



(Expires 5/31/2012)

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United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

### 1. Name of Property

historic name Markham Place Historic District

other names/site number N/A

### 2. Location

street & number Roughly bounded by California Street, Pasadena Avenue,  
Bellevue Street, and Orange Grove Boulevard

N/A	not for publication

city or town Pasadena vicinity

state California code CA County Los Angeles code 037 zip code 91105

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,  
I hereby certify that this X 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 X meets    does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

   national    statewide X local

Carol Roland-Nawi  
Carol Roland-Nawi, Ph.D., State Historic Preservation Officer Date 1-31-13

California State Office of Historic Preservation  
State or Federal agency/bureau or Tribal Government

In my opinion, the property    meets    does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

### 4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register    determined eligible for the National Register

   determined not eligible for the National Register    removed from the National Register

   other (explain):   

Joe Edson H. Beall  
Signature of the Keeper Date of Action 3.27.13

Markham Place Historic District  
 Name of Property

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**5. Classification**

**Ownership of Property**  
 (Check as many boxes as apply.)

**Category of Property**  
 (Check only one box.)

**Number of Resources within Property**  
 (Do not include previously listed resources in the count.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input checked="" type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input type="checkbox"/>	building(s)
<input checked="" type="checkbox"/>	District
<input type="checkbox"/>	Site
<input type="checkbox"/>	Structure
<input type="checkbox"/>	Object

Contributing	Noncontributing	
71	8	buildings
1	0	sites
0	0	structures
0	0	objects
72	8	<b>Total</b>

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

**Number of contributing resources previously listed in the National Register**

**PRIMARY:** Late 19<sup>th</sup> and Early 20<sup>th</sup> Century  
 Development and Architecture in Pasadena  
**SECONDARY:** Residential Architecture of Pasadena, CA 1895-1918;  
 The Influence of the Arts and Crafts Movement

N/A

**6. Function or Use**

**Historic Functions**  
 (Enter categories from instructions.)

**Current Functions**  
 (Enter categories from instructions.)

DOMESTIC/Single Dwelling \_\_\_\_\_  
 DOMESTIC/Garage \_\_\_\_\_  
 LANDSCAPE/Park \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

DOMESTIC/Single Dwelling \_\_\_\_\_  
 DOMESTIC/Garage \_\_\_\_\_  
 DOMESTIC/Multiple Dwelling \_\_\_\_\_  
 EDUCATION/School \_\_\_\_\_  
 LANDSCAPE/Park \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**7. Description**

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

**Materials**  
 (Enter categories from instructions.)

LATE VICTORIAN – Queen Anne, Shingle Style \_\_\_\_\_  
 LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY REVIVAL –  
 Colonial Revival, Tudor Revival, Mission Revival \_\_\_\_\_  
 Italian Renaissance Revival \_\_\_\_\_  
 LATE 19<sup>TH</sup> AND EARLY 20<sup>TH</sup> CENTURY  
 AMERICAN MOVEMENTS – Craftsman \_\_\_\_\_  
 OTHER – Folk Victorian \_\_\_\_\_

foundation: STONE, BRICK, CONCRETE \_\_\_\_\_  
 walls: WOOD, STUCCO \_\_\_\_\_  
 \_\_\_\_\_  
 roof: COMPOSTION, CLAY TILE, WOOD \_\_\_\_\_  
 other: \_\_\_\_\_  
 \_\_\_\_\_

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### Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

#### Summary Paragraph

The Markham Place Historic District is located in southwest Pasadena, east of Orange Grove Boulevard. The rectilinear street pattern includes the north-south streets of S. St. John Avenue and Pasadena Avenue. The east-west streets of Congress Place and Markham Place dead end into S. St. John Avenue, while W. California Boulevard and Bellefontaine Street connect to streets further east and west. The neighborhood was developed with single-family residences at the end of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> centuries. Despite the fairly broad period of significance (1887-1937), the neighborhood is visually cohesive. The residences are similar in height, scale, and materials. The district includes a large number of residences designed in styles influenced by the Arts and Crafts movement including Shingle Style, English Revival, and Craftsman, among others. The Markham District is one of the best and most intact remaining examples of the early residential development of Pasadena. The district as a whole retains integrity of location, setting, design, materials, workmanship, feeling, and association.

Most of the residences share a common setback from the street and contain spacious front yards, some of which have been fenced. Most properties have concrete driveways that lead to garages or carriage houses. A few of the larger properties also include guesthouses. However, the ancillary buildings are rarely visible from the street. As such, garages are not counted as contributing or noncontributing buildings. Guest houses and studios are counted as contributing and noncontributing because they are more substantial in size and are also residential in use.

The topography is relatively flat, and the asphalt concrete streets are flanked by streetlights, curbs, planter strips, sidewalks, and mature trees (See Photo Nos. 12 - 15). The streetlights on Markham Place, Congress Place, Bellefontaine Street, and S. St. John Avenue vary by street, but are uniform on each street, as is typical of Pasadena's early subdivisions. They have cast stone posts and glass globes, and have the same pedestrian scale. Likewise, the trees vary by street, but generally are uniform on each street. California fan palms are the most common street tree in the district, except on Pasadena Avenue, which is planted with uniform Canary Island date palms. The district has a strong consistency in character and retains a high level of physical integrity. Of the buildings located within the district boundary, 88 percent are contributing resources as they were constructed during the period of significance and retain their physical integrity. Common alterations include the loss of minor ornamental features as well as rear and side additions. However, the sense of time and place from the public right-of-way is one of a late 19<sup>th</sup> and early 20<sup>th</sup> century neighborhood. Of the 79 buildings in the district 71 are contributing and 8 are noncontributing.

### Narrative Description

The district retains the essential factors of integrity as identified in the in the Multiple Property Documentation (MPD) form *Late 19<sup>th</sup> and Early 20<sup>th</sup> Century Development and Architecture in Pasadena*, which states, "The evaluation of integrity should focus on the totality and overall characteristics of the historic district, not the individual contributing buildings. Within districts, the threshold for contributing buildings is defined as the ability of a particular residence to reflect the architectural style or type that it would have possessed at the time of construction."<sup>1</sup> The district also retains the applicable factors of integrity described in the MPD form *Residential Architecture of Pasadena, CA 1895-1918: The Influence of the Arts and Crafts Movement*, which states, "To qualify as a contributor to a historic district...a property must be in a good state of preservation, and should comprise the distinguishing features that evoke the [style]...They must also retain integrity of design, materials, workmanship. In addition to individual buildings, the district itself must convey a sense of historic environment and retain integrity of feeling, association, setting."<sup>2</sup>

<sup>1</sup> Grimes, Teresa, and Laura Vanaskie, *Late 19<sup>th</sup> and Early 20<sup>th</sup> Century Development and Architecture in Pasadena, 1887-1904*, Multiple Property Documentation Form, National Register of Historic Places, 2011, Section F, Page 29.

<sup>2</sup> Bricker, Lauren, Robert Winter and Janet Tearnen, *Residential Architecture of Pasadena, CA 1895-1918: The Influence of the Arts and Crafts Movement*, Multiple Property Documentation Form, National Register of Historic Places, 1998, Section F, Page 31.

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The district retains integrity of location, because none of the contributing buildings have been moved. The setting of the district remains that of a residential neighborhood. The streetscape features remain intact from the period of significance. The streets, curbs, and sidewalks appear to be original. The electric streetlights were installed and the palm trees planted during the 1920s, and occurred during the period of significance. Recently, other trees have been planted between the palms on Markham and Congress Place (magnolias and camphors respectively). The design of the district remains unaltered in terms of scale, rhythm, layout, and organization of the individual buildings. It is assumed that some materials have been replaced over time as part of the ordinary maintenance of the individual buildings. However, the majority of the original materials have been retained. The methods of construction and workmanship from the period of significance are still evident. The district clearly looks and feels like a residential neighborhood from the late 19<sup>th</sup> and early 20<sup>th</sup> century. The district retains integrity of association because the district's contributing resources illustrate and convey patterns of architectural creation from the period of significance.

**203 Bellefontaine Street, circa 1913, Architect: J.J. Blick**  
**1 contributing building**

This is a two-story single-family residence that combines the American Foursquare and Craftsman styles. The house has a rectangular plan and a hipped roof with a hipped dormer on the primary (south) façade. The roof has gently curved, wide overhanging eaves and exposed rafters. The walls are clad with wood shingles. Although the fenestration is symmetrical, the front porch on the western end of the primary façade is a dominant asymmetrical feature. The porch roof is also hipped and supported by large square wood columns on concrete piers that are connected by a solid concrete wall. The centered main entry contains a four-panel door with wide sidelights. On each side of the first story is a grouping of four multi-paned casement windows; the easterly set being under the front porch roof. The windows on the second story are two pairs of 9/1 double-hung sash flanking a pair of 6/1 casements. The second story windows have narrow shutters. The west elevation is distinguished by a projecting bay window. There are no apparent exterior alterations.

**235 Bellefontaine Street, 1937, Architect: Unknown**  
**1 contributing building**

This is a two-story single-family residence with an L-shaped plan in the American Colonial Revival style on the northeast corner of St. John Avenue and Bellefontaine Street. The side-facing gabled roof has boxed eaves and is covered with wood shakes. The walls are clad in drop wood siding. The primary (south) façade is symmetrically organized with a small main entry porch supported by slender, paired chamfered posts in the center. The porch roof is gabled and has a broken band at the base. Approached by three brick steps, the entry door has six panels, sidelights with three panes, and an elliptical fanlight. There are only two windows on the first story, these being 8/8 double-hung sash. The second story has two matching double-hung sash windows aligned with those below and three 6/6 double-hung sash windows in the middle of the façade, all evenly spaced. Ornamentation consists of a belt course between the first and second stories and operable shutters on the windows of the primary façade. A brick chimney is centered on the east elevation. On the west elevation is an oriel window flanking a fixed multi-paned window. The rear portion of the L-plan parallels St. John Avenue, is one story in height, and includes an attached two-car garage.

**265 Bellefontaine Street, 1901, Architect: Charles W. Buchanan**  
**1 contributing building**

Located on a wide corner lot, this single-family residence is two-and-a-half stories in height and designed in the American Foursquare style. The house is rectangular in shape with a nearly symmetrical façade that is sheathed in clapboards on the first story and shingles on the second story. A steeply pitched, hipped roof provides room for the attic space, which is lit by hipped dormers on the north (primary) and west elevations. The roof has wide overhanging eaves and exposed rafters. A full-width front porch is covered with a hipped roof supported by paired and bracketed columns that stand on low river rock piers. Windows are double-hung sash. The dormers have a pair of 3/1 windows; the second story has six 1/1 windows in groups of two, with the central windows being much smaller than the others. On the first story, there are two large 1/1 windows to the west of the main entry and one to the east. An additional set of columns is also used to support the wider portion of the porch roof to the east of the entry. The entry door is flanked by sidelights comprised of fixed windows below a pivoting transom window. The entire porch is surrounded by a low balustrade made of river rock that matches the piers. The east elevation, facing St. John Avenue, has a rock and brick chimney, a small covered porch and a bay window on the second story. There are no obvious exterior alterations visible from the street. The entire lot is enclosed with a river rock and iron fence.

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**268 Bellefontaine Street, 1894, Architects: Blick and Moore  
1 contributing building**

This is a one-and-a-half-story single-family residence in a combination of the English Revival and Shingle styles. Tall shrubbery near the front (south) of the house almost completely obstructs views of the first story. The top story is clad in shingles, and the first story is clad in a combination of stucco and clapboards. The roof is steeply pitched and cross-gabled with the front-facing gable, on the east side of the house, being a few feet taller than the side-facing gable. The main visible feature of the house is the gable end facing the street (north), which has a pair of recessed, diamond-paned casement windows. These windows are accented by a row of saw-tooth shingles above and a curved wall below. This gable end also has a border created by rows of shingles on the extremities that parallel the roof plane. The side-facing gable has a shed dormer with a diamond-paned awning window. The roof also has a cross hip facing the street on the west end of the primary façade and two cross gables that expand the half-story on the east side. There are no obvious exterior alterations visible from the street.

**285 Bellefontaine Street, 1894, Architect: Unknown  
1 contributing building**

This is a two-story single-family residence that was remodeled in the 1930s to resemble the Monterey Revival style. The house has a rectangular shape with the addition of a small wing projecting from the east end of the primary (north) façade. The walls are clad in smooth stucco. A covered porch supported by narrow paired columns extends from the edge of the projecting wing to cover the remaining two-thirds of the façade. Above the porch is a balcony with an iron railing; a separate balcony enclosed by a stucco balustrade sits atop the projecting wing. Windows are 6/6 and 8/8 double-hung sash. A centered main entry has a solid wood paneled door and sidelights in an arched recess.

**288 Bellefontaine Street, 1912, Architects: Grable and Austin  
1 contributing building**

This two-story single-family residence has a rectangular plan in the Mediterranean Revival style. The hipped roof has a shallow pitch, wide overhanging eaves, and exposed rafters; the roof is covered in original clay tiles that have distinctive peaks where the ridges meet. A hipped dormer has overhanging eaves almost as wide as those of the main roof along with two awning windows. The walls are clad in stucco. Windows on the primary (north) façade are double-hung sash in 6/1 and 4/1 configurations, generally with shutters. There are two prominent chimneys, one on each side elevation. The second story is distinguished by a wide projecting bay on the west side of the primary façade that is supported by two curved brackets. Although only one foot deep, this bay is covered by a cross hip to the main roof and has a set of three 6/1 double-hung sash windows. On the first story, below the bay, is a set of five casement windows. To the west of this group is a projecting porch with a hipped roof that extends across the driveway into a porte cochere, all supported by square stucco pillars on substantial piers. The porch has a stucco wall surround. The main entry, near the center of the primary façade, has a wide door (not easily seen from the street) and flanking sidelights. A set of windows also opens onto the porch. There are no obvious exterior alterations visible from the street.  
façade

**299 Bellefontaine Street, 1912, Architect: G. Lawrence Stimson  
1 contributing building**

This is a two-and-a-half-story single-family residence with a symmetrical primary façade and a rectangular shape. Clad in smooth stucco, the design of the house blends the American Foursquare and Italian Renaissance Revival styles. A steeply pitched hipped roof has wide overhanging eaves and is covered in clay tiles. A wide shed dormer allows for seven square windows to light the attic. The windows on the primary (south) façade are situated in groups. The second story has a grouping of five multi-paned windows above the central main entry. Underneath these windows is some half-timber work that serves as a heavy apron. Flanking the central windows are four multi-paned casement windows. On the first story, the entry is flanked by two bay windows with wide plain friezes over eight multi-paned casement windows. The slightly recessed entryway has a portico with a shallow arched pediment supported by Tuscan columns; the entry itself consists of a large paneled door flanked by wide sidelights. Each side of the house has a rectangular wing setback midway with a shed roof extending from the edge of the main roof. These side wings are topped with shed dormers that face the side yards. The side wings each have heavy eaves and cornice work that emphasizes the triangular top of the wall facing the street. There are no apparent exterior alterations visible from the street. The front yard is enclosed by a combination of stucco piers, fencing with vertical iron pickets, and a tall hedge.

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**300 Bellefontaine Street, 1913, Architect: Frank M. Tyler  
1 contributing building**

This is a two-story single-family residence with a rectangular plan. The Craftsman style house is clad in shingles on the second story and stucco on the first story. The side-gabled roof has wide overhanging eaves, projecting rafters, and a significant articulation on the east end where the ridge is lowered a few feet. The east end of the primary (north) façade is also distinguished by a small recessed porch and a side-facing main entry. The second story has two groups of paired multi-paned double-hung sash windows, a group of four multi-paned casement windows, and a smaller 6/6 double-hung sash window. The focal point of the first story is a group of four French doors in a 1-2-1 pattern that open onto a small porch that is detached from the main porch; this porch has a stucco wall and two square wood posts supporting a trellis with carved rafter tails and a beam with a cloud lift shape. There are no apparent exterior alterations.

**310 Bellefontaine Street, 1898, Architects: Charles and Henry Greene  
1 contributing building  
(See Photo #9)**

This is a two-story single-family residence with a nearly rectangular plan. The eclectic design was influenced by several styles including American Colonial Revival and Queen Anne. The walls are clad in shingles on the second story and narrow clapboards on the first story. The cross-hipped roof has bellcast eaves with modest overhangs. Carved rafter tails in widely spaced sets die into the eave soffit. The cross hip is on the east side of the primary (north) façade and covers a shallow projecting wing. Centered on the main roof is a gable-on-hipped dormer with a broad diamond-paned window. Just to the west of the dormer is a wide stucco chimney with three capped steps. There are a wide variety of window types. On the second story, aligned with the dormer, is a group of three diamond-paned windows comprised of two tall casements flanking a fixed sash. On the projecting wing is a set of three double-hung sash windows united by wide wood trim. The first story of the projecting wing has a bay shape with a large tall fixed window flanked by two short double-hung sash windows. Just to the east of this bay is the main entry with a wide single-paneled door framed by sidelights and topped by a transom. A dramatic feature of the house is the wrap-around front porch. The top of the porch has a balcony with a solid shingled wall. The balcony/porch roof is supported by rectangular clapboard columns at the three corners and four Corinthian columns in the middle. A balustrade with square pickets encloses the porch. There are no exterior alterations visible from the street.

**315 Bellefontaine Street, 1933, Architect: David Ogilvie  
1 contributing building**

This is a one-and-a-half-story single-family residence with an L-shaped plan in the English Revival style. The roof is cross-gabled with a short projecting wing on the west end of the primary (north) façade. The roof has no eaves on the gable ends and slight boxed eaves on the long sides. The roof plane of the projecting wing is elongated on the east side to provide a small covered porch supported by a square post. The walls are clad in smooth stucco with the exception of horizontal shiplap siding in the peak of each gable and over the porch. All but one of the windows on the primary façade is multi-paned. On the first story of the projecting wing is a flat-roofed bay window with two casement and fixed windows. The base of the bay window has rusticated stone cladding that matches stones on the three steps up to the front porch and a section of the wall under the porch. The entry includes a paneled door and a small window with diamond panes, the only deviation from the small vertical panes on the primary façade. In the approximate center of the primary façade is a group of windows topped with a narrow transom. On the top story is a similar group of four casements on the projecting wing and two casements in each dormer. The two widest sets of windows on the primary façade have decorative paneled shutters. A stucco chimney is on the east elevation.

**325 Bellefontaine Street, 1901, Architect: Frederick L. Roehrig (attributed)  
1 contributing building  
(See Photo #10)**

This single-family residence is two-and-a-half-stories in height and is designed in the Shingle Style. The house is irregular in shape with a cross-gabled roof and a short half-turret that joins the front-facing gable. The main gable, parallel to the street, has large jerkinheads at each end. The two upper stories are sheathed in shingles, while the first story is clad in narrow clapboard. Windows are double-hung with multiple panes in the upper sash. The top story is denoted by a single window on the primary (south) façade at the peak of the gable. The second story is highlighted by the top of the half-turret, which includes two hipped dormers that flank the cross gable. The first story contains a recessed porch that is

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covered by the main roof, which is supported at the corner by a square column with a Corinthian capital; two matching pilasters frame the porch. The main entry is in the corner of the porch with the door facing the side; this door has a divided light in the upper half. The base of the turret has a grouping of three 9/1 double-hung sash windows. To its west is a project bay containing three similar windows. The side elevations are replete with windows that are similar to those on the primary façade. There are no apparent exterior alterations.

**328 Bellefontaine Street, 1904, Architect: Frederick L. Roehrig  
2 contributing buildings**

This single-family Craftsman style residence is on a heavily landscaped lot that makes it difficult to view from the street. The front portion of the house has a steeply pitched hipped roof, making it appear to be one-and-a-half stories in height. However, the rear portion of the house is two stories in height with a side-facing gabled roof. The roof has wide overhanging eaves and exposed rafters, and the walls are sheathed with clapboard. The second story is distinguished on the primary (north) façade by a flat dormer with four French doors opening onto a small balcony cut into the roof. The recessed front porch extends across two-thirds of the primary façade. The roof is supported by two rectangular brick columns. These columns and a brick balustrade are mostly covered by ivy. The main entry is aligned with the dormer and consists of a solid wood door. The only windows on the primary façade that are visible from the street are a set of four narrow casement windows east of the entry. A sleeping porch was added in 1908. A guest house was added at the rear of the property in 1921 and was designed by Harold A. Martin. A three-bay carport with a flat roof was constructed in 1956 on the east side of the house. Along the sidewalk is a concrete wall with pilasters topped by large rectangular Craftsman style light fixtures framing the driveway and the walkway to the house.

**344 Bellefontaine Street, 1901, Architect: H. L. Smith  
1 contributing building**

This single-family residence is rectangular in shape and two-and-a-half stories in height. It is not reflective of a particular architectural style, but includes features from the American Colonial Revival style. The primary (north) façade was originally symmetrical. In the 1920s about 15 feet was added to east side of the house, and in the 1950s a one-story room was added to the west. The roof is comprised of a central hipped portion and two projecting hips that give the primary façade a great deal of articulation. A dentil course stands out below the overhanging boxed eaves. Between the projecting hips is a shed roof dormer, aligned with the main entry that has two casement windows flanked by shorter fixed windows with diamond panes. The walls are clad with shingles. The first story has a broad portico with a hipped roof supported by large square rustic stone pillars. The portico frieze is highlighted by a row of small dentils that match those above. The recessed entry door has a surround with square pilasters and a hood with a dentil course. The second story is highlighted by two central 1/1 double-hung sash windows topped with a hipped hood that emulates the main roof and is supported by carved projecting beams. West of the central portion of the façade are one 18/1 double-hung sash windows on the second story and a 1/1 window on the first story. To the east, the windows are doubled; the main ground floor fenestration is a tripartite window. The 1920s addition is a continuation of the materials and design elements found in the original portion of the house. The one-story addition to the west has a flat roof, dentil accents, and a group of three windows, all of which blend with the main house. A solid wood entry door does not appear to be original. Although altered, the house retains sufficient integrity from the period of significance to contribute to the district.

**345 Bellefontaine Street, 1890, Architect: Unknown  
1 contributing building  
(See Photo #1)**

This single-family residence is two-and-a-half stories in height and designed in the Folk Victorian style. The building is T-shaped and has a wrap-around hipped porch surrounding the bottom of the T. The complex roof has cross gables as the main feature. The steeply pitched roof has overhanging boxed eaves with simple fascias except for the ends of the main gable facing the street, which turn into paneled ends. The gable end facing the street has narrow projecting beams below the changes in the wall plane, one just below the peak of the roof, and the other below a single square window in the apex. The walls are clad in shingles on the second story and narrow drop siding on the first story; the shingles on the second story are highlighted by three rows of alternating square and fish-scale shapes. The second story has a three-sided projecting bay with multi-paned casement windows and a horizontal stained glass window to the east. Tuscan columns support the hipped roof of the wrap-around porch, which is further defined by a low balustrade of turned pickets. The porch is larger on the west side where it leads to a fully glazed double door and sidelights. On the east side of the projecting wing, still under the porch, is a small leaded glass window in front of a secondary door. To the east of this door

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is a tall double-hung sash window. The east elevation is highlighted by a projecting bay on the second story supported by scrolled brackets and topped by a short hood supported by scrolled brackets pierced by three circles. There are no obvious exterior alterations visible from the street.

**202-204 W. California Boulevard, circa 1915, Architect: Unknown**  
**1 contributing building**

This is a two-story single-family residence that was subdivided into a duplex in the 1940s. It has a square plan in the American Colonial Revival style. The roof is a steeply pitched side gable with wide eaves that are boxed on the north elevation and open on the east and west elevations with eave returns onto the gable ends. The walls are clad in shingles. The primary (north) façade is symmetrically arranged. The recessed central porch has a flat roof and a false balcony that covers two side patios for the units. The porch roof is supported by two fluted Doric columns and two fluted pilasters. The patios extend the full length of the façade, although only the midsection is roofed. The patio and the false balcony have wood balustrades that surround them. Fenestration on the primary façade is two sets of French doors leading to the patios and two fixed windows in 8/1 design. Upstairs, there are two 8/1 double-hung sash windows. The two main entries are on the west elevation. They are located under a flat-roofed porch that extends from the west elevation. The porch details match those of the north elevation. Although altered, the house retains sufficient integrity from the period of significance to contribute to the district.

**206-216 W. California Boulevard, 1926, Architect: Robert Ainsworth**  
**2 contributing buildings**

This is a multi-family six-unit apartment complex consisting of two two-story buildings in the Monterey Revival style. The front building is rectangular in shape with a side-gabled roof that has open eaves and carved rafters. The second story has a full-length balcony with simple vertical pickets in the balustrade and columns supporting the main roof that extends over the balcony. The walls are clad in stucco, with the exception of board and batten siding within the balcony. The two front units are separated on the first story by an arched breezeway that is covered by habitable space on the second story. The breezeway is framed by pilasters and an arch with a faux keystone. Two six-paneled main entry doors face each other in the breezeway. Other doors include three pairs of French doors facing the balcony. Windows are mostly 6/6 double-hung sash symmetrically placed on the second story of the primary (north) façade and asymmetrically placed on the first story. Windows on the second story have shutters. The front yard is enclosed by a low brick wall. The rear building, with four units, has an L-shaped plan extending perpendicular from the rear of the front section. There are no obvious exterior alterations visible from the street, except for window-mounted air conditioners.

**280 W. California Boulevard (Singer Park), 1926, Designer: Thomas Chisolm**  
**1 contributing site**

This is a neighborhood park with a square plan surrounded by streets on the north and east, apartments on the west, and a contributing house to the south. It has been an integral part of the neighborhood since its development in 1926. The park was originally the grounds of the Emma R. Singer residence, which were designed by Thomas Chisolm (original designer of Central and Memorial Parks in Pasadena). The site was originally comprised of two home sites: the corner site was the home of James Campbell and the adjoining property to the west was the home of George W. Stimson who owned and developed a portion of the Markham Place Historic District that he named Carlisle Heights. Singer purchased the Stimson property and occupied the house and later purchased the Campbell property and demolished the house to expand her gardens. The property was donated to the City of Pasadena upon Singer's death along with a fund for maintenance and instructions for Chisolm to handle any redesign of the grounds that would be necessary to turn the property into a public park. The main features of the park are a flat lawn, numerous mature trees (including palms and oaks) and curving concrete paths. There are three pergolas in the park: one on the east side, one at the northeast corner and one at southeast corner. Wooden benches throughout the park appear to date from the period of significance, while the light fixtures and picnic tables do not. Since 2000, a new restroom, playground equipment, and new concrete walkways have been added.

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**252 Congress Place (formerly 707 S St. John Ave), 1894, Architect: Frederick L. Roehrig**  
**1 contributing building**  
**(See Photo #4)**

Located on the southwest corner of Congress Place and St. John Avenue, this is a two-story single-family residence with a rectangular plan in the Shingle Style. The primary (east) façade is oriented toward St. John Avenue. The exterior is clad in shingles on the second story, drop siding on the first story, and shingles again on the flared foundation skirt. The gambrelled roof faces north with a taller cross gable on the southern portion of the house, facing Bellefontaine. The gambrel portion of the roof also has a gabled dormer facing east with three multi-paned casement windows enclosed in curved walls. In the center of the primary façade is a round two-story tower with a conical roof that is attached to the main gable. The second story of the tower has two tall arched multi-paned windows. There is a shed dormer on the west elevation, near the street. Most of the roof has no eaves, except for the tower and the dormer, which have boxed eaves. A large recessed porch is located at the northeast corner of the house (facing the street intersection) with a walkway from Congress. The porch has wood steps leading to a wood deck, non-original wood railings, heavy boxed wood posts, and a low shingled wall. There are two doors leading from the porch to the house. The main entry, an original wood door with a half-light over two panels, has a single multi-paned sidelight equal in height to the light in the door. A secondary entry is a double door, each with two lights. The windows on the first story of the primary façade are not visible from the street due to a tall wood fence that surrounds much of the property. On the second story, there is an arched casement window in the gable end, a pair of 1/1 double-hung sash windows, and a round fixed window under a flared extension of the roof that slopes to cover the one-story section on the south end of the house. The north elevation, facing Congress Place, has two widely-spaced 1/1 double-hung sash windows on each story. The exterior of the house appears to be unaltered from the street.

**270 Congress Place, 1947, Architect: Unknown**  
**1 noncontributing building**

This is a one-story single-family residence in the California Ranch Style. It has a U-shaped plan and a cross-gabled roof with boxed eaves. A low-profile skylight was installed at an unknown date. The walls are clad in smooth stucco. The multi-paned metal casement, fixed-pane, and sash windows appear to be original. Some of the windows are accented with decorative shutters. The primary entrance is recessed and is at grade. The house is a noncontributing building in the district because it was constructed after the period of significance.

**285 Congress Place, 1904, Architect: Unknown**  
**1 contributing building**

Located on a large lot, this is a two-story single-family residence with an L-shaped plan and a cross-gabled roof. The design of the house blends the Craftsman and English Revival styles. The roof has wide overhanging eaves, exposed rafters, and decorative metal finials at the gable ends. The walls are sheathed in beveled wood siding except for stucco and half-timbers in the gable ends. Below the gable ends, there are a series of small curved brackets that support the slight projection of the gable from the main wall plane. The primary façade is generally divided in half, but connected by a full-width front porch that follows the L shape. The east half is distinguished by a front-facing gabled bay. Three brick steps lead directly to the main entry door with an oval beveled light above paneling. Beside the door are two pairs of multi-paned casement windows. Centered on the second story are a set of three multi-paned casement windows, two shorter diamond paned casement windows, and two fixed windows on the gable end. Under the set of three casement windows is a planter box with diamond cutouts supported by carved brackets. The west half of the porch is covered with a fabric awning and surrounded by a wood balustrade with pairs of diamond cutouts at the joints of the vertical slats. Opening onto the porch is a wide triple window topped by transoms. Centered on the second story is a pair of 9/1 double-hung sash windows. There is a gabled dormer with a multi-paned hopper window on the side-facing gable. All of the upper windows have fabric awnings. The exterior of the house appears to be unaltered.

**288 Congress Place, 1908, Contractor: Marshall B. Wotkyns (attributed)**  
**1 contributing building**

This is a two-story single-family Craftsman bungalow with a rectangular plan. Three projecting beams support a gabled roof facing the street. The roof has wide overhanging eaves, exposed rafters, and wide fascia boards. The walls are clad in elongated vertical shingles of uniform width. There is a broad latticed vent in the gable end. The primary (north) façade is nearly symmetrical. The main entry at the center has a solid wood door approached from a small stoop framed by a

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wrought iron archway and railings. On each side of the entry is a tripartite window united by a transom. The solid wood door and the wrought iron porch posts and rails are not original. Although altered, the house retains sufficient integrity from the period of significance to contribute to the district.

**300 Congress Place, 1903, Architect: Charles F. Driscoll  
1 contributing building**

This is a two-story single-family residence with a square plan in the American Foursquare style. The walls are clad in clapboards. The roof is hipped with wide bell-cast eaves and exposed rafters. A hipped dormer on the primary (north) façade is so short that the three horizontal windows have lights only about 3" tall. A half-width projecting porch, topped by a balcony with a combination of vertical pickets and a X-braced wood balustrade, is located on the east side of the façade. The balcony is supported by square columns. A picketed railing provides safety along the several wood steps up to the front porch. 1/1 double-hung sash windows are highlighted with wide flat trim. On the west side of the primary façade is a two-story bay window with three 1/1 double-hung sash windows on each story. At the east end of the balcony is a two-light door. West of the door is a wide 1/1 window and flanked by a narrow window. On the first story, below the balcony, the main entry consists of a wood paneled door with a large square light. To the east, is a wide horizontal fixed window. Further east, the front porch wraps around the front of the house. A second front door, matching the main door, faces east and opens onto the wrap-around portion of the porch. On the east elevation there is a second bay window that reaches from the ground to the roof with another six windows like those on the primary bay. The exterior of the house appears to be unaltered from the street.

**301-303 Congress Place, 1903, Architect: G. R. Lyman  
1 contributing building, 1 noncontributing building**

At the front of the lot is a one-and-a-half-story single-family residence (numbered 303), and a studio (numbered 301) in the back, which is not visible from the street. The studio was built in the 1980s and is noncontributing due to its construction outside of the period of significance. The house is L-shaped in plan and Craftsman in style. There are two front-facing gables on the primary (south) façade, one on a one-story projecting wing on the east end of the façade, and the other on the main two-story portion of the house. The roof has a moderate pitch with wide overhanging eaves and exposed rafters. The walls are sheathed in clapboard. A trellised porch covers the space next to the projecting wing. Fenestration consists of multi-paned casement windows. A side-facing entry wall faces the trellised porch and includes a door with eight small square lights at the top and three multi-paned windows. The upper story has two pairs of multi-paned casement windows facing the street. There are no apparent alterations to the exterior of the house.

**306 Congress Place, 1915, Architect: Foss Designing and Building Co.  
1 contributing building**

This is a two-story single-family residence with a square plan in a combination of Mission Revival and Craftsman styles. Clad in smooth stucco, the house has a hipped roof with wide overhanging eaves and exposed rafters. The primary (north) façade is nearly symmetrical, the main exception being the projecting full-width front porch that extends into a porte cochere on the east side of the house. The porch has wide rectangular columns, a low stucco wall, and arched openings between the columns. The centered main entry consists of a door that has a leaded glass window at the top and 1/1 double-hung sidelights above paneled bases. A pair of wide tripartite windows flank the entry. On the second story, there are six 1/1 double-hung sash windows, the two central ones being shorter than the others. A chimney is on the west elevation. The exterior of the house appears to be unaltered from the street.

**310 Congress Place, 1913, Architect: Architectural Designing Co./ J. R. Palmer  
1 contributing building  
(See Photo #8)**

This is a two-story single-family residence with a rectangular plan in the Swiss Chalet subset of the Craftsman style. The low-pitched, front-facing gabled roof has wide overhanging eaves, exposed rafters, and large carved beams set in pairs. A matching gabled roof covers a full-width front porch. Each gable end has narrow vertical vents at the peak. The porch is supported by columns on massive stucco piers; the columns are composed of four posts in a square plan with horizontal braces near the tops and the base. The walls are clad in shingles of varying lengths. The symmetrical primary (north) façade has three steps leading to a wide entry door that has vertical panels below a leaded glass triple window. Two sidelights, two-thirds in height, flank the entry. On either side of the entry are wide tripartite windows; two sets of four

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matching casement windows are aligned on the second story. A focal point on the upper story is a small window with a dramatic gabled hood that projects almost as far as the main roof eaves; this hood is supported by paired projecting beams and columns that stand on the porch roof; the details of the hood's columns match the porch. The porch roof meets a shed-roofed porte cochere east of the house with supports like those of the front porch. There are no apparent exterior alterations.

**311 Congress Place, 1891, Architect: G. Lawrence Stimson**  
**2 contributing buildings**

Located on a large lot with a wide side yard to the west, this is a two-story single-family residence with an irregular plan in the Queen Anne style. The complex roof has a central hipped portion. The primary (south) façade is generally divided in half with a gabled bay on the west and a flat-roofed extension to the east. The shallow overhanging eaves are boxed. There is a porch under the flat-roofed portion that wraps portions of the south and east elevations. The porch has turned posts with carved, cut-out brackets, and there are three heavy spindles in a spandrel between each column. The open balustrade has turned pickets. The façade is accented by a bay window on the west half of the first story that is topped by a squared second story. The bay has a large fixed arched window with heavy fluted trim on its sides; two narrower 1/1 double-hung sash windows are on the angled sides of the bay. A centered entry has a wide door with a single rectangular light at the top. Two leaded glass windows, one arched and one rectangular, face the porch at right angles to each other east of the entry. On the second story, above the bay window is the cross gable with two tall 1/1 double-hung sash windows capped by a dentilated frieze that extends across the gable and over to the east where the frieze becomes the cornice of the flat-roofed portion of the house, which has two matching windows. The flat-roofed portions of the second story were first added to the house as screened porches in 1922, and were later enclosed. The wide side yard contains a rectangular out-building, built as a schoolroom in 1907, with a gabled roof and board and batten siding set back slightly more than the house.

**326 Congress Place, 1914, Architect: Sylvanus Marston**  
**1 contributing building**

This is a two-story single-family residence with a rectangular plan in the Georgian Revival style. The roof is hipped with moderate eaves and exposed rafters. Sheathed in stucco, the house has a primary (north) façade symmetrically organized around a portico. The portico is comprised of fluted Ionic columns inside Doric pilasters that support a tall entablature with a row of dentils and a row of bullet moldings. The portico leads to a small recessed entry with a screen door and sidelights. On each side of the entry is a set of three multi-paned double-hung windows in which the lower sash is twice the height of the upper sash. On the second story, above these groups of three windows, are two 8/12 double-hung sash windows. Centered above the portico is a grouping of multi-paned casement windows and blank panels in an A-B-A-A-B-A composition. All of the double-hung windows have shutters. The house has a large uncovered porch that spans the full length of the façade. The west elevation has a small projecting wing with a hipped roof and small windows facing west. The exterior of the house appears to be unaltered.

**333 Congress Place, 1922, Architect: Unknown**  
**1 noncontributing building**

The one-story single-family residence is generally rectangular in plan and Mid-Century Modern in style. The low-pitched roof is clad in an unknown material, and the elongated eaves are unadorned. The walls are clad in board and batten siding. A cinder block wall with brick coping and an attached planter creates a private courtyard on the primary (south) façade. The façade is further accented with a wood trellis, which projects from the southwest corner of the house. Landscaping is dense and includes mature palm and eucalyptus trees, which obscures the view of the buildings from the street. The house is a noncontributing building in the district because it was altered after the period of significance.

**340 Congress Place, 1912, Architect: Grable and Austin**  
**1 contributing building**

This is a two-story single-family residence with a rectangular plan and an eclectic style with Craftsman influences. The walls are clad in smooth stucco. The hipped roof is bellcast and has exceptionally wide overhanging eaves and exposed rafters. A massive chimney highlights the primary (north) façade; it has three vertical cut-out panels at the base and a V-shaped band near the peak. A half-width covered porch spans the eastern half of the primary façade and extends into a porte cochere. The porch roof sheds off the façade and is supported by three sets of cantilevered beams set in pairs, one

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on top of another. Two sets of beams are supported by pilasters. The porte cochere has a similar "unsupported" design with only one massive column supporting beams that cantilever toward the street. The first story also has a porch-like hood west of the chimney that extends past the west side of the house into a roof for a short wing that extends the plane of the primary façade a few feet. The wood entry door, east of the chimney, has a circular leaded glass window with quatrefoil molding around it. East of the entry is a set of three small casement windows. West of the entry is a fixed window with a horizontal muntin near the top. On the second story are four regularly placed double-hung sash windows of 6/1 and 4/1 design. The house appears to be unaltered from the street.

**348 Congress Place, 1891, Builder: George W. Stimson**

**1 contributing building**

**(See Photo #5)**

This is a two-story single-family residence with an irregular plan in the Queen Anne style. It has a complex hipped roof with a shallow pitch, wide eaves, exposed rafters, and decorative metal finials at the peaks. The roof has a small hipped dormer with multi-paned fixed windows and a louvered vent. The walls are clad in two types of horizontal wood siding: narrow beveled siding on the upper story and wide drop siding lower story. The primary (north) façade is generally divided in half. The west half contains the front porch, which is covered by a hipped roof supported by square wood posts with carved brackets. The porch has a low wall clad with drop siding like the house. The porch is connected to a porte cochere with a flat roof and posts and brackets similar to the porch. The main entry is an oversized wood door with a half-light above paneling. Above the porch is a double-hung sash window with diamond panes in the upper sash. The east half of the façade is a projecting bay, three-sided on the first story and square on the second story. 1/1 double-hung sash windows with diamond panes in the upper sash are symmetrically disposed. On the east elevation is a one-story wing with a set of three fixed windows with a 3/1 design. An addition to the east and rear sides of the house was completed in 2003. Although altered, the house retains sufficient integrity from the period of significance to contribute to the district.

**351 Congress Place, 1895, Architect: Louis Kwiatkowski**

**1 contributing building**

This is a two-story single-family residence with a rectangular plan and Queen Anne elements. The roof is a combination of gable, shed, and conical shapes. The walls are clad in drop siding on the first story and shingles on the second story. A projecting front porch spans most of the primary (south) façade and blends into an octagonal turret at the southeast corner of the house. The porch has a shed roof with a cross-gabled pediment over a porte cochere extension. The porch roof is supported by six Tuscan columns on square piers that frame a low balustrade of turned balusters. The house is supported by a river rock foundation, and river rock is also used for the piers supporting the porte cochere. The windows on the first story are narrowly proportioned 1/1 double-hung sash. The entry is near the center of the primary façade with a large glazed door and two multi-paned sidelights. The second story has a large cross gable centered above the porch with a set of 6/1 double-hung sash windows and a circular vent at the peak. Between the gable and the turret are two multi-paned casement windows set in arched openings. On the roof of the turret there are three small dormers, each with a circular window with diamond panes topped by a curved roof. Molding details with swags, vines, and cartouches appear on the turret, in the pediment over the driveway, above the second story windows, and elsewhere. The house appears to be unaltered as viewed from the street. The front yard is surrounded by an original wrought iron fence with scroll work that was designed by the Austrian architect who designed this house for himself. Whereas the fence is original, the matching gate was designed more recently.

**271 Markham Place (formerly 721 S St. John Ave), 1901, Architect: Frederick L. Roehrig**

**1 contributing building and 1 noncontributing building**

Although located on a large corner lot, this two-story single-family residence is mostly blocked from view by a wood fence and numerous trees. Designed in the Shingle Style, the walls are sheathed with clapboard on the first story and shingles on the second story. The roof is complex, with gables and a mansard visible from the street, all of which are covered with wood shingles. The house is oriented toward St. John Avenue; however, the main entry cannot be seen from the street. A secondary entrance is located in the southeast corner of the house. Fenestration includes 1/1 double-hung sash windows and leaded glass casement windows. The exterior of the house appears to be unaltered, other than a carport that has been added to the north elevation.

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A one-story guest house on the north side of the property is similar to the design of the house in style, materials, and fenestration. It was expanded and remodeled in the 1980s and the 2000s. The guest house is a noncontributing building in the district because it was altered after the period of significance.

**276 Markham Place, 1909, Architect: C. W. Buchanan**  
**1 contributing building**

This is a two-and-a half-story single-family residence in the Craftsman style. The house has a nearly square shape and a cross-gabled roof with wide overhanging eaves that are supported by large carved brackets. The walls are clad in wide clapboard, except for shingles in the gable ends. Two multi-paned casement windows are centered on the front-facing gable end. The projecting front porch is covered by a shed roof that spans most of the primary (north) façade. The porch roof is supported by stout brick columns with carved brackets. A centered main entry has a paneled door with an arched light at the top. Large matching 9/1 double-hung sash windows flank the entry. Four windows on the second story align with the entry and windows below. The symmetry of the primary façade was skewed by an addition to the east elevation, however the clapboard and windows match the rest of the house. The exterior appears to be unaltered except for the addition and two skylights facing the street. Although altered, the house retains sufficient integrity from the period of significance to contribute to the district.

**282 Markham Place, 1913, Architect: Leonard A. Cooke**  
**1 contributing building**

This is a two-story single-family residence with a rectangular plan and an eclectic style with English Revival elements. Clad in stucco, the house has a side-facing gabled roof with wide overhanging eaves and exposed rafters. The primary (north) façade is asymmetrically organized. The most dominant feature is a three-story bay off-set to the west with a front-facing gabled roof and wide horizontal siding in the gable end. The main entry is recessed in the base of the bay through an arched opening. The solid wood door is flanked by multi-paned sidelights. Above the entry, on the second story, is a pair of multi-paned casement windows that are deeply recessed in the wall plane and with a heavy wood sill. The attic level of the tower has a group of three multi-paned casement windows. Fenestration includes pairs of short single-paned casement windows on the first story and taller pairs of multi-paned casement windows on the second story. Just behind the curb is a small triangular address marker (saying "282") that is believed by neighbors to be an original feature. The exterior of the house appears to be unaltered.

**288 Markham Place, 1908, Architect: Unknown**  
**1 noncontributing building**

The original residence was constructed in 1908 in a vernacular style with English Arts and Crafts influences. In the 1920s, the building was repositioned 22 feet to the south on the same property, creating additional setback from the street. In 2000, a major remodel was completed, which included a new porch, new west wing, a new east/rear addition, and complete remodel of the garage. The house is a noncontributing building in the district because it was altered after the period of significance.

**295 Markham Place, 1903, Architect: Myron Hunt**  
**1 contributing building**  
**(See Photo #6)**

This is a two-story single-family residence with an irregular plan in the English Revival style. The roof is cross-gabled with two gable ends facing the street (south) and a perpendicular gable between them. The walls are clad in stucco. A one-story wing extends from the façade west and is covered by a third gable facing the street. A small entry porch is tucked into a projecting wing on the east end of the primary façade. The wood entry door has a square leaded glass window; east of the entry are three leaded glass diamond-paned windows in an L shape. This wing has an additional projection topped by side-by-side gables, one of which extends down to the first story in a typical English Revival fashion. Each of these gables has a 1/1 double-hung sash window on center. This makes a total of the five gables on the primary façade. West of the main entry are three bay windows. The two in the middle have 1/1 double-hung sash windows. The bay on the far west has five casement windows with small diamond panes that match those on the opposite side of the façade. On the second story of the main wing are five casement windows, in groups of two and three, with more diamond panes. The one-story wing on the west end of the façade was added in 1912. Otherwise, there are no apparent exterior alterations visible from the street.

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**303 Markham Place, 1900, Architect: Herbert Smith**  
**1 contributing building**

This is a two-story single-family residence with a square plan in an eclectic, late Victorian style that has American Foursquare influences. The house has a hipped roof with wide boxed eaves. Walls are clad in shingles on the second story and clapboards on the first story. The most prominent feature of the house is a broad porch that nearly spans the primary (south) façade and extends east of the house with a hexagonal plan. The hipped porch roof is supported by Ionic columns, paired at the entry steps. The first story has brick steps leading to a glazed main entry door flanked by leaded glass sidelights. East of the entry are two pairs of narrow single-pane double doors that are now fixed in place. On the second story are two 8/1 double-hung sash windows that reach through the roof eaves. While the main portion of the house is square in plan, there is a one-story bay window west of the front porch. To the west of the bay is a one-story wing with a picture window facing the street. According to permit records, in 1912, the second story windows were altered and the porch was extended to the east. The main entry and doors that open onto the front porch were added in 1920. Although altered, the house retains sufficient integrity from the period of significance to contribute to the district.

**317 Markham Place, 1898, Architect: Sumner Hunt**  
**1 contributing building**

This is a two-story single-family residence in an eclectic style with American Foursquare elements. The hipped roof is steeply pitched with a slight bellcast to the eaves which are overhanging. A hipped dormer is on the primary (south) façade above the entry, slightly off-set to the west. The walls are clad in clapboard and have a slight flare at each story. The primary façade is dominated by a projecting rectangular bay east of the entry that stands two stories high, reaches through the roof eaves, and is capped by a hipped roof. This bay has six multi-paned casement windows on the first story and three 1/1 double-hung sash windows on the second story. Above the second story windows, the wall is clad with unusual diamond-patterned shingles. The main entry has a modest projecting porch with a hipped roof supported by four Tuscan columns atop a low picketed balustrade. The entry is comprised of a wood door with a glass panel and two wide multi-paned sidelights. A fixed multi-paned window is west of the entry. The east end of the house has a sunroom with continuous casement windows topped by small transoms in a 4/8 multi-light design. On the second floor, the house has three double-hung windows on the front in addition to those on the bay. Permits indicate that most of the first story windows and the entry door were changed in the 1920s. There is a picket fence at the front property line with river rock piers. Although altered, the house retains sufficient integrity from the period of significance to contribute to the district.

**320 Markham Place, 1911, Architect: Frank M. Tyler**  
**1 contributing building**

This is a two-story single-family residence with an irregular plan in the Craftsman style. The house has a side-facing gabled roof with wide overhanging eaves and exposed rafters. With two cross gables facing the street and one gabled pediment over the porch, a dominant design element is the wide eave fascias ending in a curved fashion. Both the east and the west ends of the primary (north) façade step back a few feet. In addition, on the west side of the façade, a one-story wing in front of the step-back gives the house further modulation. The walls are clad in shingles that are uniform in size. The front porch projects across two-thirds of the westerly portion of the primary façade. Pairs of stout square columns support the porch roof. The main entry is near the center of the façade with concrete steps climbing from grade. A wood paneled entry door is flanked by sidelights that have three small square lights at the top. Most of the windows have an unusual 5/1, double-hung design. There are seven such windows on the second story, with three of these being on a three-sided bay over the main entry. The first story also has a three-sided bay window to the east of the entry. Another unusual window opens onto the porch with four casements below a transom with five irregularly sized lights. In 1947, the sleeping porch on the east façade was converted to a bath and dressing room, and in 1962, a family room was added as a rear addition. An interesting site feature is an original "320" address in a triangular concrete piece just behind the curb. The house appears unaltered as viewed from the street.

**330 Markham Place, 1927, Architect: J. Constantine Hillman**  
**1 contributing building**

This is a one and one-half story single-family residence with an L-shaped plan in the English Revival style. The multi-gabled roof is steeply pitched. The main portion of the house is covered by a side-facing gable. On the east side of the primary (north) façade is a projecting wing covered by a hipped roof. The roof has shallow overhanging eaves and exposed rafters. The walls are sheathed in stucco. The main entry is located in the corner of the L under a front-facing

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gabled bay with faux half-timbers in the gable end. The entry door has a small uncovered stoop in front, reached by four tiled steps. The entry door is paneled wood with a stained glass window at the top. The short wing to the east of the entry has two multi-paned casement windows flanking a multi-paned fixed window. The wood shutters on either side of this grouping are composed of two vertical boards that are slightly separated with a diamond pierced in the middle. To the west of the entry is a wider set of casement windows united by a transom. The chimney on the west elevation is stucco on the bottom half and brick at the top. The portion of the house which is visible from the street appears to be fully intact.

**337 Markham Place, 1894/1928, Architects: Harry Ridgeway (1894) and J. Constantine Hillman (1928)**

**1 contributing building**

**(See Photo #3)**

This is a two-story single-family residence with a square plan in the Neoclassical style. The roof is hipped with two gabled dormers overlooking the side elevations. The eaves are boxed with a shallow overhang, a plain fascia, and dentilated molding. A front-facing gabled pediment is centered on the primary (south) façade. The pediment is closed at the base with heavy molding and has dentils around the sides and a small Palladian window for attic ventilation. The walls are clad in drop siding with two-story Doric pilasters at the corners of the primary façade. A wide porch projects east from the main entry and wraps around the side elevation. The porch roof is supported by Ionic columns that are tripled at the top of the entry steps up to the porch. Atop the porch is a full balcony with a picketed balustrade. The solid wood entry door is paneled and flanked by sidelights with paneling at the base. A shallow fanlight spans the door and the sidelights. West of the entry is a three-sided bay with multi-paned windows. East of the entry, under the porch, is a 6/6 double-hung sash window. On the second floor, the fenestration is symmetrical with two French doors at the center for access to the balcony. 6/6 double-hung sash windows are centered on the walls on each side of the balcony. These windows, as well as windows on the side elevations, have functional shutters. Redesigned in 1928, the house appears unaltered since then, and retains sufficient integrity from the period of significance to contribute to the district.

**346 Markham Place, 1893, Architects: Bradbeer and Ferris**

**1 contributing building**

**(See Photo #2)**

This is a two-story single-family residence with an irregular plan in the Queen Anne style. The roof includes a variety of shapes (gabled, hipped, and conical) with mostly boxed eaves. The siding is narrow clapboard, with the exception of a wide band of fish scale shingles between the first and second stories. The primary (north) façade has a two-story three-sided bay on the east end and a circular tower surrounded by a wraparound porch on the west end. Between these two elements is the main entry with a pair of doors that are reached by five wide wood steps. The circular tower has three tall 1/1 double-hung sash windows stacked vertically on each story. Above the second story windows and below the roof is a wide entablature with rectangular panels. The front porch, which wraps around the tower and the west side of the house, is distinguished by turned wood posts and railing, a skirt with circular cut outs, paired brackets, and a spindled frieze. Above the main entry is a closed pediment with a carved floral relief. Above the entry is a balcony with a door that has a large light above the paneling. The balcony is framed by pairs of square carved posts, each pair connected by a short spindled frieze. A spindled railing defines the top of the balcony surround. East of the entry, the projecting bay has similar fenestration on each floor: 1/1 double-hung sash windows with fixed with a transom, and 1/1 double-hung sash configuration with paneling between the windows. The projecting bay is topped with a cross gable that meets the main hipped roof; the gable end is closed with carved brackets supporting a pent roof at the base of the gable. Within the gable end is another 1/1 double-hung sash window, paneling flanking the window, a carved floral design above the window, and tall brackets supporting a secondary pent roof below the carvings. There are no apparent alterations to the exterior of the house.

**366 Markham Place, 1909, Architect: Unknown**

**1 contributing building**

This is a two-story single-family residence with a rectangular plan in the Dutch Colonial Revival style. The side-gambrel roof has a large centered shed dormer spanning approximately one-half of the primary (north) façade. The walls are clad in wood shingles. A centered gable projects from the primary façade to create a covered porch entry and is supported by two L-shaped groupings of three square columns. The brick-paved porch is elevated, with three steps leading down to an elevated brick-paved path, and two steps leading down to the sidewalk. The wood paneled main entry door is glazed with an 8 light square starburst window and flanked by two 4/4 double-hung sidelights. There are a total of four 6/6 double-hung sash windows on the first story, arranged in pairs on either side of the front entry porch. On the second story, the

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shed dormer has a pair of multi-paned casement windows centered above the main entry, and one 6/6 double-hung sash window towards the east and west ends of the dormer. The exterior of the house appears to be unaltered.

**535 Pasadena Avenue, 1910, Architect: Sylvanus Marston  
1 contributing building, 3 noncontributing buildings**

Located on a very large corner lot, this is a two-story single-family residence in the Craftsman style now used as the administration building for the Sequoyah School. The house has an L-shaped plan and shingled walls. The shallowly pitched cross-gabled roof has wide overhanging eaves with exposed rafters. The second story projects over the first on the primary (east) façade with paired brackets supporting the overhang. A balcony, supported by curved brackets, stands in the corner of the L plan, over the main entry door. French doors open to the balcony. The main entry door, facing north, has a large single pane. The primary façade is spanned by an open, uncovered porch that is surrounded by a low stucco wall and cap that appears to be a later addition. A single massive brick chimney is on the south elevation. The first story has two tripartite picture windows flanked by 1/1 double-hung sash windows. On the second story, windows are two pairs of 1/1 double-hung sash. Some windows on the south elevation appear to be altered. Otherwise, the exterior of the house appears to be intact.

Other buildings on the property were constructed after the period of significance and include three Smith & Williams (Whitney R. Smith and Wayne R. Williams) designed in the Mid-Century Modern style between 1948 and 1956: the Nursery School (1948), the Children's Chapel (now known as the Library, 1954), and the Religious Education Building (known as the Milliken Building, 1956). A designed landscape by the firm of Eckbo, Royston and Williams was planned and executed on the site from 1953 to 1956.

**595 South Pasadena Avenue (alternate address: 190 W California Blvd), 1904, Architect: J.J. Blick  
1 contributing building**

This is a two-and-a-half story single-family residence that combines the Craftsman and Shingle styles. The house is located on a large lot at the southwest corner of Pasadena Avenue and California Boulevard. The irregular plan is covered by a series of connected gables and cross gables of moderate pitch with wide overhanging eaves and exposed carved rafters. The walls are clad in shingles on the upper stories and horizontal wood siding on the first, both sections flared at the bottom. The primary (east) façade has a full-width, partially recessed porch that is mostly uncovered. The porch has a brick foundation and brick piers linked by a simple wood balustrade. One porch pier has been stuccoed, and there is a non-original stucco railing up one set of steps. Within the recessed section of the porch is the main entry door that has one large light set into a wood frame with egg and dart molding. There are two wide leaded-glass sidelights with large diamond panes. The house contains a wide variety of windows, including leaded-glass casements with panes in an Art Nouveau design, double-hung sash with diamond-shaped panes over a single light, and an angled bay with three multi-paned windows. Several have window boxes below the sills. On the west elevation there is a non-original attached carport of wood construction. Otherwise, the exterior of the house appears to be intact. Although altered, the house retains sufficient integrity from the period of significance to contribute to the district.

**679 S. Pasadena Avenue, 1909, Architect: Charles Driscoll  
2 contributing buildings**

This is a two-story single-family residence with Colonial Revival and Craftsman style influences. The house has a moderately pitched cross-gabled roof with boxed eaves. The walls of the mostly square form are clad in shingles. The primary (east) façade is asymmetrically organized. There is a flat-roofed entry porch on the northern two-thirds of the facade with plain square paired columns supporting the roof and a balustrade with turned pickets between the columns. The porch has a slight projection on the north side supported by decorative scrolls. A paneled wood entry door opens onto the north end of the porch. Windows mostly consist of 9/1 double-hung sash. Past the stucco chimney on the south elevation is a two-story octagonal bay window with a set of triple windows like the one on the primary façade. There are no obvious exterior alterations visible from the street.

Visible at the rear of the lot is a detached two-story carriage house with an apartment upstairs. Shingle siding, front-facing gabled roof, boxed eaves, and two upstairs windows reflect the design of the house. Two original swinging garage doors and a matching barn door are made of horizontal wood siding.

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**703 S. Pasadena Avenue, c. 1905, Architect: Unknown  
1 contributing building**

The carriage house and the associated landscaped drive, stone entry posts, and mature landscaping are all that remain of what was once Governor Henry H. Markham's estate. The carriage house is a simple box form two-and-a-half-story building with Queen Anne style elements. The cross-gabled wood shingle roof has boxed eaves, a moderate overhang, and a dentilated cornice. The first story is sheathed with shiplap siding, while straight-butt shingles are used on the second story. There is a flared stringcourse between the first and second stories. The primary (east) façade has symmetrical fenestration, including two sets of glazed and tongue-in-groove paneled garage doors with four panels per door (glass is missing and one door was replaced with plywood) on the first story, and three double-hung 1/1 wood windows with architrave surrounds on the second story. The carriage house includes a second story apartment that likely was used as chauffeur's quarters. A long curved driveway meanders from the street to the carriage house, looping around a mature tree in front of the carriage house. The driveway has original concrete curbing and is marked at the sidewalk by a pair of brick gateposts that have a tinted concrete veneer scored to look like stone with tooled joints. A low concrete retaining wall topped with a wire fence runs along the front property line, with mature trees and shrubs abutting. Although altered, the carriage house retains sufficient integrity from the period of significance to contribute to the district.

**737 S. Pasadena Avenue, 1922, Architect: Unknown  
1 contributing building**

This is a two-story single-family residence with a square plan in the Georgian Revival style. The house has a low-pitched hipped roof with negligible eaves. The walls are clad in smooth stucco. The primary (east) façade is symmetrically arranged. The centered main entry is recessed slightly and approached from three brick steps. The entry door is framed by molded pilasters and a molded header with a broken pediment. The first story has two pairs of multi-paned French doors that open up a couple feet above grade. The second story has three pairs of shuttered 6/1 double-hung sash windows. The south elevation has an open wood structure that provides an open porch for the ground floor and a covered balcony above. The balcony has X-bracing in the open railing and is supported by pairs of square posts. The north end of the façade is extended with a short wing wall that meets the first of two entry piers that span a driveway leading to an attached garage at the rear of the house. No exterior alterations are evident.

**763 S. Pasadena Avenue, 1911, Architect: John Connors  
1 contributing building**

This is a two-story single-family residence with an irregular plan in the Craftsman style. The house has a moderately pitched cross-gabled roof with wide overhanging eaves, exposed rafters, and four substantial knee braces on the primary (east) façade. The walls are clad in tall, uniform shingles with the exception of stucco in the gable end facing the street. The north end of the primary façade has a projecting porch with a low-pitched front-gabled roof. The porch has a decorative vent with vertical cut-outs on the gable end. The porch roof is supported by brick columns that are connected by a solid brick balustrade. The roof of the porch extends back along the side of the house as a shed roof to shelter a short one-story wing. The entry door has six lights above three panels. South of the porch, on the first story, are four casement windows with lights in a 2/1 design. On the second story, there is a symmetrical arrangement of three pairs of 2/1 casement windows, with the central set being taller than the others. No exterior alterations are evident.

**765 S. Pasadena Avenue, 1906, Architect: Unknown  
1 contributing building**

This is a two-story single-family residence with an L-shaped plan in the Craftsman style. The low-pitched side-facing gabled roof has wide overhanging eaves with exposed rafters and purlins. The walls are clad in shingles. On the north elevation is a one-story wing with a shed roof. The primary (east) façade is symmetrically arranged. A centered main entry is covered by a 1/3-width porch with a shed roof. The porch roof is supported by boxed columns clad in shingles with short closed railings. The porch has three shallow arches connecting the piers and the house; there are sawtooth shingles at the base of each span. A paneled oak entry door has two multi-light sidelights above paneled bases. Windows on the first story are pairs of 6/1 double-hung sash windows. Simple Craftsman pergolas with beams that extend from the front porch are located in front of the first story windows. Five 6/6 windows on the second story are aligned with the windows and the entry on the first story. There are no apparent exterior alterations visible from the street.

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**779 S. Pasadena Avenue, 1905, Architects/Builder: Myron Hunt and Elmer Grey/D.M. Renton  
1 contributing building**

This is a two-story single-family residence with a complex form in the Craftsman style. The roof is comprised of intersecting gables of moderate pitch and overhanging wide eaves with exposed carved rafters and purlins. There are two offset gables on the primary (east) façade. Walls are clad with shingles, including decorative shingles along the gable lines. There is a projecting entry porch on the south end of the primary façade with a shed roof supported by pairs of chamfered piers. To the north is a projecting bay with a gabled roof. Unlike the main roof, it has no eave overhang and a slight return cornice on the gable face. The fenestration is asymmetrical with a variety of window types and sizes, including multi-paned casements, diamond-paned casements, and multi-paned double-hung sash. A three-paneled Craftsman entry door on the porch has six lights. A bay window capped by a hipped roof sits prominently on the second story of the projecting bay. On the south elevation is a one-story wing covered with a shed roof. There are no apparent exterior alterations visible from the street.

**801 S. Pasadena Avenue, 1914, Architect: Unknown  
1 contributing building**

Located on a large corner lot, this is a two-story single-family residence with a rectangular plan with Prairie School architectural influences. The central portion of the house is covered by a low-pitched hipped roof with open eaves, exposed rafters, and projecting rafters. The walls are clad in stucco. Minimal decoration includes a belt course and shutters on the second story windows. The fenestration on the primary (east) façade is symmetrical. The centered main entry has a small front porch with an elliptical metal roof supported by Doric columns and trimmed with dentils. The entry consists of a paneled door flanked by sidelights and topped by an elliptical leaded glass fanlight. On either side of the porch are two large, wide fixed picture windows. On the second story are three pairs of 6/1 double-hung sash windows. There are one-story wings on each side of the house. On the north side is a large side porch with a hipped roof supported by large square pillars. The porch is enclosed by a low stucco wall with rectangular cutouts on the east side. The wing on the south side is a sunroom topped with a balcony surrounded by a low, stucco railing with square cutouts. The sunroom has three multi-paned casement windows facing the street. There are no apparent exterior alterations visible from the street.

**584 St. John Avenue, 1909, Architects: C. M. Driscoll and F. T. Merritt  
1 contributing building**

Located on a prominent corner lot, this is a two-story single-family residence that has been converted to a duplex. It is designed in the Craftsman style and has a square shape. The primary (west) façade is symmetrical with a front-facing gabled roof with wide overhanging eaves and exposed rafters and purlins. The upper story is clad in shingles, while the lower story is sheathed in heavy dash stucco. A full-width front porch has a shed roof that is supported by large Tuscan columns on stucco piers connected by a low wall. The centered entry has a non-original door. There are pairs of 9/1 double-hung sash windows on each side of the entry on the first and second stories. A 6/1 double-hung sash window is aligned with the entry. The north elevation, facing California Boulevard, has groups of similar windows and a recessed porch at the northeast corner of the first story with a column matching those on the primary façade to support the floor above. Windows and doors have extended lintels in the Craftsman style. A rear addition to the house and an enclosed sleeping porch on the north elevation are other alterations to the house. However, the primary façade and the front portions of the side elevations do not have any major alterations. Although altered, the house retains sufficient integrity from the period of significance to contribute to the district.

**600 S. St. John Avenue, 1909, Architects: C. T. Driscoll and F. T. Merritt  
1 contributing building**

This is a two-story single-family residence with a "T" shaped plan in the Craftsman style. The house has a side-facing gable roof with a steep pitch, wide overhanging eaves, and exposed rafter tails and purlins. The exterior is clad in beveled clapboard on the first story and shingles that are flared on the second story. The most imposing feature of the house is a set of paired gable dormers on the primary (west) façade. The north dormer has a pair of French doors opening onto a balcony and a 1/1 double-hung sash window. The south dormer has a tripartite window shaded by an awning. Lattice vents are in these and other gables. A tall stucco chimney pierces the roof on the south elevation. A front porch on the northern half of the primary façade is under the principal roof, partly recessed and partly projecting. The porch roof is supported by truncated concrete columns on battered stucco piers. The wide entry door, near the center of the façade,

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has three vertical beveled lights in the upper portion. Ground floor windows, mostly obscured by shrubs and an awning, are casement, double-hung, and fixed in sets of three. There are no apparent exterior alterations.

**602 S. St. John Avenue, 1909, Architect: Unknown**  
**1 contributing building**

This is a two-story single-family residence with a rectangular plan and a nearly-symmetrical primary façade in the Craftsman style. The exterior is clad in uniform shingles that are exceptionally tall. The house has a side-facing low-pitched gabled roof with wide overhanging eaves, false beams, and exposed rafters. The front porch projects from the center of the primary (west) façade. Entered from the side (north), the porch has a low railing with wide wood balusters facing the street. The porch roof, supported by square posts on truncated brick bases, has a front-facing gable with an open gable end that exposes the roof beams and rafters. The entry door has a full beveled light with wide rails and stiles. Wide picture windows with extended lintels are situated to either side of the entry. On the second story are two pairs of 1/1 double-hung sash windows flank a shorter 1/1 window over the entry. Windows and doors are ornamented with extended lintels. There are no obvious exterior alterations.

**620 S. St. John Avenue, 1906, Architect: J.J. Blick**  
**1 contributing building**

This is a two-story single-family residence with a square plan in the Craftsman style. The house has a front-facing gabled roof supported on the primary (west) façade by five knee braces. The moderately pitched roof has wide overhanging eaves and exposed rafters. The walls are clad in shingles. The peak of the gable is filled with a massive latticed vent. The full-length front porch is covered by a shed roof that extends over the driveway as a porte cochere. The roof is supported by simple square posts on stucco piers that are connected by a low stucco wall around the porch. The northern half of the porch is deeper due to a recessed entry. The entry has a multi-paned door with an extended lintel. North of the entry is a pair of multi-paned French doors and two sidelights. South of the entry is a picture window with two rows of square lights at the top. On the second story the fenestration is symmetrical with two pairs of 6/1 double-hung sash windows. Other than metal awnings over the second story windows, the house appears to be unaltered.

**628 S. St. John Avenue, 1904, Architect: Unknown**  
**1 contributing building**  
**(See Photo #11)**

This is a two-story single-family residence with a rectangular plan that combines the Shingle Style with Craftsman influences. The primary (west) façade is symmetrically designed and clad entirely in shingles. The house has a side-facing gabled roof with boxed eaves and a return cornice. A full-width front porch with a hipped roof has an arched fascia between five square chamfered posts. The entry door at the center of the façade has four beveled lights at the top and is flanked by diamond-paned sidelights. On each side of the entry door, there are double-hung windows with diamond panes in the upper sash. The second story has three pairs of windows of the same design. On the south side of the house, next to the driveway, is a bay window with more diamond panes in the upper sashes of double-hung windows. Interestingly, the bay window is covered by a hood (or flare) that seamlessly extends the edge of the porch roof from the primary façade around to the south elevation. There are no obvious exterior alterations visible from the street.

**640 S. St. John Avenue, 1912, Architect: Unknown**  
**1 contributing building**

This is a two-story single-family residence with a square plan in the Craftsman style. The house has a front-facing gable roof with wide overhanging eaves, exposed rafters, and purlins. The walls are clad with shingles of a uniform, long length. A full front porch has a secondary shed roof supported by plain wood posts. The main entry is an oversized six-panel door. There is a picture window to the north of the entry and a Chicago-style window to the south. On the second story are two sets of four casement windows that also have small lights at the top. The peak of the gable has a lattice vent. On the north elevation there is a short wing (approximately four feet wide) with double-hung sash windows facing the street. There are no apparent changes to the front of the house.

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**646 S. St. John Avenue, 1905, Architect: Hunt and Eager**  
**1 contributing building**  
**(See Photo #7)**

This is a two-story single-family residence with a rectangular plan in the Craftsman style. The house has a cross-gabled roof with wide overhanging eaves, carved knee braces, and exposed rafters and purlins. The walls are clad in horizontal siding. A dominant feature of the primary façade is the asymmetrical gabled roof. The center of the gable end is occupied by a group of three multi-paned casement windows. There is a smaller casement window to the north, where the roof extends 50 percent further. The first story has a small covered porch under a cantilevered bellcast extension of the main roof at the northwest corner of the house. The porch roof is also supported by carved knee braces. The entry door has three tall, elongated hexagonal lights with leaded glass. South of the entry is a box bay with short multi-paned windows at the top of the bay. Farther south on the first story is a tripartite window. This window opening has a small hood supported by curved beam ends. On the south elevation, there is a short one-story projecting wing with a flat roof and a 6/1 double-hung sash window. There are no apparent alterations on the front portion of the house.

**650 S. St. John Avenue, 1906, Architect: Edward C. Kent**  
**1 contributing building**

This is a two-story single-family residence with a rectangular plan in the Craftsman style. Contrary to most houses in the district, this house faces the side (south) property line rather than the street (west). The house has a cross-gabled roof with one gable facing the street and a slightly taller gable at the back of the house facing the side elevations. Wide overhanging eaves are supported by large projecting beams and knee braces. The walls are clad in shingles of a uniform size, except for batten siding in the gable ends. The main entry has a small stoop reached by three steps and covered only by the overhanging eaves. The entry door has a small light and decorative paneling at the top. The fenestration on both the street and south elevations contains groups of four casement windows with two vertical lights at the top of each window. On the first story, these windows are projecting with supporting brackets below and a hood above. The gable end facing south has a window grouping of multi-light casements flanking a fixed sash. Second story windows on the two primary elevations have planter boxes supported by paired beam brackets. The peaks of the gable ends have stick-work vents. There are no apparent alterations to the two main elevations.

**651 S. St. John Avenue, 1893, Architect: Harry Ridgway, Contractor: J.J. Blick**  
**1 contributing building**

This is a one-and-a-half-story single-family residence currently used as an office with a square plan in the Italianate style. The dominant feature of the design is the multi-faceted hipped roof with two quasi-towers on the corners and a dormer in the middle of the primary (east) façade. All portions of the roof have wide overhanging eaves with carved rafters. The walls are sheathed in smooth stucco. Centered on the first story is a recessed porch with a beam supported by two large square posts with chamfered corners and complex capitals. In addition to the recessed porch, a full uncovered porch projects from the primary (east) façade, enclosed by square stucco piers and a low wood balustrade with wide pickets and a heavy rail. The entry door is wood with a large quatrefoil light above paneling; it is topped with a transom and flanked by two small hooded windows. Two wide 1/1 double-hung sash windows frame the porch. Both the north and south elevations have projecting bays with 1/1 double-hung sash windows. No alterations are evident on the front portions of the house.

**659 S. St. John Avenue, 1887, Architect: Harry Ridgway**  
**1 contributing building**

On a large corner lot surrounded by tall hedges and a steel fence, this is a two-story single-family residence with a rectangular plan in the Mission Revival style. Facing east, the house has a hipped roof covered with clay tiles and smooth stucco walls. A full front porch projects towards St. John Avenue on the east with four arches supporting a hipped roof and a low solid paneled wall surrounding the porch. The south end of the front porch ends in a circular fashion that wraps around one window on the south elevation, facing Congress Place. The first story has a centered main entry. The paneled entry door has a large rectangular light. On the south elevation is a one-story turret with a tiled roof. The turret has a chimney flanked by two 1/1 double-hung sash windows. The second story has a slight projection above the entry covered by a cross hipped roof; this small wing has five windows facing east (a large fixed window flanked by pairs of casements) and single casement windows facing north and south. Windows on the rest of the house are largely 1/1 double-hung sash. Other than some windows, the house and garage appear to be unaltered, based on what can be seen over the hedges.

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**670 S. St. John Avenue, 1913, Architect: Reginald Johnson  
1 contributing building**

This is a two-story single-family residence with a rectangular plan in the American Colonial Revival style. The house has a side-facing gabled roof with boxed eaves. The walls are clad in wide clapboard. The centered main entry has a small portico with a gabled roof featuring dentilated molding. Paneled entry door is flanked by round Tuscan columns in front of square Tuscan pilasters. Fenestration is uniformly 8/1 double-hung sash windows stacked vertically on the first and second stories, all flanked by shutters. Although the main two-story volume is symmetrically arranged, there is a recessed one-story wing on the north elevation. This wing has a gabled roof and fenestration that is similar to the main part of the house. There are no apparent alterations to the visible portions of the house.

**678 S. St. John Avenue, 1888/1905, Architect: F. L. Roehrig/Sumner Hunt & Elmer Grey  
2 contributing buildings**

Frederick Louis Roehrig originally designed the Shingle Style main house and rear garage with upstairs apartment in 1888. In 1905, Sumner Hunt and Elmer Grey pared down the main façade by removing a tower and creating cleaner lines, giving the residence its current Colonial Revival style appearance. Hunt & Grey also designed a rear addition to the main house. This two-story single-family residence has a moderately pitched side gable roof with composite shingles with slightly flared shingled, closed eaves with a fascia and frieze board in the gable ends. Deep-set, arched attic vents are located in the gables and have saw-toothed, shingled eyebrow hoods. North (side) elevation vents are tripled, whereas the south (side) elevation has only one remaining vent. The exterior cladding on the ground floor of the front (west) and side (north and south) elevations is horizontal beveled wood siding, and the second story is clad in wood shingles. There is a flared belt-course between the two stories, and a flared water table at the building's base. Fenestration on the primary (west) façade is asymmetrical. A partial porch is under a shed roof, which is supported by three paired, plain posts with lattice between. There are two wood benches flanking the main entry door and a decorative scored concrete pad. The raised, six panel main entry door has glazed and paneled rectangular side lights with a transom and fluted pilasters. Windows on the ground floor of the main façade include one paired, double-hung window with wood casing north of the main entry, one double-hung window with wood casing and four ribbon, double-hung windows with wood casing south of the main entry. Windows on the second story of the main façade include one paired, double-hung window with wood casing, shutters, and plain surrounds north of the main entry, two double-hung windows with wood casing, shutters, and plain surrounds above the main entry, and one double-hung window with wood casing and plain surrounds and one triple, double-hung window with wood casing, shutters and plain surrounds south of the main entry. A side driveway leads to the rear detached garage with upstairs apartment. As the alterations occurred in 1905, the building retains sufficient integrity from the period of significance for the district.

**696 S. St. John Avenue, 1897, Architects: Locke and Munsell  
1 contributing building**

This is a two-and-one-half-story single-family residence with a modified rectangular shape in the Shingle style. The steeply pitched roof is cross-gabled with the main gable facing the side and a taller cross gable centered on the primary (west) façade. The roof has no eaves but has a slight flare above the molding. The cross-gabled attic story has a set of three windows in the following pattern: casement-fixed-casement. The walls are clad in shingles on the upper two stories and clapboard on the first story. The base of the shingle cladding is defined by four compact rows of sawtooth shingles that form a frieze along the front and the side elevations. The wall plane bulges above windows at the center of the second story. The highly visible foundation is made of river rock. The first story has a centered main entry approached by four brick steps. A wide single-light entry door is flanked by pairs of tall leaded glass sidelights with small squares in the leaded glass. A modest porch, covered by a hipped roof that spans a third of the façade, projects a few feet from the house. Each side of the first story has a group of four casement windows. On the second story, there are pairs of wide multi-paned casement windows on either end of the façade and a group of four casements flanking a fixed window over the entry. All of the windows have turned molding on the sides and below the sill. An addition to the house is seen in a slight one-story shed-roofed wing projecting a few feet to the south of the primary façade. Other than this extension, there are no other obvious alterations to the house visible from the street.

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**714 S. St. John Avenue, 1904, Architect: Unknown**  
**1 contributing building**

This one-and-a-half-story single-family residence is designed in the Tudor Revival style with Craftsman details. The asymmetrical gabled roof has open eaves, exposed rafter tails, and a shed dormer on the north (side) façade. The gabled roof extends beyond the north façade to cover a porte cochere, supported by paired posts with lattice between, and two horizontal beams. The areas between these horizontal beams and the roof, as well as the gable ends, are in-filled with lattice. The walls are clad in stucco. Fenestration on the primary (west) façade is symmetrical, including two multi-paned French doors with wood casings and original screen doors on the ground floor. Curvilinear brackets are set under slightly projecting windows on the second story of the primary façade. A brick driveway runs along the north side of the house, under the porte cochere, to the detached garage at the rear. The yard includes mature trees and landscaping, including a tall hedge at the front lot line and low landscaping close to the house. The exterior of the house appears to be unaltered.

**726 S. St. John Avenue, 1893, Architect: Unknown, possibly George W. Stimson**  
**1 contributing building**

This is a two-story single-family residence with a complex plan in the Shingle Style. The house has a complicated roof with a large gable on the primary (west) façade and smaller hip roofs and conical roofs. Whereas the main gable has no eaves, other portions of the roof have moderate eaves with exposed carved rafters. The walls are clad in beveled clapboard with the exception of shingles on the attic story. The attic has a prominent oval vent with four faux keystones. The first story has a recessed porch on the north end of the façade with a roof that is supported by Doric columns. The main entry has a non-original paneled door in the original oversized opening with a single-light transom above and wide single-light sidelights. South of the entry is the stucco base of a chimney that turns inward and disappears at the top of the first story. Next to the chimney is a bay window with a wide fixed front window with an arched muntin flanked by double-hung sash windows on the sides of the bay. The second story is enclosed by the gable end of the roof and has two sets of triple windows (casement-fixed-casement), one being a three-sided bay; all six windows having square lights at the top. On the north elevation is a large wing with a round two-story bay. All of the windows on this wing are 1/1 double-hung sash, and the upper story also has large multi-paned transoms. There are no apparent alterations to the house that can be seen from the street.

**734 S. St. John Avenue, 1896, Architect: George W. Stimson (attributed)**  
**1 contributing building**

This is a two-story single-family residence with a square plan in the American Foursquare style. The hipped roof has overhanging eaves and exposed carved rafters. The walls are clad in shingles on the upper story and clapboard on the first story with flared walls at the foundation line. A recessed porch occupies the south half of the primary (west) façade. The corner of the porch is supported by a single square river rock column. The porch is reached by five wooden steps and enclosed by a decorative railing with widely spaced pickets and three rails that have diamonds at each joint. The main entry has a paneled door with a large square beveled light at the top and two sidelights with paneling below the glazing, all enclosed by trim. A pronounced wood band separates the first and second stories. The foundation is made of river rocks. Windows on the primary façade have crown molding and wide surrounds. North of the porch is a set of three windows, two single-light casements flanking a fixed window. The second story has three window types, most importantly multi-paned casements over the porch with prominent carved brackets supporting a shelf at their base. The north elevation has two projecting bays. A wide, square bay near the street has carved rafters for support. Another bay has three double-hung windows that have a decorative pattern in the upper sash. This bay extends up to the second story, but in a squared-off fashion. The exterior of the house appears to be unaltered.

**753 S. St. John Avenue, 1908, Architect: Charles W. Buchanan**  
**1 contributing building**

This is two-story single-family residence with an irregular "I" shaped plan in the Craftsman style. The primary façade faces Markham Place (north), despite the current address on S. St. John Avenue (east). The complex roof, when viewed from Markham Place, reads as a side gabled first-story with a slightly off centered cross gable, and a side-gabled partial second story. The roof has a low pitch, overhanging eaves, and exposed rafter tails. The walls are clad in textured stucco. The primary façade includes a partial-width porch towards the east end with two square, stucco piers, and an elevated concrete pad that extends beyond the front façade and is enclosed by a low, stucco wall with square shaped perforations and a concrete cap. Three concrete steps lead up to the porch and are framed by similar low walls, but without

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perforations. The main entry door is wood with a 6/1 glazed panel. Windows are 9/1 double-hung sash windows on either side of the entry. Towards the west end of the façade is one double-hung triple window with one 9/1 light between two 6/1 lights with wood casing, and a separate double-hung window with 9/1 lights. On the second story there is a pair of multi-paned casement windows and a fixed window with 16 lights, both with wood casing. The exterior of the house appears to be unaltered.

**762 S. St. John Avenue, 1933, Architect: Donald McMurray  
1 contributing building**

This is a two-story single-family residence in the Monterey Revival style with a rectangular plan and a low-pitched, hipped roof with open eaves and exposed rafter tails. The roof is clad in wood shingles, while the walls are clad in textured stucco. A porch and balcony with octagonal columns wraps around three-quarters of the house, including the primary (north), street-facing (west), and rear (south) façades. The fenestration on the primary (north) façade has an asymmetrical composition. The main entry door has two panels and original wrought iron hardware, and is flanked by operable sidelights. An upper transom window has flanking casement windows. There is one 4/4 double-hung sash window east of the main entry and two 6/6 double-hung sash windows west of the main floor. On the second story, there is one pair of multi-paned French doors centered above the main entry. Two 6/6 double-hung sash windows are east of the French doors and one 6/6 double-hung window is west. Decorative wrought iron exterior sconces and lanterns are affixed in various locations on the first and second stories on all elevations. The L-shaped garage is attached to the east end of the primary façade and has a shed roof intersected by a cross gable.

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**8. Statement of Significance**

**Applicable National Register Criteria**

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

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

**Areas of Significance**

(Enter categories from instructions.)

ARCHITECTURE

**Period of Significance**

1887 – 1937

**Significant Dates**

1887: G. W. Stimson purchased Holmes Tract

1887: 659 S. St. John Ave. built (oldest extant building)

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

**Cultural Affiliation**

N/A

**Architect/Builder**

Greene, Charles and Henry; Hunt, Myron

Roehrig, Frederick L.; Marston, Sylvanus

Ridgway, Harry; Locke, Seymour; Blick Joseph J.

Stimson, George W.; Hunt & Eager; Tyler, Frank

Kwiatkowski, Louis; Buchanan, Charles

Stimson, G. Lawrence; Blick & Moore;

Grable & Austin; Hillman, J. Constantine

**Criteria Considerations**

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

**Period of Significance (justification)**

The period of significance is 1887, when the area was first subdivided and developed, to 1937, when the area was largely built-out. The architectural trends of the Late Victorian and Arts and Crafts periods are present in the district including Queen Anne, Folk Victorian, Shingle Style, Mission Revival, American Colonial Revival, and Craftsman. There are eight

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properties in the district constructed or remodeled during the 1920s and 1930s: a Monterey Revival style apartment building (206-16 California Boulevard, 1926); two English Revival style single-family residences (330 Markham Place, 1927, and 316 Bellefontaine Street, 1933); a Neoclassical style single-family residence (337 Markham Place, built 1894 and remodeled 1928); two Monterey Revival style single-family residences (285 Bellefontaine Street, built 1894 and remodeled 1930s, and 762 S. St. John Avenue, 1933); an American Colonial Revival single-family residence (235 Bellefontaine Street, 1937) and Singer Park (280 California Boulevard, 1926). These residences are designed in styles that were developed in the early periods, but remained popular during the 1920s and 1930s. Singer Park was developed in 1926 on the grounds of the Emma R. Singer residence. The park is included because it incorporated the landscaping from the Singer residence, which was planted in the late 19th century.

**Criteria Considerations (explanation, if necessary)**

N/A

**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Markham Place Historic District is eligible for listing in the National Register at the local level under Criterion C. It meets the registration requirements for residential neighborhoods as identified in the Multiple Property Documentation (MPD) form *Late 19<sup>th</sup> and Early 20<sup>th</sup> Century Development and Architecture in Pasadena*.<sup>3</sup> The district is significant in the context of "Residential Architecture in Pasadena, CA 1883-1904" as one of the largest concentrations of houses from the period south of the Foothill Freeway. Thirty-two of the buildings in the district were constructed between 1887 and 1904. The district also meets the registration requirements for residential neighborhoods as outlined in the MPD *Residential Architecture of Pasadena, CA 1895-1918: The Influence of the Arts and Crafts Movement*.<sup>4</sup> The two MPDs have overlapping periods of significance and discuss some of the same styles of architecture including Shingle Style and American Colonial Revival. The district is significant because it contains an important collection of houses constructed between 1895 and 1918.

**Narrative Statement of Significance** (Provide at least one paragraph for each area of significance.)

As documented in more detail in the MPD *Late 19<sup>th</sup> and Early 20<sup>th</sup> Century Development and Architecture in Pasadena*, the City of Pasadena began as the Indiana Colony of California, which was organized by a group of settlers from Indianapolis, Indiana, and headed by Dr. Thomas Elliot. His wife was in ailing health and wanted to settle amidst the warm, dry weather and sunshine of Southern California. A scout was sent ahead to look for a suitable location and settled upon land that was part of Rancho San Pascual. The land purchased from the rancho was bounded by the Arroyo Seco to the west, and what is now Wilson Avenue to the east, Mission Street to the south, and Villa Street to the north. It was divided in 1874 among twenty-seven shareholders of the newly created San Gabriel Orange Grove Association, organized the previous year. Among the shareholders were W.T. Clapp of Massachusetts, H.J. Holmes of Michigan, and Henry G. Bennett of Michigan, whose tracts would form the neighborhood that is now the Markham Place Historic District. The Clapp Tract had boundaries of Congress Place on the south and California Boulevard on the north. The Holmes Tract included both sides of Markham Place and Bradford Street, just to the east of Markham Place on the other side of Orange Grove Avenue (now Boulevard). Mr. Holmes sold his tract to Pasadena developer George Woodbury Stimson, who named the tract Carlisle Heights and was responsible for the design of the layouts of Markham and Congress Places. The Bennett Tract included both sides of Bellefontaine Street. Mr. Clapp's tract was eventually sold to Josiah Gilmore and James Campbell, who laid out St. John Avenue.

The Markham Place Historic District was named for its most notable resident, Henry H. Markham, who was a United States Representative from 1885 to 1887 and Governor of California from 1891 to 1895. People were attracted to the

<sup>3</sup> Grimes and Vanaskie, Section F, Pages 28-29.

<sup>4</sup> Bricker, Winter and Tearnen, Section F, Pages 30-31.

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neighborhood by the residence of Governor Markham<sup>5</sup> and the promotional efforts of the Board of Trade at the turn of the 20<sup>th</sup> century. The Markham Place Historic District contains intact examples of late 19<sup>th</sup> and early 20<sup>th</sup> century domestic architecture built between 1887 and 1904, including Folk Victorian, Queen Anne, American Foursquare, American Colonial Revival, and Neoclassical subtypes of the Single Family Residence property type identified in the MPD *Late 19<sup>th</sup> and Early 20<sup>th</sup> Century Development and Architecture in Pasadena*.

The district includes some vernacular, but mostly high-style houses. The house located at 345 Bellefontaine Street is a quintessential example of the Folk Victorian style. Constructed in 1890, it has a T-shaped plan covered by a cross-gabled roof with boxed eaves. The exterior is sheathed with shingles on the second story and narrow drop siding on the first story; the shingles on the second story are highlighted by three rows of alternating square and fish-scale shapes. Folk Victorian was perhaps the most popular residential style for Pasadena's early homesteaders; however, there are few examples in this area of the city.

The house at 346 Markham Place is classic example of the Queen Anne style by the noted architecture firm Bradbeer and Ferris. It embodies the distinguishing features of the style in the complexity of its shape, variety of roof forms and features, multi-textured wall surfaces, and wraparound porch. Other houses in the district influenced by the Queen Anne style include 311, 348, 351 Congress Place.

The earliest houses in the district were designed and constructed by the city's first architects and builders including Harry Ridgway, Charles W. Buchanan, George Woodbury Stimson, Frederick L. Roehrig, Seymour Locke, Louis Kwiatkowski, and Joseph J. Blick. Biographies of these architects can be found in the MPD *Late 19<sup>th</sup> and Early 20<sup>th</sup> Century Development and Architecture in Pasadena*. The oldest house in the district was constructed in 1887 for Joseph Campbell. Located at 659 S. St. John Avenue, it was designed by Harry Ridgway in the Mission Revival style. In 1878, Ridgway became the first architect to open an office in Pasadena. He designed and built several hundred residences, nearly all of Pasadena's public school buildings, and several churches. Ridgway designed two other houses in the district, 337 Markham Place and 651 S. St. John Avenue.

Constructed in 1894, the house at 252 Congress Place is one of several designed by the noted architect Frederick L. Roehrig. It was commissioned by George Granger, one of the first members of the Valley Hunt Club, the organizers of the Tournament of Roses. Roehrig moved to Pasadena in 1886 with his wife and father. He designed many notable buildings in Southern California including the annexes to the Hotel Green, which are listed on the National Register both individually and as contributors to an historic district. The other houses in the district designed by Roehrig are 325 and 328 Bellefontaine Street and 271 Markham Place.

As previously stated, George Woodbury Stimson played an important role in the history of the district. He moved to Pasadena in 1885 and began a career in real estate development. He subdivided the Carlisle Heights Tract, which includes Markham and Congress Places. In addition to building custom homes, such as the ones at 311 and 348 Congress Place, he engaged in speculative building in the 1910s and 1920s. Many of these homes were designed by his son, George Lawrence, who joined his father's firm in 1905.

According to the registration requirements for residential neighborhoods in the MPD *Late 19<sup>th</sup> and Early 20<sup>th</sup> Century Development and Architecture in Pasadena*, the majority of the buildings in the district should be from the period 1883 to 1904, or another MPD should be cited<sup>6</sup>. Thirty-two of the 79 buildings in the district (41 percent) were constructed during this period, which is not a majority. Thus, the district was also evaluated for eligibility under the MPD *Residential Architecture of Pasadena, CA 1895-1918: The Influence of the Arts and Crafts Movement*. The registration requirements for historic districts in this MPD states that 70 percent of the contributing buildings must date from the period of significance<sup>7</sup>. The Markham Place Historic District meets this requirement as 52 of the 71 contributing buildings (or 73 percent) date from the period 1895-1918.

<sup>5</sup> Governor Markham's residence was located at 707-709 (now 703) S. Pasadena Avenue. It was demolished in c. 1939. The site still contains the carriage house with an upstairs apartment, curvilinear driveway, mature landscaping, low retaining wall, and stone entry posts.

<sup>6</sup> Grimes and Vanaskie, Section F, Pages 28-29.

<sup>7</sup> Bricker, Winter and Tearnen, Section F, Pages 30-31.

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The houses in the district mainly represent the two-story Arts and Crafts period house, which is identified as one of two subtypes in the MPD. The contributing buildings illustrate the quality, range of styles, and distinctive characteristics of Pasadena's architecture from the Arts and Crafts movement. The district includes one example of the work of Greene and Greene, the brothers and architects most closely associated with the Arts and Crafts movement in Pasadena, however, it predates their designs in the Craftsman style. Constructed in 1898, the house at 310 Bellefontaine Street is an eclectic design influenced by several styles including American Colonial Revival and Queen Anne.

There are several outstanding examples of the Shingle Style in the district including 268 and 325 Bellefontaine, 271 Markham Place, 252 Congress Place, and 628 S. St. John Avenue. While the Shingle Style emerged during the Late Victorian period of architecture, it had a formative effect on the Arts and Crafts period house. The free-flowing plans and use of stained wood shingles lent an air of informality to the style that was appreciated by the architects of the Arts and Crafts movement.

Domestic English architecture was a source of inspiration for the American Arts and Crafts movement. Tudor Revival and Craftsman architecture drew upon a variety of medieval prototypes ranging from thatched-roofed cottages to grand manor houses. The house at 295 Markham Place is a prime example of the influence of English architecture in Pasadena generally, and the district specifically. Designed by Myron Hunt in 1903, the house has an irregular plan covered by a steeply pitched multi-gabled roof. Three-sided bays and diamond-paned windows are also key features of the house.

Of course, classic examples of the Craftsman style are also present in the district. These include a particularly strong collection on the east side of S. St. John Avenue, along with other examples scattered throughout the district. The house at 646 S. St. John Avenue is part of that grouping. It was designed in 1905 by the architectural partnership of Hunt and Eager. A dominant feature of the house is the asymmetrical gabled roof and exposed structural members. 310 Congress Place is an example of the Swiss Chalet subtype of the Craftsman style. Constructed in 1913, it has a single rectangular form covered by a front-facing gabled roof, decorative brackets, and a full-length front porch.

---

## 9. Major Bibliographical References

**Bibliography** (Cite the books, articles, and other sources used in preparing this form.)

Bricker, Lauren, Robert Winter and Janet Tearmen. *Residential Architecture in Pasadena, CA 1895-1918: The Influence of the Arts and Crafts Period*. Multiple Property Documentation Form, National Register of Historic Places, 1998.

Grimes, Teresa, and Laura Vanaskie. *Late 19<sup>th</sup> and Early 20<sup>th</sup> Century Development and Architecture in Pasadena*. Multiple Property Documentation Form, National Register of Historic Places, 2011.

Staff Report, City of Pasadena Planning and Development Department, Governor Markham Landmark District, July 19, 2004.

Staff Report, City of Pasadena Planning Department, Markham Place Historic District, July 2, 2012.

City of Pasadena Building Permits, various dates.

Pasadena Heritage, Tour Guides and Scripts, unpublished. Various dates.

Pasadena City Directories, various dates.

1887-1890, 1894 and 1903 *Insurance Maps of Pasadena, California*. New York: Sanborn Map Company.

### 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  
 Other

Name of repository: Other State agency: Caltrans

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recorded by Historic American Landscape Survey #

Local government: City of Pasadena

Historic Resources Survey Number (if assigned):

**10. Geographical Data**

**Acreage of Property** 39.8 acres  
(Do not include previously listed resource acreage.)

**Latitude/Longitude Coordinates**  
Datum if other than WGS84:  
(enter coordinates to 6 decimal places)

- |                                   |                                  |
|-----------------------------------|----------------------------------|
| 1. Latitude: 34° 07' 53.630000" N | Longitude: 118° 09' 14.410000" W |
| 2. Latitude: 34° 07' 50.710000" N | Longitude: 118° 09' 29.400000" W |
| 3. Latitude: 34° 08' 08.440000" N | Longitude: 118° 09' 29.050000" W |
| 4. Latitude: 34° 08' 11.660000" N | Longitude: 118° 09' 14.380000" W |

**Verbal Boundary Description** (Describe the boundaries of the property.)  
See attached Sketch Map: Markham Place Historic District

**Boundary Justification** (Explain why the boundaries were selected.)  
The district includes a high concentration of buildings from the Late Victorian and Arts and Crafts periods. The surrounding area includes mostly occupied multi-family residences, commercial buildings, and medical facilities constructed well outside of the period of significance.

**11. Form Prepared By**

name/title Jenna Kachour, Preservation Director, with Teresa Grimes and Darrell Cozen

organization Pasadena Heritage date 9/1/11 last revised 1/28/13

street & number 651 S. St. John Avenue telephone (626) 441-6333 ext. 17

city or town Pasadena state CA zip code 91105

e-mail Jkachour@pasadenaheritage.org

**Additional Documentation**

Submit the following items with the completed form:

- **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. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

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**Photographs:**

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

See Continuation Sheet, Additional Documentation Page 4

**Property Owner:**

(Complete this item at the request of the SHPO or FPO.)

name Additional Documentation Pages 8 & 9 Redacted per National Park Service policy  
street & number Telephone  
City or town state zip code

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.).  
**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

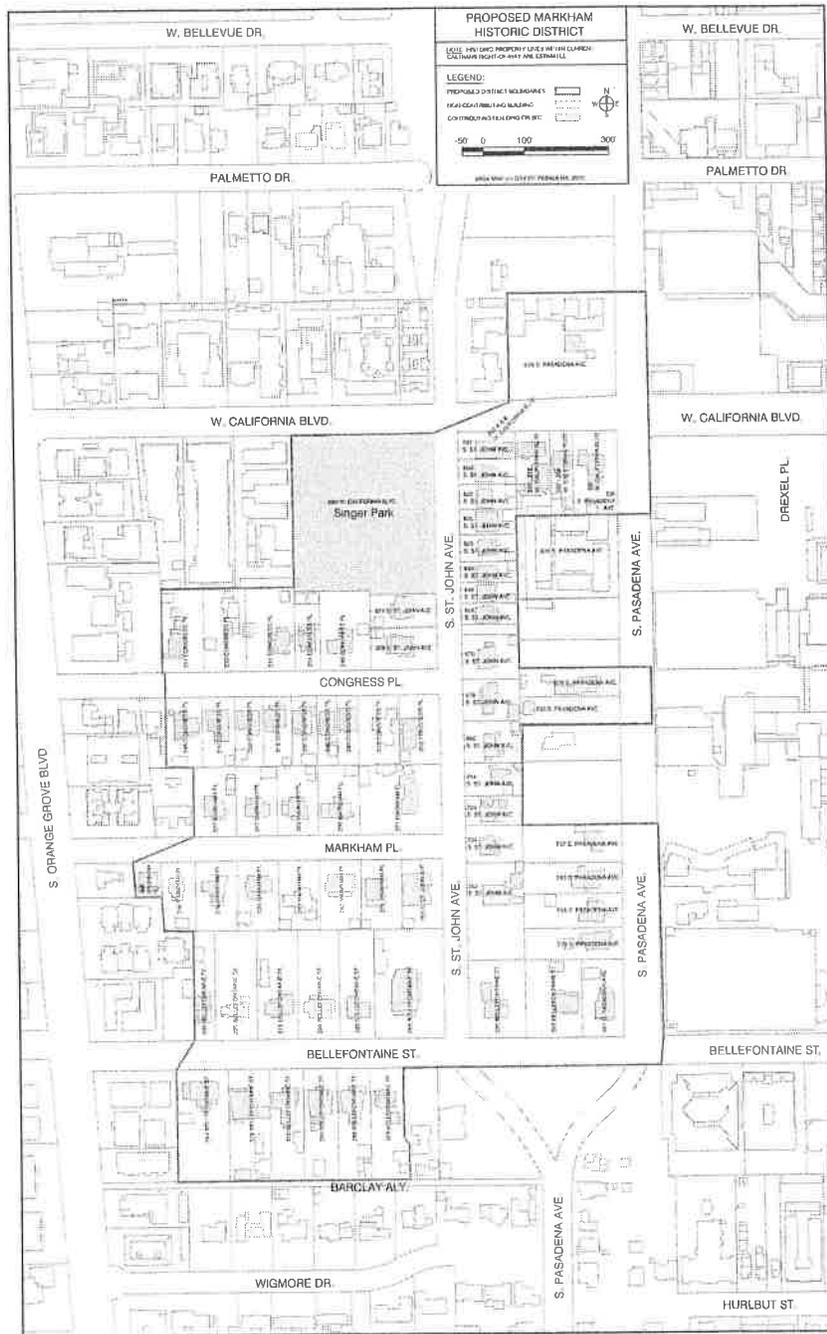
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

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Name of multiple listing (if applicable)

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## SKETCH MAP



Property boundary outlined in bold. Source: City of Pasadena.

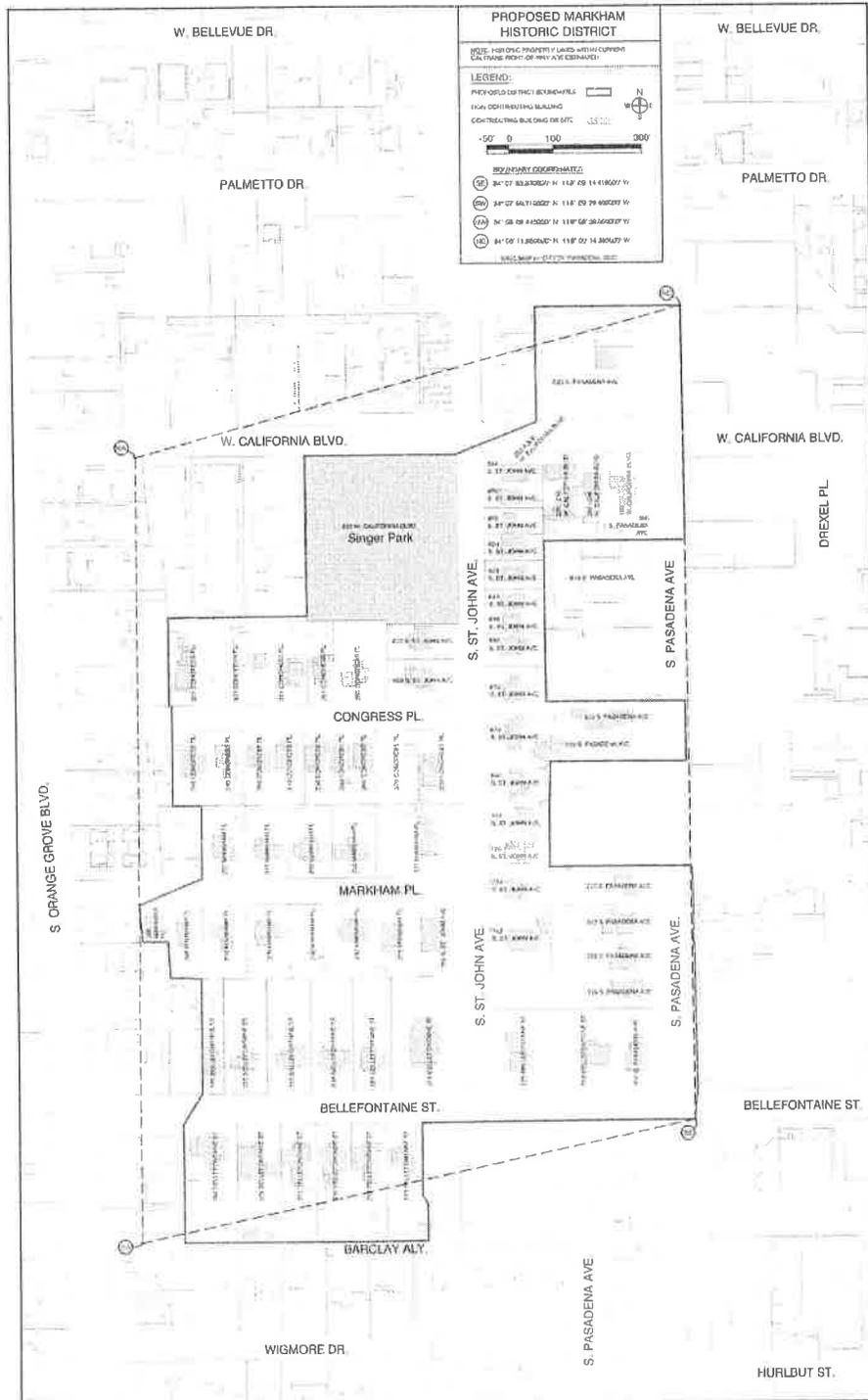
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

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## COORDINATES MAP



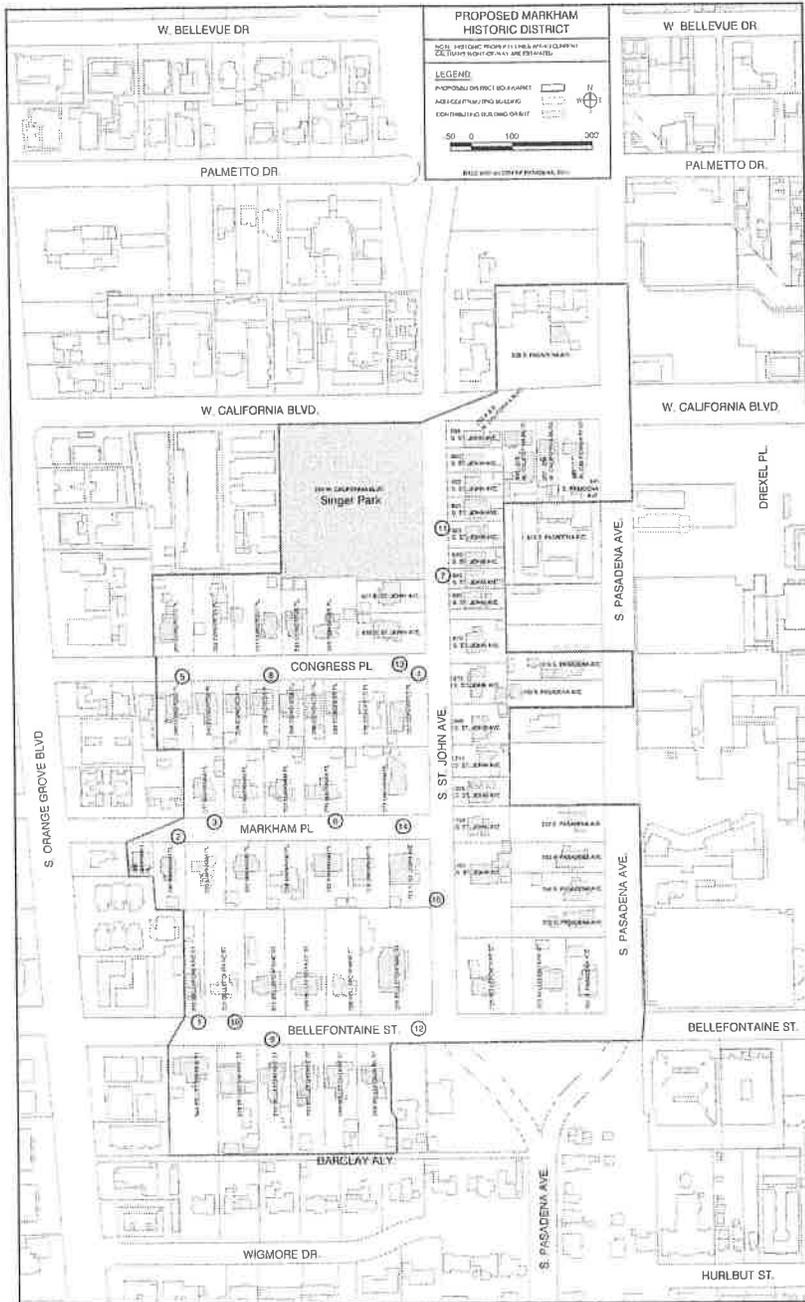
United States Department of the Interior  
National Park Service

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## PHOTO KEY MAP



Numbers correspond to PHOTO LOG. Source: City of Pasadena.

United States Department of the Interior  
National Park Service

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### PHOTO LOG for Markham Place Historic District Pasadena, CA (Los Angeles County)

Name of Property: 345 Bellefontaine Street  
City: Pasadena  
County: Los Angeles (County)  
State: CA  
Name of Photographer: Loretta Cimmarusti  
Date of Photograph: August 2011  
Location of Original Photograph: Pasadena Heritage, 651 S St John Ave, Pasadena, CA 91105-2913

Photo #1 (CA\_Los Angeles County\_Markham Place Historic District\_0001)  
South façade (left) and east elevation (right), camera facing northwest

Name of Property: 346 Markham Place  
City: Pasadena  
County: Los Angeles (County)  
State: CA  
Name of Photographer: Elysha Dory  
Date of Photograph: October 2009  
Location of Original Photograph: Pasadena Heritage, 651 S St John Ave, Pasadena, CA 91105-2913

Photo #2 (CA\_Los Angeles County\_Markham Place Historic District\_0002)  
North façade, camera facing south

Name of Property: 337 Markham Place  
City: Pasadena  
County: Los Angeles (County)  
State: CA  
Name of Photographer: Elysha Dory  
Date of Photograph: October 2009  
Location of Original Photograph: Pasadena Heritage, 651 S St John Ave, Pasadena, CA 91105-2913

Photo #3 (CA\_Los Angeles County\_Markham Place Historic District\_0003)  
South façade, camera facing north

Name of Property: 252 Congress Place  
City: Pasadena  
County: Los Angeles (County)  
State: CA  
Name of Photographer: Loretta Cimmarusti  
Date of Photograph: August 2011  
Location of Original Photograph: Pasadena Heritage, 651 S St John Ave, Pasadena, CA 91105-2913

Photo #4 (CA\_Los Angeles County\_Markham Place Historic District\_0004)  
East façade (left) and north elevation (right), camera facing southwest

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
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Name of Property: 348 Congress Place  
City: Pasadena  
County: Los Angeles (County)  
State: CA  
Name of Photographer: Elysha Dory  
Date of Photograph: October 2009  
Location of Original Photograph: Pasadena Heritage, 651 S St John Ave, Pasadena, CA 91105-2913

Photo #5 (CA\_Los Angeles County\_Markham Place Historic District\_0005)  
North façade, camera facing south

Name of Property: 295 Markham Place  
City: Pasadena  
County: Los Angeles (County)  
State: CA  
Name of Photographer: Loretta Cimmarusti  
Date of Photograph: August 2011  
Location of Original Photograph: Pasadena Heritage, 651 S St John Ave, Pasadena, CA 91105-2913

Photo #6 (CA\_Los Angeles County\_Markham Place Historic District\_0006)  
South façade (left) and east elevation (right), camera facing northwest

Name of Property: 646 S. St. John Avenue  
City: Pasadena  
County: Los Angeles (County)  
State: CA  
Name of Photographer: Loretta Cimmarusti  
Date of Photograph: August 2011  
Location of Original Photograph: Pasadena Heritage, 651 S St John Ave, Pasadena, CA 91105-2913

Photo #7 (CA\_Los Angeles County\_Markham Place Historic District\_0007)  
West façade (right) and north elevation (left), camera facing southeast

Name of Property: 310 Congress Place  
City: Pasadena  
County: Los Angeles (County)  
State: CA  
Name of Photographer: Elysha Dory  
Date of Photograph: October 2009  
Location of Original Photograph: Pasadena Heritage, 651 S St John Ave, Pasadena, CA 91105-2913

Photo #8 (CA\_Los Angeles County\_Markham Place Historic District\_0008)  
North façade, camera facing south

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Markham Place Historic District
Name of Property Los Angeles County, CA
County and State Late 19 <sup>th</sup> and Early 20 <sup>th</sup> Century Development and Architecture in Pasadena
Name of multiple listing (if applicable)

Section number Additional Documentation Page 6

Name of Property: 310 Bellefontaine Street  
 City: Pasadena  
 County: Los Angeles (County)  
 State: CA  
 Name of Photographer: Loretta Cimmarusti  
 Date of Photograph: August 2011  
 Location of Original Photograph: Pasadena Heritage, 651 S St John Ave, Pasadena, CA 91105-2913

Photo #9 (CA\_Los Angeles County\_Markham Place Historic District\_0009)  
 North façade, camera facing south

Name of Property: 325 Bellefontaine Street  
 City: Pasadena  
 County: Los Angeles (County)  
 State: CA  
 Name of Photographer: Elysha Dory  
 Date of Photograph: October 2009  
 Location of Original Photograph: Pasadena Heritage, 651 S St John Ave, Pasadena, CA 91105-2913

Photo #10 (CA\_Los Angeles County\_Markham Place Historic District\_0010)  
 South façade, camera facing north

Name of Property: 628 S. St. John Avenue  
 City: Pasadena  
 County: Los Angeles (County)  
 State: CA  
 Name of Photographer: Loretta Cimmarusti  
 Date of Photograph: August 2011  
 Location of Original Photograph: Pasadena Heritage, 651 S St John Ave, Pasadena, CA 91105-2913

Photo #11 (CA\_Los Angeles County\_Markham Place Historic District\_0011)  
 West façade (left) and south elevation (right), camera facing northeast

Name of Property: Streetscape – Bellefontaine Street  
 City: Pasadena  
 County: Los Angeles (County)  
 State: CA  
 Name of Photographer: Loretta Cimmarusti  
 Date of Photograph: August 2011  
 Location of Original Photograph: Pasadena Heritage, 651 S St John Ave, Pasadena, CA 91105-2913

Photo #12 (CA\_Los Angeles County\_Markham Place Historic District\_0012)  
 North (right) and south (left) sides of Bellefontaine Street, camera facing west

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Markham Place Historic District
Name of Property
Los Angeles County, CA
County and State
Late 19 <sup>th</sup> and Early 20 <sup>th</sup> Century Development and Architecture in Pasadena
Name of multiple listing (if applicable)

Section number Additional Documentation Page 7

Name of Property: Streetscape – Congress Place  
City: Pasadena  
County: Los Angeles (County)  
State: CA  
Name of Photographer: Loretta Cimmarusti  
Date of Photograph: August 2011  
Location of Original Photograph: Pasadena Heritage, 651 S St John Ave, Pasadena, CA 91105-2913

Photo #13 (CA\_Los Angeles County\_Markham Place Historic District\_0013)  
North (right) and south (left) sides of Congress Place, camera facing west

Name of Property: Streetscape – Markham Place  
City: Pasadena  
County: Los Angeles (County)  
State: CA  
Name of Photographer: Loretta Cimmarusti  
Date of Photograph: August 2011  
Location of Original Photograph: Pasadena Heritage, 651 S St John Ave, Pasadena, CA 91105-2913

Photo #14 (CA\_Los Angeles County\_Markham Place Historic District\_0014)  
North (right) and south (left) sides of Markham Place, camera facing southwest

Name of Property: Streetscape – Lamp Post  
City: Pasadena  
County: Los Angeles (County)  
State: CA  
Name of Photographer: Loretta Cimmarusti  
Date of Photograph: August 2011  
Location of Original Photograph: Pasadena Heritage, 651 S St John Ave, Pasadena, CA 91105-2913

Photo #15 (CA\_Los Angeles County\_Markham Place Historic District\_0015)  
Lampost on South Saint John Avenue, camera facing northeast



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