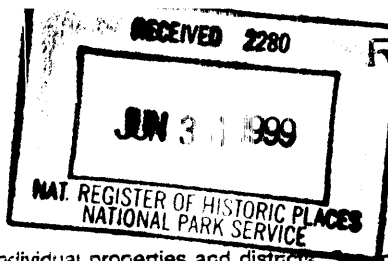


United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form



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OHP

893

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Scripps Hall  
other names/site number Pasadena Waldorf School

2. Location

street & number 209 East Mariposa Street  not for publication  
city or town Altadena  vicinity  
state California code CA county Los Angeles code 037 zip code 91001

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  nationally  statewide  locally. ( See continuation sheet for additional comments.)  
Harriet Almy June 15, 1999  
Signature of certifying official Title Date  
California Office of Historic Preservation  
State of Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. ( See continuation sheet for additional comments.)  
Signature of certifying official Title Date  
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register.  See continuation sheet.
- determined eligible for the National Register  See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain): \_\_\_\_\_

Edson H. Beall Signature of the Keeper Date of Action 7/28/99

Scripps Hall  
Name of Property

Los Angeles CA  
County and State

**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

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

Contributing	Noncontributing	
3	6	buildings
1	0	sites
0	1	structures
2	0	objects
6	7	Total

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

N/A

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

0

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions)

DOMESTIC/Single Dwelling

**Current Functions**  
(Enter categories from instructions)

EDUCATION/School

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

Craftsman

**Materials**  
(Enter categories from instructions)

foundation stone

walls brick

stucco

roof asphalt

other wood

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets.)

**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.)

Property is:

- 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 of age or achieved significance within the past 50 years.

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets.)

**9. Major Bibliographical References****Bibliography**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

**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 # \_\_\_\_\_

**Areas of Significance**

(Enter categories from instructions)

Settlement

Social history

**Period of Significance**

1904-1945

**Significant Dates**

N/A

**Significant Person**

(Complete if Criterion B is marked above)

N/A

**Cultural Affiliation**

N/A

**Architect/Builder**

Buchanan, Charles W.

Stanley, C. N.

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Altadena Heritage; Altadena  
Historical Society

Scripps Hall  
Name of Property

Los Angeles CA  
County and State

**10. Geographical Data**

**Acreage of Property** 5.28

**UTM References**

(Place additional UTM references on a continuation sheet.)

1 11 394610 3783920  
Zone Easting Northing  
2         

3           
Zone Easting Northing  
4         

See continuation sheet

**Verbal Boundary Description**

(Describe the boundaries of the property on a continuation sheet.)

**Boundary Justification**

(Explain why the boundaries were selected on a continuation sheet.)

**11. Form Prepared By**

name/title Tim Gregory DBA The Building Biographer  
organization Altadena Heritage date November 16, 1998  
street & number P.O. Box 218 telephone 626-792-7465 (Gregory)  
city or town Altadena state CA zip code 91003

**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets**

**Maps**

- A USGS map (7.5 or 15 minute series) indicating the property's location.
- A Sketch map for historic districts and properties having large acreage or numerous resources.

**Photographs**

Representative black and white photographs of the property.

**Additional items**

(Check with the SHPO or FPO for any additional items)

**Property Owner**

(Complete this item at the request of SHPO or FPO.)

name Pasadena Waldorf School  
street & number 209 East Mariposa Street telephone 626-794-9564  
city or town Altadena state CA zip code 91001

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 1**Scripps Hall**  
Los Angeles County, CA**Description Summary**

Located on a 5.28-acre parcel in the foothills of Altadena, Scripps Hall is a 2 1/2-story residence in the Craftsman style. Finished in wood, plaster, and brick, the building displays detailing culled from the emerging Craftsman movement and from the established Colonial Revival tradition. Highlights of the design are the brick front porch; wood-framed front door and sidelights embellished with leaded glass; extensive use of interior wood finishes; and the generous proportions of both the characteristically boxy exterior and the central hall-plan interior. Now used as a private school, the property contains the remnants of the original approximately 20-acre estate, including, besides the house itself, landscape features such as mature vegetation, stone retaining walls, paths, vestiges of an irrigation system, and outbuildings. A remarkable integrity has been retained despite the adaptive use and the introduction of school facilities such as temporary classroom buildings, play areas, and parking lots.

**Detailed Description**

Scripps Hall is a 2 1/2-story residence with a full basement and a partially finished attic. It is free-standing, set in the middle of a gently sloped, 5.28-acre parcel, and hidden from the street by perimeter vegetation. It is turned southeastwards on the lot at an approximate 45-degree angle to face the southerly curve of Mariposa Street--a position which also formed a symmetrical arrangement with the southwest-facing Kellogg House ("Highlawn"), now demolished, on the property that adjoined it to the east.

The house exhibits a rectangular plan and boxy massing with a pronounced horizontal emphasis. One of the hallmarks of the idiom, a hipped roof with overhanging eaves, displays the influence of the Craftsman style by exposing rafters with notched tails in the open eaves. Two hipped-roof dormers, similarly detailed, are centered over the front facade (south elevation), while a third rises above the rear (north) elevation. The top of an elevator tower, which is offset to the west, an addition sometime after 1913, echoes the dormer design. Originally, the roof was covered with galvanized iron tile; this has been

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 2Scripps Hall  
Los Angeles County, CA

replaced with composition roofing. Of wood-frame construction, the building is clad with plaster above a brick-faced basement and first floor. The brick is laid in running bond. Shingles sheathe the dormers. Windows are wood-framed, mostly double-hung sash or casements, arranged singly or in clusters. Brick chimneys are attached to the east and west elevations; two additional, interior chimneys are visible from the north.

Although the facade, the most formal of the elevations, is not strictly symmetrical in composition, an attached porch provides a central focal point. Elevated ten steps above ground level, the three-bay porch is defined by four brick piers with corbeled caps. The west two bays are covered by a flat roof while the east bay is an open pergola. Cross-beams with elaborately composed tails provide the support structure for the porch roof; some of these beams are missing from the pergola. The oak-framed entry is recessed within the central and largest bay and is set into a segmental arch. Grandly proportioned, it consists of a glazed door flanked by ornate sidelights of leaded and beveled glass placed above paneled spandrels. Above the central porch bay, a projecting balcony has been enclosed by casement windows. Two bays on each side of the central entry and balcony are defined by the fenestration: individual one-over-one double-hung sash windows on the lower story with nine-over-one sash centered above them on the second floor. An additional bay on the west accommodates a projecting secondary porch on the side elevation.

Typically, the side and rear elevations are less ambitious in their architectural design and make less of an attempt at symmetry. The most notable feature of the west elevation is the two-bay side porch, which is elevated over a lattice-screened basement and defined, like the front porch, by brick piers and vertical board balusters. A pergola caps the north bay of this porch while, above the south bay, a former sleeping porch has been enclosed by stuccoed walls pierced by banks of casement windows. To the north of the porch, a slant bay is located on the second story. Altering the appearance of both the west and rear elevations, a wood staircase was added in 1987 to the northwest corner of the house. The rear elevation features a projecting central bay incorporating a lower story loggia with brick piers and terminating in an attic-level balcony. Extending east and west from the loggia, a wisteria-clad pergola spans most

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 3Scripps Hall  
Los Angeles County, CA

of the lower story. Beams detailed like those on the porches characterize the pergola and continue onto the east elevation between stories. Noteworthy elements of the east elevation include a two-story slant bay and a central balcony encircled by an "X"-patterned railing, similar to what still exists on the rear balcony.

A central-hall plan organizes the interior of the house, with two principal rooms disposed on each side of the hall on both the first and second floors. An impressive space on its own, the lower-story hall features a boxed-beam ceiling, paneled wainscoting, pocket doors leading to the living and dining rooms, and three paneled doors opening to other rooms. Oak was specified for the extensive woodwork and flooring in this space and for flooring throughout the house. The stairway, framed by Tuscan columns at its base, is the centerpiece of the hall; it rises to a room-sized landing and then splits into two for the ascent to the second story. Elaborately turned balusters set beneath a continuous railing enclose the stairway, while engaged colonnettes embellish the paneling below the risers. The landing, which originally housed an organ-loft, is illuminated by a large nine-light window which replaced an original opening of Palladian design, destroyed by a fire in the early 1950s. Behind the staircase and below the landing, a rear entrance, on axis with the front door, echoes the tripartite composition of the main entry. It consists of a paneled and glazed door flanked by double casement sidelights set over paneled spandrels.

The east side of the first floor is occupied by the living room and library/office. White cedar was chosen for the living room woodwork, including the wainscoting, boxed-beams which accent the plaster ceiling, and the casing of the double-hung windows. Facing the hall doorway, a fireplace reveals its Classical Revival inspiration by incorporating a denticulated mantel, paneled frieze accented by a roundel, and pilasters with scrolled capitals. Like most other spaces in the house, the living room retains much of its historic hardware, including sconces dating from the electrification of the house in the 1920s, free-standing radiators, and window hardware. At the north end of the living room, another set of double pocket-doors opens to the library. The most notable features of this space include its fireplace, set on an angle spanning the west and north walls, bay window on

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 7 Page 4

Scripps Hall  
Los Angeles County, CA

the east wall, and extensive redwood paneling and casework.

On the west side of the hall, the dining room mirrors the living room in its placement, fireplace position, and wall and ceiling finishes, although redwood was utilized in this space. To the north of the fireplace, a doorway leads to the side porch. North of the dining room, a butler's pantry which retains some original cabinetry forms a transition between the dining room and the kitchen in the northwest corner of the house. Most of the original finishes have been replaced in the kitchen. A service porch beyond it retains its tongue-and-groove siding. Also located on the west side of the house, a servants' staircase is sandwiched between the kitchen and the hall, and an elevator faces the west side of the staircase. (Although newspaper articles announced that an elevator was to be included in the original plans, it is commonly agreed that the elevator was actually added in 1913 or 1914 upon the declining health of William Scripps, replacing what used to be closet spaces.)

The second floor plan has been modified over the years. Originally, the entire east side was said to have been a master suite, containing a bedroom with fireplace, sitting room, and bathroom; it was divided into two bedrooms at an unknown early date, sometime before 1923. On the west, two additional bedrooms, one with a fireplace, were separated by a bathroom (recently removed). Each bedroom and the large, upper hall opened onto its own balcony. Most of the balconies have been partially or completely enclosed; most notably, the front balcony was merged with most of the south side of the upper hall to make a fifth room. Historic features of this bedroom level include the four-bedroom plan, plaster walls with baseboards and picture rails, paneled doors, and some of the original lighting and plumbing fixtures.

Additional living spaces are located in the attic and basement. Tucked beneath the slopes of the hip roof, the attic contains a central sitting room which opens onto the north balcony, two bedrooms, a bathroom, and a finished storage area. Like the second floor, many original elements have been retained, including the floor plan, bathroom fixtures, and wall finishes and trim. A billiard room is located in the southwest corner of the basement. It retains its fireplace but has been altered by



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 7 Page 5

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**Scripps Hall**  
Los Angeles County, CA

the extensive use of gunite on the walls as a seismic strengthening measure.

Enhancing the architectural quality of the house, the grounds evoke the ambience of early twentieth-century Altadena. Sited midway between Mariposa Street on the south and Altadena Drive on the north, the house commands a view of a gracious front lawn studded with deodar trees. From the brick and iron gate at the southeast corner of the property, a driveway curves past an arched cobblestone bulkhead and continues along the east elevation of the house to the rear of the property. A path branches off the driveway in front of the house, passing two triangular-shaped planting beds located on either side of the porch stairs. Oriental lanterns rest on each of the pedestals flanking the stairs, reminders of the Japanese garden installed on the east side of the property in 1906. On the west side of the house, a stone-lined gutter runs from the rear of the house southwards to the street--a remnant of the irrigation system that once serviced the estate. Other historic landscape features include a row of citrus trees behind the house, survivors of orange, lemon, and olive groves that once extended west to Fair Oaks Avenue, scattered oak trees, a cobblestone retaining wall next to the rear pergola, and a tennis court, built circa 1930, east of the driveway.

A few outbuildings, while not architecturally distinguished, have survived from the historic period. They include a one-story, gabled, board-and-batten storage shed with an attached lean-to at the south end of the lawn and a caretaker's house, located in the southwest corner of the property (177 East Mariposa Street). Displaying the influence of the Craftsman style, the caretaker's house is one-story, L-shaped, with a hipped and gabled roof. This clapboard building was constructed around 1920. Characteristic features include exposed rafters in the eaves and slightly extended window headers. Nearby, a stone drain and a greenhouse now associated with an azalea nursery currently operated on this part of the property also appear to date from the historic period. A garage to the northeast of the main house was removed at an unknown date.

Although approaching its centennial, Scripps Hall is remarkably intact, presenting an appearance today which is notably similar

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 7 Page 6Scripps Hall  
Los Angeles County, CA

to that documented in historic photographs. This may be due to the fact that the house remained in the possession of the Scripps and Kellogg families until 1977; in fact, the Kelloggs only relinquished the rights of residency in 1984. Some alterations were made by the family, including the previously referred to second-story plan modification, accomplished some time before 1923 when the house was offered for rent.

Historic images from 1905 and 1913 (see continuation sheets 8 and 9) reveal alterations made to the front facade. Originally, the balcony above the central porch bay was open and surrounded by a wooden railing similar in style to that which remains on the east elevation. The entrance to this balcony was considerably recessed into the wall. The covered portion of the porch below was originally a single bay in width, with Tuscan columns supporting the balcony above it. By 1913, the porch had been extended on both ends, with the pergola and presumably the brick piers substituted for the columns. Another change to the facade, evidently occurring after 1913, was the addition of the open brick porch on the west end with what was probably a sleeping porch (now enclosed) above. An elevator, with an accompanying sympathetically designed tower, was installed in 1913 or 1914. Other changes presumably made during the family's custodianship include the replacement of the organ-loft window, the enclosure of the balconies, and the substitution of composition roofing for the original tile. In 1945, the western half of the 20-acre property, containing citrus and olive groves, was sold and subsequently subdivided. The organ was probably removed from the stair landing after the fire of 1950 (it is said to have been donated to Occidental College). It is unknown when the Japanese garden was eliminated. Several additional changes have been made since the property was converted to a school in 1986. They include the construction of the exterior staircase at the northwest corner of the house in 1987, removal of a pond from beneath the north pergola, addition of spark arresters and other changes made to the chimneys (which, according to historical photographs, were once as high as the top of the hipped roof and corbeled), and demolition of a second-floor bathroom. After the 1994 Northridge earthquake, repairs were made and seismic upgrading measures undertaken. On the front facade in particular, care was taken that repairs were made in accordance with the Secretary of the Interior's Standards for

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

Section number 7 Page 7

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**Scripps Hall  
Los Angeles County, CA**

Rehabilitation; these included installation of 4x4 steel columns and a beam behind the porch columns and attachment of the brick facing by means of hidden metal ties. Six temporary buildings have been moved onto the property, two parking lots have been paved, and the driveway was slightly widened.

Nonetheless, the overall integrity of the historic resource is quite high. Most of the additions and alterations are hidden from view, do not affect the primary elevations or the character-defining historic fabric of the building, or are temporary in nature.

The six temporary classroom buildings are of modular construction and measure approximately ten feet wide by twenty-five feet long. They have a veneer of wood siding. Window and door openings are also surrounded by wood. The three temporary classroom buildings in the front of the property are completely obscured by surrounding vegetation. The two at the rear of the property are visible only from the rear of the Scripps Hall house. The one on the west side of the Scripps Hall house is in shadow and partially hidden by a large tree and so is only slightly visible from the front of the property.

The property is in good condition, although the Scripps Hall house does show signs of its recent, more intensive usage.

In summary, the resources on the property include:

Contributing: The site itself (including the gate, driveway, bulkhead, path, stone-lined gutter and drain, cobblestone retaining wall, tennis court, and citrus grove); three buildings (the Scripps Hall house, the caretaker's house, and the storage shed); and two objects (the lanterns).

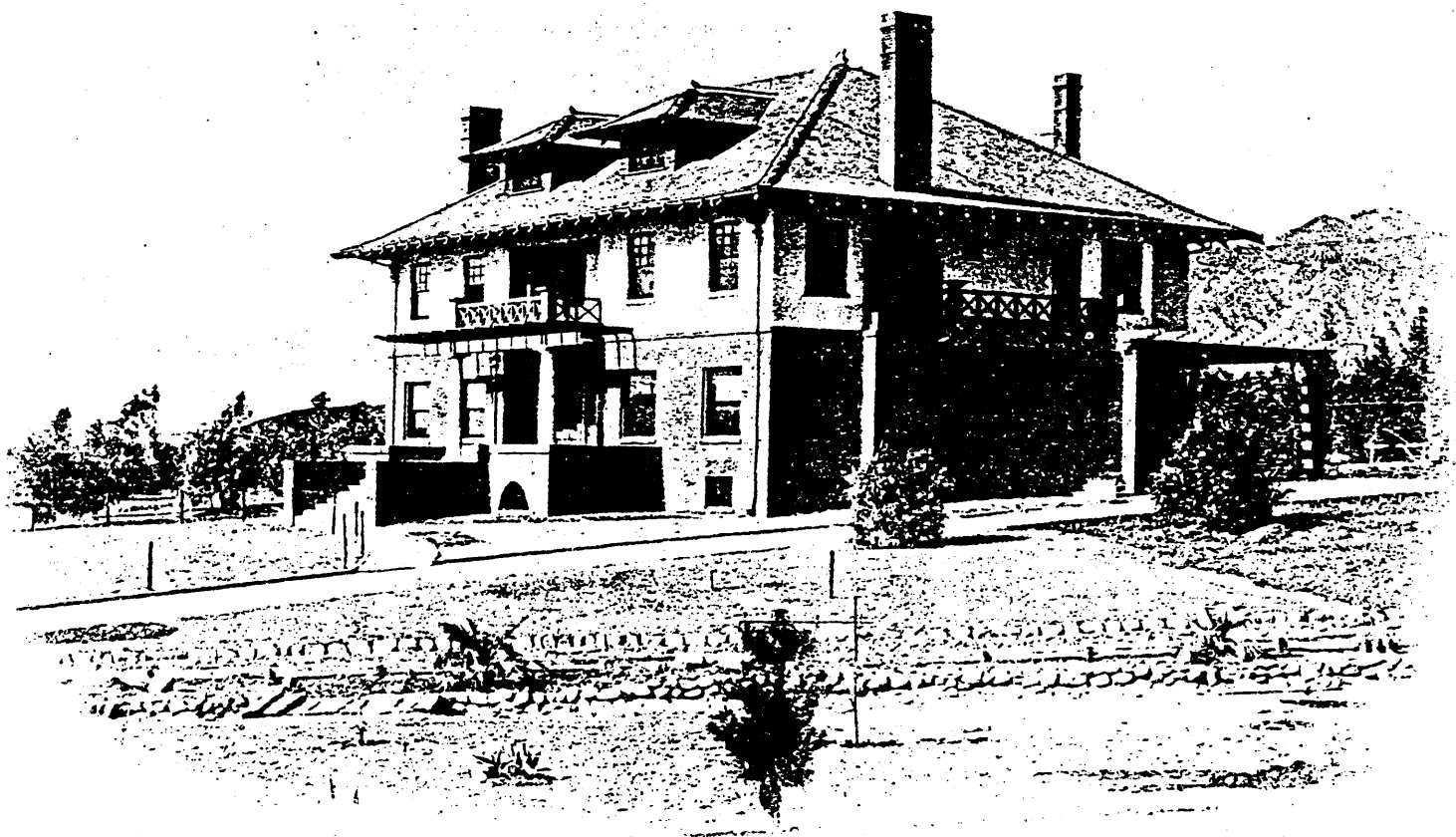
Non-contributing: Six buildings (the temporary classroom buildings); and one structure (the greenhouse).

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Section number 7 Page 8

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Scripps Hall, residence of Mr. and Mrs. Wm. Armiger Scripps, Altadena.

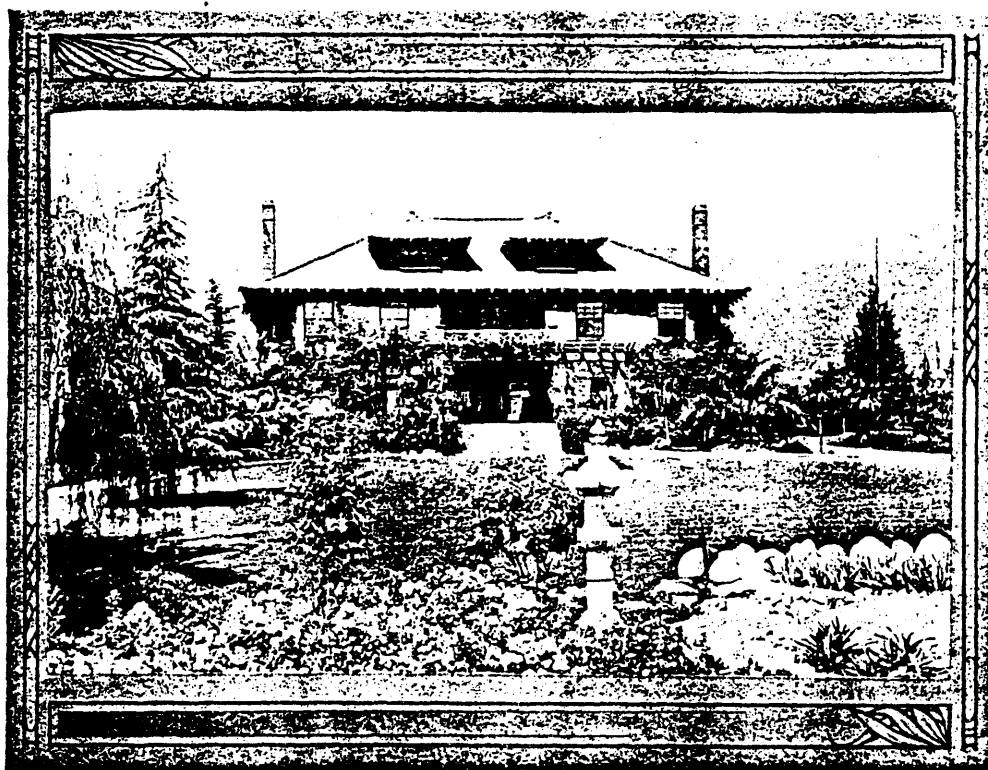
Pasadena Daily News,  
Tournament of Roses Edition  
January 1, 1905

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Section number 7 Page 9

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Pasadena Daily News,  
Rose Tournament Annual  
January 1, 1913

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

Section number 8 Page 10

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**Scripps Hall**  
Los Angeles County, CA

**Summary Statement of Significance**

Scripps Hall is significant under Criterion A. Completed in 1904 (the first year in the period of its significance), Scripps Hall is one of Altadena's most significant properties due to its design by a well-known local architect, C. W. Buchanan (only one of two of his major works still standing in Altadena); its high state of integrity; its association with a regionally significant long-term original owner, the Scripps family; and its prominence within the historic context of Altadena's residential growth and development during the first decades of the 20<sup>th</sup> century. It is the most intact example of the estates that once lined Altadena's "Millionaire's Row." Its period of major significance can be said to end in 1945 when the estate was partially subdivided, representing the fate of many similar large Altadena properties immediately after World War II.

**Detailed Statement of Significance and Historical Background**

Scripps Hall is significant under Criterion A as it is associated with events that have made a significant contribution to the broad patterns of local history.

In November 1903, William Armiger Scripps, descendent of a prominent family of publishers, commissioned renowned Pasadena architect Charles W. (C. W.) Buchanan to design a twelve-room "suburban residence" for him and his family on property in Altadena that he had owned since approximately 1898. The house was completed in late 1904 at an estimated cost of \$30,000, with C. N. Stanley serving as builder.

The Scripps family married into the Kellogg family who built a now-demolished house just east of Scripps Hall in 1907, known as "Highlawn." The Scripps and Kellogg families held title to Scripps Hall until 1977 and remained as sometime residents until 1983. In 1986, the property was sold to the Pasadena Waldorf School for their new campus. Altadena Heritage, the community's historic preservation organization, was formed over the struggle to preserve Scripps Hall.

"Residential development" is the central theme in the history of the growth of Altadena. Scripps Hall was built at the height of

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 11Scripps Hall  
Los Angeles County, CA

the 1887-1910 era of Altadena's residential development, identified in Altadena's context statement as the time immediately following the formation of the short-lived Pasadena Improvement Company which founded and initially laid out the community. This is the era that saw the first spurt of development when Altadena's earliest, mostly wealthy, residents constructed large, architecturally significant homes. Scripps Hall was built at the westernmost boundary of the original Altadena subdivision, anchoring that end of Mariposa Street's "Millionaire's Row." It is the largest remaining residence from that era in all of Altadena; and, although its original 20+ acres have been decreased to just over 5 acres, its grounds now form the largest intact estate on Mariposa Street. (It is, in fact, also the largest remaining estate from that era in all of Altadena.) Other still-extant mansions built along Mariposa Street during that era have had their grounds considerably reduced or are completely surrounded by newer development. Because of this, Scripps Hall can best inform the present-day community regarding the surroundings and ambience that the other early residents of Mariposa Street once enjoyed.

The architect, C. W. Buchanan, had already gained great renown as a commercial and residential architect in Pasadena by the time he designed Scripps Hall. There are only two documented Buchanan-designed houses still remaining in Altadena, and, of these, Scripps Hall is by far the largest and most detailed in its design and workmanship.

Alterations to the property have been relatively minor. In 1906, a now-vanished Japanese garden was added to the east end of the property. By 1913, the front porch of the house had been altered; an elevator and its tower were installed in 1913 or 1914; and sometime before 1923 alterations were made to the west facade and to rooms on the second floor. A caretaker's cottage was built around 1920, and a tennis court was constructed in 1930. The west half of the property was sold off and subdivided in 1945. A fire in 1950 required major repairs to the rear and interior of the building. Further alterations occurred in 1987 and 1988 after the property was converted into a private school. The building was seismically strengthened following the 1994 earthquake.

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 12Scripps Hall  
Los Angeles County, CAThe Owners:

William Armiger Scripps was descended from an English family who very early made a name for themselves in the publishing business. He was named after William A. Scripps (1772-1851) who, for over twenty years, was the publisher of the London Daily News and later of the London Gazette. One of the senior Scripps' children, James Mogg Scripps (1803-1873), was ranked as one of the two best bookbinders in London and was supposedly the first to bind books in cloth. After the death of his second wife in 1844, James Mogg Scripps emigrated to America with his five surviving children, one of whom was William Armiger Scripps, the younger. This W. A. Scripps, named after his grandfather, had been born in Chelsea, England in 1838. His mother was James' second wife, Ellen Saunders Scripps. William was six years old when the family settled on a farm in Rushville, Illinois.

Two of James' children, William's brothers, distinguished themselves in the newspaper publishing world. James Edmund Scripps founded the Detroit Evening News in 1873 and later became interested in newspapers in Cleveland, Chicago, St. Louis, and Cincinnati. Edward Wyllis Scripps assisted in the founding of the Cleveland Press, Cincinnati Post, and St. Louis Chronicle. By 1903, he was part owner of fifty newspaper properties. About 1891, he founded the Scripps Ranch in Miramar, near San Diego, where he lived upon assuming the directorship of the Scripps newspaper chain, later the Scripps-McRae League, and most recently known as the Scripps-Howard chain.

Their sister, Ellen Browning Scripps, was a college graduate and engaged in journalism with her brothers in Detroit. She joined Edward at Miramar until she built a house for herself in La Jolla, where she lived until her death in 1932. Ellen was well-known throughout Southern California for her interest in welfare, education, and civic betterment. She founded the Woman's Club, the Bishop School, and perhaps most importantly, Scripps College for Women at Claremont. The Scripps Institute of Oceanography and Scripps Memorial Hospital, both in San Diego, also benefitted from funding by the Scripps family.

William A. Scripps, after being brought up on the farm in Rushville, where he attended local schools, went into partnership



United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 13Scripps Hall  
Los Angeles County, CA

with another brother, George, in a printing business in Detroit, but never engaged in the newspaper trade himself. About 1885, a fire destroyed the printing business. With the insurance money, added to his share of the family inheritance, William abandoned most of his Detroit interests. He made a trip around the world in 1888, and in 1892 visited his brother and sister in California. It is commonly assumed that he purchased his twenty-acre property in the Woodbury subdivision of Altadena about 1898. The boundaries of the property were Fair Oaks Avenue on the west, Mariposa Street on the south, Piedmont (later Foothill Blvd. and now Altadena Drive) on the north, and a right-of-way known as Scripps Place on the east.

William had married Ambrosia Clarinda Sutherland of Detroit in 1869. They had two daughters Florence May and Ellen Winifred. Mrs. Scripps died in 1894. William married for a second time, in 1895, to Mrs. Katherine Pierce of Maine.

Mr. and Mrs. Scripps commissioned Charles W. Buchanan to design a twelve-room "suburban residence" for them in November 1903. The house was completed in late 1904 at an approximate cost of \$30,000, a great amount of money at a time when a typical bungalow and lot could be purchased for less than \$2,000. C. N. Stanley was the builder; he used day-workers as assistants. Mr. and Mrs. Scripps evidently lived in a tent-cottage on the property while their house was being built. When completed, the house and its grounds, planted with orange, lemon, and olive orchards, were called among the most beautiful in Southern California.

After settling into their new home, which they called "Scripps Hall," William and Katherine Scripps involved themselves in the emerging cultural life and development of Altadena. William Scripps is perhaps best known locally for his philanthropy, most notably his co-founding with his wife in 1911 of the Home for Aged People in Altadena--an institution that is still flourishing today under the name of "Scripps Home." The Scripps contributed over \$50,000 towards the maintenance of the Home and Mrs. Scripps took an active role in its governance. William Armiger Scripps lived at Scripps Hall for about ten years, busying himself with travel and looking after his investments and real estate holdings. He died in December 1914. Soon after his

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 14Scripps Hall  
Los Angeles County, CA

death, Mrs. Scripps moved to La Jolla, where she died in July 1933.

Both of William's daughters married into newspaper publishing families. Ellen Winifred married Griffith Ogden Ellis who was a Detroit publisher. In 1890, Florence May married Frederick William Kellogg, the publisher of many newspapers, including the Call of San Francisco, the Daily News of St. Paul, the Des Moines Daily News, and the Minneapolis Daily News. Mr. Kellogg later founded the Pasadena Evening Post and the Hollywood Daily News, and purchased such papers as the Glendale Press and the Santa Monica Outlook. In 1907, the Kelloggs built another Buchanan-designed residence, called "Highlawn," on Scripps Place, just east of Scripps Hall. The name of "Highlawn" was supposedly suggested by John Muir when he visited the site. It has also been said that Muir advised William Scripps on some of his landscaping plans for Scripps Hall, but this has never been substantiated. ("Highlawn" was razed and the land subdivided in 1960 after Mrs. Kellogg's death in 1958.)

The Kelloggs had three children: Elena (whose 1912 Buchanan-designed artist's studio still stands at 2764 Scripps Place), Dorothy Winifred, and William Scripps Kellogg, who was associated with his father in newspaper work. In 1929, Mr. and Mrs. Frederick Kellogg gave Scripps Hall to William and his wife Alice Crowe Kellogg as their residence. (The house had remained vacant for some time after Mrs. Scripps departed. It was advertised for sale briefly in 1920, but the family must have re-considered and were offering it as a rental in 1923. It was probably during its status as a rental that interior alterations were made to the second floor.) It was during William Scripps Kellogg's residency that the major fire occurred in 1950 which caused \$12,000 in damage to the north side of the house. G. R. Pollock was the contractor in charge of repairs, but no architect was listed on the building permit.

The Kelloggs and their son William Crowe Kellogg (William Armiger Scripps' great-grandson) retained ownership of Scripps Hall until 1977 when William Scripps Kellogg gave title of the property to Scripps Home as an unrestricted gift but with the hope it could be preserved. The Scripps family reserved the right to a lifetime tenancy, which they relinquished in 1983. Thus, a 79-

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

Section number 8 Page 15

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**Scripps Hall  
Los Angeles County, CA**

year family occupancy came to an end.

In 1985, Scripps Home put Scripps Hall on the market, feeling that, as a non-liquid asset, it had no worth to them, but that funds generated from its sale would help ensure financial stability for the Home. The Altadena Town Council, a quasi-official body serving as a liaison between the unincorporated community and the Los Angeles County Board of Supervisors, feared that the property might be sold to developers and the house razed. The Council created the Altadena Heritage Committee to work towards preservation of Scripps Hall. (This committee would later become Altadena Heritage, the community's historic preservation organization which eventually became independent of the Town Council, gaining non-profit corporation status in 1988.) Due in part to this demonstration of concern by the community and by William Crowe Kellogg, Scripps Home decided to sell the property in 1986 to the Pasadena Waldorf School. The School promised to do the best it could to retain the character of Scripps Hall and to build future structures that would be harmonious with the existing architecture. The School's 1987 alterations to the residence cost \$10,000 and were designed by architect Tim Andersen. Griffin & Sons was the contractor.

As of 1998, Pasadena Waldorf School had owned and occupied Scripps Hall for twelve years and had maintained its integrity to a high degree.

The Architect:

Charles W. Buchanan (or "C.W. Buchanan" as he was commonly referred to) was born in Indiana on February 15, 1852. His father, John A. Buchanan, was one of the pioneers of that state and founded the Republican Party there. Charles attended the public schools and learned the trade of carpenter and millwright. While working in the building trades and mill supply business, Charles took up the study of architecture over a period of six years. About 1885, seeking a more equable climate for his chronic health problems, Charles Buchanan relocated to Pasadena.

In Pasadena, Charles soon became involved in various municipal ventures and was seen as being instrumental in the growth of the city. He served as president of the Pasadena City Railway

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 16Scripps Hall  
Los Angeles County, CA

Company and was a member of the school board. He worked to provide the City's north side with a water system, helping to organize, and later working for many years as a director and the treasurer of the North Pasadena Land and Water Company. Charles' father followed his son out west in 1886, and together they formed a building company. (John Buchanan had been for many years a prominent contractor in Indiana and had served as president of the Builders' Exchange.)

By the late 1890s, his father had retired from their construction business, and C. W. Buchanan increasingly became known as an architect of great skill and popularity, who could work well with contractors, having been one himself. His first offices were in the Vandervort Building, but in 1896 he moved them to the Strong Block on East Colorado Street. Buchanan is identified with many of the young city's most prominent buildings. Although he designed several business and civic structures, such as the Union Savings Bank, La Pintesca Hotel, the Columbia School, and the original Pasadena Public Library (all demolished), he was especially known for his large, solidly imposing residences, mostly in the Craftsman style, in the Flintridge, Oak Knoll, and central neighborhoods of town. But Buchanan didn't restrict himself to Pasadena. He also accepted commissions for buildings in Alhambra, Covina, and Pomona. Besides William Scripps, some of Buchanan's clients included George Clark, F. W. Kellogg, Mrs. George W. Childs, J. D. Giddings, and B. O. Kendall.

Unfortunately, many of his works in central Pasadena have since been demolished due to redevelopment, re-zoning, and road construction. By 1903, Buchanan was also investing in real estate, designing smaller homes on his own lots that he would then 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, and built-in china cupboards, closets, mantels, and grates. Full front porches and large bay windows were hallmarks of his designs. Interior finishes were often in different varieties of pine. Buchanan is remembered as being particularly adept at achieving a massive, sturdy look for his residential buildings--a design feature that earned him write-ups in *The Ladies' Home Journal* and *The Craftsman* magazines.

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 17Scripps Hall  
Los Angeles County, CA

In 1916, Buchanan formed a partnership with Leon C. Brockway. Buchanan & Brockway, with Buchanan as the senior partner, set up new offices in the Chamber of Commerce Building in Pasadena. Buchanan lived with his wife, the former Delphine Robinson of Indianapolis (whom he had married in 1873), at 67 North Hudson Avenue. They had two sons and a daughter.

C. W. Buchanan, upon his death on February 3, 1921 at the age of 69, was characterized as a quiet, but friendly, man whose accomplishments belied his seemingly frail physical condition. He was a 32<sup>nd</sup>-degree Mason and his obituary said he was "honored and respected in the city at large as a fine type of solid and substantial citizen."

Scripps Hall represents the midpoint in the prolific architectural career of C. W. Buchanan. It became one of his most well-known commissions, due to the social prominence of his client and the sheer size of the project. Other still-extant Buchanan works include the following, all in Pasadena: the Bolter house--939 South Marengo Avenue (1910); the Bukowski house--now at 447 North El Molino Avenue (1912); the Flintoft house--800 South Oakland Avenue (1911); the Hale house--835 North Holliston Avenue (1910); the Kelley house--629 South Oakland Avenue (1910); the Peterson house--503 South Hudson Avenue (1912); Reinway Court--380 Parke Street (1915); the Tintsman house--544 Prescott Street (1914); and the White house--645 South Euclid Avenue (1908). Altadena also has two documented Buchanan designs that still stand. These are: Scripps Hall (1904) and 932 New York Drive (1909).

The Historic Context:

(Note: The following are excerpted sections from the historic context statement of Altadena prepared by Altadena Heritage in December 1991.)

Altadena was originally inhabited by the Hanamo-gna Indian tribe in settlements on both sides of the Arroyo Seco and at the mouth of Millard Canyon in the areas now known as "La Vina" and "Las Casitas." Apparently, Millard Canyon was the major trade route between the village of Puvun-gna (near Alamitos Bay) and desert tribes in the Little Rock/Pearblossom area immediately across the

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 18

---

**Scripps Hall**  
**Los Angeles County, CA**

San Gabriels from Altadena. The only evidence of habitation by native Americans is the occasional discovery of buried artifacts such as *metates*, or grinding mortars.

The Altadena area was first visited by Europeans in 1770 when the Spaniard Gaspar de Portola, on a return journey from Northern California, viewed an Indian settlement on the banks of the Arroyo Seco. The hills surrounding the valley were blanketed with poppies, causing the Portola party to name the area *Sabinilla de San Pascual*-- "the altar-cloth of Easter."

In 1771 the Mission San Gabriel was founded at Whittier Narrows by Junipero Serra, the fourth in the chain of 21 Franciscan missions in Alta California. It moved to its current site in what is now the City of San Gabriel in 1776. The local Indians were subdued and provided labor for the extensive mission lands which were used mainly for grazing and vineyards. Like the other missions, San Gabriel was secularized in 1834 and lost its authority over the surrounding lands.

Just before secularization, Mission Padre Zalvidea gave a 13,693-acre tract to a Spanish widow, Eulalia Perez de Guillen, as a reward for her faithful service to the mission as a cook. This land became known as Rancho el Rincon de San Pasqual and encompassed all of what is now Altadena and parts of Pasadena, San Marino, and South Pasadena. By 1833, San Pasqual was in the hands of Eulalia's estranged husband, Juan Maron. When he died in 1838, his interests were sold to a distant relation, Jose Perez. Up to this point, the Rancho San Pasqual had not been cultivated or inhabited to the extent prescribed by Mexican law. It became forfeit and, in 1843, was granted by Governor Micheltorena to a Mexican, Don Manuel Garfias. In 1846, the grant was confirmed by Pio Pico, the last Mexican Governor of California. In 1854, at a time of great dispute over undocumented Mexican land grants in the new state of California, the U.S. Board of Land Commissioners reaffirmed Garfias' claim to the Rancho San Pasqual. No evidence of habitation in the Altadena area during the Mission/Mexican/California Republic eras remains. These times are recalled only in the name of Garfias Street in a much later subdivision.

The American period of Altadena's history began in 1858 when

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 19**Scripps Hall**  
**Los Angeles County, CA**

Garfias sold the Rancho to Dr. John S. Griffin to whom he was heavily in debt. Dr. Griffin had come to California in 1846 as a surgeon on General Kearney's staff. He was in partnership with Benjamin D. (Don Benito) Wilson (and briefly with Phineas Banning) in the ownership of Rancho San Pasqual. Wilson had arrived in Los Angeles as early as 1841, and by 1852 owned much of the land adjacent to the Rancho San Pasqual known as Lake Vineyard. His expeditions into the San Gabriel Mountains in search of timber led to the naming of one of its major peaks "Mt. Wilson."

In 1874, a group of emigrants from Indianapolis purchased 4,000 acres from Dr. Griffin, formed the San Gabriel Orange Grove Association, and settled what they called the "Indiana Colony" on the banks of the Arroyo Seco. The Indiana Colony became "Pasadena" a year later. ("Pasadena" supposedly means "of the valley" in Chippewa.)

Wilson gave an additional 1,400 acres of "worthless land" on the northern edge of the old Rancho to the "colonists" as a "token of good will." In 1882, the San Gabriel Orange Grove Association sold 937 acres of the northern land to the Woodbury brothers for \$5 an acre. Other portions of the 1,400 acres were sold off to such pioneers as Stanley Jewett and Peter Gano. The seeds of the community of Altadena had been planted.

Captain Frederick J. and John P. Woodbury, brothers from Marshalltown, Iowa, had become interested in the Pasadena area when their hometown neighbor Colonel Jabez Banbury joined the Indiana Colony in 1874. Fred Woodbury arrived with his family in 1881 not long before purchasing the "worthless" acreage and building a ranch house on it in 1882. Having purchased the water rights from Rubio Canyon as well, the Woodbury Ranch was soon laid out in olives, citrus, and grapes.

The development of the ranch coincided with a major real estate boom in Southern California. In 1887, the Woodburys and some associates, including Banbury, formed the Pasadena Improvement Company. The Woodbury Ranch, along with portions of adjoining properties, was laid out in a massive subdivision of what the company hoped would be homes for the affluent. An ornate hotel was planned but never built. The name "Altadena" was borrowed

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 20

---

**Scripps Hall**  
Los Angeles County, CA

from Byron O. Clark's Altadena Nursery which he had established on Lincoln Avenue in 1885 and had described as being upper ("Alta-") Pasadena ("-dena"). This marked the beginning of a place with the identity of "Altadena." (Up to this point, the area had been referred to as "Northern Pasadena" or Pasadena's "Highland Slope.")

In 1888, the Southern California boom became a bust and, although some lots were sold, the Woodbury subdivision never developed as envisioned. Part of its street plan survived, however, with north/south avenues named after female saints (e.g., Santa Rosa, Santa Anita, and Santa Clara--later El Molino) and east/west streets bearing the names of California counties (e.g., Calaveras, Alameda, and Mariposa).

Although the Woodburys were the most prominent landowners in what was to become Altadena, a number of other pioneer families settled in less central areas of the community, eventually precipitating their development. Among these were: Mrs. Eliza G. Johnston with her "Fair Oaks" Ranch in eastern Altadena; the Giddings family and their vineyard known as "La Vina" in the far northwest corner of Altadena; Owen and Jason Brown, two sons of John Brown of Harper's Ferry fame, who settled on an eastern bluff of the Arroyo Seco; and John Niles who created an unsuccessful subdivision known as "Las Casitas" on a plateau between the Arroyo Seco and Millard Canyon. Although the greatest part of it was located inside the city limits of Pasadena, John H. Painter and B. F. Ball's tract spilled over into what is now southwest Altadena. Having purchased 2,000 acres around 1882 from Henry G. Monk, Painter and Ball and their descendants created the La Pintoresca Hotel--the closest to Altadena of all the famed Pasadena resort hotels. Much of their tract in Altadena was sold off in small acreages for family farming.

The subdivision of the Woodbury Ranch in 1887 was a precursor of the change in the character of Altadena from rural to residential--a process that occurred continuously, though slowly, up to 1945 and much more quickly after World War II. Altadena's proximity to Pasadena's commercial centers, coupled with its rural and relatively unpopulated environs, made it attractive for residential development as city dwellers sought respite from



United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 21**Scripps Hall**  
Los Angeles County, CA

urban life. Although the Pasadena Improvement Company's plan was a failure, by and large, a number of lots were sold to wealthy Easterners, mostly Chicagoans, who built grand houses creating a "Millionaire's Row" along Mariposa Street stretching from just west of the Woodbury home to Fair Oaks Avenue. This phenomenon duplicated what was happening along South Orange Grove Avenue in Pasadena at about the same time, as visitors from the East Coast constructed expensive winter homes.

Altadena never developed significant commercial or industrial neighborhoods. Thus, "Residential Development" has been a persistent and long-lived theme throughout its history. Residential development in Altadena from the first ranch houses and farm houses through 1945 was a powerful and persistent factor in the organization and development of the town's built environment. In some areas neighborhoods sprang up in very short periods of time and still demonstrate the resulting consistency of architectural style, size, and scale. In many other areas, residential development took place over as many as six decades as farms and residential estates were subdivided spasmodically due to times of boom and bust in the greater Los Angeles area. These neighborhoods exhibit a variety of characteristics, documenting the changes over time in population and income levels as well as in the architectural conventions dictated by taste.

Although a significant number of large estate residences still exist in Altadena, most of them are now surrounded by the modest ranch-style homes that were built on their lands after subdivision in the late 1940s and 1950s. The large, older dwellings are often cut off from their original public frontage roads and have become "landlocked" on flag-lots served by private roads or driveways. The subdivision of part of the Scripps Hall estate in 1945 can be seen as a precursor of what would happen to many large properties in Altadena in subsequent years; however, almost all of them would end up with significantly less surrounding open space than Scripps Hall now enjoys.

Home ownership was a cultural value of almost every generation and group of settlers who came to California, and the local real estate entrepreneurs capitalized on that value. As a result, the single-family home was the predominant type of residential development in Altadena. Size, site characteristics, and

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 22

---

**Scripps Hall**  
**Los Angeles County, CA**

architectural style were the primary variables which distinguished neighborhoods and periods of construction.

Except for a few tract developments, such as those of Janss and Janes, most early residents of Altadena contracted with their own architect, contractor, or designer/builder for the construction of their new homes. This resulted in an opportunity for current historians to examine an architect's or builder's output over time and to group his/her projects as a sub-theme within the larger theme of "Residential Development." Because by far the greatest number of historic resources in Altadena are of a residential type, it has been helpful to organize them chronologically by major development phases linked to the predominant architectural styles of those time periods. The eras that form the context for the construction of Scripps Hall include pre-1887 and 1887-1910.

Pre-1887 era: Although the Woodbury Ranch subdivision signaled the beginning of major residential development in Altadena, there were already houses scattered throughout the area. They tended to be either of the "rustic" country cottage style or reflections of the so-called "Victorian" styles then coming into vogue. Among the most important are the "hunting lodge" at 1391 East Palm Street above Rubio Canyon, once owned by King Gillette in the 1880s; "Fair Oaks," the Eliza Johnston ranch house now at 2072 Oakwood Street which was built in 1862, making it the oldest frame structure in the San Gabriel Valley; the Crank House at 2185 Layton Street, a large Queen Anne/Colonial Revival mix designed by Curlett in 1883 and constructed for the princely sum (in those days) of \$23,500; and the Woodbury House itself at 2606 Madison Avenue erected in 1882 in the Italianate style, said to be the work of Harry Ridgeway. Both the Crank House and the Woodbury House are now on the National Register of Historic Places.

1887-1910 era: The 23 years of this era begin with the formation of the short-lived Pasadena Improvement Company and end with the establishment of the Altadena Country Club which precipitated phenomenal growth in eastern Altadena and ended the community's isolation. Among the illustrious new Altadena residents of the 1887-1910 era, all of whom settled along "Millionaire's Row," were Andrew McNally, a founder of the Rand-McNally Map Company of

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 23

---

**Scripps Hall**  
Los Angeles County, CA

Chicago, and an advocate of Altadena to his Chicago friends; Colonel George Green, a patent medicine businessman who built the splendid Green Hotel in Pasadena, one of the area's finest hostelries; A. C. Armstrong of Chicago's Lake Shore Railroad; Joseph Medill, editor of the *Chicago Tribune*; Daniel R. Cameron of the Cameron-Amberg Company, pioneer publishers and stationers of Chicago; William A. Scripps, brother of the founder of the Scripps newspaper chain; Frederick William Kellogg, himself a newspaperman who married into the Scripps family; Kate Crane Gartz, heiress of the Crane Plumbing Company of Chicago; and Arthur Woodward, President of the International Register Company, who later sold his home to famed Western fiction writer Zane Grey. Many of these early residents were the backbone of the cultural and social organizations that were created a few years later.

With Mariposa Street as its main axis, central Altadena (generally bounded by Lake Avenue on the east and Fair Oaks Avenue on the west) over the next few years became a mix of large residential estates interspersed with small family farms, orchards, and vineyards, along with cottages and cabins inhabited by artists, writers, and artisans. Other well-known early inhabitants of this section who lived adjacent to Mariposa Street included Horatio D. West, founder of the West Company, the still-extant publisher of legal reference works; the Ballantine Ale family; and motion picture director W. S. Van Dyke.

The first promotion of Altadena as an attractive and healthy place to live by the Woodburys and Andrew McNally, attracted a social elite whose residences along or close to "Millionaire's Row" reflected their wealth and taste. No one style predominated, since the area developed over a two-decade period known for its transitional architecture, as Victorian faded away and Craftsman and early period revivals became the rage.

Still-extant examples of these properties, besides the Craftsman-style Scripps Hall, include the Woodward/Grey house, a Spanish-style design built of concrete at 396 East Mariposa following the plans of Myron Hunt and Elmer Grey in 1908; the Clarke house at 437 East Mariposa, designed in the Mission Patio style by F. S. Allen in 1904; the Chambliss house (later owned by painter August Benziger) at 466 East Mariposa, an English shingle-style designed

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8, 9 Page 24

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**Scripps Hall**  
**Los Angeles County, CA**

in 1900 by Locke and Munsell; the Breakey house designed in the English style at 520 East Mariposa by Sylvanus Marston; and the McNally house at 654 East Mariposa, built in 1887 in the Queen Anne style from the plans of Pasadena architect Frederick Roehrig. Although the Colonel Green house was demolished in 1966, its carriage house still stands at 2495 Santa Rosa Avenue, also designed by Roehrig in 1889. (Roehrig was the architect for the Colonel's Hotel Green in Pasadena, as well.)

Not all the building activity during this era occurred near Mariposa Street. Residences and outbuildings associated with agricultural activity as well as scattered suburban houses (especially east of Lake Avenue near the northern border of Pasadena) reflected the less grandiose tastes of the emerging middle class. Some examples are: the Way house, originally on Palm Street (now 3079 Highview Avenue), a simple, though large, Victorian farmhouse built in 1901; another plain Victorian farmhouse, the Schumann home at 803 East Woodbury Road dating from 1888; the Serrurier cottage at 1806 East Mariposa designed in the early Craftsman style by famed Pasadena architects Charles and Henry Greene in 1905; the bunkhouse for Chinese laborers of the Curtis Ranch ("El Marisol"), built in 1905 from the plans of Louis Easton, now a private residence at 403 West Ventura Street; the Richardson house at 932 New York Drive, a 1909 Craftsman designed by C. W. Buchanan; and the Walter Allen house at 1741 Pepper Drive designed in 1900 by Locke and Munsell--the last surviving building of the Sphinx Ranch.

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United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 9, 10 Page 25

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**Scripps Hall**  
Los Angeles County, CA

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p. 8; November 13, 1903, p. 8; September 30, 1904, page unknown;  
January 1, 1905, page unknown; January 1, 1913, page unknown.

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page unknown; September 9, 1985, p. A-1; October 11, 1985, page  
unknown; January 7, 1986, page unknown.

**Verbal Boundary Description:**

Lot 3, Scripps Place; Assessor's Parcel #: 5835-041-028.

**Verbal Boundary Justification:**

These boundaries conform to the extant portion of the historic  
estate and include all contributing resources. The remainder of  
the original estate was sold in 1945 and subdivided.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

26

Section number \_\_\_\_\_ Page \_\_\_\_\_

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**Scripps Hall**  
Los Angeles County, CA

**Photographs**

Photographer: Herbert Herr

Date of photographs: February 5, 1997

Location of negatives: Altadena Heritage, P.O. Box 218,  
Altadena, CA 91003

- 1 South (front) elevation, looking north
- 2 South (front) elevation, looking northwest
- 3 East elevation, looking west
- 4 North (rear) elevation, looking south
- 5 West elevation, looking northeast
- 6 Detail of exterior woodwork, south (front) elevation,  
looking northeast
- 7 Board and batten shed, north elevation, looking southwest
- 8 Gardener's residence, south (front) elevation, looking north
- 9 Driveway and entry gate, looking north
- 10 Cobblestone bulkhead along east edge of driveway, looking  
northeast
- 11 Detail of exterior lantern light fixture at front entrance  
of residence, looking northeast
- 12 Wisteria vine at rear of residence, looking west
- 13 Oak tree at rear of residence, looking southeast
- 14 Citrus grove along western edge of property at rear of  
residence, looking northwest
- 15 Front entrance, looking north
- 16 Detail of window at front entrance, looking north

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

Section number \_\_\_\_\_ Page 27

---

**Scripps Hall  
Los Angeles County, CA**

- 17 Interior, reception hall and staircase, looking north
- 18 Interior, detail of staircase, looking east
- 19 Interior, second floor landing, looking southwest
- 20 Interior, former living room, looking northeast

Scripps Hall  
209 E. Mariposa  
Altadena, CA 91001

SCRIPPS PLACE

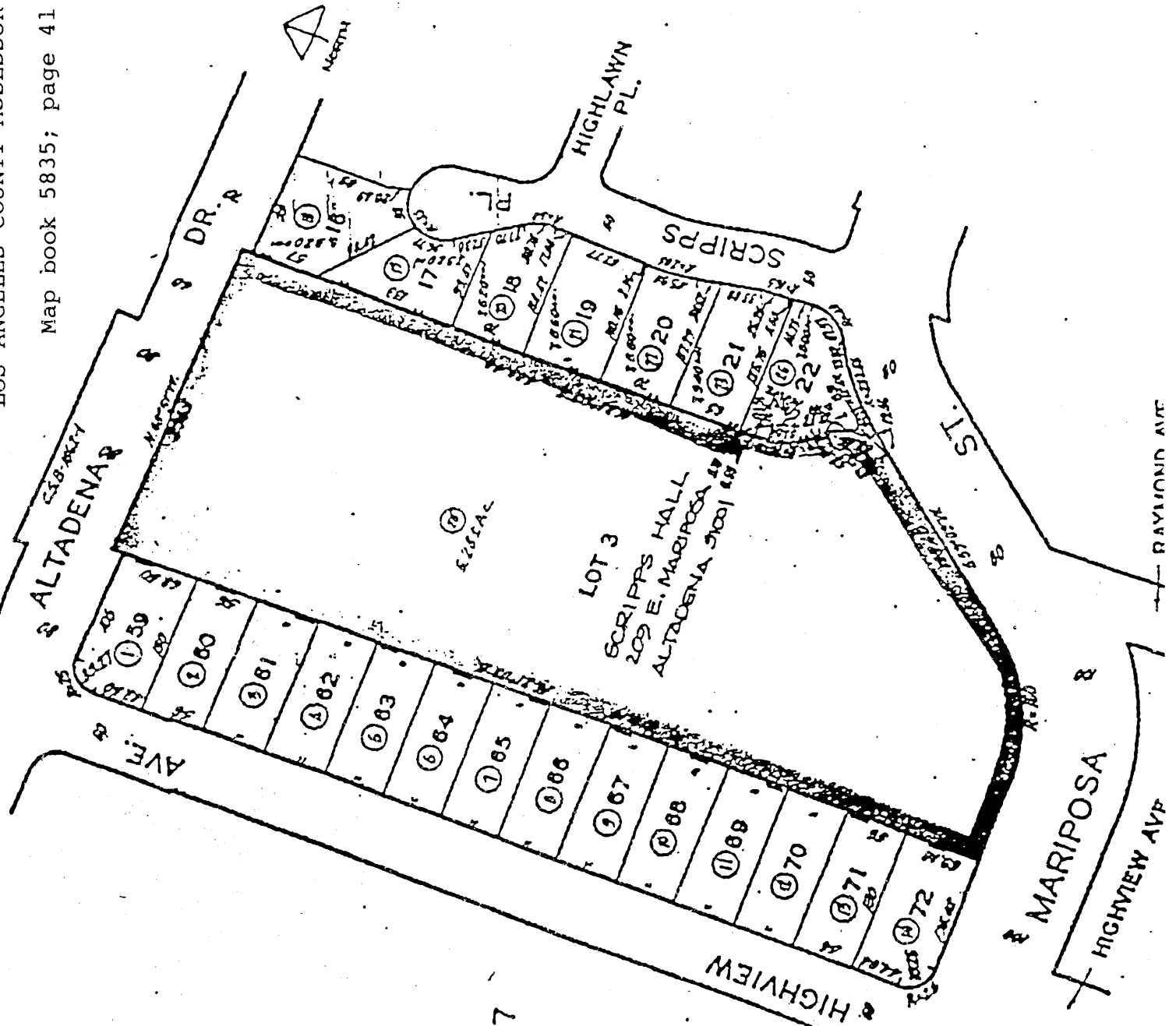
M.B. 13-190-191

TRACT NO. 13471

M.B. 270-8-9

TRACT NO. 25367

M.B. 657-84-85



COMM. 7567

FOR REV. ASSESS. SEE: 1460-41  
5835-41





