

United States Department of the Interior
National Park Service

 **DRAFT**

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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 Freeman, Rose Graham and James Allen House

other names/site number _____

2. Location

street & number 1330 Hillcrest Avenue

not for publication

city or town Pasadena

vicinity

state California code CA county Los Angeles code 037 zip code 91106

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

Signature of certifying official/Title _____ Date _____

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:) _____

Signature of the Keeper _____ Date of Action _____

Freeman House
 Name of Property

Los Angeles, CA
 County and State

5. Classification

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

- private
- public - Local
- public - State
- public - Federal

Category of Property
 (Check only one box.)

- building(s)
- district
- site
- structure
- object

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

| Contributing | Noncontributing | |
|--------------|-----------------|--------------|
| 1 | 1 | buildings |
| | | sites |
| | 2 | structures |
| | | objects |
| 1 | 3 | Total |

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

The Residential Architecture of Pasadena, CA, 1895-1918: The Influence of the Arts and Crafts Movement

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

DOMESTIC/single dwelling

Current Functions
 (Enter categories from instructions.)

DOMESTIC/single dwelling

7. Description

Architectural Classification
 (Enter categories from instructions.)
Late 19th and Early 20th Century American Movements: Craftsman

Materials
 (Enter categories from instructions.)

foundation: Concrete
 walls: Wood and cement plaster
 roof: Wood shingle
 other: Terra cotta tile and brick

Freeman House
Name of Property

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7. 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 Freeman House is a two-story residence designed at the height of the Arts and Crafts Movement in Pasadena by prominent local architects Arthur (1878-1972) and Alfred (1882-1974) Heineman. Located on a corner lot at Hillcrest Avenue and Kewen Drive in the Oak Knoll subdivision, the primary elevation and front entrance face Hillcrest Avenue while the north and south elevations are visible from the flanking streets. The property gradually slopes downward on the north eastern side; the house is sited on top of a small knoll. The Freeman House was completed in 1913 with a construction cost of \$23,000, and has 8,718 square feet of living space, with a 1,476 square foot basement. The residence is constructed on a raised concrete foundation, and is wood-frame construction clad in heavily textured, dash coat integrally ochre-colored cement and surface-applied decorative half timbering. Prominent wide gables crown the strong horizontal massing to anchor projections of the splayed floor plan and to provide balance to a playful asymmetry. The roofline has distinctive softly rolled eaves designed to resemble traditional thatched roofing with cedar shingles set in a whimsical light-wave pattern. The house features tiles by famed tile maker Ernest Batchelder (1875-1957) on both the interior and exterior, and art glass fabricated by the renowned Judson Studios.

In the 1970s, the original two-acre property was subdivided into three separate parcels. Alterations to the house occurred during this period as well, including a rear addition and a new pool and landscaping. When the current owners purchased the property in 2002 it was in a poor state of repair, with widespread water damage, dry rot, and inappropriate alterations which included composite shingles placed over the original roof. The property has since undergone an extensive rehabilitation by qualified preservation professionals according to the Secretary of the Interior's Standards for Rehabilitation. Damaged features and finishes have been selectively replaced in kind when repair was determined infeasible, and primary character-defining features such as the rolled roof have been reconstructed using historic documentation. In general, the rehabilitation retained and appropriately renewed the fine interior materials and finishes, retained the spatial configuration of the primary spaces, repaired and reconstructed missing exterior features, restored the open character and distribution of plants at the front façade, and replaced an incompatible 1970s rear landscape of overplanting and concrete with a compatible naturalistic landscape.

The contributing building is the main house; the non-contributing building is the detached garage. The retaining wall and pool, which replaced previous non-contributing features, are considered two non-contributing structures. (See Site Plan in Attachment 1.)

Narrative Description

(See Continuation Sheet.)

Freeman House
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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

1913

Significant Dates

1913

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Heineman, Arthur S. and Alfred

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 for the property is 1913, the year construction was completed on the house.

Criteria Considerations (explanation, if necessary)

Freeman House
Name of Property

Los Angeles, CA
County and State

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

The Freeman House is eligible for listing in the National Register of Historic Places under Criterion C at the local level of significance as an exceptional representation of the work of a prominent architectural firm, and as an excellent example of Craftsman residential architecture in Pasadena. It is one of the most prominent residential commissions of architects Arthur S. and Alfred Heineman located in a historically significant subdivision in Pasadena. The Freeman House exemplifies the values of design, craftsmanship, and materials which embodied the philosophy of Arts and Crafts period residential architecture as outlined in the Multiple Property Submission "The Residential Architecture of Pasadena, CA 1895-1918: The Influence of the Arts and Crafts Movement."¹ The interior spaces contribute to the significance of the house, in particular the first floor public spaces and the extensive collection of tile work by nationally known designer and artisan Ernest Batchelder. The period of significance is 1913, when construction was completed on the house.

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

(See Continuation Sheet.)

Developmental history/additional historic context information (if appropriate)

(See Continuation Sheet.)

¹ Bricker, Lauren Weiss et al. "The Residential Architecture of Pasadena, CA, 1895-1918: The Influence of the Arts and Crafts Movement." Multiple Property Submission, 1999.

Freeman House
Name of Property

Los Angeles, CA
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9. Major Bibliographical References

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

(See Continuation Sheet.)

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: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 42,825 square feet
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1
Zone Easting Northing

3
Zone Easting Northing

2
Zone Easting Northing

4
Zone Easting Northing

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

Lot 1, being a subdivision of lot 29, Oak Knoll, Sheet B in the City of Pasadena, County of Los Angeles, State of California as per map recorded in Book 87, page 97-98 in Miscellaneous Records in the Office of the County Recorder of said county.

Boundary Justification (Explain why the boundaries were selected.)

The boundary represents the current property associated with the Freeman House.

Freeman House
Name of Property

Los Angeles, CA
County and State

11. Form Prepared By

name/title Christine Lazzaretto & Avigail Charnov
organization Historic Resources Group, LLC date October 28, 2010
street & number 1728 Whitley Drive telephone 323-469-2349
city or town Hollywood state CA zip code 90028
e-mail christine@historicla.com

Additional Documentation

Submit the following items with the completed form:

- Continuation sheets**
- Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
- A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- Attachments**
 - Attachment 1: Site Plan
 - Attachment 2: Sanborn Map, 1930
 - Attachment 3: Parcel Map, 2004
 - Attachment 4: Historic Photographs
 - Attachment 5: Photo Log
- Additional items:** (Check with the SHPO or FPO for any additional items.)

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.

Type and Number of Photographs: 23 archival 5x7" color photographic prints

Name of Property: Freeman House

City or Vicinity: Pasadena

County: Los Angeles

State: California

Photographer: Tavo Olmos

Date Photographed: January 2010

Description of Photograph(s) and number: See Photo Log (Attachment 5)

Freeman House
Name of Property

Los Angeles, CA
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Property Owner:

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

| | | | |
|-----------------|-------------------------------|-----------|---------------------------------|
| name | <u>Michael D. Schneickert</u> | | |
| street & number | <u>1330 Hillcrest Avenue</u> | telephone | <u>213-486-7172</u> |
| city or town | <u>Pasadena</u> | state | <u>CA</u> zip code <u>91106</u> |

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.

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|--|
| Freeman House |
| Name of Property Los Angeles, California |
| County and State The Residential Architecture of Pasadena, CA, 1895-1918: The Influence of the Arts and Crafts Movement |
| Name of multiple listing (if applicable) |

Description, continued.

Site and Setting

The Freeman House is located on a corner lot at Hillcrest Avenue and Kewen Road in the Oak Knoll subdivision of Pasadena, California. Oak Knoll is an upscale subdivision which features substantial properties on large lots, many designed by prominent architects, a curvilinear street pattern, and historic oak trees. The Freeman House property was originally two and one half acres in size (see Attachment 2 for 1930 Sanborn Map identifying the original property); by 1964 it had been reduced to just under two acres, and it was further reduced to just under an acre in the 1970s when the property was subdivided into three parcels (see Attachment 3 for current parcel map). Despite these changes, the property retains generous setbacks and ample garden space. The house is sited on a small knoll, and the lot slopes downward on the northeastern side of the property. The north and south elevations of the Freeman House are visible from the flanking streets; the east elevation is less visible from public view due to landscaping and the downward slope of the site. There are generous setbacks on the west, north and south sides of the house. The property has views of Kewen Canyon below and the San Gabriel Mountains in the distance.

The front landscaping includes a grand magnolia tree which dates to approximately 1915 and is situated next to the original brick front walkway.² The back yard, on the east side of the property, features a gradually sloping terrain with a dramatic drop at the rear. A large retaining wall was added to stabilize the hillside. The backyard has a pool and Japanese-inspired landscaping. The garage was constructed in 2006 and relocated to the south end of property, accessed by a driveway which follows the southern property line.

Exterior

The Freeman House is a two-story, Craftsman style single-family residence with English Tudor, Cotswold, and Japanese influences. It sits on a raised concrete foundation, is wood-frame construction, and is clad in a heavily textured, integral ochre-tinted dash coat cement plaster finish with decorative half timbering. The house features an irregular, splayed floor plan, asymmetrical massing with a strong horizontal emphasis, and a slightly projecting upper story. There are prominent, wide gables with an undulating roofline. The wood-shingled roof has been restored to reflect its original wave-patterned design. It is composed of cedar shingles that wrap over the eaves to create the appearance of an English Cotswold thatched roof. There are wood casement windows, typically organized in groups of three or five. On the front (west) elevation, the expansive brick entry terrace leads to the front door, which is flanked by sidelights with art glass fabricated by Judson Studios and a raised cloud motif in the window sashes. The entry has brick stairs and a low-walled brick terrace with planters, protected by a wide, low-pitched hood roof. To the north of the entry is a prominent bay with five arched-top and leaded glass casement windows. To the south of the entry is one of three original cement plaster finished chimneys; this chimney is one of two which are decorated with mosaic tiles designed by Ernest Batchelder.

The Freeman House exhibits several design details that would become characteristic of the Heinemans' residential work. The thatched appearance of the roof with rolled eaves, raised cloud motif,³ and splayed plan were used in many of their prominent residential designs, making the work of the Heineman firm immediately recognizable.

² The Freemans are listed as clients of prominent landscape architect Florence Yoch in 1926, so she may have provided some landscape design for the property at that time. Because the landscaping had been altered during the 1970s, it is unclear what, if any, landscape elements designed by Yoch may have been implemented.

³ The cloud lift was a favored design element of the Greene brothers, whose work must have been influential to Heinemans during this period.

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| Freeman House |
| Name of Property |
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| The Residential Architecture of Pasadena, CA, 1895-1918: The Influence of the Arts and Crafts Movement |
| Name of multiple listing (if applicable) |

Interior

The interior floor plan is comprised of juxtaposed angles with generously proportioned public spaces, abundant natural light, and a spatial plan that creates a modern sense of informality and openness between the rooms. The first floor contains the main public spaces (living room, dining room, and main hall), with private spaces (three bedrooms including a master bedroom suite, four bathrooms and a large hallway) on the upper floor. The Craftsman style is fully integrated into the interior design, which features an extensive use of wood throughout, including original quarter sawn oak flooring, an intricately designed carved wood handrail on the main staircase, elegant corbels and beams on the living and dining room ceilings, built-in wood cabinetry, and gum wood paneling and trim on the first floor. The main public spaces have coved ceilings. The fireplace fronts comprise an exemplary collection of Batchelder tile.⁴

The main door on the west façade leads into a prominent entry hall. The entry has a large Craftsman style door featuring the cloud lift motif and flanked by wood-framed, leaded art-glass sidelights created by Judson Studios. Next to the entry door on the west wall is a large Batchelder tile fireplace. The floor-to-ceiling fireplace is a unique Batchelder design consisting of scores of rectangular-shaped tile in a pattern of strong, contrasting hues. To the north of the entry hall is the main living room, which is approximately 1,500 square feet. The living room has a smooth plaster ceiling with exposed wood beams, and there are large windows on the west and east walls, orienting the space to the front yard and to views of the rear gardens. The primary feature of the living room is the prominent inglenook with a large brick-fronted fireplace. The fireplace has figurative and scenic relief Batchelder tiles inlaid with brick surrounds. To the south of the main entry hall is the dining room, which has wood paneling and glass entry doors that lead to the rear patio. A first floor den/office contains a brick fireplace with inlaid Batchelder tiles.

The first-floor entry and the second-floor gallery/hallway are connected by an open staircase on the south side of the main entry hall. The main staircase leads into a large open hallway off of which radiate four bedrooms. The second-floor hallway has a fireplace designed by Batchelder, which features floor-to-ceiling tiles, and a tile hearth, mantel, and corbels.

Character-defining Features

The Freeman House has been carefully rehabilitated and retains character-defining features of the exterior and interior spaces. Character-defining features of the exterior include:

- Horizontal emphasis
- Asymmetrical composition
- Overhanging upper story
- Exterior cladding of flat cement plaster with decorative half-timbering
- Wood and leaded-glass casement windows arranged in clusters
- Art glass by Judson Studios
- Large cement-plaster chimneys, two with decorative Batchelder tiles
- Prominent gables
- Wide overhanging eaves with exposed rafters
- Brick paving

Character-defining features of the interior include:

- Overall arrangement of interior spaces on the first floor

⁴ There are five Batchelder tile fireplaces in the house; four of which are original. The non-original Batchelder fireplace is described in the "Alterations/Rehabilitation" section.

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Freeman House

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1895-1918: The Influence of the Arts and
Crafts Movement

Name of multiple listing (if applicable)

- Prominent public spaces, including large living room with inglenook and wood beam ceiling
- Entry hall and its associated decorative features
- Original quarter-sawn oak flooring
- Original gum-wood trim
- Wood detailing including carved handrail and beamed ceilings in the living and dining rooms
- Four original Batchelder tile fireplaces
- Multi-panel wood interior doors with original hardware
- Wood built-ins and cabinetry, including cabinetry in the kitchen, butler's pantry, and linen closet

Alterations/Rehabilitation

When the property was purchased by the current owners in 2002, it was in extremely poor condition. There were several inappropriate alterations and additions that obscured original character-defining features. The entire structure was subsiding at the north wing (at the location of the living room) due to poor soil conditions and water below grade. Prolonged water intrusion resulted in severe deterioration to the exterior cement plaster, interior plaster, and the underlying wood lath. Repair or in-kind replacement has occurred when necessitated by the severe deterioration. Incompatible alterations and additions were removed to restore the characteristic footprint of the house. After completion of the rehabilitation, the house retains sufficient historic fabric and character-defining features to convey its historic significance. Following is a description of the primary components of the recent rehabilitation project.

Setting

The property was subdivided in the 1970s when two parcels in the rear of the property were sold and two new houses were constructed. Subdivision of larger parcels was common during this period and is consistent with changes that occurred to several other properties in the Oak Knoll neighborhood during this time. When the property was subdivided, changes were made to landscape and hardscape features. The original circular driveway in the front of the house was removed, a new driveway was added leading back to the garage at the south portion of the property, and the front yard was re-landscaped. The backyard was altered in 1977 with the addition of a rectangular plastered concrete pool with salt-finished concrete, brick borders, and new landscaping which had become overgrown.

The existing landscape and hardscape features from the 1970s were not compatible with the historic architecture. Extant original trees were retained, while overgrown shrubbery and landscaping from later periods were replaced with more compatible plants. The pool and landscaping in the backyard have been replaced with a compatible, naturalistic, Japanese design utilizing low ground covers, smaller trees and shrubs with more open canopies, and large stones carefully selected for the site. To mitigate surface and subsurface water problems created by the existing slope of the site, a small retaining wall was added behind the pool, and the backyard was re-graded, reducing the slope from approximately 25 degrees to 15 degrees. A larger retaining wall was added at the rear (east) property line to provide for stable slopes and controlled drainage, solving long-term problems from the original lot configuration that were not addressed when the property was subdivided.

The current garage was constructed in 2006. The building footprint of the original garage was retained, but second floor living quarters were reconfigured and the height was raised. Retention of the original garage was considered as part of this project. An assessment by a licensed structural engineer found that the structure was in poor condition and inadequate to support the building. The safety of the building had been compromised by deterioration of the wood framing due to dry rot exacerbated by failure of the building envelope and extensive termite damage. The building envelope (cement plaster on membrane) was damaged and irreparable due to a faulty original membrane installation that led to deterioration of the substrate envelope and the cement plaster finishes. Exterior wood outriggers had been removed; some rafter tails and wood trim were badly deteriorated. As with the north wing of the house, the soil and foundation conditions were poor at the original garage location.

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Freeman House

Name of Property

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Name of multiple listing (if applicable)

The current garage is located approximately 30 feet to the west of the location of the original structure. The relocated non-historic driveway from the 1970s was moved again to provide access to the new garage. Selected features from the original garage were salvaged, labeled, and stored on site for reinstallation. Therefore, the existing garage has some original decorative features reused from the original structure and recalls the original form and style, but is substantially a new building in a different location with an interior spatial configuration that is different than the original garage. As such, the garage is a compatible new building on the site, in the setting of the house and its landscape, but is not a contributing feature of the property.

A trellis between the driveway and a secondary entrance on the south is a new, compatible addition. This is located in the driveway area that had been previously altered.

Exterior

Soil testing undertaken in 2002 showed substantial underground water problems that created subsidence and instability at the north end of the house. As a result, the north end was stabilized by installing subterranean caissons (tubular-shaped reinforced concrete footings) along the perimeter that are placed at eight-foot intervals on center with a grade beam spanning the caissons. This is an invisible but remarkable contribution to the protection of the integrity of design and materials on the north end of the house.

There were several layers of asphalt composite materials on the roof. In addition, the original rolled eaves, which are a prominent design feature, had been obscured by a fascia board that was added at a later date. Once the composite materials and fascia had been removed, the original cedar shingles were visible underneath. The original shingles were badly rotted and irreparable. Prior to their replacement, the roof was photographed from above so that the original roof pattern could be replicated. The cedar roof shingles were replaced in-kind in the original pattern, and the rolled profile was restored. Evidence of the original gutters remained, which were used to create in-kind replacements. Some rafter tails had previously been removed and were replaced in-kind based on historic photographs and drawings.

The exterior cement plaster and lath had suffered extensive degradation due to prolonged water intrusion. There was little if any waterproofing and the original dash coat cement plaster had been painted over several times, starting in the 1960s, which added to the moisture issues. An historic cement plaster expert was consulted, and it was determined that there was little to no historic cement plaster that could be salvaged. Therefore, new heavily textured dash coat cement plaster that matched the original finish was applied on all exterior elevations.

All original windows were rehabilitated and reused whenever possible. Windows that were irreparable were replaced in-kind. Jalousie (glass louver) windows that had been installed on the screen porch on the west elevation were removed and replaced with compatible wood casement windows based on visual/physical evidence and historic photographs. The original French doors on the rear elevation were extensively damaged and irreparable. Those doors were replaced with a new, compatible design that matches the design of the French doors on the family room addition. All other doors were reused; some were relocated.

An elevator tower was added to the east elevation in 1922. By 2002, the elevator was non-functioning and irreparable due to the unavailability of replacement parts. The elevator tower was therefore removed.

Interior

The public spaces on the first floor have been retained and remain largely intact. Their original spatial relationships, materials, and finishes have been retained and rehabilitated, or replaced in-kind only when repair was determined infeasible. The Batchelder fireplace in the main entry hall on the first floor had numerous layers

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Name of multiple listing (if applicable)

of paint that had been added over time. All of the paint was removed and the fireplace restored to its original condition.

The existing finish was removed to sound plaster where it was found to be delaminated at the original lath. The plaster was examined section by section, and only plaster that was not feasible to repair was replaced. At completion of the project, it is estimated that approximately 60% of the historic plaster was replaced and 40% was retained. The plaster on the ceiling in the entryway had deteriorated from extensive water damage and had to be replaced. Prior to replacing the plaster, wood crown molding was removed and labeled so that it could be reinstalled in the same locations once the plaster repairs were completed.

The rehabilitation of the interior wood finish was undertaken by a qualified preservation professional.⁵ The wood finish was originally light in color and had a clear finish that had degraded over time. There was no stain used to color the wood originally, although paint and a heavily tinted glaze had been applied in later years. The wood trim throughout the interior was renewed by removing the later finishes, cleaning and minimal sanding, followed by applying clear shellac and waxing. No existing wood was removed.

Contemporary "down lighting" was installed in the living room ceiling. The fixtures are small in size and quantity, and are recessed between the existing original wood ceiling beams in order to cut off oblique views within the room. The original living room sconces visible in historic photographs had been removed by a previous owner.

The kitchen had been altered in the 1970s. During the same period, a large addition was constructed on the east (rear, garden) façade near the south end of the house at the kitchen wing. The kitchen has been redesigned to be more compatible with the design of other first-floor spaces. The large addition has been removed and replaced with a family room with a smaller footprint that is more compatible with the design of the house. The current owners added a Batchelder tile fireplace to this space that was purchased intact (this is the fifth Batchelder tile fireplace in the house). The Batchelder addition is easily perceived as an old feature in a new setting because the replacement addition is differentiated from the original house interior design, just as the kitchen is a new interior that replaces a non-original, less compatible kitchen design. The redesign of the first floor spaces allowed a second-floor porch, which had been enclosed, to be reopened and restored to its original footprint. The net result of these alterations is (a) restoration of some original features and spaces; (b) an addition that is more compatible than the previous addition.

The second-floor private bedroom spaces retain the original building footprint, but some interior spaces have been reconfigured. The number of bedrooms has been reduced from six to four. One bedroom was eliminated to adapt the central hallway space to allow for a common family area. A second bedroom space was consolidated into the master bedroom. The ceiling in the master bedroom space was raised. The plaster on the second floor has been replaced due to condition and the spatial reconfiguration. Doors, hardware, and wood trim (baseboards and crown molding) were all retained and re-used.

⁵ See letter from Jim Ipekjian dated September 15, 2010 which describes the rehabilitation of the interior wood.

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Freeman House

Name of Property

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Name of multiple listing (if applicable)

Significance, continued.

Architecture

Arts and Crafts Movement

The Freeman House is a prominent example of Arts and Crafts period architecture in Pasadena and exemplifies the tenets of the California Arts and Crafts Movement as identified in the 1999 Multiple Property Submission "The Residential Architecture of Pasadena, CA, 1895-1918: The Influence of the Arts and Crafts Movement."⁶

Originating in England during the second half of the nineteenth century, the Arts and Crafts movement was born out of a reaction to the deleterious effects of industrialization on the quality of manufactured goods and the separation of the worker from his product. Pasadena was one of three American centers of Arts and Crafts architecture that emerged at the turn of the century. During the period 1895-1918, the city excelled in both the quality and quantity of its Arts and Crafts residential architecture. The influence of the movement was first evidenced in the Shingle style houses which date from the mid-1890s. By the early twentieth century, Pasadena's Arts and Crafts residences encompassed a variety of architectural styles including the Craftsman, Swiss Chalet, Prairie School, Anglo-Colonial Revival, Mission Revival and English Influenced (Tudor, Cotswold Cottage). Their simplicity of form, informal character, direct response to site, and extensive use of natural materials, particularly wood and rubble masonry, were a regional interpretation of the socio-economic and aesthetic reforms espoused by the movement's founder, William Morris. By the conclusion of World War I, in 1918, the most significant of the city's Art and Crafts residences had been built, although the movement continued to influence residential architecture into the next decade.

In addition to the English medieval revivalism of Morris, many contemporary architects and designers were inspired by traditional Japanese design. The influence of Japan was promulgated by the inclusion of the Ho-o-den (Phoenix Hall) in the 1893 World's Columbian Exposition in Chicago. The Ho-o-den approximated an eleventh century Buddhist temple on the exterior; the interior included wall paintings by Japanese art students, and architectural elements such as coffered ceilings, hand-carved native hardwoods, and figured nail heads. Charles and Henry Greene are known to have visited the Ho-o-den on their way west, and Frank Lloyd Wright visited it over fifty times. It became one of the most influential buildings of its time.⁷ In 1901, Gustav Stickley began publishing the *Craftsman* magazine in New York, and the principles of handcraft, connecting with nature, and the return to a simple life, which first took hold in the industrialized cities in the East, were embraced in the West. *The Craftsman* included more articles about Japan than almost any other nation.⁸

Stickley's ideas had great appeal for the group of artists and artisans who made their homes along Pasadena's Arroyo Seco, and in combination with an appreciation for the indigenous cultures and local materials of the region, shaped the Southern California adaptation of the Arts and Crafts – later termed the Arroyo Culture. The lead protagonists of the Arroyo Culture were Charles Fletcher Lummis (1859-1928) and George Wharton James (1858-1923), who were also both ardent California boosters. Lummis, in particular, has become intrinsically tied to the rugged naturalism of the Arts and Crafts movement. James settled in Pasadena and, like Lummis, was one of California's most prolific writers. His favorite subject was California's natural beauty, which he promoted in his seminal book on the topic, *California: Romantic and Beautiful*. James succeeded Lummis as the editor of *Land of Sunshine* in 1912, which by then was called *Out West*. James worked as an editor of *Craftsman Magazine* in 1904, and also has the distinction of editing the *Arroyo Craftsman*, which ran for one issue in 1909.

⁶ Bricker, Lauren Weiss et al. "The Residential Architecture of Pasadena, CA, 1895-1918: The Influence of the Arts and Crafts Movement" Multiple Property Submission, 1999.

⁷ Sigur, Hannah. *The Influence of Japanese Art on Design*. Salt Lake City, UT: Gibbs Smith, 2008. (48)

⁸ Sigur. *The Influence of Japanese Art on Design*. (119)

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The *Arroyo Craftsman* formalized the loose relationship of the craftsmen into the Arroyo Guild, whose motto "We can" was inspired by Stickley's "If we can." Among the like-minded settlers of the banks of the Arroyo were artists William Lees Judson (who was also president of the Arroyo Guild), Elmer Wachtel, and Jean Mannheim; writers Helen Lukens Gaut and Una Hopkins Nixon; and tile maker and artisan Ernest Batchelder. Although the formal Guild was not enduring, their ideals of "the spiritualization of daily life through an aestheticism tied to crafts and local materials" had a lasting impact on the art, culture, and architecture in early twentieth-century California.

The Craftsman architectural style developed during the Arts and Crafts period, and has become strongly identified with Pasadena's Arts and Crafts architecture. As described in the 1999 Multiple Property Submission:

The Craftsman architectural image combines references to the Swiss and Japanese traditions of domestic architecture with the characteristic aesthetic values of the Arts and Crafts movement. The distinctive exterior features of the Craftsman bungalow and two-story Craftsman house include a front porch, usually with a shallow pitched gable roof. The main body of the house, also with a pitched roof, rises slightly above this porch. Typically the proportions of the houses are wide and low, effectively conveying a gravity-bound character to the dwellings. This feature assumes mannered proportions when stone or stuccoed piers are thickened under the weight of large wooden beams and rafters that support thin, albeit broad roof planes. Where there is a half-story it is usually surrounded by windows or fronted by an open sleeping porch.

The Heineman family came to Pasadena as the Arts and Crafts movement was beginning to take shape in Southern California. The early work of the Arthur S. Heineman firm was firmly rooted in the Arts and Crafts aesthetic, which would inform their style until about 1917. During this period, they created numerous prominent high-style Craftsman residences in Pasadena and Los Angeles, along with an estimated 300 more modest bungalows and a number of bungalow courts. The Freeman House is one of the most significant examples of the firm's Arts and Crafts era architecture and exemplifies the broader tenets of the movement.

The Heinemans were also acquainted with Charles Lummis, who appears to have exerted his influence on Alfred. In 1900, Lummis arranged for Alfred to visit New Mexico to spend time on a remote cattle ranch.⁹ Lummis was an avid promoter of the Southwest and believed in the restorative powers of New Mexico, as well as the importance of studying the indigenous peoples. The exact purpose of the trip, along with the circumstances surrounding it, are unclear, but it is noteworthy that Alfred (and by extension Arthur) was influenced by one of the leading proponents of the West Coast Arts and Crafts movement.

The Freeman House is an excellent example Arts and Crafts period architectural design with Japanese influences as seen in the use of wood detailing, horizontal emphasis, and a natural or earthen color palette of materials. Distinguishing exterior architectural features include the use of heavy timbers, the irregular wood shingle roof intended to suggest the English thatch roof, wide and rolled eaves, exposed rafters, and ornamental wood details which include a half-timber motif. Distinctive interior architectural elements of the house include the intricately designed carved open wood handrail on the main staircase, elegant corbels and beams on the living and dining room ceilings, built-in cabinetry and seating, art glass designed by Judson Studios, and Batchelder tile fireplaces.

Arthur S. and Alfred Heineman

Arthur (1878-1972) and Alfred (1882-1974) Heineman were two of six children born to German immigrant parents who settled in Chicago in 1857. Their father, Theodore Heineman, founded T.S. Heineman & Associates, a successful medical manufacturing company which he ran for almost thirty years before deciding to move the

⁹ Alfred Heineman, "A Heineman Family (sic) Calendar," San Marino, CA: Huntington Library, Greene and Greene Archives.

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family to California. The firm had an exhibit at the 1893 Chicago World's Columbian Exposition, and Theodore came west shortly after it closed, in January 1894. Theodore took the train to Los Angeles to invest in a water and land company, and the rest of the family followed in March of that same year. The Heineman family came to Southern California at a unique moment in the region's history, when legions of new settlers were moving west and land was cheap, creating opportunity for savvy investors and speculators. In addition to their father Theodore, brothers Arthur, Alfred, Walter, and Herbert were all involved in real estate after coming to Southern California. It was the partnership of Arthur and Alfred, however, which would have a lasting impact.

By 1904 the entire Heineman family had relocated to Pasadena, where Arthur and Herbert were already active in real estate ventures. Arthur initially was a land speculator but soon realized that coupling architecture with real estate was a more profitable enterprise and began employing draftsmen to design houses for his properties. Arthur was a businessman noted not only for his shrewd financial abilities, but also for his innovative construction ideas and inventive mind. Arthur opened a firm called A.S. Heineman Associates, with offices in downtown Los Angeles. Arthur financed the firm and was responsible for bringing in clients. Although he did not have any formal architectural training, Arthur made the overall design decisions, including meeting with the clients to assess their needs and mapping out the general plan for the house, which were then executed by one of the draftsmen in his office.

In 1904, Alfred tried his hand in real estate speculation as well, and between 1904 and 1909 he designed and built several modest bungalows in Pasadena, some that he financed and others with outside investors. In addition to the speculative houses he built, Alfred's designs were published in periodicals such as *Ladies Home Journal* and bungalow plan books such as *Sweet's Bungalow Company*. Bungalow companies like Sweet's provided floor plans, elevations, and often photographs of bungalow designs that were given away by contractors to prospective clients, usually without crediting the architect or designer from whom they came. Alfred continued to sell drawings to the bungalow companies throughout his career, and there are Heineman-designed houses across the country, from Spokane, Washington to Rochester, New York, and many points in between.

In 1906, Alfred and his brother Herbert opened their own firm, called the Heineman and Heineman Realty Company. Announcing this new venture, the *Pasadena Daily News* wrote:

Alfred Heineman..., who will manage the Building Department, is well known in Pasadena for his artistically designed houses and bungalows. The term 'The Beautiful Bungalow' has been appropriately applied to his houses by the local real estate dealers, and the rapidity with which the homes designed and built by Mr. Heineman have sold, has led to the saying among agents -- A Heineman house is sold before it is built.

Alfred, like Arthur, never had any formal architectural training, but Alfred did participate in Ernest Batchelder's "Studies in Composition" course at the Throop Polytechnic School between 1908 and 1909, which helped to nurture his creativity.¹⁰ The Throop Polytechnic Institute was founded in 1891 by Amos Throop, a retired businessman from Chicago. Throop believed in the "development of the total person," and instituted a curriculum of manual training to complement the academic subjects. Alfred was grateful for the opportunity to study with Batchelder and honored his teacher by incorporating Batchelder tiles into most of his residential designs.

In 1909 Alfred was invited by Arthur to join his firm, which by then was known as Arthur S. Heineman and Associates. Though still relying on a series of young draftsmen to carry out his designs, it was at this time that Arthur had started to receive grander commissions and may have decided that he needed to bring in more sophisticated artistic talent. At the beginning of their partnership Alfred was the only draftsman, but during the

¹⁰ Although Alfred was not a formally trained architect, he received a certificate to practice architecture in 1910 under rules established in California's 1901 "Law Regulating the Practice of Architecture."

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1920s as many as eighteen were employed by the Heineman firm. In addition to designing Alfred also supervised construction. The brothers worked together from 1909 to 1939.

The first house that Alfred and Arthur worked on together was the 1909 Hindry House, which is located in the Prospect Park National Register Historic District. This was the largest commission Arthur had received to date, and may have been the motivation for bringing his more creative brother into the firm. The press was exuberant in its praise for the Hindry House, declaring its seventeen rooms, five porches, terraces and pergolas the "most elaborate residence in Prospect Park."¹¹

During the second decade of the twentieth century, the firm continued to work for an upscale clientele in some of Pasadena's exclusive neighborhoods. Between 1911 and 1913 they received three important commissions in the Oak Knoll neighborhood: the Ross house, O'Brien house, and Freeman house. The 1911 Ross House illustrates Alfred's interpretation of Swiss and Japanese design, particularly in the elaborate truss work on the front porch and the extensive use of wood on the interior. The Heinemans also used an Oriental lift in the window sashes that was a favored design element of the Greene brothers, whose work may have been influential to them during this period. In 1912 the brothers were hired to build a speculative house for William O'Brien, with a construction cost set at \$13,000. The O'Brien House exhibits several design characteristics that would become signatures of the firm. The exterior is an interpretation of Japanese design, but with the rolled eaves that the firm would use on many subsequent commissions. The rooms are laid out on a diagonal, in order to fit the unusually shaped site, although a diagonal configuration was used in later Heineman houses as a design technique, not as a solution to space limitations. All three houses feature Batchelder tile fireplaces.

Arthur and Alfred worked together until Arthur retired in 1939. In the 1920s and 1930s their practice continued to flourish, designing in Period Revival and Streamline Moderne styles which were popular during the period. Arthur was an inventor and registered several innovations with the United States Patent Office. In 1925, Arthur opened the Milestone Mo-tel in San Luis Obispo, coining the term for "motor hotel" that catered to the new class of automobile tourist. Alfred was active in civic endeavors in Los Angeles in the 1920s up to the early 1970s. He served on the Los Angeles Planning Commission from 1923-27.

Ernest Batchelder

Ernest Batchelder (1875-1957) was born in Nashua, New Hampshire. He was educated at the Massachusetts Normal Art School, graduating in 1899. He came to Pasadena in 1901, and from 1902 to 1909 served as the Director of Art at the Throop Polytechnic Institute and taught design theory and manual arts training.¹² During the summers he taught at the Handicraft Guild in Minneapolis. Batchelder traveled to Europe in 1905 where he visited craft industries in Germany and France and worked for several months at C. R. Ashbee's Guild of Handicraft at Chipping Campden in the Cotswolds. Batchelder wrote a number of articles for Stickley's *The Craftsman* as well as two books, The Principles of Design (1908) and Design in Theory and Practice (1910), which is a collection of essays that he had written for *The Craftsman*. Batchelder taught his students the principles of William Morris (1834-1896) and the importance of Japanese and Native American designs.

In 1909, shortly after Alfred took his design course, Batchelder left Throop and set up a studio at his home on the east bank of the Arroyo Seco in Pasadena. He began making tiles with his students in a kiln that he constructed in his backyard. Batchelder designed most of his tiles himself, and they were all molded by hand. As production grew, Batchelder moved to expanded facilities but continued hand-crafting his tiles. Even when he moved to the Los Angeles factory, where conveyor belts took the sand-pressed tiles into the vast kilns, Batchelder's motto was "no two tiles the same." Batchelder's firm failed during the Great Depression, but he continued to make tiles on his own. Batchelder was one of the pre-eminent architectural tile makers in California in the early twentieth century.

¹¹ "New \$60,000 Home," *Pasadena Daily News* (December 4, 1909).

¹² In 1921 Throop Polytechnic Institute became the California Institute of Technology.

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Judson Studios

Judson Studios was established in Los Angeles in 1897 by William Lees Judson, a noted artist, and his three sons, Walter H., J. Lionel, and Paul. The three Judson brothers came to California in 1895 at their father's request in order to start the stained glass company. The business was originally known as Colonial Art Glass Company, later becoming the W. H. Judson Art Glass Company following Paul's departure. The company was incorporated in 1931 as The Judson Studios. The firm did glass and tile work numerous institutional and private clients, including for Frank Lloyd Wright at the Barnsdall and Ennis Houses. Judson Studios continued to be run by the Judson family, and is still located in Los Angeles.

Developmental history/additional historic context information.

City of Pasadena

Pasadena's beginning dates to 1873 when a group of settlers from Indiana formed the San Gabriel Orange Grove Association and purchased land that was part of the Rancho San Pasqual. Many of the earliest settlers who came to the new colony saw the potential for agricultural enterprises, while many became land speculators. By 1875 the colony was named Pasadena. By this time there were more than forty residences and over 10,000 acres of citrus in cultivation, together with deciduous fruit trees, olives and grapes and a variety of row crops. A commercial center known as "the Corners" was developed by 1880 at the intersection of Fair Oaks Avenue and Colorado Boulevard. Additional commercial development continued along Colorado Boulevard, which became the principal axis through Pasadena and remains the heart of the city's central business district. Pasadena was incorporated as a city in 1886.

With the coming of the railroad in the 1880s the region experienced a real estate boom. Pasadena attracted wealthy Easterners and Mid-Westerners who came to California to escape the harsh winters back home. The earliest tourists came in response to aggressive promotion of Southern California's "curative" climate. The foothills above Pasadena were especially popular as they were believed to offer particularly healthful properties associated with mountain air. Pasadena gained a national reputation as a destination for wealthy, intellectual, culturally inclined and socially advantaged Easterners and Mid-westerners. By 1890 Pasadena had grown from a sparsely populated agricultural village into a major resort town. Grand hotels were built to accommodate the seasonal visitors, many of whom decided to settle permanently in Pasadena.

In the early twentieth century, early settlers and landowners began selling large tracts of land to developers who removed orchards and agricultural fields and divided it into standard fifty- or sixty-foot lots. Between 1900 and 1920 the population of Pasadena grew from 10,000 to 45,000 residents,¹³ and the city experienced a building boom and rapid increase in residential development. By the turn of the twentieth century, Pasadena was attracting a large number of well-trained architects who achieved a fierce local following.

The Freeman House is situated in the Oak Knoll subdivision of Pasadena, which is located in the southeastern portion of the city. The development of Oak Knoll created a new neighborhood for wealthy residents to rival "Millionaires' Row" along Orange Grove and other previously established neighborhoods on the west side of the city. It comprises 300 acres of the former Allendale, Oak Knoll, and Richardson ranches and had a park-like setting with gentle slopes, wooded canyons, and majestic oak trees. Oak Knoll was developed by William R. Staats, a successful Los Angeles real estate investor, with financial assistance from railroad magnate Henry Huntington and local physician A. Kingsley Macomber.¹⁴ Oak Knoll was laid out according to new planning ideas

¹³ Lund, Ann Scheid. Pasadena: Crown of the Valley. Northridge, CA: Windsor Publications, 1986. (96)

¹⁴ Lund. Pasadena: Crown of the Valley. (127)

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initiated by landscape architect Frederick Law Olmsted in the Chicago suburb of Riverside in 1869.¹⁵ The streets of Oak Knoll followed the curves of the canyon rims, integrating the new subdivision into the natural environment, allowing for the retention of most of the native oaks. Curvilinear patterns on hilly sites, and boulevards with extensive landscaping became the pattern for wealthy residential districts like Oak Knoll by the turn of the 20th century, rejecting the rectilinear grid that most American cities used at the time.

The Oak Knoll neighborhood was home to some of Pasadena's most prominent early residents, including Henry Huntington's son-in-law, Gilbert E. Perkins, and lumber magnate Robert R. Blacker, whose 1907 Charles and Henry Greene-designed residence is one of the masterpieces of the California Arts and Crafts Movement. Oak Knoll continued to attract prominent residents into the 1930s and features work by significant architects including Myron Hunt, Sylvanus Marston, and Wallace Neff.

Original Owners

James A. Freeman (1848-1916) was a wealthy lumber company executive who decided to retire in Southern California. Freeman was born on June 22, 1848 in Medina County, Ohio to Joseph H. and Caroline (Wilcox) Freeman, and educated in Ohio's public schools. In 1873 he married Rose A. Graham, and together they had two daughters, Louise and Helen.¹⁶ Freeman was a prominent lumberman who served as president of the Freeman-Smith Lumber Company, which was one of the largest manufacturers of lumber in the southern United States. He was a founding member of the Southern Lumber Association for which he also served as president. He was featured in the 1913 edition of *Who's Who* for the Pacific Southwest and also held a place on the Occidental College board of Trustees.

Freeman brought his family to Pasadena in 1913 and hired Arthur and Alfred Heineman to design the family home on a two and one-half acre parcel in the exclusive Oak Knoll subdivision. James Freeman died in 1916, but the Freeman family retained ownership of the property until 1944 when it was sold to Winnie P. and Fredrick F. Alsup.¹⁷

Conclusion

There were many amateur architectural firms working in Southern California in the early twentieth century, mostly speculators hoping to capitalize on the period's real estate frenzy, but Arthur S. Heineman and Associates was unique among them. It is noteworthy that in addition to the many modest bungalows and speculative houses designed by the firm they also received commissions on the scale and prominence of the Freeman House. The longevity of their partnership was extraordinary, particularly because many of their contemporaries disappeared once the building boom waned with the advent of World War I.

The Freeman House is one of the most significant examples of the firm's work and one of their most important residential commissions. It exemplifies the values of design, craftsmanship, and materials of the Arts and Crafts period in Pasadena, while exhibiting signature design characteristics of the Heineman firm. It features the work of Judson Studios and perhaps the best domestic installation of the work of nationally prominent designer Ernest

¹⁵ Lund. Pasadena: Crown of the Valley. (127)

¹⁶ Gregory, Tim. "The James Allen Freeman House: A History," Unpublished, 2002. (2)

¹⁷ City of Pasadena. "Freeman House Historic Landmark Application," 2005.

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Batchelder.¹⁸ The property was purchased by the current owners after it had been neglected for over thirty years, in a poor state of repair, with numerous inappropriate alterations and additions that obscured original character-defining features. The recent rehabilitation was completed under the guidance of qualified historic preservation professionals, including historic architects and leading Southern California artisan contractors, and reversed decades of deterioration. The Freeman House retains sufficient historic fabric and character-defining features to convey its significance.

The Freeman House is one of only twelve buildings designated as a Historic Monument by the City of Pasadena.¹⁹ This is the City's highest landmark designation which recognizes properties with regional, state, or national significance that are exemplary representations of a particular type of historic resource.

¹⁸ Bosley, Edward R. Letter to City of Pasadena in support of the local nomination of the Freeman House, July 21, 2003.

¹⁹ <http://ww2.cityofpasadena.net/planning/deptorg/dhp/pdfs/CombinedDesignations.pdf>. Accessed January 2011.

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- Denise Riley, former house resident, 1964-1997
- Dr. Robert Winter, architectural historian

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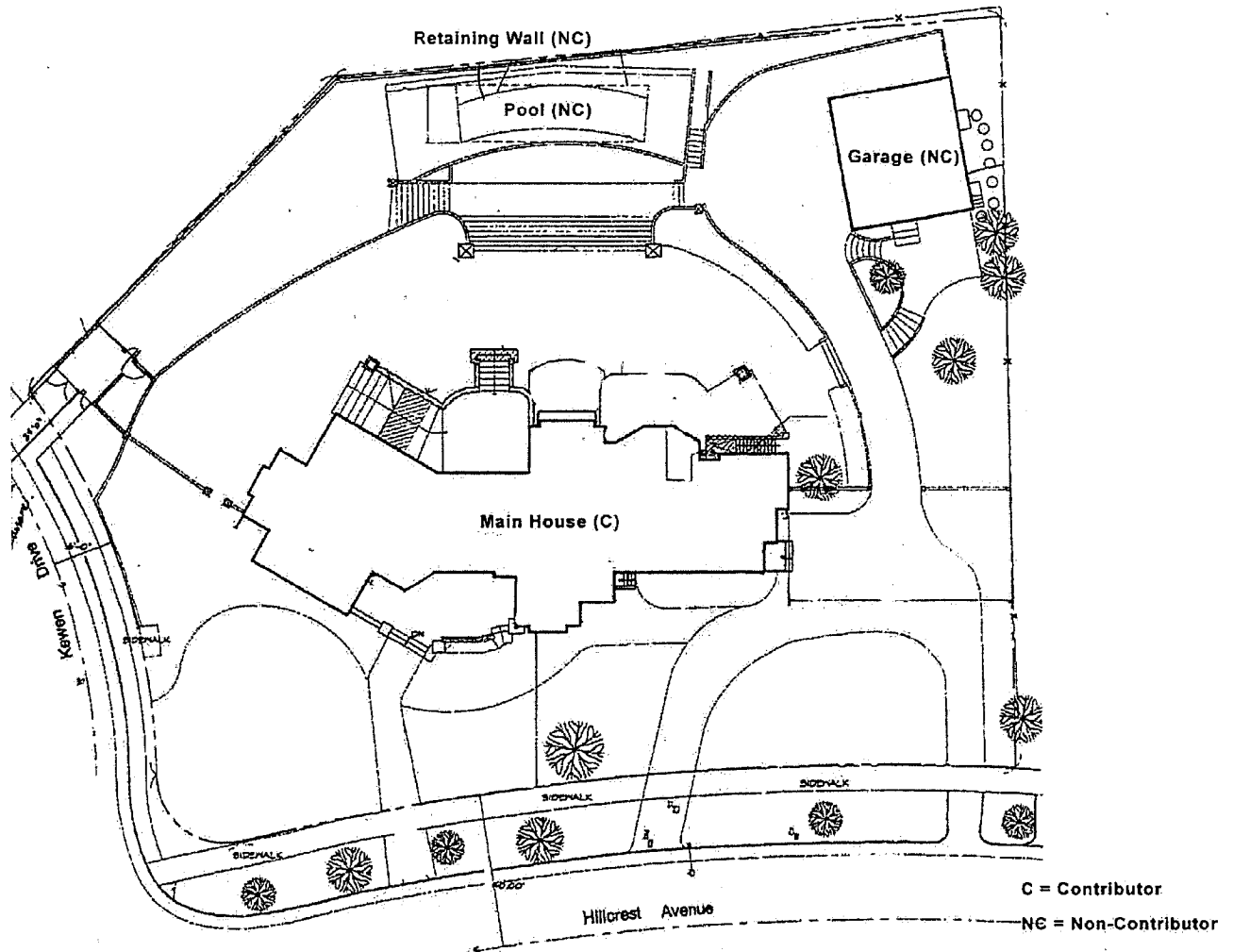
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Attachment 1: Site Plan



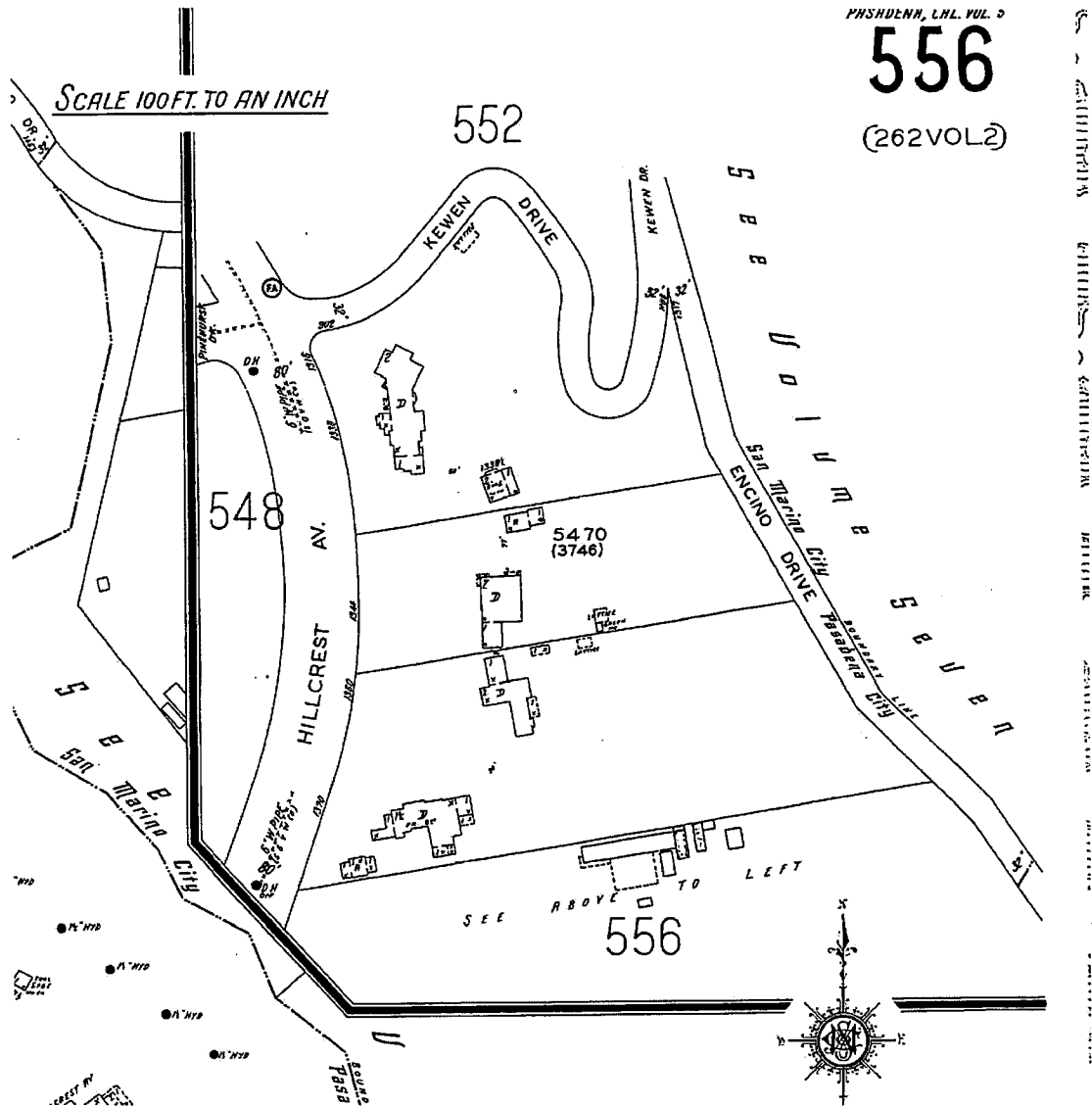
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Attachment 2: Sanborn Map, 1930



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Attachment 3: Parcel Map, 2004

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RECORD OF SURVEY

IN THE COUNTY OF LOS ANGELES, STATE OF CALIFORNIA, BEING A SURVEY OF
LOT 1, PARCEL MAP NO. 7454, PARCEL MAP BOOK 87, PAGES 97 & 98 FILED
IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY.

KELLSURVEYS, INC.

DATE OF SURVEY: JUNE 2004



- MONUMENT NOTES:**
- (A) INDICATES MONUMENTS FOUND AS NOTED AND REFERENCED HEREON.
 - (B) INDICATES SET 1" PIPE WITH TAG STAMPED LS 6172.

- (C) ESTABLISH INTERSECTION PER FOUND A PUNCH MARKS ON BARRELS AS PER PARCEL MAP NO. 7454.
- (D) FOUND SPINE AND WASHER STAMPED LS. 2859 PER PARCEL MAP NO. 7454.
- (E) FOUND SPINE ONLY, NO REFERENCE, ACCEPTED AS CENTER LINE, END OF CURVE, MONUMENT KEWEN DRIVE.
- (F) FOUND SPINE AND WASHER, WASHER BLESSHELE, NO REFERENCE, ACCEPTED AS PERM ON CONTIGUOUS HILLCREST AVE. AND RADIAL TO SOUTHWEST CORNER LOT 1, OF SAID PARCEL MAP NO. 7454.
- (G) FOUND 2" IRON PIPE WITH TAG STAMPED LS. 2859, NO REFERENCE, ACCEPTED AS SOUTHWEST CORNER LOT 1 OF SAID PARCEL MAP.
- (H) FOUND LEAD AND TAG STAMPED L.S. 6782, PER PFTD 1524, PAGES 818 & 820, ACCEPTED AS SOUTHEASTERN CORNER LOT-1 OF SAID PARCEL MAP.
- (I) FOUND 1" IRON PIPE WITH TAG STAMPED L.S. 6782, IS LEVY OF 1" x 1" WITH TAG STAMPED L.S. 6782 PER PFTD 1524, PAGES 818 AND 820.
- (J) FOUND 1" IRON PIPE WITH TAG, TAG BLESSHELE, ACCEPTED AS NORTH CORNER LOT 1 OF SAID PARCEL MAP.
- (K) FOUND LEAD AND TAG STAMPED L.S. 6782, PER PFTD 1524, PAGE 818 AND 820, NORTH 51° 45' 53" WEST 4.18'.
- (L) FOUND LEAD AND TAG STAMPED L.S. 6782, PER PFTD 1524, PAGE 818 AND 820, NORTH 00° 40' 00" WEST 4.00'.
- (M) FOUND LEAD AND TAG STAMPED L.S. 6782, PER PFTD 1524, PAGE 818 AND 820, SOUTH 71° 20' 28" WEST 2.03'.
- (N) FOUND LEAD AND TAG STAMPED L.S. 6782, PER PFTD 1524, PAGE 818 AND 820, SOUTH 83° 00' 47" WEST 2.14'.
- (O) FOUND 2" IRON PIPE WITH TAG STAMPED LS 2859 PER PARCEL MAP NO. 7454.

SURVEYOR'S NOTE:
THE PURPOSE OF THIS SURVEY IS TO SHOW THE MONUMENTATION OF LOT 1, PARCEL MAP NO. 7454, PARCEL MAP BOOK 87, PAGES 97-98, RECORDS OF LOS ANGELES COUNTY, CALIFORNIA, PURSUANT TO SECTION 8760 (a) (5) OF THE PROFESSIONAL LAND SURVEYORS ACT.

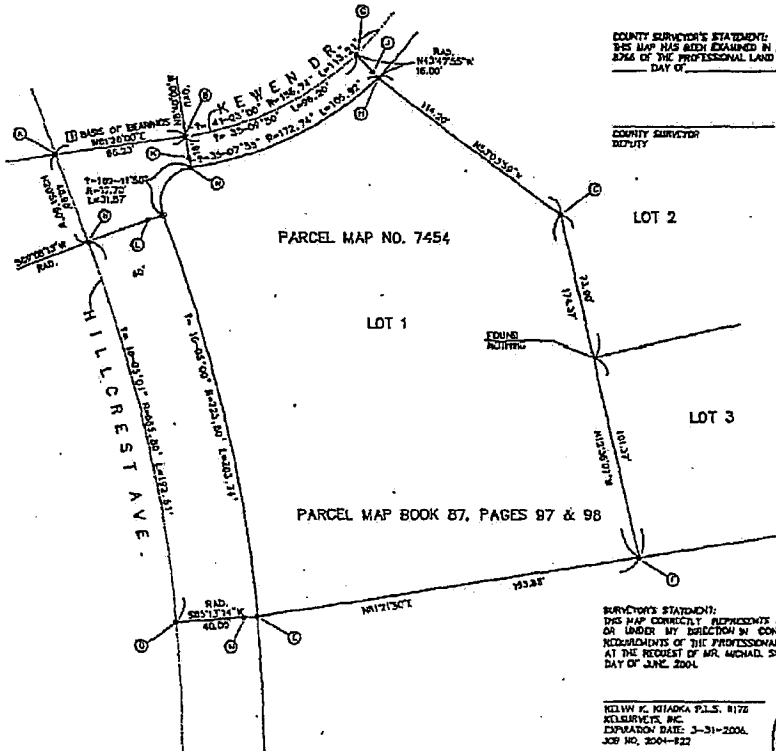
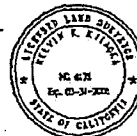
GENERAL NOTES:
(1) BEARS OF BEARINGS:
BEARINGS SHOWN HEREON ARE BASED ON THE BEARING OF NORTH 81° 20' 00" EAST FOR A PORTION OF THE CENTER LINE OF KEWEN DRIVE AS SHOWN ON P.M. NO. 7454, PARCEL MAP BOOK 87, PAGES 97 & 98, RECORDS OF LOS ANGELES COUNTY, CALIFORNIA.
(2) CURVED BROWN MERIDIAN ARC MEASURED AND RECORDED PER PARCEL MAP NO. 7454, PAGES 97, PAGES 97 & 98, RECORDS OF LOS ANGELES COUNTY, CALIFORNIA.

COUNTY SURVEYOR'S STATEMENT:
THIS MAP HAS BEEN EXAMINED IN ACCORDANCE WITH SECTION 8766 OF THE PROFESSIONAL LAND SURVEYORS ACT THIS DAY OF _____ 2004.

COUNTY SURVEYOR
DEPUTY

SURVEYOR'S STATEMENT:
THIS MAP CORRECTLY REPRESENTS A SURVEY MADE BY ME OR UNDER MY DIRECTION IN CONFORMANCE WITH THE REQUIREMENTS OF THE PROFESSIONAL LAND SURVEYORS ACT AT THE REQUEST OF MR. MICHAEL SCHNEIDER, THIS 1ST DAY OF JUNE, 2004.

KEVIN K. HIRAGA, P.L.S. #172
KELLSURVEYS, INC.
EXPIRATION DATE: 3-31-2006
JOB NO. 2004-022



United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number AD Page 4

Freeman House

Name of Property

Los Angeles, California

County and State

The Residential Architecture of Pasadena,
CA, 1895-1918: The Influence of the Arts and
Crafts Movement

Name of multiple listing (if applicable)

Attachment 4: Historic Photographs



Freeman House exterior, c. 1915. Source: Heineman Papers, Greene and Greene Archive.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number AD Page 5

| |
|--|
| Freeman House |
| Name of Property Los Angeles, California |
| County and State The Residential Architecture of Pasadena, CA, 1895-1918: The Influence of the Arts and Crafts Movement |
| Name of multiple listing (if applicable) |

Attachment 4: Historic Photographs



Freeman House exterior, front entry detail, c. 1915. Source: Heineman Papers, Greene and Greene Archive.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number AD Page 6

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| Freeman House |
| Name of Property |
| Los Angeles, California |
| County and State |
| The Residential Architecture of Pasadena, CA, 1895-1918: The Influence of the Arts and Crafts Movement |
| Name of multiple listing (if applicable) |

Attachment 4: Historic Photographs



Freeman House exterior detail, c. 1915. Source: Heineman Papers, Greene and Greene Archive.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number AD Page 7

Freeman House

Name of Property
Los Angeles, California

County and State

The Residential Architecture of Pasadena,
CA, 1895-1918: The Influence of the Arts and
Crafts Movement

Name of multiple listing (if applicable)

Attachment 4: Historic Photographs



Freeman House exterior, east elevation looking south, c. 1915. Source: Heineman Papers, Greene and Greene Archive.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number AD Page 8

Freeman House

Name of Property

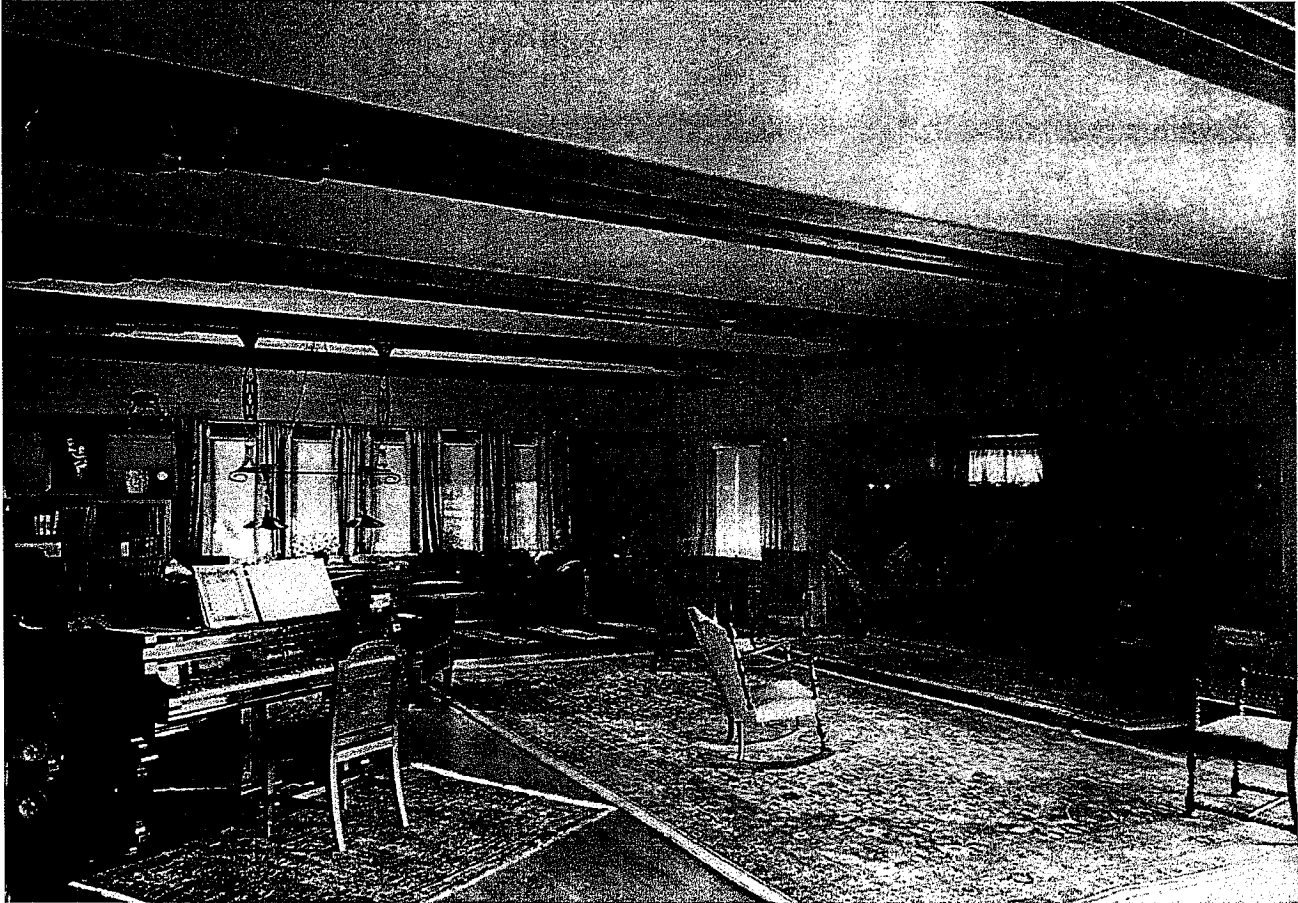
Los Angeles, California

County and State

The Residential Architecture of Pasadena,
CA, 1895-1918: The Influence of the Arts and
Crafts Movement

Name of multiple listing (if applicable)

Attachment 4: Historic Photographs



Freeman House interior, living room looking west, c. 1915. Source: Heineman Papers, Greene and Greene Archive.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number AD Page 9

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| Freeman House |
| Name of Property |
| Los Angeles, California |
| County and State |
| The Residential Architecture of Pasadena, CA, 1895-1918: The Influence of the Arts and Crafts Movement |
| Name of multiple listing (if applicable) |

Attachment 4: Historic Photographs



Freeman House interior, living room inglenook, c. 1915. Source: Heineman Papers, Greene and Greene Archive.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number AD Page 10

Freeman House

Name of Property

Los Angeles, California

County and State

The Residential Architecture of Pasadena,
CA, 1895-1918: The Influence of the Arts and
Crafts Movement

Name of multiple listing (if applicable)

Attachment 5: Photo Log

| PHOTO NO. | DESCRIPTION/VIEW |
|-----------|--|
| 0001 | Exterior. Northwest façade, facing southeast. |
| 0002 | Exterior. West façade, facing east. |
| 0003 | Exterior. West façade, facing east. |
| 0004 | Exterior. West façade detail view, facing east. |
| 0005 | Exterior. Northwest façade detail view, facing southeast. |
| 0006 | Exterior. Front porch tile detail, facing northeast. |
| 0007 | Exterior. Main entry detail, facing northeast. |
| 0008 | Exterior. Southwest corner view, facing northeast. |
| 0009 | Exterior. Southeast corner detail view, facing northwest. |
| 0010 | Exterior. East façade, facing northwest. |
| 0011 | Exterior. West roof sectional detail, facing north. |
| 0012 | Exterior. Garage, west façade facing east. |
| 0013 | Interior. First floor, main entry hall facing southwest. |
| 0014 | Interior. First floor, entry detail facing southwest. |
| 0015 | Interior. First floor, main entry hall fireplace detail, facing southwest. |
| 0016 | Interior. First floor, main staircase detail view, facing southwest. |
| 0017 | Interior. First floor, main staircase detail, facing west. |
| 0018 | Interior. First floor, living room facing northwest. |
| 0019 | Interior. First floor, living room facing northeast. |
| 0020 | Interior. First floor, living room detail view facing northeast. |
| 0021 | Interior. First floor, dining room facing southeast. |
| 0022 | Interior. First floor, den detail facing northeast. |
| 0023 | Interior. Second floor, main hall detail facing southwest. |