

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

**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

David Berry Gamble House

AND/OR COMMON

The Gamble House Greene and Greene Library

2 LOCATION

STREET & NUMBER

4 Westmoreland Place

NOT FOR PUBLICATION

CITY, TOWN

Pasadena

CONGRESSIONAL DISTRICT

VICINITY OF

22nd

STATE

California 91103

CODE

06

COUNTY

Los Angeles

CODE

031

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
- MUSEUM
- COMMERCIAL
- PARK
- EDUCATIONAL
- PRIVATE RESIDENCE
- ENTERTAINMENT
- RELIGIOUS
- GOVERNMENT
- SCIENTIFIC
- INDUSTRIAL
- TRANSPORTATION
- MILITARY
- OTHER

4 OWNER OF PROPERTY

NAME

City of Pasadena, a municipal corporation

STREET & NUMBER

City Hall 220, 100 North Garfield

CITY, TOWN

Pasadena

VICINITY OF

STATE

California 91109

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC

Hall of Records

STREET & NUMBER

211 West Temple

CITY, TOWN

Los Angeles

STATE

California

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Historic American Buildings Survey

DATE

1970

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS

Library of Congress

CITY, TOWN

Washington,

STATE

D.C.

7 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

The Gamble House is placed on a landscaped site approximately 240 feet by 240 feet facing East. The original contract for construction was \$50,400, the adjacent garage for \$3,500, the contractor was Peter Hall.

The three-story wooden frame structure is covered with shingle siding (36" cedar shakes dipped in Cabot's Creosote base stain, painted olive green). The walls are shaded by long, overhanging eaves with exposed rafter construction under an overlapping gable roof with integrally designed gutter and rolled edge, the roof is Malthoid. Framing is heavy timber post and beam with an occasional wood truss. Foundations are of brick and gunite and three brick chimneys have cast concrete caps with gunite finish.

The wood construction is pegged and doweled and the doors and windows often are fitted with Tiffany glass panels--the entry doors contain a decorative landscape. There is a full basement including laundry, coal bin, storage, heating plant and a dark room. The first floor contains a living room, dining room, a den, kitchen, pantry, cold room, entry hall, a guest bedroom, as well as four baths. The entry space is continuous through the center of the plan out to the rear terrace--the multiple terraces are surfaced with hand made red mission tile. The second floor is divided by a central hall which separates the master bedroom and children's bedroom from the family guest bedroom, maid's quarters and maiden aunt's bedroom. On the third floor there was a billiard room now used as the Greene and Greene Memorial Library. The floors throughout are oak hardwood and the walls are generally lath and plaster. Panelling in the handsome entry is Burma Teakwood and San Domingo Mahogany in the dining room. Many of the doors are of Port Orford Cedar or Teak Mahogany. Of special note are the three great sleeping porches on the second level projecting over two large brick and terra cotta tiled terraces.

All of the interior details were given special attention---the furniture, hardware, lighting fixtures, designed and handwoven carpets, draperies, etc. as well as, metal structural straps, light switch plates, door hardware, fireplace fixtures and andirons.

Randell Makinson describes the house; "the spacious, open interior areas are largely paneled with fine woods. Fixtures and furniture were designed by the architects as part of the total scheme.

The Gamble House "will be somewhat Japanese in feeling," reported the local newspaper when plans were announced, "though it cannot be said to conform to the Japanese style....The best of everything is to be used." The resulting structure remains today the most complete and best preserved of the architects' work. It was their intention to use the structural woodwork of the house, inside and out,

(Continued)

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
—PREHISTORIC	—ARCHEOLOGY-PREHISTORIC	—COMMUNITY PLANNING	—LANDSCAPE ARCHITECTURE	—RELIGION
—1400-1499	—ARCHEOLOGY-HISTORIC	—CONSERVATION	—LAW	—SCIENCE
—1500-1599	—AGRICULTURE	—ECONOMICS	—LITERATURE	—SCULPTURE
—1600-1699	X ARCHITECTURE	—EDUCATION	—MILITARY	—SOCIAL/HUMANITARIAN
—1700-1799	X ART	—ENGINEERING	—MUSIC	—THEATER
—1800-1899	—COMMERCE	—EXPLORATION/SETTLEMENT	—PHILOSOPHY	—TRANSPORTATION
X 1900-	—COMMUNICATIONS	—INDUSTRY	—POLITICS/GOVERNMENT	—OTHER (SPECIFY)
		—INVENTION		

SPECIFIC DATES

1908

BUILDER/ARCHITECT

Charles Sumner Greene (1868-1957)

Henry Mather Greene (1870-1954)

STATEMENT OF SIGNIFICANCE

The Gamble House is the finest surviving example of the work of Greene and Greene and is one of the outstanding examples of the California Bungalow style. It is also one of the nation's finest representations of the American Craftsman Movement. The house was commissioned as a summer house by David Gamble of the Proctor and Gamble soap company in Cincinnati, Ohio.

As leading exponents of the Arts and Crafts Movement, the Greene brothers played a leading role in establishing southern California, (notably Pasadena), as a center for this new direction in American architecture. Contemporary with Frank Lloyd Wright, their finest houses done before World War I, were created when Wright was building his "Prairie Houses." Both the Greene brothers and Wright reacted to the lack of order in the cluttered Victorian interiors of the late 19th century and although there is a faint historicism in their work, it was a far cry from what Grant Manson called the Age of the Aspidistra with its pack rat interior. Randell Mackinson has written:

".... the Greenses were captivated by turn of the century orientalism, by the loveliness of an Italian garden, by an English country home, or by the architecture of the Swiss Alps is quite clear in the articulated structure of their Arts and Crafts period. What is not so well known was their respect and admiration for the work of the Franciscan Fathers so beautifully expressed in the silhouettes of the California missions. This influence is evident in the Greenses' work before and after the years in which they worked primarily with wood. In their early work the Mission style appeared boldly in their designs, and was again expressed in their gunite and stone houses almost two decades later. Charles put it this way in 1905: "The old art of California--that of the mission fathers--is old enough to be romantic and mysterious enough too. Study it and you will find a deeper meaning than books tell of, or sun-dried bricks and plaster show. Then too, those old monks came from a climate not unlike this. They built after their own fashion, and their knowledge of climate and habits of life were bred in the bone. Therefore, giving heed to these necessary and effective qualities there is good and just reason why we should study their works....Simple as it is, and rude, it has something that money cannot buy or skill conciliate. It runs in every line, turns in every arch, and hangs like an incense in the dim cathedral light."¹

¹California Design, 1910, Edited by Anderson, Moore and Winter, California Design Publications, 1974, pp. 96-97.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

(See continuation sheet).

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY _____

UTM REFERENCES

A

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3	9	3	0	6	0
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3	7	7	9	3	6	0
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ZONE EASTING NORTHING

B

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ZONE EASTING NORTHING

VERBAL BOUNDARY DESCRIPTION

(See continuation sheet).

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

STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Ms. Carolyn Pitts, Architectural Historian

ORGANIZATION

Historic Sites Survey Division, NPS

STREET & NUMBER

1100 L Street, NW.

CITY OR TOWN

Washington.

DATE

7/13/77

TELEPHONE

202-523-5464

STATE

D.C.

12 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.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

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

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

UNITED STATES DEPARTMENT OF THE INTERIOR
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CONTINUATION SHEET

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as expressive elements of the composition and design. Thus the rounded and tapered beams that support the overhanging eaves and porches constitute a decorative pattern that adds immediate distinction to the exterior--a pattern that, as the day passes, casts changing shadows across the hand-split cedar shingles of the walls. Within, the rectangular pegs covering brass screws that clinch the joinery form a pattern of their own. Hand-finished teak, mahogany, quartered oak, cedar, and other attractive woods were used for the paneling and trim of the interior. The stained-glass panels of the front entrance depict gnarled oak trees such as grow in the Pasadena area. Louis Comfort Tiffany provided some of the glass that, with other imported and locally made elements, was then assembled in a western studio by a method the Greenes developed especially for their work....lanterns of Tiffany glass set in mahogany or plated metal frames and enclosing incandescent lights (a relatively novel utility) were hung from beams and ceilings by leather straps. Special carpets were woven following drawings by Charles Greene. The entire structure and its furnishings represent a rare and highly successful example of integrated design."¹

He wrote further of the exterior design; "the broad, sweeping gable roofs kept the hot drying rays of the sun from the wall of the building.the ridge of the roof lifts gently as in Oriental designs, and the timber work became more bold. Joints were openly expressed, often fastened together with wooden pegs or metal straps with oak wedges. These elements were integrated into the overall scheme and contributed a rich texture throughout. Beam supports and wooden brackets revealed a hint of the Japanese as did much of the open detail of railings, fences and porch structure. Posts often rested upon stones or brick in typical Greek fashion to keep the water on the hand-made tile terraces from rotting the wood. Chimney stacks reflect the character of the stone lanterns admired by the Greenes. Outside spaces became as important as interiors, and great attention was paid to the incorporation of pergola and trellis structures which spanned the spaces between house and garden and were sometimes built to resemble "torii" structures. On the exterior, broad-capped metal lanterns hung from beams or eaves, lighting the terraces softly in the evening and reflecting in the quiet pools filled with golden carp and water lilies. Numerous lanterns of wood and Tiffany stained glass, suspended by leather straps, provided lighting for the interiors and blended harmoniously with the soft velvet finish of the panelled walls and timbered ceilings."²

¹California Design, Andersen, Moore, Winter Editors, article by
Randell Makinson, California Design Publication, 1974, p. 98.

²Ibid., pp. 100-101.

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The major influences which clearly affected them were the Orient, the early Craftsman philosophies and their own training in manual arts.

"The Greenes were not concerned with academic analysis of the derivation of their work. They simply sought the forms and materials which they deemed appropriate to each particular task, and if necessary, they were not self-conscious about adapting principles found in other cultures. But in doing so, they interpreted these principles in a way that is only California. The simplicity of their philosophy was best expressed by Henry Greene in "The Craftsman" magazine (August 1912): "The whole construction (was) carefully thought out and there is a reason for every detail. The idea was to eliminate everything unnecessary, to make the whole as direct and simple as possible, but always with the beautiful in mind as the final goal."²

In spite of the deep interest in Japan, generated probably by the Japanese Pavilion (Ho-o-den) at the Chicago World's Columbian Exposition in 1893, neither of the Greenes visited the Orient, unlike F. L. Wright. This may account for the refinement and personal quality in their work. It should also be noted that Greene papers contain references to Gustave Stickley's articles in "The Craftsman" (1901-1903), and the series Will Bradley wrote for "The Ladies Home Journal" in 1901 which showed furniture designed by the architect for his own structures. Stickley in his New York State studios had established an artisans guild that was similar to William Morris' own enterprise in England. In 1903, articles appeared in "The Craftsman" by Harvey Ellis--which may have directly influenced the brothers in developing the theories that the house and its interiors are one and the site and landscape are also part of a total ensemble. By 1903, a vocabulary appeared: cobble stone foundations, open courtyards, broad gabled roofs, timber work with joints fastened with wooden pegs, or metal straps with oak wedges, sleeping porches open to the air, horizontal casement windows and massive front doors with decorative Tiffany panels. The outdoor walks, fences and lanterns were carefully designed.

"The real substance of the Arts and Crafts Movement in America was craftsmanship. In pursuing this, American artists were no less vigorous than their counterparts in England or on the Continent. Among architects, few became as totally devoted to craftsmanship as Greene and Greene. Their work was an extraordinary combination of Charles Greene's vivid imagination and sculptural hand with his brother Henry's strong sense of order and system which brought a disciplined unity and simplicity to the many elements of their designs. If superb craftsmanship and design possessing a distinct style are the criteria for high quality, then surely the Greenes were unmatched.

²Ibid., p. 97.

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Throughout the Greenes' work...was a continuity of spirit and a fresh, overpowering oneness which was often regarded as an American domestic style all its own. The remarks of Ralph Adams Cram in 1913 are as relevant today as when they were written. Referring to the Greenes, Maybeck and their California contemporaries, he says: "Where it (California architecture) comes from, heaven alone knows, but we are glad it arrived, for it gives a new zest to life, a new object for admiration. There are things in it Japanese; things that are Scandinavian; things that hint at Sikkim, Bhutan, and the fastness of Tibet, and yet it all hangs together, it is beautiful, it is contemporary, and for some reason or other it seems to fit California. Structurally it is a blessing; only too often the exigencies of our assumed precedents lead us into the wide and easy road of structural duplicity, but in this sort of thing there is only an honesty that is sometimes almost brazen. It is a wooden style built woodenly, and it has the force and the integrity of Japanese architecture."³

In 1966, the Gamble house was presented by the heirs of Cecil and Louise Gamble to the City of Pasadena in a joint agreement with the University of Southern California as the Greene and Greene Library.

³Op. cit., p. 102.

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California Design, 1910, Timothy J. Andersen, Eudorah M. Moore, Robert W. Winter,
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a Fine Art by Randell L. Makinson published by Peregrine Smith Inc., Santa
Barbara and Salt Lake City, 1977.

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Lot 7, Lot 8, Lot 20 and the southerly 40 feet of each of Lots 9 and 19, as measured along the easterly line of said lots, of Scott and Skinner's Subdivision, in the City of Pasadena, County of Los Angeles, State of California as per map recorded in Book 26, page 81 of Miscellaneous Records in the office of the County Recorder of said county.

Except therefrom the southerly 50 feet of said Lot 7, as measured along the easterly line of said lot.

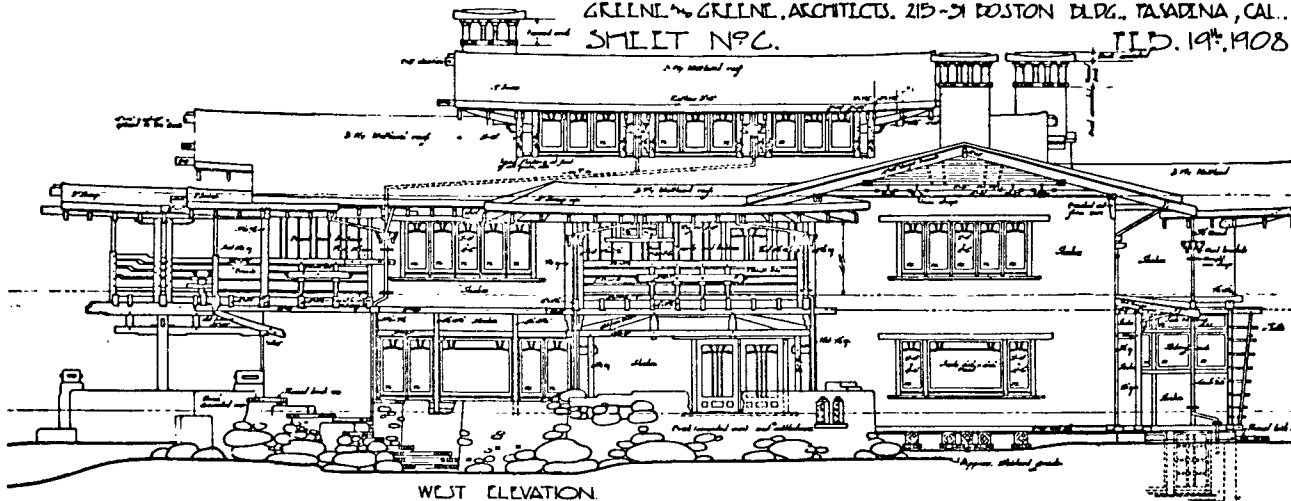
Subject to an easement for street widening purposes over the easterly 3 feet of said Lots 7, 8 and 9 as granted to the City of Pasadena by deed as recorded in Book 2217, page 128 of Deeds of said county.

Subject to a 99-year lease to the University of Southern California and subject to covenants thereof.

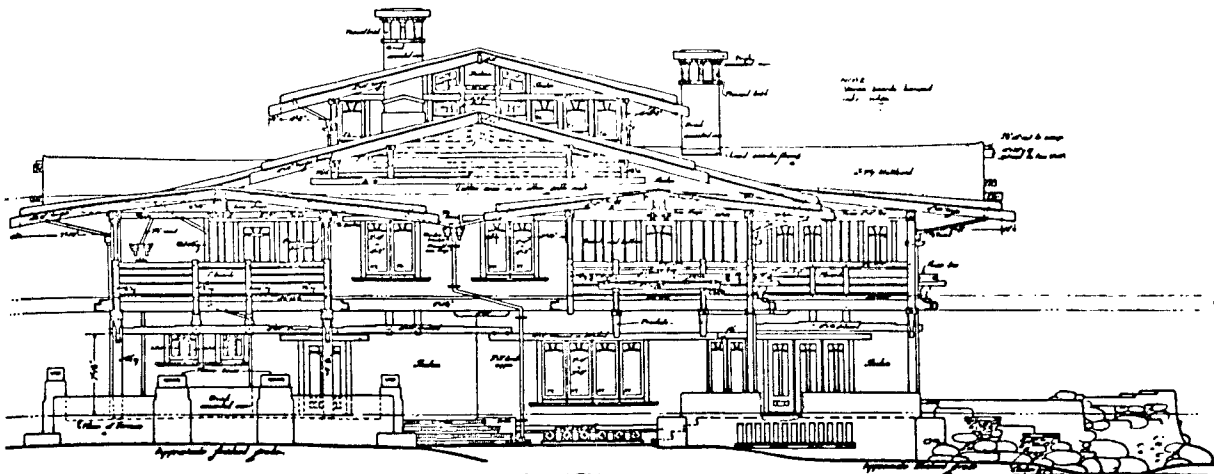
See attached City's deed.

RESIDENCE FOR MR. D. D. GAMBLE, AT PASADENA, CALIFORNIA.
GREENE & GREENE, ARCHITECTS, 215-21 BOSTON BLDG., PASADENA, CAL.
SHEET NO. 6.

J. D. 19th 1908



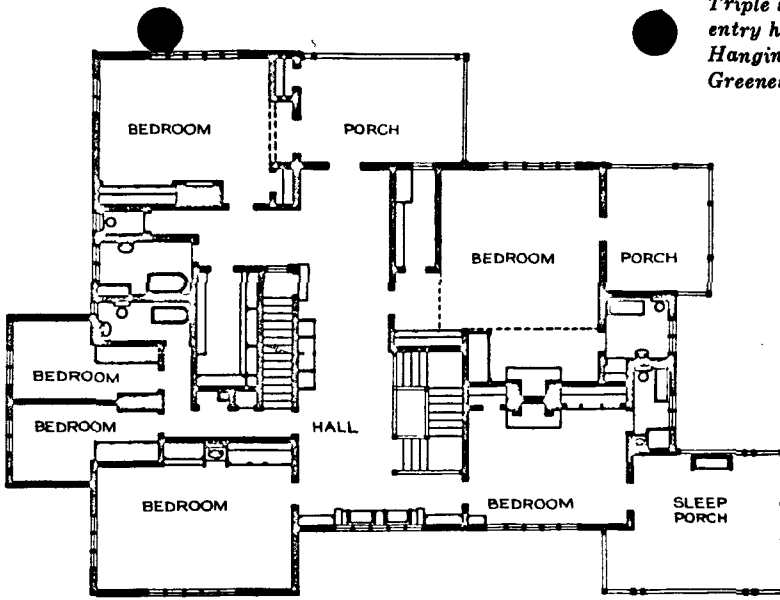
WEST ELEVATION



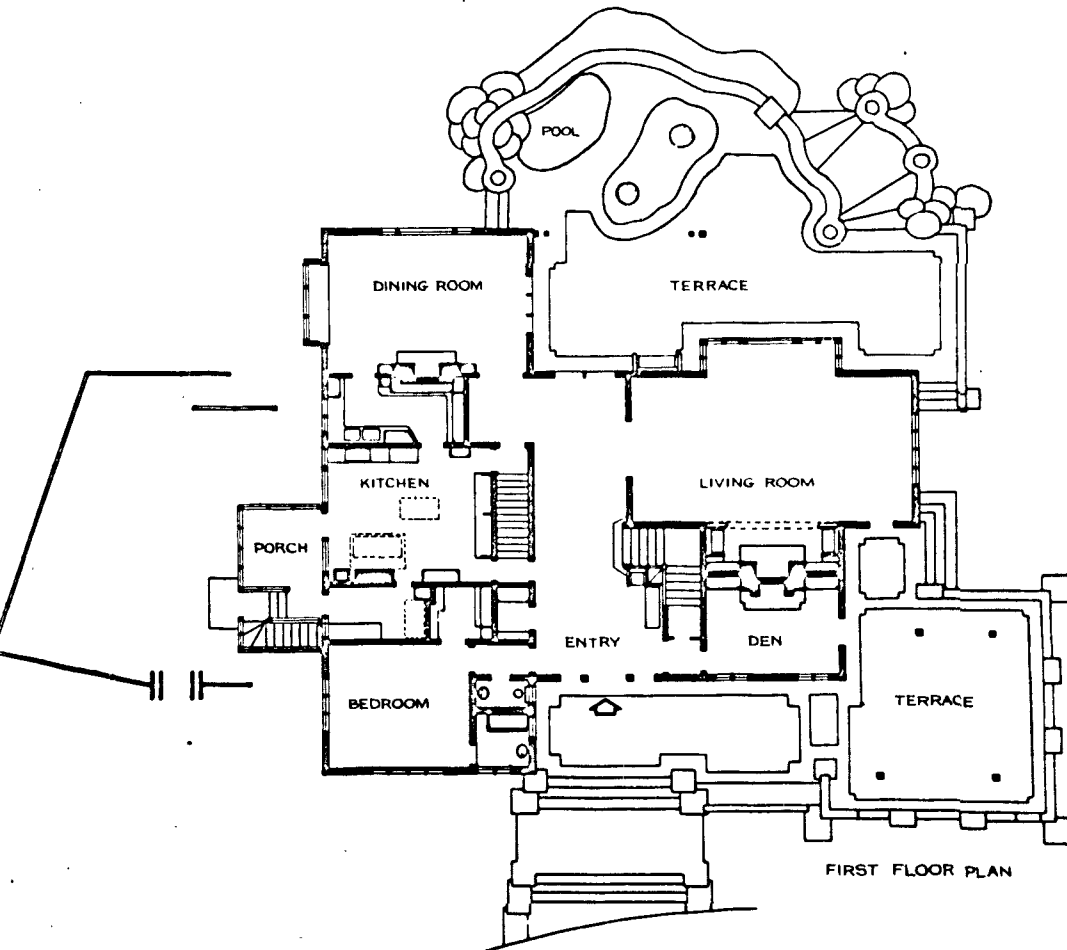
NORTH ELEVATION

dash and grade back up to first -

Triple stained glass doors in the Gamble entry hall featured a tree of life design. Hanging light was designed by the Greenes.



SECOND FLOOR PLAN



FIRST FLOOR PLAN