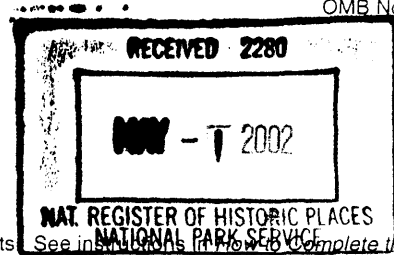


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

*Resub
00-1227*



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. 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 Pratt, Charles M., House

other names/site number Casa Barranca

2. Location

street & number 1330 Foothill Road NA not for publication

city or town Ojai vicinity

state California code CA county Ventura code 111 zip code 93023

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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.)

J. M. Ellison 4/22/02
Signature of certifying official/Title Date

California Office of Historic Preservation
State or 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 commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

- I hereby certify that this 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): _____

Signature of the Keeper *[Signature]* Date of Action 6/14/02

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

Charles M. Pratt House
Ventura County, California

=====
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

Contributing	Noncontributing	
<u>1</u>	<u>1</u>	buildings
		sites
	<u>1</u>	structures
		objects
<u>1</u>	<u>2</u>	Total

Number of contributing resources previously listed in the National Register **none**

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

N/A

=====
6. Function or Use
=====

Historic Functions (Enter categories from instructions)

Cat: **Domestic** Sub: **Single Dwelling**

Current Functions (Enter categories from instructions)

Cat: **Domestic** Sub: **Single Dwelling**

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NATIONAL REGISTER OF HISTORIC PLACES
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Charles M. Pratt House
Ventura County, California

=====
7. Description
=====

Architectural Classification (Enter categories from instructions)

Bungalow/Craftsman

Materials (Enter categories from instructions)

foundation	rock/concrete
roof	asbestos/composition/copper
walls	shingle/redwood
other	

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

=====
8. Statement of Significance
=====

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

A Property is associated with events that have made a significant contribution to the broad patterns of our history.

B Property is associated with the lives of persons significant in our past.

C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

Criteria Considerations (Mark "X" in all the boxes that apply.)

A owned by a religious institution or used for religious purposes.

B removed from its original location.

C a birthplace or a 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.

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Charles M. Pratt House
Ventura County, California

Areas of Significance (Enter categories from instructions)

Architecture

Period of Significance 1909

Significant Dates
1909

Significant Person (Complete if Criterion B is marked above)

Cultural Affiliation _____

Architect/Builder Greene, Charles and Henry

=====

9. Major Bibliographical References

=====

(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 # _____

- Primary Location of Additional Data
- State Historic Preservation Office
- Other State agency
- Federal agency

Local government
 University Documents Collection, College of Environmental Design, University of California, Berkeley
 Other

Name of repository: Greene and Greene Library at the Henry R. Huntington Library and Art Galleries

Pratt, Charles M., House
Name of Property

Ventura County, CA
County and State

10. Geographical Data

Acreage of Property 5.4 acres

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	11	292860	3815500	3		
2				4		

See continuation sheet.

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title **Robert L. Smith**

organization _____ date _____

street & number **2393 Goodenough Road** telephone **805 523-1193**

city or town **Fillmore** state **CA** zip code **93015-1013**

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 the SHPO or FPO.)

name **William Moses**

street & number **1330 Foothill Road** telephone **805-640-8774**

city or town **Ojai** state **CA** zip code **93023**

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 the 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 Project (1024-0018), Washington, DC 20503.

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NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

Charles M. Pratt House
Ventura County, California

=====

D. Certification

=====

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation. (___ See continuation sheet for additional comments.)

Signature and title of certifying official

Date

State or Federal agency and bureau

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Signature of the Keeper

Date

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
INTRODUCTION

Charles M. Pratt House
Ventura County, California

Introduction to Application

The Charles M. Pratt House is one of the five “ultimate bungalows” designed by architects Charles and Henry Greene. Three of the “ultimate bungalows” have previously been entered in the National Register of Historic places and ten other buildings by the Greene brothers are so listed. If being among such distinguished company is not enough, the text of the Description, Significance and Boundary Justification will endeavor to show how the Pratt House is unique, if not the most representative example, of all of the Greene and Greene works.

1. The Pratt House commission gave the Greene brothers the most freedom in design of any other work. The client had unlimited resources and the rural location allowed the architects to work out a unique solution to the site which placed the residence in a truly natural setting. This was the fulfillment of a lifelong interest of the architects.
2. The choice of the building site allowed the architects and the client to purchase an adjacent 38 acre parcel which contained the all important viewshed to which the house is directed. This parcel has been a part of the Pratt property since the creation of the residence and, today, remains in its native state.
3. The combination of the rural setting and the clients interest in rustic “natural” retreats led the architects to create a work less effected and more consistent with the precepts of the Arts and Crafts movement as laid down by John Ruskin. The structure and cladding of the building are almost completely honest and devoid of mannered veneers and false beams contained in the other ‘ultimate bungalows’.

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**NATIONAL REGISTER OF HISTORIC PLACES
INTRODUCTION**

**Charles M. Pratt House
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4. The composition of the front entrance to the house is unique among Greene and Greene works. It presents to us a contrasting composition of a symmetrical first floor and an asymmetrical, yet balanced second floor. More than other works by the architects we are given an indication of interior function through the reading of exterior form.
5. The building is in an outstanding state of preservation. It, with the exception of the kitchen, retains all of the original light fixtures and the finish on the wood surfaces is undisturbed.
6. The Pratt House is one of the first total works or gesamtkunstwerk nearly paralleling work in this direction by pioneering H.P. Berlage, Charles Rennie Mackintosh and Josef Hoffman.

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CONTINUATION SHEETCharles M. Pratt House
Ventura County, California

(Description)

Present and Historical Physical Appearance**Summary**

The Charles M. Pratt House, located in the foothills above Ojai, California, is a 2 story, timber frame, Arts and Crafts bungalow by Charles and Henry Greene. The house is located on a small bluff above a steep barranca that contains a seasonal stream. The house looks to the east, toward most of the 38 acres of hillside view shed covered with native brush that are contained within the boundaries of the property. The house is set back from the street approximately 200 feet with a driveway that culminates in a circle with original stonework borders.

The plan is a modified "v" form with the "low" roof of the living room, front and back porches forming a central axis. The north two-story wing houses a sitting room and three bedrooms with adjoining sleeping porches. The opposite south one story wing has a raised roof that contains the high ceilinged dining room, a butler's pantry, kitchen and maids room. The entrance of the house is thus dominated by the interplay of high and low roofs, symmetry and asymmetry of structure and building volumes; all balanced by the inviting thrust of the living room, porch and stairs into the circular driveway.

The exterior walls are finished with wood shingles, and the foundation, chimneys, and porch piers are built of rock. The back porch is an open-timbered end gable with Japanese-influenced joinery.

The interior of the house is also exemplary of arts and crafts movement design with all major rooms constructed of exposed redwood beams and paneling of Port Orford cedar and redwood. The property is in pristine condition and retains very high degree of integrity. With the exception of the kitchen remodeling and relatively recent removal of the original furniture, the house stands as a completely faithful testament to the architects' vision.

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Ventura County, California

(Description)

Description, Exterior

"On the entrance elevation a low terrace of boulders and bricks creates an organic, undulating form. A tremendous pile of stream-rounded boulders containing a chimney and fireplace pushes up one corner and through the thin roof. The building crouches low in the landscape, presenting a shaggy image with its cedar shakes and protruding rafters: yet, up close is revealed an intricacy of finely wrought details, such as rounded beam ends sheathed in copper."¹

The foundation and exterior supporting walls below the ground sill plate are made of stone set in concrete. In exposed areas round river rocks were used almost exclusively while, in the basement, irregular fieldstone, most likely collected from the building site, was casually set in large quantities of concrete. In several places, clearly visible in the basement, large boulders were left in place with the foundation running directly over their contours. The walls bracketing the front entrance are composed of river rock set in concrete among clinker bricks, a Greene and Greene signature element. The top of the walls and also the exposed river rock of the chimneys are capped with single and double rows of brick set transversely to the wall.

The structure of the house is a combination of timber frame and balloon construction. Several exterior elements are visible expressions of the architect's interest in revealing key structural elements to the viewer.

¹Wilson, Richard Guy, in *The Art that is Life: the Arts and Crafts Movement in America 1875-1920*, Museum of Fine Arts, Boston, 1987, page 182

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Ventura County, California**(Description)**

The ground sill plate is exposed the entire perimeter of the house. At corners simple lap or cross halving joints are utilized with each member extending several inches beyond the shingle surface of the wall. In several places two individual timbers of the ground sill plate are joined with a double pegged transverse scarf joint for either functional or decorative purposes.

At the two northerly corners of the first floor sleeping porch, a massive 8" x 10" sill beam extends several feet beyond the corners to support two large buttresses that pick up shear forces in the open structure. This sleeping porch also has the exposed floor joists, which rest on the bottom sill plate and protrude from the wall surface. In addition, the buttress member detail is used on the south second floor sleeping porch, a highly concealed position, and as a support of the railing for the kitchen steps. These less visible buttresses may indicate their use was primarily functional rather than decorative. The buttress feature was used by the architects previously in the porte cochere of the Blacker house. It is an invention of the Greenes and not found in Japanese architecture².

In order to provide a visual transition from the two story bedroom to the one and one half story dining room wing, the Greenes placed a small sleeping porch to the back of the living room roof. The roof of the sleeping porch is an intermediate height half way between that of the high bedroom wing roof and the lower dining room wing. The two wings are connected by a low roof deck fence. This fence, also used above the entrance to the Thorsen house, follows the line of the living room eaves at the front of the house and the patio canopy to the rear. As a compositional device, the fence extends and emphasizes the roofline of the living room and helps create a division between the contrasting asymmetry of the rooflines above and the pure axial symmetry of the living room fenestration below.

² Interview with Dr. Julie Wolfram, Professor of Art History at California State University Northridge

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CONTINUATION SHEET**Charles M. Pratt House**
Ventura County, California**(Description)**

The walls are sheathed with wood shingles, which are set nearly flat or just in front of the ground sill plate, door and window sills, lintels and the frequently exposed top plate. Doorway lintels, window sills and headers normally extend into the wall approximately two feet beyond each respective opening, further accentuating the heavy members used in construction. When door and window lintels meet at a protruding corner a pegged finger joint is utilized.

The porches, cornices and the eaves contain elaborate compositions of major beams, posts, cross bracing and rafters. On the gable ends ridge beams, rafters and copper gutters protrude through the end rafters which attests to the structural clarity of the house. In turn, rafters extend 12' beyond the rain gutters on all eaves creating a prominent design feature. The fact that these highly visible rafters are in almost perfect alignment is an indication of the structural integrity of the house and a clear expression of its remarkable condition almost 100 years after construction. The major beams that support the front and back porches run through the living room making a structural and physical link between interior and exterior spaces. The front porch is completely cantilevered and supported by massive beams that taper in thickness creating a step format the ends. The ends of all major beams have been skinned with a copper cap.

The back porch, which occupies a veranda extending three-quarters across the back of the house, is framed by two rock bases that anchor massive composite columns and bracketing supports. This combined column or compound pier is held together with beautifully recessed steel strapping reminiscent of Japanese temple architecture and common to the Greene's "ultimate bungalows". The weight of the heavily cantilevered roof is gradually brought to the ground from the roof purlins to large rafters that rest on a massive main beam. The main beam, which has stepped and capped protruding ends, is supported by two large composite columns that have long brackets which extend five feet either side of the column. The vertical support of the brackets is translated to the main beam via pairs of stub posts. Similar bracket structures can be found in the Blacker and Gamble houses.

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Ventura County, California

(Description)

The doors to the front and back of the living room provide for a maximum opening to the outside. The central front door is four feet wide and is bracketed by two 40" doors. On the other side, the middle 38" door has two paired 26 1/2" doors on each side. These are not true "French" doors as there is a solid divider between each door.

The Greene brothers signature "cloud lift" motif is present on each of these doors. It is interesting to note that each time the motif is used throughout the house, it is usually done in a different manner. As an example, the three front doors each have a horizontal cloud lift member below the top light and two muntins below. The two sets of paired doors facing the porch share a single "lift" and each has its own vertical support, which visually unifies the two doors. This is true in the interior of the house also, several of the doors have cloud lifts similar to the entry doors, occasionally the motif appears only at the bottom, some wide, some narrow. Can this variety be attributed to the busy state of the office, the relative freedom allowed draftsmen or a planned contrivance on the part of the Architects?

Interior

The interior of the Pratt house possesses many notable features. All of the major room walls are made of Port Orford cedar and redwood, the floors and stairs are 1" thick maple and all doors are a relatively low 6'4" high. The condition of the wood is remarkable considering the age of the house and the softness of the material. It is difficult to find anyplace in the interior of the house where the wood is worn or deteriorated in any way.

Living Room

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Ventura County, California

(Description)

Upon entering the living room, the visitor is immediately struck by the elaborate detailing of the wood and the coziness of the space.

“Entry is at the lowest point in the building’s mass, and the front doors open immediately into the low-ceilinged living room. The rear wall of this room is a bank of doors that opens into a terrace and porch. The diagonal feature of the plan creates a splayed or radiating form, which becomes one of the organizing ornamental motifs. Large ceiling beams in the living room converge on the patio, and brickwork and trim have a splayed motif.”³

To the left of the front door is a fireplace. The brick facing of the fireplace is integrated into the adjacent cedar walls through a redwood framing and mantle. The lintel over the hearth is a stone slab that continues into the brick face in a manner similar to the exterior window fenestration. The bricks are set in a modified running bond pattern with several bricks offset forward creating a relief that activates the surface.

The wood fireplace mantle supports two square 3 inch mortis and tenon posts that align with the hearth opening. These posts support a beam/shelf that connects the two adjacent walls. Further contributing to the structural ambiguity of this member are two supporting brackets placed 18 inches outside the posts.

Between the fireplace and the front door is a small inglenook with built-in seating. When the furniture from the house was auctioned off in 1985, the executors of the Culbert estate (most likely acting on the suggestion of the auctioneer) seriously contemplated ripping the seat from the wall. To right of the front door was a space for a drop front writing desk. This and all remaining furniture were sold in the 1985 auction. The desk was knocked down for \$242,000. This established, at the time, a record for the highest price paid for furniture made in the United States. The desk was made of mahogany with oak and fruitwood inlays that depicted on the front and sides oak tree

³ Wilson, page 183

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(Description)

motifs. The drawer pulls were decorated with river of life designs, which are one of many references within the house to Native American culture.

Consistent with other major works by Greene and Greene, the lighting of the major rooms was designed by the architects and made by Emil Lange from the Tiffany studios in New York. The lights are framed in mahogany and utilize iridescent and colored glass. The living room has six lights: a large central fixture, four rectangular lights suspended from beams and one rectangular sconce. All lights utilize the same materials and depict vine motifs at their edges and corners.

On either side of the door leading to the dining room are built in bookcases. The eight glass doors to these cases, also made by Emil Lange, contain motifs similar to the lighting fixtures. The door to the dining room is an unusually wide 42 inches.

Dining Room

"Immediately to the right of the entry, the near cubic space of the dining room is taller than other rooms, but compact in area, and clearly expressed on the exterior by a raised portion of the roof. The dining room's paneling above the picture rail is redwood, stained subtle hues of red and green and softly lighted by a tall octagonal chandelier of mahogany and frosted glass with a delicate vine design trailing through its panels. The pattern of chevrons in the fireplace bricks evokes American Indian textile designs, and is faintly echoed in the chevron of the maple floorboards."⁴

An unusual amount of attention and detail went into the design and construction of the dining room. The use of materials, nearly unattainable in the latter half of the twentieth century, and their currently pristine condition, create a spectacular setting for intimate dining. The unbroken redwood panels that circle the high wall are nearly four feet

⁴ Bosley, Edward R., *Greene and Greene*, London, Phaidon, 2000, p.127-8

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Ventura County, California

(Description)

wide. The logistics of cutting, drying and milling such lumber without a defect or blemish are mind boggling.

The large central octagonal chandelier is hung from a large wood ceiling electrolier in the shape of a stylized cloud. The long vertical proportions help express the expansive height of the room. Randell Mackinson has written "The hanging wood framed Tiffany glass lighting fixture was suspended by leather straps and cast a light pattern the size of the dining table below which the Greenes also designed."⁵ This was recently tested without success. For this theory to work, the chandelier may have had a different light bulb or may have been located at a different height.

The dining room also has a small light sconce, which echoes those of the living room. But, in this case the light has an octagonal form to echo the form of the chandelier above.

The Maid's Room, Kitchen and Butler's Pantry

The service area of the house, maid's room, kitchen and butler's pantry have floors of vertical grain fir which clearly delineates them as a separate from the rest of the house which has maple flooring.

The maid's room appears to have caused the Greenes considerable problems. Preliminary building plans indicate several arrangements for accommodating servants. A floor plan dated March 10, 1909 shows a maid's room extending the full width of the kitchen with a bathroom and pantry set to the north side of the kitchen. The final plan placed the maid's room, considerably reduced in size, on the southeast corner of the kitchen. This plan opened the kitchen to views to the north and east. To reduce the scale of the maid's room and lower the profile of the roofline, the architects utilized a hip roof. The resulting small box created a visual end to the eastern wing.

⁵ Mackinson, Randell L., *Greene and Greene, Architecture as Fine Art*, Gibbs M. Smith Inc. , Salt Lake City, 1977 p 169

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CONTINUATION SHEETCharles M. Pratt House
Ventura County, California

(Description)

The interior walls of the maid's room are finished with clear redwood boards with two and one half-inch battens. The center of the room has a single light fixture. It was a Spartan cell without bathroom facilities. In 1937 a bathroom was added by cantilevering a small addition to the exterior corner between the kitchen and maid's room. This addition, which partially covered one kitchen window, was designed and construction supervised by Henry Greene. The interior of the bathroom is wood, painted white, which matches the other bathrooms of the house. A unique feature of this small "closet" is a corner medicine cabinet with a mirror. The woodwork has rounded corners and clearly expressed mortise and tenon joints.

The kitchen has seen the greatest transformation of any room of the house. As originally planned, there was only a small window on the north side facing the terrace. Sometime later, possibly concurrent with the bathroom addition, French doors were cut into the north east corner of the room. During the 1950's new cabinets and high pressure laminate countertops were installed. In 1996 and 1997 all of the non-conforming additions were removed and a "new" craftsman kitchen installed. The current modifications were modeled on the kitchen of the Gamble house in Pasadena, but with state of the art appliances and plumbing fixtures.

The Butler's Pantry, like the remainder of the house, has remained largely untouched since it was first built. The cabinets are made of redwood with maple countertops. All cabinets, like those of the bathrooms utilize pegged mortise and tenon construction. Four glazed sliding cabinet doors provide a large amount of space to display fine or frequently used china. There is a large oval chrome plated sink with a beautiful white tile splashboard. Above the cabinets the walls and ceiling are finished with plaster.

Hallway

On the north side of the living room a broad hallway connects the two first floor bedrooms and the stairs to the second floor. Opposite the stairs on the wall facing

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Ventura County, California

(Description)

east, is a pair of French doors with paired sidelights. When construction was completed in 1910 there were three small windows in the position of the current French doors. This alteration, to add the doors, was probably designed by Henry Greene and completed in the first few years after construction was completed. Photographs in the collection of the Greene and Greene Library in Pasadena, most likely taken by Charles Greene in 1910-11, show the windows in place. Photographs taken in 1914-15 by Leroy Hulbert in the collection of the Avery Architectural and Fine Arts Library at Columbia University show the doors installed. Window curtain supports, two posts that project from the wall with a connecting rail, are still in place on either side of the "new" door.

The hallway is paneled with Port Orford cedar with walls and ceiling of plaster above the picture rail. The picture rail that runs from the living room doorway to the stairwell is one piece of unbroken clear lumber sixteen feet long. This picture rail also forms the lintel for the closet door, bedroom door and two windows that connect the hallway to bedroom number two. The purpose of the hallway windows is to provide cross ventilation when cool breezes flow across the house from east to west. All other bedrooms have sleeping porches, which makes this feature extremely important. The windows, with leaded glass depicting floral branches were designed by the architects and made by Emil Lange from the Tiffany studios in New York. The plaster ceiling of the hallway is broken by paneling done in a manner similar to that of the stairwell.

The Greenes used varied designs of doors to indicate different functions. Closet doors have a broad six inch mid rail framing a top panel with two muntins below. The door to the living room has a congruent cloud lift (male on the top edge and female on the bottom) on both sides of the mid-rail and a male cloud lift on the bottom rail. Doors to bedrooms, however, have cloud lifts on the mid-rail.

Bedrooms

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(Description)

The two downstairs bedrooms have low plaster ceilings with a raised "cloud" that echoes the shape of the room. It is not certain what the exact meaning or iconography the architects had in mind and the detail is unique to the Pratt house. Walls are paneled with cedar with plaster above the picture rail in a manner to the hallway. Each bedroom has a modest fireplace with a brick facing that is unique to each room. In the smaller number two (first floor southerly) or guest bedroom the facing bricks step out to form a corbel support for the stone mantle. This fireplace shares the chimney with the living room fireplace and has its brickwork running from floor to ceiling.

In bedroom number one (first floor north side) the fireplace is set into the wall paneling with a wood mantle. The sleeping porch for this bedroom is set askew the north east corner of the wing. Its form and structure, while visually related to the rest of the house creates an independent yet attached building. It appears the Greenes were trying to emulate a Japanese tea house. The porch is paneled with board and batten construction with large expanses of copper screens. The ceiling, that partially supports the sleeping porch for bedroom three above, is made of vertical grain fir. Rafters are currently dark brown inside and gray green on the large exposed exterior cantilever. A door to the outside, with uncharacteristic bright brass hardware, has been recently added to the north face of the porch.

Bedroom number three (second floor north side) was clearly intended as the master bedroom. It is completely paneled and timbered similar to the living room below. It is basically symmetrical from the centered fireplace, hip roof and double French doors leading to the balanced sleeping porch. While other rooms have minimal lighting, this large room has numerous sconces and simple chandeliers. There are four large crosstie beams, two inset into the wall and two equally spaced within the room. The main beams run transversely over the crossties in a space created by through mortised and tenoned stub posts. The fireplace has a beautiful "Indian design" in the brickwork and an elaborate pegged finger joint mantel.

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(Description)

The French doors, with cloud lifts on the bottom rail, lead to a trapezoidal sleeping porch. The wall construction is similar to that of the porch below with the rafters above exposed. The floor is composed of slats that float over a heavy tar base.

The southerly bedroom number four is more heavily related to the first floor bedrooms than it is to its companion on the second. It has a plaster ceiling and is almost one half the size of number three. Its main feature is access to the small sleeping porch, which leads to the large roof deck over the living room and patio canopy. This writer had the opportunity to tour the Pratt house in 1987 when it was for sale. The hallway door to bedroom three opens toward a wall with a small sconce. If the door were thrown open with force it would smash the sconce and severely damage the softwood door. The evidence of only a small nearly invisible dent on the door is testimony to the amazingly pristine condition of the house.

Bathrooms

There are four bathrooms in the bedroom wing, one for each bedroom. All are done in a similar fashion; white tile floors and walls to the rail, white painted wood cabinets with pegged mortise and tenon construction and plaster ceilings. The wood cabinetry is similar to the elaborate craftsman construction of bookcases and light fixtures elsewhere in the house. The fact that it is covered with white paint clearly illustrates the architect's interest in creating a homogenous total work. Here, it would have been easy to utilize a simpler more easily constructed detail. Who would know or care what was under the paint?

Integrity

1. In 1937 a maid's room bathroom was added to the kitchen wing. No record exists of who was responsible for designing the addition, but Henry Greene was still making annual trips to the house to make sure everything remained in perfect condition. Both Greenes were still alive and active as architects, but not practicing together.

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(Description)

-
2. In 1957, the exterior of the house was painted light green. The "surprise" painting was initiated by the teenage Culberts for their parents who were on vacation.
 3. Sometime during the 50's the kitchen was remodeled as a modern room with Formica laminate countertops.
 4. On June 14, 1985 the original furniture, designed by the Greenes, remaining in the house was auctioned at Christie's New York to satisfy taxes on the Culbert estate. Of the ten items auctioned, a writing desk, sold for \$ 242,000.00, which was then a record price for furniture made in America. The location of this original furniture is now unknown.
 5. In 1989 a caretaker refinished the hanging lights on either side of the front door. This removed the original patina from the brass.
 6. During 1990 and 1991 Kenneth McCormick, the then current owner, completely and faithfully restored the rear porch removing dry rot and insect (carpenter bee) damage to exterior beams (see *Fine Homebuilding* article in the bibliography). This work also included replacing much of the wiring, and upgrading the plumbing and septic system. Mr. McCormick also created a swimming pool area in the field immediately south of the house. The design of the pool and brick deck clearly contrasts with the house and has no relationship to it visually or physically. At this time, several feet were added to the height of the rock wall that lines Foothill Road.
 7. In 1996 and 1997 present owner, Bill Moses, had the kitchen restored to correspond to the original design of the house. Santa Barbara architect, Bob Easton, utilized many features of the Gamble House in his design. This work fully corresponds to the Secretary of the Interior's guidelines for additions and

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remodeling. The new work acknowledges the design elements of the original, but can be clearly recognized as new work.

8. In 2000 an exterior door was added to the north wall of the downstairs sleeping porch. The construction of the door and its adjoining steps and railing is consistent with the construction of the house. Door hardware with a contemporary bright brass finish was used, which greatly disturbs the visual harmony of the house.

Non contributing Resources

Sometime in the 1930's a caretakers house was added near the front gate. The one room bungalow, which was probably designed by Henry Greene, has been modified and remodeled extensively, particularly the interior.

In 1989 a swimming pool was built south of the house. it is approximately 200 feet from the house and is of a style more appropriate to a tract house in the San Fernando Valley. The pool area is an unnecessary intrusion on the property, but it is such a distance from the house as to not be detrimental to its historic nature or any observers' ability to appreciate the intention of the architects.

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(Significance)

Summary of Significance

In 1909 Charles M. Pratt, a wealthy industrialist from New York, hired Pasadena architects Charles and Henry Greene to design a winter home for his family, to be located on Foothill Road in Ojai, California. The Greenses are internationally recognized for having created some of the finest and most refined architecture of the American Arts and Crafts Movement.

Though not as well known as the David B. Gamble house, the Pratt House in many ways is a better representation of Arts and Crafts ideals and the architects' interest in the interaction between house and nature. The architects' carefully developed placement of the house, consideration of sightlines within an expansive natural setting and their view of the house, its contents and site as a "total work" make the Pratt House one of the most important achievements of the Greene's entire practice.

The Pratt House is also distinguished by its floor plan, unique among Greene and Greene works, its use of now irreplaceable materials and its outstanding state of preservation. The County of Ventura has designated the Pratt House as County Landmark number 95 and has completed a Mills Act preservation contract with the property owners.

Charles M. Pratt

Charles Millard Pratt was born November 2, 1855, the son of Charles and Lydia Richardson Pratt. Charles Sr. was very successful in business and extremely wealthy. His business interests first included the manufacture of high quality boilers and later the refining of oil and kerosene by Astral Oil Company. Astral Oil attracted the attention of John D. Rockefeller, who in 1874 was in the process of consolidating control of the oil industry in the United States through Standard Oil. Pratt threw in his lot with Rockefeller and became one of the controlling directors and major stockholders of the rapidly growing company.

In 1879 at the age of 24, after graduating from Amherst College, Charles M. Pratt entered the oil business. For the next 32 years he worked in various positions at Standard Oil and

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its subsidiary Astral Oil. His career in business was largely shaped by his efforts to block the government's legislation to break up the oil and rail monopolies. He was on the Board of Directors of Standard Oil when it was dissolved in 1911 and also served in similar positions for several railroads and American Express Company.

Pratt established himself as a major philanthropist through his generous contributions of time and money to educational and cultural causes. He served on the original Board of Pratt Institute in Brooklyn, which his father had founded. He was president of Pratt from the death of his father in 1891 until his retirement from public life in 1923. He provided funds for major buildings at Amherst College and Yale University.

In 1884 he married Mary Seymour Morris, whose father was to become governor of Connecticut. They had five children two of whom had a connection to Ojai. Their eldest daughter, Margaret (she died in 1918), was the first wife of Frank Jefferson Frost who built the major buildings at Ojai Valley School. Daughter Katherine married Burton P. Twitchell, a teacher at Thacher School, and eventually re-located to New Haven Connecticut.

The Pratts used Casa Barranca as their winter home, first so Charles could set up the western operations of Standard Oil and then more frequently when Charles had retired in 1923 due to ill health and Mary suffered from asthma. During their visits the Pratts contributed generously to civic and educational causes. At the request of the principle of Nordhoff High School, funds were donated for shop, domestic science and art buildings (now Matilija Middle School). Pratt gave \$2,500 to enlarge the Boyd Club recreational facilities and built the present Ojai Library (Mr. Pratt's portrait still hangs in the Library).

The Arts and Crafts Movement

The Arts and Crafts Movement originated in mid-19th century England as a response to the many negative byproducts of the industrial revolution: products of inferior quality, dehumanizing repetitive work, lack of respect for labor and irrelevant design that depended on historical styles. Arts and Crafts leaders John Ruskin, William Morris and C.R. Ashbee intended to reform industrial culture and labor by rejecting mass production and instead

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returning to a system of handcrafts and guilds. The Arts and Crafts Movement aimed to create respectable worthy employment that produced honest high quality products for the average person.

While these lofty goals were never met, the articulation and expression of the Arts and Crafts Movement in architecture and design provided much of the impetus for modern design in the 20th century. "The Lamp of Truth", for example is concerned with honesty of expression, material and workmanship; states Ruskin, "is as truly deserving of reprobation as any other moral delinquency; it is unworthy alike of architecture and of nations. Deceit, however, does not merely lie in the deplorable practice of imitating stone, marble and alabaster; it can also be found in the quality and quantity of labor"¹.

The Arts and Crafts Movement, while varying widely from the early tenets of Ruskin, enjoyed widespread popularity in America, particularly in the area of furniture design. Its leading proponent was Gustav Stickley who established his own workshops and published a magazine, *The Craftsman*, from 1901 to 1916. Numerous Arts and Crafts centers were established throughout the country during this period. Among the noted Arts and Crafts endeavors that existed in southern California were the Arroyo Guild in Pasadena and Rhead Pottery in Santa Barbara.

Charles and Henry Greene

"In sharp contrast to the anonymity of most bungalow builders is the fame of a team of architect-brothers, Charles Sumner Greene and Henry Mather Greene, who took the middle-class craftsman bungalow and transformed it into a magnificent art object and a true masterwork of architecture"²

Charles Sumner Greene (1868-1957) and his brother Henry Mather Greene (1870-1954) were first exposed to the crafts at Calvin Milton Woodward's Manual Training High School

¹ Naylor, Gillian, *The Arts and Crafts Movement, a study of its sources, ideals and influences*, London, Trefoil Publications Ltd., 1971, p 26

² Gleve, Paul, *The Architecture of Los Angeles*, 1981

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in St. Louis, the first non-vocational school to emphasize handwork in America. The Beaux-Arts architectural training they obtained at Massachusetts Institute of Technology influenced their initial work after arriving in Pasadena after graduating in 1893. But, they soon developed a consuming interest in Asian culture, particularly gardens and Japanese prints.

In 1901, Charles married Alice Gordon White who had a sufficient inheritance to provide the couple with a four month honeymoon in England and the continent. It is most likely that Charles came in contact with the work of C.F. Voysey who had built two holiday "cottages" that "were notable for their sober reductive forms and straightforward expression of materials".³ With their reading of the first two issues of Stickley's *The Craftsman* magazine the Greenes wholeheartedly embraced the Arts and Crafts Movement as the determining element in most of their later architecture.

Between 1907 and 1909 the Greenes designed several elaborate craftsman "ultimate bungalows"⁴ which clearly represent much of California's contribution to architecture throughout the world. The Tichenor house, the Blacker house, the Gamble house, the Thorsen house and the Pratt house in Ojai all illustrate the main tenets of the Greene's philosophy: "the provision of shade and shelter in a hot climate, free cross circulation of air, and an open relationship between house and landscape".

In the three major commissions leading to the Pratt house and in almost all of their subsequent work, the Greenes were blocked in the pursuit of their naturalistic ideals. In the Blacker house they inherited a floor plan designed by Myron Hunt and Elmer Grey. The Gamble House was constrained to an orientation parallel to the street even though initial drawings indicate the architects preferred a relaxed U shape that took advantage of the natural landscape. The L shape of the Thorsen house was dictated by its corner lot.⁵

³ Bosley, Edward R., *Greene and Greene*, London, Phaidon, 2000, p.38

⁴ See Mackinson, Randell L. *Greene and Greene: Architecture as Fine Art*, Salt Lake City, Gibbs M. Smith Inc. 1977, chapter 4

⁵ Bosley, p. 116, 132

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These projects also represent major departures from Arts and Crafts ideals. “furthermore, the Greenes’ obsession with exquisite appearance could sometimes run counter to reform ideals about exposed construction:”⁶ “True, the Greenes were sometimes carried away with the idea of honest construction as decoration in a way that would have English Arts And Crafts architects reaching for their Ruskin. They were also not above using wooden pegs to disguise the brass screws or bolts that really held a piece of furniture or a structural feature together. But just walk into the Gamble house and one can forgive them anything”⁷

“If we move down the scale of architectural pretension, however, and look at what might be described a post-Craftsmen vernaculars, we see that in statistical terms (if no others) C.F.A. Voysey and Charles and Henry Greene have been the most influential architects of the Twentieth Century so far, in their own countries for certain, but also to some extent beyond their native shores. By simple test of counting addresses at which buildings influenced by certain named architects can be found, Palladiois practically nowhere, and the Greenes seem to be practically everywhere. Insofar as the California Bungalow is the product of their work, then they did indeed create a kind of normative building type, not at the Palladian level of self-conscious regulation of culture and its standards, but at the level of what normal (common, regular, ordinary) folks want to live in.”⁸

The Pratt House

With the resources to hire any architect and build any home he wished, Charles Pratt chose the Greene brothers who were just completing the David B. Gamble house in Pasadena. The local alternatives to the Greenes were the firms of Myron Hunt and Elmer Grey and the architect Irving Gill. Libbey had just hired Hunt and Grey to design his own home just down the Foothill Road. Pratt was friendly with the Blackers in Pasadena who had dismissed Hunt and Grey (eventually completed by the Greenes using the Hunt and Grey floor plan). Pratt may also have considered Gill who had either designed or highly

⁶ Cumming, Elizabeth, and Kaplan, Wendy, *The Arts and Crafts Movement*, London, Thames and Hudson, 1991, p. 123

⁷ Tinniswood, Adrian, *The Arts and Crafts House*, New York, Watson-Guption Publications, 1999, p. 84

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influenced Mead and Requa's design of neighbor and fellow oilman Harry Sinclair's home in Ojai.

In April of 1908 Charles Pratt purchased five parcels of land totaling 51+ acres on Foothill Road from the Ojai Improvement Company (in which he shared a financial interest). The amount paid for the land, a single ten dollar coin, indicates the extent of Pratt's investment in the company and the interest of its majority owner, Edward D. Libbey (owner of Libbey Glass) in having the powerful and influential Pratt as a neighbor.

"In the late spring of 1908, the Greenes were asked to develop a series of sketches for a winter residence in the resort town of Nordhoff, in the idyllic Ojai valley north of Los Angeles. The clients were Charles Millard Pratt and Mary Seymour Morris Pratt, of Brooklyn, New York. Like his father, Charles Pratt Sr., the younger Pratt was an officer of the Standard Oil Company, which had purchased the Charles M. Pratt Company, developer of the internationally successful lighting kerosene "Astral Oil." The senior Pratt had cultivated in his family a love of wood architecture in the wild by building one of the first rustic "camps" in the southwest Adirondack Mountains in 1870. The family vacationed at the cabin every summer until 1905, and in 1909 the younger Pratt purchased his own camp. . . He and Mary also owned a farm in Connecticut, a city residence on Clinton Avenue in Brooklyn, a shingle style vacation house called "Seamoor" (a play on his wife's middle name) on one thousand acres near Glenn Cove, Long Island. The younger Pratt maintained his father's honest affection for wood architecture in spectacularly beautiful settings, and when the son announced his intent to build in "the Ojai," his chosen architects could be assured of a serious and appreciative client. Under what circumstances the Greenes were chosen is not precisely known but the Pratts may have seen their work on occasional visits to Pasadena. It is also interesting to note that Mrs. Pratt was a Vassar College classmate (1880) of Caroline Canfield Thorsen, a soon-to-be Greene and Greene client and sister of Nellie Canfield (Mrs. Robert H. Blacker)." ⁹

⁸ Banham, Reyner, from the Introduction to . *Greene and Greene: Architecture as Fine Art*, page 23

⁹ Bosley, *Greene and Greene*, p. 127

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The relationship between house and site

"The Pratt house commission provided the Greene brothers with more freedom than any of their other projects."¹⁰

"Unlike the Blacker and Gamble houses, the site chosen by the Pratts for their home had no near neighbors and no artificial conditions governing its development or the design of the house to be located on it. Further, there were abundant natural features to which the actual positioning of the house could be related. If the Blacker and Gamble houses represented the high art of suburban domestic architecture of the period, the Pratt house and grounds signify their rural counterpart, with an altogether less formal design program for the house and furnishings that reflected, in design and decoration, the open countryside on which it would be built. . . . Preliminary sketches for the house, drawn in June 1908, show a rigid L-shaped plan, with a small one story sleeping porch appended at a forty-five degree angle onto one end of the house. The Greenes soon recognized, however, that the views and hilly topography on the edge of the property's ravine were conducive to a more informal plan.

By September 14, 1908, the basis of the Greenes' final design had been worked out. It featured a radically informal, V-shaped plan (that maintained the original angled porch) and interior volumes of various heights, all under a constantly changing roofline that echoed the rise and fall of the mountains behind it. The chimneys and foundation would be constructed of the sandstone boulders that comprised the local geology, and the exterior of the house would be sheathed in stained split-redwood shakes."¹¹

The Greenes normally practiced a straightforward rectangular arrangement of rooms in their house plans. Exterior massing was usually dictated by the number and required functions of the rooms. The relaxed "V" floor plan of the Pratt House is a distinct break from this established practice. The initial straight "L" floor plan designs for the Pratt house were modified to respond to the strong features of the site. By directing the primary view from

¹⁰ Interview with Ted Bosley at the Gamble house, June 22, 2001

¹¹ Bosley, *Greene and Greene*, p.127

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(Significance)

the house to the northeast and away from the hotel and village below the architects created a hierarchy establishing the importance of nature and recreation over that of town and society.

It is important to note the 51+ acres of the property have been connected to the house from this initial purchase of the land and are clearly connected to the eventual orientation and design of the house. The purchase of the property is definitely coincidental to contact with the Greenes, if it was not, in fact, selected by the architects. For certain, a serendipity existed between the clients love of rustic vacation retreats and the Greenes' great interest in the relationship between their homes and nature. With the ability to purchase any of the land in the area he wished, why would have Pratt selected the steeply terraced and unbuildable 38 acre parcel to be connected to his home? It most certainly has to be an interest in protecting the crucial viewshed and sightlines from his new home.

The Plan of the house

The design of the Pratt house includes many features introduced by Arts and Crafts architecture. Most prominent are the scale and position of the living room.

"A single room served as entry hall, reception area, and living room at the pivot point of the V-shaped plan. The beamed ceiling of the seven sided room, and the light-colored maple flooring, give the space an informal feel of an Adirondack "camp" minus the hickory bark typical of the idiom. Similar to the Cole and Blacker houses, the entry also serves as a direct passage to the rear terrace through a bank of french doors opposite the front doors. Also like the Blacker entry hall, the space takes on a sitting room atmosphere, heightened by the inclusion of a fireplace and built-in inglenook bench in the northeast corner."¹²

The Pratts did most of their entertaining at the nearby Foothills hotel, which they part owned. This relieved the plan of the necessity of a large living room and the traditional entry hall or receiving room. The living room is therefor relatively informal, serving as an entrance to the large patio immediately opposite the front door.

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The entry into most Arts and Crafts homes is directly from the exterior into the living room. Desiring to break with established social conventions connected with receiving rooms and the entry hall, craftsmen designers believed a direct entrance into the primary space of the home was more honest and forthright. This is one practice not adopted by the Greenes, the Pratt house being a rare exception.

The Dining Room

The dining room contains a feature unusual for Greene and Greene. The interiors as well as the exteriors of the Greenes' homes normally emphasize strong horizontality. Almost all rooms have relatively low "cozy" ceiling heights. The Pratt dining room is the lone exercise in verticality, rising almost two stories. This breathtaking space is paneled above the windows and cabinets with single redwood planks, each almost four feet wide. Emphasizing the contrast between the "low" living room and the "high" dining room is the very low 6'4" doorway, which frames the entrance to the dining room. The room is crowned by an octagonal lantern, which has an intricate mahogany frame and leaded glass that is inset with jade. It has been said the light fixture was designed so that the cone of light below perfectly framed the edge of the dining table below. The sconce light in the dining room is octagonal in shape, which matches and directs attention to the larger fixture above.

"Immediately to the right of the entry, the near-cubic space of the dining room is taller than other rooms, but compact in area, clearly expressed on the exterior by a raised portion of roof. The dining room's paneling above the picture rail is redwood stained subtle hues of red and green and softly lighted by a tall, octagonal chandelier of mahogany and frosted glass with a delicate vine design trailing through its panels. The pattern of the chevrons in the fireplace bricks evokes American Indian textile designs, and is faintly echoed in the chevron of the maple floorboards."¹³

¹² ibid p. 127

¹³ ibid p.127-128

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The house and health

Prominent features of the Pratt house are the large screened sleeping porches and the extensive use of cross ventilation to cool the house. These features, signature elements of the Greenes, contributed much to the health of the occupants and are now used as a model for energy efficient design.

The remainder of the original house is comprised of the kitchen, butler's pantry, four bedrooms and three baths. The walls of these rooms are paneled with clear redwood and cedar with small battens. The floors are made of one inch thick hard maple, they have been refinished once since the house was built. The interior of these major rooms, with few exceptions, is remarkably free of any wear.

There are two large screened porches and a grand terrace on the north side. All of the rock placement and brickwork was directly supervised by the architects. The care the Greene brothers gave to every detail was clearly appreciated by the Pratts. A letter from Mr. Pratt to Charles Greene, three years after the completion of construction, mentions a very friendly relationship and the promise of a visit when he and his wife come west. It has been reported by the Pratt's caretaker that every four or five years Henry Greene would visit to order maintenance and instruct the gardeners on the care of the grounds. "Anything that Henry Greene did or said was okay and the rule, as far as the Pratts were concerned."

Subsequent History

Charles Pratt passed away on November 26, 1935. The house remained with his wife Mary until her death in 1947. During these interim years, the house was used as a vacation destination by Pratt and Morris families. The Pratt estate sold the house and its contents to Eleanor I. Palmer and her husband (?) on May 10, 1948 for a sum of \$34,712.40. The house was the Palmer residence to March 8, 1954 when it was purchased by Harley and Jenny Culbert. The Culberts owned the home until 1989. The Culberts sons, Robert and Carlton were responsible for a major change in the appearance of the house in 1957 (see existing modifications).

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A former Pasadena resident familiar with the work of the Greene brothers, Kenneth McCormick, purchased the Pratt House (minus the furniture which had been sold at auction) from the Culbert estate in 1989. Mr. McCormick carried out an extensive and faithful renovation and restoration of the house that included structural and mechanical improvements. McCormick's purchase and restoration was done at a time when other Greene and Greene landmarks were being stripped and sold off piecemeal by speculators. During this time the Pratt House was most threatened and Mr. McCormick is clearly one of the saviors of the house.

In July of 1994, the present owner, William Moses, purchased the property. He has continued to finish the work of bringing the house to its full, original condition. This work has included restoration of the kitchen, replacement of the copper screens and rebuilding of the caretaker's cottage.

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Geographical Data: Verbal Boundary Description

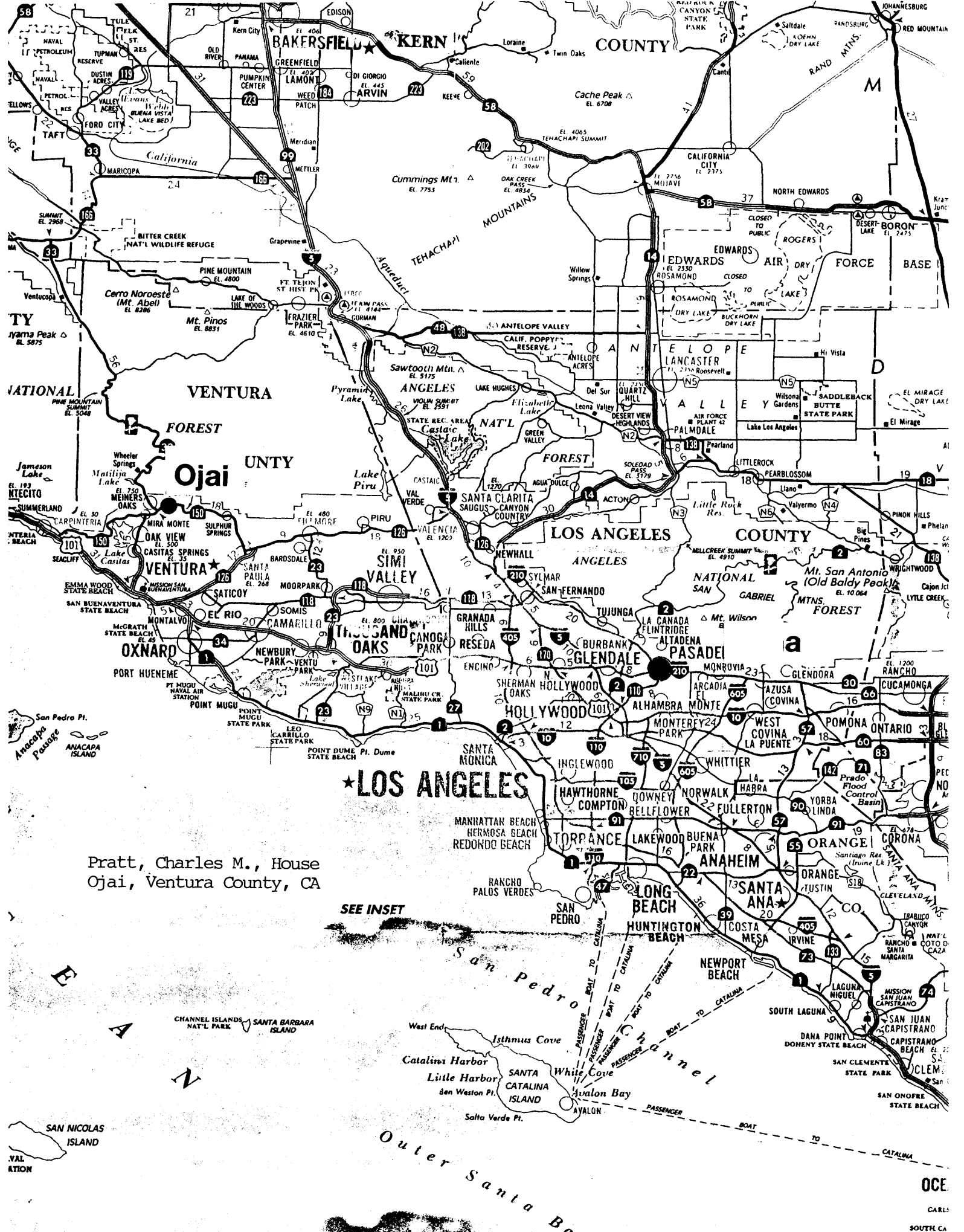
The following Ventura County Assessor Parcel Number defines the boundaries of the parcel that contains the Pratt House and related construction.

010-0-150-240

5.40 acres

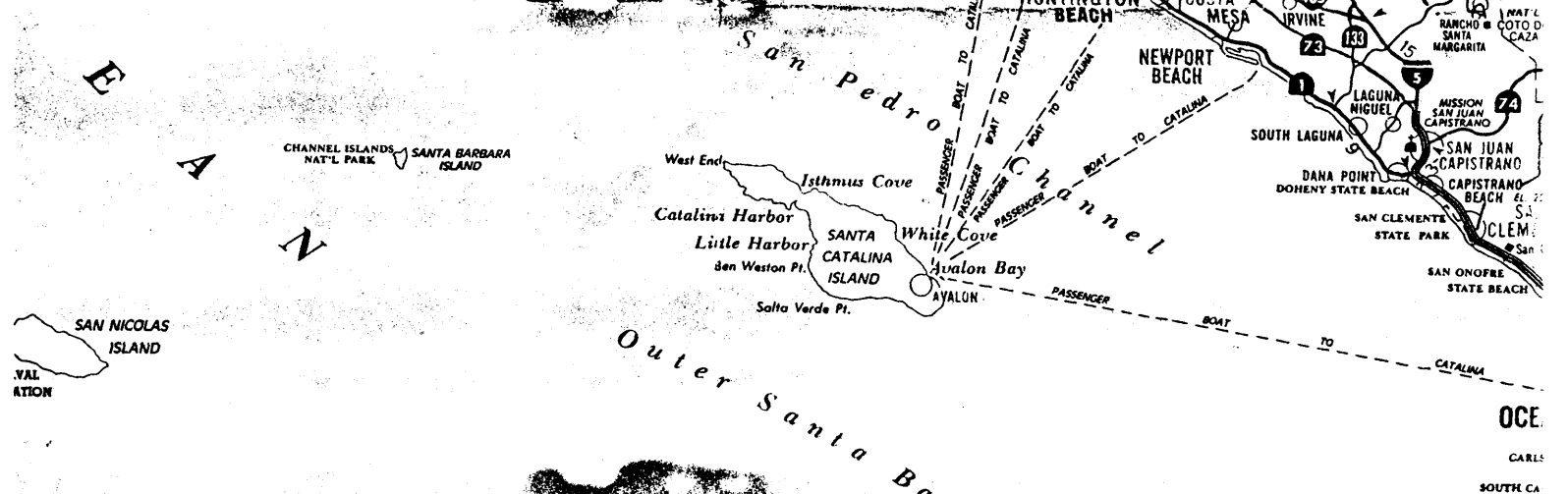
Boundary Justification

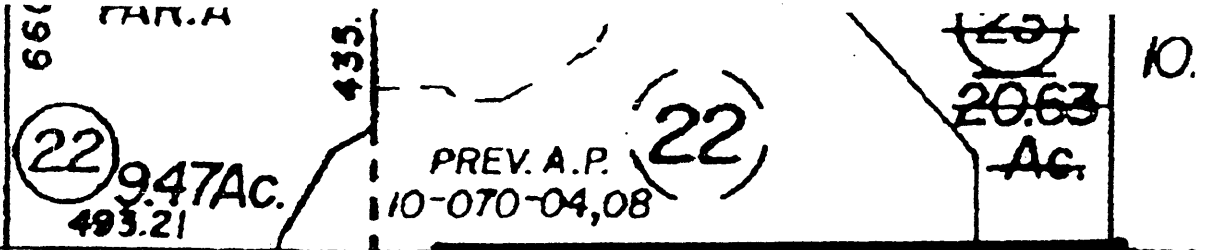
The Pratt house has been linked, through its conception, construction and use, to the 5.40 acre parcel that, since 1908, has been an integral part of the entire Pratt property. The shape of the floorplan, the orientation of the building and the placement of the rooms were all undertaken with the relationship to the 38 acre viewshed as the primary consideration. This application does not request inclusion of the entire 50+ acre property in the National Register designation. However, the house and all 51.5 acres have been designated historic properties by the County of Ventura and State of California through the State's Mills Act Preservation Contract.



Pratt, Charles M., House
 Ojai, Ventura County, CA

SEE INSET





Area of Entire Pratt Property

(20)

(5)
38.0Ac.

NE COR. DRUMGOLD
(118/343)

Pratt, Charles M., House
Ojai, Ventura Co., CA

N 20° 11' E
318.40'

N 20° 47' E

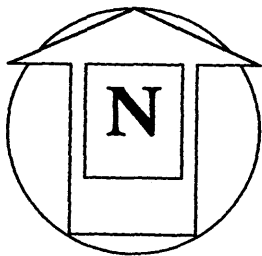
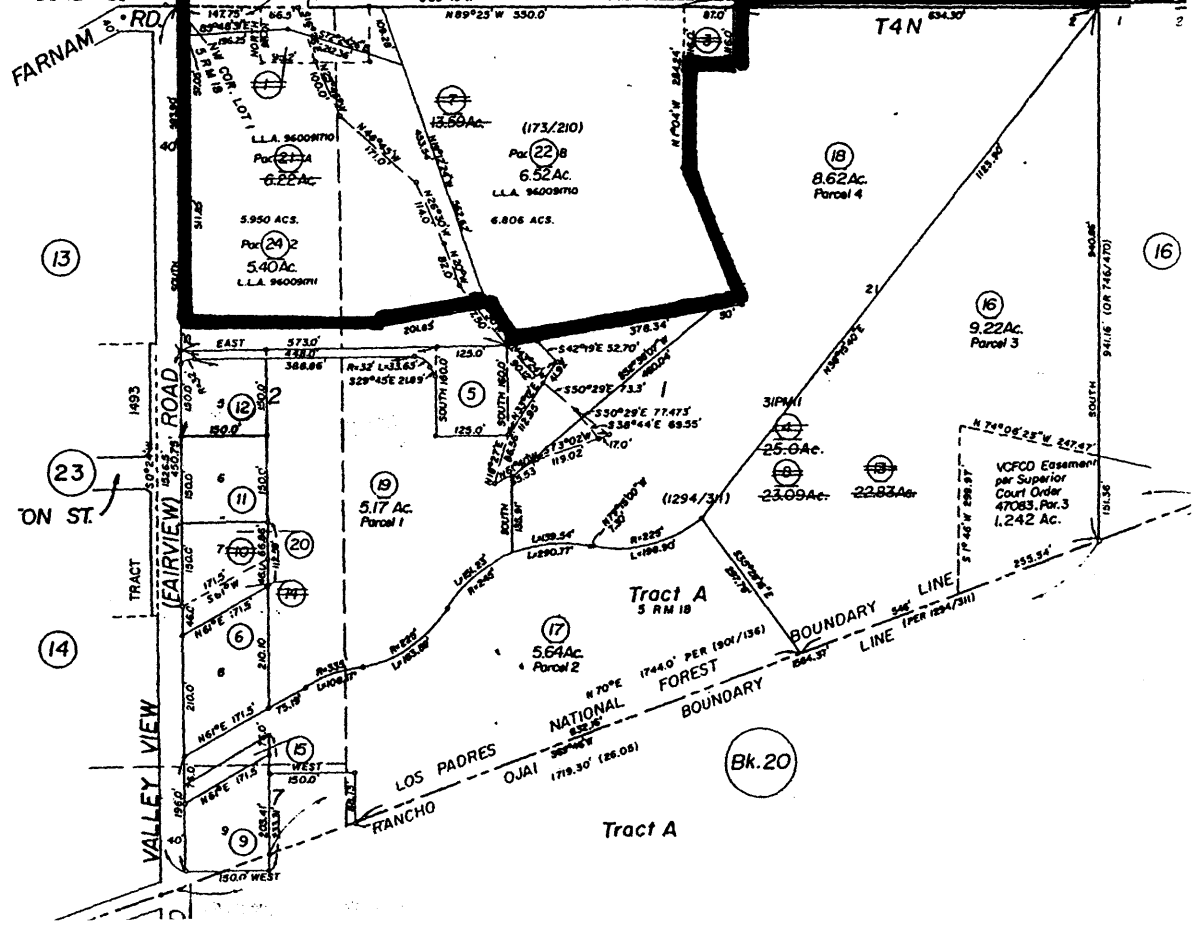
WEST

927.0'

114'

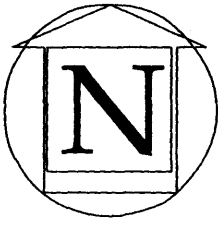
1374.2'

35 36

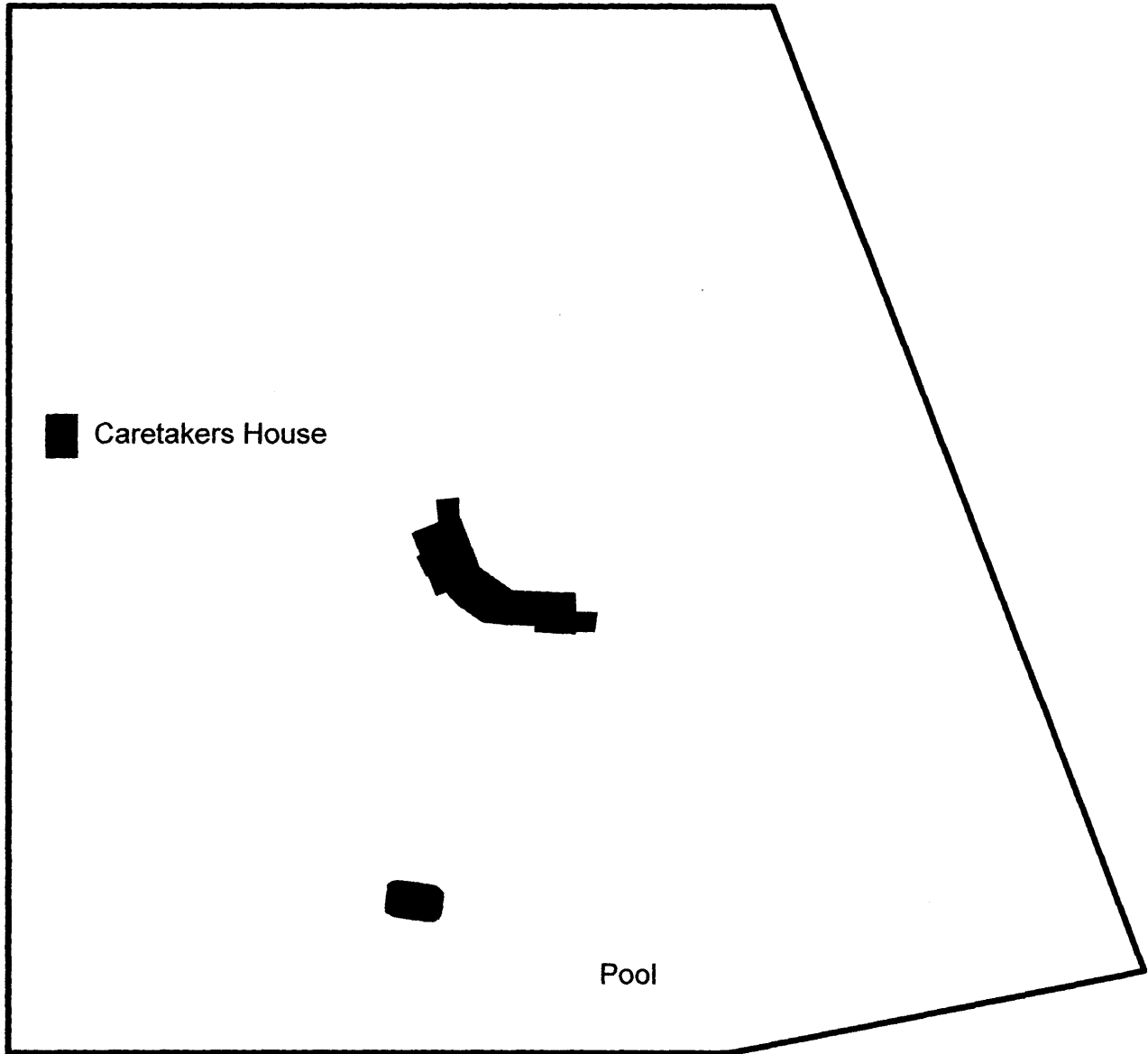


Tract A

Bk. 20



Pratt, Charles M., House
Ojai, Ventura County, CA



Relative Position of House, Pool and Caretakers Cottage