

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.

1. Name of Property

DRAFT

Historic name: Pasadena Avenue Historic District

Other names/site number: _____

Name of related multiple property listing:
N/A

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

2. Location

Street & number: Roughly bounded by S Pasadena Ave, Arlington Dr, Avoca Ave, Columbia St, West Glenarm St, Hurlbut St, Madeline Dr, West State St & Wigmore Dr (see **Site Map**)

City or town: Pasadena State: California County: Los Angeles

Not For Publication: Vicinity:

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

Applicable National Register Criteria:

___A ___B ___C ___D

_____ 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	

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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

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN: Shingle Style

LATE 19TH AND 20TH CENTURY REVIVALS: Colonia Revival

LATE 19TH AND 20TH CENTURY REVIVALS: Tudor Revival

LATE 19TH AND 20TH CENTURY REVIVALS: Mission/Spanish Colonial Revival

LATE 19TH AND 20TH CENTURY REVIVALS: Mediterranean Revival

LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENTS: Prairie School

LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENTS: Bungalow/Craftsman

MODERN MOVEMENT: Ranch Style

OTHER: Minimal Traditional

Materials: (enter categories from instructions.)

Principal exterior materials of the property: WOOD: weatherboard, shingle, log, plywood/particle board, shake; BRICK; STONE: limestone; METAL: aluminum, steel, cast iron; STUCCO; ASPHALT, CONCRETE, CERAMIC TILE; GLASS; OTHER: Masonite

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Pasadena Avenue Historic District is a leafy residential district of single-family homes, located approximately a mile and a half from downtown Pasadena. The district sits at the south-central/southwest edge of the city of Pasadena and includes eleven resources in the city of South Pasadena. A high concentration of intact buildings from the late nineteenth and early twentieth centuries represents a broad, eclectic range of architectural styles—influenced by the Arts and Crafts Movement centered in Pasadena at the turn of the century—that clearly demonstrate the evolution of residential architecture in Southern California throughout the period of significance. Residences range from vernacular cottages to high-style mansions, showcasing the diverse range of residential architecture native to Pasadena. The district retains all aspects of integrity. In particular, the integrity of the individual buildings as well as the limited amount modern infill help the district retain the feeling and association of an early residential neighborhood in Southern California.

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Narrative Description

The district is organized around the north/south axis of Pasadena Avenue and includes multiple feeder streets to the east and west, comprising parts of Wigmore Drive, Hurlbut Street, Arlington Drive, West Glenarm Street, West State Street, and Columbia Street. All of Madeline Drive is included, a small cul de sac of six homes that dead ends into the Westridge School. Most of Avoca Avenue, a north/south thoroughfare between Glenarm and Columbia Streets, is included.

While there is some variation in setback, all properties have both front and rear yards, usually landscaped in some form. Homes frequently have a concrete driveway on one side of the house and many have free-standing garages at the rear of the property. A small number of guesthouses or carriage houses are used as secondary residences. Masonry walls of local arroyo stone line portions of Pasadena Avenue and there are street markers of arroyo stone at the east end of Wigmore Drive (**Photo 1**) The high-style mansions on Wigmore Drive have extensive landscaping and gardens, often used as privacy shields, and most have pools in their rear yards. Wigmore Drive is the only street where residences have walls or fences exclusive to the property, designed with the explicit purpose of preventing access or views of the home and yard. All other streets are easily visible and accessible from the public right of way.

Other than the two residences moved within the period of significance, all resources remain in their original location and largely intact, with minimal or no alterations. Seventy-three percent of the district resources—one hundred and forty-one—were built within the 1885 to 1938 period of significance and retain historic integrity. Only nine resources are classified as noncontributors due to renovations or alterations causing loss of integrity. The remaining forty-three noncontributors were constructed after the period of significance. These noncontributing resources are not intrusive, nor do they distract from the district's character as a assemblage of historic architectural styles and residential designs.

Resources are eligible as district contributors if they 1) retained the majority of the design, setting, materials, workmanship, and feeling of their original construction; and 2) any significant renovations including additions and/or stylistic modifications were done within the period of significance. Any substantial alterations to a building done after the period of significance likely classified it as a noncontributor. A single replacement door or window was not necessarily enough to change a house's status nor was the general upkeep needed to sustain the life of the structure. This includes painting, re-stuccoing, roof replacement, in-kind replacement of deteriorated windows or door, and in-kind replacement of wood details/railings/porches. Widespread modern building material and/or replacement of a strategically located character defining feature, including the resizing of doors or windows or any other alteration to the fenestration pattern, would disqualify a resource from inclusion. Alterations not visible from the street were considered less detrimental to a building's status.

Most homes have been very well maintained, with few obvious alterations to their historic building materials or workmanship. The handful of modern doors, windows, and trim that exist

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are mostly in-kind replacements, done in a manner consistent with the Secretary of the Interior Standards that does not diminish the district's integrity.

Despite increased traffic and two modern stoplights along Pasadena Avenue, the district fundamentally retains the historic appearance and feeling from its period of significance, including the original network of sidewalks and acorn streetlamps (**Photo 2**). Without the presence of modern cars, large segments of the district would be nearly indistinguishable to its appearance during the early twentieth century. The district remains a bucolic residential setting, with the feel of a small-town neighborhood, where an after-dinner stroll and a friendly chat with the neighbors remain common occurrences.

The following list, organized by street name in an alphanumeric fashion, identifies the address, year built, architect, and architectural description of each building in the district, including any garages, carriage houses, or other significant outbuildings.

1-2. 160 Arlington Drive, 1924
Architect Unknown

Two Contributing Buildings
Photo 3

This one-and-a-half-story, single-family residence is a gable and ell cottage in a transitional, vernacular style. It has a complicated cross-gable and valley roof with a steep pitch and an interior brick chimney on the rear roof slope. Two gabled dormers on the front roof slope each have a 1/1 wood sash window. Other windows on the house are mostly four- and five-pane vertical wood casements, found in ribbons of three with projecting wood sills. A front-facing gable on the west end of the front (north) elevation has a louvered vent at the second level and fascia boards. The roof is clad in asphalt shingles with open eaves and exposed rafter tails. A single-leaf wood entry door with six panels is centered at the intersection of the gable and ell with a concrete stoop and steps with a low brick wing wall. Exteriors are clad in smooth stucco and the foundation is at-grade. The house has a modest presentation to the front with a surprisingly sprawling footprint to the rear where the original U-shape footprint has been filled in. The house likely originally had some Tudor Revival detailing. A low retaining wall separates the property from the sidewalk, with a grassy lawn in front of the house.

A two-car garage lies immediately southeast of the house at the end of a scored concrete driveway. It has a front-facing gabled roof with louvered vents at the second level that match the residence. Two wood garage doors are composed of vertical wood planks with a single crossbar. Neither the house nor the garage have any obvious alterations.

3. 169 Arlington Drive, 1925
Architect: Otto H. Neher

One Contributing Building

This two-story, single-family residence in the Mediterranean Revival style has a large setback from Arlington Drive on a slightly elevated lot, with an extensive grass lawn in front. It has a commanding presence, with a rectangular footprint and a block shape with sloped elevations at the corners and a low-pitch hipped roof of red barrel tile. There are arcaded wing walls on both

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sides of the front (south) elevation with a recessed portion at the west end. Exteriors are clad in smooth stucco with carved brackets mimicking extended rafter tails under the open eaves. Windows are all wood casements found in pairs, including four-pane and six-pane, some with a two-pane transom and louvered wood shutters. All have projecting sills. An entry centered on the front elevation is arched and slightly recessed with a concrete stoop and integrated quoins. The single-leaf wood door has ten recessed panels, a single vertical glazed panel, and a three-pane fanlite transom with decorative ironwork. A two-story addition to the east has a lower hipped roofline of similar barrel tile; it is an enclosed garage at the first level with an open porch at the second level. The garage—at the end of a concrete and masonry driveway on the east side of the property—was an early addition that appears on a 1930 Sanborn map. This appears to be the only alteration to the residence.

4-5. 170 Arlington Drive, 1934
Architect Unknown

Two Contributing Buildings

This one-story, single-family residence shares a gable and ell layout with 160 Arlington and has a more transitional style, influenced by the Arts and Crafts Movement, that results in a more horizontal appearance. It has a cross-gable and valley roof of composition shingles with open eaves, exposed rafter tails, and exteriors clad in stucco. An inset entry porch on the front (north) elevation has a brick pad, a pent metal roof that is an extension of the main roofline, and simple square wood posts for porch supports. The single-leaf entry door is wood with six panels. A front-facing gable at the west end of the front elevation has no overhang, with a single 6/6 wood sash window and an arched, louvered ventilation treatment above. Other windows on the house are six-pane wood casements, found individually, in pairs, and in ribbons of three. There is an exterior brick chimney on the eastern elevation. The house has a vernacular presentation with influences of the Tudor Revival style as well.

A one-story garage is partially visible in the backyard, immediately southwest of the house at the end of a scored concrete driveway. It has exterior clad in smooth stucco with a front-facing gabled roof with a gooseneck lamp in the front gable. Neither the house nor the garage have any obvious alterations.

6-7. 180 Arlington Drive, 1919
Architect Unknown

Two Contributing Buildings

This two-story, single-family residence in the Mediterranean Revival style has a rectangular footprint and a block shape, with exteriors clad in stucco. The moderately pitched hipped roof of red barrel tiles has wide, enclosed eaves dotted with ventilation treatments. The house, originally built in 1919, was moved to the neighborhood in 1925, within the district's period of significance. The house is setback from Arlington Drive on a slightly elevated lot with a grassy lawn in front with thick greenery shielding the house from the street. A one-story, partial-length entry portico is centered on the front elevation, with a concrete stoop and a front-facing gable roof supported by thick, square piers. The portico roof is also composed of Mission-style barrel tiles with a stylized keystone and incised headers. The entry door is solid wood with eight

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recessed panels and partial-height panels on either side with three-pane glazed panels above. The fenestration pattern includes mostly three-pane and four-pane wood casements in pairs. There are three pairs of 4:4 French doors on the front elevation: two to the east of the entry portico and one to the west. An exterior stucco chimney with one shoulder is centered on the east elevation.

A one-story, two-bay garage lies southwest of the house, at the end of a scored concrete driveway. It has a front-facing gabled roof with stucco exteriors and two wood garage doors. The garage is designed to match the house, although it has a composition shingled roof instead of barrel tile. The garage doors are possibly of modern origin; otherwise there are no obvious alterations to the house of the garage.

8-9. 181 Arlington Drive, 1923

Two Contributing Buildings

Architect & Builder: B.O. Kendall & Co.

This two-story, single-family residence in the Mediterranean Revival style has a rectangular footprint and block shape. It is significantly set back from Arlington Drive, with an elevated and unkempt lawn in front. Exteriors are clad in smooth stucco with a moderately pitched hipped roof of composition shingles with open eaves and extended rafter tails. The entry door centered on the front (south) elevation is arched and recessed, and composed of solid wood with six recessed panels with wrought iron hardware and grill. It is accessible via a brick walkway that leads from a scored concrete driveway immediately east of the house. Fenestration is mostly symmetrical and consists of six-pane and eight-pane wood casements found in pairs, slightly recessed with a thin wood sill. Other windows include wood casements with multi-lite leaded glass in a vertical geometric pattern. An exterior chimney on the west elevation has shoulders and is clad in stucco as well.

A detached garage is northeast of the house with a hipped roof of composition shingles and exteriors clad in stucco. It is two-bays wide with a single roll-up garage door. The garage door is not original; otherwise, both the house and garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

10. 216 Arlington Drive, 1937

One Contributing Building

Architect: Edward Averell Daniell

This one-story, single-family residence is an early Ranch house with Colonial Revival details that sits at the southwest corner of Arlington Drive and Pasadena Avenue, moderately set back from the street. It is constructed of brick with a low-pitch hipped roof of composition shingles with enclosed eaves. The house is comprised of three rectangular bays that recess in a westerly direction. The primary section has a small inset entry porch centered on the front (north) façade with a brick stoop and single-leaf wood door. The door consists of four recessed panels with four square lites at top, and sidelites of three lites over a raised panel. There are fluted pilasters on either side and a denticulated cornice. Immediately to the east of the entry is a canted bay with a brick base, a metal pent roof, and a twelve-lite fixed pane window with an eight-pane casement

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on either side. Immediately to the west is a single 6/6 wood sash window with louvered shutters and iron shutter dogs. Both windows have rowlock sills.

The second and third sections of the house are clad in stucco and fronted by an open porch that falls under the main roofline, with metal porch supports in a grapevine design. Two single-leaf doors are tucked in the southeast corner of this wing: one faces north and consists of a single recessed panel topped by three horizontal lites; one faces west and consists of two vertical recessed panels topped by three square lites. Three 6/6 wood sash windows form the corner of the second bay: two face north with the third facing west. Immediately to the west is a single 2/2 double-hung wood sash with an iron lattice grate with crown molding and projecting metal planter box. Other fenestration on the house includes 4/4 wood sash and 6/6 wood sash, all with rowlock sills and many with louvered shutters. An asphalt driveway at the west end of the property leads to a two-car garage attached to the house by a covered breezeway. The house has two interior brick chimneys with brick caps: one that straddles the roof ridge in the middle bay and one on the most eastern roof slope. The house was designed by noted Pasadena resident Edward Averell Daniell, who likely built the house as well. He was known for residential developments and was likely responsible for over 5,000 homes throughout Southern California. The metal porch supports are likely not original; otherwise, there are no obvious alterations to the house or garage besides general upkeep.

11-12. 1061 Avoca Avenue, 1909
Architect Unknown

Two Contributing Buildings
Photo 4

This one-and-a-half-story, single-family residence is a Craftsman Bungalow that sits on the southwest corner of Avoca Avenue and Glenarm Street. It has a side-gabled roof of composition shingles with open eaves, extended rafter tails, and wide, unenclosed rakes with thin frieze boards and extended purlins. Both side gables are clad in coursed shakes with two wood vents at the attic level. An inset entry porch in the northeast corner that falls under the main roofline has a concrete pad and a low stucco wall topped with a single square pier for a porch support. The entry door is single-leaf wood with a single glazed panel and a dentiled shelf at the top. Fenestration is mostly symmetrical and consist of 8/1 and 8/8 wood sash windows with wood surrounds; some have decorative two-panel shutters. A hanging, square bay centered on the south elevation has a shed roof with exposed rafter tails and a single 1:1 wood casement window. A small wood outbuilding is attached at the southwest corner; it too has a shed roof and exposed rafter tails. A one-story addition with a hipped roof is centered on the rear elevation. The house is clad in multiple styles of horizontal wood siding (mostly clapboard) that flares at the foundation line. The backyard is enclosed by a masonry wall that blocks views of the rear of the house.

A one-story, single-bay garage directly west of the house faces north onto Glenarm Street. It has a front-facing gabled roof with wide, unenclosed eaves and exposed rafter tails and exteriors clad in coursed wood shingles. Both the house and garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

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13-14. 1071 Avoca Avenue, c. 1900
Architect Unknown

Two Noncontributing Buildings

This one-and-a-half-story vernacular Victorian cottage has been altered extensively, although its origins are still evident. It has exteriors clad in rustic vee siding with a hipped roof and a front-facing clipped gable with simple frieze boards. A one-story, partial-length porch on the front (east) elevation has a wood floor with a brick foundation, a simple low wood balustrade, and brick stairs that face north. It has a separate shed roof with extended and carved rafter tails, thin square wood porch supports, a dentiled cornice line and carved scrolls support. There are two entries to the house from the porch, suggesting the house was used as a duplex at some point. An east-facing, single-leaf door at the north end of the front façade is modern with an arched glazed panel. A second single-leaf door faces north onto the porch and appears to be historic: wood panel with a large square glazed panel at the top. There is a large fixed-pane window on the front elevation with a single-pane transom. Other windows on the original portion of the house are 1/1 wood sash. A large shed-roofed addition extends to the north at the rear: it has multiple 1:1 aluminum sliders and three segmentally arched fixed-pane windows. Originally a contributing resource, the house has had many alterations and contains too much modern material.

A large garage is west of the house at the end of a scored concrete driveway. It has exteriors clad in rustic vee siding, a side-gabled roof, and a single modern garage paneled door.

15-16. 1093 Avoca Avenue, 1908
Architect Unknown

Two Noncontributing Buildings

This one-and-a-half-story single-family residence was originally a Craftsman Bungalow, although it has been altered extensively. It has a front-gabled roof with a large fixed-pane, picture window in the front gable at the second level. A one-story, full-length porch across the front (east) elevation has a hipped roof and a concrete pad, with masonry veneer applied to the sides. The house is clad in weatherboard siding. A single-leaf paneled door is centered on the front elevation with a large 1:1 vinyl slider window on either side. An interior brick chimney on the southern roof slope is clad in stone veneer that matches the porch. Due to the extensive amount of modern materials (replacement windows, modern door, addition of stone veneer), the building is noncontributing.

A sprawling one-story garage is tucked behind the house. It has a front-facing gabled roof with exteriors clad in weatherboard siding. It has a modern, multi-lite garage door.

17-18. 1105 Avoca Avenue, 1888 **One Contributing and One Noncontributing Building**
Architect Unknown

This one-story cottage in the Folk Victorian style has a Mansard roof of composition shingles, a brick foundation, and exteriors clad in horizontal weatherboard siding. A full-length porch wraps around the southeast corner of the house, forming a porte cochere over an asphalt driveway that runs along the south side. It has a low wood balustrade with turned spindles and thin chamfered

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posts, with flat jigsaw cut detailing at the roof line. Windows are 1/1 wood sash found mostly in pairs, with lamb's tongues, wood surrounds, and crowns. A single-leaf wood door with seven recessed panels and an arched vertical glazed panel is centered on the front (east) elevation. A canted hanging bay at the east end of the north elevation has a hipped roof and the same jigsaw detailing; it is composed of a 1/1 wood sash on either side of a fixed-pane window with a diamond grid. There is a one-story addition in the northwest corner of the house. The wrap-around porch is not original to the house but appears on a 1931 Sanborn map. The addition of this porch is an example of the influence of the Arts and Crafts style on Victorian buildings, transforming them to a more organic and nature-oriented layout. Other than new door hardware and modern exterior lights, the house maintains a high level of integrity and has no obvious alterations besides general upkeep.

A large, two-bay garage with a front gabled roof lies west of the house at the end of the asphalt driveway. Outbuildings in this location on Sanborn maps had a considerably smaller footprint, so the garage was likely built after the period of significance.

19. 1115 Avoca Avenue, 1901
Architect Unknown

One Contributing Building
Photo 5

This one-and-a-half-story, single-family residence has a hipped roof of composition shingles with boxed eaves and fascia trim. There is a hipped dormer on the front roof slope, a slight flare to the roofline, and remnants of an exterior brick chimney on the south elevation. The dormer is enclosed with chicken wire, and likely had louvered vents at one time. The house has exteriors clad in both clapboard and tongue and groove siding. A partial-width inset entry porch in the northeast corner has a wood floor and a low wall of wood siding topped with partial-height, square Tuscan columns. A single-leaf entry door is centered on the front elevation and appears to be a solid wood paneled door, although it is not clearly visible behind a wood-paneled screen door. The house has 1/1 wood sash windows with simple wood surrounds except for a sunroom addition in the northwest corner that has 1:1 metal slider windows. The addition postdates a 1951 Sanborn map, although it is barely visible behind mature landscaping. A driveway of concrete pavers runs along the south side of the house, next to a modern storage shed. This late Victorian vernacular residence is a classic box cottage, with slight influences of the Colonial Revival style. The house maintains a high level of integrity and has no obvious alterations besides general upkeep.

20-21. 1125 Avoca Avenue, c. 1905
Architect Unknown

Two Contributing Buildings

This one-and-a-half-story, single-family residence is a Craftsman Bungalow with a cross-gabled roof of composition shingles with wide, unenclosed eaves with exposed rafter tails. The front gable has an extended roof rake, with four triangular knee braces and horizontal stickwork. A full-length porch centered on the front elevation falls under the main roofline, with two full-height, square stucco piers for porch supports. It has three concrete steps that lead to a concrete pad surrounded by a simple, low wood balustrade. The front entry door is single-leaf solid wood

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with three vertical glazed panels at the top. A wood screen door has a 3/2 pattern that mimics the wood sash windows on either side of the door. Other windows on the house are 2/2 vertical wood sash with thick wood surrounds. The projecting bays on the north and south elevations have steeper gables than the main east/west roof, with similar wide rakes and triangular knee braces. There is a through-cornice exterior stucco chimney on the south elevation. While a residence existed on this lot as early as 1890, from comparison of floorplans on Sanborn maps as well as stylistic details, this house was likely newer construction built between 1903 and 1910.

A large one-story garage with a steeped hipped roof sits northwest of the house, although it is only partially visible behind a solid wood wall. An outbuilding appears in this location on 1910, 1931, and 1952 Sanborn maps. It is possible that the wood balustrade on the porch is of modern construction. Otherwise, both the house and garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

**22-23. 1135 Avoca Avenue, 1909 One Contributing and One Noncontributing Building
Architect Unknown**

This one-and-a-half-story, single-family residence is a Craftsman Bungalow with an asymmetrical cross-gabled roof of composition shingles with wide unenclosed eaves and extended rafter tails. The three gables (east, west, and south elevations) are medium pitch with wide rakes, vertical stick work at the top, and purlins in the bottom corners. The southern gable has a modern wood balcony at the second level. There is a shed dormer on the northern roof slope with a 1:1 slider window. An almost full-length porch centered on the front elevation has an overlapping gable roof with the same exposed rafter tails, wide roof rake, vertical stickwork and purlins. It is lower than the main roofline, with a concrete pad, thick, square stucco piers in two corners and a simple, low wood balustrade that is likely of modern construction. The house has a stucco plinth and an exterior stucco chimney on the north elevation. Exteriors are clad in clapboard siding and coursed wood shingles. Windows are mostly 1/1 wood sash with a single fixed-pane picture window with a fixed-pane transom on the front elevation. The front door is solid wood with three small square glazed panels at the top and a simple wood surround. Other than the balcony and balustrade noted above, the house has no obvious alterations besides general upkeep.

A single-bay garage northwest of the house lies at the end of a scored concrete driveway. It has a wide front-gabled roof with extended beams and exteriors clad in stucco. There are louvered vents in the front gable and a modern garage door. There was originally a smaller outbuilding of some sort at this location, although this larger garage dates to before 1931. It has been altered from a two-door, two-bay garage to a one-door, single-bay garage, a change that renders it ineligible.

**24-25. 1171 Avoca Avenue, 1940 Two Noncontributing Buildings
Architect Unknown**

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This one-story, single-family residence is a Ranch house that dates to 1940, after the period of significance. The front (east) elevation has two overlapping gables with enclosed eaves and exposed rafter tails. An inset entry porch centered on this elevation is supported by two fluted, Doric columns with a modern single-leaf wood and glass door with decorative glass sidelites. The house extends nearly the entire east/west length of the lot, including a three-car garage at the west end. A pool is visible between the house and garage. The house is clad in clapboard and beveled siding with a multi-plane, cross-hipped roof of composition shingles. Windows include single-pane casements, four-pane casements, six-pane casements, and single-hung wood sash windows with six lites.

A one-story, side-gabled garage is west of the house with a small walkway between. It has exteriors clad in horizontal wood siding in a variety of sizes and three modern paneled garage doors.

26-27. 1183 Avoca Avenue, 1901
Architect Unknown

Two Contributing Buildings

This two-story, single-family residence is an American Foursquare with influences of the Italianate and Colonial Revival styles. The hipped roof of composition shingles has wide, boxed eaves and is topped with a small deck roof. A one-story canted bay on the south elevation has a hipped roof and four 1/1 wood sash with fixed-pane transoms and a diamond grid. The bay has a wide cornice and decorative millwork above and below the windows. Other windows are mostly 1/1 double-hung wood sash with wood surrounds and cap trim. A single-leaf entry door in the southeast corner faces east onto Avoca Avenue. It is a deeply inset paneled wood door with decorative millwork above. A 1903 Sanborn map shows a full-length porch on the front elevation that is no longer extant. The house is clad in rustic vee siding with a concrete water table. It is hidden behind significant landscaping that made survey somewhat difficult, especially analysis of stylistic details.

A garage is visible at the end of a driveway that runs along the south side of the house. It is two-story, with vertical siding and exposed rafter tails. An outbuilding appears in this location on 1910, 1931, and 1951 Sanborn maps. Both the house and garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

28-29. 1186 Avoca Avenue, 1924
Architect Unknown

Two Contributing Buildings

This one-and-a-half-story cottage in the Tudor Revival style has a rectangular footprint, stucco exteriors, and a steep cross-gabled roof of composition shingles with exposed rafter tails. Side gables are jerkinheads and there is decorative half-timbering in the front gable and on the front elevation. There is a six-pane wood casement in the front gable at the second level. Other windows are mostly six-pane and eight-pane vertical wood casements with wood surrounds. A partial-length, inset porch tucked under the main roofline in the southwest corner is accessible by a set of concrete stairs with an iron railing. The arcaded porch walls have three arched openings:

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two that face to the front (west) and one that faces south onto driveway. A trio of eight-pane wood casement windows, almost large enough to be French doors, are visible on the front elevation at the back of the porch. The front door is single-leaf wood with eight panels. A large exterior chimney on the south elevation is clad in stucco with stepped shoulders. A small square bay window on the south elevation appears to be of modern construction.

A brick and concrete driveway runs along the south side of the house and ends at a one-story, single car garage with a clipped gable roof of composition shingles. The garage is also clad in stucco with a hipped roof of composition shingles and a plywood auto door. An outbuilding appears in this location on 1931 and 1951 Sanborn maps. Both the house and garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

30-31. 1193 Avoca Avenue, 1920
Architect: G. Lawrence Stimson

Two Contributing Buildings

This two-story, single-family residence is the Craftsman style with a low-pitch, side-gabled roof with open, exaggerated eaves and extended rafter tails. The side gables have wide roof rakes with extended purlins and four triangular knee braces in each gable. Exteriors are clad in irregularly coursed shakes, flared at the foundation level, with a belt course between the first and second levels. Windows are rectangular wood casements with a 1/1 cottage grid, found in pairs and in ribbons of three and four, with projecting sills and extended lintels. A concrete entry porch has a flat roof with exposed rafter tails that also extend beyond roof edge. Thin, square porch supports and a low balustrade are constructed of lumber and appear to be of modern construction. The porch wraps around the northeast corner of the house and extends to the north over the driveway forming a trellised porte-cochere. The front door is oversized and in the Craftsman style, with two vertical glazed panels on either side of two wood panels and a horizontal lite above. The door has an extended lintel that matches the windows. A wide interior chimney is constructed of brick with a concrete cap. There is a slight flaring of wood siding at the foundation. There appears to be a one-story, full-length addition along the rear elevation. A 1931 Sanborn map shows a porch in the northeast corner of the house. The house was built by G. Lawrence Stimson as his personal residence in 1920.

A one-story garage at the rear is clad in shakes with a barn door. An outbuilding appears in this location on 1931 and 1951 Sanborn maps. Both the house and garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

32-33. 1194 Avoca Avenue, 1926
Architect Unknown

Two Contributing Buildings
Photo 6

This one-story, single-family residence in the Tudor Revival style is a Gingerbread Cottage clad in stucco. It sits on a raised lot with a grassy lawn in front and driveway of grass and pressed concrete on the south side. It has a steep, cross-hipped roof of coursed metal shingles with scalloped edges (not original), open eaves and exposed rafter tails. An exterior brick and stucco chimney is centered on the front (west) elevation. An arched, paneled wood door is directly

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south of the chimney, accessible by brick stairs and a brick walkway that leads from the driveway. The south elevation has a twelve-pane picture window with an entrance to a storm cellar below and a small gabled dormer with louvered vents above. A square bay addition at the rear of the south elevation has metal clerestory windows (fixed pane and hopper). Other windows on the house are wood casements with six-panes, decorative wood shutters and rowlock sills. A short interview with the owner revealed that the original wood-shingled roof is underneath the metal, and that the brick and stucco chimney is a reconstruction; the original chimney was destroyed in the 1996 Northridge earthquake.

A one-story, two-car garage at the rear has a hipped roof of composition shingles and exteriors clad in stucco. It has a single auto door that faces west at the end of the driveway. An outbuilding appears in this location on 1931 and 1951 Sanborn maps. Other than the picture window and addition noted above, both the house and garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

34-35. 1201 Avoca Avenue, 1909 One Contributing and One Noncontributing Building
Architect/Builder: G. Lawrence Stimson and G. Woodbury Stimson Photo 7

This two-story, single-family residence is a high-style Craftsman Residence. It has a rectangular floorplan with exteriors clad in coursed shakes that flare in the corners at the foundation line. The low-pitch side gable roof has open and exaggerated eaves with exposed rafter tails, and extended ridge beams and purlins in the open and exaggerated roof rake. A one-story entry porch centered on the front (east) elevation is an open portico with a very wide, low-pitch gable roof with exposed rafters and two extended beams. Porch supports are square wood posts anchored in battered half-piers constructed of clinker brick. The porch floor is poured concrete that runs the entire length of the front façade; the roof is only partial-length. Similar battered half-piers of clinker brick are in the corners of this concrete platform.

Entry is through an oversized paneled wood door with two vertical, rectangular sidelites with T-shape muntins. To the south of the entry is a trio of floor-to-ceiling wood casements windows with the same T-shaped grid. To the north is a tripartite window composed of a fixed-pane picture window with a single-pane casement on either side. A belt course divides the first and second stories on the front elevation, and serves as a lintel for the windows described above. Other windows are all wood casements, mostly single-pane and a few with a cottage grid. Almost all have projecting sills. A large brick exterior chimney on the south elevation extends through the roof: it has one shoulder and a brick cap. An original coal chute marked Monarch Foundry Co. is still evident at the base of the chimney. In addition to being a district contributor, the house is individually eligible at the local level of significance under National Register Criterion C in the area of Architecture as an excellent example of a Craftsman Residence, as well as for its association with architect George Lawrence Stimson. The house maintains a high level of integrity and has no obvious alterations besides general upkeep.

A large, four-car garage is tucked behind the house in the southwest corner of the property. It is accessible by a scored concrete driveway that runs south of the house. The large footprint of the

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garage hints at its post-period of significance origins; additionally, it does not appear on any Sanborn maps.

36-37. 1202 Avoca Avenue, 1930
Architect Unknown

Two Contributing Buildings

This bi-level, single-family residence in the Tudor Revival style has an L-shaped footprint, a cross-gabled roof of composition shingles, and exteriors clad in stucco. The northern wing is one-story with a dominant side gable and gabled entry porch with a lower roofline on the front (west) elevation. The southern wing is two-story with a front-facing gable and an overhanging second level supported by carved wood brackets. Both front-facing gables have decorative half-timbering. The gabled entry porch is stucco with brick veneer applied at the lower level, with a brick stoop and an arched brick door frame with an arched metal canopy. Windows on the house are wood casements with decorative wood shutters; most have lead grids that divides the pane into twenty-five lites. Other windows are single-pane or eight-pane wood casements; many have modern metal shade canopies. An exterior, through-cornice chimney on the north elevation is clad in stucco with a brick soldier course cap and a decorative chimney pot. A hanging, canted bay with a hipped roof and three 6/6 wood sash windows is evident at the rear of the south elevation.

A single-bay, one-story garage behind the house has a front gabled roof and an attached carport to the south. It is accessible by a scored concrete and rock driveway that runs along the south side of the house. An outbuilding appears in this location on 1931 and 1951 Sanborn maps. Other than the modern canopies detailed above, both the house and garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

38-39. 1210 Avoca Avenue, 1933
Architect Unknown

Two Contributing Buildings
Photo 8

This one-story single-family residence influenced by the Minimal Traditional and Ranch styles has a side-gabled roof of composition shingles with no eave overhang and a wide brick chimney on the front (west) roof slope. The house is constructed of brick with a fenestration pattern consisting mostly of three-pane wood casements. An inset entry porch centered on the front elevation has a concrete pad and a single-leaf paneled wood door with a wood surround and cap trim. A pair of three-pane wood casements are to the north of the porch; a ribbon of four are to the south. Both windows have vinyl awnings and the inset porch has matching vinyl curtains that shade the entry. A one-story addition to the south has a lower side-gable roofline and is set back from the main façade. It is clad in clapboard siding and has a canted bay window composed of four three-pane casements with a pair of three-pane casements with a vinyl awning to the south. The addition appears on a 1951 Sanborn map. There is a single 1/1 wood sash window on the south elevation; otherwise all windows are the same three-pane casements found in pairs.

A one-story, single-bay garage is directly southeast of the house at the end of a brick and concrete driveway. It has a front-facing gable and exposed rafter tails in the eaves. It is clad in

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stucco with a wood-paneled door. An outbuilding appears in this location on a 1951 Sanborn map and appears to date from the original period of construction. Both the house and garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

40-41. 1211 Avoca Avenue, 1908 One Contributing and One Noncontributing Building
Architect Unknown

This two-story, single-family residence is a classic Center Hall Colonial with a rectangular footprint and exteriors clad in coursed wood shingles. The side-gabled roof of composition shingles has wide, unenclosed eaves with exposed rafter tails and purlins. A single-leaf entry door centered on the main (east) elevation is surrounded by fluted pilasters and a broken triangular pediment with a dentiled cornice line. The door appears to be solid wood with eight panels behind a simple wood screen door. Fenestration is symmetrical, with two tripartite windows (6/6 double-hung wood sash with a 2/2 vertical wood sash on either side) at the first level of the front elevation and three 6/6 wood sash on the second level. A hanging square bay at the west end of the south elevation is supported by three triangular knee braces, with a low-pitch hipped roof and four six-pane wood casement windows. Other windows on the house are mostly 6/6 wood sash with projecting sills. There is a one-story gabled bay in the southwest corner of the house. The house originally had a partial-length porch on the front façade that was removed sometime before 1931. An exterior through-cornice brick chimney on the south elevation has a brick cap, a stepped shoulder, and metal coal chute labeled University Iron Works at the base. The house maintains a high level of integrity and has no obvious alterations besides general upkeep.

A one-and-a-half-story, post-period of significance garage is southwest of the house, at the end of a scored concrete driveway. It is two bays wide with a bellwether front-gabled roof and board and batten doors with decorative half-timbering and strap hinges. The original garage was northwest of the house.

42. 1221 Avoca Avenue, 1890 One Noncontributing Building
Architect Unknown

This two-story, single-family residence has been significantly expanded and renovated with influences of the Shingle and Colonial Revival styles. It has a cross-gambrel roof of composition shingles with exteriors clad in coursed square butt shingles. A one-story, full-length porch on the front elevation falls under a pent roof that encircles the house between the first and second levels on the east (front) and south elevations. It has square wood piers for porch supports with a simple, low balustrade with newel posts topped with round finials. A brick walkway leads to the porch and brick stairs through a raised grass lawn. There is a ribbon of three 4/4 double-hung wood sash in the front-facing gable with a single 4/4 wood sash on either side; all have thick wood surrounds with modern awnings. Other windows on the house are mostly 8/8 double-hung wood sash with wood surrounds. A wide brick exterior chimney with shoulders is attached to the rear elevation on a square bay addition. There are two other additions to the west, the first with a matching gambrel roof and the second with a gabled roof. Arched louvered vents are found in

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the side gables and on south roof ridge of rear addition. The numerous additions as well as the plethora of modern material make this house a noncontributing resource. The house physically shares a lot with 1223 Avoca Avenue and is legally a separate property. 1221 faces directly onto Avoca Avenue; 1223 is at the rear. The house at 1223 served as the carriage house/garage for 1221 and is evident with a smaller footprint on 1910 and 1931 Sanborn maps. According to construction records, it was expanded into a separate residence circa 1940.

43. 1223 Avoca Avenue, c. 1940
Architect Unknown

One Noncontributing Building

The house at 1223 Avoca Avenue is a small, single-family residence with a rectangular footprint and a side-gabled roof of composition shingles. It physically shares a lot with 1221 Avoca Avenue and is legally a separate property. The house at 1221 faces directly onto Avoca Avenue; 1223 is at the rear. The building used to serve as the carriage house/garage for 1221 and is evident with a smaller footprint on 1910 and 1931 Sanborn maps. According to construction records, it was expanded into a separate residence circa 1940. A one-story pedestrian entry porch at the south end of the east elevation consists of a concrete stoop and stairs with a simple low balustrade and a shed roof. The single-leaf paneled wood door has a wood surround and a modern metal screen door. Windows include 6/6 double-hung wood sash and six-pane wood casement windows, found in pairs and in trios. A garage in the southeast corner of the house is two bays wide with a single-leaf roll-up auto door that faces south. The house is clad in coursed square butt shingles (wood). The house was significantly altered and expanded outside the period of significance, rendering it a noncontributing resource.

44-45. 95 Columbia Street, 1901
Architect Unknown

Two Contributing Buildings
Photo 9

This two-and-a-half-story, single-family residence is a transitional American Foursquare with influences of the Queen Anne and Craftsman styles. It has a hipped roof with lower cross-gables and wide, unenclosed flared eaves with carved brackets/extended rafter tails. The exteriors are clad in irregularly coursed shakes at the second level and clapboard siding at the first, with flaring at both the foundation line as well as between the first and second levels. A pair of corbels support a projecting flare in the southwest corner of the front elevation, as well as multiple other spots on the house. A front-facing gable at the attic level is clad in fish scale shingles with six small louvered vents and a projecting triangle detail at the top clad in diamond shaped shingles and supported by a corbel. There are identical gables on all three other elevations. A partial-length gabled entry porch at the east end of the front elevation has a low wall of clapboard siding with thick chamfered posts and a Craftsman-style timber truss with braces and brackets.

The house is accessed by wide brick stairs with a low brick wall with a concrete cap on either side. The single-leaf front entry door is paneled wood with a single large glazed panel. Immediately to the west of the door is a stained and leaded glass window above a decorative recessed panel. A canted bay window at the second level of the front elevation consists of a

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single fixed-pane window with a 1/1 wood sash on either side, supported by five carved wood brackets. The fixed-pane window has a fanlite design in its upper half; the two sash windows have a diamond grid in their upper half. The majority of windows on the house are also double-hung wood sash with a diamond grid in the upper pane, found individually and in pairs. There is a wide, exterior through-cornice brick chimney on the west elevation with two shoulders and a second smaller, gabled entry porch centered on the west elevation. A winding driveway of scored concrete runs along the west side of the house, divided by a metal gate that encloses the side and rear yards. There is evidence of both a brick and concrete foundation. In addition to being a district contributor, the house is individually eligible at the local level of significance under National Register Criterion C in the area of Architecture as a unique and exceptional example of an American Foursquare.

A two-story garage with a hipped roof is northwest of the house. It has an inset, through-cornice gabled wall dormer on the front elevation at the second level with a pair of paneled wood doors with a glazed panel at top. The garage has a brick foundation and water table with exteriors clad in clapboard siding. It has two wood auto doors with cross-timbering. An outbuilding with the same location and footprint first appears on a 1910 Sanborn map. The Craftsman-style truss on the entry porch and the gabled porch on the west elevation are later additions, although they possibly were added within the period of significance. Otherwise both the house and garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

46-47. 105 Columbia Street, 1901
Architect/Builder: G. Woodbury Stimson

Two Contributing Buildings

This two-and-a-half-story, single-family residence in the Shingle style has a cross-gambrel roof of composition shingles with wide enclosed eaves that references the Dutch Colonial Revival style. The first level exteriors are covered in clapboard siding and the second level is covered in coursed wood shakes. There is a belt course with spaced corbels between the first and second stories. A one-story, partial-length portico at the east end of the front (south) elevation has a shed roof with a cornice, supported by six Tuscan columns. A low balustrade of turned spindles and square newel post with inset panels. The single-leaf, wood-paneled door has a pilaster on each side and simple cap trim above. A large fixed-pane window divided into twenty-four lites immediately to the east of the door. A small balcony at the second level sits atop the porch roof and has a matching balustrade. Windows on the house include 6/1 wood sash and twelve-pane and sixteen-pane wood casements, all with wood surrounds, plain cap trim, and wood sills. There is an oxeye in the front gable that serves as a ventilation treatment for the attic level. The house is surrounded by mature landscaping and a stucco and brick wall that made survey difficult. The house was originally occupied by local dentist Ferdinand Thum, brother of Pasadena Mayor William Thum who lived next door at 123 Columbia Street. In addition to being a district contributor, the house is individually eligible at the local level of significance under National Register Criterion C in the area of Architecture for its unique, transitional style, as well as for its association with architect George Lawrence Stimson.

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A two-and-a-half-story garage is immediately northwest of the house. It has a gambrel roof and exteriors clad in coursed shakes. There is a matching oxeye vent in the front gable above a pair of 8-pane wood casement windows. While the garage is two bays wide, it has a single auto door with a fixed-pane multi-lite window on the front elevation. An outbuilding first appears in the location on a 1931 Sanborn map. Both the house and garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

48. 123 Columbia Street, 1899
Architect/Builder: G. Woodbury Stimson

One Contributing Building
Photo 10

This two-and-a-half-story residence is a classic Victorian Foursquare with influences of the Queen Anne and Shingle styles. It has a hip and valley roof of composition shingles with wide eaves and exaggerated, curved brackets. The exteriors are clad in clapboard siding at the first level and coursed wood shakes at the second, with a flare in the cladding between the first and second stories. A partial-length porch inset on the western half of the front (south) elevation has a wood floor, Doric half-piers with panels atop a clapboard pier, and a low balustrade of turned spindles. It is accessed by wide wood stairs with wing walls of clapboard siding. The single-leaf glazed wood entry door centered on the front elevation has Doric pilasters that match the porch piers and a simple cap. A balconet on the second level above the entry has a balustrade of thick turned spindles and is supported by carved wood corbels.

An oriel immediately to the east is composed of a 1/1 fixed-pane window with a 1/1 wood sash on either side; all three windows have a diamond grid in their upper pane. An identical oriel is at the south end of the west elevation on the second level. A wide canted bay with a hip roof and exposed rafter tails is below, with a 1/1 wood sash with lamb's tongues on either side of a fixed-pane picture window with a leaded glass transom. Other windows on the house are mostly 1/1 wood sash with lamb's tongues, many with divided lites in a diamond pattern in the upper sash. Some windows have carved wood brackets or corbels. A one-story inset portico runs north along the east elevation, and has a simple low balustrade and fluted Doric columns for porch supports. An exterior through-cornice brick chimney on the north elevation has two round clay pots and has been painted to blend in with side elevation. A sleeping porch in the northeast corner has been enclosed by single-pane wood casement windows. A wrap-around, one-story addition in the northwest corner has flared hip roof. A patio surrounded by a brick wall with concrete cap has been added at the rear, in front of a brick breezeway with a flat roof. The breezeway connects a three-bay garage that is north of the house. The garage has two paneled doors with a catslide roof and exposed rafter tails. The house was built by George W. Stimson on land that he owned and was either a speculative venture or a custom build for Pasadena Mayor William Thum. His brother Ferdinand, a dentist, lived next door at 105 Columbia Street. In addition to being a district contributor, the house is individually eligible at the local level of significance under National Register Criterion C in the area of Architecture as an excellent example of an American Foursquare, as well as for its association with architect George Lawrence Stimson. The patio, addition, and breezeway at the rear are later additions (date unknown); otherwise the house maintains a high level of integrity with no other known alterations.

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49-50. 145 Columbia Street, 1923
Architect Unknown

Two Contributing Buildings
Photo 11

This two-story, single-family residence is a Center Hall Colonial with an L-shaped footprint, exteriors clad in stucco, and a cross-gabled roof of composition shingles. It sits on the northwest corner of Columbia Street and Avoca Avenue, setback from the street. The house has wide, enclosed eaves and gable returns on all three gables. The north and east facing gables have three louvered vents; the west-facing gable has an end-wall stucco chimney with shoulders and a cap. An entry portico centered on the front (south) elevation has a single-leaf wood door with eight inset panels, an arched pediment with a mirrored fanlite and entablature, pilasters, and three-pane sidelites with the same entablature. The portico has two brick steps with a simple iron railing and a brick walkway from the sidewalk on Columbia Street. The front elevation has a symmetrical fenestration pattern with 6/1 wood sash windows, individually and in pairs, with wood surrounds, louvered shutters and cloth awnings. Other windows on the house include 2/1 wood sash and 8:8 wood casements, many with fabric awnings as well. A one-story veranda on the west elevation has a flat roof, square Tuscan columns as porch supports and decorative brackets. A one-story addition on the east elevation has a similar footprint, as well as a flat roof and the same brackets. The southwest and southeast corners of the house have quoins.

A one-story, gable-front garage is northeast of the house, accessed by a scored concrete driveway from Avoca Avenue. It has exteriors clad in stucco, a louvered ventilation treatment in the front gable, and a pair double-leaf batten door with strap hinges and decorative crosshatching. The garage appears on 1931 and 1951 Sanborn maps. Both the house and garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

51-52. 161 Columbia Street, c. 1925
Architect Unknown

Two Contributing Buildings

This two-and-a-half-story single-family residence is a Craftsman Residence in the Swiss Chalet style. It has a rectangular footprint and a low-pitch, front-gabled roof with wide, unenclosed eaves, exposed rafter tails and five projecting roof beams in the front gable. Exteriors are clad in coursed shakes. The fenestration pattern on the front elevation is symmetrical, with a tripartite window on each side and a smaller individual window between. All are 6/1 wood sash with an extended lintel above all three. The two larger windows have a carved wood window box underneath. Other decorative details include vertical stickwork and vertical carved vents in the front gable. A one-story, full-length porch on the front elevation wraps around the house to form a porte cochère. It has a shed roof of composition shingles with exposed rafter tails and a front-facing gable with four projecting beams at the west end. Both the porch and the porte cochère are supported by thick, brick piers in stretcher bond topped with a course of rowlock. A low brick wall between piers delineates the porch and is topped with a rowlock course. The property is overgrown with weeds and landscaping which made survey difficult. There appears to be a square one-story bay on the west elevation. The front door is oversized and Craftsman-style, with three panels at bottom and single glazed panel at top.

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From an aerial viewpoint, there appear to be additions to the house at the rear as well as possibly a guesthouse/garage. An outbuilding is evident on 1931 and 1951 Sanborn maps. Other than these additions, the house maintain a high level of integrity although it is in a state of mild neglect.

53. 171 Columbia Street, 2002
Architect Unknown

One Noncontributing Building

This two-story residence was built in the Mediterranean Revival style. It appears to be a single-family residence although a space over the garage is a possible mother-in-law unit. The house has a cross-gabled roof of red barrel tile with overlapping gables on the front elevation and exteriors covered in smooth stucco. There is a small walled entry courtyard in front of at the west end of the front elevation; it has a full-height front facing wall with lumber vigas that connect with the front façade of the house and low side walls. The courtyard has a segmentally arched doorway with a double-leaf heavy wood plank door with rivets and decorative iron grille. The entry door to the house is not visible behind the courtyard wall. Four clay pipes serve as vents in the front gable, immediately above a small balconette with an iron railing. Windows on the house are 1/1 vinyl and 1:1 aluminum sliders, both with concrete sills and lintels. A two-car garage attached to the east is two-stories with a modern roll-up garage door. Stairs run along the east elevation to a 1:1 French door at the second level above the garage. The lot is empty on a 1951 Sanborn map and the city lists construction date of 2002; thus the house was built outside the period of significance and is a noncontributing resource.

54-55. 181 Columbia Street, 1938
Architect Unknown

Two Contributing Buildings
Photo 12

This one-story, single-family residence is a transitional cottage that sits on the northeast corner of Columbia Street and Pasadena Avenue. Stylistic influences include Ranch, Tudor Revival and Craftsman. It has a moderately pitched hip and valley roof with open eaves and exposed rafter tails. It is composed of three bays that recess to the west. The first, most eastern bay has a pair of three-pane wood casements with louvered wood shutters on the front elevation and a single-leaf door with six panels and a small metal canopy with scalloped edges on the side (west). This is the main entry for the house. The second bay has a wide brick chimney with a cap and a pair of three-pane wood casement windows on either side. The third bay is the largest with a corner casement window: two three-pane wood casements on the south side and a single three-pane wood casement on the west. The house is clad in stucco with horizontal rustic vee siding along portions of the lower third of the elevations giving the appearance of a water table. The siding is flush with the bottom of the windows, forming a slight shelf. Other windows on the house are the same three-pane wood casements found individually and in pairs. There is a partial-length porch along the rear elevation, with a metal shed roof and scrolled metal porch supports. A second entry on the rear elevation has a single-leaf paneled wood door three glazed panels at the top.

A one-story, single-bay garage has a hipped roof of asphalt shingles with exposed rafter tails. It has exteriors clad in matching stucco with a single roll-up door of rustic vee siding. It is located

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north of the house, with a scored concrete driveway between. The garage is evident on a 1951 Sanborn map and appears to date from the original period of construction. Both the house and garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

**56-57. 203 Columbia Street, 1908 One Contributing and One Noncontributing Building
Architect Unknown**

This two-and-a-half-story, single-family residence is one of the more high-style Craftsman style residences in the district. It has a cross-gabled roof of composition shingles and a sprawling floorplan, with exteriors clad in coursed wood shakes. The house has wide, unenclosed eaves with exposed rafter tails, and a brick water table topped with a rowlock course. The front-facing gable on the second level has three projecting roof beams and a ribbon of five single-pane wood casement windows in a wood frame and an extended wood sill. The two outer windows are slightly smaller in size. Immediately below is another five-part wood window, with a large fixed-pane at its center and two single-pane casements on either side. It too has a wood frame and an extended wood sill. Other windows on the house are mostly 1/1 wood cottage windows or single-pane wood casements, found in pairs and in trios. The side gables have an open rake with five triangular knee braces. A partial-length porch on the front (south) elevation extends to east, with rough-hewn battered wood piers on brick pedestals. It has a flat roof with rough-hewn extended rafter tails, a scored concrete pad, and a simple, low wood balustrade. An inset entry bay at the rear of the patio has a brick floor and a carved wood frame. The door is carved wood with three panels and three glazed panels at top of leaded stained glass; it has a single-pane sidelite on either side topped with leaded, stained glass. A trellised porte-cochère on the east elevation covers a U-shaped driveway off of Pasadena Avenue. A second entry off the porte cochère faces south on the east end of the front elevation; it has a pair of 10:10 wood French doors with concrete steps. There is a second, trellised portico in the northeast corner of the house. In addition to being a district contributor, the house is individually eligible at the local level of significance under National Register Criterion C in the area of Architecture as an excellent example of the Craftsman style, as well as for its association with architect George Lawrence Stimson. The house maintains a high level of integrity and has no obvious alterations.

A one-and-a-half story, two-car garage is located northeast of the house, on the north end of a U-shaped driveway. The garage has a front-gabled roof of wood shingle, with exposed rafter tails, five projecting beams in the front gable, and exteriors clad in shakes. There is a tripartite wood casement window in the front gable with an extended and projecting wood sill. While the garage is an excellent reproduction of the period style, it is not on a 1951 Sanborn map and appears to be modern construction.

**58. 209 Columbia Street, 2009 One Noncontributing Building
Architect Unknown**

This post-period of significance single-family residence is a sprawling mansion designed in the Mediterranean Revival style. It consists of a western two-story wing and an eastern one-story wing with a two-story tower in between. The one-story wing on the east has a front-facing

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gabled roof of red Mission-style barrel tile with three clay pipe vents in the front gable and an arched fixed-pane picture window below. There is an end-wall stucco chimney on the eastern elevation. The western wing has a bi-level, cross-gabled roof with an inset balcony at the second level. A two-story round tower between the two wings has multiple rectangular fixed-pane windows and an inset arched entry at the first level with a wood door. There is a small concrete patio with a trellised roof behind the eastern wing.

59-60. 231 Columbia Street, 1938
Architect: Donald D. McMurray

Two Contributing Buildings
Photo 13

This single-family residence is a one-story cottage in the Minimal Traditional style. It has a cross-gabled roof of composition shingles with boxed eaves, a T-shaped footprint and exteriors clad in wide weatherboard siding. Both gables have horizontal louvers in triangular vents and no overhang in the roof rake. A small entry porch at the interior contact point of the two wings has a shed roof that extends from the main roofline and a single square porch support. A single-leaf wood door with six panels faces west under the porch. Windows are 10:10 and six-pane steel casements. A second entry at the north end of the west elevation has a single-leaf wood door with a recessed panel at bottom and a rectangular glazed panel at top. There is a wide brick chimney on the rear roof slope.

A one-story, single-bay garage lies immediately northwest of the house at the end of an asphalt driveway. The garage has a hipped roof of composition shingles and exteriors clad in the same wide wood siding. A roll-up garage door appears to be constructed of the same siding. The garage is evident on a 1951 Sanborn map and appears to date to the original period of construction. Both the house and garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

61-62. 233 Columbia Street, 1918
Architect Unknown

Two Contributing Buildings
Photo 14

This sprawling single-family residence is an impressive example of the Spanish Revival style. It has an L-shaped footprint with a cross-gabled roof of red Mission-style barrel tiles. The wide front-facing gable has projecting roof beams, decorative coping of red barrel tile, ceramic tile vents, and a balcony at the second level. The balcony has an iron railing with scalloped edging on the bottom and iron scrolled brackets below. It is accessed by three matching single-leaf wood French doors at the second level; all have a recessed panel at bottom with ten lites above. There is a second inset balcony at the second level immediately to the west, supported by carved wood brackets. It too has an iron railing with decorative edging at the bottom. A full-length open porch stretches across the front elevation with only a low stucco wall separating it from the expansive front lawn. There are two steps and an opening with stucco wing walls at the center, which leads to the inset front entry. The arched opening is edged by decorative blue tile with an iron light sconce on the western side, and the oversized front door is paneled wood with a small square glazed panel at top.

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Windows on the house are mostly eight-pane wood casements found in pairs and in ribbons of three. There are also ten-pane wood French doors and multi-lite arched fixed-pane windows. An arcaded wing wall to the east has a pent roof of red barrel tile and a vertical wood plank gate that leads to a small alley to the rear. There is a hanging square bay at the south end of the east elevation at the second level supported by matching iron scrolled brackets. A large square stucco chimney on the rear elevation has an elaborated top. Parts of a house built on this lot in 1895 may have been incorporated into the 1918 residence built for Edwin H. Rose, his wife Margaret and their children Helen, Louise, and Francis.

A one-story garage west of the house is connected by a drive-through porte cochère with a segmentally arched opening. They both have the same side-gabled tile roof as house at lower levels. A passageway from the porte cochère to the house has a poured concrete floor and an arcade with three arched openings. The two-car garage has a paneled auto door that faces north on the rear elevation with a small asphalt parking lot behind and two windows on the south elevation covered by iron grilles. The house, garage and porte cochère appear on a 1930 Sanborn map with footprints identical to what is extant. They all maintain a high level of integrity and have no obvious alterations besides general upkeep.

63-64. 269 Columbia Street, 1938
Architect: Wallace Neff

Two Contributing Buildings

This two-story, single-family residence was designed in the Colonial Revival style by noted architect Wallace Neff. While he was known to have done a handful of residences in the Colonial Revival style early in his career, it is unusual to see a house in this style built in 1938, after his high-end designs in the Spanish Revival and Mediterranean Revival styles had already somewhat defined his career.

The house has a steep side-gabled roof of composition shingles with boxed eaves, louvered vents at the top of the side gables, and no overhang to the roof rake. The exteriors are clad mostly in clapboard siding, although multiple eras of horizontal siding as well as shakes are evident in places. The front (south) elevation is dominated by a symmetrical fenestration pattern that includes double-hung wood sash windows in a 6/6 glazed pattern with wood louvered shutters. Four of these windows are smaller in size and found on the second level on an (almost) full-length shed-roofed dormer. Four larger windows are on the first level; two each on either side of a single-leaf glazed door with fifteen divided panes and a four-pane transom above. Both the door and transom are set in a simple wood frame with cap trim above.

The rear roof slope has a similar shed-roofed dormer with a pair of 6/6 wood sash windows, although a two-story gabled bay dominates the rear elevation at the west end. This portion of the house is clad in square butt shingles. A one-story square addition is attached to the gabled bay to the north, with a roof that serves as a balcony at the second level. The walkout balcony has a low wall of wide wood siding and lattice. A one-story entry bay in the northeast corner of the house has a flat roof, square footprint, and a single-leaf paneled wood door with nine lites at the top. Windows on the rear and side elevations are mostly 1/1 double-hung horizontal wood sash. A

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dramatic one-story, post and beam open patio has been added to the rear elevation, directly south of a small rectangular pool. It has a wide gable roof, a brick fireplace with a through-cornice chimney in the northwest corner, and brick wing walls on the north side. The house was a speculative venture for Percy W. Brooks, who lived at 625 Landor Lane in East Pasadena with his wife Mary.

A one-story, single bay garage is directly northeast of the house and pool, at the end of a driveway constructed of concrete pavers. It is clad in wide wood siding with a wood-paneled door and a front-gabled roof of composition shingles. A 6/6 wood sash window is visible on the west elevation. The garage is evident on a 1951 Sanborn map and appears to date to the original period of construction. The larger addition to the rear also appears on the 1951 Sanborn, although the small entry bay in the northeast corner and the large patio were added later. They were built in a location that is mostly hidden from the street, in a harmonious style and scale, and both the house and the garage maintain a high level of integrity.

65. 1015 Columbia Street, 1938
Architect Unknown

One Contributing Building

This two-story, single-family residence is a Center Hall Colonial located on the south side of Columbia Street in the City of South Pasadena. It has a rectangular footprint and a steep, side-gabled roof of composition shingles with boxed eaves. There is an end wall brick chimney on the east elevation. A single-leaf, paneled wood entry door is centered on the north elevation with pilasters, wood corbels, and a decorative crown. A pair of 6/6 double-hung wood sash windows with louvered wood shutters are on either side of the door. A partial-length, shed-roofed dormer is centered on the front (north) roof ridge at the second level with three smaller 6/6 wood sash windows, also with shutters. The dormer is clad in clapboard siding while most of the exteriors are clad in stucco. Other windows on the house are also double-hung wood sash in 6/6 and 4/4 glazed patterns. A canted bay with a hipped roof near the rear of the east elevation consists of a twelve-lite fixed-pane window with a 4/4 double-hung wood sash on either side. A one-story, two-bay garage with a side-gabled roof is attached to the west. While the house fronts on Columbia, the garage is only accessible off of Fairview Street, a small dead-end side street immediately to the east. The property is surrounded by a high wood fence that made survey difficult. The house appears to maintain a high level of integrity with few, if any, alterations.

66-67. 1101 Columbia Street, 1941
Architect Unknown

Two Noncontributing Buildings

This two-story, single-family residence is located on the south side of Columbia Street in the City of South Pasadena, immediately to the east of the dead-end Fairview Street. Mature yard trees, hedge walls, and other landscaping made survey difficult. The house has a simple box floor plan with a one-story, side-gabled wing on the west side and a two-story wing with a hipped roof on the east. An inset entry porch at west end of the two-story wing has a brick and concrete stoop and three stairs; the opening is framed by fluted pilasters and a crown. The single-leaf, six-panel entry door has a three-pane sidelite on either side. Immediately to the west of the entry is a

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hanging bay with a pent metal roof; the window is composed of a sixteen-lite fixed-pane with a 4/4 double-hung wood sash on either side. Other windows on the house include 4/4 wood sash, four-pane casements in ribbons of five, and casements and fixed-pane with leaded glass in a diamond grid. Some windows have decorative wood shutters. Exteriors are clad in smooth stucco with a belt course separating the first and second floors. The house has influences of both the Colonial Revival and Minimal Traditional styles. A five-pane bow window with 1/1/1/1 wood casements in the southwest corner of the house is visible from Fairview Street. The house was overlooked in original surveys and added to the district as a contributing resource in 2013, although it is unclear why as its date of construction is after the period of significance.

A single-bay garage to the south of the house has a hipped roof and is accessible only off of Fairview Street. It is two bays wide with two auto doors of horizontal weatherboard siding. A modern skylight has been added at the front of the roof.

68-69. 1109 Columbia Street, 1908-09

Two Contributing Buildings

Architect/Builder: G. Lawrence Stimson and G. Woodbury Stimson

This two-and-a-half-story, single-family residence is a Craftsman Residence in the Swiss Chalet style. It is located on the south side of Columbia Street in the City of South Pasadena. It has an L-shaped footprint and a low-pitch, front-gabled roof with wide, unenclosed eaves and exposed rafter tails. Both gables have a wide roof rake and five triangular knee braces. There is decorative stickwork and vertical carved vents in the front gable, and a string course with dentils between the second floor and the attic level. Exteriors are clad in rectangular wood shakes and flared at the foundation level. An inset entry porch centered on the front elevation has a concrete pad and a squared arch opening. The single-leaf, oak entry door is oversized with three vertical panels and a single horizontal glazed panel, a wood screen door divided into three vertical section, and a wide, exaggerated wood frame. There is a small balcony with a low wood railing above the entry on the second level. A square, hanging bay immediately to the east of the entry supported by brackets has a shed roof and four wood casement windows with a 3/1 cottage grid. There is an identical bay window on the east elevation and a two-story sleeping porch on the west elevation. The house has a side gabled roof and a ribbon of six windows (five fixed pane and a single jalousie) on the second level. The windows on the first level of the sleeping porch are covered with exterior roller blinds and not visible. The fenestration pattern on the rest of the house includes wood casement windows with 3/1 cottage grids with wood surrounds and extended lintels. The property is overgrown with weeds and mature landscaping that made survey difficult.

A one-and-a-half-story, two-bay garage lies southeast of the house at the end of a concrete and asphalt driveway. The garage has a front-gabled roof with five triangular knee braces and a paneled wood door, with exteriors clad in wood shakes that match the house. A one-story addition on the west elevation is clad in weatherboard siding with a shed roof and metal slider windows. Both the house and garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

70-71. 1115 Columbia Street, 1907

Two Noncontributing Buildings

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Architect Unknown

This two-and-a-half-story, single-family residence is a Craftsman Residence in the Swiss Chalet style. It is located on the south side of Columbia Street in the City of South Pasadena. The front-facing gabled roof has a low pitch and overlapping gables on the front façade, both with exposed rafter tails and extended roof beams. The smaller gable is a projecting bay oriented to the west, with a lower roofline and full-height supports on the west side. There is a small, square balcony with a wood railing at the second level between the two gables with a single-leaf French door that faces north. An inset entry porch tucked under the smaller projecting gable in the northwest corner of the house has tile stairs with stucco wing walls. There is a pergola immediately to the west of the entry with a trellised roof. The house is clad in square wood butt shingles; fenestration is mostly wood casement windows with 3/1 cottage grids. A full-length, one-story addition on the east elevation has a flat roof and a sliding glass door that leads to a small patio. A large addition on the rear has a hipped roof of composition shingles with unenclosed eaves, exposed rafter tails, and an interior brick chimney. It too is clad in wood shakes, with a battered foundation and wood casement windows. Notes from previous survey state the original 1907 house at this location burned down although there is no other evidence of this assertion and parts of the floorplan exactly match early Sanborn maps. Nevertheless, the house has multiple additions to the rear as well as significant modern building material, rendering it noncontributing.

A large one-and-a-half-story garage is southeast of the house at the end of a concrete and brick driveway. It is clad in weatherboard siding with a front-gabled roof and has a large attached carport that extends to the west. There appears to be another building attached at the west end of the carport. From its large size as well as its mid-century modern style, the garage was built after the period of significance.

72-73. 1127 Columbia Street, 1908

Two Contributing Buildings

Architect/Builder: G. Lawrence Stimson and G. Woodbury Stimson

Photo 15

This three-story, single-family residence is one of the more high-style Craftsman Residences in the district. It is located on the south side of Columbia Street in the City of South Pasadena. It has an L-shaped footprint and a cross-gabled roof with wide, unenclosed eaves and exposed rafter tails. A partial-length porch on the front (north) elevation is aligned to the east, with a shed roof and a front-facing gable at the west end (aligned with the front door). It has wide, unenclosed eaves with extended rafter tails and a scored concrete floor. The porch roof is supported by squared wood piers with triangular knee braces anchored in masonry pedestals. A low wall of masonry veneer and stucco surrounds the porch. The oversized single-leaf wood entry door has a single recessed panel at the bottom and a single rectangular glazed panel at the top, with leaded glass sidelites on either side. The door and sidelites share simple wood framing. A gabled wall dormer on the third level of the front (north) elevation has three triangular knee braces and two pairs of six-pane wood casement windows with wood surrounds. A second, slightly lower gabled roof dormer to the west also has three triangular knee braces, as well as a hanging canted bay on the second level consisting of three 8/1 wood sash windows.

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The exterior elevations are clad in coursed shakes at the second and third levels and weatherboard siding at the first level. There is an interior brick chimney on the western roof slope. The dominant side gables have an open roof rake, fascia boards, and five triangular knee braces. The eastern gable has a pair of six-pane wood casements at the third level, a pair of larger single-pane casements at the second level, and a square hanging bay with a shed roof at the first level. Other windows on the house are mostly six-pane wood casements, some with a single-pane transom, as well as an 8/1 double-hung wood sash. An inset entry porch at the southwest corner of the house has two pairs of 15:15 double French doors: one faces south and one faces west. A one-story square bay on the east end of the rear elevation is topped with a second-floor balcony that stretches along the entire length of the elevation. The gable above has five triangular knee braces and a single 6/1 double-hung wood sash. There is another second-floor balcony on the west elevation, immediately south of the dominant gable and above a first-floor patio. Both are modern construction with squared wood piers and a low wood balustrade. While the house has had small additions, they are all constructed at the rear and were done in a complimentary style, thus the house retains its contributing status.

A one-story garage at the rear has been renovated into a guesthouse, although it retains its historic auto door on the north elevation, with four panels and twelve glazed panels at the top. The guesthouse has a side-gabled roof with exposed rafter tails and exteriors clad in wooden shakes. There is a single-leaf wood door on both the north and west elevations, and a single 6/1 double-hung wood sash window on the north elevation. An outbuilding appears in this location on 1931 and 1951 Sanborn maps. The alterations were done in a respectful manner and the garage maintains its integrity.

74-75. 1131 Columbia Street, 1910

Two Contributing Buildings

Architect/Builder: G. Lawrence Stimson and G. Woodbury Stimson

This two-and-a-half-story, single-family residence is a Craftsman Residence in the Swiss Chalet style, located on the southwest corner of Columbia Street and Fremont Avenue in the City of South Pasadena. It has a low-pitch, side-gable roof clad in wood shingles with wide, unenclosed eaves, extended rafter tails and projecting roof beams in the side gables. The exteriors are clad in coursed wood shakes that flare at the foundation line. A partial-length inset entry porch wraps around the northeast corner of the residence, with a concrete pad and a low brick wall topped with a rowlock course. The second story of the house serves as the porch roof, supported by heavy posts and brackets with an attached trellis. There is a belt course between the first and second levels and decorative ventilation treatments at the foundation. Fenestration on the front elevation is symmetrical at the second level and asymmetrical at the first and includes multiple wood Craftsman-style windows in pairs and in trios, including single-pane casements and casements with 1/1, 2/1 and 3/1 cottage grids. There are also two individual wood casements with fifteen lites in each pane above the front entry. The side elevations have the same cottage windows, a ribbon of four 8-pane wood casements with a window box supported by brackets beneath, and vertical stickwork and decorative venting in the gables.

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The northwest corner of the house is recessed at the first level, with the second story overhang supported by timbering and extended roof/floor beams. An exterior brick chimney is visible at the first level, then engulfed by the house at the second level, appearing again on the northern roof slope. The rear elevation has multiple single-pane wood casements, along with a timbered carport at the west end. All of the windows on the house have extended and projecting wood sills. The house is also individually eligible at the local level of significance under National Register Criterion C, as an excellent example of the Craftsman style, as well as for its association with architect George Lawrence Stimson.

A one-story garage is located south of the house, accessible off of Fremont Avenue. It has a front-gabled roof with extended roof beams, an open roof rake, wide, unenclosed eaves with exposed rafter tails and exteriors clad in weatherboard siding. An outbuilding appears in this location on 1931 and 1951 Sanborn maps. Both the house and garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

76-77. 154 West Glenarm Street, 1928
Architect Unknown

Two Noncontributing Buildings

This one-story, single-family residence originally had an L-shaped footprint and a partial-length porch across the front elevation. The 1928 floorplan is still visible in the cross-gabled, stucco-clad portions of the house, while the shed-roofed portion clad in wide Masonite siding is a post-1951 addition. Windows on the house include a tripartite metal (single-pane casement on either side of a fixed pane) and a tripartite wood (three-pane casements on either side of a nine-lite fixed-pane). There is a wide end-wall brick chimney on the west elevation in front of the single-leaf entry door (not visible behind a screen door). While the house was originally built within the period of significance, the post-1951 renovations have changed and enlarged the floorplan, significantly altering the design and workmanship of the house. Additionally, the house has considerable amounts of non-historic building material, including Masonite siding and multiple replacement windows.

A single-bay, one-story garage with a front-facing gable roof and exposed rafter tails is immediately southwest of the house. While it appears on 1931 and 1951 Sanborn maps, it has the same non-historic Masonite siding as well as a modern garage door that renders it noncontributing.

78-79. 177 West Glenarm Street, 1924
Architect and Builder: T.R. Finch

Two Contributing Buildings

This one-and-a-half-story vernacular cottage retains few stylistic details. A wide stucco chimney with a pierced stack on the front elevation hints at the Tudor Revival style. The house has an L-shaped footprint and exteriors clad in stucco with a steep-cross gabled roof with exposed rafter tails. The front-facing gable at the east end of the front (south) elevation has a lower roofline than the main side-facing gable; there are overlapping gables on the west elevation. A one-story, partial-length entry porch on the west elevation has a wood floor, a secondary shed roof and thin

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chamfered posts for porch supports. The single-leaf wood entry door has a recessed panel at bottom and a four-pane glazed panel at top. Windows are mostly wood sash windows with a 3/1/1 cottage grid and lamb's tongues. A one-story, full-length addition across the rear (north) elevation has a shed roof that extends from the main roofline. The footprint of the house, including the side porch, is identical to a 1931 Sanborn map.

A one-story, single-car garage is immediately northwest of the house, at the end of a scored concrete driveway. It has a front-facing gable roof with exposed rafter tails and exteriors clad in lap siding. It has a two-leaf batten door with metal strap hinges. An outbuilding appears in the location on 1931 and 1951 Sanborn maps. Both the house and garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

80. 180 West Glenarm Street, 1948
Architect Unknown

One Noncontributing Building

This one-story, single-family residence in the Tudor Revival style has a side-gabled roof of composition shingles and exteriors clad in board and batten siding. It is three bays wide, including a brick breezeway that connects the house to a single-car garage. Windows are 6/6 wood sash with wood plank shutters. A wide, battered brick chimney spans the west elevation of the main, center bay, blocking part of the connecting wing. A small brick entry porch has a shed roof that is an extension of the main roof, a brick stoop, and simple, square porch supports. The house has a concrete foundation and a single-leaf wood door with six recessed panels. The house was built after the period of significance.

81. 185 West Glenarm Street, 1925
Architect/Builder: A.H. Sayre

One Contributing Building

This one-story, single-family residence is a cottage designed in a vernacular Spanish Revival style. It has a parapet roof with a low-pitch gable of red barrel tile and exteriors clad in smooth stucco. An inset entry patio in the southeast corner has a concrete floor surrounded by a low stucco wall with three south facing stairs with a modern iron railing. The single-leaf wood entry door has eight recessed panels and a single rectangular glazed panel with carved wood spindles. The door has a small metal awning above, as do many of the windows. There is an arched fixed-pane window of sixteen lites on the front elevation that faces south onto the patio. A tripartite window to the west of the patio on the front elevation is fixed-pane with an eight-pane wood casement on either side. Other windows are mostly 6/1 double-hung wood sash. There are two sets of louvered wood vents on both side elevations, and an exterior stucco chimney with a pierced stack on the east elevation. A one-story garage attached to the west has a flat roof and a single roll-up auto door. The house maintains a high level of integrity and has no obvious alterations besides general upkeep.

82. 165 Hurlbut Street, 1898
Architect Unknown

One Contributing Building

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This one-story, single-family residence is a vernacular cottage with influences of the Prairie style. It has a hipped roof of composition shingles with wide eaves, extended rafter tails, and a front-facing gabled bay with flared eaves. The house has a brick foundation with ventilation treatments at the basement level. Exteriors are clad in clapboard siding with a flare at the foundation line. An inset entry porch in the southwest corner falls under the main roofline with thick, square wood posts, two supporting brackets and latticework on the west side. It has a wood pad and wide wood stairs. A single-leaf entry door that faces west onto the porch is wood with four recessed panels. Windows are six- and eight-pane wood casements, found individually, in pairs, and in ribbons of three. All have simple wood surrounds and molded wood sills. A brick chimney is visible on the rear roof slope. The house is a good example of a late cottage/early bungalow transition with influences of the Arts and Crafts movement. The house maintains a high level of integrity and has no obvious alterations besides general upkeep.

83. 177 Hurlbut Street, 1909
Architect Unknown

One Contributing Building
Photo 16

This one-and-a-half-story Craftsman Bungalow is a single-family residence that sits on the north side of Hurlbut Street. It has a side-gabled roof of asphalt shingles with open eaves and exposed rafter tails. A full-length, open porch across the front elevation falls under the main roof, supported by squared half-columns in brick piers. A single-leaf paneled wood entry door is centered on the front elevation, with a tripartite window on either side. Both windows include a large fixed-pane window with a 10/1 cottage grid and a 1/1 double hung wood sash on either side. Both the door and the windows have wood frames and are connected by an extended lintel. A shed-roofed dormer on the front roof slope has exposed rafter tails and a single ten-lite wood window with louvered vents on either side. The side elevations have an unenclosed, wide roof rake with five triangular knee braces and latticework venting at the top of the gables. The house is clad in clapboard siding except for the side gables, which are covered in shakes. The house has a masonry foundation and an exterior brick chimney with stepped shoulders on the east elevation. There are two bay windows on the west elevation: a square hanging bay with a shed roof and a pair of 1/1 wood sash windows and a canted bay with a hipped roof, exposed rafter tails and the same fixed-pane wood window with a 10/1 cottage grid and a 1/1 double hung wood on either side. Other windows on the house include 1/1 wood sash and twelve-pane casements in pairs; all of the double-hung sash on the house have lamb's tongues. Built in 1909, the house remained unoccupied until 1913, and was a speculative/model house for the builder.¹ The house maintains a high level of integrity and has no obvious alterations besides general upkeep.

84-86. 202 Madeline Drive, c. 1905 **One Contributing and Two Noncontributing Buildings**
Architect Unknown

This two-and-a-half story, single-family residence is a Craftsman Bungalow with a brick foundation and exteriors clad in coursed wood shakes. It has a wide, side-gabled roof with unenclosed eaves and exposed rafter tails. A partial-length porch on the front (north) elevation

¹ California Department of Transportation, *Third Supplemental Historic Architectural Survey Report 710 Freeway Gap Closure Project Report* (Sacramento, CA: California Department of Transportation, 1994), 70.

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has heavy, squared brick piers with triangular knee braces, a wood floor and wood stairs with a simple wood railing. Fenestration on the first level includes a 10/1 wood sash windows on either side of the front elevation. A glazed wood door with eighteen lites is visible at the rear of the porch with a wood sash window with a 5/5/1 cottage grid. An oversized gabled dormer on the front roof slope has flared eaves with exposed rafter tails, three vertical ventilation treatments with a bracketed shelf below, and a ribbon of five wood casements with 4/1 cottage grids. A canted bay on the east elevation consists of a single 10/1 wood sash window with a 9/1 wood sash on either side. Other windows include single-pane casements, pairs of four-pane casements, and 6/1 sash found individually and in pairs. All of the windows on the house are wood with thick wood surrounds; many have cap trim. The side gables overhang at the third level, visually supported by a string course with brackets. A two-story addition on the west elevation has a belt course between the first and second levels; its roof serves as a small patio/walk out balcony at the third level. No chimney can be seen. The house maintains a high level of integrity and has no obvious alterations besides general upkeep.

Two large garages sit south of the house, accessible by a scored concrete driveway off of Pasadena Avenue. The eastern of the two is two-stories high with a front-gabled, catslide roof of composition shingles, with exposed rafter tails and a wide, unenclosed roof rake. There is a six-pane casement window in the front gable and a 1/1 wood sash window on the front elevation next to a single-leaf modern paneled door. It has a flat-roofed addition to the north and a two-bay, tilt-up canopy garage door. The exteriors are clad in vertical shiplap siding. The western garage is one-story with a hipped roof of composition shingles with wide, unenclosed eaves and exposed rafter tails. Its southern elevation is completely open, as a carport. Exteriors are clad in horizontal weatherboard siding. The eastern garage does not appear on any Sanborn maps, dating its construction to after the period of significance. Although an outbuilding with a similar footprint as the western garage appears on 1931 and 1951 Sanborn maps, the open carport is likely the result of alterations to its original design, workmanship, and feeling, rendering the garage noncontributing.

87. 205 Madeline Drive, 1922
Architect Unknown

One Contributing Building

This two-story, single-family residence in a vernacular Spanish Revival style has an L-shaped footprint with a low-pitch hipped roof with closed eaves and exteriors clad in smooth stucco. The main entry at the west end of front (south) elevation consists of a single-leaf, paneled-wood door with a small rectangular glazed panel with an iron grille on either side. The door has a carved wood surround with scalloped edges and a gabled roof above supported by three carved wood brackets. A French door is evident at the east end of the front façade. Details are not visible behind extensive foliage. It is likely similar to the double-leaf, ten-lite French door with a Juliet balcony immediately above on the second level. The front elevation also has a ribbon of three of six-pane wood casements and two ten-pane wood casements covered by iron grilles. Other windows on the house are all wood casements with three-pane, four-pane, six-pane, and nine-pane found individually, in pairs, and in a ribbon of three. The house sits at the northwest corner of Madeline Drive and Pasadena Avenue, with a grassy lawn and brick walkway in front.

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Overgrown landscaping made survey difficult. The Colonial Revival details were likely later alterations; otherwise, the house maintains a high level of integrity.

88-89. 215 Madeline Drive, 1920
Architect Unknown

Two Contributing Buildings

This two-story single-family residence in the Colonial Revival style has a rectangular footprint and a side gabled roof with a jerkinhead gable. A projecting belt course encircles the house between the first and second levels: the first story of the house is clad in smooth stucco and the second story is clad in horizontal weatherboard siding. A gabled entry porch at the west end of the front (south) façade has gable returns, simple square Doric columns as supports, and a brick stoop with two steps. The wood-paneled entry door has fluted pilasters on either side with cap trim above. The frieze board of the cap trim has diamond shaped cutouts at either end with a raised panel between. A canted bay to the east of the entry consists of a thirty-lite fixed-pane wood window with an eighteen-pane wood casement on either side topped by a pent metal roof. A projecting bay at the east end of the front elevation has a trio of vertical wood louvered vents and a single 1/1 wood sash window with a wood sill below a front-facing jerkinhead roof. Other windows on the house are mostly 8/8 wood sash windows with simple wood surrounds and projecting sills. The grassy lawn in front of the house is separated from the sidewalk by a low brick wall. The house was built as an investment property by Richard and Katherine Kumler. Mr. Kumler was originally from Dayton, Ohio and the son of Samuel Kumler, who helped found the renowned Rike-Kumler Department, later absorbed by the Federated Department Store Corporation. Richard served as a buyer for the store as well as doing real estate and land improvement deals in California.

A one-story, two-bay garage with a front-facing gabled roof of composition shingles lies at the end of a scored concrete driveway that runs along the western side of the house. It has a single wood louvered vent that also appears on the house. An outbuilding in this exact location and footprint is visible on 1931 and 1951 Sanborn maps. Both the house and garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

90. 218 Madeline Drive, 1908
Architect Unknown

One Contributing Building

This one-and-a-half-story Craftsman Bungalow has a side-gabled roof of composition shingles with extended and rounded rafter tails. A full-length porch with a river rock foundation and a scored concrete pad falls under the main roofline, with entry via wide concrete stairs with river rock wing walls centered on the front elevation. Porch supports are thick piers of river rock with a simple lumber balustrade between and carved wood brackets above. Both the wing walls and piers have concrete caps. The single-leaf entry door is wood with six recessed panels and a mail slot. It has a carved decorative surround including fluted pilasters on either side. There is a single wood, fixed-pane picture window to the west of the door and a pair of wood casements in a 2/1 cottage design to the east; both windows have thick wood surrounds and an extended lintel that forms a belt course across the front elevation. Other windows on the house are mostly 9/1 wood

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sash. Exteriors are clad in drop channel siding. A shed roof dormer on the front roof slope has extended and rounded rafter tails and three six-pane horizontal wood casement windows. The side gables are jerkinheads. The house was built as a speculative investment property for William and Gertrude Burns. The house maintains a high level of integrity and has no obvious alterations besides general upkeep.

91-92. 225 Madeline Drive, 1921
Architect: Unknown

Two Contributing Buildings
Photo 17

This one-and-a-half story, single-family residence has an L-shaped footprint and a side-gabled, jerkinhead roof of composition shingles. Its exteriors are clad in smooth stucco with an asymmetrical fenestration pattern. The front roof slope has a hipped roof dormer with a single 8-pane wood casement window and a stucco chimney with a soldier course cap and two square metal pots. A projecting bay on the east end of the front (south) façade also has a jerkinhead roof with wood vents in the front gable and a tripartite wood casement window below. The window has six lites in each leaf in a Craftsman-style glazing pattern with fixed-pane transoms divided into three lites above. A single-leaf, eight-paneled wood entry door faces west, shaded by the wide enclosed eaves of the front-facing gabled bay. To the west of the entry on the front elevation is a trio of eight-pane wood casement windows. Other windows on the house include 4/4 double-hung wood sash and pairs of wood casements with twelve lites each. All of the gables on the house are relatively steep with closed eaves and plain soffits. The house is a transitional cottage with influences of both the Craftsman and Tudor Revival styles.

A one-story, two-bay garage to the northwest of the house has the same side-gabled jerkinhead roof as the main residence. It appears on 1931 and 1951 Sanborn maps. Both the house and garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

93. 230 Madeline Drive, 1905
Architect Unknown

One Contributing Building

This two-story bungalow has influences of both the Craftsman and Prairie styles. The side-gabled roof has flared and boxed eaves with a wide roof rake and purlins. Two hipped dormers on the front roof slope have wide flared eaves with exposed rafter tails; each has a pair of wood casement windows with a diamond grid and decorative window boxes. A full-length porch with a river rock foundation and a wood floor falls under the main roofline, with entry via wide wood stairs with river rock wing walls centered on the front elevation. Porch supports are square wood piers on a river rock pedestal with a wood rail in an X pattern. Both the wing walls and pedestals have concrete caps. An oversized wood door centered on the front elevation has two vertical panels at the bottom and twelve lites at the top. To the west of the door is a ribbon of three single-pane, wood casement windows with a six-pane transom above each. To the east is a pair of oversized single-pane wood casement windows with a twelve-pane transom above. A canted bay on the east elevation consists of an eight-pane wood casement window on either side of a fixed-pane window with twelve lites. A square bay on the west elevation has a ribbon of three wood casement windows with eight lites each. Other windows on the house include 1/1 wood

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sash with a diamond grid in the upper pane. Exteriors are clad in clapboard siding with irregularly coursed wood shingles in the side gables. The house maintains a high level of integrity and has no obvious alterations besides general upkeep.

94-95. 866 South Pasadena Avenue, 1887
Architect Unknown

Two Contributing Buildings

This two-and-a-half story, single-family residence in a vernacular Victorian style has a cross-gabled roof of composition shingles and a sprawling cross-shape footprint, with a square two-story addition with a flat roof in the northwest corner. Exteriors are clad in weatherboard siding at the first level and coursed wood shingles at the second level, with a belt course between the first and second levels that runs along the rear elevation. The shingles immediately above the belt course are flared. A one-story porch with a hipped roof wraps around the northwest corner of the house; it has square wood piers with a simple wood balustrade and a wood floor. The house has a foundation of river rocks with a wood water table above along the front (west) and north elevations and a concrete foundation with board and batten siding above along the south and east elevations. Windows include 1/1 wood sash, 4/4 wood sash found individually and in ribbons of three, 4/1 wood sash with a lancet arch pattern in the top sash, and a single fixed-pane picture window with a lancet arch grid. Most of the windows have modest wood surrounds, although some have cap trim and others have cutwork below their sills. Small amounts of Stick/Eastlake style details on the house include cutwork trim on the roof eaves, bargeboard trim on the gables, and triangular vents of cutout scrollwork at the attic level. A second one-story porch with a hipped roof wraps around northeast corner of house with stairs to the rear. The single-leaf entry door on the front elevation has four panels and a four-pane fanlite; it is a replacement. Despite the many alterations and addition, the footprint of the house is nearly identical to a 1903 Sanborn map. The house is also individually eligible at the local level of significance under National Register Criterion C, as a good example of an increasingly rare settlement architecture.

A one-story garage with a front-facing gable roof sits east of the house. It is two bays wide with a single plywood door and exteriors clad in coursed butt shingles. An outbuilding appears in this location on Sanborn maps as early as 1903; the garage took on its footprint before 1931. Both the house and garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

96-97. 876 South Pasadena, 1924
Architect: Ruoff & Mumson

Two Contributing Buildings
Photo 18

This sprawling one-story bungalow in the Spanish Revival style has a rectangular floorplan and is used as a multiplex. It appears to have been expanded beyond its original footprint to the rear with a two-story wing at the east end. Exteriors are clad in smooth stucco with a cross-gabled roof of composition shingles with open eaves, exposed rafter tails, fascia boards and decorative brackets. An inset entry porch on the south side of the front (west) elevation has a scored concrete pad and an overhanging roof supported by heavy chamfered posts with wood brackets. The single-leaf entry door facing south is constructed of vertical wood planks with a single

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vertical rectangular glazed panel. A double-leaf 4:4 wood French door on the front-facing gabled portion of the front elevation has a decorative corbelled stucco surround with a shallow gabled roof. There is a louvered wood vent above the door with a wood sill, directly below the front facing gable. There are two overlapping gables at the west end of the north elevation with an exterior stucco chimney with clay pipe stacks that extends from the lower gable upward. There is an identical exterior chimney at the south end of the same western wing. A second entrance on the north elevation is a modern single-leaf door with a 1/1 aluminum glazed panel. Windows on the house are wood casements, found in patterns including four-pane, eight-pane, 6:6, and vertical 4:4. A large tripartite ribbon window at the rear of the north elevation includes a large fixed-pane picture window with a pair of eight-pane wood casements on either side. The rear eastern wing of the house is two stories, with a square stucco bay that forms a porch at the second level. A single-leaf door opening at the second level is boarded up with a shed roof above supported by triangular wood braces. There appear to be two replacement windows on the south elevation (1:1 metal sliders); otherwise, both the house and garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

A detached two-car, one-story garage is east of the house, accessible by a driveway that runs north of the house. It has a front-facing gable roof of composition shingles with extended rafter tails, fascia boards, and three brackets in the front gable. Its exteriors are clad in stucco as well with a plywood wagon door. The garage appears on 1931 and 1951 Sanborn maps.

98-99. 888 South Pasadena Avenue, 1927
Architect Unknown

Two Contributing Buildings
Photo 19

This single-family residence in the Spanish Revival style has an L-shaped floorplan with a one-story northern wing and a two-story southern wing. The low-pitch, cross-gabled roof of red barrel tile has open eaves, extended rafter tails, and false beams. Exteriors of the house are clad in smooth stucco with a sloping stucco chimney with two clay pots centered on the north elevation. There are vents made from red barrel tile in the front facing gable at the attic level. The main entry door is single-leaf and constructed of vertical wood planks with a single square glazed panel covered by an iron grill. It is part of a small projecting entry bay that falls under a shed-roofed extension of the main roofline; it has semi-circular masonry pad. There is a small, square balcony on the second story above the entrance supported by heavy wood carved brackets. The shed roof is an extension of the main roofline and is supported by chamfered wood posts with a low, carved wood balustrade. The door at the second level balcony is not visible behind a single-leaf wood screen door. Original windows, seen on the west and north elevations are three-pane wood casements, found individually and in pairs. Some are inset while others are flush with the elevation; all have projecting wood sills. There are 1/1 vinyl replacement windows on the south elevation in original openings. A secondary entrance on the south elevation is accessible by a set of concrete double-sided steps with a metal railing. The door is solid wood with six panels and a cloth awning above.

A two-car garage is southeast of the house with stucco exteriors and a pent roof of red barrel tile. It has a single auto door that appears to be roll-up in function. An outbuilding appears in this

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location on 1931 and 1951 Sanborn maps. Other than the replacement windows detailed above, both the house and garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

**100-102. 894 South Pasadena Avenue, 1903 and 1911 Two Contributing Buildings and
Architect Unknown One Noncontributing building; Photo 20**

This one-story single-family residence is a transitional cottage with influences of the Colonial Revival style. It has a simple rectangular footprint and a hipped roof clad in composition shingles with flared eaves and curved, exposed rafter tails. There is a brick chimney with a concrete cap on the southern roof slope and a hipped dormer on both the front (west) and rear roof slopes. The dormer has exposed rafter tails and two louvered ventilation treatments. Wide horizontal weatherboard siding covers the bottom half of the house with clapboard siding at the top, and an integrated belt course divides the two sections. A single-leaf entry door on the front elevation has six vertical panels and a single small glazed panel; it is flanked by two pilasters. The northern pilaster is shared with a large fixed-pane window divided into nine lites that has a second pilaster on its northern side. To the south of the door is a fixed-pane window with an 8/1 cottage grid and a casement with a diamond grid on either side. This window has a bracketed shelf below. Other windows on the house include an 8/8 sash, another 8/1 cottage window, and multiple 1/1 sash. All windows on the house are wood with wood frames. A large pergola with carved beams extends from the roof eaves into the front yard and over the driveway, forming a porte cochère to the backyard. Despite the similar footprint to other cottages in the district, its lower-pitch roof and larger windows, along with the pergola/porte cochère, show some early influence of the Arts and Crafts movement.

A Craftsman-style outbuilding at the rear, built in 1911, has a front-facing gabled roof and exteriors clad in coursed wood shakes. There is also a noncontributing shed at the end of a scored concrete driveway with exteriors of board and batten siding and a double-leaf door with strap hinges. The shed does not appear on a Sanborn map until 1951. Both the house and the outbuilding maintain a high level of integrity and have no obvious alterations besides general upkeep.

**103. 900 South Pasadena Avenue, 1909 One Contributing Building
Architect: J.J. Blick**

This multiplex in the Tudor Revival style was formerly the Hurlbut Street Fire Station No. 5. It has a simple two-story box plan in a rectangular footprint, and is three bays wide with a recessed entry bay at the south end. It is constructed of brick in a 5:1 common bond pattern with smooth stucco and half-timbering on the second level, and an integrated belt course and exposed wood joists that divide the first and second levels. The side-gabled roof of composition shingles has a medium pitch with projecting rafters in the eaves and fascia boards and half-timbering in the gables. The front (west) elevation has three gabled wall dormers that project above the cornice line with an 8/1 double-hung wood sash between the dormers and the belt course below. There is also simple half-timbering on either side and above these windows. Three large garages on the

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front elevation originally used for fire equipment and horses have flat segmental arches at top with three sets of double-leaf wood paneled doors with nine lites. The pedestrian entry at the southeast corner of the building is a two-story bay set back from the main elevation with a single-leaf, paneled wood door with six lites and a nine-lite transom above. A scored concrete walkway leads to the door with a modern metal railing along the south side. Windows on the side and rear elevations include double-hung wood sash in 8/1 and 9/9 glazed pattern, all with projecting sills. The fire station was converted into a multi-family residence in 1971 after acquisition by the California Department of Transportation. The building is individually eligible at the local level of significance under National Register Criterion A in the area of Community Development and Planning for its use as a fire station, and under Criterion C in the area of Architecture for its association with architect J.J. Blick. The house maintains a high level of integrity and has no obvious alterations besides general upkeep.

104. 926 South Pasadena Avenue, 1948
Architect Unknown

One Noncontributing Building

This one-story single-family residence sits on the southeast corner of Pasadena Avenue and Hurlbut Street. It was designed in a vernacular Ranch style with a flat roof, wide eaves, and a wide, through-cornice brick chimney with shoulders on the north elevation. There are three large metal-framed sliding sash windows on the front (west) elevation and a single-leaf paneled entry door and a metal security gate. A single-bay garage is attached to the rear of the house to the east, with a small asphalt driveway off of Hurlbut. The residence is one of a group of fifteen houses built as single development in 1948—post-period of significance—including five houses on South Pasadena Avenue and ten on Jane Place.² This corner house is the only one built with an attached garage rather than a carport.

105. 929 South Pasadena Avenue, 1952
Architect Unknown

One Noncontributing Building

This one-story residence in the Ranch style has a bi-level, side-gabled roof of composition shingles. A partially enclosed carport is attached to the northeast, forming an L-shaped footprint. The main portion of the house and the carport have board and batten siding; the southern wing of the house has a slighter higher roofline and walls clad in stucco. A recessed entry porch at the north end of the front (east) façade falls under the main roofline, with slim squared wood posts for porch supports. There is a single-leaf entry door and metal security gate, and a brick planter box that runs the entire length of the front elevation. The house has metal-framed 1:1 horizontal sliders. A mortared cobblestone wall, approximately five feet high, separates the property from the sidewalk along Pasadena Avenue. The house was built after the period of significance.

106. 936 South Pasadena Avenue, 1948
Architect Unknown

One Noncontributing Building

² Andrew Hope, *Historical Resources Evaluation Report, Volume III: Pasadena*, prepared for the California Department of Transportation, (Sacramento, 2008).

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This one-story, single-family residence in the Ranch style has a low-pitched hipped roof and exteriors clad in coursed butt shingles. A partially enclosed carport is attached to the south, making a wide brick exterior chimney visible on the south elevation. A single-leaf entry door at the south end of the front (west) elevation has four panels. It shares a frame with a 3:3 fixed-pane window that is the same height and twice the width of the door. The residence is one of a group of fifteen houses built as single development in 1948, including five houses on South Pasadena Avenue and ten on Jane Place. The houses are similar in their vernacular Ranch style, and not identical, with flat or low-pitch roofs and similar fenestration.³ The house was built after the period of significance.

107. 946 South Pasadena Avenue, 1948
Architect Unknown

One Noncontributing Building

This one-story, single-family residence has an almost flat roof and exteriors clad in stucco. There is slight, almost indeterminable front-gabled pitch to the roof and a wide brick interior chimney. A single-bay garage incorporated into the house at the north end has a double wagon door. A single-leaf entry door oriented to the south end of the front (west) façade has a metal security gate. A twelve-pane window in a metal frame of unknown function is immediately to the north of the door. There is a large 1:1 metal sliding sash to the south. The house has wide, exaggerated eaves with exposed rafter tails on both the north and south sides. The residence is one of a group of fifteen houses built as single development in 1948, including five houses on South Pasadena Avenue and ten on Jane Place. The houses are similar in their vernacular Ranch style, but not identical, with flat or low-pitch roofs and similar fenestration.⁴ The house was built after the period of significance.

108. 949 South Pasadena Avenue, 1952
Architect Unknown

One Noncontributing Building

This one-story, single-family residence has a rectangular footprint and a U-shaped driveway directly in front of the house to the east. A northern wing has a broad front gabled roof while the southern portion has a low-pitch side gabled roof with wide eaves and exposed rafter tails. The exterior walls are clad in stucco, with wood siding in the large front gable and around an enclosed garage at the north end. An inset entry porch between the two wings falls under the main front-gabled roofline and has carved wood porch supports. Windows are mostly 1:1 sliding sash in metal frames. A mortared cobblestone wall, approximately four feet high, separates the property from the sidewalk along Pasadena Avenue. The house was built after the period of significance.

109. 953 South Pasadena Avenue, 1952
Architect Unknown

One Noncontributing Building

³ Ibid.

⁴ Ibid.

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This one-story single-family residence has a low-pitch front gabled roof and exteriors clad in board and batten siding. A one-story, two-car garage attached to the northeast has a shed roof. An inset entry porch at the north end of the front (east) elevation has a single-leaf door with a metal security gate and a low brick planter with a single square wood porch support. There is stucco in the front gable and a U-shaped asphalt driveway immediately in front of the house. A mortared cobblestone wall, approximately four feet high, separates the property from the sidewalk along Pasadena Avenue. The house was built after the period of significance.

110. 956 South Pasadena Avenue, 1948
Architect Unknown

One Noncontributing Building

This one-story, single-family residence has an almost flat gable-on-hip roof with exteriors clad in stucco. An open carport is attached to the south with a wide brick exterior chimney visible on the south elevation. A single-leaf entry door at the south end of the front (west) elevation has four panels. It shares a frame with a 3:3 fixed-pane window that is the same height and twice the width of the door. The house appears to be a twin to 936 South Pasadena Avenue. The residence is one of a group of fifteen houses built as single development in 1948, including five houses on South Pasadena Avenue and ten on Jane Place. The houses are similar in their vernacular Ranch style, and not identical, with flat or low-pitch roofs and similar fenestration.⁵ The house was built after the period of significance.

111. 966 South Pasadena Avenue, 1948
Architect Unknown

One Noncontributing Building

This one-story, single-family residence has an almost flat roof and exteriors clad in stucco. There is slight, almost indeterminable front-gabled pitch to the roof and a wide brick interior chimney. A single-bay garage incorporated into the house at the north end has a paneled door and short scored concrete driveway. A single-leaf entry door oriented to the south end of the front (west) façade has a metal security gate. A twelve-pane window in a metal frame of unknown function is immediately to the north of the door. There is a large 1:1 metal sliding sash to the south. The house has wide, exaggerated eaves with exposed rafter tails on both the north and south sides. It is clad in wide shiplap siding and stucco. The house appears to be a twin of 946 South Pasadena Avenue. The residence is one of a group of fifteen houses built as single development in 1948, including five houses on South Pasadena Avenue and ten on Jane Place. The houses are similar in their vernacular Ranch style, and not identical, with flat or low-pitch roofs and similar fenestration.⁶ The house was built after the period of significance.

112-114. 1000 South Pasadena Avenue, 1922
Architect: Harold H. Martin

Three Contributing Buildings
Photo 21

This 1921 residence was built in the Mediterranean Revival style for J. Durand Kennett and his wife Mabel. The sprawling residence was built on a long lot designed to front on Arlington

⁵ Ibid.

⁶ Ibid.

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Drive, and ended up oriented to Pasadena Avenue, resulting in a somewhat imposing and out-of-scale appearance for the neighborhood. The building permit for the residence was issued in December of 1921 and the house was finished in 1922. It is constructed of wood framing with exteriors clad in white stucco, with a low-pitch hipped roof clad in green shingles with boxed eaves and a simple cornice molding at the roofline. The roof was originally red barrel tile. A square projecting bay centered on the front (west) elevation has a recessed entry porch with an ornate ogee arch, quoins carved out of stucco, and a concrete pad and steps. A simple iron light hangs above with scalloped niches carved into the walls on either side of the front door. The door is arched and double-leaf with three recessed panels and a single glazed panel on each leaf. Three six-pane wood casement windows are at the second level of the entry bay, with bas relief ribbon detail surrounding the center window and a high-relief urn below it. Two pairs of segmentally arched wood doors with eight lites are to the south of the entry on the front elevation; all have wrought iron railings at their base. The house has a U-shaped floorplan, with the northern wing stretching further to the east. A high stucco wall projects from the southern wing, enclosing a courtyard with a fountain and a designed garden and forming a square with the northern wing. Windows throughout the house are mostly 6:6 wood casements, found individually and in pairs with projecting sills covered in stucco. There are similar 8:8 wood casements on the rear portion of the northern wing. Five arched doors with eight lites and impost blocks decorate the southwest corner of the house: two face south on south elevation; three face east into enclosed courtyard. A round half tower with a conical roof and arched, fixed-pane slit windows is visible at the northwest corner of the courtyard, at the junction point of the north and west wings. There are louvered eyebrow vents on rear roof slopes.

A semi-circular driveway immediately north of the house is accessible off of Pasadena Avenue, with a single-story porte cochère attached to the north elevation. It has a hipped roof supported by two square pillars with impost blocks. This entrance to the house has wide concrete stairs with two arched wood doors with twelve lites each. An iron light hangs from the ceiling of the porte cochère and on the wall between the doors. The residence is also individually eligible at the local level of significance under National Register Criterion C as a good example of a Mediterranean Revival style dwelling of the 1920s. Designed by respected Southern California architect Harold Huxtable Martin, it typifies an upper-middle class mansion from the early to mid-twentieth century. The original owner of the house, J. Durand Kennett, was the son of a wholesale grocery magnate with a family real estate portfolio that included the Hotel Metropole in Chicago, where he grew up. He was the grandson of John M. Durand, who built the Durand Mansion nearby at 275 Arlington Drive, later the site of Arlington Gardens.

A one-story, two-car garage is located north of the house, immediately east of the semi-circular driveway. It has a side-gabled roof of red barrel tile, with a single roll-up auto door facing north. It has stucco exteriors with two arched wood plank doors with strap hinges and a single arched window, six-pane casement with projecting sill. A second outbuilding, a gardener's shed, is located north of the garage, with exteriors of clapboard siding, a side-gabled roof of staggered shingles, a single-leaf wood plank door with strap hinges facing south, and a single 2/2 wood sash window on the west elevation. Both outbuildings appear on 1931 and 1951 Sanborn maps.

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The three buildings maintain a high level of integrity and have no obvious alterations besides general upkeep.

115. 1030 South Pasadena Avenue, 1928
Architect: Otto H. Neher; Builder: F.J. Kennett

One Contributing Building
Photo 22

This 1928 residence in the Mediterranean Revival style was designed for Francis Julian (Frank) Kennett and his wife Muriel. Kennett was the son of a wholesale grocery magnate with a family real estate portfolio that included the Hotel Metropole in Chicago, where he grew up. He was the grandson of John M. Durand, who built the Durand Mansion nearby at 275 Arlington Drive, later the site of Arlington Gardens. Mr. Kennett hired Otto Neher to design the house and built it himself. The house is similar in its layout and dramatic design to 1000 Pasadena Avenue, built on the lot immediately to the north for his brother J. Durand Kennett. The two-story, single-family residence has a moderately pitched hipped roof of green barrel tile with overhanging eaves and extended rafter tails. Its exteriors are clad in stucco with concrete details. It has a rectangular shaped footprint that sprawls along Pasadena Avenue, filling an entire block between West Glenarm Street to the south and Arlington Drive to the north.

An exterior, through-cornice chimney on the north elevation has stepped shoulders and a simple cap; a second chimney with a similar cap is partially visible on the rear (east) elevation. A deeply recessed entry centered on the front (west) elevation has three scored concrete steps, and is surrounded by decorative quoins with a medallion in the cornerstone, and a tall, slit window on either side covered with a decorative scroll wrought-iron grille. The wood entry door has nine recessed panels and a single glazed panel covered with an iron grille with a segmentally arched transom above. Other decorative details include architrave trim and a hanging iron lantern. On each side of the entry at the first level is a pair of 3:3 arched wood casement French doors with concrete sills and a decorative wrought iron balconet. Above at the second level are similar 3:3 wood French doors with iron balconies supported by carved concrete brackets, as well as six 3:3 wood casement windows with concrete sills. The same casements are seen through the house in two sizes. A tripartite arched window in the northeast corner of the house is formed by a three-lite fixed-pane window with a three-lite casement on either side; it has an inset concrete panel below, carved to look like a turned balustrade.

A one-story, three-bay garage attached to the south has an identical hipped roof of green clay shingles with extended rafter tails. All three bays have segmentally arched openings, with the two southern sections having nine-panel garage door. The most northern of the bays likely served as a porte-cochère originally before alteration to a walkway and storage space enclosed by an iron gate. The garage has a curved flying buttress in its southwest corner. A yard to the south is enclosed with a partial-height concrete block wall. The house is individually eligible at the local level of significance under National Register Criterion C as a good example of a Mediterranean Revival style residence from the 1920s. The house maintains a high level of integrity and has no obvious alterations besides general upkeep.

116. 1031 South Pasadena Avenue, 1897

One Noncontributing Building

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Architect Unknown

This two-story single-family home has a rectangular footprint and a cross-hipped roof of composition shingles with wide, open eaves and exposed rafter tails. The front façade is clad in brick veneer on the first level and coursed butt shingles on the second level with a thin, dentiled belt course between the two levels. A centered entry porch consists of a small open gable roof supported by thin square porch supports on a brick stoop. The oversized front entry is a two-paneled wood door with four sidelites and single wood panel on each side. There is a single fixed-pane window with a single-pane transom to the south of the entry. To the north is a canted bay of wood paneling and brick veneer consists of three 1/1 wood sash windows. Other windows on the house are mostly 1/1 wood sash as well, most with decorative louvered shutters. The exteriors of the house were changed drastically in a 1962 remodel, including the removal of a one-story wrap-around porch and the addition of Colonial Revival style details. These alterations changed the design, materials, and feeling of the house, rendering it a noncontributor.

117-118. 1041 South Pasadena Avenue, 1898 Architect Unknown

Two Contributing Buildings Photo 23

This two-story, single-family residence is an American Foursquare in a vernacular Victorian style. The primary roof is hipped with open eaves and extended and rounded rafter tails. There is a turret-type bay in the southeast corner of the house at the second level, above a one-story full-length porch across the front elevation. It has a hipped roof with matching extended and rounded rafter tails, with thin Doric columns for porch supports and a low simple balustrade. The porch has a wood floor with wide concrete stairs at the north end. The single-leaf entry door recessed at the north end of the front elevation is wood with a single raised panel at bottom and twenty-lite glazed panel at top. A large fixed-pane picture window to the south of the entry has a transom with a diamond pattern grid. The house is clad in horizontal shiplap siding at the first level and coursed butt shingles at the second, with a thin belt course between. A one-story canted bay on the south elevation consist of a single fixed-pane picture window with a 1/1 wood sash on either side; the center window has a matching transom with a diamond grid. The bay has a hipped roof with extended and rounded rafter tails. Other windows are mostly 1/1 wood sash with simple wood surrounds and molded sills. The house is individually eligible at the local level of significance under National Register Criterion C as an early and increasingly rare Transitional Foursquare dwelling in the Pasadena area. The house was occupied for a number of years in the early 1900s by Julia Osborn, widow of Curtis Osborn, a Pasadena physician who died in 1901, and their daughter Ruth.

A one-story, single-bay garage lies immediately northwest of the house, at the end of a scored concrete driveway. It has a hipped roof of composition shingles with open eaves and extended rafter tails. Exteriors are clad in rustic shiplap siding. It has a single-leaf barn door of vertical batten. An outbuilding appears in this location on 1903, 1910, 1931, and 1951 Sanborn maps. It is possible some of the windows are replacements, although all are wood and appear to be historic. Otherwise, both the house and the garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

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119. 1051 South Pasadena Avenue, 1897
Architect Unknown

One Contributing Building

This two-story, single-family residence is an American Foursquare with influences of the Prairie style. It has a hipped roof of composition shingles with enclosed eaves and flared corners and exteriors clad in narrow wood siding. A one-story porch wraps around the northeast corner of the house, stretching the full length of the front (east) elevation and partial-width of the side (north) elevation. It has a hipped roof with matching wide, boxed eaves and a gabled pediment that faces east over wide concrete stairs. The porch has a wood floor and simple, square wood supports. Horizontal siding in the gable has sawtooth edges. The main entrance is actually on the north side of the house and consist of a single-leaf wood, six-panel door with a wood screen door. Windows on the house are mostly large 1/1 wood sash with louvered shutters, wide surrounds and projecting sills. An exterior through-cornice chimney on the south elevation has shoulders and a brick cap. There is a second through-cornice brick chimney on the north elevation that is simpler in its design. The side and rear yards are fenced off and the house was somewhat difficult to survey as a result. The house is individually eligible at the local level of significance under National Register Criterion C as an early and rare example of a Transitional Foursquare dwelling in Pasadena. It is possible some of the windows are replacements, although all are wood and appear to be historic. The house maintains a high level of integrity and has no obvious alterations besides general upkeep.

120. 1059 South Pasadena Avenue, 1920
Architect: Unknown

One Contributing Building

This one-story, single-family residence is a transitional cottage with a cross-gabled roof of composition shingles with open eaves and extended rafter tails, an L-shaped footprint, and exteriors clad in smooth stucco. A front-facing gable at the north end of the front (east) elevation has a 4:4 wood French door with a ventilation treatment above. The same 4:4 French door is seen twice at a one-story entry porch at the south end of the front elevation: once facing south and once facing east. The porch has a lower front-facing gable, a tile floor, and arched openings on the south and east sides. The east-facing opening has tile and brick stairs with an iron railing; the south opening has a wood balustrade with turned spindles. Between the two front-facing gables is a wide stucco fireplace that steps towards the north. Windows on the house are 3:3 wood casements with louvered shutters. There is a small yard in front of the house that serves as a parking area; the yard and house are surrounded by mature hedges. The gable and ell shape and dominant chimney on the front elevation root the house in an English Cottage style, while its more horizontal massing and arched openings evidence the influence of the American Arts and Crafts movement. The house maintains a high level of integrity and has no obvious alterations besides general upkeep.

121. 1062 South Pasadena Avenue, 1950
Architect Unknown

One Noncontributing Building

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This one-story single-family residence is a Minimal Ranch with a low-pitch, side-gabled roof of asphalt shingles with narrow frieze boards, an interior brick chimney with cap, and exteriors clad in stucco and coursed wood shingles. A small entry porch has a concrete stoop and a shed roof that extends off the main roofline with wood carved brackets as supports. Windows are steel multi-pane casements. An attached one-story, single-car garage at the north end has a gabled roof with a lower roofline and matching frieze boards. The house was built after the period of significance.

122. 1080 South Pasadena Avenue, 1929
Architect and Builder: G.L. Shuler

One Contributing Building

This single-family residence in the Tudor Revival style has an L-shaped footprint and a bi-level roof of composition shingles. A one-story wing on the north side has a side-gabled roof with an end wall chimney clad in stucco on the north elevation. The southern wing is two-story with a hipped roof with wide flared eaves and exposed rafter tails. A pair of gabled roof dormers with louvered wood vents face north and south at the edge of the hipped roof. Exteriors are clad in stucco with decorative half-timbering; an overhanging second story on the southern wing is supported by carved wood brackets with a timber belt course dividing the first and second levels. A one-story entry porch with a square footprint is centered on the front elevation where the two wings meet; it has a hipped roof with flared eaves and exposed rafter tails that extends from the northwest corner of the two-story wing. The porch is partially enclosed with rough-hewn square posts and a partial-height brick wall in a forty-five degree herringbone pattern topped with turned spindles. Entry is through a single-leaf solid wood door with an arched glazed panel. A hanging canted bay to the north of the entry consists of five twelve-pane wood casement windows with a hipped roof and exposed rafter tails. The second level of the south wing has a ribbon of three twelve-pane wood casements and a smaller pair of wood casements with leaded glass in a diamond grid. A larger pair of 9:9 wood casements is below. Other windows on the house include pairs of three-pane, nine-pane and twelve-pane wood casements, all with wood sills and a 1/1 aluminum replacement sash. There is a second entrance from a scored concrete driveway that runs along the south side, a single-leaf door with a timber lintel and a concrete stoop. The house maintains a high level of integrity and has no obvious alterations besides general upkeep.

123-124. 1090 South Pasadena Avenue, 1926
Architect: Paul Loveland

Two Contributing Buildings

This single-family residence in the Spanish Revival style has an asymmetrical T-shaped plan and exteriors clad in smooth stucco. A northern two-story wing is oriented east/west while a southern one-story wing intersects it midway and extends to the south. The bi-level, cross-gabled roof has a low to moderate pitch with open eaves and exposed rafter tails. A one-story entry porch is tucked in the interior corner where the two wings meet; it has a brick pad and a shed roof supported by a single chamfered wood post with brackets. The single-leaf door faces south, constructed of vertical wood planks with a single small glazed panel covered by an iron grille. A double-leaf 4:4 Dutch door is in the front-facing gable at the second level with a wrought iron balcony supported by three scrolled iron brackets. Windows on the house are mostly three-pane

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wood casements, found individually and in pairs. Windows that face west onto Pasadena Avenue are deeply inset. An exterior stucco chimney with a painted stucco cap is centered on the south elevation on the gable ridge. There is a second entrance at the east end of the north elevation, accessible via the concrete driveway that runs along the north side of the house, a single-leaf wood door with two panels and single square glazed panel at top.

A one-story, two-car garage is immediately northeast of the house at the end of a concrete driveway. It too is clad in stucco with a tiled parapet roof with a pent roof below of barrel tile. A wood garage door has decorative insets of darker wood. The garage appears on 1931 and 1951 Sanborn maps. Both the house and the garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

125. 1100 South Pasadena Avenue, 1938
Architect: J.A. Larralte

One Contributing Building

This residence is a stylized cottage has a steep cross-hipped roof of composition shingles and a U-shaped floorplan. Exteriors are clad in smooth stucco. A slightly recessed entry off-center to the north has a concrete stoop and steps with a single-leaf six-panel wood door in a simple wood frame. There is a ribbon of three eight-pane casements on either side of the entry, inset in two square bays that project slightly from the front façade. Other windows on the house include the same eight-pane wood casements individually and 6/6 and 3/3 wood sash. Some of the windows have wood louvered shutters. There is a brick chimney with a cap on the northern roof slope. The house maintains a high level of integrity and has no obvious alterations besides general upkeep.

126-127. 1112 South Pasadena Avenue, 1908
Architect: Charles Wesley Buchanan

Two Contributing Buildings
Photo 24

This two-story Craftsman Bungalow is a single-family home with a moderately pitched cross-gabled roof and exteriors of weatherboard siding. All four gables have a wide, unenclosed roof rake with extended roof beams and open eaves with exposed rafter tails. Influences of the Swiss Chalet style are evident in the three six-pane wood casements in the front gable with wood sills and a dentiled shelf above. A partial-length porch on the front elevation falls under the primary roofline of the front-facing gable; it has a tongue and groove floor, wide masonry steps with arroyo stone wing walls, square wood piers for porch supports and a low balustrade of wide wood slats. A single-leaf wood entry door has three panels and a five-pane sidelite on either side; there is a trio of 4/1 casement cottage windows to the south of the door and a 10/1 fixed-pane cottage window to the north. Both side elevations have small balconies of weatherboard siding supported by carved wood brackets at the second level beneath the gable ends. A canted bay at the west end of the south elevation consist of three 9/1 wood sash windows; a hanging square bay at the rear (east) end of the south elevation has a shed roof with exposed rafter tails and a 4/1 cottage window on either side of a pair of 6/1 wood casement windows. All windows on the house are wood with wood surrounds and projecting sills. There is an interior brick chimney on the northwest roof slope. Exteriors of the house are clad in weatherboard siding and it has a masonry foundation. The house is individually eligible at the local level of significance under

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National Register Criterion C as a good example of the small bungalow design of the prominent Pasadena architect, Charles W. Buchanan.

A one-story, two-bay garage lies east of the house, at the end of a scored concrete driveway along the north side of the property. It has a front-gabled roof with projecting roof beams in the gable end, exteriors clad in weatherboard siding, and a pair of barn doors with decorative half-timbering. An outbuilding appears in this location on 1910, 1931 and 1951 Sanborn maps. Both the house and the garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

128. 1120 South Pasadena Avenue, 1924
Architect: Bissner & Howard

One Contributing Building

This one-story vernacular cottage has a U-shaped floorplan and a cross-gabled roof of moderate pitch with fascia boards, purlins and diamond-shaped vents in the gable ends. Exteriors are clad in smooth stucco with an interior stucco chimney on the front (west) roof ridge. A square bay at the rear of the south elevation has a hipped roof with exposed rafter tails and a 3:3 wood casement window with a belt course sill. Other windows are 3:3 wood casements as well as many with batten shutters. A recessed entry bay has a concrete stoop with brick trim and a single-leaf door of wood planks with a small square glazed panel with an iron grille. An iron lantern is directly to the south of the door. There is a second entry at the rear as well as a garage; neither was accessible. Mature landscaping in the front yard blocks most views of the house. The house has influences of the Tudor Revival style. It maintains a high level of integrity and has no obvious alterations besides general upkeep.

129-130. 1128 South Pasadena Avenue, 1941
Architect Unknown

Two Noncontributing Buildings

This one-story vernacular residence in the Minimal Traditional style has a side-gabled roof of moderate pitch and exteriors clad in smooth stucco. Some original four-pane wood casement windows remain on the house, although most have been replaced. Replacement windows include aluminum sliders, aluminum fixed pane, and 1/1 aluminum sash. There is a stepped brick chimney with a single shoulder on the north elevation. A single-leaf door on the front (west) elevation is covered by a metal storm door; it has cap trim above and fluted pilasters on either side. A brick entry stoop and steps have decorative metal railings on either side. The house was built after the period of significance.

A one-story, side-gabled building is southeast of the house at the end of an asphalt driveway. It has a single roll-up auto door. The garage was also built after the period of significance.

131. 1131 South Pasadena Avenue, 1951
Architect Unknown

One Noncontributing Building

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This one-story, single-family residence in the Ranch style has a two-car garage attached to the northeast, creating an L-shaped footprint. The house has a medium-pitch cross-gabled roof, a wide brick chimney on the rear roof slope and exteriors clad in stucco. There is a small entry porch inset in the corner of the ell, where the house and garage meet. Windows include a twelve-lite fixed-pane and multi-pane double-hung wood sash, many with decorative shutters or metal awnings. A low brick planter runs the length of the south wing along the front (east) façade. The house was built after the period of significance.

132-133. 1140-1142 South Pasadena Avenue, 1913
Architect Unknown

One Contributing Building and
One Noncontributing Building

This two-and-a-half-story residence is a duplex with front-facing jerkinhead roof, a rectangular footprint, and an asymmetrical Craftsman design. Exteriors are clad in coursed shake shingles with a belt course between the first and second levels. The residence has wide, unenclosed eaves with exposed rafter tails and extended roof beams in the front gable along with three-lite fixed-pane window. A partial-length entry porch is centered on the south elevation. It has a shed roof supported by three carved brackets and timbering, with exposed rafter tails, a concrete deck, and a low stucco wall with a concrete cap. Both entry doors off the patio are single-leaf wood with twelve lites with wood surrounds that merge into the belt course at top. Windows are mostly 4/1 and 6/1 double-hung wood sash, many with metal awnings. A one-story square bay on the north elevation has a shed roof and five 6/1 double-hung wood sash windows. Shed-roofed dormers on both the north and south roof slope have a ribbon of three windows. A third entry is at a one-story, square, shed-roofed bay at the north end of the rear (east) elevation. It has a single-leaf door with a 1/1 glazed panel framed in metal. Other windows on the house are mostly 6/1 and 1/1 double-hung wood sash, many with metal awnings. The house has always been a duplex and is the only historic multiplex in the district. It was originally numbered 1138 and 1140 Pasadena Avenue. The house maintains a high level of integrity and has no obvious alterations besides general upkeep.

A three-bay garage is directly east of the residence. It has a side-gabled roof and exteriors clad in vertical shiplap siding. It is accessible by an asphalt driveway that runs on the north side of the house and ends in a small asphalt lot at the rear. The garage is constructed of non-historic building fabric that renders it a noncontributor. An outbuilding was located north of this location on 1931 and 1951 Sanborn maps.

134. 1141 South Pasadena Avenue, 1950
Architect Unknown

One Noncontributing Building

This one-story, single-family residence in the Ranch style has a low-pitch hipped roof and exteriors clad in stucco. A recessed entry area centered on the front (east) elevation is clad in board and batten siding, with a brick stoop and a wide, through-cornice brick chimney. A brick planter hides bottom of chimney and fills half of the inset entry area. The front door is solid wood with four recessed panels. Exposed rafter tails are visible in the wide, unenclosed eaves of the house. Windows are single-pane metal casements found in pairs. A concrete driveway runs

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along the north side of the house with parking in the rear. The house sits on a slightly raised lot with a mortared rubble masonry wall separating it from the public sidewalk along Pasadena Avenue. The house was built after the period of significance.

135-136. 1150 South Pasadena Avenue, 1906
Architect Unknown

Two Contributing Buildings

This two-story, single-family residence is a Craftsman Bungalow in the Swiss Chalet style that sits at the northeast corner of Pasadena Avenue and State Street. It has a moderately pitched side-gabled roof with open eaves and exposed rafter tails. The exteriors are clad in coursed shakes with horizontal slatted vents in the side gables. Gabled wall dormers on both the front and rear elevations have a pair of 8/1 double-hung wood sash with a wood window box supported by three brackets. An inset entry porch falls under the main roofline with H-shaped wood posts anchored in battered, shingled piers with a simple wood balustrade. The single-leaf wood door has a single glazed panel at top and 11-pane sidelites on either side, all in a heavy wood frame. Windows on the first level of the front (west) elevation include a large fixed-pane picture windows with an eight-pane transom and a second fixed-pane picture window with a single-pane casement on either side with matching four-pane and six-pane transoms. A hanging bay on the north elevation has a ten-lite, fixed-pane window with a five-pane casement on either side. The bay has a projecting wood crown and is supported by two carved wood brackets. Other windows include 8/1 and 1/1 wood sash, found individually and in pairs, some with cap trim. All the windows on the house have molded wood sills and wood surrounds. There are two oval wood windows divided into four lites on each side elevation.

A one-and-a-half story, two-bay garage to the east of the house is accessible off of State Street via a scored concrete driveway. It has a front-gabled roof with two triangular knee braces in the front gable. Exteriors are clad in board and batten siding with two pairs of paneled plywood side-hinge auto doors. The garage appears on 1931 and 1951 Sanborn maps. Both the house and the garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

137. 1151 South Pasadena Avenue, 1951
Architect Unknown

One Noncontributing Building

This one-story, single-family residence in the Ranch style sits on the northwest corner of Pasadena Avenue and West State Street. It has a low-pitch gable on hip roof and exteriors clad in stucco and horizontal weatherboard siding. A wide, exterior through-cornice chimney of roman brick matches a plinth of roman brick that encircles the south end of the front façade. The house has wide, enclosed eaves and an attached single-bay garage at the north end. An inset entry porch on the front elevation falls under the main roofline. Windows are 4:4 steel casements. The house is a twin to 240 West State Street. The house was built after the period of significance.

138-139. 1175 South Pasadena Avenue, c. 1950
Architect Unknown

Two Noncontributing Buildings

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This one-story, single-family residence in the Ranch style sits on southwest corner of South Pasadena Avenue and West State Street. Although it has a Pasadena Avenue address, it actually faces north onto West State Street. It has a low-pitch hipped roof of composition shingles, exteriors clad in smooth stucco, and a wide footprint that forms a slight T-shape. Exposed rafter tails are visible under the wide, unenclosed eaves of the house. A partial-length open porch on the front façade consists of a concrete pad with a separate hipped roof supported by square wood posts. A single-leaf wood door with six recessed panels and a mail slot faces east onto the porch. Windows are mostly 2/2 horizontal wood sash with wood frames, with a small hexagonal window on the front façade near the entry. A four-leaf sliding glass door is visible on the rear (south) elevation. The house was built after the period of significance.

A one-story, single-bay garage is south of the house, fronting onto Pasadena Avenue at the end of a short asphalt driveway. It has a hipped roof of composition shingles, exteriors clad in stucco, a single-leaf four-panel door and a 2/2 horizontal wood sash on the north elevation. The garage was built after the period of significance.

140. 1180 South Pasadena Avenue, 1920
Architect Unknown

One Contributing Building

This two-story residence with a steep, bi-level side-gabled roof of composition shingles is an English cottage with exteriors clad in stucco. The house has a unique footprint, with two rectangular wings running north/south with a wide exterior stucco chimney between. The northern wing projects slightly towards the street, although the southern wing has a higher roofline. Entry is at north end of southern wing on the front (west) elevation. A small entry porch has a shed roof that extends off the main roofline with extended rafter tails, a brick stoop, and a wood frame with partial-height brick side walls topped with turned spindles. An iron lantern is immediately to the south. A single-leaf door of vertical wood planks has iron strap hinges and a small rectangular glazed panel with an iron grille. Windows include four, six, and eight-pane wood casement windows, many with batten shutters. There is a small single-pane wood casement with leaded glass in a diamond grid on the front elevation south of the entry. Louvered vents are visible at the top of both side gables, and there is a large fixed-pane, twenty-four-pane modern window on the north elevation. The house maintains a high level of integrity and has no obvious alterations besides general upkeep.

141. 1190 South Pasadena Avenue, 1907
Architect Unknown

One Contributing Building
Photo 25

This two-story, single-family residence is a Craftsman Bungalow in the Swiss Chalet style. It has a wide, side-gabled roof with exposed rafter tails, and double gables on the front and rear roof slopes that form large roof dormers. The twin gables have wood brackets and bracing with a pair of tripartite, three-pane wood casement windows with battered wood frames and extended lintels that form a belt course. There is a small inset balcony in front of the dormers and vertical wood vents in their gables. A full-length porch that falls under the main roofline has square piers in the corners and a low wing wall on three sides. A centered single-leaf door is solid wood with five

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panels and a battered wood surround that matches windows at second level. The north side of the porch opens directly onto a scored concrete driveway that runs along the side of the house. The house is clad in wood shakes with a battered foundation and an end-wall chimney of limestone bricks with a stepped shoulder along the north elevation. Windows are wood casements, including single-pane, 3/2 cottage grid, and multi-lite Craftsman grid. The house maintains a high level of integrity and has no obvious alterations besides general upkeep.

142-143. 1191 South Pasadena Avenue, 1924
Architect Unknown

Two Contributing Buildings

This one-and-a-half story, single-family residence is a transitional cottage with a cross-gabled roof of composition shingles and exteriors clad in stucco. Its front façade is covered in ivy and the house is surrounded by significant landscaping, making survey difficult. An inset entry porch in the northeast corner of the house has a concrete floor and arched openings on both the north and east sides. The main entry faces north and consists of a single-leaf, heavy paneled wood door with decorative metal hardware. Facing east onto the patio are four tall wood casement windows, each with ten lites and molded wood sills. A matching set of four wood casement windows are on the main front (east) elevation to the south of the porch. Other windows visible on the house are similar ten-pane and six-pane wood casements and 1/1 double-hung wood sash. All have molded wood sills. There is a wide, end wall chimney on the south elevation, also clad in stucco, and louvered vents in all gables. The steep pitch of the gables and the segmented arched openings hint at a Tudor Revival style; the large, open porch and large casement windows are evidence of the influence of the Craftsman style.

A one-story, two-bay garage lies to the northwest of the house, at the end of a scored concrete driveway. It has a cross-gabled roof with a small louvered vent in the front gable. It is clad in stucco with a roof of composition shingles. The garage appears on 1931 and 1951 Sanborn maps. The garage doors appear to be of modern construction; otherwise the house and the garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

144-145. 1199 South Pasadena Avenue, c. 1910
Architect and Builder: George L. Stimson and George W. Stimson

Two Contributing Buildings

This two-and-a-half story, single-family residence is a classic Craftsman Residence. It has a moderately pitched side gabled roof with open eaves and projecting rafter tails. The house is clad in wood shakes with elevations that flare at the foundation line. A one-story, open portico centered on the front (east) elevation serves as an entry porch, with a concrete pad, square wood piers, a separate shed roof with extended rafter tails, and concrete stairs with brick wing walls. There is a wide through-cornice chimney immediately to the south of the porch; its brick construction is evident above the roofline while it is clad in stucco below. The main entry door is oversized and in the Craftsman style, with three glazed panels over three vertical panels with a small shelf between. It has two single-pane sidelites and a matching screen door (original). Detailing in the side gables include stepped vents and a ribbon of six single-pane windows with stepped wood surrounds and extended lintels. Windows are mostly 1/1 wood sash, most with

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extended lintels and wood surrounds and projecting sills. Many have louvered wood awnings above with scalloped edges. A window box is evident at the second level of the south elevation, and there is a wood pergola in the southwest corner of the house. The rear elevation has a two-story gabled bay at the center, with a two-story sleeping porch on either side. The house is surrounded by mature vegetation that made survey difficult and there is an abandoned swimming pool in the large backyard. John McWilliams Jr., a prominent Pasadena civic leader and businessman, acquired the house in 1918 and his daughter, renowned chef Julia Child, was raised in the house. The house was originally numbered 1207. In addition to being a district contributor, the house is individually eligible at the local level of significance under Criterion C in the area of Architecture as an excellent example of the Craftsman style, as well as for its association with architect George Lawrence Stimson.

A one-story, two-car garage sits northwest of the house at the end of an asphalt driveway. It has a side-gabled roof with extended rafter tails and the same stepped vent detailing in the gables. It is clad in wood shingles. The garage appears with the same footprint on 1931 and 1951 Sanborn maps; both auto doors appear to be replacements. Both the house and the garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

146-147. 1200 South Pasadena Avenue, 1885
Architect Unknown

Two Contributing Buildings
Individually Eligible

This one-story, single-family residence is a vernacular Italianate cottage built in 1885. It has an asymmetrical, multi-level roof that includes a primary hipped roof, side gables, and a one-story polygonal tower. All have boxed eaves and a decorative cornice with carved brackets. Exteriors are clad in a variety of wood siding including clapboard, tongue and groove and shiplap, all painted white. A one-story entry porch has a brick stoop and stairs, a hipped roof and delicate turned porch supports. The doors and windows on the house have been boarded up although wood frames with a simple segmentally arched crown and carved corbels are still visible. In addition to being a contributing resource, the house is individually eligible at the local level of significance under Criterion C as one of the few remaining Italianate cottages from the pre-1890 period in Pasadena's history.

A one-story, single-bay garage lies northeast of the house at the end of a scored concrete driveway. It has a front-gabled roof and exteriors clad in weatherboard siding with a double-leaf barn door constructed of wood. There appears to be a carport attached to the south. An outbuilding first appears in this location in 1910. Both the house and the garage maintain a high level of integrity and have no obvious alterations besides general upkeep, although it is difficult to confirm with the windows and doors boarded up.

148. 1207 South Pasadena Avenue, 1961
Architect: Whitney Smith

One Noncontributing Building
Individually Eligible

The house was not accessible for survey. The following description is taken from a 2012 survey done by the California Department of Transportation. This modern, post-and-beam style house is

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distinguished by its balanced asymmetry, Norman brick, and stucco-clad walls and nearly flat roof. There is a recessed, off-center entrance porch. The simple main entry is a pair of oak panel doors. Exterior bays are delineated by dark, stained wood posts, with extended beams. Character defining features include the central entry courtyard, the full-height, wood-frame fixed and jalousie windows, flat roof forms and the interplay between interior and exterior spaces. The one and a half story living room block is framed by a single-story kitchen and master bedroom wings. It opens onto the backyard pool, the deck of which is concrete with redwood battens. The pool includes a Norman brick feature wall, concrete and redwood deck with continuous pool coping, an architect-designed, curved bench, and metal fire pit. There are simple, contemporary white glass globe-type lamps throughout the property. While the house was built outside the period of significance and is therefore not a contributing resource, it is individually eligible at the local level under Criterion C as an excellent example of Modern Movement architecture as well as for its association with the significant architectural firm of Smith and Williams.

149. 1210 South Pasadena Avenue, 1926
Architect Unknown

One Contributing Building

The two-story brick residence was nearly impossible to survey due to overgrown landscaping and an uncooperative resident. It has a Mansard roof with open eaves and exposed rafter tails that appears to be bi-level at the front. The first level of the house is clad in brick; the second in stucco. Windows include 8/8 wood sash with soldier course sills. The front entry faces south and has a brick portico with brick stairs; the door is solid wood with fifteen-panels.

150-151. 1220 South Pasadena Avenue, c. 1920
Architect Unknown

Two Contributing Buildings

This two-and-a-half-story, single-family residence is a Craftsman Residence in the Swiss Chalet style that sits at the corner of Pasadena Avenue and Columbia Street. It has a low-pitch front gabled roof with extended roof beam and wide, unenclosed eaves with extended rafter tails. Exteriors clad in wood shakes, and an exterior brick chimney with a stepped shoulder on the south elevation has been clad in stucco. A one-story, full-length portico serves as an entry porch with limestone piers and a concrete pad. The roof of the portico serves as a balcony for the second level at the north end. There are vertical carved vents and latticework in the front gable. The oversized front door is in a Craftsman style, with six glazed panels and with thick wood trim. It has an extended lintel and a casement slit window on either side. There are vertical rectangular wood casement windows throughout the house, most with a 1/1 cottage grid and single-pane transom. Multiple full-height, wood casements on the south elevation are divided into eight lites by historic lead muntins, not original to the house. There is a sleeping porch in the northeast corner of the house at the second level, and a 5:5 wood French doors on the rear elevation with a small roof supported by triangular knee braces. This second entrance served as an office for Dr. Dilworth, who had the house built circa 1920.

A one-story, two-bay garage southeast of the house has a front gabled roof with wide, exposed eaves, extended rafter tails and purlins in the front gable. It is clad in irregularly coursed shakes

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with a single 1/1 wood sash and an 8-pane wood French door on the north elevation. It has two barn doors of vertical wood siding on the front elevation. The garage appears on 1931 and 1951 Sanborn maps. Both the house and the garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

152. 100 West State Street, 1909
Architect: D.M. Renton

One Contributing Building

This two-and-a-half-stories high, single-family residence is a Craftsman style residence in the Swiss Chalet subtype. It has a low-pitch, front-gabled roof of composition shingles with exaggerated, unenclosed eaves and extended rafter tails, and five triangular knee braces and fascia boards in the front gable. A ribbon of four 5:5 wood casements windows in the front gable at the second level have a small shed roof supported by triangular knee braces with latticework vents above and a large flower box supported by brackets below. The house is clad in small coursed shakes, with a foundation of arroyo stone. Gabled dormers on the east and west roof slopes echo the front-facing gable with three triangular knee braces and similar wood vents. An inset entry porch in the northwest corner of the house has a single battered masonry pier, a wood floor and an oversized arched wood door with six recessed panels that faces west. All windows on the house are wood casements, including single-pane and 4-pane found individually, as well as 4-pane, 5-pane and 12-pane found in pairs. There are two 9/9 double-hung wood sash on the east elevation. An elevated entry on the east elevation consists of a single-leaf Craftsman-style door with six small glazed panels and an eight-pane transom. It is accessible by wide stairs of arroyo stone; there is a plinth of arroyo stone on the east elevation as well. There is a wide chimney of arroyo stone on the eastern roof slope, and a Juliet balcony constructed of lumber on the west elevation at the second level. It is possible that windows were replaced in kind, but the house maintains a high level of integrity and has no obvious alterations besides general upkeep.

153. 108 West State Street, 1931
Architect Unknown

One Contributing Building

This one-story, single-family home has influences of the Tudor Revival style. It has a sprawling rectangular footprint that spans nearly the entire length of the lot in an east to west fashion, and a steep hip and valley roof with a front-facing gable at each end. Rafter tails are visible under the flared eaves and the roof is clad in composition shingles. The eastern front-facing gable has projecting roof beams, purlins, a belt course, a pent roof and louvered vents at the top; it is a single-bay attached garage. The western front-facing gable has the same purlins, roof beams, belt course, and vents, as well as a tripartite window of four-pane wood casements. A brick entry stoop immediately adjacent to the western gabled bay has a shed roof that extends from the main roofline with square, chamfered columns for porch supports. A single-leaf wood door has an arched, recessed panel and a small arched glazed panel. Windows on the house are wood casements in a variety of sizes: all are vertical rectangular with three horizontal muntin that divide the windows into four panes. All have wood surrounds and projecting wood sills. The house has two chimneys: a wide brick chimney that straddles the main roof ridge at the east end

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and a second stucco chimney is on the front (north) roof slope. The house maintains a high level of integrity and has no obvious alterations besides general upkeep.

154-155. 124 West State Street, 1925
Architect Unknown

Two Contributing Buildings
Photo 26

This one-story, single-family residence is a charming cottage that sits on a triangular shaped lot at the southeast corner of West State Street and Avoca Avenue. It is set back from the street by a wide, grassy lawn and considerable landscaping. Designed in the Tudor Revival style, the house is accessible by an exterior brick stairway that extends upward from Avoca Avenue. The residence has a rectangular footprint with a hipped deck roof of composition shingles. Exposed rafter tails are visible under steep, unenclosed eaves. Two full-height gabled bays project slightly off the east and west elevations; both have clipped gables. The east elevation has a wide brick end wall chimney with shoulders. The front (north) elevation has a gabled wall dormer at its center and a gabled entry bay at the west end; both have steep gables, decorative half-timbering, fascia boards, and two false beams. The inset entry porch has two arched openings with brick trim that face north and west. The front door is arched and constructed of solid wood, with six recessed panels and a brass mail slot. The house is clad in stucco in a flat pattern. Original windows are pairs of fourteen-pane wood casements and smaller, individual six-pane wood casements, both with wood sills and surrounds. Replacement 1/1 wood sash windows are also found on the east elevation.

A one-story, single-bay garage with a low-pitch, front-gabled roof of composition shingles is located directly to the east of the house. It is clad in stucco with a roll-up door of horizontal wood siding. An outbuilding appears in this location on 1931 and 1951 Sanborn maps. Both the house and the garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

156. 145 West State Street, 1923
Architect Unknown

One Noncontributing Building

This single-family residence sits at the northwest corner of State Street and Avoca Avenue. It is a one-story cottage in the Mediterranean Revival style that has been altered significantly. The house has a mansard roof with a skirt of red barrel tile, with exteriors clad in smooth stucco. An arched masonry doorway centered on the south elevation has single-leaf wood door with eight inset panels. Windows include 4/4 wood sash and a fixed-pane with sixteen lites. There is an exterior stucco chimney with shoulders on the eastern elevation, immediately north of a single-leaf French door with ten lites. A single-bay enclosed garage is at the northeast corner of the house is accessible via a scored concrete driveway off of Avoca Avenue. While the footprint of the house remains similar to what appears on 1931 and 1951 Sanborn maps, it has extensive modern building material including replacement windows, replacement doors, and applied masonry, all of which change the workmanship and feeling of the house.

157. 155 West State Street, 1925

One Noncontributing Building

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Architect Unknown

This single-family residence has an almost flat cross-gabled roof with wide eaves and fascia trim. It is a one-story cottage in a simplified Spanish Colonial revival style with exteriors clad in stucco. Windows are oversized, multi-pane wood casements with thick wood surrounds and extended lintels. A one-story, partial-length porch that falls under the main roofline has simple square porch supports and a low stucco wing wall. There is an exterior through-cornice brick chimney on the eastern elevation. A driveway of scored concrete and concrete pavers runs along the east side of the house, ending at an attached single-bay garage. The footprint of the house has been altered from its appearance on a 1931 Sanborn map, including the addition of the arcaded wing wall. Additionally, the house has replacement windows and doors, all of which combine to change the design and workmanship of the house.

158. 160 West State Street, c. 1925 Architect Unknown

One Contributing Building

This two-story, single-family residence is a Craftsman Bungalow with influences of the Prairie style. It has a low-pitch, side gabled roof with an exaggerated roof rake, three triangular knee braces and exposed rafter tails. A partial-length entry porch with a brick pad has a pergola roof that supports an overhanging bay at the second level. A single-leaf wood Craftsman style door has two vertical panels and six small glazed panels at top. Windows are wood casements, and include 1/1 with a cottage grid found in pairs, and three-pane casements, found in pairs, trios, or ribbons of four. All windows have wood surrounds with an extended lintel. Front door has matching wood surround with extended lintel. Exteriors are clad in coursed wood shakes that flare between the first and second levels. An exterior chimney on east elevation is clad in stucco. A driveway of concrete pavers run west of the house. The house maintains a high level of integrity and has no obvious alterations besides general upkeep.

159. 163 West State Street, 1923 Architect Unknown

One Noncontributing Building

This one-story, single-family residence was renovated in the 1940s with influences of the Streamline Moderne style. It has a flat roof hidden by a parapet and exteriors clad in stucco. An entry porch with a flat roof has a brick stoop and steps, open sides, and decorative metal porch supports. The front door is wood with six inset panels and a mail slot. Paired jalousie windows on either side of the entry are surrounded by wide horizontal shiplap siding. A one-story, single-bay garage attached to the west has a flat roof and a shiplap door that matches the trim on the house. The cornice lines of the porch and the garage connect and extend across the front elevation to form a string course that frames the windows and wood siding. The alterations occurred post-period of significance, changing the feeling and design of the house, as well as adding significant non-original building material.

160. 170 West State Street, 1967 Architect Unknown

One Noncontributing Building

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This two-story bungalow has a front-facing gabled roof with exposed roof beams, two triangular knee braces in the front gable, and wide, unenclosed eaves with exposed rafter tails. The house is mostly clad in stucco although remnants of clapboard siding are exposed in a few places. A one-story, two-bay garage attached to the front elevation has a flat roof that serves as a balcony. The garage has extended rafter ends and triangular knee braces that mirror the front gable. The house was constructed after the period of significance. The original house on the property was sited much further to the south and it did not front on State Street.

161. 180 West State Street, 1928
Architect and Builder: Harry McMaster

One Contributing Building

This two-story, single-family residence is an oversized cottage constructed in the Tudor Revival style. Located on the southeast corner of State Street and Pasadena Avenue, the house has also used the address of 1170 South Pasadena Avenue. The property has a shallow setback from the street and fronts onto State Street. The primary roofline is an asymmetrical side gable with four levels and a steep pitch, clad in composition shingles. An entry porch on the north elevation has a swept gable and is clad in stone veneer, with a floor of the same stone and a recessed door. The door is arched in shape and constructed of wide vertical wood planks with a large metal strap hinge. It has a large arched window of amber-colored rondelles constructed of bullseye glass. Above the entry porch is a hipped-roof dormer with a ribbon of single-pane wood casements. Immediately to the east on the second level is a shed-roofed dormer with a 9:9 wood casement window. A one-story garage is attached to the north with dove-cote detailing in the front-facing gable and a single, modern door. A breezeway that connects the garage and house has been enclosed with vertical wood paneling, with a tripartite fixed-pane window of the same bullseye rondelles. Other windows on the primary elevation include a ribbon of three wood casements with twenty-four lites in each leaf, a 20:20 wood casement, and a canted bay window with a hipped roof and three wood casements with a diamond grid. All the mullions found in the windows throughout the house appear to be constructed of lead. A wide, tapered chimney on the west elevation is constructed of irregularly coursed clinker brick. A second, recessed portion of the west elevation has vertical half-timbering and wood shingle cladding in its gable. The majority of the exteriors are clad in stucco. Other decorative details on the house include rounded plaster corners, half-timbering, oversailing second-story walls with exposed joints, and scrolled woodwork supports underneath some windows. The house is also individually eligible at the local level of significance under Criterion C as an excellent example of the Tudor Revival style. It maintains a high level of integrity and has no obvious alterations besides general upkeep.

162-163. 214 West State Street, 1909
Architect Unknown

Two Contributing Buildings
Photo 27

This two-story, single-family residence is a transitional Foursquare with influences of the Prairie style. It has an asymmetrical boxed shape with exteriors clad in smooth stucco. A low-pitch, hipped roof of composition shingles has wide overhanging eaves, enclosed with tongue and groove siding with decorative iron vents spaced along each side. A full-length porch with a brick

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pad stretches across the front elevation, surrounded by a brick wing wall on the north and east sides. It falls under the primary roof in the center bay, supported by two stucco piers with an arched opening between. A single-leaf entry door on the front (north) elevation has four beveled lites; it is not original to the house. Windows on the house are mostly 4/1 wood sash with wood surrounds and sills, found individually, in pairs and in ribbons of three. A sleeping porch in the southwest corner of the house appears to be enclosed with 3:3 wood casement windows. A one-story porte-cochère attached to the west elevation has a similar arched opening and serves as an extension of the front porch. A brick driveway laid in a basket weave pattern leads to the house through the porte-cochère and continues to a garage at the rear. The porte-cochere has a similar hipped roof with wide, enclosed eaves.

A detached single-car garage lies at the end of the driveway. Details are not visible because of a tall wood fence surrounding the backyard. A survey from 2001 stated it retained its original double-swinging doors and windows and an upstairs loft. An auto outbuilding in this location appears on 1910, 1931, and 1951 Sanborn maps. Both the house and the garage maintain a high level of integrity and other than the door noted above, have no obvious alterations besides general upkeep.

164. 224 West State Street, 1907

One Contributing Building

Architect: Timothy Walsh; Builder: G.S. Bliss

This two-story, single-family residence is a high style Craftsman Bungalow with a cross-shaped footprint. It has a moderate-pitch, cross-gabled roof with wide, unenclosed eaves and extended rafter tails. There are two overlapping gables on the front façade with louvered vents in the dominant one, and three extended roof beams in the front, rear and side gables. A belt course with projecting roof beams divides the first and second levels. The first-floor elevations are clad in stucco and flare at the foundation; the second level is clad in coursed shakes that flare at the division. A partial-length inset porch in the northwest corner has low masonry wall and secondary roof supported by simple square wood piers with a sleeping porch above. The single-leaf door is in the Craftsman style door with six small glazed panels. Windows are mostly 4/1 double-hung, wood sash windows with lamb's tongue molding. Other windows include 2/2 wood casement windows and fixed-pane with nine lites. A wide brick chimney straddles the roof ridge of the western wing. The house has a concrete and masonry foundation with a masonry water table. An asphalt driveway runs along west side of house, leading to parking at the rear. The house is individually eligible for the National Register at the local level of significance under Criterion C as a good representative example of Craftsman architecture by architect Timothy Walsh and builder G.S. Bliss. The house is known as Hartshorn House #1 for its owner, Julius Hartshorn, and was built for \$6,000. The sleeping porch was added in 1912. The house maintains a high level of integrity and has no obvious alterations besides general upkeep.

165-166. 225 West State Street, 1903

Two Contributing Buildings

Architect: Greene and Greene

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This two-and-a-half-story, single-family residence is a Craftsman Bungalow designed by famed architects Greene and Greene. It has a masonry foundation and exteriors clad in clapboard siding. The low-pitch, side-gabled roof has an exaggerated roof rake with triangular knee braces and purlins, and open eaves with extended rafter tails. There are latticework vents at the top of both gables. A large portico in the southwest corner of house is part of a full-length porch that stretched across the front elevation. It has exposed beams, chamfered posts, simple brackets and a shed roof that is an extension of the main roofline. The front door is oversized and in a Craftsman style, with three wood panels at bottom and a single glazed panel at top. An inset roof dormer on the front slope has a pair of 1/1 awning windows; a shed-roofed dormer on the rear roof slope has a single 1/1 wood sash window with lamb's tongues. There are two large multi-pane windows on the front elevation; other windows are mostly 4:4 wood casements and 2/1 horizontal wood sash, all with wood surrounds, molded sills, and a stepped lintel. There is a one-story, partial-length sleeping porch with a shed roof across the rear elevation, and an inset porch in the northeast corner with a low wall of board and batten siding with screens above. Many of the windows and doors have been boarded over. The house was designed for Dr. Francis Rowland, co-founder of the Tournament of Roses Association, by Charles and Henry Greene, and was originally located at 55 South Marengo Street. It was moved to its current location on State Street in 1912 and altered in 1915. The building is an early, vernacular design for the Greene brothers, before their work evolved into their trademark style. The house has some replacement windows.

There is single-bay, two-car garage northeast of the house at the end of an asphalt driveway. It has a low-pitch, front-gabled roof with fascia trim, exteriors clad in stucco and a plywood door. The garage appears on 1931 and 1951 Sanborn maps.

167-168. 232 West State Street, 1907
Architect: Timothy Walsh; Builder: G.S. Bliss

Two Contributing Buildings

This two-story, single-family residence is a high style Craftsman Bungalow with a cross-shaped footprint. It has a moderately pitched cross-gabled roof with wide, unenclosed eaves and extended rafter tails. There are horizontal louvered vents in the front gable, and three extended roof beams in the front, rear and side gables. The elevations are clad in clapboard siding and flare at both the foundation and the division between the first and second stories. A square bay on the front elevation supports an overhanging second level with projecting roof beams. A partial-length inset porch in the northeast corner has low masonry wall and secondary roof supported by battered masonry piers with a sleeping porch above. The single-leaf door is in the Craftsman style door with six small glazed panels and ten-pane sidelites. Windows are mostly 4/1 double-hung, wood sash windows with lamb's tongue molding. Other windows include 2/2 and six-pane wood casements. All windows have simple wood surrounds with molded sills. There are two twelve-pane French doors on the rear elevation, inside a two-story enclosed sleeping porch that appears to be an early addition. It has a hipped roof with similar wide, unenclosed eaves. The house has a concrete and masonry foundation with a masonry water table. An asphalt driveway runs along west side of house, leading to parking and a guest house at the rear. Like its sibling at 224 West State Street, the house is also individually eligible for the

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National Register at the local level of significance under Criterion C as a good representative example of Craftsman architecture by architect Timothy Walsh and builder G.S. Bliss. The house is known as Hartshorn House #2 for its owner, Willard L. Hartshorn, and was built for \$6,000.

There is a two-story guesthouse at the rear with a cross-gabled roof and exteriors clad in clapboard siding. It has an extended rake with three projecting roof beams in the front gable. There are two five-panel wood doors on the front (north) elevation and a 6/1 double-hung wood sash at the first and second levels. While the footprint of the garage is rather large for the time period, it is identical to what appears on 1931 and 1951 Sanborn maps and its door and windows appear to be original. Both the house and the garage maintain a high level of integrity and other than the door noted above, have no obvious alterations besides general upkeep.

169-170. 237 West State Street, 1912
Architect: Frederick Louis Roehrig

Two Contributing Buildings

This two-story, single-family residence is in the English Craftsman style. It sits on a raised berm on the north side of State Street with a primary side-gabled roof with open eaves, exposed rafter tails and wide, exposed roof rakes with extended purlins. There are a pair of two-story, front-facing bays at the east and west ends of the front elevation. The western bay has a shallow hipped roof with boxed eaves, an 8:8 wood French door centered on the first level, and a ribbon of four 6-pane wood casement windows with an attached window box above. There is an applied trellis on this portion of the façade. The eastern bay is a square, through-cornice shed-roofed wall dormer with a ribbon of four six-pane wood casement windows at both the first and second levels. An inset entry porch between these two bays has a small flared shed roof and a brick pad; the single-leaf door is wood with twelve inset panels and a wooden screen door. There is a built-in wood bench on either side of the entry porch and a 3:3 casement window immediately to the west of the door. Other windows on the house are mostly six-pane wood casements, found individually, in pairs, in trios, and in ribbons of four. All have thin wood surrounds, molded sills and molded cap trim. A belt course of band molding divided the eastern half of the front elevation and wraps around the southeastern corner of the house. Exteriors are clad in stucco with a wide, end wall, through-cornice chimney sheathed in stucco on the eastern elevation.

A one-story, single-bay garage is directly northeast of the house. It has a side gabled roof, a single roll-up auto door, and a pair of six-pane wood casements on the east elevation. The garage appears on 1931 and 1951 Sanborn maps. Both the house and the garage maintain a high level of integrity and other than the door noted above, have no obvious alterations besides general upkeep.

171. 240 West State Street, c. 1951
Architect Unknown

One Noncontributing Building

This one-story, single-family residence influenced by the Ranch style has a low-pitch gable on hip roof and exteriors clad in stucco and horizontal shiplap siding. A wide, exterior through-cornice chimney of roman brick matches a water table of roman brick that partially encircles the

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south end of the front façade. The house has wide, enclosed eaves and an attached single-bay garage at the north end. An inset entry porch on the front elevation falls under the main roofline. Windows are single-pane steel casements, found in pairs and in ribbons of three. The house is a twin to 1151 South Pasadena Avenue. It was constructed after the period of significance.

172-173. 250 West State Street, c. 1925
Architect Unknown

Two Contributing Buildings

This one-and-a-half-story, single-family residence is a Craftsman bungalow with a U-shaped floorplan and a side-gabled roof of composition shingles. Two one-story, front-facing gabled bays with extended rafter tails give the appearance of a cross-gabled roof although the primary side gables are higher; both front and side gables have wide, unenclosed eaves with triangular knee braces. Two 3:3 wood French doors on the front elevation overlook a small, inset patio with a scored concrete pad that lies between the bays. The main entry to the house is through a single-leaf glazed wood door with eight panes that faces west onto the same patio space. A single gabled roof dormer on front roof slope above this patio has three triangular knee braces and a six-pane horizontal wood casement window. Other windows on the house are mostly single-pane wood casements and 1/1 wood sash windows, all with wood surrounds. Exteriors of the house are clad in stucco with a wide, end-wall stucco chimney with a stepped shoulder and a brick cap on the east elevation. A second entry at the rear of the east elevation has a gabled entry porch supported by three triangular knee braces.

A one-story garage with a front-facing gable roof lies southwest of the residence behind a tall picket fence. The garage is clad in vertical wood siding. A garage appears in this location on 1931 and 1951 Sanborn maps. Both the house and the garage maintain a high level of integrity and other than the door noted above, have no obvious alterations besides general upkeep.

174-175. 255 West State Street, c. 1909
Architect Unknown

One Contributing Building
and One Noncontributing Building

This two-story, single-family residence with influences of the Tudor Revival style has an H-shaped footprint and exteriors clad in stucco. It has a gable and valley roof with flared eaves and extended rafter tails. The two front-facing gables are projecting bays at the east and west ends of the front elevation. The eastern bay has a square hanging bay window with a shed roof with two pairs of eight-pane wood casement windows. The western bay has a similar square bay window (although not hanging) with a pent metal roof and two pairs of ten-pane wood casement windows. Each wing has pair of nine-pane wood casements in the front gable at the second level. The entry to the house is at the center of the front elevation, recessed between the two projecting bays. It has a small brick patio with a single-leaf wood door with four recessed panels and a squared wood portico with lattice work sides. Directly above the entry there is a square dormer with a shed roof and a ribbon of three nine-pane wood casement windows. Other windows on the house are all wood casements found in pairs or ribbons of three including six, nine, and twelve-pane casements and 3/1 cottage windows. There appears to be an addition at rear although that

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could not be confirmed due to residents who requested no further survey. The house maintains a high level of integrity and has no obvious alterations besides general upkeep.

A large, two-story, single-bay garage is northwest of the house at the end of a concrete driveway. It has a front-facing gable and a single-leaf French door at the second level with a wood balcony and stairs attached at the front. Although an outbuilding appears in this location on 1931 and 1951 Sanborn maps, the feeling, size, and scale of the garage all reference modern construction or alterations.

176-177. 260 West State Street, c. 1890
Architect Unknown

Two Contributing Buildings
Photo 28

This two-and-a-half-story, single-family residence is an American Foursquare in the Colonial Revival style. It has a rectangular footprint and a hipped roof of composition shingles with wide, unenclosed eaves and extended rafter tails. A partial-length porch with a hipped roof centered on the front elevation has a concrete pad. It has a low wall of clapboard siding topped with partial-height Tuscan columns and a front-facing gable/pediment on the roof with three projecting roof beams and plaster bas relief. A projecting gable bay above the porch at the second level has purlins, a trio of 9/1 double-hung wood sash windows with wood surrounds and decorative shutters, and a triangular window at the top of gable that has been partially filled in by louvered vents. The front entry door is wood with two recessed horizontal panels at the bottom and a single rectangular glazed panel supported by a dentiled shelf at the top.

Sidelites on either side of the door consist of two similar recessed panels at bottom with a fixed-pane window in a diamond grid at top. There is a fixed-pane picture window with a divided lites transom in a diamond pattern on either side of the entry porch at the first level. Other windows on the house are mostly 9/1 wood sash or eight-pane wood casements, all with wood surrounds. The first level of the house has clapboard siding; the second level is clad in coursed shakes. There is a one-story square bay with a hipped roof on the east elevation, as well as a second entrance accessible by a set of small concrete stairs with a simple wood railing. The double leaf wood door has recessed panels at the bottom and a pair of large arched glazed panels with leaded glass above. The entry porch has a small flat roof supported by carved wood brackets and simple square posts. The southeast corner of the house appears to be one-story, with a roof that serves as a spacious balcony. It is surrounded by a simple wood balustrade with partial-height square posts. In addition to being a district contributor, the house is individually eligible at the local level of significance under Criterion C in the area of Architecture as an exceptional example of an American Foursquare.

A one-story, two-bay garage southeast of the house with an attached carport sits at the end of a pebbled driveway. It has a front gable roof of composition shingles, exteriors clad in coursed shakes, and a double barn door with plywood cross-hatching. There is some decorative timbering in the front above the gabled carport roof. An outbuilding appears in this location on 1910, 1931, and 1951 Sanborn maps and the garage retains the feeling and workmanship of the original

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period of construction. Both the house and the garage maintain a high level of integrity and other than the door noted above, have no obvious alterations besides general upkeep.

178. 267 West State Street, 1904
Architect: Greene & Greene

One Contributing Building
Photo 29

This dramatic two-story single-family residence is a Craftsman Residence designed by the renowned architects Charles and Henry Greene. It has a side-gabled roof clad in wood shingles with wide, unenclosed eaves, extended rafter tails and triangular knee braces in the corners. Two large, square, metal chimneys straddle the roof ridge. A one-story entry portico centered on the front elevation has a flat roof with a classical entablature, Tuscan columns for porch supports, and a brick stoop and stairs. A Craftsman style iron lantern hangs from the roof of the portico; there is a similar lantern on the east elevation. There is a transom of leaded glass above the oversized glazed front entry door, with muntins in a lancet arch pattern and stained glass. A square hanging bay supported by brackets immediately to the west of the entry that has a ribbon of four, eight-pane wood casement windows with single-pane transoms. Other windows on the house are almost entirely eight-pane wood casements as well, found individually and in pairs, with wood surrounds, extended wood lintels with a projecting cap, and projecting sills. Many have two-pane transoms above. The house has a brick foundation and exteriors clad in coursed wood shakes. The side gables have a wide roof rake with purlins, faux beams, fascia boards and recessed wood detailing in a sunburst pattern. A second entry on the east elevation consists of a single-leaf Craftsman style wood door with three vertical panels and a single glazed panel at top. It is accessible via an elevated entry stoop/stair of concrete and wood. A one-story porch attached to the west has a low-pitch gabled roof with extended roof beams and Tuscan columns for porch supports. It is partially enclosed with an exterior brick chimney visible on the west elevation. There is an engaged pediment that mimics the entry portico on the front elevation, at the connecting point of the attached porch. A scored concrete driveway runs along the east side of the house; it has wing walls of arroyo stone with a brick cap. The house was originally constructed in 1904 and is one of Greene and Greene's early designs. Renovations were done to the house in 1907.⁷ In addition to being a district contributor, the house is individually eligible at the local level of significance under Criterion C in the area of Architecture as a unique and exceptional example of an American Foursquare, as well as for its association with architects Green and Greene. The house maintains a high level of integrity and has no obvious alterations besides general upkeep.

179. 212 Wigmore Drive, 1938
Architect Unknown

One Contributing Building

This one-story single-family residence has a complex cross-hipped roof of composition shingles with open eaves and exposed rafter tails. It sits on the southwest corner of Wigmore Drive and Pasadena Avenue, and has influences of the Ranch and French Colonial Revival style. There is a full-height square bay window on the west end of the front façade, composed of 5:15:5 fixed-

⁷ Randell L. Makinson, *A Guide to the Work of Greene and Greene* (Salt Lake City and Santa Barbara: Peregrine Smith Inc., 1974), 27.

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pane lites. Exteriors are clad in clapboard siding with windows that are mostly 6/6 double-hung wood sash with decorative louvered shutters; there are some aluminum replacement windows on the east elevation and a replacement sliding door on the rear elevation. An attached garage accessible at the southeast corner of property off of Pasadena Avenue has vertical board and batten siding in the side-facing gable. A mortared rubble masonry wall separates the property from the sidewalk along Pasadena Avenue. Mature landscaping in the front yard made survey difficult. Other than the replacement windows and sliding glass door, the house maintains a high level of integrity and has no obvious alterations besides general upkeep.

180-181. 215 Wigmore Drive, 1931
Architect: Theodore L. Pletsch

Two Contributing Buildings
Photo 30

This one-story, single-family residence in the Ranch style has a low-pitch, side-gabled roof of composition shingles and a U-shaped floorplan. A wide, interior chimney clad in stucco spans the roof ridge at the western end of the front wing. An inset porch runs the full length of the front (south) façade and falls under the main roofline, stretching it into an almost saltbox configuration. It has a brick pad in a herringbone pattern and chamfered wood posts for porch supports. There are three 6/6 wood sash windows with louvered shutters on the front elevation and a single-leaf door with six panels and a thick wood surround. Other windows on the house are also 6/6 wood sash although visibility is limited. The house is clad in vertical wood siding and stucco. The house is separated from Pasadena Avenue by a mortared rubble masonry wall approximately four feet high. The property was originally part of the Wigmore estate, subdivided in 1922 by James Wigmore as part of a development of high-end Period Revival homes built in the mid-1920s.

A one-story, single-bay garage is north of the house, accessible off of Barclay Alley that runs east/west off of Pasadena Avenue. The garage has a side-gabled roof and is clad in stucco, with a four-panel wood auto door on the north elevation. It is evident on a 1951 Sanborn map and appears to date to the original period of construction. Both the house and the garage maintain a high level of integrity and other than the door noted above, have no obvious alterations besides general upkeep.

182. 231 Wigmore Drive, 1925
Architects: Bissner and Howard

One Contributing Building
Photo 31

This two-story, single-family residence designed in the Spanish Colonial Revival style has a cross-shaped footprint and exteriors clad in white stucco. The house is three bays wide, with the two eastern bays forming a large, two-story wing with a cross-hipped roof of wood shingles with open eaves and exposed and rounded rafter tails. A balcony at the second level of this wing extends partially across the front (south) elevation, wrapping around the southeastern corner and extending across the recessed portion of this wing. The balcony mostly falls under the main roofline, with a small portion that extends south, forming a shed roof. The balcony has square, rough-hewn posts with a simple wood railing in between. It is supported by carved and extended corbels that support it from below and a single oversized triangular knee brace. This dominant

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balcony on the front elevation references the Monterey style. The western wing of the house is one-story, with a side-gabled roof of wood shingles, also with open eaves and exposed rafter tails. It has a through-cornice stucco chimney that straddles the most western part of the roof ridge. Both this one-story wing and the center bay have a pair of 3:3 glazed French Doors with a simple wood frame and wood plank shutters. Other windows include two-pane casements and four-pane fixed; all are of wood construction and slightly to significantly inset. The entrance to the house is on the western side of the center projecting bay, through a segmental arched opening with a single-leaf paneled wood door with a single glazed panel covered in an iron grille. There are two matching iron lanterns on the front (south) elevation as well unique patterned perforations that serve as both vent and ornamentation at the second level. There is a louvered vent in the shape of an eyebrow dormer at the attic level. The house maintains a high level of integrity and has no obvious alterations besides general upkeep. The property was originally part of the Wigmore estate, subdivided in 1922 by James Wigmore as part of a development of high-end Period Revival homes built in the mid-1920s.

183-184. 245 Wigmore Drive, 1927
Architect: John Paul Jones

Two Contributing Buildings
Photo 32

This one-and-a-half-story single-family residence designed in the Tudor Revival style has a steep cross-gabled roof with shallow, enclosed eaves and an asymmetrical U-shaped footprint oriented to the rear. There are two front-facing gables: the larger of the two on the east end has a flared catslide roof with louvered vents at the top. The entry is on the west side of this gabled bay and consists of a single-leaf wood plank door with a leaded-glass glazed panel. The entry has a toothed-brick surround with a decorative cast stone header and a brick stoop in a basket weave pattern. A canted bay window immediately to the east of the entry consists of a pair of six-pane wood casement windows with a single six-pane wood casement on either side; it has a pent metal roof. An asymmetrical tapered exterior brick chimney centered on the front elevation has a scrolled wrought-iron bracket. There is a single-leaf, nine-pane wood casement with a brick sill on either side of the chimney. A second front-facing, through-cornice gable at the west end of the front (south) façade has a similar canted bay window with half-timbering in the gable above. Other windows on the house are mostly six-pane wood casements, found individually and in pairs. All have simple wood surrounds and are inset to some degree. The house is clad in white stucco and surrounded by mature landscaping that made survey difficult. The property was originally part of the Wigmore estate, subdivided in 1922 by James Wigmore as part of a development of high-end Period Revival homes built in the mid-1920s.

A one-story, single-bay garage is immediately northwest of the house, at the end of a scored concrete driveway. It is clad in stucco with a steep front facing gabled roof of composition shingles. It is evident on a 1951 Sanborn map and appears to date to the original period of construction. It appears to have a modern roll-up door, but otherwise the house and the garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

185-186. 261 Wigmore Drive, 1925 **One Contributing and One Noncontributing Building**
Architect: Wallace Neff

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This two-story, single-family residence was designed by noted architect Wallace Neff in an eclectic Spanish-Revival style. It has an asymmetrical layout three bays wide: a two-story bay at the center with a one-story bay on either side to the east and west. The center two-story bay has an asymmetrical front-gabled roof with projecting roof beams at the front. A small portion of the second level is overhanging, supported by carved wood brackets. An inset porch in the southwest corner of this wing has a shed roof that is extension of the primary roofed, supported by extended rafters and single chamfered post topped with a carved wood bracket. The patio (possibly a sleeping porch) has a tile floor, a simple wood balustrade and a hanging iron lantern. At the center of this wing is a small balcony with a 4:4 French door, a tile floor, and a wrought iron railing. A deeply inset arched entry below the upstairs porch has a single-leaf arched wood door with three vertical panels and a single square glazed panel. There is a large tripartite window of indeterminable function to the east of the entry. A one-story wing to the west of the entry has a side-gabled roof of composition shingles. On its front elevation is a 4:4 French door with a matching four-pane full-height window on either side; the opening for the doors and windows are trimmed in small Spanish tiles.

The eastern one-story, side-gabled wing is a two-bay garage that is accessible from the rear. Both side wings of the house were originally only partial-length to the rear, giving the house a T-shape. The western wing has since been extended almost the full length of the center wing at the rear; both wings have rear-facing gables. The western wing has an end-wall, battered chimney with a cap centered on the gable ridge. The center wing is two stories high with barrel tile vents at the second level. There is an inset rear entry door in the northwest corner of this wing. Other windows on the house include six-pane wood casements found individually, in pairs and in ribbons of three, and 1/1 wood sash; most are deeply inset and many have iron grilles. There is a brick patio and pool at the rear. The roof was originally clad in red barrel tile. The house maintains a high level of integrity and has no obvious alterations besides general upkeep. The property was originally part of the Wigmore estate, subdivided in 1922 by James Wigmore as part of a development of high-end Period Revival homes built in the mid-1920s.

A wood-frame pool house is northeast of the house. It was constructed in the 1970s, after the period of significance. It has a wide, front-facing gable roof and exteriors of vertical wood siding with multi-pane casement windows.

187. 281 Wigmore Drive, 1927
Architect: G. Lawrence Stimson

One Contributing Building
Photo 33

This sprawling two-story, single-family residence has influences of the Tudor Revival and Carpenter Gothic styles. Exteriors are clad in smooth stucco with a steep cross-gabled roof with open eaves, extended rafter tails, and an east-facing jerkinhead. It has an asymmetrical U-shaped footprint with a courtyard in the middle and a semi-circular driveway in front of the house. The front facing gable has a steep pitch, six purlins, and a louvered ventilation treatment at the top of the gable. A recessed entryway at the intersection of the front-facing two wings has a segmentally arched opening, a brick stoop and an iron lantern hanging overhead. The oversized

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single-leaf entry door faces south; it has a series of recessed panels in a maze design accented by contrast painting.

There are two through-cornice gabled wall dormers above the recessed entry at the west end of the front (south) elevation; each has a pair of 8:8 wood casement windows with vertical weatherboard wood shutters, window boxes of lattice paneling, and jig-saw cut trim below. The gables have fascia trim and open eaves. A third through-cornice wall dormer at the east end of the front (south) elevation has a shed roof and the same lattice window box and jigsaw detailing underneath a ribbon of three 8-pane wood casement windows. Directly to the east of the entry is a dramatic ribbon window of five oversized wood casements in a vertical rectangular shape; each has leaded glass in a diamond grid. Other windows on the house are eight-pane wood casements, found individually, in pairs, and in ribbons of four. Many have the same lattice window boxes with jigsaw trim below as well as wood shutters of vertical weatherboard. Windows and trim on the house have been painted black for a dramatic contrast to the white stucco. An end-wall chimney on the west elevation is constructed of brick and has been painted white to match the stucco. There are stucco wing walls with concrete caps topped with matching iron lanterns on either side of the driveway; these too have been painted black and white. The house maintains a high level of integrity and has no obvious alterations besides general upkeep. The property was originally part of the Wigmore estate, subdivided in 1922 by James Wigmore as part of a development of high-end Period Revival homes built in the mid-1920s. John MacFarland Hall and his wife Genevieve were the first and long-time residents of the house.

188-189. 295 Wigmore Drive, 1925
Architect: Wilber C. Harrison

Two Contributing Buildings
Photo 34

This two-story, single-family residence in the Spanish Colonial Revival style has an asymmetrical, cross-shaped floorplan and a block shape. It has a steeply pitched hipped roof of red barrel tile and exteriors clad in tan smooth stucco with a belt course between the first and second levels. The front elevation is two bays wide, with the western bay recessed about six feet. An arched, recessed entry at the eastern side of the front elevation has a wood paneled door with a single square glazed panel with an iron grille. A filigree iron lantern is affixed to the front elevation immediately to the east of the entry. Windows on the house are mostly 3:3 wood casements with projecting wood sills and scalloped cloth awnings. Windows on the second level are situated so that their sills rest atop the belt course. There is a stucco arcaded wing wall off the eastern elevation with an open passageway that leads to the rear and an end wall chimney on the east elevation. The house is surrounded by a low stucco wall, with a dramatic wood gate of vertical planks, cross-timbers, decorative metal strap hinges, and rivets that opens onto Wigmore Drive. A small parking area in front of the house forms a cul de sac around two large trees. The property was originally part of the Wigmore estate, subdivided in 1922 by James Wigmore as part of a development of high-end Period Revival homes built in the mid-1920s. The original residents of the house were Evan and Marie Thomas.

A two-bay, two-car garage is immediately northwest of the house, at the end of a pebbled driveway. It has a flat roof with two wood paneled auto doors. It is evident on a 1951 Sanborn

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map and appears to date to the original period of construction. Both the house and the garage maintain a high level of integrity and have no obvious alterations besides general upkeep.

190-191. 309 Wigmore Drive, 1925 One Contributing and One Noncontributing Building
Architect: David A. Ogilvie Photo 35

This two-story, single-family residence in the Colonial Revival style has an asymmetrical U-shaped footprint and a steeply pitched, bi-level, cross-gabled roof clad in wood shingles. There are three front facing gables. The largest is a two-story projecting bay at the west end of the front (south) elevation with gable returns and a round vent at the attic level. Below the vent are a pair of 8/8 wood sash windows with louvered wood shutters at the second level; below them is a double-leaf French door with ten lites in each leaf and matching wood shutters. The two gables to the east are through-cornice wall dormers, each with an 8/8 wood sash window with louvered shutters at the second level. An inset entry between the two gabled wall dormers consists of a single-leaf wood door with six panels and a brass door knocker, with a five-pane sidelite on either side. The entry porch has a brick stoop with two steps, a broken pediment above, and Tuscan pilasters on either side. A two-story projecting gabled bay at the east end of the rear (north) elevation was originally a sleeping porch at the second level and has been enclosed with wood siding, a multi-lite, fixed-pane window and six-pane casements in pairs. It is supported by square Tuscan columns and is open at the first level, forming part of a brick patio that sprawls the entire length of the rear elevation and into the backyard. A one-story gabled bay at the west end of the rear elevation is original, altered with two pairs of double-leaf, ten-pane French doors and a single fixed-pane window with twenty-five lites. A one-story addition attached to the north of this wing has a hipped roof and an exterior brick chimney on its south elevation. This construction predates the current owner, who purchased the house in 1978. Other windows on the house include 6/6 sash, six-pane vertical casements in pairs, 1/1 sash, and eight-pane casements, all with louvered shutters. All gables on the house have returns. The house is clad in wide weatherboard siding and all windows and French doors are of wood construction. A wide exterior brick chimney on the east elevation has clinker bricks in a stretcher bond. While there is a modern addition to the rear, it is not visible from the street. It was also done in a style and scale that is harmonious with the original construction, and the house otherwise maintains a high level of integrity. The property was originally part of the Wigmore estate, subdivided in 1922 by James Wigmore as part of a development of high-end Period Revival homes built in the mid-1920s.

A scored concrete driveway runs along the west side of the house, leading to a one-story, three-bay garage with exteriors clad in horizontal lap siding and a hipped roof of wood shingles. The garage was built after the period of significance.

192. 329 Wigmore Drive, 1923 One Contributing Building
Architect: Wallace Neff

This single-family residence in the Spanish Colonial Revival style was designed by noted architect Wallace Neff. It has a U-shaped footprint and a cross-gabled roof of wood shingles with

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open eaves and extended rafter tails carved into brackets. It has exteriors clad in smooth white stucco. The southern wing and an eastern wing are one-story and relatively simple in their construction. The front (southern) façade is highlighted by five pairs of French doors with four horizontal glazed panels at top and single solid wood panel at bottom. All of the doors have plank shutters and decorative ironwork that includes unique door handles designed to look like a snail. Three iron lanterns are spaced out along the front elevation between the doors. The western wing of the house is a dramatic two-story tower in the southwest corner of the house that extends to the north. A two-story entry bay at the intersection of western and southern wings has a flat roof with dramatic projecting and carved rafter tails that give the appearance of a trellis. Decorative details at the second level include concrete bas relief spiraled columns and inset circle cutouts for venting. An arched inset entry has an oversized wood door with an arched top, eleven recessed panels and a single glazed panel with frosted glass and iron scrolls. The front façade of the two-story bay has two pairs of the same French doors at the first level and one at the second level with an iron balconet. The western elevation of the house has a second arched recessed entrance that consists of a single oversized French door with eight glazed panels with four-pane sidelites on either side. A second iron balconet is above. Other windows on the house include the single-pane, three-pane, and six-pane casements, found individually and in pairs. The same French doors with four glazed panels also appear on both side elevations of the house. All windows and doors on the house are wood and inset, some dramatically so, giving the appearance of adobe construction. A brick chimney clad in white stucco spans the roof ridge of the southern wing; the bricks in the top portion of the chimney have been arranged in an almost basket weave pattern. The house maintains a high level of integrity and has no obvious alterations besides general upkeep. The property was originally part of the Wigmore estate, subdivided in 1922 by James Wigmore as part of a development of high-end Period Revival homes built in the mid-1920s. The house was built for Francis and Lulu Van Deirse.

193. 335 Wigmore Drive, 1924
Architect: Marston, Van Pelt & Maybury

One Contributing Building

This two-story, single-family residence in the Mediterranean Revival style has a block shape and a hipped roof of red barrel tile. Exteriors are clad in pink stucco with square Tuscan columns embedded into the southwest corner of the house like corner boards. Windows on the house are 6/6 wood sash with louvered shutters; there appears to be an iron Juliet balcony on the western elevation at the second level. The single-leaf wood door has eight inset panels and a single small glazed panel at top with an iron grille; the door is surrounded by a concrete architrave trim topped with a cornice and round arch. A wide end-wall chimney on the west elevation is clad with stucco with a concrete cap. The property is accessible through an ornate iron gate off of Wigmore Drive and is otherwise surrounded by a low stucco wall and thick hedges, making survey difficult. There is a small gravel driveway directly in front of the house and an extensive garden along the west side of the property. The property was originally part of the Wigmore estate, subdivided in 1922 by James Wigmore as part of a development of high-end Period Revival homes built in the mid-1920s. Roy A. and Hannah Shaw were the first and longtime residents of the house. The house maintains a high level of integrity and has no obvious alterations besides general upkeep.

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Resource #	Address	Building Status	Photo
1-2	160 Arlington Drive	Two Contributing	3
3	169 Arlington Drive	One Contributing	
4-5	170 Arlington Drive	Two Contributing	
6-7	180 Arlington Drive	Two Contributing	
8-9	181 Arlington Drive	Two Contributing	
10	216 Arlington Drive	One Contributing	
11-12	1061 Avoca Avenue	Two Contributing	4
13-14	1071 Avoca Avenue	Two Noncontributing	
15-16	1093 Avoca Avenue	Two Noncontributing	
17-18	1105 Avoca Avenue	One Contributing and One Noncontributing	
19	1115 Avoca Avenue	One Contributing	5
20-21	1125 Avoca Avenue	Two Contributing	
22-23	1135 Avoca Avenue	One Contributing and One Noncontributing	
24-25	1171 Avoca Avenue	Two Noncontributing	
26-27	1183 Avoca Avenue	Two Contributing	
28-29	1186 Avoca Avenue	Two Contributing	
30-31	1193 Avoca Avenue	Two Contributing	
32-33	1194 Avoca Avenue	Two Contributing	6
34-35	1201 Avoca Avenue	One Contributing and One Noncontributing	7
36-37	1202 Avoca Avenue	Two Contributing	
38-39	1210 Avoca Avenue	Two Contributing	8
40-41	1211 Avoca Avenue	One Contributing and One Noncontributing	
42	1221 Avoca Avenue	One Noncontributing	
43	1223 Avoca Avenue	One Noncontributing	
44-45	95 Columbia Street	Two Contributing	9
46-47	105 Columbia Street	Two Contributing	
48	123 Columbia Street	One Contributing	10
49-50	145 Columbia Street	Two Contributing	11
51-52	161 Columbia Street	Two Contributing	
53	171 Columbia Street	One Noncontributing	
54-55	181 Columbia Street	Two Contributing	12
56-57	203 Columbia Street	One Contributing and One Noncontributing	
58	209 Columbia Street	One Noncontributing	
59-60	231 Columbia Street	Two Contributing	13
61-62	233 Columbia Street	Two Contributing	14
63-64	269 Columbia Street	Two Contributing	
65	1015 Columbia Street	One Contributing	
66-67	1101 Columbia Street	Two Noncontributing	
68-69	1109 Columbia Street	Two Contributing	
70-71	1115 Columbia Street	Two Noncontributing	
72-73	1127 Columbia Street	Two Contributing	15
74-75	1131 Columbia Street	Two Contributing	

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76-77	154 West Glenarm Street	Two Noncontributing	
78-79	177 West Glenarm Street	Two Contributing	
80	180 West Glenarm Street	One Noncontributing	
81	185 West Glenarm Street	One Contributing	
82	165 Hurlbut Street	One Contributing	
83	177 Hurlbut Street	One Contributing	16
84-86	202 Madeline Drive	One Contributing and Two Noncontributing	
87	205 Madeline Drive	One Contributing	
88-89	215 Madeline Drive	Two Contributing	
90	218 Madeline Drive	One Contributing	
91-92	225 Madeline Drive	Two Contributing	17
93	230 Madeline Drive	One Contributing	
94-95	866 South Pasadena Avenue	Two Contributing	
96-97	876 South Pasadena	Two Contributing	18
98-99	888 South Pasadena Avenue	Two Contributing	19
100-102	894 South Pasadena Avenue	Two Contributing and One Noncontributing	20
103	900 South Pasadena Avenue	One Contributing	
104	926 South Pasadena Avenue	One Noncontributing	
105	929 South Pasadena Avenue	One Noncontributing	
106	936 South Pasadena Avenue	One Noncontributing	
107	946 South Pasadena Avenue	One Noncontributing	
108	949 South Pasadena Avenue	One Noncontributing	
109	953 South Pasadena Avenue	One Noncontributing	
110	956 South Pasadena Avenue	One Noncontributing	
111	966 South Pasadena Avenue	One Noncontributing	
112-114	1000 South Pasadena Avenue	Three Contributing	21
115	1030 South Pasadena Avenue	One Contributing	22
116	1031 South Pasadena Avenue	One Noncontributing	
117-118	1041 South Pasadena Avenue	Two Contributing	23
119	1051 South Pasadena Avenue	One Contributing	
120	1059 South Pasadena Avenue	One Contributing	
121	1062 South Pasadena Avenue	One Noncontributing	
122	1080 South Pasadena Avenue	One Contributing	
123-124	1090 South Pasadena Avenue	Two Contributing	
125	1100 South Pasadena Avenue	One Contributing	
126-127	1112 South Pasadena Avenue	Two Contributing	24
128	1120 South Pasadena Avenue	One Contributing	
129-130	1128 South Pasadena Avenue	Two Noncontributing	
131	1131 South Pasadena Avenue	One Noncontributing	
132-133	1140-1142 South Pasadena Ave	One Contributing and One Noncontributing	
134	1141 South Pasadena Avenue	One Noncontributing	
135-136	1150 South Pasadena Avenue	Two Contributing	
137	1151 South Pasadena Avenue	One Noncontributing	
138-139	1175 South Pasadena Avenue	Two Noncontributing	

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140	1180 South Pasadena Avenue	One Contributing	
141	1190 South Pasadena Avenue	One Contributing	25
142-143	1191 South Pasadena Avenue	Two Contributing	
144-145	1199 South Pasadena Avenue	Two Contributing	
146-147	1200 South Pasadena Avenue	Two Contributing	
148	1207 South Pasadena Avenue	One Noncontributing	
149	1210 South Pasadena Avenue	One Contributing	
150-151	1220 South Pasadena Avenue	Two Contributing	
152	100 West State Street	One Contributing	
153	108 West State Street	One Contributing	
154-155	124 West State Street	Two Contributing	26
156	145 West State Street	One Noncontributing	
157	155 West State Street	One Noncontributing	
158	160 West State Street	One Contributing	
159	163 West State Street	One Noncontributing	
160	170 West State Street	One Noncontributing	
161	180 West State Street	One Contributing	
162-163	214 West State Street	Two Contributing	27
164	224 West State Street	One Contributing	
165-166	225 West State Street	Two Contributing	
167-168	232 West State Street	Two Contributing	
169-170	237 West State Street	Two Contributing	
171	240 West State Street	One Noncontributing	
172-173	250 West State Street	Two Contributing	
174-175	255 West State Street	One Contributing and One Noncontributing	
176-177	260 West State Street	Two Contributing	28
178	267 West State Street	One Contributing	29
179	212 Wigmore Drive	One Contributing	
180-181	215 Wigmore Drive	Two Contributing	30
182	231 Wigmore Drive	One Contributing	31
183-184	245 Wigmore Drive	Two Contributing	32
185-186	261 Wigmore Drive	One Contributing and One Noncontributing	
187	281 Wigmore Drive	One Contributing	33
188-189	295 Wigmore Drive	Two Contributing	34
190-191	309 Wigmore Drive	One Contributing and One Noncontributing	35
192	329 Wigmore Drive	One Contributing	
193	335 Wigmore Drive	One Contributing	

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

COMMUNITY DEVELOPMENT AND PLANNING

Period of Significance

1885-1938

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Blick, Joseph J.

Buchanan, Charles Wesley

Greene & Greene

Marston, VanPelt & Maybury

Neher, Otto

Neff, Wallace

Roehring, Frederick

Stimson, G. Lawrence

Stimson, G. Woodbury

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Pasadena Avenue Historic District is eligible for the National Register of Historic Places at the local level of significance under Criterion A in the area of Community Planning and Development and under Criterion C in the area of Architecture. The district is a unique and intact collection of residences constructed from the earliest days of Pasadena's settlement to the mid-twentieth century, in a slow, consistent manner, where the variety of residences mirrored the diversity of their inhabitants. The expansive development pattern of the neighborhood includes multiple periods of construction, as well as a small amount of later infill, resulting in residences that range from vernacular cottages to high-style mansions, sometime within the same block. Architectural styles include Shingle, Prairie, Craftsman, American Colonial Revival, Tudor Revival, Spanish Colonial Revival, California Mediterranean, Ranch, and Minimal Traditional. Master architects whose work is included in the district include Joseph J. Blick, Charles Wesley Buchanan, Greene and Greene, Otto Neher, Martson, VanPelt & Maybury, Wallace Neff, Frederick Roehring, G. Woodbury Stimson, and G. Lawrence Stimson. The period of significance begins in 1885, the year of construction of the oldest of the few remaining examples of settlement architecture, and closes in 1938, the last year of unique construction by a master architect.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

While many of the homes in the district meet the registration requirements of the *Late Nineteenth and Early Twentieth Century Development and Architecture in Pasadena* Multiple Property Submission (MPS), there was not a critical mass for the district to be listed under this MPS, and doing so would exclude significant later resources. Similarly, while many of the residences meet the registration requirements for *Residential Architecture of Pasadena, CA 1895-1918: Influence of the Arts and Crafts Movement* MPS, doing so would exclude significant resources constructed after the period of significance. Many of the residences were built in transitional and Period Revival styles not discussed in either of these MPDs. This independent nomination incorporates all noteworthy resources within a broader period of significance.

Two properties within the district were moved, although since both were moved to the district within a few years of their original construction early in the period of significance, they remained eligible. A district in which only a small percentage of typical buildings in a district are moved does not need to satisfy Criteria Consideration B.

Criterion A: Community Planning & Development

Pasadena, California sits at the west end of San Gabriel Valley, at the base of the San Gabriel mountains. Originally occupied by Native American tribes, the picturesque and fertile land on the banks of the Arroyo Seco has always been a favorable site for settlement. With the

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establishment of the San Gabriel Mission in 1771, it remained rural in nature, occupied only by missionaries and Mexican ranchers. After the Mexican Secularization Act of 1833, the mission land was confiscated from the church, subdivided into large tracts, and sold to private owners. While the Mission itself was returned to the church in 1843, the land grants remained under private ownership and were used mostly as farming and ranch land, with small settlements beginning to form throughout. The northeast corner of the San Gabriel Mission, originally known as *Rancho el Rincon de San Pascua*, comprises the lands that make up Pasadena, South Pasadena, and Altadena. This ranch land continued to be subdivided and sold throughout the mid-1800s, eventually purchased by a group of settlers from Indiana, thus earning the title as the Indiana Colony of California.

Like many who had come before and after, the motivation of these Midwestern settlers was to reside amidst the warm, dry weather and sunshine of Southern California. With buy-in from some local residents of Los Angeles, they formed the San Gabriel Orange Grove Association and bought 4,000 acres, comprising what became the heart of Pasadena, for \$25,000. Despite their lack of agricultural or horticultural experience from their previous lives in Indiana, they began cultivating the valley, with early plantings consisting largely of wheat and barley as well as citrus trees and grape vines. In a nod to its original Native American residents, and ironically based on two Chippewa words of Midwest origins, the name Pasadena was chosen, meaning “of the valley,” and was formally adopted in April of 1874.

A map of the San Gabriel Orange Grove Association (**Figure 4**) shows the narrow strip of land between the Arroyo Seco and Fair Oaks Avenue that made up the Indiana Colony, running from the crest of the Mission Hills to a point about one mile north of Colorado Boulevard. The three strips of land in the lower right corner labelled Hutton, Easton, and Porter & Green, include the forty-one and a half acres of the Pasadena Avenue Historic District.⁸

While development was initially slow and mostly involved agronomic use of the land, the group did not have to wait very long for their investment to pay off. By 1886, following the completion of the transcontinental railway, Pasadena had become a boom town of Southern California, with large tracts of orchards and other agricultural land divided into fifty or sixty foot lots for residential development. Additionally, for a relatively small town, Pasadena had a remarkable

⁸ Arelius W. Hutton was born and raised in Alabama and served for the Confederacy in the Civil War. After losing his inheritance and property after the war, he attended law school at the University of Virginia and came to California in 1869. Elected city attorney of Los Angeles in 1872 and eventually reaching the position of Superior Court judge, Hutton lived in Santa Monica, and the purchase of land in Pasadena was purely an investment. Benjamin S. Eaton had already been a longtime resident of Los Angeles, after arriving from Missouri in 1851. He worked as a lawyer and later became a judge, a tax assessor and the elected district attorney. Sometimes referred to as the salesman of Pasadena, he was able to successfully cultivate the land of San Pasqual as a vineyard, when others had failed before, which enabled the development of the land. He was also responsible for bringing the initial water system to the area. Andrew O. Porter and Perry M. Green were brothers-in-law who came from Indiana to build a new life in California. Porter had previously spent time in California, working as a miner on the North Fork of the American River. Both Porter and Green were actual residents of Pasadena, living on Columbia Hill (Columbia Street between Orange Grove and Grant). Porter was involved in the development of Pasadena’s first water system. Green had been a drug manufacturer and distributor in Indianapolis before coming to California.

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number of businesses associated with the building trades. In 1880, the population was only 391, yet the town had a planing mill. As the population grew to 4,882 in 1890, several lumber yards, brick-making companies, and other planing mills were established.”⁹

During the boom, 533 plat, replat and addition maps were filed in Pasadena. The city’s land prices, which had increased slowly before 1886, skyrocketed. By the end of 1886, land was selling for \$1,000 per acre. Before the end of 1887, 1,500 acres had been subdivided, and the population had increased to more than 6,000 and over 400 new buildings had been constructed.¹⁰

All of these factors, along with the fact that, “home ownership was a cultural value shared by almost every generation and ethnic group who came to Pasadena during the late nineteenth and early twentieth centuries,”¹¹ combined to make Pasadena a flourishing residential community, with single-family homes the predominant type of residential architecture.

The land that became the Pasadena Avenue Historic District continued to be divided and subdivided during this period. In the first records that appear after the Orange Growers’ Association is an F.H. Barclay¹² who registers Barclay’s Subdivision of the Gillmore Vineyard Tract. The Gillmore referenced is Josiah Gillmore (or Gilmore) who resided near the district at the intersection of Orange Grove Ave and Colorado Street, and had been cultivating the nearby land for agricultural purposes. The land shown in the 1884 map is an eighteen-lot subdivision that runs on the east side Pasadena Avenue to Fair Oaks Avenue on Terrace Avenue (later Hurlbut). Barclay further subdivided his land the next year, with the establishment of the Cochran & Spitley Subdivision,¹³ a twenty-eight-lot plat on the on the east side of Pasadena Avenue, along Hurlbut Street and Arlington Drive.¹⁴ Barclay re-platted his original portion of the Gillmore Vineyard Tract in 1886, re-named the Alessandro Tract and containing thirty-eight lots. Barclay then sold the land north of Hurlbut to Bellefontaine Street (both sides of Pasadena Avenue) and the H. Hills Subdivision was created with twenty-one lots.

Mrs. M. Werner¹⁵ subdivided a large tract immediately northeast of the intersection of Pasadena Avenue and Columbia Street into twelve lots in February of 1886, and five months later into sixteen lots. Her original map references owners of adjacent lands including a Pilbeam

⁹ Teresa Grimes and Laura Vanaskie, *Late 19th and Early 20th Century Development and Architecture in Pasadena* National Register of Historic Places Multiple Property Documentation Form, Galvin Preservation Associates, Redondo Beach, CA, August 5, 2011), 12.

¹⁰ Ibid., 7.

¹¹ Ibid., 10.

¹² F.H. Barclay was President of the Herdic Company and a real estate investor who lived in Los Angeles.

¹³ Dr. W.G. Cochran and Edward L. Spitley were two investors who lived in Los Angeles.

¹⁴ Edwin F. Hurlbut, identified as a capitalist in an 1888 city directory, died in 1898 and Terrace Street was renamed in his memory. Hurlbut Street no longer exists on the west side of Pasadena Avenue with the creation of Arlington Gardens in 2005.

¹⁵ Maria Werner was the widow of John F.A. Werner, a Los Angeles hotelkeeper who invested in Pasadena.

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immediately to the east, Chapman directly to the north, and Durant¹⁶ for a large tract immediately northwest of Pasadena Avenue and Columbia Street. Chapman owned most of the land between Orange Grove Avenue and Avoca (then named Grace Avenue) as well as the east side of Avoca, with State Street on the south and Glenarm on the North. Chapman had the land surveyed and subdivided into a seventy-four lot plat in 1886. The Gen. Edwin Ward's Subdivision¹⁷ was established as a thirty-nine lot plat between Hurlbut and Madeline (later West Glenarm Street) on the east side of Pasadena all the way to Fair Oaks Drive after purchasing it from Richardson.¹⁸ While this is only a selective timeline that does not include all the land in the district or even the entirety of 1886, it illustrates the almost frantic nature of development in Pasadena at the time. An 1887 Los Angeles city directory has over seventy listings under real estate for Pasadena, yet only three plumbers and ten grocers.

While Pasadena Avenue and the streets around it were slowly becoming a residential enclave, Pasadena continued developing as a metropolis as well. The city was incorporated in March of 1886, in an effort by middle-class, midwestern Prohibitionists to fight a proposed saloon, and Pasadena became the second incorporated municipality in Los Angeles County.

The grand Raymond Hotel was built immediately southeast of the district in 1886. In 1889, a grand Moorish-style Opera House was built in Pasadena and immediately proclaimed "second only to San Francisco."¹⁹ The city soon became a tourist destination for the East Coast elite attempting to escape the frosty winters and enjoy the sunshine and recreation of Southern California. In 1890, the Valley Hunt Club founded a mid-winter festival named the Tournament of Roses, eventually taken over by the Pasadena Board of Trade in 1896 and elevating Pasadena to the national stage. Another important tourism draw was the Mount Lowe Railway, a scenic mountain railroad that took passengers up thirty-two hundred feet to the top of Echo Mountain.

From 1900 to 1910, the population of Pasadena more than tripled from 9,117 to 30,291, and over thirty new homes were built in the district. The neighborhood benefitted from the prestige of nearby Millionaire's Row, an almost three mile stretch of opulent mansions on Orange Grove Avenue occupied by the upper echelon of American society. Despite an early reputation that portrayed residents as "puritanical, clannish, and culturally ambitious," Pasadena's initial provincialist characteristics were quickly shed as development and cultural opportunities abounded. In contrast to the urban and industrial flavor of Los Angeles, Pasadena "had developed into a resort land of genteel bohemianism, where pedigree carried at least as much cachet as money, and a robust love of the outdoors bonded a community that was simultaneously refined and progressive."²⁰

¹⁶ Edward Durant, superintendent for a hardware store in Racine, Wisconsin, moved to Pasadena circa 1885 with his wife Caroline and their three children.

¹⁷ General Edwin Ward was originally from Connecticut. He had three sons with whom he owned a real estate company, and a daughter Madeline, who is the namesake for Madeline Drive. The Ward family founded Pasadena's first newspaper, the Pasadena Chronicle in 1883 and were the owners of the Grand Hotel.

¹⁸ Pasadena resident C.H. Richardson; responsible for the opening and naming of Arlington Drive.

¹⁹ Henry M. Page, *Pasadena: Its Early Years* (Los Angeles: Lorrin L. Morrison Printing and Publishing, 1964), 125.

²⁰ Edward Bosley. *Greene & Greene* (London: Phaidon Press Limited, 2000), 25.

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Out of this enlightened and cultured environment, Pasadena emerged as a leader in the American Arts and Crafts Movement, along with Chicago and San Francisco. Highlighting the merging of the decorative arts and craftsmanship with modern life in a practical, daily form, the Arts and Crafts movement embraced natural and organic forms that stressed “human habitation should harmonize with its surroundings.”²¹ It began in nineteenth-century England by artists and philosophers John Ruskin and William Morris, who viewed the mass-produced material culture that emerged after the industrial revolution as inauthentic, and longed for a more genuine and organic experience.

Pasadena was an ideal enclave for Arts and Crafts experimentation. Its strong sense of community was aided by its topography. Tucked along the oft snow-capped San Gabriel Mountains and distinguished by the Arroyo Seco, a picturesque dry riverbed strewn with sand-washed boulders and rocks, Pasadena was a scenic and well-promoted resort. Wealthy easterners migrated west every winter to the beautiful and healthful “Crown City.” The rustic landscape, the gentle climate, and the romance of the ranchos suggested outdoor living spaces and more informal architecture and appointments. Architects and craftspeople alike were quick to seize on the patronage of a carriage trade that could afford their labors.²²

Under the tutelage of such renowned architects as Green & Greene, the Arts and Crafts Movement reached its apex in Pasadena, establishing the city as a national center of residential architectural design. High-end residences in the Craftsman style and other styles tangentially influenced by the Arts and Crafts Movement were built throughout Pasadena. The most important architectural achievement to come out of the American Arts & Crafts Movement was the development of the bungalow, a simple yet artistic dwelling that combined style and affordability, destined to become the dominant architectural expression of the movement. Occasionally ridiculed by the East Coast architectural establishment, the bungalow was designed to complement nature rather than contrast with it, a paradigm ideally suited for Pasadena and Southern California in general.

California is the home of the modern Bungalow. Its almost constant sunshine makes a house of this fashion a necessity, but there is hardly a town or city in all this broad land where the Bungalow would not prove more attractive than any other style of house.²³

Dozens of bungalow books and magazines were published between 1900 and 1930, making photographs, drawings and floor plans of these artistic, comfortable dwellings available to anyone. The district became home to a dozen or more bungalows during this period, thoroughly illustrating the range of style, size, and craftsmanship of these residences.

²¹ Gustav Stickley, *Craftsman Bungalows: 59 Homes from “The Craftsman”* (New York: Dover Publications, Inc., 1988), v.

²² Kenneth R. Trapp, *The Arts and Crafts Movement in California: Living the Good Life* (Oakland: The Oakland Museum and Abbeville Press, 1993), 164.

²³ Henry L. Wilson, *The Bungalow Book: Floor Plans and Photos of 112 Houses, 1910* (Mineola, NY: Dover Publications, 2006), 3.

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By 1920, “Pasadena was the universally understood symbol for the gilt-edged well-to-do,” with the population of approximately 45,000 and a reputation as “the richest city in America”.²⁴ Later known as “Pasadena’s Golden Age,” this is when the city cemented its reputation as a tourist center and winter resort for the wealthy and began a period of major civic improvements. The landmark Colorado Street Bridge linking Pasadena more directly to Los Angeles was completed in 1913. The Rose Bowl was officially dedicated in 1923, designed by well-known Pasadena architect Myron Hunt, who was also responsible for the Pasadena Library Building at 285 East Walnut, built in 1925. The city adopted a civic plan for the first time in 1922, facilitated by the newly formed planning commission, that included a grand City Hall and the acquisition of the Arroyo Seco for its development into park land. By the early twentieth century the civic agenda was to “sell land, build industry, promote commerce.”²⁵

Already established in the early part of the twentieth century as a national center of residential architecture in the Arts and Crafts genre, Pasadena continued to be in the innovative forefront of design, benefiting from its many wealthy industrialist residents who embraced talented architects and had grand plans. This appreciation of style as well as the financial resources to pay for the best design and materials allowed the brilliance of many architects to flourish during this period, paving the way for the emergence of the California Mediterranean style. Over 9,000 building permits were issued between 1920 and 1929,²⁶ and many of the grandest houses in the district were built during this time period, including the adjacent California Mediterranean mansions of the Kennett brothers at 1000 and 1030 Pasadena Avenue. This was the most prolific development period for the district, with thirty-five homes constructed before the decade was over, including nine custom-built, single-family residences on Wigmore Drive, designed by noted architects in popular Period Revival styles of the time.

The arrival of the Great Depression ended this period of expansion and development, although its effects were felt less in Pasadena than in other areas of the country. Tourism to the area declined significantly, ultimately resulting in the demolition of two of Pasadena’s grandest hotels—the Maryland in the civic center and the Raymond, directly adjacent to the district to the southeast. Roosevelt’s New Deal brought the construction of the Arroyo Seco parkway, the first freeway on the West Coast, completed in 1940, as well as many dams and public schools in the Pasadena area. Most of the residential development during this period and into the 1940s was infill construction, and no architecturally significant custom homes were built in the district past 1938. The large mansions along nearby Orange Grove Boulevard deteriorated and most were demolished by the 1950s.

The district remained a somewhat sleepy, charming residential neighborhood until the early 1970s, when the Federal Highway Administration and the California Department of Transportation (Caltrans) moved towards the construction of a highway extension through the

²⁴ Morrow Mayo, *Los Angeles* (New York: A.A. Knopf, 1933), 217.

²⁵ Diane Kanner, *Wallace Neff and the Grand Houses of the Golden State* (New York: Monacelli Press, 2005), 43.

²⁶ Teresa Grimes and Mary Jo Winder, *Residential Period Revival Architecture and Development in Pasadena from 1915-1942*, prepared for the City of Pasadena, August 2004, 8.

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area. Originally designated in 1959, the 4.5-mile-long 710 Extension was designed to connect the 10 Freeway with the 210/134 Freeways, cutting through South Pasadena and parts of Pasadena, including the area of the Pasadena Avenue Historic District. What followed was “the longest freeway revolt in California history”²⁷ and one of the largest and most important examples of community activism in American history in regards to a historic preservation issue. The grass-roots campaign was designed to protect neighborhood character as well as hundreds of historic homes, many of them purchased by Caltrans in anticipation of their demolition. Legal challenges continued for almost fifty years with multiple options and alternatives presented throughout the process, until the proposed extension was finally defeated in 2018. As a result of this controversy, the neighborhood has remained somewhat frozen in time, with no new construction and few renovations made during this period. Caltrans has been legally required by the California Environmental Quality Act to keep the houses intact and follow the Secretary of the Interior Standards for any alterations, which helped prevent the destruction of historic fabric that might have occurred otherwise. While much damage was done to homes during this period by irresponsible tenants and sheer neglect, especially to the historic interiors, environmental regulations in regards to public ownership have ensured that at a bare minimum, exteriors of homes have been basically maintained and not been subjected to demolition by neglect.

Pasadena was the founding place of many artistic and architectural movements and the home of many transitional designs not seen elsewhere in the country. Nearly all of these unique residences are evident and intact in the district, encompassing the range of residential architectural style in Southern California. While the district may not have had the allure and glamour of Millionaire’s Row on nearby Orange Grove Avenue or the charming homogeneity of Bungalow Heaven, it was nevertheless selling the dream of the California life and home with great success, and its story of incremental growth in a city with an astounding architectural pedigree is no less significant.

The Pasadena Avenue Historic District, in some ways very similar to the Markham Place Historic District immediately to the north, represents a remarkably intact microcosm of Pasadena’s residential architecture and its evolution over four decades. From the community’s first settlement through its dramatic early period of growth, this neighborhood developed house by house and clearly demonstrates the full range of styles, construction methods, design elements, and changing tastes that epitomize Pasadena’s architectural history from 1885 to 1938. The district has a longer period of significance that made it ineligible for listing under two previous Multiple Property Submissions: *Late 19th and Early 20th Century Development and Architecture in Pasadena* and *Residential Architecture of Pasadena, CA 1895-1918: Influence of the Arts and Crafts Movement*. Nevertheless, there is much overlap, and those properties that date from the earlier decades would meet the MPS registration requirements.

²⁷ Steve Scauzillo, “The untold story: How a South Pasadena-based group successfully fought the 710 Freeway extension—twice,” Pasadena Star News, June 14, 2019.

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Criterion C: Architecture, Residential Styles

Due to the eclectic and wide-ranging nature of residences in the district, as well as the broad period of significance, styles and types were organized in a chronological fashion. The years noted in conjunction with a style or typology refer to their specific occurrence within the district, rather than their common use throughout the United States. Additionally, the district has many properties considered transitional in their style, marrying influences from two or more of the following descriptions. The majority of these composites are discussed here, although more specifics exist in individual building descriptions. National Register terminology was used whenever possible. The vanguard nature of Pasadena architecture as well as the vernacular nature of many of its residences made strict adherence to such terminology nearly impossible.

Vernacular Cottage (1887-1905)

One of the most common house types throughout the world, the vernacular cottage is a modest residence, almost always one-story with a compact footprint and a moderately to steeply pitched roof. The formal definition of a cottage has roots in Andrew Jackson Downing's 1842 book *Cottage Residences*, a highly influential pattern book of houses that mixed romantic architectural styles with the English Countryside's "pastoral picturesque." Downing applied the principles of landscape and architectural design to the needs of more modest homeowners, democratizing style for the masses with simple residences with elements of style. Although similar to the bungalow in their size and use, cottages are more vertical in their orientation and less connected with their natural surroundings.

While the cottage occurs in gabled, gable and ell, or hipped forms, its early appearance in the district is mostly with a hipped roof and a rectangular or boxy plan. Exteriors are usually clad in clapboard siding, with minimal ornamentation and muted or transitional stylistic details, centrally located dormers, inset porches, and shallow, overhanging boxed eaves. 1115 Avoca Avenue (#19) is a classic example of a vernacular hipped cottage; 894 South Pasadena Avenue (#100-102) is more high-style example with influences of the Colonial Revival and Craftsman styles.

Foursquare (1887-1910)

The American Foursquare was popular throughout America from the 1890s to the late 1930s and appears in the district from 1887 until 1910. Hallmarks of a Foursquare are two-and-one-stories high with a square, boxy shape, low-pitch hipped roof, and a large (full-length or almost full-length) front porch with wide stairs. The entrance is usually centered and the focal point of the façade and there is often a center dormer on the front roof ridge. Foursquares are named from their interior layout, which includes four square rooms per floor with no central hallway, maximizing the interior space. Occasionally referred to as the Prairie Box, most Foursquares evidence influence of the Prairie style in their squat appearance and wide eaves.

Foursquares in the district appear with details of both the Colonial Revival style (classical columns for porch supports, wood shutters, dentiled belt courses, and wood sash windows with multi-pane sash above a single pane) and the Queen Anne style (Palladian windows, sash

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windows with diamond grids in the upper pane, spindlework railings). 214 West State Street (#162-163) is a unique transitional Foursquare with stucco exteriors and arched openings that reference the Mission/Spanish Revival style. Despite the variety in styles, almost all of the Foursquares in the district appear in clusters, hinting at a common architect or developer.

Shingle Style (1890-1901)

The Shingle Style is a distinctly American style that highlighted wood construction and eclectic design details borrowed from other Victorian styles including Queen Anne and Colonial Revival. It is recognizable by its complex shapes and irregular details tied together with wood shingles. Rarely adapted to mass or vernacular housing, the Shingle style is common in high-fashion neighborhoods throughout the county, especially in the seaside resorts of the northeastern seaboard where it originated and flourished. Due to the concentration of talented architects and wealthy residents clamoring for the fashionable house of the day, Pasadena has one of the largest concentrations of Shingle style houses on the West Coast. Shingle style homes contain the following characteristics:

- Two to three stories
- Wall cladding and/or roofs of continuous wood shingles
- Complex roof forms usually gable or gambrel, occasionally hipped roof with lower cross-gables
- Towers or conical roof forms
- Large wrap-around or inset porches that fall under the main roofline, often with brick or masonry
- One or two-story bay windows
- Stone foundations, water tables or plinths are not uncommon
- Dormers of all shapes and sizes
- Palladian windows and ribbons of windows are common as are transoms
- Double-hung windows with single pane at bottom and multi-pane sash at top

Notable examples of the Shingle style in the district include 95 Columbia Street (#44-45), a unique residence rooted in the tradition of an American Foursquare despite its asymmetrical façade; 105 Columbia Street (#46-47), a hybrid of the Shingle and Dutch Colonial Revival styles; and 123 Columbia Street (#48), a two-and-a-half-story residence heavily influenced by the Queen Anne style.

Craftsman Bungalow (1900-1930)

Bungalows were ubiquitous throughout Pasadena during the late nineteenth and early twentieth century, designed to take advantage of the casual lifestyle and the cool evening air that California offered. Originating from a Hindi word and referring to a type of colonial dwelling in East India, bungalows were “single-story houses whose well-ventilated rooms opened off a central airy hall, and which had a low-pitched roof and a verandah on all sides.”²⁸ The American Arts and Crafts movement adopted the idea and California was the ideal staging ground for the adaptation of the

²⁸ Stickley, vi.

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bungalow, where the mild climate “permitted a more thorough integration of the house with its immediate surroundings than would have been possible elsewhere.”²⁹ Some were concentrated in specific neighborhoods, such as Madison Heights and Bungalow Heaven, while others were “constructed within established residential enclaves, previously undeveloped sections within the original city limits, and areas annexed during the early years of the twentieth century,”³⁰ such as the Pasadena Avenue neighborhood. Most of the bungalows in the district were built in the early years of the period of significance, from 1900 to 1910, and many were built as speculative homes for development or as investment homes for local residents who lived elsewhere in Pasadena. Features of Bungalows include:

- One to one and half stories
- Horizontal in nature with a low-pitch roof (usually gabled)
- At least one large porch, commonly full-length across front elevation
- Square piers or sloping piers for porch supports, usually constructed of wood or stone masonry
- Exposed rafter tails in eaves and (triangular) knee braces in gables and elsewhere
- Gabled or shed-roofed dormers
- Cottage windows (large lower pane with smaller multi-light upper pane)
- Wide, unenclosed eaves with exposed rafter tails
- Ornamentation was usually only included within form or function, such as carved rafter tails
- Some high-end decorative details include flared eaves and flared elevations at the foundation line

Examples of Craftsman Bungalows in the district include 177 Hurlbut Street (#83), 1061 Avoca Avenue (#11-12), and 1112 South Pasadena Avenue (#126-127).

Subtype: Swiss Chalet Bungalow

One variation of the Arts and Crafts/Craftsman Bungalow seen throughout the district is the Swiss Chalet Bungalow. They have many of the same forms and details of the above with some specific alterations that include:

- More dramatic and somewhat hulking presence of the Swiss Chalet
- Simpler rectangular footprint with a front gabled roof
- Window boxes or balconies at second level
- Vertical decorative vents or stickwork in front gables
- More likely to have wood shingles versus wood siding

1190 Pasadena Avenue (#141) is a classic example of a Swiss Chalet Bungalow.

²⁹ Ibid.

³⁰ Grimes and Vanaskie, 27.

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Craftsman Residence (1900-1930)

The Craftsman Residence is ubiquitous in the district. Sharing many similarities with the Craftsman Bungalow, the Craftsman Residence is a larger and more formal expression of the tenets of the American Arts and Crafts Movement. While the bungalow was designed for comfortable living, the Craftsman Residence is also work of art, in and of itself. Additionally, the influence of the Prairie style is seen, especially in dramatic roof rakes on side gables. In Pasadena, local stone from the Arroyo Seco was often seen in Craftsman Residences, used for porch supports, foundations, and retaining walls. Most of the Craftsman Residences in the district were built between 1900 and 1910, although there are some late examples in the 1920s as well. Specifics details include:

- Two to two-and-a-half-stories
- Horizontal in nature with a low-pitch roof (usually gable)
- Rectangular footprint
- At least one large porch, commonly across the front elevation
- Instead, commonly has partial-length porch across front elevation and multiple other porches on side and rear elevations
- Flared roof line or battered foundation
- Wide, unenclosed and/or overhanging eaves with exposed and/or carved rafter tails
- Triangular knee braces
- Exposed roof beams (purlins) in gable
- Exterior chimney
- Less likely to have full-length porch across front elevation; rather had multiple porches
- Oversized and/or Craftsman door, sometimes with dented shelf
- Windows are usually vertical casements, many with cottage grids
- The use of wood is highlighted, sometimes stained or painted brown or dark green to match natural surroundings

Examples of Craftsman Residences include 1201 Avoca Avenue (#34-35) and 1127 Columbia Street (#72-73).

Subtype: Swiss Chalet Residence

One variation of the Craftsman Residence seen throughout the district is the Swiss Chalet Residence. Like the Craftsman Residence to the Craftsman Bungalow, the Swiss Chalet Residence has many of the same design details as the Swiss Chalet Bungalow, it is simply a larger and more formal expression of the style. It shares the same forms and details of the Craftsman Residence with some specific alterations that include:

- Simpler square/rectangular footprint with a front gabled roof
- Blocky shape with solid massing
- Window boxes or balconies at second level
- Vertical decorative vents in front gables
- More likely to have wood shingles versus wood siding

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Examples of Swiss Chalet Residences in the district include 161 Columbia Street (#51-52), 1109 Columbia Street (#68-69), 1220 South Pasadena Avenue (#150-151) and 100 West State Street (#152). Nearly all of the Swiss Chalet Residences in the district were designed by George Lawrence Stimson.

Stylized Cottage (1920-1930)

A later iteration of the vernacular cottage appears in the district in the form of a stylized cottage. It typically has a gable and ell layout, and is a slightly more high-style version, usually with influences of the Tudor Revival and/or Cotswold cottage styles. One to one-and-a-half stories with a rectangular or L-shaped floorplan, the cottage has a cross-gabled roof with a medium to steep pitch and closely cropped eaves, with a front-facing gable that is sometimes smaller or lower than the more dominant side gable. There is usually a small entry porch located at the intersection of the two wings, and the house has minimal ornamentation and muted or transitional stylistic details. In other locales, these cottages are usually covered in clapboard siding with sash windows and influences of a Folk Victorian styling. In the Pasadena Avenue Historic District, nearly all were clad in stucco with a muted, transitional style that references Tudor Revival detailing including steeper roofs, tall, multi-pane wood casement windows, and vertical, louvered vents in gables. The stylized cottage is the transitional style between the vernacular cottage and the Minimal Traditional style/American Small House, as well as a stepping stone to the larger and more high-style Tudor Revival homes seen in the district.

Examples include 160 Arlington Drive (#1-2), 225 Madeline Drive (#91-92), and 1191 South Pasadena Avenue (#142-143).

Period Revival and Eclectic Style Houses

Tudor Revival (1909-1938)

The Tudor Revival style is a popular Period Revival style, inspired by building techniques and stylistic details from the Elizabethan era, and seen throughout Southern California. Forms and details may include:

- Gabled roofs, usually steep with close cropped eaves
- Front-facing gables often overlap
- Exteriors clad in stucco with brick detailing
- Arched doors and entryways
- Vertical multi-pane casement windows, frequently arched and in multiples
- Wood sash windows with multiple-lite panes at top and single-lite panes at bottom
- Diamond pane glazing
- Wide plank or board and batten doors with round or Tudor arch
- Batten shutters
- Quoins at corners or surrounding doors
- Half-timbering in gables or on elevations

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- Wide brick or stucco chimneys, seen on the front elevation and/or with clay pots
- Roof dormers exist on some high style examples, as do exposed rafter tails hidden under eaves on select elevations

The Tudor revival style is found throughout the district on a variety of residences. Examples include storybook cottages such as 1194 Avoca Avenue (#32-33), as well as larger homes more formally rooted in the style such as 124 West State Street (#154-155), 1202 Avoca Avenue (#36-37), and 245 Wigmore Drive (#183-184). The house at 281 Wigmore Drive (#187) is an interesting Tudor-adjacent residence with influences of both the Medieval Revival and Carpenter Gothic styles.

American Colonial Revival (1888-1938)

The American Colonial Revival style is a broad style classification that initially borrowed eighteenth century American colonial details and applied them to larger Victorian houses. During the 1920s, the style began to be applied to more modest homes, which often mixed and matched elements from Georgian and Federal styles. The opening of restored Williamsburg in the 1930s reenergized the popularity of the style, with architects producing more correct interpretations of historical models.³¹ The most common form of the American Colonial Revival style seen in the district is the Center Hall residence, a more traditional and high-end version of the I-house.

Characteristics include:

- One-and-a-half to two stories
- Rectangular and blocky forms
- Low to moderately pitched side-gabled or hipped roofs
- Symmetrical form and façade, usually three bays wide
- Wood siding, usually clapboard, occasionally shingles
- Centrally located and symmetrical dormers
- Tripartite and double-hung windows
- Pedimented entries or porticos centered on front elevation
- Quoins on corners
- End wall chimneys
- Multi-paned windows with wood shutters
- Usually two rooms on either side of a centrally located hallway

Examples of Center Hall Colonials in the district include 1211 Avoca Avenue (#40-41), 145 Columbia Street (#49-50), and 1015 Columbia Street (#65). The house at 309 Wigmore Street (#190-191) is an excellent example of the more general American Colonial Revival style applied to a high-end, architect-designed residence.

³¹ Grimes and Winder, 26.

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Spanish Revival/Spanish Colonial Revival (1918-1927)

The Spanish Revival or Spanish Colonial Revival style is found throughout the American west and southwest, emulating architectural traditions found in its Hispanic heritage. Combining elements of the Moorish, Byzantine, Gothic, Renaissance, and Mission styles, it is an eclectic style recognizable by the mix and match of stylistic detailing rather than any consistent form. Popular after the Panama-California Exposition of 1915, there is no style more associated with California architecture, especially the high-end homes of the 1920s designed by renowned architects such as Wallace Neff. Features common to Spanish Revival homes include:

- Stucco, adobe or plaster exteriors with a smooth appearance
- Low-pitch roof of clay barrel tile, may be gabled or hipped, often flat
- Little or no eave overhang
- Asymmetrical façade
- Arched doorways and windows that reflect Moorish influences
- Heavy or carved wood doors
- Wrought iron details including door and window grilles
- Decorative glazed tile accents
- Wall niches
- Interior courtyards, some with water features

One of the more eclectic styles found throughout the district, there was no typical Spanish Colonial Revival style house, rather an array of examples of the style including 233 Columbia Street (#61-62), 876 South Pasadena Avenue (#96-97), and 261 and 329 Wigmore Drive (#185-186 and #192). The houses at 231 Wigmore Drive (#182) and 888 South Pasadena Avenue (#98-99) are influenced by the Monterey style, a two-story adaption of the Spanish Eclectic style combined with the American Colonial Revival. Its primary characteristic is its prominent second-story balcony, usually cantilevered off the full-length of the front elevation.

Mediterranean Revival (1915-1930)

Mediterranean Revival is an eclectic style based on renaissance era villas, with a variety of influences including Classical adaptations, Mediterranean style, and the Spanish Colonial and American Colonial Revival styles. Most Mediterranean Revival designs have a box-like massing that exhibit symmetry, some with a greater level of ornamentation. Embraced in California because of a climate that mimicked the Mediterranean, in the early twenty-first century it remained the most “predominant stylistic impulse at work in Southern California’s current housing market.”³² It is a picturesque, romantic style that grew from the work of classically trained American architects that adapted and experimented with historic style for their sophisticated and well-traveled clients who enjoyed resort communities like Pasadena and Santa Barbara. Features of the Mediterranean Revival style include:

- Two-stories high with symmetrical features, often resemble “Center Hall” Colonials in their layout

³² Marc Appleton and Melba Levick, *California Mediterranean* (New York: Rizzoli, 2007), 15.

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- Low-pitch roofs of barrel tile
- Exteriors of stucco or other smooth material, often in a soft tonal color
- Multiple balconies
- Wrought iron detailing
- Arched doorways, often with keystone details
- Quoins at corners or surrounding doors;
- Columns
- Palladian style windows
- Wide brick or stucco chimneys
- Lush garden surroundings with fountains and/or courtyards

Examples of the Mediterranean Revival style in the district include 1000 South Pasadena Avenue (#112-114), 1030 South Pasadena Avenue (#115), and 335 Wigmore Drive (#193).

Minimal Ranch (1935-1938)

The Minimal Traditional style is a mid-century typology characterized by its compact shape, its simple and tight massing, roofs eaves with little or no overhang, and double-hung sash windows, typically 1/1 or multi-pane. The style grew out of a need for well-built, affordable, single-family homes after the Great Depression, as well as the 1934 housing act that expanded the mortgage market to everyday Americans. First built in the 1920s, the Ranch style is characterized by hipped or low-pitched gable roofs, wide eave overhang, large picture windows, and a sprawling floor plan. Designed to blend in with the California landscape, the style blends modernist ideas with an informal living style popular in American suburbs. The styles overlap in their characteristics of being one-story with a low-pitch, side-gabled roof, simple to no detailing, and attached garages. This merging of styles is commonly referred to as a Minimal Ranch, and is a predecessor to the more rambling ranch that followed. It is one of the later and more vernacular styles seen in the district.

The house at 181 Columbia Street (#54-55) is classic example of a Minimal Ranch, while some houses like 1210 Avoca Avenue (#38-39) and 240 West State Street (#171) lean more towards the Ranch end of the spectrum, and others like 170 Arlington (#4-5) are more closely rooted in the Minimal Traditional style.

Criterion C: Architecture, Master Architects

J.J. Blick

Joseph James Blick, commonly referred to as J.J., was born in Clinton, Iowa in 1867, and lived and worked in Pasadena for the majority of his life. He originally followed his parents to Pasadena at the age of twenty, working with his father as a building contractor before joining forces with fellow Pasadena architect Thomas Parkes. Blick founded his own firm in 1895 and continued work there for over forty years, designing hundreds of buildings in Pasadena, numerous school and commercial buildings and hundreds of homes. His work includes the Scottish Rite Cathedral, the Hall of Justice, and the Star-News Building, a Beaux Arts building with a dramatic two-story arched entry. He is most associated with Beaux Arts/Italianate style

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although his residential projects covered a wide range of styles, including Craftsman, Shingle, Mission Revival, and classic American Foursquares. In addition to designing the first home in the famed Oak Knoll subdivision, Blick is responsible for the individually eligible Hurlbut Street Fire Station No. 5, designed in the Tudor Revival style and located in the district at 900 South Pasadena Avenue (#103).

Blick built his family residence at 275 Madeline Drive (not extant) in 1901 and lived there for many years. The house was torn down for construction of the Westridge School. J.J. Blick died in Pasadena in 1947 at the age of 79.

Charles Wesley Buchanan

Charles Wesley Buchanan (or C.W. as he was commonly referred to) was born in Indiana in 1852. After learning the trade of carpenter and millwright and studying architecture for over six years, he came to Pasadena circa 1885 for health reasons. He soon became involved in various municipal ventures, including the Pasadena City Railway, and became “closely identified with the growth and upbuilding of Pasadena.”³³ Although Buchanan designed commercial and civic structures, including the Union Savings Bank and the original Pasadena Library, he is known mostly for his residential work designing “large, solidly, imposing residences, mostly in the Craftsman style.”³⁴

Although Buchanan embraced the Arts and Crafts Movement, and was known for his “harmonious blending of art and nature,”³⁵ he also designed in other popular styles of the time, including such notable residences as the Childs-Torrance House, a Tudor Revival residence designed for real estate developer and founder of the City of Torrance, Jarden Sidney Torrance. His most well-known residential work is Scripps Hall, later the Pasadena Waldorf School, built in 1904 for William Arminger Scripps of the prominent publishing family.

Buchanan’s work was highly respected and featured in such national publications as *The Craftsman* and *Ladies Home Journal*. A 1912 feature on his residential designs in *Western Architect and Engineer* noted “striking examples of Mr. Buchanan’s work, ranging as they do from the old English to the truly distinctive California type—a style now being copied quite extensively all over the country.”³⁶

Buchanan worked throughout Southern California, although the majority of his designs are found in Pasadena. Like many other architects of the time, he also became a real estate investor, designing and building speculative homes on smaller lots he would later sell.

All his residential designs, whether small or large, were known for incorporating the latest ideas for comfort and convenience, including first-class plumbing, electric lights,

³³ “Some California Architecture as Seen in the Work of C.W. Buchanan, Architect,” *The Architect and Engineer of California (Western Architect and Engineer)*, Volume XII, No. 1, February 1908, 38.

³⁴ *Ibid.*

³⁵ *Ibid.*

³⁶ *Ibid.*

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and built-in china cupboards, closets, mantels, and grates. Full front porches and large bay windows were hallmarks of his designs.³⁷

In 1916, Buchanan formed a partnership with Leon C. Brockway, and set up offices in the Chamber of Commerce Building in Pasadena. Buchanan died in 1921 at the age of 69.

The W.W. Phelps house at 1112 South Pasadena Avenue (#126-127) is a classic Craftsman Bungalow designed by Buchanan, with heavy use of timber and other natural materials, multi-light and ribbon windows, and numerous interior built-ins.

Martson, VanPelt and Maybury

The firm Marston, Van Pelt and Maybury is responsible for hundreds of custom homes in the Pasadena area. Consisting of Sylvanus Martson, Garret Van Pelt, and Edgar Maybury, the partnership lasted from 1922 to 1927. All three architects are also known for their work before and after this collaboration. Marston was born into a family of architects and raised in Pasadena, later attending Pomona College and Cornell University. His early work was in the Arts and Crafts vein, designing bungalows for a local land developer, including what may have been the first bungalow court anywhere.³⁸ Originally from Wisconsin, Garrett Van Pelt did early work as draftsman for Martson in 1913. Edgar Maybury grew up in Minnesota and Seattle, the son of an architect, and moved to Pasadena by 1916. The firm worked mostly in period revival styles for high-end residences in the Pasadena area. One of the largest architectural firms in Southern California in 1925, their work is represented in the district at 335 Wigmore Drive (#193), a quintessential California Mediterranean house surrounded by extensive gardens and landscaping.

Wallace Neff

No architect is more associated with Southern California and more credited with developing a California style architecture than Wallace Neff. Born in La Mirada, California in 1895, this native son from a prominent family spent most of his childhood at his grandfather's house in Altadena, and moved to Europe with his family at the age of nine. This early exposure to the significant and remarkable variety of European buildings had a profound influence on Neff and after returning to the U.S. at the outbreak of World War I, he decided to pursue studies in architecture. After studying at the Massachusetts Institute of Technology under the revered Ralph Adams Cram, Neff returned to California and served as a shipyard draftsman in Wilmington while taking classes in naval architecture at the University of Southern California.³⁹ His first commission was a weekend cottage in Santa Barbara for his mother, after which he had a short stint designing speculative homes for the Frank Meline Company before opening his own office in Pasadena in 1922.

³⁷ Tim Gregory, *Scripps Hall*, National Register of Historic Places Nomination Form, Altadena Heritage, Altadena, CA, July 28, 1999, 16.

³⁸ Lauren Bricker et al, *Residential Architecture of Pasadena, CA, 1895-1918: Influence of the Arts and Crafts Movement*, National Register of Historic Places Multiple Property Documentation Form, City of Pasadena, Pasadena, CA, August 6, 1998, 21.

³⁹ Wallace Neff, Jr. and Alson Clark, *Wallace Neff: Architect of California's Golden Age* (Santa Monica, CA: Hennessey & Ingalls, 2000), 19.

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His first three jobs were American Colonial Revival houses,⁴⁰ although he quickly progressed into the design of Italian and Spanish influenced architecture, a style he found more interesting to design and became known for the rest of his career. Facilitated by extensive family and social connections as well as an adept professional manner that endeared him to clients, Neff's designs grew increasingly popular and he was soon recognized as one of California's most promising young architects. By the age of thirty, his work had already been lauded in six national magazines and he was turning away commissions for buildings with budgets less than twenty-five thousand dollars.⁴¹ His career flourished in the 1920s and 1930s, as he became known for his sophisticated residential designs for wealthy and famous clients. He took historic traditions from other countries and cultures, especially Mediterranean and other Classical revival styles, and produced a style of architecture well-suited to and expressive of the California lifestyle.

Although his practice was devastated temporarily by the Depression, Neff continued working late into the twentieth century, even foraying into the arena of affordable housing in the 1940s with his design of the bubble house, a unique dome-shaped construction of reinforced concrete cast over an inflatable balloon. He is well regarded as an icon of California architecture, and his designs remain popular and influential in the realm of residential real estate.

There are three Neff-designed residences in the district, including 269 Columbia Street (#63-64), a rare Colonial Revival style home. The two houses at 261 and 329 Wigmore Drive (#185-186 and #192) are quintessential Neff designs in an eclectic Spanish Revival style.

Otto H. Neher

Otto Neher was born in Germany and received his certificate to practice architecture in California in 1908. He is best known for his work with Partner Chauncey Fitch Skilling. They worked together from 1908 to 1914, and again in 1924, with offices located in the Garland Building in Los Angeles. Their most well-known commissions include the Hotel Cordova, a four-story Mayan Revival building at the northeast corner of Figueroa and 8th Street in downtown Los Angeles. Built in 1912, the 108-room hotel is known for its unique molded granite façade as well as being one of the very early uses of the Columbian Revival architectural style.⁴² Neher and Skilling also designed the Federal Bank Building at North Broadway and South Avenue 22 in Lincoln Heights. In 1925, he designed the Philharmonic Auditorium with Charles F. Whittlesey, the first reinforced concrete building in Los Angeles and the largest theatre west of Chicago at the time. He was also known for his marriage to noted violinist Edna Foy. . In the Pasadena Avenue Historic District, Neher designed two houses in the Mediterranean Revival style: 169 Arlington Drive (#3), and 1030 South Pasadena Avenue (#115), the individually eligible mansion designed for F.J. Kennett.

⁴⁰ Ibid., 22.

⁴¹ Kanner, 74.

⁴² *Southwest Contractor and Manufacturer* (Los Angeles: Southwest Publishing Co., May 1913), Volume 11, Number 2, 8.

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Frederick Roehrig

Born in LeRoy, New York in 1857, Frederick Roehrig received a Bachelor of Architecture from Cornell University in 1883. The son of renowned professor and noted orientalist and philologist Frederick Louis Otto Roehrig, he grew up in a household that stressed education and exposure to a variety of cultures, an upbringing made evident in his later architectural work. After continuing his study of the building arts in Europe, Roehrig came to Pasadena in 1886 and opened his own architectural office, which he later relocated to Los Angeles. Roehrig began as one of the more traditional architects coming out of Pasadena, trained in the classical manner with influences of Stanford White and H.H. Richardson, although his diverse catalog evidences his interest and fascination with the architectural trends of the day. One of his more well-known buildings is the Castle Green in Pasadena, a mixture of Moorish and Spanish Revival architecture. As the Arts and Crafts movement emerged in Pasadena, his designs took on a less dramatic mode, including the Pasadena Hospital and the Los Angeles Light and Power Company Building. Roehrig is responsible for eight homes on Millionaire's Row on Orange Grove Avenue in Pasadena built between 1890 and 1909, after which he became known as the "Millionaire's Architect." After the death of his son Harold in World War I, Roehrig lost interest in most of his work and "just did enough to support himself in a small way."⁴³ Roehrig is represented in the District by 237 West State Street (#169-170), a unique English Craftsman style house, one of the hundreds of residences he designed throughout Southern California.

George Lawrence Stimson and George Woodbury Stimson

The architect most well-represented in the district is George Lawrence Stimson, who worked along with his father, the builder George Woodbury Stimson. The Stimsons lived in and owned a great deal of property in the district, mostly along Avoca Avenue, State Street, and Columbia Street.

George W. Stimson was born into an established Maine family in 1848. In his early adult years, he left Maine and moved to Ohio where he established a wholesale grocery firm. His son, George Lawrence Stimson, was born in Fayette County, Ohio in 1882. Shortly afterwards, the elder Stimson sold his interest in the grocery firm and moved the family to California, where he began working in real estate.

G. Lawrence Stimson attended Pasadena High School, Throop Polytechnic Institute, the Thatcher School in Ojai, and later studied architecture in France, Germany, and South America. In 1906, he returned to Pasadena, where he became a partner in the Stimson Company, a real estate development and construction firm founded by his father. The company built mostly custom homes as well as a number of speculative properties. The elder Stimson was responsible for purchasing lots and the business side of the firm, while the younger Stimson drew the plans and served as the general contractor.

G. Lawrence Stimson was a prolific architect and builder, designing over 1,000 homes in the Los Angeles area, including approximately 350 homes in Pasadena alone. His most well-known work

⁴³ "Letter from Hildreth Roehring to Mrs. Bergen, November 10, 1979," Pasadena Heritage Vertical File: Frederick Roehrig.

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is the Wrigley Mansion, built for Stimson's family in 1906 along Orange Grove Avenue and then sold to the Wrigley family in 1914. The 18,500-square-foot Italianate mansion since serves as the headquarters building for the Tournament of Roses.

The Stimsons are responsible for many notable houses in the district. G. Woodbury Stimson owned tracts of land north of Columbia Street along both sides of Avoca Avenue, and built a pair of Foursquare mansions at 105 and 123 Columbia Street (#46-47 and #48) for Pasadena Mayor William Thum and his chemist brother Ferdinand. G. Lawrence Stimson is responsible for numerous Craftsman Residences and Craftsman Bungalows in the Swiss Chalet subtype including 1201 Avoca Avenue (#34-35), 1109 Columbia Street (#68-69), 1131 Columbia Street (#74-75), and 1199 South Pasadena Avenue (#144-145). His office was located at 1211 Avoca Avenue (#40-41) between 1913 and 1917, and he is also listed as a resident of 1193 Avoca Avenue (#30-31) between 1913 and 1915, a house he likely built as a speculative venture and later sold. G. Lawrence Stimson also designed the Tudor Revival residence at 281 Wigmore Drive (#187).

After G. Woodbury died in Altadena in 1927, the firm became known as the G. Lawrence Stimson Company. G. Lawrence Stimson died at the age of 56 in 1939 in Pasadena.

Greene and Greene

While numerous architects have left their mark on Pasadena, no two are more revered than Charles Sumner Greene and Henry Mather Greene. Pioneers in the American Arts and Crafts Movement, especially the development of the California Bungalow that elevated the common home to a well-appointed art form, the brothers were born in Ohio and spent much of their childhood on a family farm in West Virginia. At the behest of their father, both boys studied at the Manual Training School of Washington University and later enrolled at the School of Architecture at the Massachusetts Institute of Technology. After apprenticeships with notable architectural firms on the east coast, Charles and Henry followed their parents out west to Pasadena in 1893, stopping along the way for architectural inspiration at the Columbian Exposition in Chicago.

The brothers set up an office in Pasadena shortly after their arrival, and received their first commission in September of 1894. Within their first two and a half years in business, the Greene brothers "competed for contracts to design nearly twenty moderate-sized residences, receiving commissions to complete about half of these."⁴⁴ Despite their proximity to the burgeoning Arts and Crafts Movement in both Boston and Pasadena, the Greenes showed little influence of its tenets and philosophy in their work until around the late 1890s. They became one of the first, and certainly the most well-known, of Pasadena architects to apply the Arts and Crafts philosophy to design homes that were tailored to the California weather and landscape. Their houses were built of native California redwood in dark colors, with thin walls, broad eaves, and open plans that allowed air to move through the house quickly and provide natural cooling. With influences as varied as "the efficient discretion of the Swiss and the subtlety of the Japanese,"⁴⁵ Green and

⁴⁴ Bosley, 26.

⁴⁵ *Architectural Record*, Volume 103, No. 5 (New York: The Architectural Record Co., May 1948), 140.

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Greene developed their own style with characteristic elements that included repetitive roof rafters, dramatic post-and-beam structural systems, large roof overhangs, and multiple windows. Their designs paid close attention to convenience rather than just ornamentation, and “gone from this artistic architectural vocabulary are the superficial stylistic trappings of bygone eras and historical styles.”⁴⁶ The brothers worked together from 1894 to 1914. Charles moved to Carmel in 1916, where he designed a handful of residences. He mostly spent his time working as an artist before dying in 1957. Henry remained in Pasadena and continued work as an architect until his death in 1954.

Greene and Greene is largely credited for the development of the California Bungalow that forever changed the landscape of American architecture, and their homes remain valuable showpieces. “Greene and Greene helped pioneer the modern house, and built it so conveniently, so graciously, and so without talk that people accepted it hardly knowing what it was.”⁴⁷

There are two residences designed by Greene & Greene in the district. A two-story Arts and Crafts Period House at 267 State Street (#178) was built for the Reverend Alexander Moss Merwin in 1904 for the cost of \$7,195. “The classicized portico and the Golden Rectangle proportions of the front elevation are more closely aligned with the known work of Henry Greene.”⁴⁸

A second residence, a 1903 bungalow built for Dr. Francis Rowland at 55 South Marengo Avenue was moved to 225 West State Street (#165-166) in 1912. The house includes details such as a small balcony cutout that gives light to the upstairs bedroom, and deep overhanging eaves that created shade and privacy on the front terrace. It was a:

somehow rustic house for a wealthy and discerning client. Rowland was a medical doctor, a sportsman and founder of the Valley Hunt Club. His office was to be adjacent to the living quarters, so a separate patients’ entrance was placed on one of the long, gabled elevations so as to be easily visible from the street. The patient reception area was distinguished by a double height ceiling, a treatment mirrored on the opposite corner of the house where the kitchen rose to a two-story height, sending cooking heat and fumes up to vents near the exposed rafters. “Special-run” Oregon pine was specified for the ceilings, and split shakes, “eleven inches to weather,” gave texture to the long, broad slope of the roof. In 1912, the Rowland house was cut in half, moved from South Marengo Street, and reattached on its present site on State Street.⁴⁹

⁴⁶ Randell L. Makinson and Thomas A. Heinz, *Greene and Greene: Creating a Style* (Layton, UT: Gibbs Smith, 2004), 25.

⁴⁷ *Architectural Record*, Volume 103, No. 5, 140.

⁴⁸ Bosley, 221.

⁴⁹ *Ibid.*, 60.

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

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Primary location of additional data:

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: California Department of Transportation

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 41.5 acres

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 34. 130655 Longitude: -118. 157899 Northwest

2. Latitude: 34. 131018 Longitude: -118. 153895 Northeast

3. Latitude: 34. 123451 Longitude: -118. 151722 Southeast

4. Latitude: 34. 123427 Longitude: -118. 155898 Southwest

Verbal Boundary Description (Describe the boundaries of the property.)

The district is roughly bounded South Pasadena Avenue, Arlington Drive Avoca Avenue, Columbia Street, West Glenarm Street, Hurlbut Street, Madeline Drive, West State Street and Wigmore Drive. See Sketch Map.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries were determined initially in 1977 when the district was declared eligible by the Keeper, reduced in 1983 on reexamination, resurveyed and enlarged in 1995, slightly altered in 2013, and then slightly adjusted for this nomination. The district contains intact examples of a multitude of architectural styles and types from the late 1800s to the early/mid 1900s, and boundaries were chosen to include residences, both high-style and vernacular, to best demonstrate these styles and types. Boundaries are defined by a break in the historic fabric caused by new construction, vacant land, or historic subdivision boundaries.

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11. Form Prepared By

name/title: Shannon L. Papin
organization: Common Bond Preservation
street & number: 333 S. Catalina Street, #432
city or town: Los Angeles state: CA zip code: 90020
e-mail slp@cbpreservation.com
telephone: (213) 568-3593
date: February 2020; Revised March 2020, June 2020, January 2021, February 2021

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and does not need to be labeled on every photograph.

Photo Log

Name of Property: Pasadena Avenue Historic District
City or Vicinity: Pasadena
County: Los Angeles
State: California
Photographer: Shannon L. Papin
Date Photographed: July 2019, unless otherwise noted (January 2020)

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 35 Arroyo Stone Street Marker, south façade, camera facing north
- 2 of 35 Acorn Streetlamp on Madeline Drive, camera facing northwest
- 3 of 35 160 Arlington Drive (#1-2), north façade, camera facing south

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- 4 of 35 1061 Avoca Avenue (#11-12), east façade (left and north elevation (right), camera facing southwest
- 5 of 35 1115 Avoca Avenue (#19), east façade, camera facing west
- 6 of 35 1194 Avoca Avenue (#32-33), west façade, camera facing east
- 7 of 35 1201 Avoca Avenue (#34-35), east façade, camera facing west
- 8 of 35 1210 Avoca Avenue (#38-39), west façade, camera facing east/southeast
- 9 of 35 95 Columbia Street (#44-45), south façade, camera facing north
- 10 of 35 123 Columbia Street (#48), south façade, camera facing north
- 11 of 35 145 Columbia Street (#49-50), south façade, camera facing north
- 12 of 35 181 Columbia Street (#54-55), south façade, camera facing north
- 13 of 35 231 Columbia Street (#59-60), south façade, camera facing north
- 14 of 35 233 Columbia Street (#61-62), south façade, camera facing north
- 15 of 35 1127 Columbia Street (#72-73), east elevation (left) and north façade (right), camera facing southwest
- 16 of 35 177 Hurlbut Street (#83), east elevation (left) and south façade (right), camera facing southeast
- 17 of 35 225 Madeline Drive (#91-92), south façade, camera facing north
- 18 of 35 876 South Pasadena Avenue (#96-97), west façade (left and right) and south elevation (at center), camera facing east/northeast
- 19 of 35 888 South Pasadena Avenue (#98-99), west façade, camera facing east
- 20 of 35 894 South Pasadena Avenue (#100-102), west façade (left) and south elevation (right), camera facing east/northeast
- 21 of 35 1000 South Pasadena Avenue (#112-114), west façade (left) and south elevation (right), camera facing east/northeast
- 22 of 35 1030 South Pasadena Avenue (#115), west façade, camera facing east

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- 23 of 35 1041 South Pasadena Avenue (#117-118), east façade, camera facing west (January 2020)
- 24 of 35 1112 South Pasadena Avenue (#126-127), west façade (left) and south elevation (right), camera facing northeast
- 25 of 35 1190 Pasadena Avenue (#141), west façade, camera facing east
- 26 of 35 124 West State Street (#154-155), north(west) façade, camera facing southeast (January 2020)
- 27 of 35 214 West State Street (#162-163), north façade, camera facing south (January 2020)
- 28 of 35 260 West State Street (#176-177), north façade, camera facing south
- 29 of 35 267 West State Street (#178), south façade, camera facing north (January 2020)
- 30 of 35 215 Wigmore Drive (#180-181), south façade, camera facing north
- 31 of 35 231 Wigmore Drive (#182), south façade (left and right) and west elevation (at center), camera facing north/northeast
- 32 of 35 245 Wigmore Drive (#183-184), south façade, camera facing north (January 2020)
- 33 of 35 281 Wigmore Drive (#187), south façade, camera facing north
- 34 of 35 295 Wigmore Drive (#188-189), south façade, camera facing north (January 2020)
- 35 of 35 309 Wigmore Drive (#190-191), south façade, camera facing north (January 2020)

Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

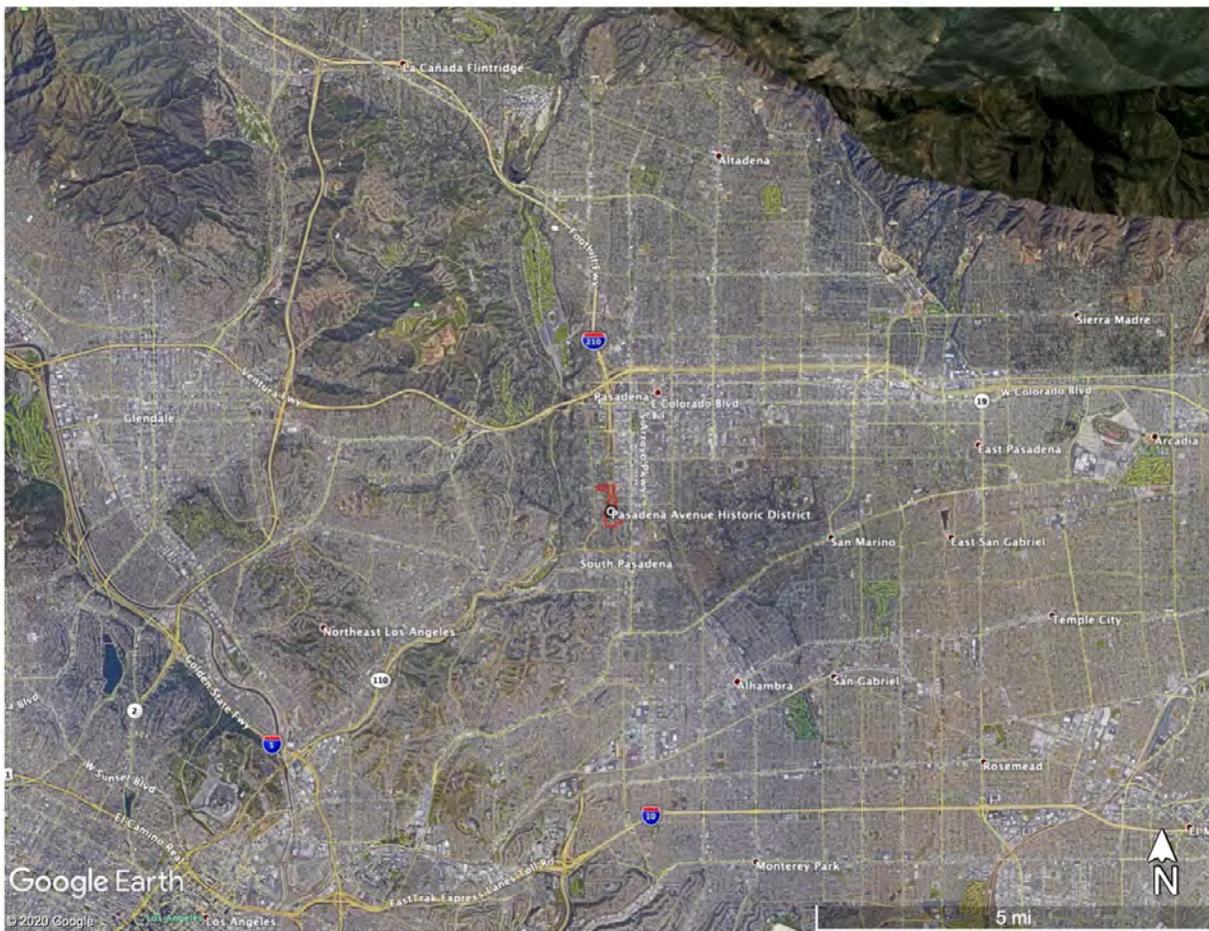
The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

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Figure 1. Location Map

- | | | | |
|----|----------------------|-------------------------|-----------|
| 1. | Latitude: 34. 130655 | Longitude: -118. 157899 | Northwest |
| 2. | Latitude: 34. 131018 | Longitude: -118. 153895 | Northeast |
| 3. | Latitude: 34. 123451 | Longitude: -118. 151722 | Southeast |
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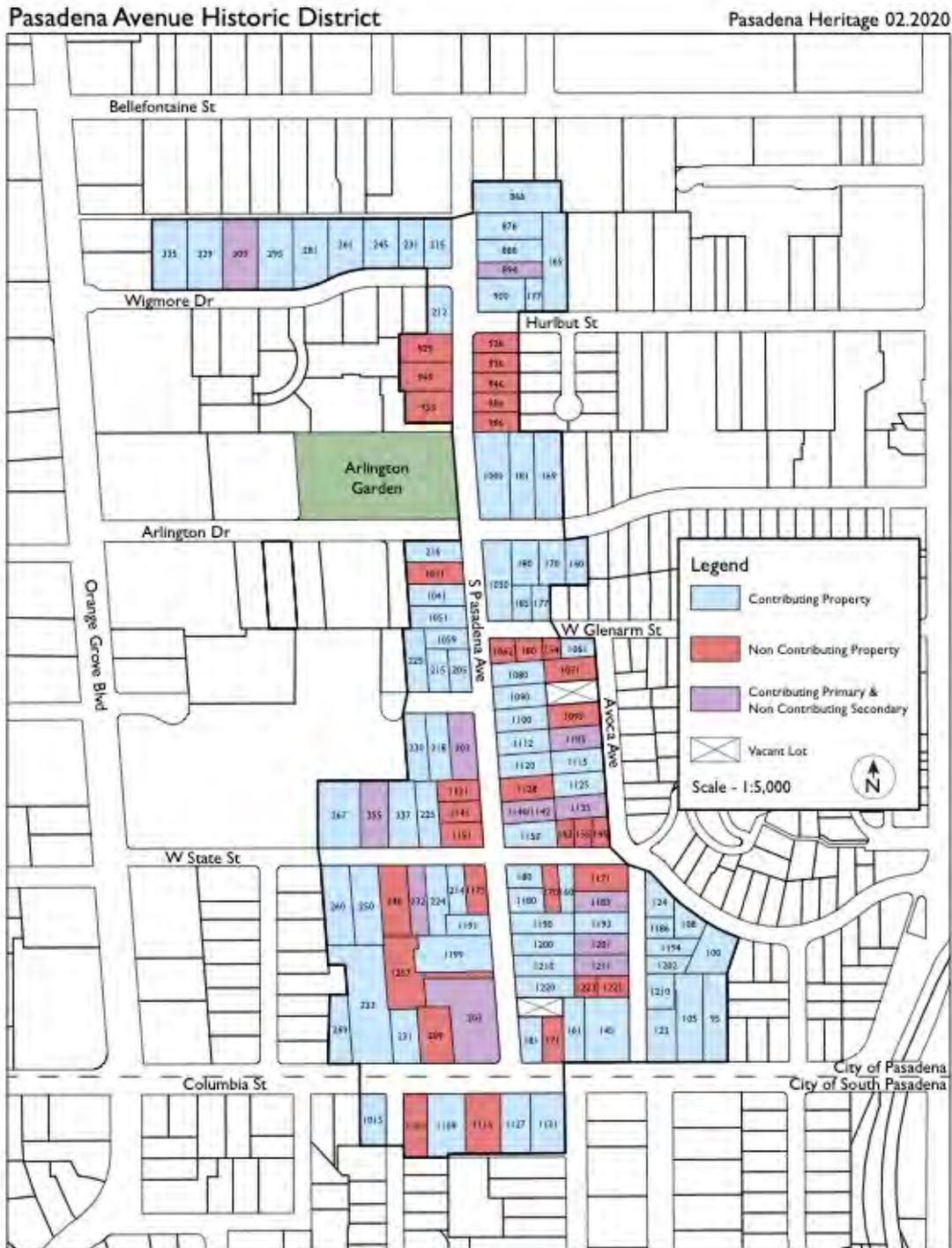
Figure 2. Site Map



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Figure 3. Sketch Map



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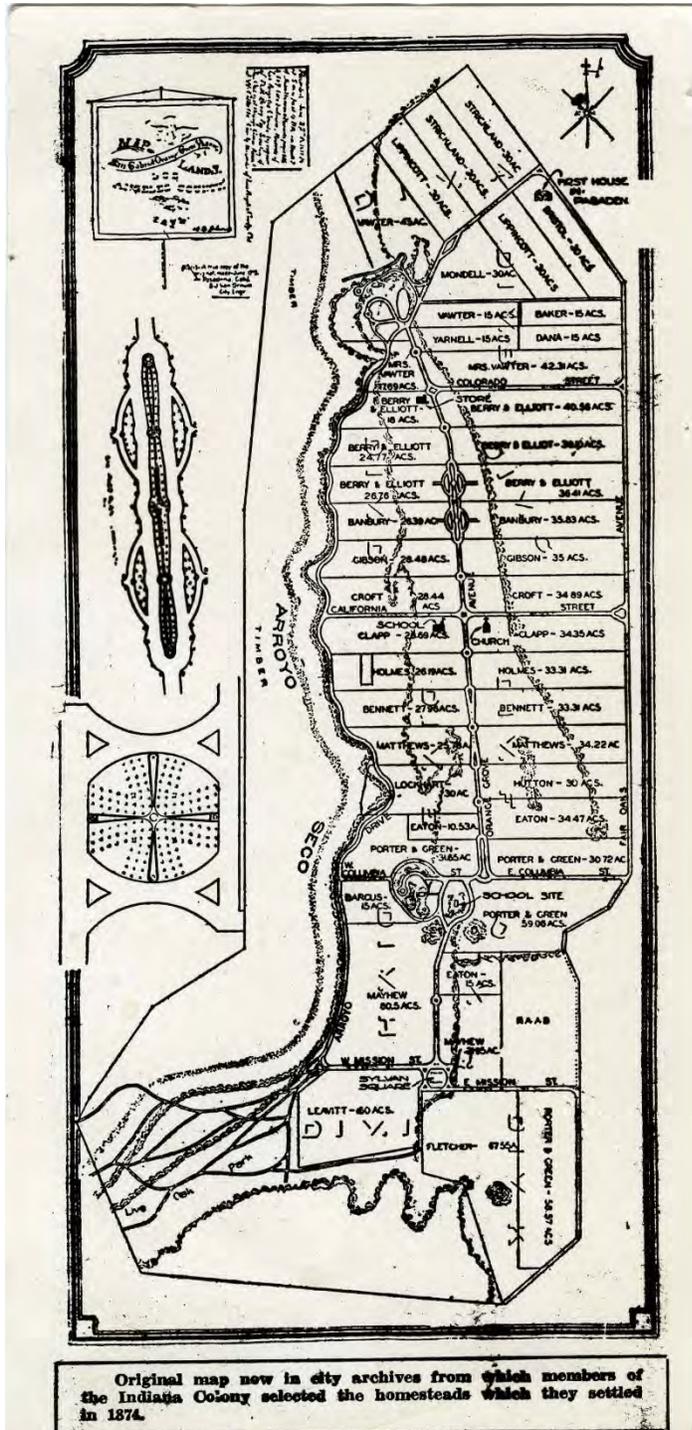
Figure 4. Photo Key



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Figure 5. San Gabriel Orange Grove Association Map



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Photo 1 Arroyo Stone Street Marker, south façade, camera facing north



Photo 2 Acorn Streetlamp on Madeline Drive, camera facing northwest



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Photo 3 160 Arlington Drive (#1-2), north façade, camera facing south



Photo 4 1061 Avoca Avenue (#11-12), east façade (left and north elevation (right)), camera facing southwest



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Photo 5 1115 Avoca Avenue (#19), east façade, camera facing west



Photo 6 1194 Avoca Avenue (#32-33), west façade, camera facing east



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Photo 7 1201 Avoca Avenue (#34-35), east façade, camera facing west



Photo 8 1210 Avoca Avenue (#38-39), west façade, camera facing east/southeast



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Photo 9 95 Columbia Street (#44-45), south façade, camera facing north



Photo 10 123 Columbia Street (#48), south façade, camera facing north



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Photo 11 145 Columbia Street (#49-50), south façade, camera facing north



Photo 12 181 Columbia Street (#54-55), south façade, camera facing north



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Photo 13 231 Columbia Street (#59-60), south façade, camera facing north



Photo 14 233 Columbia Street (#61-62), south façade, camera facing north



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Photo 15 1127 Columbia Street (#72-73), east elevation (left) and north façade (right), camera facing southwest



Photo 16 177 Hurlbut Street (#83), east elevation (left) and south façade (right), camera facing southeast



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Photo 17 225 Madeline Drive (#91-92), south façade, camera facing north



Photo 18 876 South Pasadena Avenue (#96-97), west façade (left and right) and south elevation (at center), camera facing east/northeast



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Photo 19 888 South Pasadena Avenue (#98-99), west façade, camera facing east



Photo 20 894 South Pasadena Avenue (#100-102), west façade (left) and south elevation (right), camera facing east/northeast



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Photo 21 1000 South Pasadena Avenue (#112-114), west façade (left) and south elevation (right), camera facing east/northeast



Photo 22 1030 South Pasadena Avenue (#115), west façade, camera facing east



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Photo 23 1041 South Pasadena Avenue (#117-118), east façade, camera facing west (January 2020)



Photo 24 1112 South Pasadena Avenue (#126-127), west façade (left) and south elevation (right), camera facing northeast



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Photo 25 1190 Pasadena Avenue (#141), west façade, camera facing east



Photo 26 124 West State Street (#154-155), north(west) façade, camera facing southeast (January 2020)



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Photo 27 214 West State Street (#162-163), north façade, camera facing south (January 2020)



Photo 28 260 West State Street (#176-177), north façade, camera facing south



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Photo 29 267 West State Street (#178), south façade, camera facing north (January 2020)



Photo 30 215 Wigmore Drive (#180-181), south façade, camera facing north



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Photo 31 231 Wigmore Drive (#182), south façade (left and right) and west elevation (at center), camera facing north/northeast



Photo 32 245 Wigmore Drive (#183-184), south façade, camera facing north (January 2020)



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Photo 33 281 Wigmore Drive (#187), south façade, camera facing north



Photo 34 295 Wigmore Drive (#188-189), south façade, camera facing north (January 2020)



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Photo 35 309 Wigmore Drive (#190-191), south façade, camera facing north (January 2020)

