

**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.

**DRAFT**

**1. Name of Property**

Historic name: Dunn, Robert. J., House

Other names/site number: Silhouette Hill

Name of related multiple property listing:  
N/A

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

**2. Location**

Street & number: 1621 Garden Street

City or town: Redlands State: California County: San Bernardino

Not For Publication:  Vicinity:

**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this \_\_\_ nomination \_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

\_\_\_ national      \_\_\_ statewide      \_\_\_ local

Applicable National Register Criteria:

\_\_\_ A      \_\_\_ B      \_\_\_ C      \_\_\_ D

<p>_____</p> <p><b>Signature of certifying official/Title:</b></p> <p>_____</p> <p><b>State or Federal agency/bureau or Tribal Government</b></p>	<p>_____</p> <p><b>Date</b></p>
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<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____</p> <p><b>Signature of commenting official:</b></p> <p>_____</p> <p><b>Title :</b></p>	<p>_____</p> <p><b>Date</b></p> <p>_____</p> <p><b>State or Federal agency/bureau or Tribal Government</b></p>

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#### 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:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

##### Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

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

Number of contributing resources previously listed in the National Register 0

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

DOMESTIC/single dwelling

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**

(Enter categories from instructions.)

DOMESTIC/single dwelling

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

LATE 19<sup>TH</sup> AND EARLY 20<sup>TH</sup> CENTURY AMERICAN MOVEMENTS:

Bungalow/Craftsman

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property:

Foundation: Concrete and Brick

Walls: Wood shingles

Roof: Asphalt shingles

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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### Summary Paragraph

The Robert J. Dunn House is a 4,727 square foot, two-story, redwood framed, Arts and Crafts mansion with a rectangular plan, offset intersecting gables, and front and back porches. It has wood-shingled walls, an asphalt-shingled roof, brick chimneys, and brick porch piers. The structural foundation is poured-in-place concrete with a brick veneer. The interior of the house reflects the Arts and Crafts style (Stickley 1909) in the millwork, hardwood floors, and built-in cabinetry. The overall neighborhood is characterized by palm-lined streets and an eclectic mix of historic mansions with mature landscaping, mid-century ranch homes, and newer residential homes. The house sits on approximately one acre, fronting southwest onto Garden Street and is accessed via a steep brick path lined by Canary Island Date Palms and Canary Island Pines. The brick path transitions to concrete when it intersects a fieldstone rock wall topped with a section of the original concrete pipe irrigation system that supplied water to the former surrounding 7.05-acre orange grove. The flat concrete path continues through a modest lawn to an expansive brick porch. An integrated *porte cochere* is reached from the back of the house via a 1990 driveway from Candy Lane. The back yard has a variable height, stone retaining wall parallel with the long axis of the house and approximately 20 feet to the southeast. The wall is

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constructed of a mixture of cut and natural stone cobbles and a few bricks. The property is in excellent condition and, other than a 1993 remodel of the kitchen, downstairs bathroom, and rear hall, has had very few alterations since its construction. A noncontributing, detached carport was constructed in 1990 and is located adjacent to the southeast corner of the house. The property retains historic integrity of location, design, setting, materials, workmanship, feeling, and association.

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### **Narrative Description**

The Robert J. Dunn House sits on a poured-in-place concrete foundation with the above ground, visible portion clad in brick. The house has wood-shingle siding, a variety of large double-hung windows, and a medium-pitched, asphalt-shingled, offset, cross-gabled roof with large, extended false beams and triangular knee braces. The southwest facing front of the house is a classic example of wide eave overhangs, exposed rafter tails, roof-wall knee braces, and large extended false beams. The front entrance to the house has a front porch with wide square columns, and an original Craftsman-style, quarter-sawn oak front door and hinged sidelights. This side of the house is accessed from Garden Street via a steep tree-lined brick path, which splits a terraced slope that originally contained orange trees. The brick path transitions to concrete when it intersects a fieldstone rock wall topped with a remnant of the original irrigation system that used to supply the orange grove. The entry path leads to an expansive brick porch.

On the northwest end of the house is a *porte cochere* that serviced the original Mexican Fan Palm Tree-lined driveway that led to the house from Franklin Avenue. That driveway was abandoned after the acreage was subdivided in 1990, and a new driveway was added to Candy Lane at that time. A noncontributing, detached carport was added next to the eastern corner of the house in 1990. The back yard has a variable height (between 1 and 5 feet) stone retaining wall parallel with the long axis of the house and approximately 20 feet to the northeast. The wall is constructed of a mixture of cut and natural stone cobbles and a few bricks and separates the house from the large grass back yard. The back yard also has a variety of citrus trees and mature palms.

### **Site and Setting**

The Robert J. Dunn House is located in a residential neighborhood in south Redlands. The property slopes upward from Garden Street on the west and from Candy Lane on the east. Garden Street is one of the earliest streets in Redlands, serving as the main route from the downtown to the hills and a number of mansions are located along its route from the Prospect Park area to the Redlands Country Club. Elizabeth Street and Franklin Avenue are also older streets, extant on the 1901 USGS Redlands topographic map. The property sits at the northwestern end of a ridge directly northwest of the locally designated Garden Hill Historic District. The house commands a 180-degree view of the San Bernardino Valley and Mountains and was originally surrounded by a 7.05-acre orange grove. The parcel remained intact until the late 1970s when Candy Lane was built, and a small portion of the eastern half of the parcel was sold. In 1979, three lots were subdivided along Garden Street in the southern portion of the

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property. The final subdivision was created on the west side of Candy Lane and the east side of Garden Street in 1990, and the last home in this subdivision was completed in 2005.

### **House Details**

This two-story Craftsman home has a small basement under the central portion of the house and a large attic that runs the full length and width of the house. The house sits on a poured-in-place concrete foundation with the aboveground visible portion clad in brick. There are original, large double-hung windows in 10-over-1, 8-over-1, 6-over-1, and 4-over-1 pane configurations throughout the house. All of the windows have small, shingle-sided overhangs.

The southwest elevation (**Figure 1**) is the front of the house and displays many prominent features characteristic of the Craftsman style. First floor features include a large number of double-hung windows, a large brick front porch with wide square shingle-sided columns, shingle siding, and the wide eave overhangs of the front porch and *porte cochere* that form the first story cross gable. The front entrance to the house is accessed through the original Craftsman-style quarter-sawn oak door with hinged 12-pane sidelights. The large living room and dining room double-hung windows are constructed in 10-over-1 pane configurations while the library and breakfast room display 6-over-1 configurations. A small, first-floor bathroom window with a 4-over-1 pane configuration is visible between the library and breakfast room windows. The second story continues the theme of large double-hung windows in the bedrooms, shingle siding, and includes wide, unenclosed eaves with exposed rafter tails and galvanized iron gutters along the horizontal edges. Five large, false beams with triangular knee braces adorn the gable. The top of the gable is clad in latticework for attic venting. The medium-pitched roof is topped with three prominent brick chimneys.

The northeast elevation (**Figure 2**) is the back of the house and displays many of the same prominent features visible on the front of the house. This façade, however, has a large variety of window sizes and locations that are placed at five different heights, creating an appearance that the house has more than two stories. Three hinged, in-swinging windows are visible at the basement level under the kitchen. The next window height has two double-hung windows with 4-over-1 pane configurations located at the top of the basement entry staircase. The first floor window height includes the back porch French doors and hinged, 12-pane sidelights, the large living room double hung window, and the kitchen, rear hall, and servant's room windows. The first floor also features a small brick back porch with wide square shingle-sided columns, shingle siding, a small wooden porch with the rear hall entrance door, and the northeast façade of the *porte cochere*.

The fourth window height is the large double set of fixed, rectangular art-glass panels and transoms in the main staircase. The final window height on this façade is the second story set of double-hung windows associated with the bedrooms, linen room, and bathroom. The gable over the sleeping porch for the master bedroom has three false beams and knee braces, and the top of the gable is clad in latticework for attic venting. The eaves are unenclosed with exposed rafter

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tails and galvanized iron gutters along the horizontal edges. The medium-pitched roof is topped with the same three prominent brick chimneys visible from the southwest elevation.

The most prominent features of the northwest elevation (**Figure 3**) are the brick foundation and porches and the large brick and art-stone chimney that serves fireplaces in the first floor living room and the second floor master bedroom. Three large, double-hung windows are visible on the first story and the second story displays an aligned, matching set of double-hung windows. The master bedroom sleeping porch is visible over the back porch. The low-pitched *porte cochere* has a gable with three projecting false beams and knee braces and the medium-pitched upper gable has five extended false beams and triangular knee braces. The top of the upper gable is finished in latticework for attic venting.

The southeast elevation (**Figure 4**) is dominated by the first floor double-hung windows and second floor sleeping porch, the electric panel and natural gas service locations, and also provides the best display of the complex variety of roof heights and pitches. On the first floor, there is a row of three 6-over-1 pane configuration double-hung windows that provide ample light for the breakfast room and a single matching window for the servant's room. An entry door to the library is visible on the front side of the house and basement entry door is visible on the back side. The master bedroom sleeping porch is visible over the back porch. In addition to the medium-pitched main gable, the lower-pitched roof extending over the main staircase on the back side of the house is also visible. The upper gable is finished in five large, extended false beams and triangular knee braces. The top of the upper gable is finished in latticework for attic venting.

The first floor (**Figure 5**) has formal living spaces and informal servant's spaces and is trimmed with dark-stained, vertical-grain Douglas fir and narrow, oak-plank flooring. The formal rooms include a reception hall, living room, dining room, and library. The informal rooms include the kitchen, breakfast room, and servant's room. The formal reception hall displays a Douglas fir cornice, large pocket doors that close off access to the living room and a smaller pocket door that closes off the dining room. The back entrance to the reception hall boasts French doors and hinged sidelights. A 64-inch wide, quarter-sawn, varnished oak staircase to the second floor completes the entry hall.

The living room is accessed from the reception hall through two large pocket doors on the northwest side. This room contains a Douglas fir cornice, exposed beams, four very large double-hung windows and a large artistically designed fireplace. The brick fireplace incorporates clinker bricks throughout and uses volcanic stones between the upper and lower wood mantles. The dining room retains an original hand-stenciled border above the wood cornice. Both the dining room and library showcase built-in cabinets with leaded-glass doors and drawers. As indicated on the original architectural plans, the dining room fireplace is finished in "old gold press brick" and the library fireplace is finished with "selected blue bricks." The small breakfast room has a built-in buffet, six, 6-over-1 double-hung windows, and original Douglas fir flooring. The entrance to the basement off of the kitchen is a utilitarian painted-wood staircase.

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The staircase to the second floor (**Figure 6**) continues the first floor oak theme and boasts large original, art glass windows on the landing with original hardware that opens the transoms. It faces in a northeasterly direction toward the backyard. The second floor has a wide hallway leading to four large bedrooms, each with walk-in closets. There are two bathrooms with original features including claw-foot tubs, and a linen room with built-in cupboards for storage. There are original double-hung windows of various sizes scattered throughout the second floor rooms, as well as tiled fireplaces in two of the bedrooms. The entire second floor is finished in yellow pine with white enamel paint as indicated on the architectural plans. The doors are made of birch and three of the bedroom doors have “chipped glass” panels. The bedrooms have coved ceilings.

### **Alterations**

The less formal first-floor spaces have been remodeled at least two times since the original construction date. The rear entry hall was remodeled along with the kitchen in the early 1990s and both retain few original features. A wall and doorway between the butler’s pantry and kitchen were removed to combine the spaces into a single larger kitchen, cabinetry, counters, and windows were replaced, and a dropped ceiling with modern lighting was added to the space. The remodeled rear hall provides access to the servant’s quarters and breakfast room both of which retain their original features. All of the original lighting fixtures were removed in the 1960s and replaced in the late 1970s with period-appropriate antiques.

### **Integrity**

The Robert J. Dunn House has sufficient historic integrity to convey the property’s significance. The house remains in its original location and, while the original 7-acre parcel has been subdivided, the house still occupies nearly an acre of the original land with much of its original landscaping intact. Although the original driveway access from Franklin Street (**Figure 7**) has been removed and replaced with access from Candy Lane, the original garden path, rock walls, and landscaping surrounding the house maintain the historic feeling and association of the house and grounds. The original Hudson and Munsell design is fully intact and retains its physical materials and aspects of construction from the period of significance. High quality workmanship is evident in the interior details of the fireplaces, millwork, art glass, windows, and doors.



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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.

### Criteria Considerations

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

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or 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

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**Areas of Significance**

(Enter categories from instructions.)

ARCHITECTURE

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1912

\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

1912

\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Hudson, Frank Dale (architect)

Munsell, William Alexander Oliver (a)

Hoadley, Albert N. (builder)

Burness, William (builder)

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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Robert J. Dunn House is eligible for the National Register at the local level of significance under Criterion C in the area of Architecture as an exceptional example of a large Craftsman home designed by the regionally prominent master architecture firm Hudson and Munsell. All four elevations of the house are intact and unchanged from their original construction. Frank D. Hudson and William A. O. Munsell are renowned for their large civic, institutional, and religious buildings as well as a number of large residences around southern California including many in the West Adams and Wilshire Districts of Los Angeles. The Dunn House is the only known example of a Hudson and Munsell house in Redlands. The period of significance is 1912, the year of construction.

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

The Robert J. Dunn House is an excellent cross-gabled example of a large Craftsman home (**Figure 8**) and exhibits many character defining features of Craftsman architecture which originated in southern California (McAlester and McAlester 1984:454). The house is constructed on a brick foundation, has brick front and back porches with characteristic square columns, and has a large brick chimney and *porte cochere* on the north-west elevation. The wall cladding is wood shingles. All of the elevations exhibit interesting fenestration with multiple double-hung windows, various door styles, and basement and attic vents. The house has a gabled, medium- and low-pitched, shingled roof with unenclosed eave overhangs. The roof-wall junctions contain exposed rafter tails along the horizontal edges and large, extended false beams and knee braces in the gables. Craftsman architectural themes continue on the interior of the house, including extensive use of wood, built-in cabinets, and artistically designed fireplaces.

The house is important to the history of its locality because it continues the theme of mansions constructed along Garden Street between the Redlands Country Club and Prospect Park. These mansions were built between the 1890s and the 1930s and the Dunn house is the only Craftsman style along this stretch of Garden Street. All of the mansions were built by wealthy easterners as winter homes and few were occupied on a year-round basis.

### **Hudson and Munsell**

The Robert J. Dunn House was designed by the prominent Los Angeles architecture firm Hudson and Munsell. Frank Dale Hudson (1865-1941) and William A. O. Munsell (1866-1963) started working together in 1897. In 1899, Hudson had a short stint as the Los Angeles County Building Inspector (Los Angeles Times 1899), but reestablished the partnership with Munsell in 1901 and they maintained this relationship until the early 1930s. Hudson moved to Los Angeles in 1895, after studying at London International College and marrying his wife, Harrie Linden Beeby, in his home town of Oakland, California (Who's Who 1913). Hudson was a pioneer in the use of

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fireproof and soundproof artificial building stone used at the Fairmont Hotel in San Francisco. In 1901, he became a member of the American Institute of Architects (AIA) and in 1910, he became the president of the AIA, Southern California Chapter (Hudson 1901; Los Angeles Herald 1909a).

William A. O. Munsell, born in Coldwater, Ohio in 1866, began practicing architecture in Kansas in the 1890s and appears in the 1900 Census living in Los Angeles with his first wife Octavia (d. 1902) and daughter Helen. Munsell was a master architect in his own right but soon joined Hudson in 1901 and became president of the AIA, Los Angeles Chapter in 1902 (Munsell 1901). In 1903, he married his second wife Julia, and was living in the San Gabriel area, where he stayed until the 1930s.

Hudson and Munsell, together, became prominent architects in Los Angeles County. Hudson and Munsell received multiple contracts for small and large-scale projects throughout the county, and gained a reputation as a diverse and reliable architectural firm. They were building homes of all styles, along with schools, civic buildings, and Mason lodges. Between 1908 and 1913, Hudson and Munsell took on their most famous commissions, the Secondo Guasti Villa in West Adams (*Los Angeles Herald* 1909b, *The Western Architect* 1912b), the now demolished Los Angeles County Hall of Records (*Los Angeles Times* 1907), Los Angeles Fire Department Engine Company #23, Station #1 (Savco 1980), and the Natural History Museum in Exposition Park (Reiner 1974). The Fire Station and Museum are Hudson and Munsell's most highly publicized projects and both are listed in the National Register of Historic Places.

In July, 1910, it was announced that architects Hudson and Munsell "are preparing plans for a 2-story and basement 14-room frame residence to be built at Redlands for R.J. Dunn. Concrete foundation, 82x44 ft., exterior walls and roof of shakes, brick terrace and porch, oak trim in principal rooms, white enamel finish on second floor, oak floors throughout; two tiled bathrooms, five brick fire places, furnace, automatic water heater, plate and art glass" (*Southwest Contractor and Manufacturer* 1910a).

Hudson and Munsell's commissions included residences, public buildings, and schools. Some of their more notable commissions are listed below. This list has been compiled from a number of sources including *The Architect* (1916), *Architect and Engineer of California* (1897, 1908), *The Architect and Engineer* (1919, 1941), *Cement World* (1909), *Concrete* (1907), *The Engineering Record* (1905), *Southwest Contractor and Manufacturer* (1909, 1910a, 1910b, 1911a, 1911b), *The Western Architect* (1907a, 1907b, 1907c, 1908, 1909, 1912a, 1912b), the *Los Angeles Herald* (1907, 1909a, 1909b), the *Los Angeles Times* (1907a, 1907b, 1908, 1910a, 1910b, 1910c, 1913), the Pacific Coast Architecture Database (2017), the West Adams Heritage Association, the Los Angeles Conservancy (2013, Chattle 1982) and various National Register nomination forms (Reiner 1974) and other reports (Bernstein and Weber 2011; Howell-Ardila 2014; Meyers 2015; Williams 2013). A minimum of seven Hudson and Munsell buildings are listed on the National Register.

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**Residences:**

Atkinson, John F. and Susie E., Residence, West Adams, Los Angeles, CA – 1906\*  
Bloomer, A. T. Residence, South Pasadena, CA – 1910  
Briggs, Mary L. House, West Adams, Los Angeles, CA – 1912\*  
Burkhard, Joseph, House, Wilshire, Los Angeles, CA – 1906 (d)  
Clark, Wesley, Residence, Los Angeles, CA – 1905 (d)  
Cohn, Morris R. Residence, Alvarado Terrace, Los Angeles, CA – 1902\*\*  
Dunn, Robert J., House, Redlands, CA – 1912\*  
Flint, Frederick Wilson, Residence, West Adams, Los Angeles, CA – 1902 (1912 addition)\*  
French, H. C., Residence, Pasadena, CA - 1907  
Garland, W. M., House, West Adams, Los Angeles, CA – 1900 (d)  
Gartz, A. F., House, Altadena, CA – 1908  
Guasti, Secondo, Mansion, Guasti, CA – 1904  
Guasti, Secondo, Villa, West Adams, Los Angeles, CA – 1910\*  
Hadley, Charles Ross, House, Wilshire, Los Angeles – 1905 (d)  
Haas, Walter M. residence, Alhambra, CA - 1918  
Hornby, Alonzo, House, Redlands, CA (Hudson only) – 1897 (d)  
Jewett, Wilson F., House #2, Gardiner, OR – 1909\*\*  
Jewett, Wilson H. House, Gardiner, OR – 1910\*\*  
Kissam, Jonas B. House, Los Angeles, CA – 1907  
Lindley Residence, Los Angeles, CA – 1909  
MacGowan, Dr. Granville, Residence, West Adams, Los Angeles, CA – 1912\*  
Mead, William, Residence, Los Feliz, Los Angeles, CA – 1914  
Moore, Charles I. D., Residence, West Adams, Los Angeles, CA – 1907\*  
Morton, John, Residence, Hacienda Heights, CA – 1926  
Murphy, Daniel, House – West Adams, Los Angeles, CA – 1916 (d)  
Stewart, Will H., House, Alhambra, CA – 1908  
Thom, Cameron Erskine, House Project, West Adams, Los Angeles, CA – 1905  
Thurnher, Armin, Residence, San Marino, CA – 1929\*  
Valentine, W. L., Residence, Alhambra, CA – 1912  
Wilshire, Susan, Residence, West Adams, Los Angeles, CA – 1912\*

**Public and Civic Buildings**

Benevolent and Protective Order of Elks, Lodge, San Pedro, Los Angeles, CA – 1909 (d)  
Burkhart and Crippen Garage, Los Angeles, CA – 1910  
Chatsworth Methodist Church, Women's Club Building, Chatsworth, Los Angeles, CA – 1912  
Los Angeles Fire Department, Engine Company #21, Los Angeles, CA – 1907 (d)  
Los Angeles Fire Department, Engine Company #23, Station #1, Los Angeles, CA – 1910\*\*  
County of Los Angeles, Detention Home, Los Angeles, CA – 1910  
County of Los Angeles, General Hospital, Administration Building, Lincoln Heights, Los Angeles, CA – 1909  
County of Los Angeles, Hall of Records Building # 1, Los Angeles, CA – 1908 (d)  
Hammel Building, the Plaza, Los Angeles, CA – 1909\*\*  
John A. Roebling's Sons Company, warehouse, Los Angeles, CA – 1913

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Masonic Building, Blue Lodge, Los Angeles, CA – 1907 (d)  
Natural History Museum, Exposition Park, Los Angeles, CA – 1913\*\*  
Old Newhall Jail, Newhall, CA – 1906\*  
Old Shrine Auditorium, Los Angeles, CA – 1906 (d)  
Pease Bros. Furniture Building, Los Angeles, CA – 1906  
Roman Catholic Archdiocese of Los Angeles, Saint Anthony's Church # 1, Long Beach, CA –  
1902-1904 (d)  
San Gabriel Valley Country Club, San Gabriel, CA – 1906 (d)  
Southern California Music Company Building, Los Angeles, CA - 1910  
50-54 West Colorado Boulevard, Pasadena, CA – 1924\*\*

### **Schools**

Los Angeles Unified School District (LAUSD):

79th Street School, Los Angeles, CA – 1924  
95th Street School, Los Angeles, CA – 1924  
Bridge Street School, Los Angeles, CA – 1923 (d)  
Murchison Street School, Los Angeles CA – 1924-1925  
Norwood Street School, Los Angeles, CA – 1924  
Solano Avenue School, Los Angeles, CA – 1903

Terminal School District, School, Los Angeles, CA – 1904

\* locally designated historic resource

\*\* National Register of Historic Places

(d) demolished

### **Property History**

The house was designed for Robert J. Dunn, a real estate developer and business owner (Figure 9), by the regionally renowned architectural firm of Hudson and Munsell led by Frank D. Hudson (1868-1941) and William A. O. Munsell (1866-1963), and was constructed by local builders, Albert Hoadley and William Berness (City of Redlands 1911). The house draws on the traditional examples of large-scale, shingle-style craftsman architecture, as evidenced by the various medium-pitched, gabled roof sections, decorative false beams and braces, and unenclosed eave overhangs. Dunn purchased the 7.05-acre property for \$7,571 on October 16, 1909 (San Bernardino County 1909), and commissioned Hudson and Munsell in July 1910 (Southwest Contractor and Manufacturer 1910a, 1910b). The plans were completed in 1911 (Hudson and Munsell N.D.), a building permit was obtained in March 1911 (City of Redlands 1911), and the house was completed in 1912. Total construction cost was estimated between \$7,000 and \$10,000, one of the largest permits obtained in Redlands that year (Redlands Daily Facts 1912a; Southwest Contractor and Manufacturer 1911a, 1911b).

Prior to moving in, Dunn rented the property to F. S. Palmer for the winter of 1912/1913 (Redlands Daily Facts 1912b) and then to William S. Moore and his wife Edith, the daughter of

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Joseph Pulitzer, for the spring (Redlands Daily Facts 1913). Dunn and his family occupied the house from the summer of 1913 until January 1915 (Moore 1916) when he then apparently traded the house to Elliott A. Moore for stock in City Transfer, a trucking company in Redlands (San Bernardino County 1915, 1917). Ownership was briefly held by a banker, Bennett W. Cave, during the trade period.

E. A. Moore then leased the house to Kate Busch, her daughters Lillie Busch and Anna Lackman, and Anna's son Robert Lackman from 1915 to 1929 (Los Angeles Directory Company 1921, 1923, 1925, 1927, 1929; Moore 1916; US Census Bureau 1920). Anna Lackman was the widow to the heir of the Lackman Brewing Company of Cincinnati, OH and there is some evidence that Kate Busch was related to the Busch family of Anheuser-Busch. Moore then sold the house to Edward H. Sewall, heir to a shipbuilding fortune, and his family retained ownership until 1963 (Arthur 1939, 1941, 1947; Los Angeles Directory Company 1931, 1936; US Census Bureau 1930).

The Sewall family sold the house and grounds to the First Presbyterian Church of Redlands, who intended to demolish the house and build a church on the property. A few years later, however, a fire at the existing Presbyterian Church in downtown Redlands saved the Dunn House from the wrecking ball. After the 1967 fire, the insurance company required that the church rebuild in the same location and in 1978 the church sold the house and grounds to Kenneth and Janet Upchurch (Pioneer National Title Insurance 1979; Janet Upchurch and Cindi Barrington, personal communication 1915). During their ownership, the Upchurch family did some minor rehabilitation to the house, remodeled the kitchen and downstairs bathroom, and subdivided the property ultimately leaving the house on an approximately one-acre parcel.

In 1989, they sold the house and surrounding lots to a developer (Sethma Development) that later remodeled the kitchen and rear hall (1993) and sold the house and the other parcels to new buyers over the next few years (San Bernardino County 1989). John and Kathy Portwood purchased the house in 1994. They owned the house until 2014 when Donn and Janet Grenda purchased the property. **Figure 10** shows a timeline of ownership history for the Dunn House.

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**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 # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: Statistical Research, Inc., Redlands, California

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

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**10. Geographical Data**

**Acreeage of Property** less than one acre

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

Latitude: 34.030057

Longitude: -117.158878

**Verbal Boundary Description** (Describe the boundaries of the property.)

Lot 1 of Tract No. 14556 in the City of Redlands, County of San Bernardino, State of California, as per Map recorded in Book 230, Page(s) 83 and 84 of Maps, in the Office of the County Recorder of San Bernardino County.

**Boundary Justification** (Explain why the boundaries were selected.)

The boundary consists of the entire city lot that contains the house and grounds.

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### 11. Form Prepared By

name/title: Donn R. Grenda, Ph. D. and Robert D. Grenda  
organization: \_\_\_\_\_  
street & number: 1621 Garden Street  
city or town: Redlands state: CA zip code: 92373  
e-mail: [dgrenda@sricrm.com](mailto:dgrenda@sricrm.com)  
telephone: (909) 798-3311  
date: January 2017, Revised February 2017

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### Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

### Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

### Photo Log

Name of Property: Dunn, Robert J., House  
City or Vicinity: Redlands  
County: San Bernardino  
State: California  
Photographer: Donn R. Grenda, Ph.D. unless otherwise noted  
Date Photographed: January 17, 2016 and January 13, 2017 unless otherwise noted

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 13 Southwest elevation. Camera facing northeast.

2 of 13 Northeast elevation. Camera facing south.

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- 3 of 13 Northeast elevation from aerial drone. Camera facing southwest. Photograph by Wes Bernardini, October 26, 2014.
- 4 of 13 Southwest elevation showing entry porch, *porte cochere*, and irrigation pipe on retaining wall. Camera facing north.
- 5 of 13 Southeast elevation. Camera facing west.
- 6 of 13 Back porch with square columns and sleeping porch. Camera facing south.
- 7 of 13 Basement entry door, back porch with square columns, art glass windows, and master bedroom sleeping porch. Camera facing west.
- 8 of 13 Quarter-sawn oak entry door with hinged sidelight, Douglas fir trim and cornice. Dining room visible through pocket-door entry. Camera facing south.
- 9 of 13 Living room fireplace showing double mantle, clinker bricks and art stone. Original andirons (dated 1916) also visible. Camera facing northwest.
- 10 of 13 Dining room built-in buffet with original hand-stenciled border visible. Camera facing east.
- 11 of 13 Dining room "old gold pressed brick" fireplace. Camera facing east.
- 12 of 13 Library, "blue brick" fireplace. Camera facing northeast.
- 13 of 13 Art glass windows and transoms in stairwell. Camera facing northeast.

**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.).

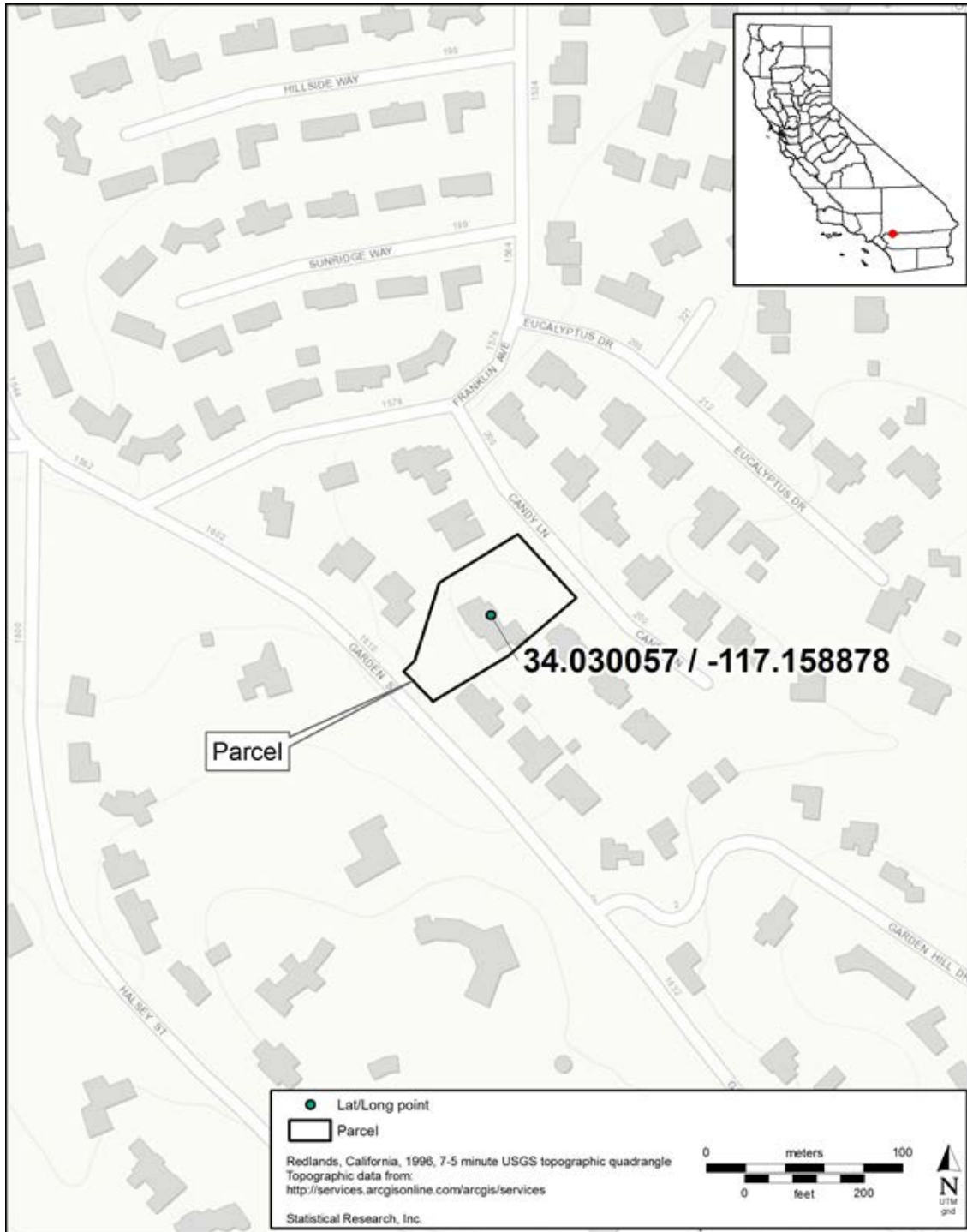
**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



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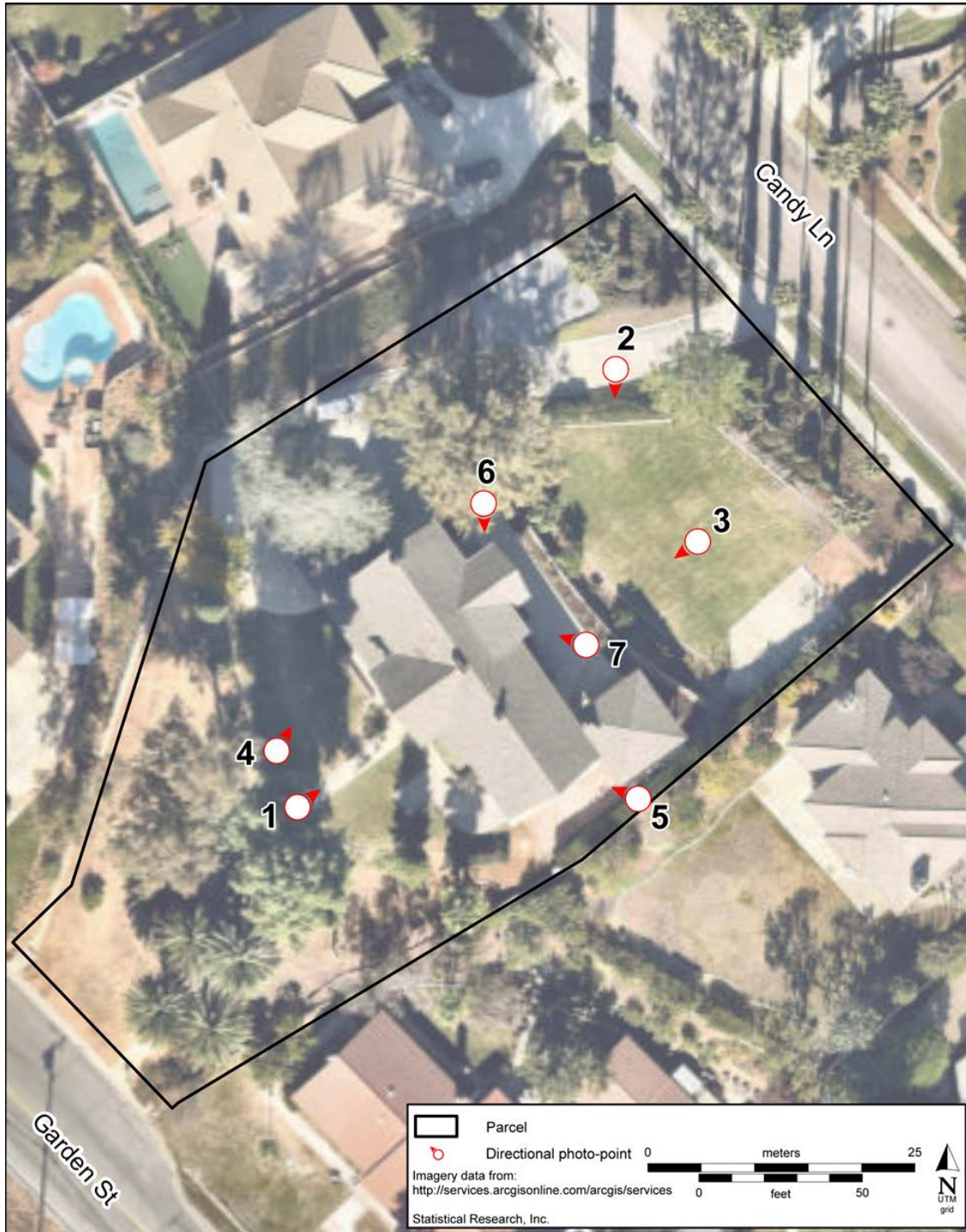
### Location Map



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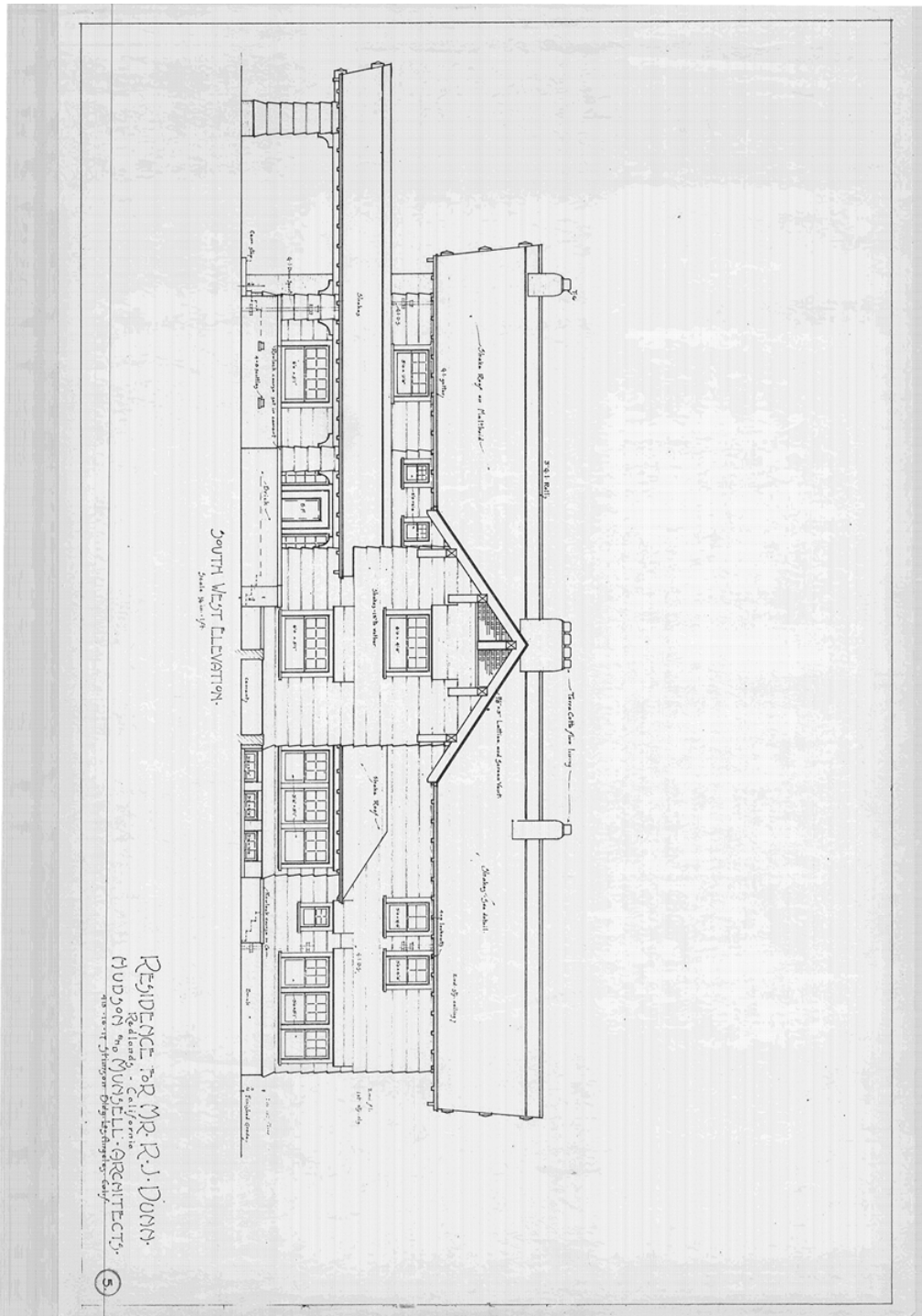
### Sketch Map/Photo Key



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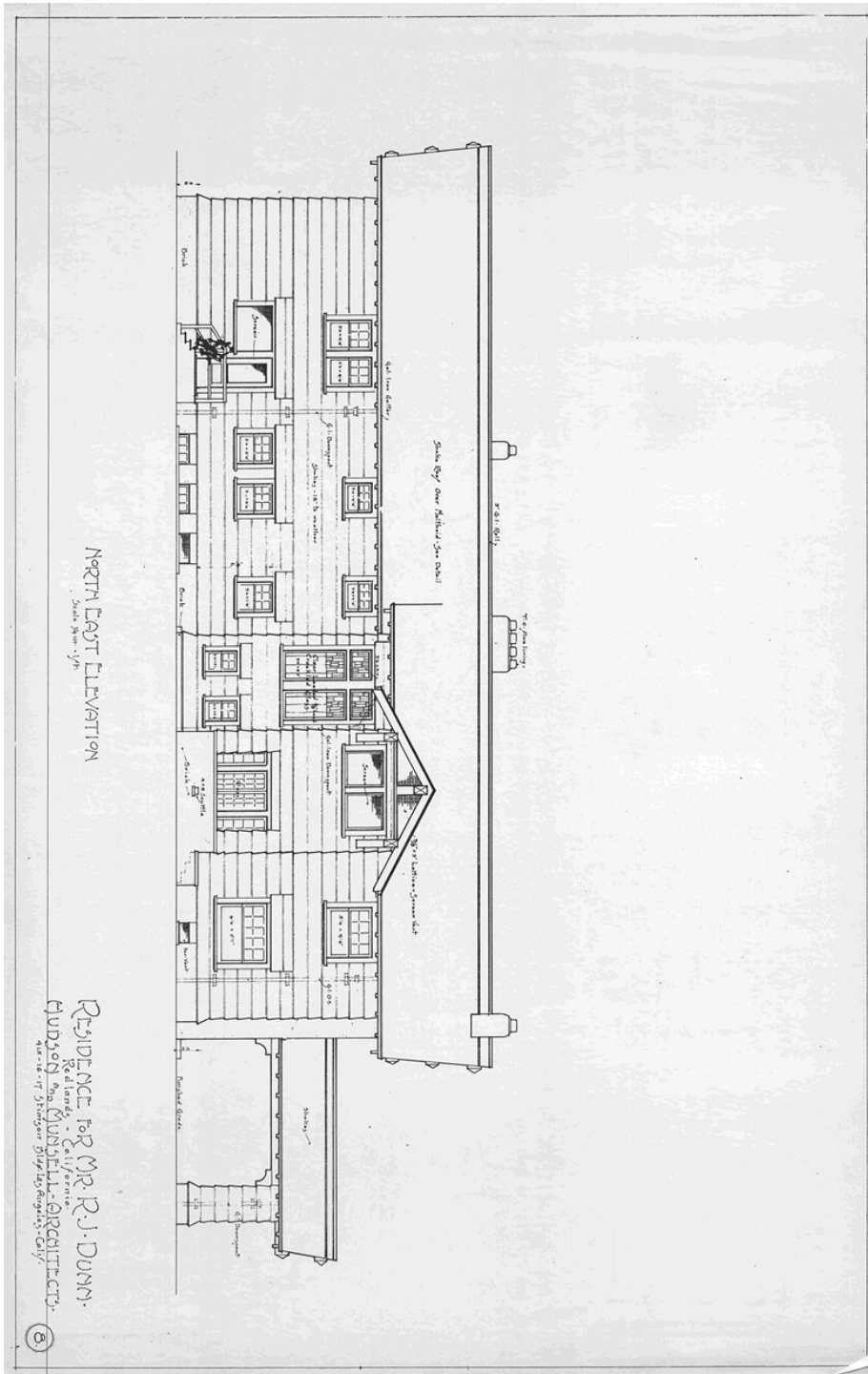
Figure 1. Southwest elevation (Hudson and Munsell, N.D.)



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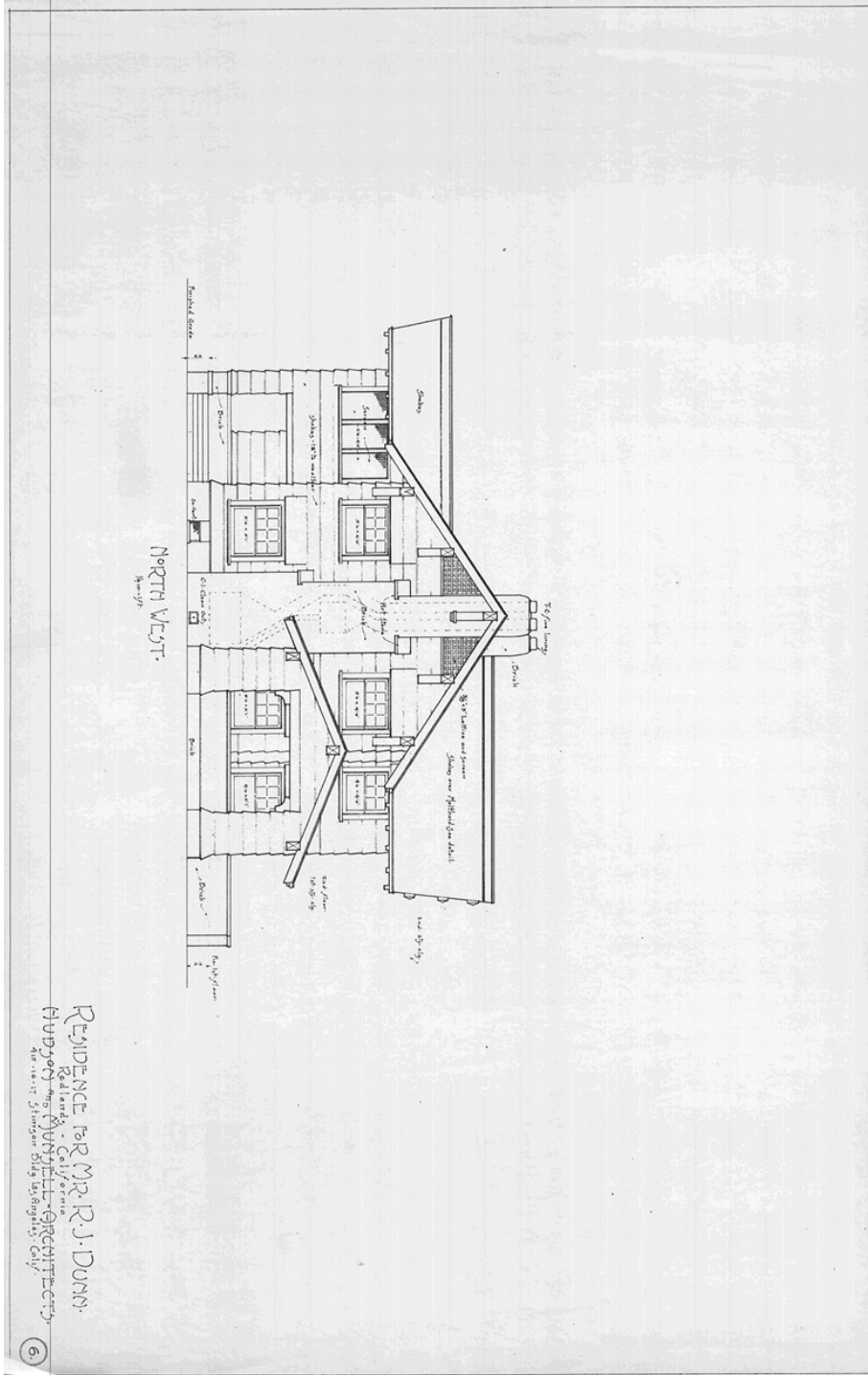
**Figure 2.** Northeast elevation (Hudson and Munsell, N.D.)



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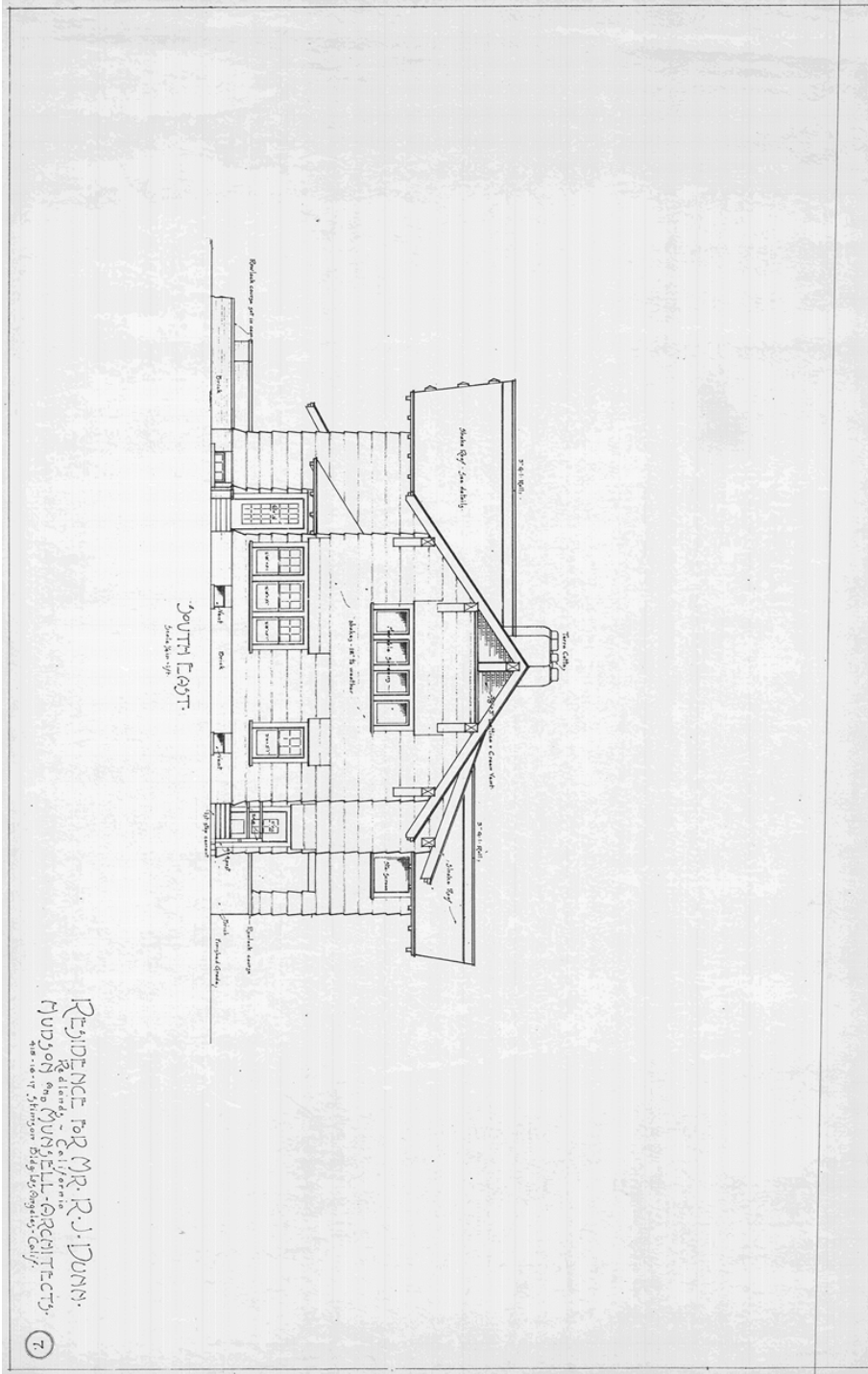
**Figure 3.** Northwest elevation (Hudson and Munsell, N.D.)



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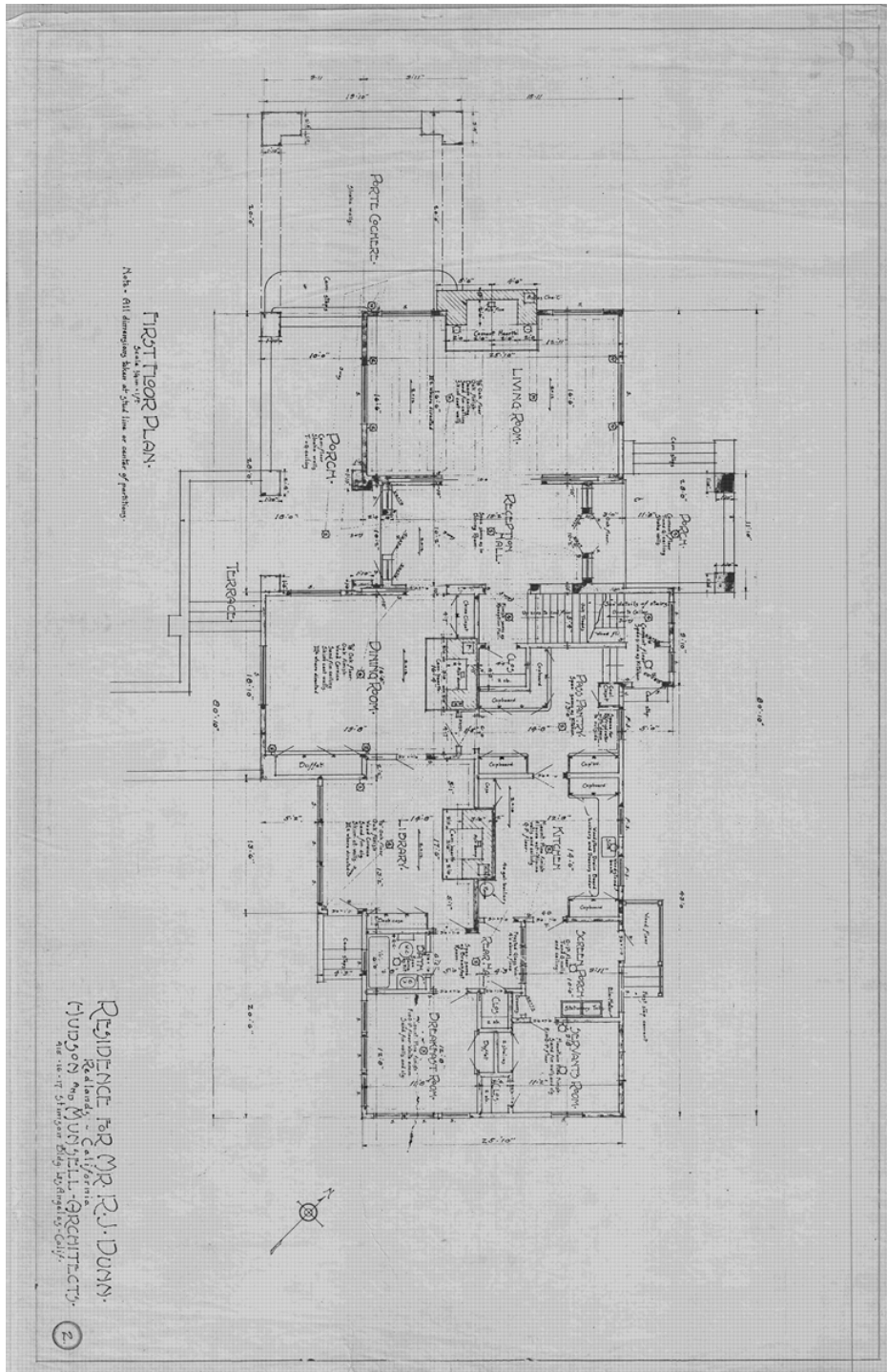
Figure 4. Southeast elevation (Hudson and Munsell, N.D.)



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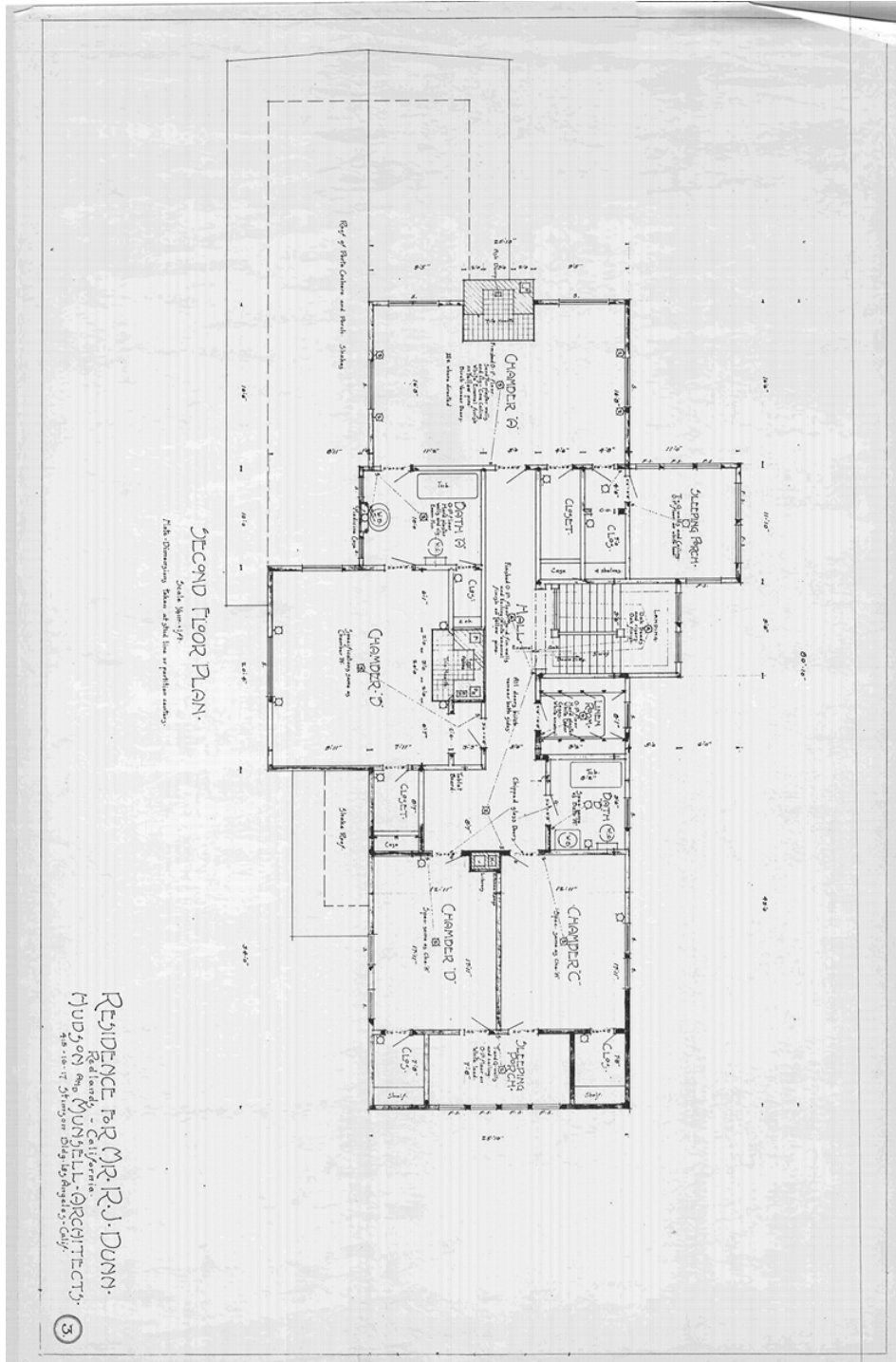
Figure 5. First floor plan (Hudson and Munsell, N.D.)



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**Figure 6.** Second floor plan (Hudson and Munsell, N.D.)





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**Figure 7.** Original driveway and northwest elevation (McDaniel, 1927)



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**Figure 8.** Facing north from Garden Street (Christina Christopherson, 1977)



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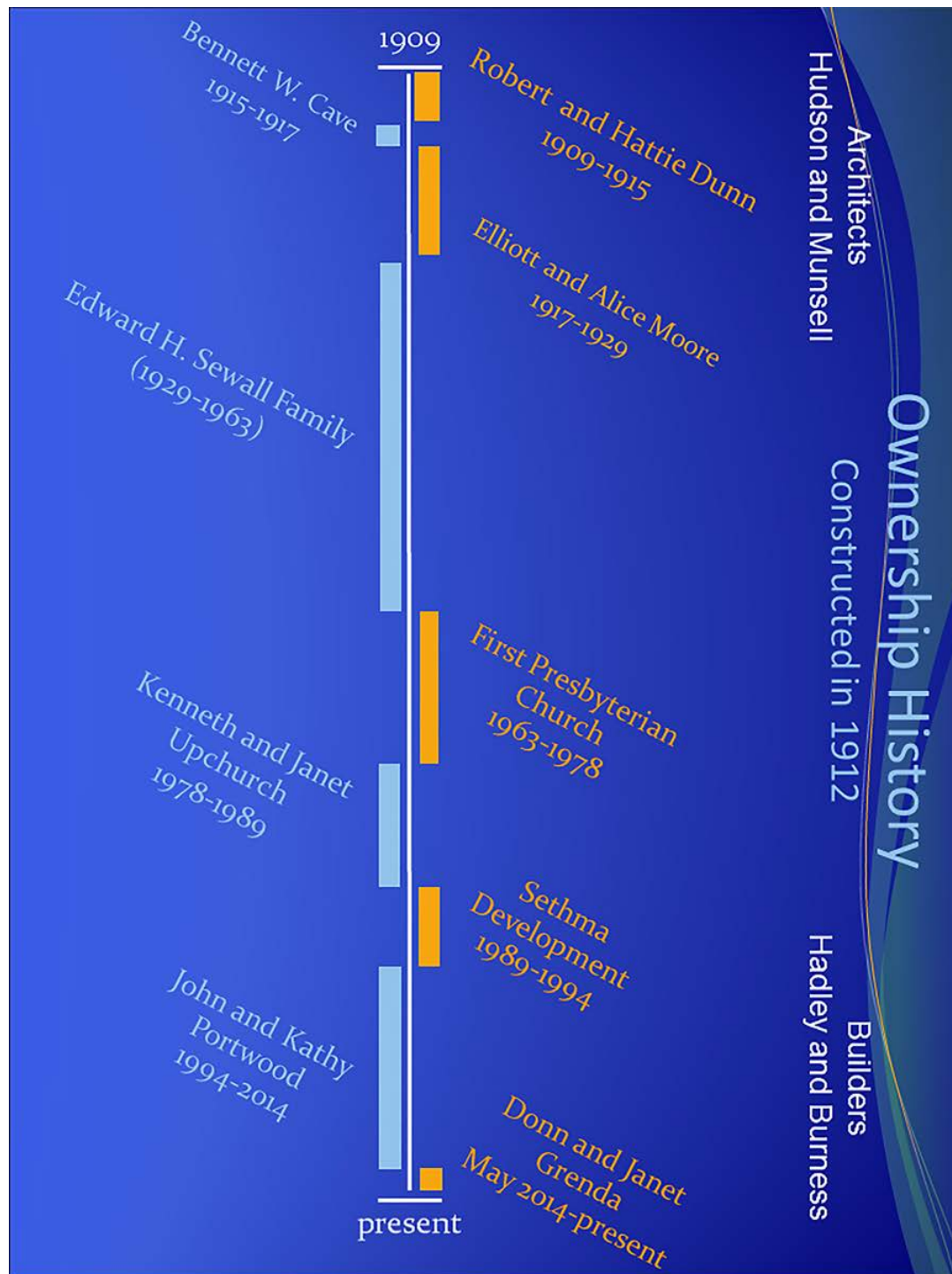
**Figure 9.** Digital scan, undated photograph of Robert J. Dunn  
(Courtesy San Bernardino County Museum)



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**Figure 10.** Ownership History Timeline for the Robert J. Dunn House



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**Photo 1.** Southwest elevation. Camera facing northeast.



**Photo 2.** Northeast elevation. Camera facing south.



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**Photo 3.** Northeast elevation from aerial drone. Camera facing southwest.



**Photo 4.** Southwest elevation showing entry porch, *porte cochere*, and irrigation pipe on retaining wall. Camera facing north.



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**Photo 5.** South east elevation. Camera facing west..



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**Photo 6.** Back porch with square columns and sleeping porch. Camera facing south.





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**Photo 7.** Basement entry door, back porch with square columns, art glass windows, and master bedroom sleeping porch. Camera facing west.



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**Photo 8.** Quarter-sawn oak entry door with hinged sidelight, Douglas fir trim and cornice. Dining room visible through pocket-door entry. Camera facing south.



**Photo 9.** Living room fireplace showing double mantle, clinker bricks and art stone. Original andirons (dated 1916) also visible. Camera facing northwest.



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**Photo 10.** Dining room built-in buffet with original hand-stenciled border visible. Camera facing east.



**Photo 11.** Dining room “old gold pressed brick” fireplace. Camera facing east.



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**Photo 12.** Library, “blue brick” fireplace. Camera facing northeast.



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**Photo 13.** Art glass windows and transoms in stairwell. Camera facing northeast.

