

ATTACHMENT A:

Application & Attachments



PLANNING DIVISION MASTER APPLICATION FORM

Project Address: 999 S. San Rafael Avenue Pasadena, Ca 91105

Project Name: Application for Historic Designation

Project Description: (Please describe demolitions, alterations and any new construction) Application does not require any immediate demolitions, alterations, or any new construction

Zoning Designation: RS - 2 HD General Plan Designation:

Valuation (Cost of Project):

APPLICANT / OWNER INFORMATION

APPLICANT NAME: Michael Dooling

Telephone: [626] 799-7305

Address: 427 South Marengo Ave., #3

Fax: []

City Pasadena State: CA Zip: 91101

Email: mike@jacaranda1.com

CONTACT PERSON: same as above

Telephone: []

Address:

Fax: []

City State: Zip:

Email:

PROPERTY OWNER NAME: same as above

Telephone: []

Address:

Fax: []

City State: Zip:

Email:

TYPE OF PLANNING REVIEW AND APPROVALS REQUIRED (Mark clearly the type of approval(s) required):

Table with 3 columns of planning review and approval options. Includes items like ADJUSTMENT PERMIT, AFFORDABLE HOUSING CONCESSION OR WAIVER, CERTIFICATE OF APPROPRIATENESS (marked with X), etc.

Note: Space for signature is on reverse side

INDEMNIFICATION

Applicant agrees to defend, indemnify, and hold harmless the City and its officers, contractors, consultants, employees, and commission members (collectively, "City") from any and all liability, loss, suits, claims, damages, costs, judgments and expenses (including attorney's fees and costs of litigation), including any appeals thereto (collectively, "proceeding") brought against the City with regard to any approvals issued in connection with the application(s) by the City, including any action taken pursuant to the California Environmental Quality Act. If Applicant is required to defend the City in connection with such proceeding, the City shall have and retain the right to approve counsel to so defend the City; and all significant decisions concerning the manner in which the defense is conducted; and any and all settlements, which approval shall not be unreasonably withheld. The City shall also have and retain the right to not participate in the defense, except that the City agrees to reasonably cooperate with Applicant in the defense of the proceeding. If the City's Attorney's Office participates in the defense, all City Attorney fees and costs shall be paid by Applicant. Further, Applicant agrees to defend, indemnify and hold harmless the City from and for all costs and fees incurred in additional investigation or study of, or for supplementing, revising, or amending, any document if made necessary by said proceeding.

CERTIFICATION:

I hereby certify that I am the applicant or designated agent named herein and that I am familiar with the rules and regulations with respect to preparing and filing this petition for discretionary action, and that the statements and answers contained herein and the information attached are in all respects true and accurate to the best of my knowledge and belief.

SIGNATURE OF APPLICANT OR AGENT: Michael Dowling Date: May 2, 2012

<p>For Office Use Only</p> <p>PLN # <u>2012-00191</u></p> <p>CASE # _____</p> <p>PRJ # _____</p> <p>DATE ACCEPTED: <u>5/8/12</u></p> <p>DATE SUBMITTALS RECEIVED: _____</p> <p>RECEIVED BY (INITIALS): <u>TD</u></p> <p>FEES:</p> <p>BASE FEE:: \$ _____</p> <p>3% RECORDS FEE: \$ _____</p> <p>TOTAL: \$ _____</p> <p>HISTORIC ARCH. RESEARCH REQUIRED? YES NO <u>NO</u></p> <p>PUBLIC ART REVIEW REQUIRED? YES NO <u>NO</u></p> <p>TRANSPORTATION REVIEW REQUIRED? YES NO <u>NO</u></p> <p>INCLUSIONARY HOUSING REQUIRED? YES NO <u>NO</u></p>	<p>REVIEW AUTHORITY:</p> <p><input type="checkbox"/> STAFF</p> <p><input type="checkbox"/> HEARING OFFICER</p> <p><input type="checkbox"/> PLANNING COMMISSION/BZA</p> <p><input type="checkbox"/> DESIGN COMMISSION</p> <p><input checked="" type="checkbox"/> HISTORIC PRESERVATION COMMISSION</p> <p><input type="checkbox"/> CITY COUNCIL</p> <p>TAXPAYER PROTECTION</p> <p><input type="checkbox"/> DISCLOSURE REQUIRED</p> <p><input checked="" type="checkbox"/> NOT REQUIRED</p>	<p>CEQA REVIEW:</p> <p><input checked="" type="checkbox"/> EXEMPTION</p> <p><input type="checkbox"/> INITIAL STUDY</p> <p><input type="checkbox"/> EIR</p> <p>CEQA REVIEW STATUS:</p> <p><input checked="" type="checkbox"/> PENDING</p> <p><input type="checkbox"/> COMPLETED</p>	<p>Design & Historic Preservation:</p> <p>TYPE OF HISTORIC PRESERVATION REVIEW:</p> <p><input type="checkbox"/> CATEGORY 1 (DESIGNATED)</p> <p><input type="checkbox"/> CATEGORY 2 (ELIGIBLE)</p> <p>LANDMARK/HISTORIC DISTRICT NAME: _____</p> <p>TYPE OF DESIGN REVIEW:</p> <p><input type="checkbox"/> CONCEPT</p> <p><input type="checkbox"/> FINAL</p> <p><input type="checkbox"/> CONSOLIDATED</p> <p><input type="checkbox"/> PRELIMINARY CONSULTATION</p>
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Supplemental Application for
HISTORIC DESIGNATION

Note: In addition to this application, a completed **Planning Division Master Application Form** is also required.

PROPERTY PROPOSED FOR DESIGNATION

1. Name of Property:	Oak Ridge
2. Property Address:	999 S. San Rafael Avenue Pasadena, Ca 91105
3. Date of Original Construction	1912
4. Original Owner	Dr. Clifford Webster Barnes
5. Architect / Builder:	Elmer Grey (Architect) and Will A. Taylor (Builder)

DESIGNATION CATEGORY

(CHECK APPROPRIATE BOX—SEE CRITERIA ON PAGES 2 & 3 FOR MORE INFORMATION):

HISTORIC MONUMENT

LANDMARK

HISTORIC SIGN

LANDMARK TREE

BRIEF DESCRIPTION OF PROPERTY

Briefly describe the property proposed for designation, indicating whether the entire site or a portion of the site is the subject of the nomination (e.g., how many buildings or objects on the site are included in the nomination) or if the nomination is for an object, sign or tree. A map may be used for the description. Please also submit recent and, if available, historical photographs. Use additional sheets if necessary.

(see attached sheet)

SUPPLEMENTAL INFORMATION ON SIGNIFICANCE OF PROPERTY

With this application, please attach information that will assist staff with the preparation of a designation report. Books, photographs, articles, and other archival information will all be useful to document the significance of the nominated resource.

Refer to bibliography, historical photographs, chronology, and other supporting information.



LEGAL DESCRIPTION

Attach a copy of the most recently recorded legal description for the property (usually in the deed for the property or other documents when the property was purchased—also available from a title company).

CRITERIA FOR DESIGNATION

Check the box under the category checked on first page that corresponds to the criterion under which you are nominating the property, object, sign or tree for designation. Multiple boxes may be checked if applicable.

CRITERIA FOR DESIGNATING AN HISTORIC MONUMENT (May include significant public or semi-public interior spaces and features)	
<input type="checkbox"/>	A. It is associated with events that have made a significant contribution to the broad patterns of the history of the region, state or nation.
<input type="checkbox"/>	B. It is associated with the lives of persons who are significant in the history of the region, state or nation.
<input checked="" type="checkbox"/>	C. It is exceptional in the embodiment of the distinctive characteristics of a historic resource property type, period, architectural style or method of construction, or that is an exceptional representation of the work of an architect, designer, engineer, or builder whose work is significant to the region, state or nation, or that possesses high artistic values that are of regional, state-wide or national significance.
<input type="checkbox"/>	D. It has yielded, or may be likely to yield, information important in prehistory or history of the region, state or nation.

CRITERIA FOR DESIGNATING A LANDMARK	
<input type="checkbox"/>	A. It is associated with events that have made a significant contribution to the broad patterns of the history of the City, region, or State.
<input type="checkbox"/>	B. It is associated with the lives of persons who are significant in the history of the City, region, or State.
<input type="checkbox"/>	C. It embodies the distinctive characteristics of a type, architectural style, period, or method of construction, or represents the work of an architect, designer, engineer, or builder whose work is of significance to the City or, to the region or possesses artistic values of significance to the City or to the region.
<input type="checkbox"/>	D. It has yielded, or may be likely to yield, information important locally in prehistory or history.



CRITERIA FOR DESIGNATING A HISTORIC SIGN

<input type="checkbox"/>	A. It is exemplary of technology, craftsmanship or design of the period when it was constructed, uses historic sign materials and means of illumination, and is not significantly altered from its historic period. Historic sign materials shall include metal or wood facings, or paint directly on the façade of a building. Historic means of illumination shall include incandescent light fixtures or neon tubing on the exterior of the sign. If the sign has been altered, it must be restorable to its historic function and appearance.
<input type="checkbox"/>	B. It is integrated with the architecture of the building.
<input type="checkbox"/>	C. It demonstrates extraordinary aesthetic quality, creativity, or innovation.

CRITERIA FOR DESIGNATING A LANDMARK TREE

<input type="checkbox"/>	A. It is one of the largest or oldest trees of the species located in the City.
<input type="checkbox"/>	B. It has historical significance due to an association with a historic event, person, site, street, or structure.
<input type="checkbox"/>	C. It is a defining landmark or significant outstanding feature of a neighborhood.

DESIGNATION PROCESS (INFORMATION ONLY; NO ACTION REQUIRED)

§17.62.050 Pasadena Municipal Code:

1. A preliminary evaluation by staff to determine if the nominated property meets the applicable criteria and is eligible for designation.
2. If staff determines that the nominated property is eligible for designation, the nomination is scheduled for a public hearing before the Historic Preservation Commission. If not, the applicant may appeal the determination of ineligibility to the Historic Preservation Commission or it may be called for review by the Historic Preservation Commission or City Council.
3. If the Historic Preservation Commission finds that the nominated resource qualifies for designation, it forwards a recommendation on the designation to the City Council.
4. At a noticed public hearing, the Council then determines whether to approve or disapprove the application.

BRIEF DESCRIPTION OF PROPERTY

Oak Ridge (also known as the Barnes House) is a Craftsman style residence constructed in 1912 and designed by master architect, Elmer Grey. Will A. Taylor was the builder of record.

Oak Ridge is a two-story (plus basement) residence with a modified L-shaped plan, medium-pitched gabled roof, and exhibiting an exterior clad in stucco on the first floor with wood shingles on the second. The home features many hallmark characteristics of the Craftsman style, including: complex roof shape with clipped gables, loggias, textural exterior utilizing wood as a prominent material, and overall emphasis on natural material and craftsmanship.

The property is entered on South San Rafael through a large entry gate flanked by stone piers. A long driveway curves around an adjoining lot to approach the house. The front façade of the home forms an L-shape and is entered through a wood front door. The south façade has a loggia on each corner of the first floor, pool, and hillside sloping down towards the south. The east façade faces an expansive lawn, which becomes the rear yard of the house. The garden is terraced with stone and features levels that extend above the house to the north. Measuring approximately 6,600 square-feet, the home's interior contains many original features including: extensive wood trim, wood beamed ceilings, wood windows, original flooring of wood and concrete tile insets, and window/door hardware.

The site currently measures approximately 1.5 acres and accommodates the main house (1912-13), garage (2003), and two accessory buildings (not shown on the 1931 Sanborn map) in the southwest corner of the property. The original estate measured much larger than the current 1.5 acres and a 1930 Sanborn map shows the original configuration of the lot (attached). Permit records show that an additional residence measuring 5,910 square feet was constructed in 1989 – essentially subdividing the original estate into two parcels. A full permit history of the property is attached.

SUPPLEMENTAL INFORMATION

Significance: Oak Ridge is significant as an exceptional representation of the work of Elmer Grey, master architect and regionally significant to southern California. The home embodies Grey's interpretation of the Craftsman style, "which reflected more of an English Arts and Crafts influence than the rustic California look of the Greene brothers." (Tim Gregory Report, 2006)

Elmer Grey's body of work includes undisputed masterpieces of the historical era that are woven into the foundation of the region's building tradition. These include: the Henry E. Huntington Estate (Hunt & Grey), the Beverly Hills Hotel (1911), and the G.W. Wattles house and gardens in Hollywood (1912). Spanning across the years and the region, Grey's work is formidable. Oak Ridge is an important piece in the story of Grey's professional journey as it represents his contribution to Craftsman

Oak Ridge – 999 S. San Rafael

style and serves as an example of his addition to the San Rafael neighborhood – well stocked with the works of skilled architects of the day. Extensive review of Grey's work and his biography is included as an attachment for additional information.

Building biographer, Tim Gregory, found the home to be potentially eligible for listing on the National Register of Historic Places and California Register of Historical Resources “due to its association with a regionally significant architect, its unusual state of preservation, and its association with a nationally significant original owner.” (Tim Gregory Report, 2006)

LEGAL DESCRIPTION

(attached – from Grant Deed)

EXHIBIT "A"

Those portions of Lot(s) 3 and 4 of Tract No. 61, in the City of Pasadena, County of Los Angeles, State of California, as per map recorded in Book 13 Page(s) 13 of Maps, in the office of the County Recorder of said County, together with that part of that portion of San Rafael Avenue which was vacated by Ordinance No. 2492 of the Board of Directors of the City of Pasadena, recorded on May 14, 1926 as Instrument No. 1442, in Book 5901 Page 252, Official Records, in the office of said County Recorder, included within the following described boundaries:

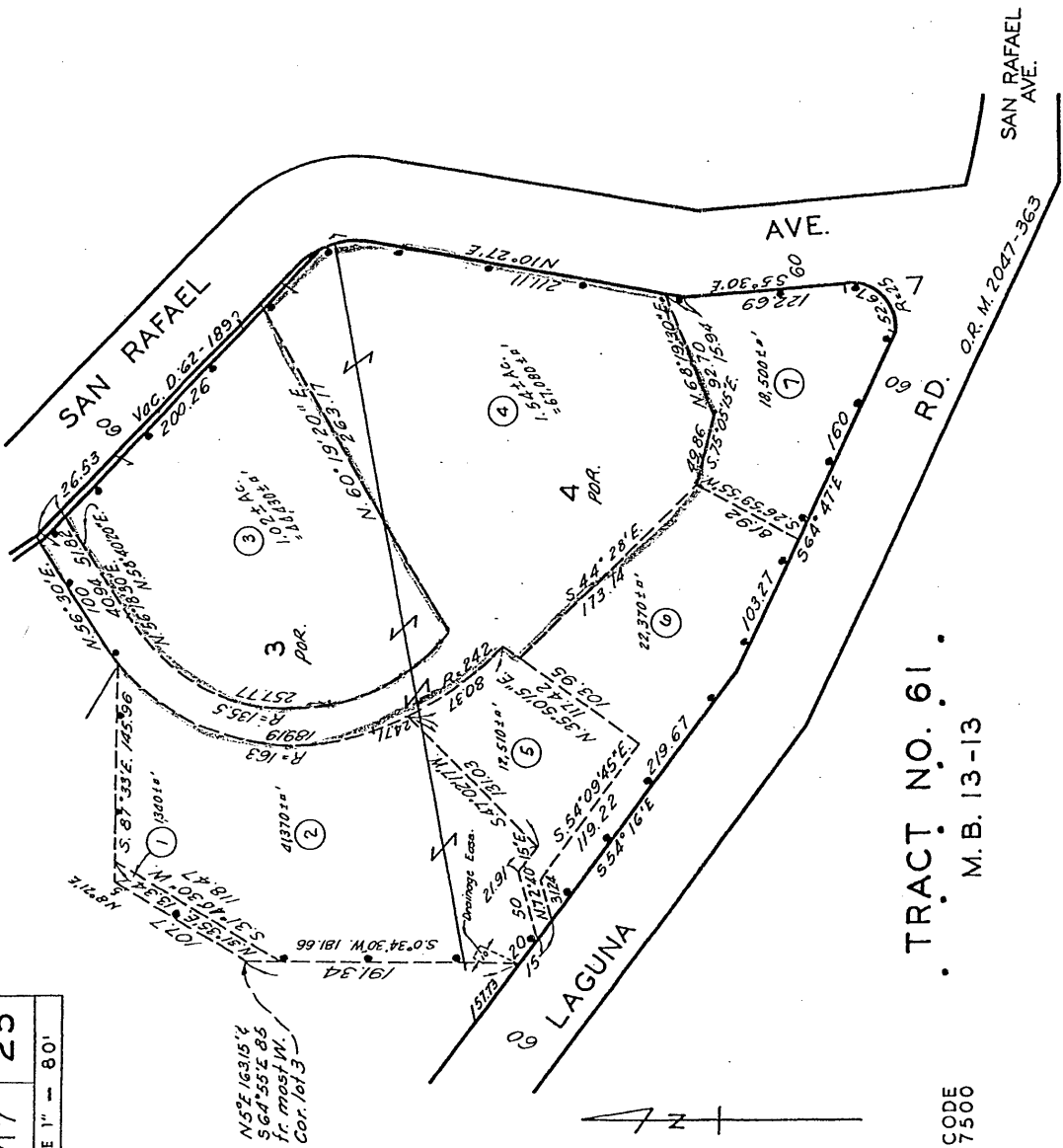
Beginning at a point in the Easterly boundary of said Lot 4, that is distant Northerly thereon 15.94 feet from an angle point in said Easterly boundary, said angle point being the Southerly terminus of that certain course in said Easterly boundary shown on the map of said Tract No. 61 as having a length of 427.35 feet; thence Northerly along said Easterly boundary to a point that is distant Southerly thereon 20.30 feet to the most Northeasterly corner of said Lot 4, said last mentioned point being the Southerly terminus of that certain curve described as being concave to the West, a radius of 44.36 feet and a length of 43.53 feet to the Easterly boundary of the land described in said Ordinance No. 2492; thence Northerly and Northwesterly along the Easterly and Northeasterly boundary of the land described in said last mentioned ordinance to the most Easterly corner of the land described in the deed to Edna B. Prost recorded April 12, 1930 as Instrument No. 551, in Book 9878 Page 186, Official Records, in the office of said County Recorder; thence Southwesterly, Northwesterly, Northerly and Northeasterly along the Southeasterly, Southwesterly, Westerly and Northwesterly lines of the land described in said deed to Prost to the most Northerly corner of the land described in said mentioned deed, said most Northerly corner being a point in the Northeasterly boundary of the land described in said ordinance No. 2492; thence Northwesterly along said Northeasterly boundary to the Northeasterly prolongation of the Southeasterly line of Lot 1 of said Tract No. 61; thence Southwesterly along said prolongation and said Southeasterly of Lot 1, to the most Southerly corner of said Lot 1; thence along a straight line to the Easterly terminus of that certain course described as having a length of 145.96 feet in the Northerly boundary of the land described in the deed to Thomas Wilson and wife, recorded on April 19, 1949 as Instrument No. 1109, in Book 29870 Page 377, Official Records in the office of the county recorder; thence Southerly along the curved Easterly boundary of the land described in said last mentioned deed to the Northerly terminus of that certain course described as having a length of 117.42 feet in the Southeasterly boundary of the land described in said last mentioned deed; thence Southwesterly along said mentioned certain course, to the Northerly terminus of that certain course described as having a length of 103.95 feet in the Westerly boundary of the land described in the deed to Foster K. Sampson and wife, recorded on April 6, 1949 as Instrument No. 825, in Book 29770 Page 315, Official Records, in the office of said county recorder; thence in a generally Easterly direction along the Northeasterly boundary of said last mentioned land, to and along the Northerly of the land described in the deed to Chalmers L. McGaughey and wife, recorded on February 16, 1951 as Instrument No. 1286, in Book 35584 Page 36, Official Records, in the county of the county recorder to said point of beginning.

ORDER NO. 11023054

Except the interest in those portions of said land included within San Rafael Avenue, which was conveyed to the City of Pasadena by deed recorded June 21, 1920 as Instrument No. 197, in Book 7221 Page 287 of Deeds, records of said County and by deed recorded on July 10, 1924 as Instrument No. 797, in Book 3174 Page 266 of said Official Records.

01 1466891

5717 | 25
SCALE 1" = 80'



N52°16'31.5" E
564'52.2" BS
Fr. most W.
Cor. lot 3

TRACT NO. 61.
M.B. 13-13

CODE
7500

FOR PREV. ASSMT. SEE: 1344 - 25

ASSESSOR'S MAP
COUNTY OF LOS ANGELES, CALIF.

“OAK RIDGE”

**A HISTORY OF THE
BARNES HOUSE**



999 SOUTH SAN RAFAEL AVENUE

PASADENA

THE OWNERS

In 1912, Dr. Clifford Webster Barnes, a Chicago educator and civic leader, purchased all of Lots 3 and 4 of Tract 61 in what was then an incorporated area known as San Rafael Heights in the hills west of the Arroyo Seco near Pasadena. The original property was somewhat pie-shaped, extending northwestwards from the intersection of San Rafael Avenue and Laguna Road, with approximately 710 feet of frontage on San Rafael and approximately 672 feet along Laguna. Dr. Barnes commissioned well-known architect Elmer Grey to design a home in the Craftsman style for his parents Joseph and Anna L. (Webster) Barnes and his two unmarried sisters Grace and Ella. There is no reason to believe that Dr. Barnes ever lived in the house himself. Will A. Taylor of Pasadena was selected to be the contractor. The original address of the house (until 1933) was 1051 South San Rafael Avenue.

Dr. Clifford Webster Barnes (1864-1944) was described by biographers as an “educator, philanthropist, sociologist, civic leader, crime nemesis, clergyman, peace advocate, and Red Cross worker.” He was best remembered for founding the popular “Sunday Evening Club” which broadcast the speeches of famous political and religious leaders throughout the country. Born in Corry, Pennsylvania, Dr. Barnes attended the University of California before graduating from Yale and the University of Chicago. He began his career as a Chicago-based pastor and later served as the first male resident worker at Chicago’s famed Hull House. After further study at Oxford University, he began his life-work in religious and moral training and charitable services. While most of his civic and social affiliations were in Chicago, Dr. Barnes did maintain a membership in the Annandale Golf Club, which he probably frequented during the annual visits he made to his parents each spring. Please see the attached biographical material on pages 15 through 18 that presents more detail on the life of this multi-faceted man.

Little information was available in biographical sources on Dr. Barnes’ parents. Joseph Barnes was born in New York around 1841. By 1880, he was working as a retail grocer in Buffalo, New York, living with his wife and four children: Clifford, Wilbert, Grace May, and Ella Louise. By 1910, Mr. and Mrs. Barnes had moved to Los Angeles where Joseph found employment as a real estate agent. After moving into their San Rafael home, Joseph is best remembered for financially backing the outlawing of “liquor saloons” from Pasadena. He served on the anti-liquor committee as a representative of the Baptist Church. Only a brief obituary was published in the *Pasadena Star-News* upon his death in August 1916 at the age of 76. A copy is attached on page 19. Mrs. Barnes, born in Buffalo around 1842, was the granddaughter of Daniel Webster. After her husband’s death, she remained in their San Rafael Avenue home with her two daughters until her own passing at the age of 91 on August 4, 1933. Her obituary can be found on page 20. Both Grace and Ella were born in Pennsylvania, the former on July 31, 1869 and the latter on August 6, 1871. They would live in the San Rafael house for the rest of

their lives. Grace died at the age of 78 on June 7, 1948. Ella passed away at the age of 84 on June 27, 1956.

By 1957, after 45 years of ownership by the Barnes family, the property was sold to Rudolph and Francelle C. Peck. Mr. Peck was born outside the United States on May 5, 1910. He was an importer and also owned the Peck Clamp Tool Company. Mrs. Peck was born Francelle Child in Utah on May 25, 1905. She died on December 3, 1994 at the age of 89. Her husband survived her by eighteen months, passing away at the age of 86 on June 18, 1996. No obituaries could be found for Mr. and Mrs. Peck in either the *Pasadena Star-News* or the *Los Angeles Times*.

After almost forty years of Peck family ownership, Walter Cleveland became the trustee owner in June 1996 after the death of Rudolph Peck. Title transferred to Ebbe R. Smith, et. al., in July 1997.

Michael and Kathleen Dooling have been the owners since August 2001.

THE ARCHITECT

Elmer Grey was born in Chicago, Illinois on April 30, 1871, the son of Henry C. and Caroline Johns Grey. He had his early education in the public schools of Milwaukee, Wisconsin. Grey did not attend college, but received his basic architectural training as an employee of the prominent Milwaukee firms of Arthur C. Clas and later Ferry & Clas. He must have been a quick study, for Grey received his first architectural award at the age of 18 from the Engineering and Building Record of New York for his design of a pumping station and water tower. He was also the principal designer of the Milwaukee Public Library and the Wisconsin State Library.

Grey combined his twelve-year employment at Ferry & Clas with three bicycle trips around Europe and a stay in Chicago where he was exposed to the unique styles of architect Louis Sullivan. A few years later, he toured the East Coast, becoming familiar with many other domestic styles. In 1905, he even traveled to the then-exotic South Pacific where he recorded how domestic building there was adapted to the local climate and living styles. Around the turn of the century, Grey briefly went into business for himself, designing a number of residences, including his own summer home, in the Milwaukee area.

After suffering what was termed a "nervous breakdown", Grey was advised by his doctors to go for a "rest cure" to a ranch in New Mexico. From here, more or less on a whim (as he described it years later), he moved to California. He spent several months on Catalina Island, fishing and working as a boat-man. Upon his return to the mainland, he worked as a ranch-hand in Hollywood. In a series of newspaper articles, Grey wrote how he was a

dust-covered stable-boy by day and a tux-wearing man-about-town at the adjacent Hollywood Hotel by night!

After another stint as a horse-trainer in Monrovia, Grey, having regained his mental health, returned to his profession. He went into partnership with famed Pasadena architect Myron Hunt in 1904. For the next six years, Hunt & Grey produced some much-admired work, including the Henry E. Huntington estate in San Marino, the George Woodward house (later the Zane Grey house) in Altadena, the Polytechnic School in Pasadena (one of the country's first open-air schools), and the first Huntington Hotel (then called the Wentworth). Although it is difficult to separate the two architects' contributions to the partnership, it is thought Grey, the more unschooled of the two, more sensitively reflected the spirit of the Arts and Crafts movement in his early designs.

On January 27, 1906, Grey married Millicent Bowers. They were to have one daughter named Virginia. Mrs. Grey died on October 20, 1915. Grey married for a second time to Mrs. Anabel Hubbard Rohrabacher on April 18, 1917. Her daughter from an earlier marriage, Marie Rohrabacher Cotten, and Marie's husband Navy Captain Junius L. Cotten were to live with the Greys for many years.

When Hunt and Grey dissolved their partnership in 1910, Elmer Grey went on to design buildings that have since become local landmarks, such as the earliest structures on the Caltech campus, in cooperation with Bertram Goodhue (ca. 1912); the Beverly Hills Hotel (1911); G. W. Wattles house and gardens in Hollywood (1912); the First Church of Christ, Scientist in Palo Alto, Los Angeles (1912) and Long Beach (1916); the Pasadena Playhouse (1925); and the Lincoln Shrine in Redlands (1942). During World War I, he worked for Columbia Studios, designing sets, buildings, and film-vaults.

Grey was known as an architect who could adapt classic styles to modern needs. Of an artistic bent, he was drawn to a variety of period revival styles, Mission Revival being one of his early favorites. However, he always kept in mind the unique demands made on traditional styles by Southern California's climate, topography, and life-styles. In 1917, he is quoted as follows: "[There are] benefits of living in California, opportunities for pleasures which were impossible 'back home' and the joy of having the home conform to conditions as they are found in this state." Grey was a strong believer in "adding beauty to our Southern California scenery." He was an advocate for the establishment of a distinct and "honest" "California" style that would draw on the Mission, Mexican, Spanish and Italian traditions—to "give this section of the country an individual charm which otherwise it might not have." He experimented in the building materials he called for in his designs and was among the first to advocate the use of steel and concrete in residential construction. (In fact, he has been criticized for placing emphasis on massing and the grouping of parts rather than on fine detail.) Grey was a firm believer that houses should be architect-designed and that client's wishes could not be carried out as well by builders alone.

Not only was Grey a renowned architect, he was highly praised for his work as an artist, writer, and public speaker. The Chicago Art Institute has several of his watercolors in its permanent collection, and his architectural renderings have been honored as small works of art in their own right. He worked in a variety of mediums besides watercolor, such as pen-and-ink, crayon, and oil. Perhaps his largest art-work was the 35-foot mural in the Senior Officers' Quarters at the U.S. Naval Air Station in Jacksonville, Florida, where he taught mechanical drawing during World War II. Grey was also famed for his essays and speeches dealing with architectural criticism, stylistic trends, and environmental concerns. His work was published in such magazines as *Scribner's*, *The Ladies' Home Journal*, and *The Architectural Record*.

Grey was a fellow of the American Institute of Architects, having been chosen to sit on that body's Committee of Applied Art and Sciences in 1906. He was also a member of the University Club of Los Angeles and the Bel-Air Bay Club, and was a practicing member of the Church of Religious Science. His political affiliation was Republican, and biographical entries in various "who's who" publications listed his hobbies as swimming and horseback riding. Grey had served as a director of the Fine Arts League of Los Angeles and was on the American arts advisory committee for the great World's Fair at St. Louis in 1904. In 1935 he was appointed as a federal appraiser for home loans.

Elmer Grey died on November 14, 1963 at the age of 92, at his home at 1372 South El Molino Avenue in Pasadena--a house he had designed for himself in 1911. Not only had Elmer Grey triumphed over the poor health that had plagued him in his earlier years, he had made his mark in a long career in both architecture and art. Fortunately, he lived long enough to know how much he was honored by others in his profession. Up to the time of his death, he was corresponding with admirers from all over the world.

In addition to the above cited works and a number of mansions in Beverly Hills and the Hancock Park area of Los Angeles, Grey's local designs include:

1050 East Mariposa Street, Altadena (Neustadt residence--1912)
1230 South El Molino Avenue (1921)
670 South Allen Avenue (1922)
1353 Lombardy Road (1922)
2167 Crescent Drive, Altadena (1928)
1264 Old Mill Road, San Marino (1937)

Additional biographical information on Elmer Grey can be found on pages 21 through 23.

THE BUILDER

Will A. Taylor, sometimes more informally known as Willie Taylor, was responsible for the construction of many fine homes in Pasadena from 1908 through the 1920s. These included a significant number in the Oak Knoll district. Taylor often worked with well-known local architects, such as Greene & Greene, Sylvanus Marston, Myron Hunt, Elmer Grey, and most frequently, Reginald Johnson. He seemed equally adept at prestigious mansions (for example, 855 Oak Knoll Circle in 1914, 1126 Hillcrest in 1916, and 1464 Ridge Way in 1923) and more modest middle-class residences (such as 1009 North Marengo and 535 South Catalina, both in 1911, and 36 East Peoria in 1913). Although he usually worked for clients, he did build a few homes for himself and his wife Cora B. Taylor (such as 520 Jackson in 1907 and 966 Elizabeth in 1912). Taylor is perhaps best remembered, however, for being the original contractor for the Rose Bowl. In later years, his sons worked with him, the firm then being known as W. A. Taylor & Sons.

THE ARCHITECTURAL STYLE

The popularity of the bungalow coincided with the rise of the Arts and Crafts movement in the United States. Gustav Stickley has been credited with the wide popularity of the Arts and Crafts movement in America. Seen as rebels against both the complicated style of the Victorian age and impersonal products of the new machine age, Craftsman proponents created a new appreciation for hand craftsmanship. Stickley's *Craftsman* magazine, published from 1901 to 1916, brought his ideals and the theory of a new style of architecture to the nation. *Craftsman Homes*, a bungalow design book published by Stickley, allowed inexperienced owners and small contractors to build bungalows which were inexpensive and simple in design and construction, yet comfortable and in tune with their natural surroundings.

But the chief "brick and mortar" inspiration for the Craftsman style came from two brothers living in Pasadena--Charles Sumner Greene and Henry Mather Greene who practiced between 1893 and 1914. About 1903 they began to design simple Craftsman-type bungalows; by 1909 they had designed and executed several exceptional landmark examples that have been called the "ultimate bungalows." The two most well-known of these in Pasadena are the Gamble House at 4 Westmoreland Place and the Blacker House at 1177 Hillcrest Avenue, for both of which the Greenes created a total "look", including furniture, fabrics, and landscaping. Several influences--the English Arts and Crafts movement, an interest in oriental wooden architecture, an appreciation of the Swiss chalet tradition, and their early training in the manual arts--appear to have led the Greenes to design and construct these intricately detailed buildings.

These and similar residences were given extensive publicity in such magazines as the *Western Architect*, *The Architect*, *House Beautiful*, *Good Housekeeping*, *Architectural*

Record, *Country Life in America*, and *Ladies' Home Journal*, thus familiarizing the rest of the nation with their style. As a result, a flood of pattern books appeared, offering plans for Craftsman bungalows; some even offered completely pre-cut packages of lumber and detailing to be assembled by local labor. Through these vehicles, the one-story Craftsman house quickly became the most popular and fashionable smaller house in the country. (Architectural historians David Gebhard and Robert Winter have characterized this architecture as the closest thing to a democratic art that has ever been produced.) High-style interpretations are rare except in California, where they have been called the Western Stick style. One-story vernacular examples are often called simply "California bungalows."

As early as 1904, Pasadena and the newer neighborhoods of Los Angeles were widely known for their Craftsman homes which differed from their Eastern and Midwestern counterparts. It is no surprise that those living near the arroyos and foothills favored the Craftsman style which fit so superbly in such picturesque, rustic settings. The defining elements of the style were the use, and in fact the glorification, of natural materials; a horizontal orientation; low-pitched gable roofs; wood detailing, including dark stained heavy beams and timbers, sometimes attached together by metal banding; exposed rafters; wide roof overhangs with unenclosed eaves, supported by brackets; wide porches; horizontal bands of casement windows (often with Tiffany-type stained glass accents in the more costly homes); massive brick, block, or stone foundations, porch supports, and walls; and visible guttering and drainage systems that were often incorporated into the design by means of metal bracketing. Interior built-in features such as bookcases and dining-room buffets were popular. Lighting fixtures were often copper with tinted glass. A few Craftsman architects also incorporated elements from other popular styles, such as Eastern Shingle and English Tudor or skewed the architectural elements into a Japanese or Swiss look. Although the emphasis was on simplicity of design, a break from the ornamented cluttered style of the Victorian period, some of the larger architectural creations were "bungalows" in name only.

The popularity of Craftsman homes for the wealthy ended around 1912, but the middle class continued to build in the style through 1914. World War I drastically slowed down building and development in general in the Los Angeles area. For example, in Pasadena before 1917, houses were being built at a rate of approximately 500 per year, dropping to about 140 in 1917 and 40 in 1918. After the war, some modest Craftsman homes were built in working class neighborhoods through the early 1920s. Materials changed after the war, giving the Craftsman homes of this period a different look. The size of timber had changed from 2 x 4" to 1 1/2 x 3 1/2" and formerly rough wood surfaces had given way to smooth surfaces. As a result, late Craftsman homes were stylistically more restrained and refined and the characteristic elements were on a reduced scale.

The Barnes house is a good example of Elmer Grey's interpretation of the Craftsman style which reflected more of an English Arts and Crafts influence than the rustic

California look of the Greene brothers. Its plastered first story and shakes-covered second story and multiple clipped gable roofs are reminiscent of English medieval architecture. Craftsman touches include small-paned casement windows, arranged singly or in bands; a tall brick chimney; and use of cobblestone retaining walls.

THE HOUSE AND PROPERTY IN THE PUBLIC RECORD

The San Rafael Heights area did not become a part of Pasadena until August 1914, so there is no city building permit on file for this property. Los Angeles County did not begin issuing building permits for its unincorporated areas until 1927.

However, the *Pasadena Star* newspaper announced the construction of the house in its issue of November 9, 1912. It was described as a "handsome residence" and was to have two stories and a basement, twelve rooms, plaster exterior on the lower floor and shingles on the upper floor. The recording of the contract with the builder was reported in the November 14, 1912 issue of the *Los Angeles Builder & Contractor*. The cost of the house was reported to be \$14,257—a great deal of money in 1912 when the average house and lot could be purchased for around \$3,000. Copies of both short announcements are attached on page 13.

Wiring was upgraded to 220 volts in the southeast bedroom in April 1936. A heater was installed in March 1937. In March 1938, posts and partitions were cut off in the basement in order to install concrete pads under them. A copy of this permit is attached on page 28. The front porch was also insulated at this time. The total cost was \$232. Another heater and a water softener were added in April 1939. Also in that month, a power receptacle in the den was moved from the center of the floor to the north wall. The house appears to have remained virtually unchanged for the next fifty years.

In May 1989, a permit was issued to construct a new 5,910-square-foot house and a 1,080-square-foot garage on part of the old Barnes property. Also permitted was the addition of an 808-square-foot recreation room. The following month, the construction of a 3.5-foot block wall above a new 3-foot retaining wall at the front of the property was permitted. A permit was issued for a new swimming pool and spa in October 1989.

An earthquake retrofit project, tying the sill plate to the foundation, was completed in June 1996. Construction of a pergola porch was permitted the following November. The house was re-roofed with Class A composition shingles in December 1997. That same month, fire damage to the sub-floor joists was repaired.

A permit was issued in February 1998 to remodel 1,100 square feet of the house, including the kitchen, a bathroom, and the basement. An earthquake-damaged fireplace was also to be repaired. The following April, a shed was to be relocated and rebuilt at the side of the house. In May 1998, a permit was issued to construct retaining walls around

the property not to exceed eight feet in height. Electrical service to the property was upgraded to 200 amps in July 1998. This was followed in August by the installation of a new HVAC system.

In February 2003, permission was given to demolish the old garage and construct a new one with a reconstructed driveway approach. This required issuance of a minor conditional use permit due to the property's being in a hillside overlay district.

The Pasadena City Assessor first visited the property around 1915. He recorded a single two-story residence and garage. The house had a concrete foundation, walls of plaster and shakes, a shingled gabled roof, and exterior trim of ornamental wood. There were two bay windows, five fireplaces, a gas furnace, and twenty plumbing fixtures. At that time the house was connected to a cesspool. Interior finishes were described as both "plain" and "special." Two bookcases and a refrigerator were built-in. Over-all construction quality was rated "good"—the highest category available.

The Assessor estimated the square footage at 6,605. The first floor contained a large hall, four living rooms (one was probably a dining room), a kitchen, and a pantry. On the second floor were seven bedrooms, four tiled bathrooms, and two screened porches. There were a total of fifteen hardwood floors in the house. There was also a 931-square-foot concrete-walled basement with an average depth of six feet that contained one screened porch.

The garage, measuring 25 by 26 feet and cut into the hillside, was made of solid concrete and had a flat composition roof. Landscaping features on the property included art-stone balustrades and terraces.

The Los Angeles County Assessor currently estimates the square footage of the house at 6,689. Copies of the City Assessor's records are attached on pages 29 and 30.

(Note: The Pasadena City Assessor's Office ceased operations in 1974. Their square footage totals often differed from those of the Los Angeles County Assessor's Office, since they frequently included garages, terraces, patios, etc. in their computation. It is advisable to rely on the County Assessor's square footage figures since they are more up-to-date and consistent.)

THE WORLD AND COMMUNITY IN 1912

The world was still basking in the prosperous, peaceful sunlight of the Edwardian era, unaware or deliberately ignoring the signs of impending doom ahead, as the Balkan League declared war on Turkey. China became a republic under the presidency of Yuan Shi Kai in February when the last Manchu emperor abdicated. Woodrow Wilson was

elected President that year, beating out Republican candidate William Howard Taft and Theodore Roosevelt, representing the Bull Moose party. The continental drift theory was first espoused by Alfred Wegener in 1912. But perhaps the most newsworthy item on the news-wires of the time was the sinking of the Titanic off Newfoundland on April 14, with 1,500 lives lost.

California was also an optimistic place in 1912 under the reform-minded governorship of Hiram Johnson. The previous year, the state had acquired the most comprehensive system of public utility regulation then in existence. Southern California had already become a magnet for new residents whose demand for water would see the completion of the great Los Angeles Aqueduct in 1913.

Pasadena was also caught up in the dream of unlimited progress and growth, tempered with the ideal of becoming Southern California's most cultured city. The cornerstone was laid for the first unit of Pasadena High School at the corner of Colorado and Hill (now Pasadena City College) in June. It was a big year for education, since Longfellow School first opened for classes in September. Also in 1912, the voters approved a \$1,134,515 bond issue establishing the Pasadena Municipal Water Department. The Pasadena Woman's Club, the Music Study Club, and the Pasadena Music and Art Association were all organized. The City acquired the property for the future Brookside Park, opening up the first swimming pool there later in the year, while the business community lauded the founding of the Security National Bank.

Literary works first appearing in 1912 included *Death in Venice* by Thomas Mann; *The Riders of the Purple Sage*, a western adventure by Zane Grey; Theodore Dreiser's *The Financier*; and *A Dome of Many-Coloured Glass*, Amy Lowell's first poetry collection. Author Bram Stoker died in 1912, as did playwright August Strindberg. Artists Auguste Rodin, Pablo Picasso, Marc Chagall, Amedeo Modigliani, Henri Matisse, and Piet Mondrian were all active in 1912, with Marcel Duchamp's emblematic *Nude Descending a Staircase, No. 2* causing great controversy. Theater-goers saw George Bernard Shaw's *Androcles and the Lion* and J. Hartley Manners' *Peg o' My Heart* for the first time in 1912. In the movies, Mack Sennett began the Keystone Kops series and Enrico Guazzoni debuted his epic silent film *Quo Vadis*. Ravel's ballet *Daphnis and Chloe* and his *Valses nobles et sentimentales* both debuted in 1912, as did the Richard Strauss opera *Ariadne auf Naxos* and Rudolf Friml's operetta *The Firefly*. Popular tunes of the day included W. C. Handy's first hit *Memphis Blues*; John McCormack's performance of *Rose of Tralee*; and Ernest R. Ball's popular song *When Irish Eyes Are Smiling*.

NOTES

Attached on page 14 is a copy of part of a page from the Sanborn Fire Insurance map collection showing the layout of the original property in 1930.

The *Los Angeles Times* featured the property as a “Home Of the Week” when it was put up for sale in 2001. A copy of the illustrated article is attached on pages 24 and 25.

At the time the conditional use permit for the new garage was issued in 2003, photographs were taken of the site, including the house. A copy of these are attached on pages 26 and 27.

THE SIGNIFICANCE OF THE PROPERTY

This property is potentially eligible for listing on the National Register of Historic Places and the California Register of Historical Resources due to its association with a regionally significant architect, its unusual state of preservation, and its association with a nationally significant original owner.

SOURCES CONSULTED

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 City of Pasadena, Planning and Development Dept., Design & Historic
 Preservation Section (Archives)
 Pasadena Public Library (Centennial Room)
 Pasadena Museum of History (Archives)
- Gebhard, David and Robert Winter. *An Architectural Guidebook to Los Angeles*.
 Salt Lake City, Gibbs-Smith, 2003.
- McAlester, Virginia and Lee. *A Field Guide to American Houses*.
 New York, Knopf, 1984.
- The National Cyclopaedia of American Biography*, vol. 45.
- Phillips, Steven J. *Old-House Dictionary: An Illustrated Guide To American
 Domestic Architecture (1600-1940)*. Lakewood, CO, American Source
 Books, 1989.
- Pinney, Joyce Y. *A Pasadena Chronology 1769-1977: Remembering
 When--Where*. Pasadena, Pasadena Public Library, 1978.
- Who Was Who in America*, vol. 2.
- City Directories: 1912-
- Architectural Record*: January and February 1905
Los Angeles Builder & Contractor: November 14, 1912
Los Angeles Times: April 8, 2001
New York Times: September 19, 1944
Pasadena Daily News: October 8, 1908
Pasadena Star: November 9, 1912; January 19, 1916
Pasadena Star-News: August 16, 1916; November 4, 1922;
 May 26 and June 4, 1923; January 9, 1926; February 2, 17, and
 March 3, 1931; August 7, 1933; February 16, 1961; November 15, 1963
Science Of Mind: October 1963
- Internet Resources, including California Index, California Death Index,
 Gale Biography Master Index, and Historic *Los Angeles Times* Database.

Tim Gregory
 The Building Biographer
 400 East California Blvd., #3
 Pasadena, CA 91106-3763
 Phone: 626-792-7465; Fax: 626-793-5219
 e-mail: timgregory@sbcglobal.net

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 March 2006

ATTACHMENT B:
Historical Documentation

SAN RAFAEL HEIGHTS TRACT NO. 7

Being a Subdivision of a Portion of Lots 5, 6
A.R. CAMPBELL - JOHNSTON ESTATE

as shown on

PARTITION MAP OF THE UNSUBDIVIDED PORTION OF THE
A.R. CAMPBELL-JOHNSTON ESTATE IN THE RANCHOS SAN RAFAEL AND SAN PASCUAL

As recorded in Misc. Records, Book 26, Pages 49 & 50

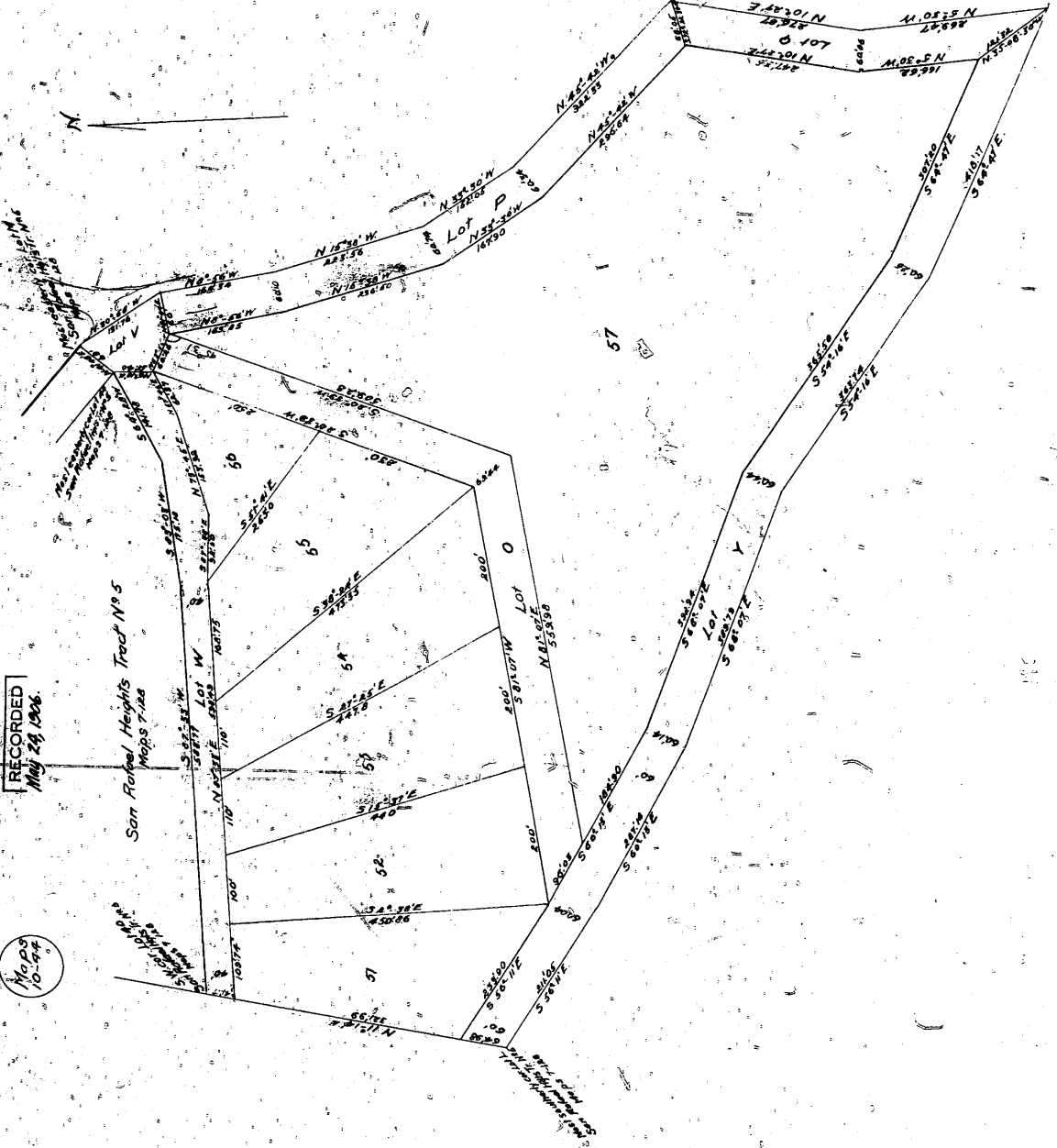
LOS ANGELES COUNTY, CALIFORNIA

Scale 1" = 100' Surveyed May, 1906

R.G. Miller, C.E.

RECORDED
May 28, 1906

Maps
10-44



TRACT NO 61

Being a subdivision of Lot 57 San Rafael Heights Tract No 7 as recorded in Book 10 Page 44 Maps 185 Angeles County California

Surveyed June 1907
By A. E. Miller

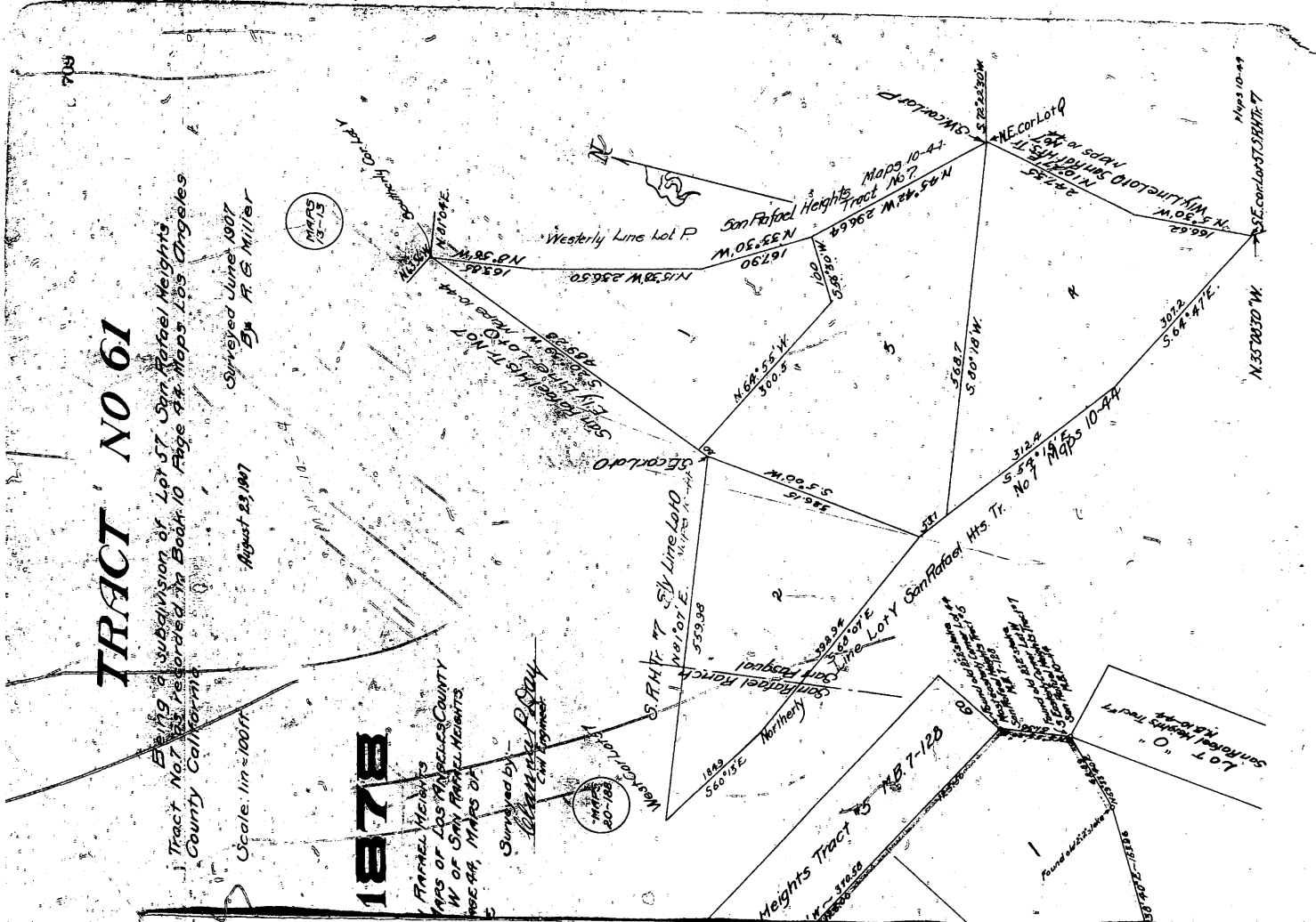
August 23, 1907

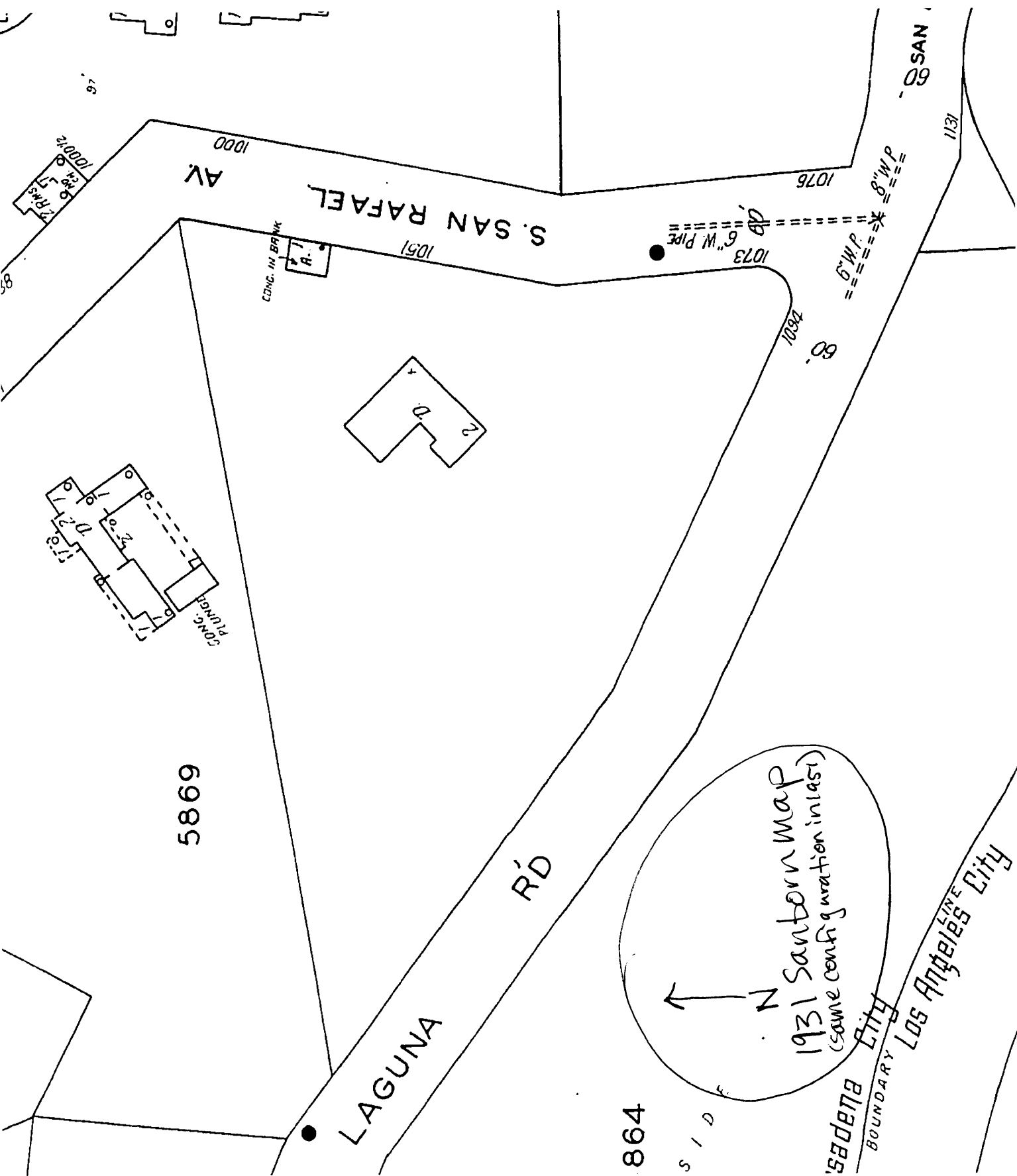
Scale 1 in = 100 ft

1878

San Rafael Heights
MAPS OF LOS ANGELES COUNTY
W. OF SAN RAFAEL HEIGHTS
180E 44, MAPS 21

Surveyed by
Alvan C. Perry
Civil Engineer





5869

LAGUNA RD

S. SAN RAFAEL AV

864

S I D

1931 Santborn map
(same configuration in 1951)

N
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BLADES

BOUNDARY

Los Angeles City

SAN

1131

6" W.P.

6" W. PIPE

1073

10691

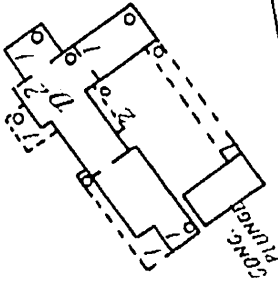
1076

1000

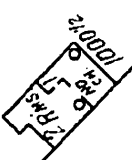
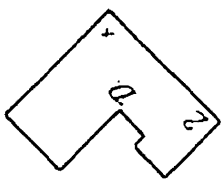
1051

CONDG. IN BANK

AV



CONDG. PLUNG



100012

19

THE GARDEN CLUBS AND THEIR OBJECT — B, ELLEN LEECH



ENTRANCE TO THE HOME OF MRS. JOSEPH BARNES, IN SAN RAFAEL HEIGHTS, WHOSE GARDEN WANDERS UP HILL AND DOWN DALE

GARDEN CLUBS are, for many reasons, totally distinct from other organizations known as clubs. In the first place a clubhouse is unnecessary as the gardens of the members furnish the very appropriate meeting ground, and there is never a drive for members on, as usually, and always since the organization of a club in Pasadena, there has been a waiting list.

The creed of the garden club is so encompassing that the size of the member's garden, nor its pretensions, has anything to do with the entrance; it is merely that one must believe in and live up to its object, which "shall be to increase the practical knowledge and love of gardening through association, conference, and correspondence; to secure the protection and propagation of native plants and trees, and to stimulate and encourage civic planting."

Gardens take so often the place of friends: not that the owners become recluses by any means, or neglect their human friends for the flowers, but each growing thing means a new life interest, and an additional spark of love is kindled around it that the little thing just bursting through the sod may find itself within a sheltered circle, and have this enveloping shield in which to unfold until its own sturdiness carries it on triumphantly to its fulfillment. This may answer the question, "Why are garden club members so elusive?" They never prate of their accomplishments, and rarely speak of the organization as a club unless there



FLINTRIDGE HIGHLANDS, WHERE ALL THE LANDSCAPE IS A GARDEN.

is a definite aim to be accomplished. Then they are fully alive to the object and its fruition.

When a garden can romp riotously up and down a slope, or subside quietly into a green sward of lawn below the library window as if responding to the gradations of mood of the family desires, why shouldn't it be called a friend? If your garden shows temperament, wants to take things into its own hands occasionally and slip into paths, and even beds, intended for members of a different cult, why not—isn't that merely another trait of the humans with whom we make friends?

One may have all kinds of gardens, there is no set rule by which a garden club member must plan and plant. It may follow geometrical lines, be enclosed within a garden wall, or even within the few feet allowed a city lot patio. It may amble along one side of a farmhouse, flanked by the kitchen vegetable garden, and peeping here and there into the orchard, the only requirement being that it is not neglected and is not only loved but worked!



A detail of garden and swimming pool. Paul Thoreur, Landscape Architect.



The Lovely Eucalypti Repeating Themselves in the Pool. Charles T. Adams, Landscape Architect.



MISS FRANCES BENJAMIN JOHNSTON, WHOSE LOVE OF GARDENS IS ALL EMBRACING AND WHO HAS PHOTOGRAPHED ALL THE HISTORIC GARDENS OF AMERICA.

PLANNING and planting, seeding and weeding is the obvious history of a garden, but its real story is told in the lengthening shadows on the lawn, the delicate tracery of sunbeams through a tangle of boughs and leaves, a tiny vine weaving from out its warp and woof the ethereal romance of the rose, and, maybe, the swift moving shadow of a bird in his flight. All of this elusive mystery was caught and held for us in the wonderful pictures of gardens shown by Miss Frances Benjamin Johnston, of New York and Washington, to the members and guests of the Friday Morning Club of Los Angeles as an event of Garden Week. As Miss Johnston has personally visited most of the notable gardens of America, and as her slides are all from her own photographs she is able to give much of the art of gardens. The color in the reproductions is most satisfactory and is due to the interest and sympathetic understanding of Mrs. Grace Smith Anderson, whom Miss Johnston styles a "real collaborator."

Miss Johnston emphasizes always the sheer beauty of gardens, and, naturally, to obtain this beauty there must be much work and much study of soil and conditions, but she supposes this to be understood and does not interpose a treatise on the chemical composition of soils, nor a whiff of remembrance of plant foods. She brings each garden she mentions so close to us, so relates it to another of dear memory that we find ourselves claiming a friendship with some of her friends before we realize what is happening. Vistas of possibilities are opened to all of us when, in speaking of the City Gardens Club of New York, Miss Johnston says, "When this organization first came to my attention I promptly joined the club, although my garden for the moment was limited to some aquatic plants in a fish bowl and a thriving "hen and chickens" in a pot on the window ledge of an apartment ten stories up." We know she would understand and appreciate any effort, and extend a helping hand to the most amateurish but ambitious gardener.

Show gardens add much to the beauty of the world and are provided for their owners in many instances with no outlay of thought or effort, other than the signing of many checks, but usually the perfect result is achieved through combining the knowledge of an experienced landscape architect with the enthusiasm, interest and love of the owner. After the plan has been successfully worked out and the garden on its way to maturity it becomes the sole property of the owner, and occasionally a change may be made here and there, but usually, even in the smallest garden plot, it is advisable to consult one who can speak with authority.

Miss Johnston was the first woman photographer in Washington and perhaps her knowledge of people before the camera guided her in her sympathetic treatment of gardens, or could it have been the other way around? We will all admit posing the dignitaries of several administrations successfully, proves her capable of doing justice to a garden of any size or dimension.

Each garden visited through the wonderful reproductions was so thoroughly satisfying it was impossible to escape seeking the reason, which was easily found in recognizing the following of the four fundamental rules governing garden making: Fitness, convenience, privacy, and beauty. And the greatest of these is fitness. Just as a house must conform to its natural setting, so the garden must fit in with the house and the surroundings. We invariably plan an old-fashioned garden to complete a Colonial home, the English type for Tudor architecture, and may import a trig—even chic—little affair for our small French chateaus.

A wandering garden is a delight, meandering here and there to the confines of the hedge-enclosed formal garden, with its carefully kept lawn and its bird bath to furnish life and animation. In another plot the rose garden, safe and serene in its own environment, and beyond, on every side, the rollicking growth of beauty in every form and color, hit and miss, high or low, a dash of color under an oak and a waving mass of yellow from the topmost boughs. What individual pleasure may be found in the possession of an evergreen pomegranate bush, one that never grows dormant but blossoms and bears fruit throughout the entire year, regardless of the fact that no other member of the family is so prodigal of its blessings. It is probably frowned upon by the more sedate members of the tribe, if any shrub which bears such a wealth of color in blossoms and fruit can have dignified propensities, and has no doubt received parental lectures on "waste and extravagance, in flower language of "burning the candle at both ends." And yet to the delight of its owner the bush goes blithely on shedding color and delight.

If your garden were such a treasure trove as to hold a wee mite of a counsellor, who followed you around and gave suggestions from a tipping bough just over your head, or fluted a note of protest from the leaves almost under foot, wouldn't you enjoy talking back even if you were obliged to differ with him in regard to the planting. The shiny black head and strong markings of brown and white on the back would prove this latest member of the garden club to belong to the Tow-hee family which rarely makes friends with humans so readily but is a close confidant of the lady of one of our gardens.



THE GARDEN OF MRS. PLINY WATSON. A RARE HILLSIDE EIGHTEEN YEARS AGO, NOW A MASS OF BLOOM UNDER TOWERING TREES.