

Not for Permanent File

77000299

Form No. 10-000 (Rev. 10-74)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

DATE RECEIVED	NOV 2 1977
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SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

NAME
HISTORIC The Louise C. Bentz House

AND OR COMMON The Bentz House

LOCATION
STREET & NUMBER 657 Prospect Boulevard

CITY, TOWN Pasadena VICINITY OF California 22nd District

STATE California COUNTY Los Angeles CODE 037

CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input checked="" type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<input type="checkbox"/> PUBLIC ACQUISITION	<input type="checkbox"/> ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER

OWNER OF PROPERTY

NAME Patricia and Raoul Savoie

STREET & NUMBER 657 Prospect Boulevard

CITY, TOWN Pasadena VICINITY OF California STATE

LOCATION OF LEGAL DESCRIPTION

COURTHOUSE
REGISTRY OF DEEDS, ETC Assessor's Office, Room 107, City Hall

STREET & NUMBER 100 North Garfield Avenue

CITY, TOWN Pasadena, STATE California 91109

REPRESENTATION IN EXISTING SURVEYS

TITLE A GUIDE TO ARCHITECTURE IN SOUTHERN CALIFORNIA, 2nd Edition,
David Gebhard and Robert Winter, Peregrine Smith, Inc., Salt
Lake City and Santa Barbara

DATE Not yet published FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR SURVEY RECORDS Will be available at public libraries in Southern California

CITY, TOWN General distribution STATE

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style by, t betwe chale domin roof; pecti the v domin the r to 16" all of full-provi beyon case mater 11" t. and a tiles tion, of th build inge Bentz rich

DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input 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

Turning off Orange Grove Boulevard, through the Prospect Portals, of selected arroyo boulders and clinker brick, topped with lanterns, and designed by Charles and Henry Greene, one enters the Prospect Park Tract, "...in concept and endurance a hallmark of Pasadena..." and returns with surprising suddenness to the early part of the century. Descending a slight incline, he approaches the Bentz House through an arch of camphor trees.

The Bentz House, the first structure to be built in the Prospect Park Tract, stands at the base of the hill, on the southeast corner of an irregular oval formed by the convergence of Prospect Boulevard and Prospect Crescent. On approaching from the southeast, because of the building's placement on the lot, well toward the center, and along the northern edge, one's first view of it--over an arroyo boulder wall (which encloses approximately two-thirds of the property), through a tall hedge of pittosporum, across an expanse of grass--contributes to the illusion that the building sits farther back on its site than do other houses along the street.

The Bentz House is virtually a proto-typical California bungalow, a style perfected and elevated to the level of architecture, if not initiated by, the Greenes during their most active and productive period--the years between 1903 and 1909. It is a two-story, eight-room, frame bungalow, chalet style (interestingly, along the Prospect Boulevard elevation, the dominant feeling is chalet--the deep overhangs, the gentle pitch to the roof; however, the Japanese influence dominates from almost any other perspective, especially when one views the building from either the south or the west elevation--the slight lift on either edge of the roof, the strong dominance of the horizontal lines, underscored by the overhangs which carry the roof 4' 6" beyond the walls, with purlins and beam ends extending 14" to 16" beyond fascias, the use of scarf joints, plugs and pegs). It bears all of the familiar Greene & Greene traits: bands of casement windows and full-length, glass-panelled doors, joining interior and exterior spaces and providing easy movement between interior spaces and the terrace and gardens beyond; the use of hand-milled (rather than stock commercial) doors and casement windows, of a design unique to the building; the preference for materials that are indigenous to the region--36" hand-split, redwood shakes, 11" to the weather; Douglas Fir for frame, purlins, beams, and rafters, and all interior trim; arroyo boulders, local blue and clinker bricks, and tiles--and their use whenever possible; and their unflinching eye for composition, propriety, scale, proportion, the placement of elements, and for all of the suggestions and echoes generated by these. While many bungalow builders of the day, using these same elements and materials, produced buildings which are little more than awkward caricatures of the style, the Bentz House, built on a relatively low budget, gracefully personifies the richest period of the Greenes' work.

1. Janaan Strand, A GREENE & GREENE GUIDE, p. 66.
2. Randell L. Makinson, A GUIDE TO THE WORK OF GREENE & GREENE, p. 10.

SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE	
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY PREHISTORIC	<input checked="" type="checkbox"/> COMMUNITY PLANNING
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY HISTORIC	<input type="checkbox"/> CONSERVATION
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION SETTLERS
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY
		<input type="checkbox"/> INVENTION

SPECIFIC DATES Main house--1906
Additions to house, and BUILDING

STATEMENT OF SIGNIFICANCE

There are several reasons for the place within the body of work of in modern architecture, to the position a prominent turn-of-the Century Pasadena of the arts, to the quality and exterioring place on the house.

The houses for which Charles and Cordelia Culbertson, Robinson, E. and James Houses--are all large commensal while these are all without doubt modern they do not fully or fairly represent a proportional proportion--of the Greenes' work of the Greenes' contributions to modern only build elegant houses exclusively as half of their 137 documented, major well-to-do, middle-class clients--for a major group of their houses has sufficient causes--deterioration of surrounding practices, disregard for historic preservation, re-development, remodeling, and their numbers have possibly been reduced most have been altered beyond recognizable buildings in this class of their prime, extant example. Moreover, the height of the Greenes' most prolific was at its peak. Randell L. Makinson

"...From 1903 to 1909 they the style for which they are its principles adapted equivalent designs for their wealthy small single room dwellings

"...The Bentz House exemplifies of the basic style and Greenes the effect of mass of the in bringing a fine design well as larger structures..

1. Randell L. Makinson, A GUIDE TO THE WORK OF GREENE & GREENE, p. 34.
2. Ibid, p. 34.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY

RECEIVED JUN 6 1977

DATE ENTERED DEC 2 1977

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

CONTINUATION SHEET

ITEM NUMBER

PAGE

6. REPRESENTATION IN EXISTING SURVEYS

11 WALKS FOR YOU TO TAKE IN PASADENA, a pamphlet prepared by the Pasadena Cultural Heritage Committee in 1973, available at numerous public distribution points throughout the city; obtainable in bulk from the Pasadena Central Library, 285 E. Walnut Street, Pasadena, CA. 91101.

GREENE & GREENE: Architects in the Residential Style, William R. and Karen Current, Anon Carter Museum of Western Art, 1974. Available at the Gamble House Library, at public libraries throughout Southern California, etc.

A GUIDE TO THE WORK OF GREENE AND GREENE, Randall L. Makinson, Peregrino Smith, Inc., Salt Lake City and Santa Barbara, 1974. Available at the Gamble House Library, at public libraries throughout Southern California, etc.

A GREENE AND GREENE GUIDE, Junean Strand, Grant Dahlstrom/The Castle Press, 1974. Available at the Gamble House Library, at public libraries throughout Southern California, etc.

Various other tours, including that prepared by the Foothill Chapter--A.I.A., also on file at the Pasadena Central Library.

7. DESCRIPTION

The approach to the entrance on Prospect Boulevard is over a broad, brick walk, which leads to the protective mantle of the front porch--an interesting composition in its own right: 6"x8" fir posts, set upon brick posts, support 6"x10" (tapered to 6"x8") purlins extending from the house to well beyond the fascia, which in turn support 3"x12" (tapered to 5") rafters, upon which the decking and rolled-edge, maltoid roof rest. Its roofed area measures approximately 16'x21', with rafter ends extending 10" beyond the rolled edge. One then enters through the larger of two front doors (3' 8"x 6' 4"; the other, 2' wide, but of the same design, rectangular panes of clear glass, and, perhaps, more aesthetic than practical significance) into the long front hall, which extends along the major axis of the house. One's attention is drawn immediately to the living room, more specifically to the band of eight, tall, simple casement windows (four along each wall), which wrap around the southwest corner of the room. The living room, the largest in the house, is 18'x30'. There is a band of three casement windows in the center of the east wall, of three glass-panelled doors on the southeast wall (these lead to the terrace of mission-style tile), the eight corner casement windows, and a massive--though well-scaled to the size of the room--fireplace on the north wall. A (1"x7") ceiling band and the (3/4"x4 1/2") picture railing, both of Douglas Fir, and separated by a 6" sand-finish plastered space, inscribe a double horizontal band around the room, and

second floor are
casement windows,

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2 things very diffi-
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Pasadena, CA. 91109.

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CONTINUATION SHEET

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PAGE

7. DESCRIPTION

have the effect of further lowering an already low (8') ceiling. The wall surface colors are earthen. The wood, a warm, reddish brown, rubbed to a dull, satin finish. The floors are of light maple. Although the plan of the house is essentially simple--Mrs. Louise Bentz in a letter to Randell Makinson:

"...My mind was quite set upon the Swiss Chalet type of house of which he approved heartily saying square or nearly square houses give the most room and are more economical--he also advised the use of hallways for the same reason..."

the rooms that comprise the family living area flow easily into one another, and one is provided with a pleasant or interesting view from practically any vantage point. The sure hand of a gifted architect is evident throughout the building. The rooms have an almost impressionistic quality--the refraction of light through windows of irregular, wavy glass, the play of color, light and shadow, on the flat, quiet wall surfaces, and finally, the reflected light coming from the maple floors and the vibrant vegetable dyes of the oriental rugs (of which the client, John C. Bentz, a collector of fine oriental art, must have had a fine selection). The interior trim wood throughout the house is Douglas Fir, a material both plentiful and inexpensive in 1906. William R. Current suggests that Charles Greene may have deliberately chosen flat-cut fir for this building because it has a wild and interesting grain pattern and suggests the Japanese wood finishing technique known as sugi, would hold down construction costs, and yet would provide an appropriate and harmonious setting for his client's collection of oriental artifacts.

The hallway and the other rooms on the first floor--the dining room, the pantry, the kitchen, and the maid's bedroom--are all trimmed in a manner similar to the living room. Casement windows, in bands of two or three, are used, except in the pantry and kitchen, where milled, double-hung windows are used. Wainscoting, to a height of 5', capped with a plate railing, is used in the dining room.

Four bedrooms--three large, one small--and a bath open off the central, L-shaped hallway on the second floor. A sleeping porch, second bath, and dressing room were added to the second floor by the Greenses in 1910. Unlike some of their houses in this class (built for under

1. Mrs. Louise Bentz, from a letter written to Randell L. Makinson on November 30, 1958. Original available at the Gamble House Library, Number 4 Westmoreland Place, Pasadena, CA. 91105.
2. The sugi technique involves flat sawing the sugi board, firing the surface to burn away the soft summer growth, brushing away the charred portions leaving the darkened hard winter growth to stand out like an embossed surface against the lighter-colored soft grain.

1977
DEC 2 1977

NATIONAL REGISTER OF HISTORIC PLACES

CONTINUED

7. Description of the property, including the name of the property, the location, and the date of the nomination.

8. Description of the property, including the name of the property, the location, and the date of the nomination.

9. Description of the property, including the name of the property, the location, and the date of the nomination.

10. Description of the property, including the name of the property, the location, and the date of the nomination.

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7. DESCRIPTION

\$10,000, the detail elements and materials used on the second floor are identical to those used on the first: all milled doors, casement windows, maple floors, and identical trim.

Considering the present condition of most of the remaining Greene and Greene buildings, one must observe that the Bentz House has survived the passage of time very well indeed, and has suffered less from alteration than most houses in its class. No irreversible alterations have occurred. All original doors, windows, hardware, screen frames (all things very difficult to replace, once gone) have survived intact. The house has, if anything, grown more beautiful as its exterior surfaces have aged and weathered, as its trees, chiefly the camphors along the boulevard, and the four California live oaks on the property, and its numerous other plantings, have matured. The attention of passers-by is drawn to the quiet beauty and dignity of this building. They are able to experience a Greene and Greene building--essentially undisturbed on its original site, surrounded by mature, beautiful trees, and other residential buildings of equal dignity and charm--as it must have been envisioned by its creators in its prime maturity.

In 1910 the Greens added the sleeping porch, second upstairs bath and dressing room to the flat deck above the kitchen, maid's bedroom and back porch, and the garage, which fronts on Prospect Crescent.

8. SIGNIFICANCE

That the Bentz House belongs in this class of their work is not only obvious, but is well documented. Mrs. Bentz:

"...When in 1904 Mr. Bentz, Nyles Eaton and J.C. Brainard bought the old Cooly tract of 32 acres and laid it out it was decided that we build on the least expensive lot there. Mr. Greene was called on to draw plans and specifications--Henry Greene being the engineer--He thought he wouldn't possibly be able to do so for he was very busy with five big jobs in Pasadena at the time, but considering our friendship he did as we wanted, a very simple one..."

The original permit application estimate is for \$5600.

Perhaps the chief reason for the survival and prospering of the

1. Mrs. Louise Bentz, letter to Randell L. Makinson.
2. Pasadena Building Permit Log, Volume 2. Available at Room 207, City Hall, 100 North Garfield Avenue, Pasadena, CA. 91109.

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SIGNIFICANCE

CHECK ONE

UNALTERED

ALTERED

CHECK ONE

ORIGINAL SITE

MOVED DATE _____

PERIOD

PREHISTORIC

1400-1499

1500-1599

1600-1699

1700-1799

1800-1899

1900-

ARCHEOLOGY-PREHISTORIC

ARCHEOLOGY-HISTORIC

AGRICULTURE

ARCHITECTURE

ART

COMMERCE

COMMUNICATIONS

AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW

COMMUNITY PLANNING

CONSERVATION

ECONOMICS

EDUCATION

ENGINEERING

EXPLORATION/SETTLEMENT

INDUSTRY

INVENTION

LANDSCAPE ARCHITECTURE

LAW

LITERATURE

MILITARY

MUSIC

PHILOSOPHY

POLITICS/GOVERNMENT

RELIGION

SCIENCE

SCULPTURE

SOCIAL/ALMANTARIAN

THEATER

TRANSPORTATION

OTHER (SPECIFY)

SPECIFIC DATES Main house--1906
Additions to house, and BUILDER/ARCHITECT
1908-1910 Charles and Henry Greene

STATEMENT OF SIGNIFICANCE

There are several reasons for the significance of the Bentz House, from its place within the body of work of Charles and Henry Greene, to its place in modern architecture, to the position of the client, John C. Bentz, as a prominent turn-of-the-Century Pasadena businessman, developer, and patron of the arts, to the quality and extent of the program of restoration taking place on the house.

The houses for which Charles and Henry Greene are best known--the Gamble, Cordelia Culbertson, Robinson, Blacker, Freeman-Ford, Thomson, Pratt, and James Houses--are all large commissions for very wealthy clients. While these are all without doubt modern masterpieces, and deserve acclaim, they do not fully or fairly represent the main body--or at least a substantial proportion--of the Greenes' work. Nor do they tell the complete story of the Greenes' contributions to modern architecture. The Greenes did not only build elegant houses exclusively for the very wealthy. Easily as many as half of their 157 documented, major structures were built for moderately well-to-do, middle-class clients--for under \$10,000. Unfortunately, this major group of their houses has suffered the most in time. The usual causes--deterioration of surrounding neighborhoods, unfortunate zoning practices, disregard for historic and architectural heritage, new development, re-development, remodeling, and vandalism--have taken a heavy toll. Their numbers have possibly been reduced by half, and of those remaining, most have been altered beyond recognition or recall. Of all the representative buildings in this class of their work, the Bentz House is undoubtedly the prime, extant example. Moreover, it was conceived and completed at the height of the Greenes' most productive period, while their mature style was at its peak. Randell L. Makinson:

"...From 1903 to 1909 they developed and refined the style for which they are most widely known. Its principles adapted equally well to the elaborate designs for their wealthy clientele and to the small single bedroom dwelling..."¹.

"...The Bentz House exemplifies the full development of the basic Greene and Greene vocabulary and illustrates the effectiveness of the Greenes' principles in bringing a genuine dignity to moderate-sized as well as larger structures..."².

1. Randell L. Makinson, A GUIDE TO THE WORK OF GREENE AND GREENE, p. 34.
 2. Ibid, p. 34.

ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

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1. GREENE & GREENE GUIDE, p. 66.

2. A GUIDE TO THE WORK OF GREENE & GREENE, p. 10.

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CONTINUATION SHEET ITEM NUMBER PAGE

8. SIGNIFICANCE

Bentz House is its setting, the Prospect Park Tract, one of the most unique and successful residential developments in the city, and almost certain soon to be the subject of a National Register nomination. Laid out from the Cooly tract, a plot running from Orange Grove Boulevard on the south, to the Seco Bridge on the north, between the old Santa Fe Railroad spur on the east and Rosemont Avenue on the west, it has become a model of quality and stability. The initial building restrictions limited the least expensive building to \$5000, but most of the houses built in the tract exceeded that figure. The list of architects who designed houses for the tract is most impressive, virtually a Who's Who of the region's finest residential architects of the period from 1900 to 1920: Myron Hunt, Roland Coate, Arthur Heineman, G. Lawrence Stinson, Frank Lloyd Wright (La Miniatura), Sylvanus Marston, Edgar Maybury, Garrett Van Felt, Joseph Blick, Wallace Neff, Reginald Johnson, all designed homes built in the tract during these years. And the tract, long known for its stability, survived red-lining, the urban turmoil of the 60s (it has also been known for twenty years or more as a model of successful integration) to become in its maturity one of the most handsome and desirable neighborhoods in the city. John Bentz, friend of long standing of Charles Greene, prominent Pasadena businessman, owner of a thriving oriental import business, successful real-estate developer, and sometime patron of the arts (he is said to have influenced, assisted and encouraged the Pasadena landscape artist, Benjamin Brown), along with Miles Eaton and John C. Brainard, developed the Prospect Park Tract.

Since 1960, the present owners have been engaged in a careful, sensitive program of authentic restoration of the house. Techniques developed here--of research in original colors, of stripping, preparing and staining wood surfaces, etc.--have been successfully applied to other restoration efforts throughout the city, on both craftsman buildings and earlier Victorians as well. The extent, quality and effect of this restoration project has prompted Janaan Strand to write:

"...the devotion with which this particular house has been restored has inspired a preservation movement in this city."¹

1. Janaan Strand, A GREENE AND GREENE GUIDE, p. 66.

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MAJOR BIBLIOGRAPHICAL REFERENCES
 William R. and Karen Current, GREENE AND GRAYNE: Architects in the Residential Style, Aron Carter Museum of Western Art, 1974.
 Randall L. Makinson, A GUIDE TO THE WORK OF GREENE AND GRAYNE, Peregrine Smith, Inc., Salt Lake City and Santa Barbara, 1974.
 Janaan Strand, A GREENE AND GRAYNE GUIDE, Grant Dahlstrom/The Castle Press, 1974

STATE OF CALIFORNIA
 OFFICE OF HISTORIC PRESERVATION
 DEPARTMENT OF PUBLIC AFFAIRS
 POST OFFICE BOX 2330
 SACRAMENTO, CALIFORNIA
 (916) 445-8006

GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY .42833

UTM REFERENCES

A	11	020	079	317,985.0	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING	
C					D			

VERBAL BOUNDARY DESCRIPTION

The property, an irregular rectangle, consists of lots 22 and 23 of the Prospect Park Tract. Commencing at the SW corner of lot 21, it runs E approximately 169.33 ft. to the SE corner of lot 21, then S approximately 113.54 ft. to the SE corner of lot 23, then W approximately 149.33 ft. to the corner rounding at the SW corner of lot 24, then N approximately 110.19 ft. along Prospect Crescent to the beginning

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

STATE	N/A	CODE	COUNTY	CODE
STATE		CODE	COUNTY	CODE

FORM PREPARED BY

NAME/TITLE

Lois Webb and Raoul Savoie

ORGANIZATION

DATE

July 26, 1976

STREET & NUMBER

Webb: 3454 Vosburg Street

TELEPHONE

737-1223

Savoie: 657 Prospect Boulevard

792-4315

CITY OR TOWN

Pasadena

STATE

California

Webb: 91107

Savoie: 91103

STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

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

SIGNATURE

Lois Webb

May 16, 1977

TITLE

STATE HISTORIC PRESERVATION OFFICER

DATE

FOR NPS USE ONLY

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

ATTEST

William R. Current

DATE

11/6/77

DATE

4.30.77