

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

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MAR 22 1979

RECEIVED SEP 26 1979

DATE ENTERED MAR 23 1982

# NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

## 1 NAME

HISTORIC

Hotel Green

AND/OR COMMON

Castle Green Apartments

## 2 LOCATION

STREET & NUMBER

99 South Raymond Avenue

NOT FOR PUBLICATION

CITY, TOWN

Pasadena

VICINITY OF

CONGRESSIONAL DISTRICT

22nd. District

STATE

California

CODE

06

COUNTY

Los Angeles

CODE

037

## 3 CLASSIFICATION

### CATEGORY

DISTRICT

BUILDING(S)

STRUCTURE

SITE

OBJECT

### OWNERSHIP

PUBLIC

PRIVATE

BOTH

**PUBLIC ACQUISITION**

IN PROCESS

BEING CONSIDERED

### STATUS

OCCUPIED

UNOCCUPIED

WORK IN PROGRESS

**ACCESSIBLE**

YES: RESTRICTED

YES: UNRESTRICTED

NO

### PRESENT USE

AGRICULTURE

COMMERCIAL

EDUCATIONAL

ENTERTAINMENT

GOVERNMENT

INDUSTRIAL

MILITARY

MUSEUM

PARK

PRIVATE RESIDENCE

RELIGIOUS

SCIENTIFIC

TRANSPORTATION

OTHER:

## 4 OWNER OF PROPERTY

NAME

See continuation sheet 1 for a list of the beneficial owners

STREET & NUMBER

CITY, TOWN

STATE

VICINITY OF

## 5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,  
REGISTRY OF DEEDS, ETC.

Office of County Recorder of Los Angeles, California

STREET & NUMBER

227 North Broadway

CITY, TOWN

Los Angeles

STATE

California

## 6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Pasadena's Architectural and Historical Inventory, Survey Area 7

DATE

October 29, 1978

FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR  
SURVEY RECORDS

Pasadena Cultural Heritage Commission, City Hall

CITY, TOWN

Pasadena

100 North Garfield Avenue

STATE

CA 91109

# 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED      DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

---

## DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The building known as Castle Green is sited with its long axis running north/south and its main facade parallel to Raymond Avenue. It is set back approximately 100 feet from Raymond Avenue and 30 feet from Dayton Street, affording ample space for a fine garden consisting of lawns, shrubs, pathways, a pool with fountain, and mature plantings of magnolias, bananas, varieties of palms and other trees. To the south of Dayton Street, there is a large public park of nearly ten acres. Thus, while located in the urban context of downtown Pasadena, the Castle Green enjoys an oasis of surrounding greenery. On its north side, the 1903 expansion of the Hotel Green (now a H.U.D. housing facility for senior citizens) adjoins the Castle Green. Within the L created by this junction of two buildings are located parking lots, garages, and other service facilities.

The Castle Green is a six-storey, flat-roofed building with various architectural features that rise to a seventh storey and create a varied and picturesque roofline. It is a steel-framed, brick structure, finished with rough-cast stucco (probably hand-troweled) of a dull brown color. Above the sixth storey perimeter of the building is a gently sloping shed roof of red, Spanish-style, semi-cylindrical ceramic tile. The eave overhang of approximately thirty inches is carried by 4x6" rafters, band-sawn at their ends. Each rafter tail is completely sheathed with copper, and the underside of the eaves is plastered.

The large scale of the building is relieved by a great variety of treatments in its massing, fenestration and exterior ornamentation. The central section of the main facade rises to a seventh storey penthouse that formerly accommodated a ballroom. The loggia of this top storey is flanked by two square towers with flat roofs, from which domes rise. These domes on plain drums are roofed with metal sheets in a manner reminiscent of Islamic domes. The eaves of the flat roofs are carried on 4x6" rafters, exposed from below, to which a fascia board, ornamented by simple, square openings, has been applied. The open gallery of the loggia is carried slightly forward by a cantilevered, concrete balcony of extremely simple design, which is repeated in the two flanking towers. Access to the tower balconies is provided by means of three simply arched windows divided by slender columns, which echo the design of the loggia. Above the towers' windows is an elaborate plaster ornamentation executed in a diapered pattern. Within the diamond shapes created by the diagonals is a fleur-de-lis type design.

The fifth and sixth storeys of the central section of the main facade are also tripartite in design. Below the loggia, the

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George Holtz; 14702 Gledhill, Panorama City, CA 94102  
Harry Creekmore; 99 S. Raymond, #107, Pasadena, CA 91105  
Robert & Phyllis Hull; 99 S. Raymond, #201, Pasadena, CA 91105  
Mrs. B. Suter; 99 S. Raymond, #202, Pasadena, CA 91105  
J. Shapiro; 1500 N. Delta, S. San Gabriel, CA 91177  
Mrs. Alice Angel; 99 S. Raymond, #204, Pasadena, CA 91105  
Doris Young & Rosaline Carrol; 99 S. Raymond, #203, Pasadena, CA 91105  
Virginia Morrison; 99 S. Raymond, #303, Pasadena, CA 91105  
L. Coon; 99 S. Raymond, #207, Pasadena, CA 91105  
Tom Carpenter; 99 S. Raymond, #208, Pasadena, CA 91105  
Hermione Poirier; 99 S. Raymond, #210, Pasadena, CA 91105  
Royal Dean; 234 S. Westgate, Los Angeles, CA 90049  
Gertrude Flinn; 2301 James, Topeka, Kansas 66614  
Christena Andreson; 1675 E. Orange Grove Blvd., Pasadena, CA 91104  
Stella Salvesson; 99 S. Raymond, #305, Pasadena, CA 91105  
Genevieve Graydon; 99 S. Raymond, #308, Pasadena, CA 91105  
Buelah Liggett; 5648 Berkshire Dr., Los Angeles, CA 90032  
Virginia Dwyer; 11479 Rose Avenue, Los Angeles, CA 90066  
Mrs. Williamette Foster; 99 S. Raymond, #401, Pasadena, CA 91105  
Herb Winters; 3938 Cumberland, Los Angeles, CA 90027  
Mrs. Rudd Brown; 702 E. California Blvd., Pasadena, CA 91106  
W.V. Rader; 99 S. Raymond Ave., Pasadena, CA 91105  
Grace Parker; 99 S. Raymond Ave., #405-06, Pasadena, CA 91105  
Edna Graham; 99 S. Raymond Ave., #410, Pasadena, CA 91105  
Adelle Shinn; 99 S. Raymond Ave., #501, Pasadena, CA 91105  
Denise Forbush; 125 Cambou Drive, San Francisco, CA 94132  
Ann Marie Duffy; 370 Arroyo Terrace, Pasadena, CA 91103  
Edna Graham & Helen Lambert; 99 S. Raymond, #410, Pasadena, CA 91105  
Laura Throckmorton; 99 S. Raymond, #506, Pasadena, CA 91105  
Mildred Killam; 99 S. Raymond, #508, Pasadena, CA 91105  
Olive Tosch; 99 S. Raymond, #509, Pasadena, CA 91105  
Marian Nelson; 99 S. Raymond, #510, Pasadena, CA 91105  
R. Snider; 6348 Spar Way, Magalia, CA 95954  
Robert McKee; 99 S. Raymond, #603, Pasadena, CA 91105  
Grace Cassidy; 753 W. Duarte Rd., Arcadia, CA 91009  
Robert Hopper; 99 S. Raymond, #605, Pasadena, CA 91105  
Ann Garbarine; 99 S. Raymond, #607, Pasadena, CA 91105  
E. Mercanet; 6353 Hesperia Ave., Reseda, CA 91335  
T. Kendrick; 1005 E. Parkman, Altadena, CA 91001  
Doris Faust; 99 S. Raymond, #610, Pasadena, CA 91105  
Green Hotel Apartments; 15233 Ventura Blvd., #816, Sherman Oaks, CA 91403

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sixth floor's elevation is composed of three bays, each divided into three windows with plaster ornamentation between. The fifth storey exhibits three loggias, each tripartite, with slender columns that exhibit capitals in floral patterns. These arches, like those of the seventh storey towers, are "Moorish" in design, in that the spring line of the horseshoe arch occurs considerably above the capital. Much of the mid-Eastern character that the architect intended for his design is derived from this simple stylistic device. Further linking the design of the fifth and sixth storeys are the richly ornamented spandrels between the two storeys' windows.

Between the fourth and fifth storeys, a cornice-like string course occurs and extends around the entire building. Deep, stepped corbels are surmounted by delicate mouldings. This string course demarcates two zones of the exterior: below this line, fenestration consists of simple, rectangular openings and no ornamentation occurs. There are several French doors with simple iron balconies.

A verandah, which was considered a necessary feature of a nineteenth century hotel, was built at ground level along the center of the main facade. Its shed roof was covered in the same Spanish-style red tile. Contrasting strongly with the described slender columns that divide window arches, the Doric columns of the verandah are of heavy proportion with pronounced entasis.

Extending from the center of the main elevation to the west curb of Raymond Avenue is the remaining section of an enclosed pedestrian bridge that once spanned the street and linked the two buildings of the Hotel Green complex. Only two spans still remain, and the truncated bridge now terminates with what formerly served as a central observation pavilion. The elevated bridge allowed guests to cross between the two buildings at the second storey level. The structure now serves as a pleasant, arcaded marquee sheltering the front entranceway to the Castle Green. Between the flattened arches, the paired piers that support the bridge have pairs of buttresses that lend character to the design. The enclosed walkway above (now used as an architectural office) is lighted by continuous bands of arched windows, between which are slender columns of the same type employed in the main facade. The terminal pavilion, which is octagonal in plan, has a hipped, tile roof from

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which a metal-clad dome with finial rises. This picturesque roof is reminiscent of those of Turkish kiosks.

Terra cotta ornament embellishes the spandrels of the octagonal bridge pavilion, its eaves and the surrounds of its main windows. This ornament is perhaps the most notable feature of the exterior design. Interlocking circular and elliptical motifs are combined with graceful, linear patterns based on plant forms. These designs do not appear to have been taken from the standard pattern books of the late nineteenth century on ornament, but rather may be considered as original contributions of the architect. This ornament strongly suggests the influence of architect Louis Sullivan, whose work may have inspired other architectural features of the building, such as the tower domes and the loggia balcony.

The south facade of the Castle Green undoubtedly was considered as important to the design impact of the building as was its main facade. Perhaps the most prominent feature of the building were the two seven-storey towers, semi-circular in plan, that are attached to the two corners of the south end. The close placement of these two towers, which are separated by a single bay, calls to mind the towers of numerous medieval castles and fortifications of Europe. This factor is probably responsible for the popular name "Castle Green," by which the building is now known. Above the main six-storey block of the building, the towers are capped by gently sloping conical roofs of red ceramic tile. The roofs are carried on a series of cast-concrete columns with "Moorish" capitals that exhibit leaf-pattern ornament. The open galleries, which add charm to roof-top promenades, actually disguise the presence of the original seventh storey water holding tanks. Below the galleries, the same type of noteworthy ornament as described above occurs. At ground level, a one-storey, glass-enclosed sun porch projects from the south facade. The flat roof deck is surrounded by a low balustrade of concrete, pierced by openings of an Islamic pattern.

The original north facade of the building now forms a party wall with the 1903 addition to the former Hotel Green complex. Because there were no towers originally built at the north end of the building, it appears that eventual expansion from this end of the

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hotel was previewed as early as 1898. Photographs of the building before 1903 show the north end to have been rectangular in form. Like the other facades, the north facade exhibited arched windows above the cornice-like string course and plain rectangular openings below. The design of the 1903 addition contrasts strongly with the imaginative and eclectic style of the Castle Green. Deliberately designed to be "twentieth century in type of architecture" (according to a 1902 account), the later wing has no arched windows, galleries, balconies or other features similar to those of the 1898 building.

Despite the hotel's conversion into apartments over fifty years ago, the interiors of the Castle Green still retain much of their late nineteenth century character. The public rooms of the ground floor remain nearly in their original condition, only minor, decorative changes having been made during the twentieth century. The building's main entrance leads to the large lobby and stairhall to the second floor. Among the notable architectural features of this space are: the mosaic tile of the main floor and stair landings, the wide flights of marble steps, the intricately ornate cast-iron stair balustrade and newel, and the wainscoting and wall treatments of simulated onyx. (Throughout the building, slate has been marbled to achieve the wax-like luster of the stone onyx.) Just north of the entrance is a cage elevator of late nineteenth century manufacture. This ornate metal lift, with its distinctive grills and screens, still communicates with all seven storeys and terminates at the penthouse, formerly used as a ballroom. The transom over the wide entranceway to the south parlors is an ornate metalwork screen that repeats an important decorative element of the lobby.

The room known as the main salon is the largest of the south parlors. Perhaps its most distinctive feature is its coffered ceiling, the reveals of which have been decorated with a colorful, low-relief ornament. The main salon extends into the space of the southeast tower, and the unusual plan of the room is reflected in the semi-circular line of the coffered ceiling. An immense fireplace in the character of a baronial hall comprises the west wall of the room. The mantle shelf has been placed at an exaggerated height; above it, a mirror has been set within an overmantel

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of the coffered hardwood panels. Double doors south of the fireplace lead to the glass-enclosed sun porch. This room has been uniformly painted white, masking much of its former character. The capitals of the piers between the windows, which are very similar to capitals in the main salon and lobby, are noteworthy.

The suite of three rooms to the west of the main parlor are the most interesting and unusual of the entire building, and of these, the "Moorish parlor" (historic and present name) is by far the most significant. Craftsmanship, rich surface decoration, and opulence of material distinguish this exotic room, which appears to have survived intact. The focal point of the room is the fireplace wall, set at a diagonal between the wide entranceways to the main salon and the card room. A colorful, mosaic tile fireplace surround (of exaggerated height) is composed of chevron patterns, bordered by a contrasting chain pattern. Gilded elements highlight the design. A wood mantel shelf is again placed high on the wall, this time in simulated suspension from chains above. The tile work is surrounded by intricate woodwork and applied carvings in varied motifs such as elliptical sunbursts, plant forms and guilloche bands. The window treatment in the Moorish parlor is very unusual and evocative of Islamic architecture. The upper part of the window is accented by a bead-like screen, above which is a frieze of applied decoration that resembles mosques in section and horseshoe arches on columns. Also of interest in this room are the transom screens, in which a simply turned spindle is alternated to create a distinctive effect. The two other rooms of this suite repeat many of the themes presented in the Moorish parlor. Of special note are the ogive arch forms of the window screens in the card room.

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Although the hotel's interior was completely gutted during the recent renovation, the building's exterior remains essentially unchanged. Technically, the building survives as a group of three adjoining although architecturally distinct sections: 1) a north-east corner block, constructed in 1903, 2) a middle section to the west constructed in the same year and 3) the older Wooster Block, forming the west corner, dating from 1887. The entire building is of steel frame construction and covered with a cement plastered finish. The north-east block, a full seven stories in height, is the tallest of the building's sections. It is covered by a low hip roof of asphalt shingles with corbelled supporting brackets. Window and door openings of the block's lower five stories are austere and with little detailing. Paired sixth story windows, more reflective of the older Castle Green, are smaller and crowned by round arches. Elliptically shaped attic story windows are curiously reminiscent of those used by Louis Sullivan in some of his early commercial buildings, as is their surrounding ornamentation. Prominent on the block's east facade is the one-story semi-circular projection of what was originally one of the hotel's lounges. The projection is flat roofed with buttressed walls. A large buttressed brick chimney appears on its eastern-most point. The south facade of the corner block is separated from the Castle Green by a narrow air space.

The north facade of the six-story middle section is covered by a very low shed roof of asphalt shingles carried on 4" x 6 rafters. Window and door openings are of the same austere detail as noted in eastern block although circular headed windows are used on the first floor. Sixth-story windows are marked by the addition of fancyfull semi-circular iron balconies. The south facade, with a shed roof of ceramic tile, is dominated by the one-story semi-circular projection of what was originally the hotel's dining room and by square towers at each of the sections' ends. The larger western tower is articulated by paired arched openings and covered by a metal dome. The eastern tower includes triparte arched openings and a simple flat roof.

The older six-story Wooster Block stands most distinct from the later building. The building's wealth of detail, almost Romanesque in feeling, is handled in an individual way. The building is again covered by a low shed roof of ceramic tile carried on projecting rafters. Walls are articulated by numerous bays and arches. The west facade includes three two-story bays on the 2nd and 3rd stories. The middle bay is semi-circular, the end bays slanted. The bays are crowned by a decorative connecting iron balcony. A slanted bay on the same story appears on the north facade of the building over its eastern



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(11/78)

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most entrance. A semi-circular tower, rising the building's full height, marks the north-west corner and entrance. Adding to the building's south facade is a small concrete balcony on the fifth floor with corbelled supporting brackets. Four octagonal columns support its overhanging tile roof. The building's first story of store fronts on the north and east facades is articulated by simulated rusticated stone work, as is the northeast tower to the third story. Romanesque arches appear over the building's north entrances.

AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW

- |           |  |  |  |  |
|-----------|--|--|--|--|
| 9         | <input type="checkbox"/> ARCHEOLOGY-PREHISTORIC  | <input type="checkbox"/> COMMUNITY PLANNING                | <input checked="" type="checkbox"/> LANDSCAPE ARCHITECTURE | <input type="checkbox"/> RELIGION            |
| 99        | <input type="checkbox"/> ARCHEOLOGY-HISTORIC     | <input type="checkbox"/> CONSERVATION                      | <input type="checkbox"/> LAW                               | <input type="checkbox"/> SCIENCE             |
| 1699      | <input type="checkbox"/> AGRICULTURE             | <input type="checkbox"/> ECONOMICS                         | <input type="checkbox"/> LITERATURE                        | <input type="checkbox"/> SCULPTURE           |
| 1799      | <input checked="" type="checkbox"/> ARCHITECTURE | <input type="checkbox"/> EDUCATION                         | <input type="checkbox"/> MILITARY                          | <input type="checkbox"/> SOCIAL/HUMANITARIAN |
| 1800-1899 | <input type="checkbox"/> ART                     | <input type="checkbox"/> ENGINEERING                       | <input type="checkbox"/> MUSIC                             | <input type="checkbox"/> THEATER             |
| 1890-1900 | <input type="checkbox"/> COMMERCE                | <input checked="" type="checkbox"/> EXPLORATION/SETTLEMENT | <input type="checkbox"/> PHILOSOPHY                        | <input type="checkbox"/> TRANSPORTATION      |
|           | <input type="checkbox"/> COMMUNICATIONS          | <input type="checkbox"/> INDUSTRY                          | <input type="checkbox"/> POLITICS/GOVERNMENT               | <input type="checkbox"/> OTHER (SPECIFY)     |
|           |  | <input type="checkbox"/> INVENTION                         |  |  |

SPECIFIC DATES opening: Jan. 16, 1899 BUILDER/ARCHITECT Frederick L. Roehrig

STATEMENT OF SIGNIFICANCE

Called by local historian Henry Markham Page "the first fine hotel in Pasadena" and estimated to have been one of the largest resort hotels in California in its time, the Hotel Green, as represented by the section now known as Castle Green, is one of the few grand nineteenth century hotels in the state to survive to the present day. As a contributing factor toward the settlement of Pasadena in the 1890s and early 1900s, the hotel also fostered the social, cultural and economic development of the city. The design of the building, which is a unique, imaginative blend of eclectic styles, should be considered as a significant statement in the architectural history of southern California.

The history of the Castle Green building began a decade before its construction. In 1887, Pasadena developer Edward C. Webster began building a hotel at the southeast corner of Raymond Avenue and Green Street (then Kansas Street). To promote the successful establishment of this new business venture, Webster erected a passenger terminal nearby for the Santa Fe Railroad. His donation of the building and lot to the railroad company was contingent upon their relocation to this new depot. With this move, Webster was assured that the proximity between hotel and rail station (and the obvious convenience that this afforded guests) would encourage the growth of his planned resort. However, Webster overextended his ventures, and when forced into insolvency, his unfinished hotel became the property of his friend and creditor, Colonel George G. Green.

Green had first come to Pasadena in the late 1880s to escape the winter climate of his home town, Woodbury, New Jersey. Having made his fortune in the patent medicine business, Green was quick to realize the potential to attract other wealthy Eastern health seekers to the mild weather of southern California. He invested a large sum to complete the hotel that Webster had started, and within a few years, it had gained the reputation of being one of the finest hotels in southern California. From its early years, it was considered a luxury hotel in the sense that it was well-furnished and well-equipped to cater to the needs of wealthy guests.

In February 1893, work was begun on an addition to the south of

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

Pasadena Daily News, May 6, November 15 and December 29, January 17, 1899; January 1, 1903. Pasadena, California: Beautiful (Pasadena, CA: Star Publishing Co., [1902]). J.W. Pasadena, California: Historical and Personal (Pasadena, CA: Published by the author, 1917). Henry Markam Page, Pasadena: Its Early Years (Los Angeles, CA: L.L. Morrison, 1964).

# 10 GEOGRAPHICAL DATA

**UTM NOT VERIFIED**

ACREAGE OF NOMINATED PROPERTY 2.74 acres

QUADRANGLE NAME Pasadena, California

QUADRANGLE SCALE 1: 24 000

UTM REFERENCES

A | 1 | 1 | 3 | 9 | 4 | 1 | 0 | 0 | 3 | 7 | 7 | 8 | 5 | 4 | 0 |

B | | | | | | | | | | | | | | | | | |

ZONE EASTING NORTHING

ZONE EASTING NORTHING

C | | | | | | | | | | | | | | | | | |

D | | | | | | | | | | | | | | | | | |

E | | | | | | | | | | | | | | | | | |

F | | | | | | | | | | | | | | | | | |

G | | | | | | | | | | | | | | | | | |

H | | | | | | | | | | | | | | | | | |

## VERBAL BOUNDARY DESCRIPTION

See continuation sheet 11 for the legal description

## LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE

# 11 FORM PREPARED BY Nominated by: Genevieve Graydon

NAME / TITLE 794-0410

Mary Ellen Gadski, with the assistance of Alson Clark

ORGANIZATION

Pasadena Heritage

DATE

March 20, 1979

STREET & NUMBER

54 West Colorado Boulevard

TELEPHONE

(213) 793-4378 <sup>changed</sup> 0617

CITY OR TOWN

Pasadena

STATE

CA 91105

# 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL   

STATE   

LOCAL X

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

*Mary Ellen Gadski*

TITLE

DATE

9/13/79

## FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER.

*Wm A. Baube*  
KEEPER OF THE NATIONAL REGISTER

DATE

March 23, 1982

ATTEST:

DATE

CHIEF OF REGISTRATION

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the hotel, which approximately doubled its original size. (Green had been planning this expansion for some time, but had waited until the completion of the city sewer system to proceed.) The Los Angeles architectural team of Strange and Carnicle designed a facade that reflected "Spanish, Moorish and Mexican styles," according to a contemporary newspaper account. Its eclectic architectural style was greatly admired by the public and contributed to its appeal as a resort hotel. Winter visitors journeying to a semi-tropical climate apparently found the fanciful mingling of styles to be appropriate to their surroundings. The newly expanded, two-hundred-room hotel was opened in early 1894.

During the 1890s, the Hotel Green became a social and cultural center for Pasadena. Many balls and receptions for distinguished visitors to the city took place at the hotel, which was held in high esteem and was considered to be a civic showcase. The Valley Hunt Club began its annual ball here, and "society," as modeled on Eastern traditions, began to flourish. The hotel was also beginning to make a large contribution to the economic development of Pasadena. Many tourists attracted to the Hotel Green decided to become residents of the city, either on a permanent, year-round basis or during the winter months. Thus, home building was fostered, and many new businesses were established to meet the demands of a growing population. During the season of November 1897 to May 1898, it was estimated that the Hotel Green's guests, numbering nearly 3,000, had spent approximately \$150,000 during their local stay. The injection of this large amount of money into a community of less than 10,000 people was a tremendous financial boon to Pasadena. Colonel Green and his manager, brother-in-law J. H. Holmes, also took active, personal roles in promoting the development of Pasadena, since the success of the hotel was so intricately linked with that of its community. They gave both moral and financial encouragement to civic projects such as grading roads and publicizing the city's attributes.

Because of the tremendous demand for rooms (many guests reserved their lodgings a year in advance), Green planned to further expand his hotel through the construction of "The Annex," later to be known as the Castle Green. Colonel Green owned the parcel of land directly opposite his hotel on the west side of Raymond Avenue. In May 1897, the building contract for the annex was awarded, and work commenced soon thereafter. Although a significant part of the construction had been completed by mid-1898, the grand opening of the new annex was delayed until January 16, 1899 for the occasion of G. G. Green's birthday. The opening was hailed by the local press as "the most brilliant social event of the season" and was attended by 1,000 guests.

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The architect of the new building, Frederick L. Roehrig, followed Strange and Carnicle's combination of eclectic styles so that the annex would bear some relationship to the existing hotel. Architectural elements of California's colonial antecedents were combined imaginatively with selected images from Islamic architecture. As one of Roehrig's earlier works in a long career that extended to mid-1930s, the annex represents a pastiche of his personal architectural ideas, in tune with the historic eclecticism of the late nineteenth century.

The siting of the new annex proved to create an important attribute for both the hotel complex and the city of Pasadena. The building was set back approximately one hundred feet from Raymond Avenue, allowing an ample site for a garden. The original hotel had been built directly on the street line. The new garden thus served as a landscape feature for the two facing buildings of the hotel. Local historian Page related that the newly landscaped site was the only park in Pasadena at that time. Further enhancing the expanded hotel was an elevated pedestrian bridge, 200 feet long by 14 feet wide, which ingeniously solved the problem of communication between the two buildings across Raymond Street. The bridge served as both an important social promenade and a lounge for guests.

The interior appointments of the new annex caused a local newspaper reporter to comment on the "lavish expenditure of money" that distinguished the building from "the usual run of hotels." Colonel Green indeed had invested a greater percentage of his money toward the interior enrichment of the annex than he had done for the earlier buildings. Nearly the entire ground floor was devoted to public spaces, which included: a large lobby, drawing rooms, a sun porch, a billiards hall, a gentleman's writing room, and most distinctive of all, a suite of "Moorish" rooms. Atop the building, a large ballroom was located in the seventh storey penthouse. The open roof gardens that flanked the ballroom provided an excellent vantage point from which to enjoy a view of the San Gabriel Mountains to the north. In the basement, a bowling alley catered to the recreational interests of guests. In contrast to many resort hotels of the era, not all attention was lavished on the public areas at the expense of the private rooms. Individual suites were of generous proportions and included individual closets, baths and lavatories. Furnishings were selected by manager Holmes, who toured the eastern United States for that purpose.

The early years of the twentieth century marked the heyday of the

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Hotel Green. To further attract guests, the hotel owner developed a golf course with clubhouse that was easily accessible by means of an electric car line that ran on Raymond Avenue. The hotel was especially popular on New Year's Day due to its location along the former route of the Tournament of Roses parade. Because the parade passed directly under the pedestrian bridge on Raymond Avenue, this became one of the most desirable viewing points in town. A holiday edition of the January 1, 1903 Pasadena Daily News proudly claimed that: "The Hotel Green has a world-wide reputation and is without doubt the most superb hostelry in the west." By this time, work had begun on yet another expansion of the hotel. Along Green Street, a building was connected at a right angle to the Castle Green and was adjoined to another existing building that was refurbished, the Wooster Block. Architect Frederick L. Roehrig again designed this new building, which was intended to be a more "modern" architectural statement. Ambitious plans were made for another wing along Fair Oaks Avenue that would have created a U-plan structure with a central courtyard. Financial limitations curtailed this expansion.

In 1914, the Hotel Green was purchased by Daniel M. Linnard. As the vacationing patterns of Americans eventually changed with the advent of the automobile and less dependence upon public transportation, the hotel began to lose the great popularity it had enjoyed. The establishment of over four hundred rooms could no longer be managed on a profitable basis. Around 1920, the portion of the hotel east of Raymond Avenue was sold; this was renamed the Pasadena Hotel and later became the Park View. In 1929, the portion of the elevated bridge over Raymond Avenue was regarded as an impediment to traffic circulation and was torn down. The Hotel Green building on the east side of Raymond Avenue, which had been housing various civic offices, was demolished in 1935. Only a one-storey segment at the southeast corner of Green and Raymond now remains.

The 1897-1898 annex had come under separate management in the mid-1920s and officially was organized as the Castle Green apartments in 1926. The establishment of a co-operative apartment house was an unusual venture for its time. Under a special trust arrangement with the Security Pacific National Bank (then Security Trust and Savings Bank), those who purchased individual apartments were beneficial owners, rather than owners in fee. The conversion of the hotel into an apartment house was made feasible by the high quality of the building's initial construction and the existing proportions of the large suites. There are now fifty-three apartments in the building, approximately half of them owner-occupied.

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In recent years, the nearby film industry has taken advantage of Castle Green's distinctive architecture. Scenes from dozens of movies have been filmed here, perhaps most notable among them being the box-office hit, "The Sting." Interiors have been used as sets for scenes taking place in such disparate locations as Russian hotels and United States embassies.

Although architecturally and physically distinct from the Castle Green, the later annex to it, now called the Hotel Green, is closely associated with the hotel's and Pasadena's history. In February 1903, Col. Green announced his intention to expand his by-now famous hotel to provide even more luxurious accommodations for the wintering of Pasadena's wealthy Eastern visitors. The so-called north annex would stretch some 200 feet along Kansas Street (now Green Street) and embrace an existing structure, the Wooster Block, located at the south-east corner of Kansas and Fair Oaks Avenue. Noteworthy for its having once contained Throop College, predecessor of the prestigious California Institute of Technology, the Wooster Block (c. 1887) had been purchased by Green in 1895, intending to transform it into a part of his hotel.

For his architect, Col. Green again employed the talents of Frederick L. Roehrig, desiring that his new hotel present a more "modern" architectural statement. Construction of the annex was begun immediately after Green's announcement with the razing of a group of buildings along Kansas Street to the east of the Wooster Block. Construction progressed rapidly, and the new hotel festively opened on January 1, 1904. Containing some 176 lavishly appointed rooms, each with bath, and large public rooms similarly furnished, the new hotel was a handsome addition to Pasadena's fine hotels and enjoyed many years of popularity while at the same time promoting the growth of Pasadena itself. In the 1920's however, as the popularity of the hotel began to decline, the building fell into a state of disrepair, leading Pasadena City Planners in 1971 to recommend its destruction. The building was saved when purchased by Goldrich, Kest and Stein in 1972, who, with the aid of a H.U.D. grant, transformed the hotel into an apartment residence for senior citizens, that being its present use.

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The following described portion of Lot 2, Hotel Green replat, in the City of Pasadena, County of Los Angeles, State of California, as recorded in Map Book 1, page 77, Records of said Los Angeles, State of California.

The square block bounded by Raymond Avenue on the east, Green Street on the north, Fair Oaks avenue on the west and Dayton Street on the south.

See attached parcel map.



