

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form

INTERAGENCY RESOURCE COORDINATION  
NATIONAL PARK SERVICE

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions for completion of the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item 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 Orange Heights/Barnhart Tracts Historic District

other names/site number Orange Heights

2. Location

street & number Bounded by N. Los Robles Ave./West, N. El Molino Ave./East,  
Jackson Street/North, East Mountain Street/South NA  not for publication

city or town Pasadena NA  vicinity

state California code CA county Los Angeles code 037 zip code 91104

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.)

*Cheryl Z. Jell* 8/23/95  
 Signature of certifying official/Title Date  
 State Historic Preservation Officer  
 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 A. Beall* 9/29/95  
 Signature of the Keeper Date of Action  
 Entered in the  
 National Register

**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	
61	23	buildings
0	0	sites
0	0	structures
0	0	objects
61	23	Total

**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)

DOMESTIC/Single Dwelling

**7. Description**

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

Bungalow/Craftsman

**Materials**  
(Enter categories from instructions)

foundation STONE/Boulder  
walls Shingle  
Weatherboard  
roof Shingle  
other

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

See 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)

Architecture

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**Period of Significance**

1906-1930

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**Significant Dates**

N/A

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**Significant Person**

(Complete if Criterion B is marked above)

N/A

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**Cultural Affiliation**

N/A

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**Architect/Builder**

Listed under "Contributing Buildings" in Section 7

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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:

City of Pasadena - Design & Historic Preservation Archives

**10. Geographical Data**

Acreage of Property 18.3

**UTM References**

(Place additional UTM references on a continuation sheet.)

1	1 1	3 9 4 8 8 0	3 7 8 0 7 4 0
	Zone	Easting	Northing
2	1 1	3 9 5 2 2 0	3 7 8 0 8 0 0

3	1 1	3 9 5 2 2 5	3 7 8 0 5 0 0
	Zone	Easting	Northing
4	1 1	3 9 4 9 2 0	3 7 8 0 5 0 0

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 Brian Goeken, AICP, Planner; Design & Historic Preservation/Planning Division

organization City of Pasadena date 4/6/95 Rev. 5/19/95

street & number Hale Building, 175 North Garfield Avenue telephone (818) 405-4228

city or town Pasadena state CA zip code 91109-7215

**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 See Continuation Sheets.

street & number \_\_\_\_\_ telephone \_\_\_\_\_

city or town \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

**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.

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National Park Service

## National Register of Historic Places Continuation Sheet

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<b>RECEIVED 413</b>
<b>AUG 28 1995</b>
INTERAGENCY RESOURCES DIVISION NATIONAL PARK SERVICE <b>DESCRIPTION</b>

**Orange Heights/Barnhart Tracts Historic District**  
**Pasadena, Los Angeles County, CA**

### DESCRIPTION

The **Orange Heights/Barnhart Tracts Historic District** includes 84 buildings in a residential area of Northwest Pasadena—roughly bounded by North Los Robles and North El Molino Avenues and Jackson and East Mountain Streets—developed as part of the Orange Heights and Barnhart tract subdivisions. Of the district's 84 buildings, 61 buildings are contributing resources, primarily Craftsman bungalows constructed in the first ten years following the 1906 subdivision of the Orange Heights tract. All of the contributing buildings in the district were constructed as single-family residences, with the exception of one duplex and a four-unit bungalow court. The district is complemented by a distinctive streetscape with northern vistas of the San Gabriel Mountains, elevated lots, generous, uniform, and landscaped building setbacks, arroyo stone and concrete retaining walls, and closely-spaced rows of mature street trees. Very few of the buildings have been significantly altered and the streetscape remains intact; the district is largely unchanged from its appearance during its period of significance, 1906-1930.

The predominant building form of the district is the bungalow—at its simplest a small and low, wood-frame, vernacular building with a rectangular or square open plan and gable roof—and is indicative of the middle-class single-family housing produced in Pasadena during the American Arts and Crafts movement. The buildings of the district are characterized by Arts and Crafts influences in: the use of rustic materials and finishes and simple vernacular-inspired detailing and ornamentation; the incorporation of “outdoor rooms,” such as porches, terraces, balconies, and gardens, as well as the use of large and/or banked windows to capture views of the outside; and the expression of a definitive horizontality in the relationship of the building to the site, emphasized by low foundations, wide roofs with overhanging eaves, differentiation in building materials between stories (and gable ends), proportions of door and window openings and banking of windows, and the use of porches, terraces, pergolas, and porte-cochères.

Fifty of the 61 contributing buildings were constructed in the ten-years following the 1906 subdivision of the Orange Heights Tract. These buildings include high- and low-style examples and typify the mature period of the American Arts and Crafts movement, in which the total architectural integration of Arts and Crafts ideals and high standards of craftsmanship are evident in building form and characteristics, stylistic treatments, and detailing. Other contributing buildings, particularly those constructed after World War I, still illustrate Arts and Crafts influences, though largely reduced to a modest treatment of a simplified stylistic motif with a few characteristic Arts and Crafts elements.

Fifty-three of the 61 contributing buildings in the district are examples of the Craftsman-style bungalow—most commonly one-and-a-half stories with a regular plan and a wide, side-facing, gable roof with a full-front recessed porch and central front-gabled dormer; other examples also include one- and two-story buildings with a regular plan and typically either a low-pitched, side-facing gable roof with a small front-gabled porch, or a low-pitched, front-facing, gable roof with a separate, offset, front-gabled porch. The district includes mature and evolving examples, both architect- and builder-designed, of these Craftsman bungalow forms and such variations as the two-story chalet and the “airplane” bungalow. In addition to the 53 Craftsman bungalows, the district also includes eight other

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DESCRIPTION

## Orange Heights/Barnhart Tracts Historic District Pasadena, Los Angeles County, CA

contributing buildings, all with Arts and Crafts influences: three examples of turn-of-the-century transitional buildings incorporating Craftsman elements; three examples of the one-story Colonial Revival bungalow, also with Craftsman elements; one example of the massed-plan variation of the Prairie style; and one example of a Mission Revival-inspired building.

Craftsman stylistic elements typical of the district include: wide, low- to medium- pitched gable roofs (sometimes peaked or flared); arroyo stone porches and foundations; heavy timber framing and joinery, particularly for gable-ends and porches; open porches, either full-front recessed or with an offset separate porch gable; arroyo stone, brick, or stucco-over-brick (often elephantine) porch piers with/without wood columns or posts (sometimes cased, elephantine, or grouped); porches with masonry, sided, or shingled half-walls or wood railings; broad steps leading to wide entries with paneled doors (sometimes with divided-light transoms) and sidelights; large fixed-pane picture windows with divided-light or leaded-glass transoms; banks of double-hung windows with multi-pane upper sashes and casement windows with divided-light transoms; plain, flush, wide-board trim and extended headers; large front-gabled dormers (some with flat-arched openings); sleeping porches; pergolas; planter boxes on windows, balconies, and porches; porte-cocheres; arroyo stone (often battered-wall) or brick chimneys; wood shingles or horizontal wood siding (often with wood shingles on upper-stories, gable-ends, and dormers); battered walls and drip courses; extended (and sometimes swept) eaves with exposed (often shaped, flared, or notched) rafter tails; exposed (often braced) beam ends; and latticed, vertical-slat, or saw-cut gable vents.

Seventeen of the contributing buildings in the district (fifteen residences and one two-building bungalow court) were constructed by accomplished, local Craftsman builder D. M. Renton—the largest collection of his buildings in Pasadena. George F. Thompson, the developer of the Orange Heights tract, also constructed several buildings in the district. Only six of the contributing buildings are architect-designed, including the work of local architects Cyril Bennett, Kenneth A. Gordon, and Sylvanus B. Marston, and Southern California master architect Irving Gill. The other contributing buildings are the work of local builders, including Will A. Taylor, Henry C. Deming, C. M. Hansen, and L. C. Williams.

The following list gives the address, year built, architect/contractor (if known), and a brief architectural description for each contributing building (numbers are keyed to photographs). Contributing accessory structures (e.g., garages) have not been counted, since most are not visible from the street due to grade changes, the depth of lots, and dense landscaping. Also, most of the properties in the district have arroyo stone or concrete retaining walls along the street, which are not individually described as part of this list, but noted at the end of this section under the heading, "Streetscape." The primary source used to document the contributing buildings was the City of Pasadena's Architectural and Historical Inventory forms, prepared as part of Survey #18: Orange Heights (1983). The inventory forms are located in the Design & Historic Preservation archives of the City of Pasadena's Planning Division.







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DESCRIPTION

Orange Heights/Barnhart Tracts Historic District  
Pasadena, Los Angeles County, CA

15. 499 Jackson Street  
Year built: 1914  
Architect: Cyril Bennett  
Builder: Charles Urton

A one-story, wood-frame, Craftsman bungalow, this modest building has a rectangular plan, symmetrical facade, stucco-over-brick porch and concrete foundation, and low side-gable roof with extended eaves and exposed rafter tails and beam ends. The L-shaped, wrap-around porch has its own central cross-gable roof, supported by elephantine plaster piers with a pair of rounded sleepers. The front door is flanked by a bank of three casement windows and a transomed picture window, all with plain trim and extended headers. The upper half of the house is clad with random-width wood shingles while the lower half with square wood shingles. The stucco-over-brick chimney has a decorative built-up chimney cap. The porch has been partially enclosed (infilled) with casement windows.

18. 510 Jackson Street  
Year built: 1930  
Builder: J. Milton Harvey

A one-story, wood-frame, Colonial Revival bungalow, this modest building has a rectangular plan, symmetrical facade, and side-gable roof. The central entry is marked by a small cross-gable pediment, supported by two plain pilasters which frame the front door, divided sidelights, and fan light. The door is flanked by a large double-hung window on one side and a pair of small double-hung windows on the other, all multi-pane with molded trim. The building is clad with narrow horizontal wood siding. The original roofing material (now composition shingles) was probably wood shingles.

19. 517 Jackson Street  
Year built: 1910  
Builder/Owner: Thomas J. Hampton

A two-and-one-half-story, wood-frame, Craftsman residence, this large modified-chalet has a rectangular plan with a two-story projecting bay, asymmetrical facade, arroyo stone porch and foundation, and wide front-gable roof with exposed rafter tails and flared braced beam ends. The open porch infills the "L" created by the extended gabled bay and has an open second-story deck with wood railing. The porch is supported by two arroyo stone piers with wood posts. Doors and windows have wide-board trim with extended headers. The building is clad with horizontal wood siding at the base and staggered-lap wood shingles on the upper stories.

20. 520 Jackson Street  
Year built: 1907, altered 1910  
Builder/Owner: Will A. Taylor (1907, 1910)

A two-story, wood-frame, Craftsman residence, this building has a rectangular plan, asymmetrical facade, concrete foundation, and side-gable roof with center front cross-gable, exposed rafter tails and braced beam ends, and gable vents with vertical boards with cut-out slats. The second story, added in 1910, overhangs the





















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DESCRIPTION

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63. 948-950 North Oakland Avenue                      Year built: 1924  
The Little Cloister    Architect: Irving Gill  
Builder: "Day work"

A one-story, reinforced-concrete, Mission Revival-inspired duplex, this unassuming building is the only-known Irving Gill-designed building in Pasadena. As with most Gill buildings, the Little Cloister defies stylistic labels, at once innovative in planning and use of materials, somewhat romantic and evocative of Spanish-Mexican vernacular traditions in architectural style, and well-crafted in detailing and ornamentation. The plan forms two interlocking "L's," with each unit organized around its own private garden and colonnade. The street elevation of the building has one window and an arched opening set behind a low concrete wall and forecourt. A parking area on the side of the building has replaced the original high concrete wall with arched opening that led to the rear unit. The building has been converted to a single-family residence. The building was constructed by Kate Crane Gartz, a prominent local socialist and philanthropist, as an experiment in low-cost housing. The Little Cloister is a designated City of Pasadena landmark.

64. 949 North Oakland Avenue                              Year built: 1908  
Builder: D. M. Renton

A one-and-one-half-story, wood-frame, Craftsman bungalow, this building has a rectangular plan, symmetrical facade, arroyo stone foundation, and side-gable roof with central front-gabled dormer, exposed rafter ends and beam ends, and latticed gable vents. A small pergola marks the central entry, with a flat-roof over the entry. Windows on either side of the door are fixed-pane flanked by side lights, all with divided lights. The dormer has a bank of wood windows (probably an early alteration). Windows and doors have plain-board trim and extended headers. The original roofing material (now composition shingles) was wood shingles.

65. 958 North Oakland Avenue                              Year built: 1910  
Builder: H. C. Deming

A one-and-one-half-story, wood-frame, Craftsman bungalow, this building, on a corner site, has a rectangular plan, asymmetrical facade, and side-gable roof with gabled dormer, extended eaves, exposed rafter ends and large beam ends, and attic vents. An offset, cross-gable, open porch is oriented to both streets and is supported by unusual brick half-walls and tapered wood posts. Windows and doors have extended headers. The offset dormer has an arched opening infilled with a shingled header fixed-pane window (probably an early alteration). The building is clad with horizontal wood siding, while the gable ends with wood shingles. The original roofing material (now composition shingles) was wood shingles.







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DESCRIPTION

Orange Heights/Barnhart Tracts Historic District  
Pasadena, Los Angeles County, CA

Non-Contributing Buildings:

Photographs (numbers are keyed to the photographs) of all twenty-three non-contributing buildings are included with the nomination. The following six buildings are considered non-contributing to the district due to their construction or significant alteration outside the period of significance, 1906-1930; these buildings are not significant in the context of the district:

- |     |                           |                              |
|-----|---------------------------|------------------------------|
| 25. | 545 Jackson Street        | Year built: c.1885           |
| 49. | 977 North Madison Avenue  | Year built: 1979             |
| 50. | 981 North Madison Avenue  | Year built: 1978             |
| 71. | 993 North Oakland Avenue  | Year built: 1952             |
| 77. | 1020 North Oakland Avenue | Year built: 1964, moved 1970 |
| 82. | 540 Thompson Drive        | Year built: 1979             |

The following eleven buildings, while constructed or significantly altered within the period of significance, are considered non-contributing because they represent building forms and architectural styles which do not illustrate the influences of the turn-of-the-century Arts and Crafts movement, and are therefore not significant in the context of the district:

- |     |  |  |
|-----|--|--|
| 10. | 469 Jackson Street   | Year built: c.1890, moved/altered c.1909 |
|     | A one-and-one-half-story, Victorian-era building with Queen Anne and Italianate detailing, this gable-front house was moved back c.1909 from the corner at North Los Robles Avenue—at which time the striking Shingle-style upper-story porch may have been added and the building converted to a duplex. Between 1913 until the late 1940s, the lower story was used as a medical office and the upper-story as a residence by Dr. Hozarbed B. Yacoubi. |  |
| 14. | 493 Jackson Street   | Year built: 1923                         |
|     | A one-story, 1920s stucco bungalow, this modest building has a regular plan, symmetrical facade, and a side-gable roof with two front-gable projections over the end bays and a projecting shed-roof porch in the center bay, which appears to be an early alteration.   |  |
| 16. | 500 Jackson Street   | Year built: 1927                         |
|     | A one-story Spanish Colonial Revival bungalow, this corner building has an L-shaped plan, asymmetrical facade, and low front-gable roof. A shed-roofed porch infills the “L” of the plan, apparently a recent alteration. An attached one-car garage, also a contemporary alteration, faces North Oakland Avenue.  |  |

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DESCRIPTION

Orange Heights/Barnhart Tracts Historic District  
Pasadena, Los Angeles County, CA

26. 550 Jackson Street Year built: 1922  
A one-story Spanish Colonial Revival institutional building, this simple building was originally constructed to house an orthodontic school (Angle College of Orthodontia, 1924-1927) for Dr. Edward H. Angle, a pioneering orthodontist who resided at adjacent 1025 North Madison Avenue. The building has a T-shaped plan, with the primary elevation facing the side of the lot, and a cross-gable roof. The building was converted to a residence following the death of Dr. Angle in 1930.
40. 925 North Madison Avenue Year built: 1907, altered 1937  
Originally a one-story, hipped-roofed, Queen Anne cottage, the front porch was enclosed in 1937 with a projecting front-gable wing with a small bay window.
42. 943 North Madison Avenue Year built: c.1900, altered 1907  
A one-and-one-half-story, turn-of-the-century, transitional residence, this building has an infilled L-shaped plan and side-gable roof, with an odd offset front cross-gable. A portion of the building may be an earlier turn-of-the-century building, apparently added to in 1907. A full-front shed-roof porch appears to be an early alteration.
47. 960 North Madison Avenue (rear) Year built: 1929  
962 North Madison Avenue (front) Year built: 1929  
The front, one-story, stucco bungalow has an L-shaped plan, asymmetrical facade, and side-gable roof with front cross-gable. A recessed porch under a swept eave infills the "L" plan. The rear, one-story, stucco bungalow is similar in form and stylistic treatment with the front building.
68. 982 North Oakland Avenue Year built: 1922, altered 1933, 1935  
Originally a one-story, wood-frame, 1920s stucco bungalow, this corner building had a two-story addition added in 1935 as well as several other alterations in the 1930s which have altered its original appearance.
78. 1025 North Oakland Avenue Year built: 1920  
A one-story Mediterranean Revival bungalow, this small building has a rectangular plan, symmetrical facade, and flat-roof with a slightly-stepped parapet. A small, front-gable entrance porch has a flat-arched opening.
79. 1033 North Oakland Avenue Year built: 1923  
A one-story 1920s stucco bungalow, this modest corner building has an H-shaped plan, symmetrical facade, and cross-gable roof. A central, small, cross-gable porch is supported by wood columns. The H-plan has been infilled on the side elevation with a flat-roof and casement windows, apparently an early alteration.

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DESCRIPTION

**Orange Heights/Barnhart Tracts Historic District**  
Pasadena, Los Angeles County, CA

The six remaining buildings, while constructed within the period of significance, are considered non-contributing to the district due to extensive alterations and lack of integrity. Alterations include replacement of original wood shingles or wood siding with stucco, alterations of openings and replacement of original windows with aluminum-frame windows, and porch infill:

4.	537 Herbert Street	Year built: 1921
5.	540 Herbert Street	Year built: 1911
17.	509 Jackson Street	Year built: 1910
33.	606 Jackson Street	Year built: 1910
57.	1018 North Madison Avenue	Year built: 1910
61.	935 North Oakland Avenue	Year built: 1908

**Streetscape:**

The district encompasses five one-block-long streets, which discourage thru-traffic and terminate street vistas. While the district is visually cohesive on the whole, each street has its own distinctive identity. Jackson Street is the primary east-west street, terminated by North Los Robles and El Molino (originally Moline) Avenues [Jackson Street continues west of Los Robles Avenue, but offset], and is the only true through-block street. North Madison and North Oakland (originally Ruby Street, then Galena Street) Avenues are both north-south streets terminated by Jackson and Mountain Streets, with dramatic views of the San Gabriel Mountains on the northern vista as grade rises to the foothills. Herbert Street and Thompson Drive (originally Walnut Drive), which have more modest buildings than the other streets, are short, narrow, internal streets connecting the two north-south avenues. The district also has two intra-block service alleys, Elgin and Leighton Alleys.

The district streetscape—original streetscape improvements dating from the 1906 subdivision of the Orange Heights Tract—includes: closely-spaced rows of mature street trees; wide grass parkways; concrete curbs, gutters, and sidewalks; arroyo stone and concrete (often scored) retaining walls; steps and curved walkways, and landscaped, continuous, uniform building setbacks and side yards. The arroyo stone retaining walls, often with concrete caps, are particularly distinctive and in a few instances are as much as five feet high. Corner lots have corner entry stairs with arroyo stone planters, ledges, and piers (originally for gas lanterns—one pair remains at 1034 North Madison Avenue). A few early concrete address curb markers, apparently from c.1906-1912, remain in the district on North Madison and North Oakland Avenues.

Mature street trees are: bottle brush trees, oaks, and jacarandas on Jackson Street (with large palms on several lots on the north side of the street indicating an earlier rows of trees); bottle trees and oaks on North Madison Avenue; two rows of Canary Island palms on North Oakland Avenue; and Mexican fan palms, windmill palms, camphors, and magnolias on Herbert Street. Thompson Drive is a narrow street without street trees, curbs, or sidewalks.

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STATEMENT OF SIGNIFICANCE

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**Orange Heights/Barnhart Tracts Historic District  
Pasadena, Los Angeles County, CA**

## STATEMENT OF SIGNIFICANCE

The Orange Heights/Barnhart Tracts Historic District is locally significant under Criterion C in the area of Architecture as one of the best and largest collections in Pasadena of residential buildings from the American Arts and Crafts movement. The district illustrates the influence of the Arts and Crafts philosophy and aesthetics on local architects, builders, and craftspeople working in Pasadena in predominantly the Craftsman style, but also other architectural styles, for the period 1906-1930. Pasadena is nationally important as a center of the American Arts and Crafts movement.

### Development History of the District

The Orange Heights/Barnhart Tracts Historic District was part of North Pasadena, an unincorporated area of mostly citrus groves and fields ripe for speculative real estate development when it was annexed by the City of Pasadena in 1904. Earlier in 1885, George W. Barnhart had subdivided the property—the Barnhart Tract—on the north side of Jackson Street between Los Robles and El Molino Avenues, but only one house was constructed. In 1906, George F. Thompson subdivided a much larger adjacent tract—the Orange Heights Tract—bounded on the north by Jackson Street, on the south by Mountain Street, on the west by Los Robles Avenue, and on the east by El Molino Avenue.

Thompson's infrastructure and streetscape improvements to prepare the lots for sale ensured the success of the Orange Heights and neighboring Barnhart subdivisions during a period of tremendous growth and expansion in Pasadena. In the first ten years of the new century, the population of the City tripled as people moved to Southern California to enjoy the healthful climate and beautiful natural setting, or to test the much-touted promise as the "land of opportunity." Thompson sold 21 of his 106 lots in the first year, 1906, and within three years nearly all of the Orange Heights and Barnhart Tracts had been sold.

### The American Arts and Crafts Movement

Though related to the English Arts and Crafts movement and the ideas of its foremost proponent William Morris, the American Arts and Crafts movement (1890s-1930s) was more broadly realized and diverse<sup>1</sup> than its English and other contemporary European counterparts (e.g., the Arts and Crafts, Art Nouveau, Jugendstil, and Secessionist movements). The basic tenets remained true to Morris' ideal of "have nothing in your houses that you do not know to be useful, or believe to be beautiful"<sup>2</sup>:

The Arts and Crafts movement, whether in America or Europe, was expressed not in a specific style but as a mood, an attitude, a sensibility. At its core, the Arts and Crafts movement advocated a search for a way of life that was true, contemplative, and filled with essences rather than superficialities. Certain elements appear frequently—motifs derived from nature, a concern with simple form and complex details, a glorification of medieval art and society, and the exaltation of the vernacular.<sup>3</sup>

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Vernacular sources were thought to offer insight into the Arts and Crafts sensibility of:

beliefs in design reform, in a revised relationship between production and consumption, and in the ultimate issue of how that new relationship would manifest itself in daily life. Process, or how a thing was made, and its contribution to life were as important as the appearance of the object. . . . The concern was not just a replacement of machines with handicraft but a revolt against an entire system of academic art and what was seen as a false distinction between the elite arts, sculpture and painting, and the so-called lesser arts, the applied and the decorative arts. . . . In the most ideal of all worlds—and the Arts and Crafts was built on idealism—the designer and the maker should be one and the same person, and the arts, whether pottery or architecture, should be rooted in the vernacular and not in some imported style.<sup>4</sup>

In the United States, Arts and Crafts ideals were advanced through architectural-art societies and sketch clubs; progressive activity clubs, women's clubs, and political organizations; lectures and exhibitions; Arts and Crafts guilds; and manual arts education. The Arts and Crafts ideals were also apparent in the progressive and reformist politics of the period and the interest in religious mysticism, which extended not only to Theosophy, Anthroposophy, Transcendentalism, and Eastern religions, but also to many Christian-based denominations, including Christian Science and Swedenborgian and the Anglo-Catholic movement.<sup>5</sup>

The American Arts and Crafts movement was foremost popularized through extensive promotion in magazines such as *The Craftsman*—published from 1901 to 1916 by Gustav Stickley, the leading American proponent of the Arts and Crafts movement. Magazines such as *Western Architect*, *The Architect*, *Architectural Record*, *The Chautauquan*, *Arena*, *International Studio*, *The Arroyo Craftsman*, *House Beautiful*, *Good Housekeeping*, *Country Life in America*, *House and Garden*, *Keith's*, and *The Ladies' Home Journal* all devoted several articles in each issue, if not the entire magazine, to Arts and Crafts ideals.<sup>6</sup> As the breadth of these professional and popular publications demonstrates, the American Arts and Crafts movement enjoyed considerably broad, middle-class appeal.

The influence of the American Arts and Crafts movement extended to literature, book design and binding, painting, pottery, metalwork, stained glass, leatherwork, needlework, domestic interiors (including furniture, rug-making, ceramic tiles, and wallpaper design and production), garden design, and architecture.<sup>7</sup> The design sources not only shared the English sources of the Gothic and medieval, but drew from a wide-range of vernacular traditions—indigenous and otherwise—particularly the Asian (Japanese and Chinese), Spanish-Mexican, Colonial (English, Dutch, French) and Native American traditions, but also other European vernacular (German, French, Swiss, Austrian, Scandinavian, Spanish, Italian) and occasionally “exotic” (North African, Middle Eastern, Tibet, Bhutan) vernacular traditions.<sup>8</sup>

Most significantly, the American Arts and Crafts movement was distinct in its “intense” regionalism, the result of the “vast scale and distances of the continent, the diverse heritage of Americans, the presence of foreign-trained designers (both immigrant and native-born), along with ingrained American individuality.”<sup>9</sup> Likewise, the unique attributes of individual locales and regions were significant influences as, in accordance with Arts and Crafts ideals, “artists were

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to draw sustenance from the local soil, flora and fauna, and vernacular design.”<sup>10</sup> Endemic of the impact of regional influences—and perhaps the foremost example of such—the American Arts and Crafts movement in California (1890s-1920s) was profoundly different from that in the rest of the country in its:

embrace of elements from the Catholic Spanish-Mexican heritage, which remained most visible in the twenty-one Franciscan missions from San Diego to Sonoma. Reminders of California’s colonial era, the missions offered subjects rich with nostalgic allusions to a romanticized past. For newcomer Californians eager to anchor themselves in tradition, whatever their political and religious views, the missions were convenient symbols of a special history, inspiring a West Coast equivalent of the Colonial Revival in the Northeast.

What most distinguishes the Arts and Crafts movement in California from the movement elsewhere in the United States is the special bond that Californians had with nature. Whether they lived in the deserts of the far south, along the coast, in the fertile Central Valley, or in the rugged, mountainous north, Californians were never far from the wild. Builders, architects, and garden designers often took the land into account by incorporating nature into the daily living experience. It is no accident that the detached bungalow became the domestic architectural form most identified with California during the Arts and Crafts period. In addition to its spectacular scenery, California is blessed with an equally important advantage: mild climates that encourage outdoor living in all seasons. That California was extolled as an Eden resulted as much from the restored health many newcomers enjoyed as from the state’s magnificent scenery and delightful climate.<sup>11</sup>

The mature period of the American Arts and Crafts movement, in which the integration of Arts and Crafts ideals in all its forms is most realized, lasted up until the late 1910s. But the influence of the American Arts and Crafts movement persisted well into the 1920s and beyond, although the Arts and Crafts ideals began to erode in the period following World War I by “consumerism, historicism, and a Machine Age modernism—antithetical to many of the core beliefs of the Arts and Crafts movement. . . . Complex reasons, ranging from personal choices and problems [of influential adherents] to broader economic, technological, and cultural shifts, lay behind these changes.”<sup>12</sup>

With the “popularization” of many Arts and Crafts forms and motifs in the 1910s and 1920s came direct—and often inferior—imitation and mass production, at the expense of handcrafted detailing and adherence to the fundamental Arts and Crafts ideals emphasizing how something was made, versus simply adopting stylistic contrivances. Vernacular design sources were eschewed in favor of more classical or explicitly historical sources, often inflated and embellished beyond a domestic scale and simplicity. The dominance of the machine and the rise of industrial design lead to the emergence of the Art Deco, Moderne, and International styles in the 1920s and fundamental shifts in popular tastes. And “one factor in the eventual demise of the Arts and Crafts movement was simply the inexorable passage of time. By 1915 the Arts and Crafts movement in the United States had been a force for at least twenty years; for a modern art movement, this is tantamount to old age.”<sup>13</sup>

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**Architecture and the American Arts and Crafts Movement**

Architecture of the American Arts and Crafts movement is characterized by a utopian and agrarian ideal of simple, informal building forms in pastoral settings, evident in a “unity in artistic expression derived from nature, straightforward construction and handcraftsmanship, minimal finish and restraint in ornamentation, use of vernacular sources and reference to the indigenous cultural heritage, as well as cultivation of a family-centered domesticity represented in the open plan and imposing central hearth.”<sup>14</sup>

The ideal building form of the Arts and Crafts movement was the bungalow, distinguished by its “emphatic horizontal lines, wide roofs, and plain trim work.”<sup>15</sup> “When you see a cozy one or one-and-a-half storied dwelling, with low-pitched roof and very wide eaves, lots of windows and an outside chimney of cobble or clinker-brick half hidden by clinging vines—that is a bungalow, whatever other houses may be.”<sup>16</sup> In its simplest form, the bungalow was a small, low-lying, vernacular building with a square or rectangular plan and an informal, open arrangement of rooms. “Almost always the entrance was directly into the living room. . . . We notice the centrality of the living room, in the bungalow age actually called a family room. . . . The significance of the family room (gathering around the fireplace) cannot be overlooked as a symbolic gesture of conserving earlier values in an era of social fragmentation.”<sup>17</sup>

Arts and Crafts ideals are expressed in the relationship of the building to the landscape, in terms of an emphasis on horizontality in the architectural expression of the building; retention of existing plantings and use of native plantings; views from and of buildings, sites, and natural features; and respect for natural grade changes and site conditions. The proximity to the outdoors is apparent in the blurring of interior and exterior surroundings through large picture windows and banks of windows, and the incorporation of “outdoor rooms,” such as porches, terraces and balconies. Building forms, methods of construction, and materials express a rustic or vernacular character with picturesque compositions, accented in the use of texture, shade and shadow, reflection and repetition, and silhouette. Materials and “natural” textures, finishes, and colors were chosen to respond to the local conditions. Well-crafted detailing expressed the Arts and Crafts aesthetic of restrained embellishment.

Architecture of the American Arts and Crafts movement is most closely associated with the Craftsman and mid-western Prairie styles—architectural styles within which the litany of Arts and Crafts ideals was most integral and evocatively expressed. The Arts and Crafts influence is also apparent in the turn-of-the-century, vernacular-based Revival styles like the Mission Revival and Colonial Revival styles. Stylistically, Arts and Crafts architecture—like the larger American Arts and Crafts movement—drew from such diverse design sources as European, Japanese, Spanish-Mexican, Colonial, and Native American vernacular traditions, as well as other more “exotic” sources. The Craftsman and Prairie styles, while drawing from these earlier vernacular traditions, also had stylistic antecedents in the Victorian-era Queen Anne, Shingle, Sullivanesque, and Richardsonian Romanesque styles.<sup>18</sup>

The leading American proponents of the Arts and Crafts movement in architecture were master architects Frank Lloyd Wright and Charles Sumner Greene and Henry Mather Greene, working respectively in their signature Prairie and Craftsman styles. The highly accomplished work of both Wright and the Greenes was widely published in

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professional and popular journals of the period—to the extent that they are almost single-handedly credited with the development of these two uniquely American styles. The Arts and Crafts aesthetic had many other followers among architects and builders<sup>19</sup>, including such diverse architectural practitioners as George W. Maher, Thomas E. Tallmadge, William Drummond, George G. Elmslie, William G. Purcell, Ralph Adams Cram, and Bertram Goodhue—and California architects Bernard Maybeck, Frank Mead, Louis B. Easton, Arthur and Alfred Heineman, Myron Hunt, Earnest A. Coxhead, Julia Morgan, Louis Mullgart, Frederick Roehrig, and A. Page Brown, and landscape architect Kate Sessions. A few architects experimented with building materials and methods of construction in following the Arts and Crafts ideals, like Southern California master architect Irving Gill's innovative use of concrete.

While the work of these architects was extraordinary in its creative, high-art, and sometimes daring accomplishment, the true popularity of the Arts and Crafts movement is most indicative in its appeal and emulation in the numerous “builder bungalows” built throughout the country.<sup>20</sup> Constructed largely from the many “bungalow books” published during the period—pattern books, mail-order plans, and pre-cut packages—these bungalows made the Arts and Crafts aesthetic broadly available to the middle-class at a time when the country, and particularly Southern California, was going through a period of substantial growth and expansion. During the mature stylistic period (1895-1918) of the Arts and Crafts movement, these bungalows were often of exceptional design and craftsmanship, rivaling their high-style, architect-designed counterparts (and many of the designs featured in the “bungalow books” were in fact the work of, or knockoffs of the work of, well-known architects and designers<sup>21</sup>). But with the popularization and mass production of builder bungalows—and the gradual waning in interest in the Arts and Crafts ideals in the years following World War I—Arts and Crafts bungalows were typically reduced to simplistic appropriations of modest stylistic motifs and a few architectural elements, sometimes with crude proportions and detailing.<sup>22</sup>

Arts and Crafts architecture was also characterized by an “intense” regionalism, as was the larger American Arts and Crafts movement as a whole. Design sources, practitioners and proponents, and the relationship to natural settings were all important influences in the regional development of form and stylistic conventions, sophistication and breadth, and popularity of Arts and Crafts architecture. Arts and Crafts architecture in California typifies—and, in some ways, most epitomizes—the impact of regionalism on the architectural expression of Arts and Crafts ideals:

For California nearly all the place-making efforts offered by architects affiliated with the Arts and Crafts movement combined utopian idealism, a concern for environmental siting, futuristic expression coupled with deliberate Pacific Rim rusticity (Hispanic, Native American, and Asian), and free thinking—particularly with respect to religion, international peace, woman suffrage, and active political involvement. Experimentation with varied building materials, especially wood and concrete, preoccupied several of the major figures. Much of California's Arts and Crafts movement also favored agrarianism: a strong nineteenth-century tradition of the irrigated colony set the stage, a beneficent climate attracted those interested in finding a simpler life, with ties to the land. Connections between Arts and Crafts groups in California and New York, as well as between those in the West and Midwest, appear to be much stronger than previously thought, with exchanges traveling in both directions. With the emergence of a dominant rural aesthetic intimately dependent on vibrant urban centers,

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California offered the quintessential place for mature experimentations with Arts and Crafts ideas of house and home, of city and country.<sup>23</sup>

**The Arts and Crafts Movement in Pasadena**

As a leading English Arts and Crafts polemicist, Charles Ashbee, remarked after visiting California in 1909, “the best work in Arts and Crafts in America is already being produced on the Pacific Coast.”<sup>24</sup> Pasadena was at the forefront of the movement in California and one of the principal centers of the Arts and Crafts movement in the United States, rivaled only by Boston and Chicago.<sup>25</sup> And nowhere else did the Arts and Crafts ideals reach such a zenith than in Pasadena, with an environment so richly suited to—and seemingly uniquely predisposed to—their realization:

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 (so called because *Pasadena* is a Chippewa word meaning “crown of the valley”). 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. Nowhere in America was the bungalow better suited to landscape, climate, and way of life. And nowhere did bungalows so artfully disguise mansions.<sup>26</sup>

While Pasadena is most closely associated with the unparalleled expression of Arts and Crafts ideals in the work of architects Charles and Henry Greene, and their “ultimate bungalows”<sup>27</sup>—and understandably so—the Greenes were certainly not alone in their Arts and Crafts sensitivities; and nor were the Greenes the originators of the Arts and Crafts movement in Pasadena. Instead there were many local adherents who promoted the Arts and Crafts ideals. In fact, the reference is often made to the so-called “Arroyo Culture”<sup>28</sup> that existed in Pasadena during the period, named for the “colony” of artists, craftspeople, writers, and musicians living along the Arroyo Seco. The Arroyo Culture is emblematic of a much broader popular movement throughout the city; as the *Los Angeles Examiner* noted as early as 1904, every street in Pasadena had an Arts and Crafts bungalow.<sup>29</sup> And many also are the oft-repeated stories of visitors during the period being so entranced with this “good life” of Pasadena, that they extended their stays indefinitely as Pasadena residents.<sup>30</sup>

The “good life” was the romanticized ideal of life in California “in which the virtues of simple living and high thinking were complemented by material well-being.”<sup>31</sup> And that was exactly how Pasadena was promoted in magazines, articles, and publications by not only Arts and Crafts proponents, but also by the Pasadena Board of Trade, the Chamber of Commerce, and local resort hotels and tourist attractions, and promotions like the annual Tournament of Roses and the Pasadena Spring Flower Show. It was as much an effort to promote tourism as it was the hope that “some of the visitors would purchase property, build homes and add prestige and purchasing power.”<sup>32</sup> As Charles Greene himself cried in an article written for the Tournament of Roses celebration, “God send us the people! Not that we hav’t [*sic*] any but we want more.”<sup>33</sup> “The sentiments expressed by many of the California Arts

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and Crafters were both profound and commercial; they strove to find the meaning of life and at the same time were unabashed real-estate promoters.<sup>34</sup> It was this seemingly-contradictory marriage of high Arts and Crafts ideals with American entrepreneurialism—a “phenomenon . . . described as ‘the extraordinary spectacle of a whole class of remarkably nice people determined, world-wide, to promote policies that would destroy their own way of life’<sup>35</sup> — that created an environment not just conducive to the development of the Arts and Crafts movement, but one in which it flourished. And it is this extraordinary “marriage” of art and commerce which so distinguishes Pasadena in the American Arts and Crafts movement.

The “good life” included the “pleasures of the genteel tradition—art, music, painting, history, literature—and of course, the outdoors,”<sup>36</sup> and all of which were in great abundance in Pasadena. Pasadena had many organizations which promoted Arts and Crafts ideals, among them:<sup>37</sup> art, literary, and gardening societies/clubs, like the Pasadena Music and Art Association, the Coleman Chamber Music Association, the Shakespeare Club, the Century Club, the Community Playhouse Association, the Pasadena Gardeners Association, and the Pasadena Horticultural Association, as well as informal “study circles” and “afternoon clubs”; Arts and Crafts guilds, like the craft unions and the nearby Arroyo Guild of Craftsmen; and arts and manual art education institutions, including the Stickney Memorial School of Fine Arts, the School of Design and Handicraft, the Pasadena Art Institute, the nearby Judson School of Fine Arts, Polytechnic Elementary School, Throop Polytechnic Institute, and the nearby University of Southern California’s School of Fine Arts and Occidental College, as well as many small private schools and instructors. Manual arts education was also part of the public school curriculum in California. Also promoting Arts and Crafts ideals were progressive activity clubs and political clubs/organizations, like the Women’s Civic League, the YWCA/YMCA, the Afro-American Progressive Club, and the Socialist Party; and Theosophy and Anthroposophy groups and religious denominations interested in religious mysticism, like the Christian Scientists.

Pasadena was an ideal environment for Arts and Crafts artists and craftspeople, not only in terms of landscape inspiration in the Arroyo Seco and San Gabriel Mountains, but also in the wealthy patronage that supported it.<sup>38</sup> Painters and sculptors who worked in Pasadena at one time or another during the period included Benjamin Chambers Brown, Franz Bischoff, Alson Clark, Jean Mannheim, Elmer and Marion Wachtel, Guy Rose, and Alexander Stirling Calder. Ceramicist Ernest Batchelder, whose books *The Principles of Design* and *Design in Theory and Practice* had a substantial Arts and Crafts following at the time, taught at Throop before opening his own school at his home and studio on the edge of the Arroyo. Metalsmiths Douglas Donaldson and Rudolph Schaeffer were both associates of Batchelder and, at his urging, moved to Pasadena to teach at Throop. The beautifully crafted furniture of Peter Hall, who was also a carpenter and contractor, working frequently for the Greenses, is well known. Writers George Wharton James, Amanda Chase Mathews, Carolyn Foster, and poet Olive Percival all lived on the banks of the Arroyo. In addition to the Greenses, local architects and builder/designers Myron Hunt, Louis B. Easton, Alfred and Arthur Heineman, Sylvanus Martson, Frederick Roehrig, Walker and Vawter, G. Lawrence Stimson, Arthur Kelly, David M. Renton, and the Foss Design and Building Company were all important Arts and Crafts practitioners.

Most significantly, the Arts and Crafts movement in Pasadena was well known to Arts and Crafts enthusiasts, both professionally and popularly, nationally and beyond. Charles Greene himself wrote several articles in both

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professional and popular journals enumerating the principles of his work, and among admirers were Gustav Stickly, Frank Lloyd Wright, Ernest Coxhead, and Bernard Maybeck.<sup>39</sup> But the work of the Greens was best known through its extensive publication—and considerable acclaim—beginning in 1901 in such magazines as *The Craftsman*, *Ladies Home Journal*, *Good Housekeeping*, *House Beautiful*, *Architectural Record*, *Western Architect*, *Pacific Coast Architect*, *Architect and Engineer*, and the English *Academy Architecture* and *International Studio*.<sup>40</sup> In 1912 an article in *The Craftsman* magazine, entitled “California’s Contribution to a National Architecture,” included thirteen pages on the significant influence on the Arts and Crafts movement by the Greens.<sup>41</sup> As the *Architectural Record* noted in 1906 in featuring nine examples of their work:

The houses are highly successful, largely because they so frankly meet the economic, domestic and practical conditions which they are intended to satisfy. All of their chief characteristics—their lowness, their big overhanging roofs, their shingled or clapboarded walls, the absence of architectural ornament, the mixture which they afford of simple means with, in some instances, almost a spectacular effect—all these characteristics can be traced to some good reason in the actual purpose which this sort of house is intended to meet. Of course, in addition thereto Messrs. Greene and Greene must be credited with a happy and unusual gift for architectural design. Their work is genuinely original, and if anything like as good has been done with cheap little houses elsewhere in this country, it has not been our good fortune to come across it.<sup>42</sup>

Of the Greens’ work, English Arts and Crafts polemicist Charles Ashbee wrote in 1909:

I think C. Sumner Greene’s work beautiful; among the best there is in this country. Like [Frank] Lloyd Wright the spell of Japan is on him, he feels the beauty and makes magic out of the horizontal line, but there is in his work more tenderness, more subtlety, more self-effacement than in Wright’s work. It is more refined and has more repose. Perhaps it loses in strength, perhaps it is California that speaks rather than Illinois, anyway as work it is, so far as the interiors go, more sympathetic to me . . . . Charles Greene then took us to his workshop where they were making without exception the best and most characteristic furniture I have seen in this country . . . . Here things are really alive—and the arts and crafts that all the others were screaming and hustling about, are here actually being produced by a young architect, this quiet, dreamy, nervous, tenacious little man, fighting single handed until recently against tremendous odds.<sup>43</sup>

In addition to the work of the Greens, much of the Arts and Crafts work in Pasadena was widely featured in newspaper articles, promotional materials, magazines, and books of the period. The *Craftsman* devoted roughly half of each issue to the California Arts and Crafts, with many Pasadena examples.<sup>44</sup> The work of well-known Pasadena architects Myron Hunt, Louis B. Easton, Alfred and Arthur Heineman, and craftsman Ernest Batchelder, as well as other local architects and craftspeople, was also regularly featured in newspaper articles, periodicals, and books.<sup>45</sup> Pasadena writers Olive Percival, Helen Lukes Gaut, and Una Nixon Hopkins “documented the evolution of the Pasadena bungalow through articles in *House Beautiful*, *Craftsman*, *Country Life in America*, *Keith’s*, *Ladies’ Home Journal*, *Good Housekeeping*, and *House and Garden*.”<sup>46</sup> Writer George Wharton James wrote some forty books with Arts and Crafts and Southwestern themes, founded the Arroyo Guild of artisans, produced a publicity journal for the Mt. Lowe Inclined Railway, and for a time was associate editor of the *Craftsman* magazine; James also edited the

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*Arroyo Craftsman*, modeled after the *Craftsman*, but it lasted only one issue.<sup>47</sup> And California Arts and Crafts polemicist Charles F. Lummis, also a leader in the American Arts and Crafts movement, wrote many books on poetry and essays on Arts and Crafts ideals and the Southwest, edited *Land of Sunshine/Out West*, and founded the Southwest Museum; Lummis's nearby Arroyo home and studio, *El Alisal*, "became a salon for local artistic talent as well as an oasis for notables who crossed the desert to visit Los Angeles—and Lummis!"<sup>48</sup>

In a contemporary assessment by Boston architect Ralph Adams Cram in his book, *American Country Houses of Today* (1913), Cram writes of the Greenes, Maybeck—and more specifically of California Arts and Crafts architecture:

One must see the real and revolutionary thing in its native haunts of Berkeley and Pasadena to appreciate it in all its varied charm and its striking beauty. Where it comes from heaven knows, but we are glad it arrived, for it gives a new zest to life, a new object for admiration. There are things in it Japanese; things that are Scandinavian; things that hint at Sikkim, Bhutan, and the fastness of Tibet, and yet it all hangs together, it is beautiful, it is contemporary, and for some reason or other it seems to fit California. Structurally it is a blessing; only too often the exigencies of our assumed precedents lead us into the wide and easy road of structural duplicity, but in this sort of thing there is only an honesty that is sometimes almost brazen. It is a wooden style built woodenly, and it has the force and the integrity of Japanese architecture. Added to this is the elusive element of charm that comes only from the personality of the creator, and charm in a degree hardly matched in other modern work.<sup>49</sup>

**Arts and Crafts Movement and the Architecture of the District**

The Orange Heights/Barnhart Tracts Historic District is one of the best and largest collections in Pasadena of single-family residential buildings produced during the Arts and Crafts movement. The district primarily includes mature examples of Arts and Crafts architecture—50 of the 61 contributing buildings were constructed during the mature period of the Arts and Crafts movement, 1895-1918—in which the integration of Arts and Crafts ideals is apparent in the building form and characteristics, stylistic treatments, and exceptional craftsmanship; the district also includes a few transitional and late examples, constructed in the years following the mature period of the movement. Fifty-three of the 61 contributing buildings are examples of the Craftsman-style bungalow—most associated with the American Arts and Crafts movement and California (often simply called the "California style")—and particularly associated with the Greenes and Pasadena. A few Arts and Crafts examples of the Colonial Revival, Prairie, and Mission Revival styles are also included in the district. And the district is complemented by a distinctive period streetscape with northern vistas of the San Gabriel Mountains, elevated lots, generous, uniform, and landscaped building setbacks, arroyo stone and concrete retaining walls, and closely-spaced rows of mature street trees.

As typical of the larger Arts and Crafts movement as a whole, the predominant building form of the district is the bungalow, characterized by a square or rectangular plan, horizontal lines, wide roofs, and plain trim work; the Arts and Crafts utopian and agrarian ideal of simple, informal building forms in pastoral settings is evident in a "unity in

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artistic expression derived from nature, straightforward construction and handcraftsmanship, minimal finish and restraint in ornamentation, [and] use of vernacular sources and references to indigenous cultural heritage.”<sup>50</sup> Typical of the Arts and Crafts influences in the district are: the use of rustic materials and finishes, evoking the environment of the Arroyo (particularly in the extensive use of wood); simple vernacular-inspired detailing and ornamentation, illustrating the importance of hand-skilled craftsmanship and vernacular—particularly Southern California vernacular—design sources; the incorporation of banks of windows and “outdoor rooms” to take advantage of the exceptional Southern California climate and to extend living spaces into the natural environment; and the expression of an agrarian relationship of the building to the landscape, evident in the definitive horizontality of the buildings which, “attempt[s] to associate well known picturesque human contrivances with the picturesque natural landscapes.”<sup>51</sup>

The high-style and highly-accomplished work of the Greens was the unsurpassed representation of American Arts and Crafts philosophy and aesthetics in architecture. But, as the district shows, much of the work produced by other architects and builders in Pasadena during the mature period of the movement equally represents the integration of Arts and Crafts ideals and the high-quality craftsmanship typical of the period. The exceptional-quality craftsmanship of the district is most evident in the use and careful detailing of: arroyo stone and wood in foundations and chimneys; porch supports and piers; entryways; doors, windows, and trimwork; sleeping porches, pergolas, and porte-cocheres; wall and siding treatments; heavy timber framing; eave/rafter treatments; and gable vents. The district includes some of the best examples in Pasadena of the work of local Craftsman builder David M. Renton, who constructed seventeen of the contributing buildings in the district, and is noted for his highly accomplished and exceptionally well crafted interpretations of the bungalow form and the Arts and Crafts philosophy and aesthetics.

The Orange Heights/Barnhart Tract Historic District is distinct from other comparable areas in Pasadena—which also illustrate the influence of Arts and Crafts ideals—in terms of: the number of contributing buildings representative of the Arts and Crafts ideals of the mature period of the movement; the predominant building form (property type), most commonly the one-and-a-half-story, regular-plan, Craftsman bungalow; the exceptional quality of the stylistic treatments and craftsmanship; and the intact and distinctive period streetscape, furthering the Arts and Crafts setting of the district. The district remains, in comparison, one of the best and largest collections of exclusively-Arts and Crafts buildings produced in Pasadena during the Arts and Crafts movement.<sup>52</sup>

Other areas of Pasadena, such as “Little Switzerland,” the Prospect Historic District (listed in the Register), and the so-called “Arroyo Culture” District—all on the banks of the Arroyo Seco—include many Arts and Crafts buildings of exceptional execution and craftsmanship. But “Little Switzerland,” with the largest collection of Greene and Greene buildings anywhere (including their paramount Gamble House), has less than a dozen buildings. The adjacent Prospect Historic District, originally developed as part of a 1906 subdivision and including buildings by the Greens, G. Lawrence Stimson, Frederick L. Roehrig, and the Heinemans, has a mixture of buildings from the Arts and Crafts period and later Period Revival buildings; while of high-quality craftsmanship, these later Period Revival buildings do not typify the Arts and Crafts ideals. And the “Arroyo Culture” district, named for the “colony” of artists,

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STATEMENT OF SIGNIFICANCE

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## Orange Heights/Barnhart Tracts Historic District Pasadena, Los Angeles County, CA

craftspeople, writers, and musicians who lived along the Arroyo (and including the houses and studios designed and built by artists Batchelder and Mannheim), likewise is a mixture of Arts and Crafts and later building styles.

The Oak Knoll and Madison Heights neighborhood also include many fine Arts and Crafts examples; the Oak Knoll neighborhood in particular includes the Heinemans' Ross and O'Brien Houses and the Greenes' Blacker and Cordelia A. Culbertson Houses. But the Arts and Crafts examples in the Oak Knoll and Madison Heights neighborhoods are outnumbered by later Period Revival buildings; the Oak Knoll buildings are high-style, irregular-plan examples, further distinguishing them from those of the Orange Heights/Barnhart Tracts Historic District. Still other groupings of Arts and Crafts building are comparable in quality and predominant building form but contain fewer resources, such as the South Marengo Avenue Historic District (listed in the Register), with twelve contributing buildings, and the South Oakland Avenue grouping in the Central District, with fourteen buildings.

The Bungalow Heaven Landmark District (local landmark district), with over 800 buildings, consists almost entirely of Arts and Crafts bungalows, both mature and late examples. Most of these are low-style, one-story examples of the "builder bungalow," popularized by pattern books, mail order plans, and pre-cut packages. Even smaller sections of the Bungalow Heaven district have buildings with different form, plan characteristics, stylistic treatments than those of the Orange Heights/Barnhart Tracts Historic District. And Bungalow Heaven, with a gentle grade, lacks the distinctive streetscape of Orange Heights with the arroyo stone and concrete retaining walls.

### Streetscape of the District

The historic character of the district is greatly enhanced by an intact streetscape of mature street trees; wide grass parkways; concrete curbs, gutters, and sidewalks; distinctive stone and concrete retaining walls; and continuous, uniform landscaped building setbacks and sideyards. These streetscape elements, dating from the original 1906 Orange Heights subdivision, are important visual features of the district, complement the contributing buildings and "sense of place" of the district, and complete an overall Arts and Crafts composition largely unchanged from its original appearance:

The northeastern section [of Pasadena] has been receiving and continues to receive much attention. Of all the tracts placed on the market[,] one of the finest, and in some respects the most favorably situated, is the Orange Heights tract. Its high, slightly location and groves of orange trees in healthy bearing are some of its attractions. Mr. George F. Thompson and his associates have made their subdivision as near perfect as possible before placing it on the market. Beautiful streets have been graded, curbed, guttered, and sidewalked, and water piped to every lot. Orange Heights has also the advantage of being inside the city limits, and is one of the few close in and choice tracts that escaped subdivision until now. It is close to the Madison School and the Los Robles car line will be built by the tract. These and other advantages will insure an early sale of the lots.<sup>53</sup>

Like the buildings of the district, the streetscape also illustrates the influence of Arts and Crafts ideals. Not only does the natural slope create dramatic views of the San Gabriel Mountains and the valley; it also necessitates the use of

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### Orange Heights/Barnhart Tracts Historic District Pasadena, Los Angeles County, CA

high retaining walls, constructed of arroyo stone and scored concrete. The distinctive arroyo stonework is particularly well crafted and is, of course, closely associated with the Craftsman bungalow and the Arts and Crafts movement. Also, the retaining walls and steps, landscaped setbacks, and curved walkways frame views, further illustrate high-quality craftsmanship, and depict a picturesque aesthetic promulgated by the Arts and Crafts movement.

### ADDITIONAL INFORMATION

#### David Malcolm Renton

Contractor David Malcolm Renton designed and built seventeen (fifteen residences and one two-building bungalow court) of the contributing buildings in the district—many of them side-by-side—the largest and best collection of his work in Pasadena.<sup>54</sup> Renton moved to California from New England and first worked in Pasadena in 1904 on the construction of several buildings for the Mt. Wilson Toll Road Company. Between 1904 and 1918, Renton built nearly one hundred houses in and around Pasadena, serving as developer, designer, and builder. A unique entrepreneur, he would build the garage first and live in it while building the house itself; then he would sell the completed house and move to his next project site. Renton apparently moved from garage to garage until 1912, when he had “accumulated enough ahead to furnish his house on Galena [now 1006 North Oakland Avenue].”<sup>55</sup> Renton also worked as a building contractor for, among others, architects Greene and Greene. In 1919, Renton was “discovered” by William Wrigley, the Wrigley chewing gum magnet, who had Renton construct several houses for him. Wrigley later made Renton Vice President and General Manager of the Catalina Island Companies, for which Renton oversaw the development of the town of Avalon, the roads, and several Wrigley buildings.

The Renton-constructed buildings in the district are some of the best examples of his work as a builder-designer. Renton is noted for his highly accomplished interpretations of the bungalow form and the Arts and Crafts philosophy and aesthetics—and particularly for his skilled craftsmanship—which, at its best, was some of the finest Arts and Crafts work produced in Pasadena. Renton later had his own lumber yard, mill, and cabinet shop where the moldings, doors, and woodwork for his homes were produced. Most of his work in Pasadena was in the Craftsman style, although he did build examples of the Colonial Revival and other styles.

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<sup>1</sup> Eudorah M. Moore, “Introduction: California and the Arts and Crafts Ideal,” in *California Design: 1910*, eds. Timothy J. Anderson, Eudorah M. Moore, and Robert W. Winter (Santa Barbara, CA: Peregrine Smith, Inc., 1980), p. 7.

<sup>2</sup> William Morris, “Making the Best of It,” in *The Collected Works of William Morris*, ed. May Morris, 24 vols. (London: Longmans Green, 1910-1915), vol. 22, p. 83., quoted in Richard Guy Wilson, “‘Divine Excellence’: The Arts and Crafts Life in California,” in *The Arts and Crafts Movement in California: Living the Good Life*, ed. Kenneth R. Trapp, (New York City: Abbeville Press and the Oakland Museum, 1993), p. 17.

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Orange Heights/Barnhart Tracts Historic District  
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- <sup>3</sup> Richard Guy Wilson, "'Divine Excellence': The Arts and Crafts Life in California," in *The Arts and Crafts Movement in California*, ed. Trapp, p. 17.
- <sup>4</sup> *Ibid.*, p. 17.
- <sup>5</sup> *Ibid.*, p. 26. Also Richard Guy Wilson, *Greene & Greene and the Fourth Dimension: The Spiritual Connections between the Greens, their Work, and the Arts & Crafts Movement*, The Greene and Greene Centennial Celebration Lecture Series, organized by Edward R. Bosley and Bruce Smith for The Gamble House, Pasadena Central Library, Pasadena, CA, January 10, 1995.
- <sup>6</sup> Karen J. Weitze, "Utopian Place Making: The Built Environment in Arts and Crafts California," in *The Arts and Crafts Movement in California*, ed. Trapp, pp. 64-65, 68-70, 72. Also Robert W. Winter, *The California Bungalow*, California Architecture and Architects, Number 1, (Los Angeles, CA: Hennessey & Ingalls, Inc., 1980), pp. 27-28. Also Robert W. Winter, "The Arroyo Culture," in *California Design: 1910*, eds. Anderson, et. al., pp. 21-22.
- <sup>7</sup> See "Painting," "Literature and Presswork," "Education in the Arts & Crafts," "Pottery," and "Metalwork," in *California Design: 1910*, eds. Anderson, et. al.. See also David C. Streatfield, "The Arts and Crafts Garden in California," Joseph A. Taylor, "Creating Beauty from the Earth: The Tiles of California," Kenneth R. Trapp, "The Arts and Crafts Movement in the San Francisco Bay Area," Leslie Greene Bowman, "The Arts and Crafts Movement in the Southland," and Bruce Kamerling, "The Arts and Crafts Movement in San Diego," all in *The Arts and Crafts Movement in California*, ed. Trapp.
- <sup>8</sup> Wilson, "Divine Excellence," pp. 16, 18.
- <sup>9</sup> *Ibid.*, p. 18.
- <sup>10</sup> *Ibid.*, p. 18.
- <sup>11</sup> Kenneth R. Trapp, "Introduction," in *The Arts and Crafts Movement in California*, ed. Trapp, p. 9.
- <sup>12</sup> Richard Guy Wilson, "The Arts and Crafts After 1918: Ending and Legacy," in *The Arts and Crafts Movement in California*, ed. Trapp, p. 233.
- <sup>13</sup> *Ibid.*, p. 238.
- <sup>14</sup> Cheryl Robertson, "The Resort to the Rustic: Simple Living and the California Bungalow," in *The Arts and Crafts Movement in California*, ed. Trapp, p. 107.
- <sup>15</sup> *Ibid.*, p. 102.
- <sup>16</sup> Charles Francis Saunders, "Bungalow Life: The Cost of Living In It," *Sunset*, quoted in Robertson, "The Resort to the Rustic," p. 101.
- <sup>17</sup> Winter, *The California Bungalow*, pp. 37, 39.
- <sup>18</sup> See Barbara Ann Francis, *The Formative Years: The Boston Roots*, The Greene and Greene Centennial Celebration Lecture Series, organized by Edward R. Bosley and Bruce Smith for The Gamble House, Pasadena Central Library, Pasadena, CA, March 18, 1995.
- <sup>19</sup> See David Gebhard, *Greene & Greene and their Contemporaries*, The Greene and Greene Centennial Celebration Lecture Series, organized by Edward R. Bosley and Bruce Smith for The Gamble House, Pasadena Central Library, Pasadena, CA, January 24, 1995. See also *The Arts and Crafts Movement in California*, ed. Trapp, and *California Design: 1910*, eds. Anderson, et. al.
- <sup>20</sup> Winter, *The California Bungalow*, pp. 28-33.
- <sup>21</sup> *Ibid.*, p. 29.
- <sup>22</sup> *Ibid.*, p. 77. Also Wilson, "The Arts and Crafts Movement after 1918," p. 234.
- <sup>23</sup> Weitze, "Utopian Place Making," p. 87.

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- <sup>24</sup> Wilson, "Divine Excellence," p. 13.
- <sup>25</sup> Ibid., p. 17.
- <sup>26</sup> Leslie Greene Bowman, "The Arts and Crafts Movement in the Southland," in *The Arts and Crafts Movement in California*, ed. Trapp, p. 164.
- <sup>27</sup> Randell L. Makinson, *Greene and Greene: Architecture as a Fine Art*, Vol. I (Santa Barbara, CA: Peregrine Smith, Inc., 1977), p. 150.
- <sup>28</sup> Winter, *The California Bungalow*, p. 77.
- <sup>29</sup> Robertson, p. 101.
- <sup>30</sup> Meriwether Subject Files, "Tourism," City of Pasadena, Planning Division, Design & Historic Preservation Archives, Pasadena, CA.
- <sup>31</sup> Trapp, "Introduction," p. 10.
- <sup>32</sup> Pamela O'Connor, *City of Pasadena Historic Context Statements* (Pasadena, CA: City of Pasadena, Planning Division), p. 14.
- <sup>33</sup> Wilson, "Divine Excellence," p. 25.
- <sup>34</sup> Ibid., p. 15.
- <sup>35</sup> Reyner Banham, "Introduction," in Makinson, p. 17.
- <sup>36</sup> Kevin Starr, *Inventing the American Dream: California Through the Progressive Era* (New York City: Oxford University Press, 1985), p. 101, in O'Connor, p. 32.
- <sup>37</sup> Meriwether Subject Files, "Organizations."
- <sup>38</sup> O'Connor, pp. 17-18, 33.
- <sup>39</sup> Makinson, p. 212.
- <sup>40</sup> Ibid., pp. 148, 160, 188, 212.
- <sup>41</sup> Ibid., p. 212.
- <sup>42</sup> Ibid., p. 148.
- <sup>43</sup> Ibid., p. 168.
- <sup>44</sup> Weitze, p. 72. Also Winter, *The California Bungalow*, p. 27. Also Wilson, "Divine Excellence," p. 14.
- <sup>45</sup> Winter, *The California Bungalow*, p. 27.
- <sup>46</sup> Weitze, p. 72.
- <sup>47</sup> Winter, "The Arroyo Culture," pp. 21-22.
- <sup>48</sup> Ibid., p. 14.
- <sup>49</sup> Ralph Adams Cram, *American Country Houses of Today* (New York City: Architectural Book Publishing Co., 1913), quoted in Makinson, p. 212.
- <sup>50</sup> Robertson, p. 107.
- <sup>51</sup> Ibid.
- <sup>52</sup> San Buenaventura Research Associates, *City of Pasadena City-Wide Historic Resources Survey* (Pasadena, CA: City of Pasadena, Planning Division, 1993). Also City of Pasadena Architectural/Historical Inventory, Design & Historic Preservation Archives, Pasadena, CA.
- <sup>53</sup> *Pasadena Daily News*, March 31, 1906.
- <sup>54</sup> Meriwether Subject files, "David Malcolm Renton."
- <sup>55</sup> Ibid., autobiography, draft manuscript.

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**GEOGRAPHICAL DATA**

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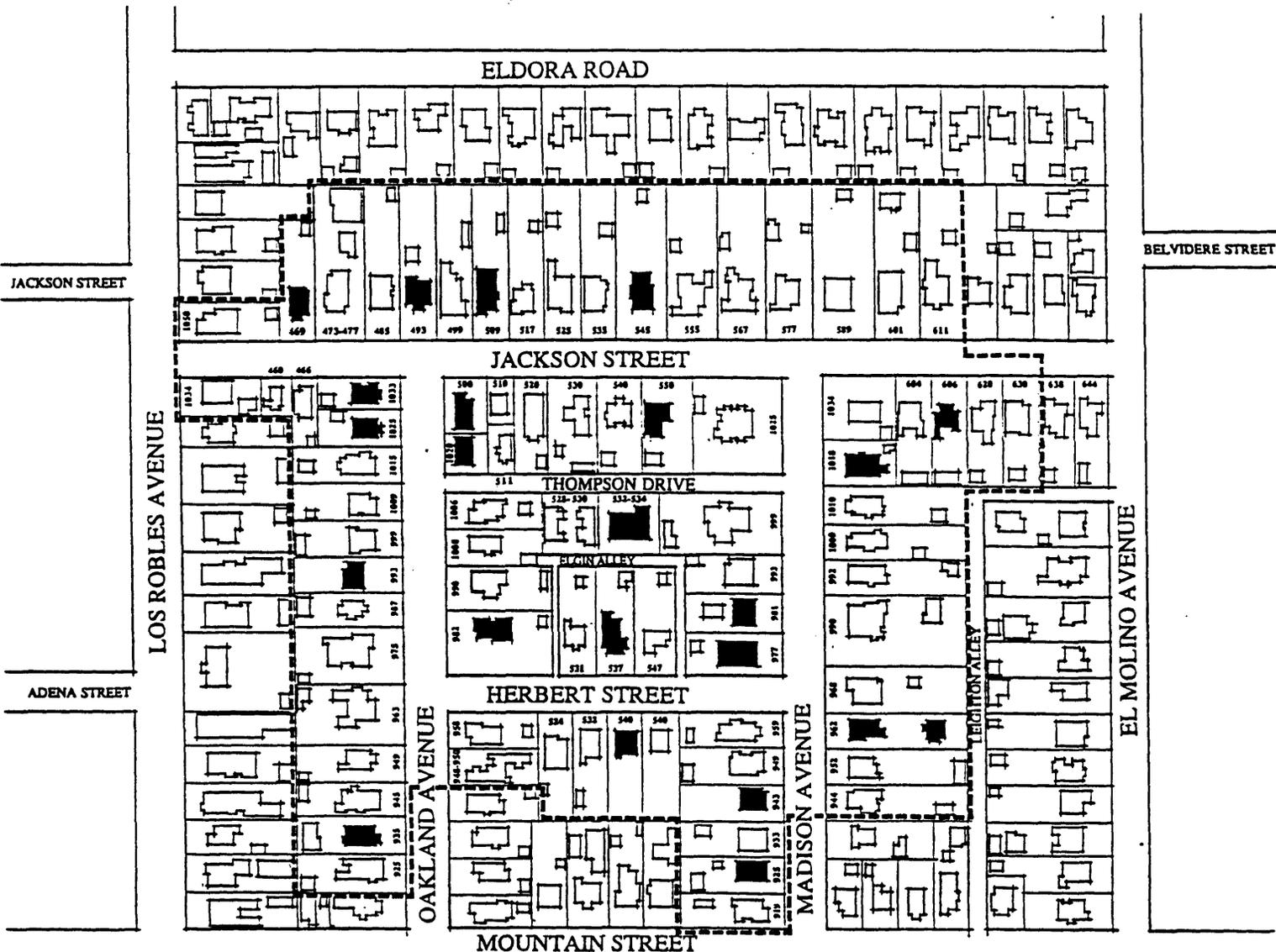
**Orange Heights/Barnhart Tracts Historic District  
Pasadena, Los Angeles County, CA**

**VERBAL BOUNDARY DESCRIPTION**

The district boundaries are indicated as the dotted line on the accompanying base map, entitled "Orange Heights/Barnhart Tracts Historic District" (Rev. 5/19/95).

**VERBAL BOUNDARY JUSTIFICATION**

The district encompasses properties originally developed as part of the Orange Heights and Barnhart tract subdivisions. The district boundaries include contiguous properties which contribute to the historic context of the district and retain integrity. The surrounding properties outside the district, many of which were originally developed within the period of significance, are non-contributing due to a loss of integrity or subsequent newer development which does not contribute to the historic context of the district.



**LEGEND**

- District Boundary
- Non-Contributing Structures



3 / 29 / 1995  
Rev. 5 / 19 / 1995



**Orange Heights/Barnhart Tracts Historic District**  
City of Pasadena, Los Angeles County, California  
Prepared by Thirtieth Street Architects, Inc.

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PHOTOGRAPHS

Orange Heights/Barnhart Tracts Historic District  
Pasadena, Los Angeles County, CA

PHOTOGRAPHS

Photographers: City of Pasadena  
(Bill Welden, Matt Ziegler)

Date of Photographs: 1994

Location of Original Negatives:  
Design & Historic Preservation Archives  
City of Pasadena, Pasadena, CA

Description of Views:

- |   |  |
|---|--|
| 1. 524 Herbert Street                     | 29. 577 Jackson Street                       |
| 2. 531 Herbert Street                     | 30. 589 Jackson Street                       |
| 3. 532 Herbert Street                     | 31. 601 Jackson Street                       |
| 4. 537 Herbert Street (Non-contributing)  | 32. 604 Jackson Street                       |
| 5. 540 Herbert Street (Non-contributing)  | 33. 606 Jackson Street (Non-contributing)    |
| 6. 547 Herbert Street                     | 34. 611 Jackson Street                       |
| 7. 548 Herbert Street                     | 35. 620 Jackson Street                       |
| 8. 460 Jackson Street                     | 36. 630 Jackson Street                       |
| 9. 466 Jackson Street                     | 37. 1034 N. Los Robles                       |
| 10. 469 Jackson Street (Non-contributing) | 38. 1050 N. Los Robles                       |
| 11. 473-475 Jackson Street                | 39. 919 N. Madison Avenue                    |
| 12. 477 Jackson Street                    | 39A. 919 N. Madison Avenue                   |
| 13. 485 Jackson Street                    | 40. 925 N. Madison Avenue (Non-contributing) |
| 14. 493 Jackson Street (Non-contributing) | 41. 933 N. Madison Avenue                    |
| 15. 499 Jackson Street                    | 42. 943 N. Madison Avenue (Non-contributing) |
| 16. 500 Jackson Street (Non-contributing) | 43. 944 N. Madison Avenue                    |
| 17. 509 Jackson Street (Non-contributing) | 44. 949 N. Madison Avenue                    |
| 18. 510 Jackson Street                    | 45. 952 N. Madison Avenue                    |
| 19. 517 Jackson Street                    | 46. 959 N. Madison Avenue                    |
| 20. 520 Jackson Street                    | 47. 962 N. Madison Avenue (Non-contributing) |
| 21. 525 Jackson Street                    | 48. 968 N. Madison Avenue                    |
| 22. 530 Jackson Street                    | 49. 977 N. Madison Avenue (Non-contributing) |
| 23. 535 Jackson Street                    | 50. 981 N. Madison Avenue (Non-contributing) |
| 24. 540 Jackson Street                    | 51. 990 N. Madison Avenue                    |
| 25. 545 Jackson Street (Non-contributing) | 52. 992 N. Madison Avenue                    |
| 26. 550 Jackson Street (Non-contributing) | 53. 993 N. Madison Avenue                    |
| 27. 555 Jackson Street                    | 54. 999 N. Madison Avenue                    |
| 28. 567 Jackson Street                    | 55. 1000 N. Madison Avenue                   |

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56. 1010 N. Madison Avenue
57. 1018 N. Madison Avenue (Non-contributing)
58. 1025 N. Madison Avenue
59. 1034 N. Madison Avenue
60. 929 N. Oakland Avenue
61. 935 N. Oakland Avenue (Non-contributing)
62. 945 N. Oakland Avenue
63. 948-950 N. Oakland Avenue
64. 949 N. Oakland Avenue
65. 958 N. Oakland Avenue
66. 963 N. Oakland Avenue
67. 975 N. Oakland Avenue
68. 982 N. Oakland Avenue (Non-contributing)
69. 987 N. Oakland Avenue
70. 990 N. Oakland Avenue
71. 993 N. Oakland Avenue (Non-contributing)
72. 999 N. Oakland Avenue
73. 1000 N. Oakland Avenue
74. 1006 N. Oakland Avenue
75. 1009 N. Oakland Avenue
76. 1015 N. Oakland Avenue
77. 1020 N. Oakland Avenue (Non-contributing)
78. 1025 N. Oakland Avenue (Non-contributing)
79. 1033 N. Oakland Avenue (Non-contributing)
80. 511 Thompson Drive
81. 528-534 Thompson Drive, bungalow court
- 81A. 528-530 Thompson Drive, west side of court
- 81B. 532-534 Thompson Drive, east side of court
82. 540 Thompson Drive (Non-contributing)
83. Herbert Street, looking west from intersection with North Madison Avenue
84. Jackson Street, looking east from intersection with North Los Robles Avenue
85. North Madison Avenue, looking south from intersection with Jackson Street
86. North Oakland Avenue, looking south from intersection with Jackson Street
87. Thompson Drive, looking west from intersection with North Madison Avenue
88. Corner steps, arroyo stone piers, arroyo stone/concrete retaining walls and piers, and gas lanterns, 1034 North Madison Avenue at corner with Jackson Street
89. Concrete address marker, 999 Madison Avenue
90. Sidewalk view with arroyo stone retaining walls and Canary Island Palms, North Oakland Avenue looking north from 993 North Oakland Avenue
91. Sidewalk view with arroyo stone retaining walls, North Oakland Avenue looking north from 975 North Oakland Avenue
92. Stairs and arroyo stone retaining walls, 993 North Madison Avenue
93. Sidewalk view with arroyo stone retaining walls and Canary Island Palms, North Oakland Avenue looking north from 949 North Oakland Avenue
94. Sidewalk view with arroyo stone retaining walls, looking south from 993 North Oakland Avenue
95. Corner steps, arroyo stone piers and retaining walls, 1025 North Madison Avenue at corner with Jackson Street

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PROPERTY OWNERS

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Orange Heights/Barnhart Tracts Historic District  
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PROPERTY OWNERS

Paul Gibson and William Tiffan  
524 Herbert Street  
Pasadena, CA 91104

Delight Thompson  
531 Herbert Street  
Pasadena, CA 91104

Herbert and Dorothy Dobard  
532 Herbert Street  
Pasadena, CA 91104

Ramon and Rosario Holguin  
537 Herbert Street  
Pasadena, CA 91104

Antonia and Leticia Rico  
540 Herbert Street  
Pasadena, CA 91104

Donald and Anthony Wheeldin  
547 Herbert Street  
Pasadena, CA 91104

Kathleen Lomando  
548 Herbert Street  
Pasadena, CA 91104

Elizabeth Thorburn  
466 Jackson Street  
Pasadena, CA 91104

Donald Trask  
2024 Midlothian Drive  
Altadena, CA 91001  
RE: 469 Jackson Street

Mark DeRobertis and Susan Wrenn  
475 Jackson Street  
Pasadena, CA 91104  
RE: 473-477 Jackson St.

Marc Zamor and William Minter  
147 Las Flores Avenue  
Arcadia, CA 91006  
RE: 485 Jackson Street

Menett Williams  
493 Jackson Street  
Pasadena, CA 91104

J.R. Wilks and Rosemary Robey  
499 Jackson Street  
Pasadena, CA 91104

Amy Vineyard and Lynette Duensing  
500 Jackson Street  
Pasadena, CA 91104

William Weissbard  
509 Jackson Street  
Pasadena, CA 91104

Thomas and Toni Hampton  
510 Jackson Street  
Pasadena, CA 91104

Raymond and Gladys Miles  
517 Jackson Street  
Pasadena, CA 91104

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PROPERTY OWNERS

Orange Heights/Barnhart Tracts Historic District  
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Doris Levy and Brent Benn  
520 Jackson Street  
Pasadena, CA 91104

Cheryl Sletta  
577 Jackson Street  
Pasadena, CA 91104

Roy and Joan Oshita  
525 Jackson Street  
Pasadena, CA 91104

Marvin and Francine Greer  
589 Jackson Street  
Pasadena, CA 91104

Alan and Sharon Gates  
530 Jackson Street  
Pasadena, CA 91104

Elizabeth Brown  
601 Jackson Street  
Pasadena, CA 91104

Karen Ericsson  
535 Jackson Street  
Pasadena, CA 91104

Carlos Gutierrez and Linda Tunstad  
604 Jackson Street  
Pasadena, CA 91104

Carol Hunt  
540 Jackson Street  
Pasadena, CA 91104

Beverly Norman  
606 Jackson Street  
Pasadena, CA 91104

Steve Pribyl  
545 Jackson Street  
Pasadena, CA 91104

Joan and Barney Reid, Jr.  
611 Jackson Street  
Pasadena, CA 91104

Roy Williams and Barbara Lamprecht  
550 Jackson Street  
Pasadena, CA 91104

Frank and Iveal Washington  
620 Jackson Street  
Pasadena, CA 91104

Pearl Fulcher and Robert and Mary Picone  
555 Jackson Street  
Pasadena, CA 91104

Thomas and Lorraine McCabe  
630 Jackson Street  
Pasadena, CA 91104

Alfred and Novella Moore  
567 Jackson Street  
Pasadena, CA 91104

Lucio and Esther Rodriguez  
1034 North Los Robles Avenue  
Pasadena, CA 91104

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PROPERTY OWNERS

Orange Heights/Barnhart Tracts Historic District  
Pasadena, Los Angeles County, CA

Gail and Charles Brown  
1050 North Los Robles Avenue  
Pasadena, CA 91104

Silvina Wheatley  
919 North Madison Avenue  
Pasadena, CA 91104

Ronald and Susan Gibson  
925 North Madison Avenue  
Pasadena, CA 91104

William Hamilton Trust  
1071 East Woodbury Road  
Pasadena, CA 91104  
RE: 933 North Madison Avenue

Danny Howell and Barbara Bolan  
943 North Madison Avenue  
Pasadena, CA 91104

Frank Hoffman  
944 North Madison Avenue  
Pasadena, CA 91104

Craig Castillo  
949 North Madison Avenue  
Pasadena, CA 91104

Gary and Katherine Nixon  
952 North Madison Avenue  
Pasadena, CA 91104

John Thie and Family Trust  
959 North Madison Avenue  
Pasadena, CA 91104

James Slocum and Nancy Lauderdal Skovholp  
962 North Madison Avenue  
Pasadena, CA 91104

John and Bonnie Armstrong  
968 North Madison Avenue  
Pasadena, CA 91104

Armando and Bernadette Diwa  
1156 North Wilson Avenue  
Pasadena, CA 91104  
RE: 977 North Madison Avenue

Protestant Episcopal Church  
P.O. Box 2164  
Los Angeles, CA 90051  
RE: 981 North Madison Avenue

Stephen and Jean Mann  
990 North Madison Avenue  
Pasadena, CA 91104

Ameen Alwan  
992 North Madison Avenue  
Pasadena, CA 91104

Vetza and Samuel Trussell, Jr.  
9410 Cofty Lane  
Herry Valley, CA 92223  
RE: 993 North Madison Avenue

Robert and Margie Geary  
999 North Madison Avenue  
Pasadena, Ca 91104

Elrish Powdrill  
1000 North Madison Avenue  
Pasadena, CA 90014

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PROPERTY OWNERS

Orange Heights/Barnhart Tracts Historic District  
Pasadena, Los Angeles County, CA

Veronica and Frank Hinckson, Jr.  
1010 North Madison Avenue  
Pasadena, CA 91104

John and Judith Godfrey  
958 North Oakland Avenue  
Pasadena, CA 91104

Stephen and Ann Burke  
1018 North Madison Avenue  
Pasadena, CA 91104

Charles and Irene Burkner  
963 North Oakland Avenue  
Pasadena, CA 91104

Richard and Ireta Wernecke  
1025 North Madison Avenue  
Pasadena, CA 91104

Luther and Margaret Renfroe  
975 North Oakland Avenue  
Pasadena, CA 01194

Daniel Hunter  
1034 North Madison Avenue  
Pasadena, CA 91104

Toshiaka Yamaoka  
982 North Oakland Avenue  
Pasadena, CA 91104

Barry Sanders and Buddy Weisman  
929 North Oakland Avenue  
Pasadena, CA 91104

Arthur and Esperanza Martinez  
987 North Oakland Avenue  
Pasadena, CA 91104

Betty Ho  
1861 Broadland Avenue  
Duarte, CA 91010  
RE: 935 North Oakland Avenue

Robert and Anita Holloway  
990 North Oakland Avenue  
Pasadena, CA 91104

Dec'd Estate of Carlos Morales  
945 North Oakland Avenue  
Pasadena, CA 91104

Louis Day and Margaret Renfroe  
975 North Oakland Avenue  
Pasadena, CA 91104  
RE: 993 North Oakland Avenue

Byron Hoover/Byron Hoover Trust  
948 North Oakland Avenue  
Pasadena, CA 91104  
RE: 948-950 North Oakland Avenue

Herbert Rempel and HS Rempel Decd Trust  
999 North Oakland Avenue  
Pasadena, CA 91104

Marian Moore  
949 North Oakland Avenue  
Pasadena, CA 91104

Richard White and Teri Mermer  
1000 North Oakland Avenue  
Pasadena, CA 91104

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**PROPERTY OWNERS**

**Orange Heights/Barnhart Tracts Historic District  
Pasadena, Los Angeles County, CA**

Doris Levy and Brent Benn  
520 Jackson Street  
Pasadena, CA 91104

Cheryl Sletta  
577 Jackson Street  
Pasadena, CA 91104

Roy and Joan Oshita  
525 Jackson Street  
Pasadena, CA 91104

Marvin and Francine Greer  
589 Jackson Street  
Pasadena, CA 91104

Alan and Sharon Gates  
530 Jackson Street  
Pasadena, CA 91104

Elizabeth Brown  
601 Jackson Street  
Pasadena, CA 91104

Karen Ericsson  
535 Jackson Street  
Pasadena, CA 91104

Carlos Gutierrez and Linda Tunstad  
604 Jackson Street  
Pasadena, CA 91104

Carol Hunt  
540 Jackson Street  
Pasadena, CA 91104

Beverly Norman  
606 Jackson Street  
Pasadena, CA 91104

Steve Pribyl  
545 Jackson Street  
Pasadena, CA 91104

Joan and Barney Reid, Jr.  
611 Jackson Street  
Pasadena, CA 91104

Roy Williams and Barbara Lamprecht  
550 Jackson Street  
Pasadena, CA 91104

Frank and Iveal Washington  
620 Jackson Street  
Pasadena, CA 91104

Pearl Fulcher and Robert and Mary Picone  
555 Jackson Street  
Pasadena, CA 91104

Thomas and Lorraine McCabe  
630 Jackson Street  
Pasadena, CA 91104

Alfred and Novella Moore  
567 Jackson Street  
Pasadena, CA 91104

Lucio and Esther Rodriguez  
1034 North Los Robles Avenue  
Pasadena, CA 91104