. The side-gambrel roof has a large centered shed dormer spanning approximately one-half of the primary (north) façade. The walls are clad in wood shingles. A centered gable projects from the primary façade to create a covered porch entry and is supported by two L-shaped groupings of three square columns. The brick-paved porch is elevated, with three steps leading down to an elevated brick-paved path, and two steps leading down to the sidewalk. The wood paneled main entry door is glazed with an 8 light square starburst window and flanked by two 4/4 double-hung sidelights. There are a total of four 6/6 double-hung sash windows on the first story, arranged in pairs on either side of the front entry porch. On the second story, the shed dormer has a pair of multi-paned casement windows centered above the main entry, and one 6/6 double-hung sash window towards the east and west ends of the dormer. The exterior of the house appears to be unaltered.

**535 Pasadena Avenue, 1910, Architect: Sylvanus Marston
1 contributing building, 3 noncontributing buildings**

Located on a very large corner lot, this is a two-story single-family residence in the Craftsman style now used as the administration building for the Sequoyah School. The house has an L-shaped plan and shingled walls. The shallowly pitched cross-gabled roof has wide overhanging eaves with exposed rafters. The second story projects over the first on the primary (east) façade with paired brackets supporting the overhang. A balcony, supported by curved brackets, stands in the corner of the L plan, over the main entry door. French doors open to the balcony. The main entry door, facing north, has a large single pane. The primary façade is spanned by an open, uncovered porch that is surrounded by a low stucco wall and cap that appears to be a later addition. A single massive brick chimney is on the south elevation. The first story has two tripartite picture windows flanked by 1/1 double-hung sash windows. On the second story, windows are two pairs of 1/1 double-hung sash. Some windows on the south elevation appear to be altered. Otherwise, the exterior of the house appears to be intact.

Other buildings on the property were constructed after the period of significance and include three Smith & Williams (Whitney R. Smith and Wayne R. Williams) designed in the Mid-Century Modern style between 1948 and 1956: the Nursery School (1948), the Children's Chapel (now known as the Library, 1954), and the Religious Education Building (known as the Milliken Building, 1956). A designed landscape by the firm of Eckbo, Royston and Williams was planned and executed on the site from 1953 to 1956.

**595 South Pasadena Avenue (alternate address: 190 W California Blvd), 1904, Architect: J.J. Blick
1 contributing building**

This is a two-and-a-half story single-family residence that combines the Craftsman and Shingle styles. The house is located on a large lot at the southwest corner of Pasadena Avenue and California Boulevard. The irregular plan is covered by a series of connected gables and cross gables of moderate pitch with wide overhanging eaves and exposed carved rafters. The walls are clad in shingles on the upper stories and horizontal wood siding on the first, both sections flared at the bottom. The primary (east) façade has a full-width, partially recessed porch that is mostly uncovered. The porch has a brick foundation and brick piers linked by a simple wood balustrade. One porch pier has been stuccoed, and there is a non-original stucco railing up one set of steps. Within the recessed section of the porch is the main entry door that has one large light set into a wood frame with egg and dart molding. There are two wide leaded-glass sidelights with large diamond panes. The house contains a wide variety of windows, including leaded-glass casements with panes in an Art Nouveau design, double-hung sash with diamond-shaped panes over a single light, and an angled bay with three multi-paned windows. Several have window boxes below the sills. On the west elevation there is a non-original attached carport of wood construction. Otherwise, the exterior of the house appears to be intact. Although altered, the house retains sufficient integrity from the period of significance to contribute to the district.

679 S. Pasadena Avenue, 1909, Architect: Charles Driscoll

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1 contributing building

This is a two-story single-family residence with Colonial Revival and Craftsman style influences. The house has a moderately pitched cross-gabled roof with boxed eaves. The walls of the mostly square form are clad in shingles. The primary (east) façade is asymmetrically organized. There is a flat-roofed entry porch on the northern two-thirds of the building with plain square paired columns supporting the roof and a balustrade with turned pickets between the columns. The porch has a slight projection on the north side supported by decorative scrolls. A paneled wood entry door opens onto the north end of the porch. Windows mostly consist of 9/1 double-hung sash. Past the stucco chimney on the south elevation is a two-story octagonal bay window with a set of triple windows like the one on the primary façade. There are no obvious exterior alterations visible from the street.

703 S. Pasadena Avenue, c. 1905, Architect: Unknown

1 contributing building

The carriage house and the associated landscaped drive, stone entry posts, and mature landscaping are all that remain of what was once Governor Henry H. Markham's estate. The carriage house is a simple box form two-and-a-half-story building with Queen Anne style elements. The cross-gabled wood shingle roof has boxed eaves, a moderate overhang, and a dentilated cornice. The first story is sheathed with shiplap siding, while straight-butt shingles are used on the second story. There is a flared stringcourse between the first and second stories. The primary (east) façade has symmetrical fenestration, including two sets of glazed and tongue-in-groove paneled garage doors with four panels per door (glass is missing and one door was replaced with plywood) on the first story, and three double-hung 1/1 wood windows with architrave surrounds on the second story. The carriage house includes a second story apartment that likely was used as chauffeur's quarters. A long curved driveway meanders from the street to the carriage house, looping around a mature tree in front of the carriage house. The driveway has original concrete curbing and is marked at the sidewalk by a pair of brick gateposts that have a tinted concrete veneer scored to look like stone with tooled joints. A low concrete retaining wall topped with a wire fence runs along the front property line, with mature trees and shrubs abutting. Although altered, the carriage house retains sufficient integrity from the period of significance to contribute to the district.

737 S. Pasadena Avenue, 1922, Architect: Unknown

1 contributing building

This is a two-story single-family residence with a square plan in the Georgian Revival style. The house has a low-pitched hipped roof with negligible eaves. The walls are clad in smooth stucco. The primary (east) façade is symmetrically arranged. The centered main entry is recessed slightly and approached from three brick steps. The entry door is framed by molded pilasters and a molded header with a broken pediment. The first story has two pairs of multi-paned French doors that open up a couple feet above grade. The second story has three pairs of shuttered 6/1 double-hung sash windows. The south elevation has an open wood structure that provides an open porch for the ground floor and a covered balcony above. The balcony has X-bracing in the open railing and is supported by pairs of square posts. The north end of the façade is extended with a short wing wall that meets the first of two entry piers that span a driveway leading to an attached garage at the rear of the house. No exterior alterations are evident.

763 S. Pasadena Avenue, 1911, Architect: John Connors

1 contributing building

This is a two-story single-family residence with an irregular plan in the Craftsman style. The house has a moderately pitched cross-gabled roof with wide overhanging eaves, exposed rafters, and four substantial knee braces on the primary (east) façade. The walls are clad in tall, uniform shingles with the exception of stucco in the gable end facing the street. The north end of the primary façade has a projecting porch with a low-pitched front-gabled roof. The porch has a decorative vent with vertical cut-outs on the gable end. The porch roof is supported by brick columns that are connected by a solid brick balustrade. The roof of the porch extends back along the side of the house as a shed roof to shelter a short one-story wing. The entry door has six lights above three panels. South of the porch, on the first story, are four casement windows with lights in a 2/1 design. On the second story, there is a symmetrical arrangement of three pairs of 2/1 casement windows, with the central set being taller than the others. No exterior alterations are evident.

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765 S. Pasadena Avenue, 1906, Architect: Unknown
1 contributing building

This is a two-story single-family residence with an L-shaped plan in the Craftsman style. The low-pitched side-facing gabled roof has wide overhanging eaves with exposed rafters and purlins. The walls are clad in shingles. On the north elevation is a one-story wing with a shed roof. The primary (east) façade is symmetrically arranged. A centered main entry is covered by a 1/3-width porch with a shed roof. The porch roof is supported by boxed columns clad in shingles with short closed railings. The porch has three shallow arches connecting the piers and the house; there are sawtooth shingles at the base of each span. A paneled oak entry door has two multi-light sidelights above paneled bases. Windows on the first story are pairs of 6/1 double-hung sash windows. Simple Craftsman pergolas with beams that extend from the front porch are located in front of the first story windows. Five 6/6 windows on the second story are aligned with the windows and the entry on the first story. There are no apparent exterior alterations visible from the street.

779 S. Pasadena Avenue, 1905, Architects/Builder: Myron Hunt and Elmer Grey/D.M. Renton
1 contributing building

This is a two-story single-family residence with a complex form in the Craftsman style. The roof is comprised of intersecting gables of moderate pitch and overhanging wide eaves with exposed carved rafters and purlins. There are two offset gables on the primary (east) façade. Walls are clad with shingles, including decorative shingles along the gable lines. There is a projecting entry porch on the south end of the primary façade with a shed roof supported by pairs of chamfered piers. To the north is a projecting bay with a gabled roof. Unlike the main roof, it has no eave overhang and a slight return cornice on the gable face. The fenestration is asymmetrical with a variety of window types and sizes, including multi-paned casements, diamond-paned casements, and multi-paned double-hung sash. A three-paneled Craftsman entry door on the porch has six lights. A bay window capped by a hipped roof sits prominently on the second story of the projecting bay. On the south elevation is a one-story wing covered with a shed roof. There are no apparent exterior alterations visible from the street.

801 S. Pasadena Avenue, 1914, Architect: Unknown
1 contributing building

Located on a large corner lot, this is a two-story single-family residence with a rectangular plan with Prairie School architectural influences. The central portion of the house is covered by a low-pitched hipped roof with open eaves, exposed rafters, and projecting rafters. The walls are clad in stucco. Minimal decoration includes a belt course and shutters on the second story windows. The fenestration on the primary (east) façade is symmetrical. The centered main entry has a small front porch with an elliptical metal roof supported by Doric columns and trimmed with dentils. The entry consists of a paneled door flanked by sidelights and topped by an elliptical leaded glass fanlight. On either side of the porch are two large, wide fixed picture windows. On the second story are three pairs of 6/1 double-hung sash windows. There are one-story wings on each side of the house. On the north side is a large side porch with a hipped roof supported by large square pillars. The porch is enclosed by a low stucco wall with rectangular cutouts on the east side. The wing on the south side is a sunroom topped with a balcony surrounded by a low, stucco railing with square cutouts. The sunroom has three multi-paned casement windows facing the street. There are no apparent exterior alterations visible from the street.

584 St. John Avenue, 1909, Architects: C. M. Driscoll and F. T. Merritt
1 contributing building

Located on a prominent corner lot, this is a two-story single-family residence that has been converted to a duplex. It is designed in the Craftsman style and has a square shape. The primary (west) façade is symmetrical with a front-facing gabled roof with wide overhanging eaves and exposed rafters and purlins. The upper story is clad in shingles, while the lower story is sheathed in heavy dash stucco. A full-width front porch has a shed roof that is supported by large Tuscan columns on stucco piers connected by a low wall. The centered entry has a non-original door. There are pairs of 9/1 double-hung sash windows on each side of the entry on the first and second stories. A 6/1 double-hung sash window is aligned with the entry. The north elevation, facing California Boulevard, has groups of similar windows and a recessed porch at the northeast corner of the first story with a column matching those on the primary façade to support the floor above. Windows and doors have extended lintels in the Craftsman style. A rear addition to the house and an enclosed sleeping porch on the north elevation are other alterations to the house. However, the primary façade and the front