CALIFORNIA CRAFTSMAN ARCHITECTURE:
AN INTERACTIVE HISTORICAL DATABASE

A Project

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by
Annie McCausland

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CALIFORNIACRAFTSMAN ARCHITECTURE:
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Department of History
Abstract

of

CALIFORNIA CRAFTSMAN ARCHITECTURE:
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by

Annie McCausland

California Craftsman Architecture: an Interactive Historical Database is a website that advocates for historic preservation of Craftsman architecture in California. The site fosters public participation by utilizing education, empowerment, and accessibility. It educates visitors on the history of the Craftsman style, how to research a historic property utilizing local repositories, and provides links to preservation organizations, blogs, sites, and relevant literature. Most importantly it demonstrates how even the smallest and most modest Craftsman bungalow is historically important and could be eligible for historic registers on the national, state, or local levels. The site’s premier goal is to inspire website visitors to conduct their own research on a property and submit it to the site. This interactive forum database boosts historic preservation awareness, accessibility, and popularity to the public, therefore fostering community involvement and support of local preservation non-profits, organizations, programs, and advocacy efforts.

_____________________, Committee Chair
Dr. Lee Simpson

_____________________
Date
PREFACE

California Craftsman Architecture: an Interactive Historical Database was originally my final project for the Public History: Principles and Techniques course my first semester in the Capitol Campus Public History Program at California State University, Sacramento. That same semester, an Historic Preservation course introduced me to architectural history, historic resource research, databases, registers, and preservation advocacy. I became fascinated with online resources that allowed visitors to explore and learn about different architectural styles, local histories, and advocacy issues. For Public History Principles and Techniques, the final assignment was to conceptualize a public history project. I immediately thought of an online architectural database for my favorite architectural style: California Craftsman.

I was so excited about my idea that I decided not only to conceptualize the project but also to create the website. The website address is http://mccau105.wix.com/californiacraftsman. Creating the site was a rewarding experience that allowed me to utilize many public history techniques in order to reach a wide demographic. Most importantly, I decided to make my site interactive, with a resource registrar that allows visitors to participate in historic research and preservation by contributing to the site. After exploring other preservation organization websites, methodologies, and advocacy practices, I discovered that exposing historical resources online to a wide range of people and promoting public involvement through interactive outlets boost public involvement in preservation, and most importantly, advocacy. This thesis will further detail the concepts and methodology behind my website as well as the sites of other California preservation organizations and their usage of interactive elements, community participation outlets, and publicly accessible databases.
The first chapter, “A Brief History of California Craftsman Architecture,” details the history of Craftsman architecture from its beginnings in the late-nineteenth century during the Arts and Crafts Movement, its popular bungalow form in the early-twentieth century, early advocacy efforts, and its current revival. This chapter also addresses key boosters and architects of the California Craftsman style, including Charles Fletcher Lummis, Charles Keeler, Bernard Maybeck, the Greene brothers, and Randell Makinson. The second chapter, “Project Methodology,” delves into the conceptualization and creation of the website, including purpose, goals, design elements, and content, as well as future prospects. Chapter three, “Public Involvement in California Preservation Agencies,” is a brief case study on California preservation organizations and their current promotion and use of public involvement including programs, activities, online interactive outlets, and databases. These agencies include the California Office of Historic Preservation, the Los Angeles Conservancy, the city of Los Angeles’s SurveyLA and HistoricPlacesLA, Pasadena Heritage, and the city of Pasadena. Chapter four, “Conclusion,” ties the project together with brief concluding thoughts.
ACKNOWLEDGEMENTS

The completion of this Masters Program and thesis project would not have been possible without the support and guidance of many individuals.

I would like to first thank my family for always supporting my goals and my well-being. My mom and dad helped with my move to Sacramento with tears in their eyes but also with pride and admiration in their hearts. I would also like to thank my mom and dad for introducing me to historic architecture early in my childhood on our many New England trips and through the purchase of our beautiful Italianate house in gorgeous Old Town Tustin. I would also like to thank my Sacramento peers and friends, without whom I could not have completed the Public History program.

I am also extremely grateful for Dr. Patrick Ettinger’s support and advice throughout the program and Dr. Lee Simpson’s enthusiasm for my project and guidance as I completed this thesis.
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Chapter 1

A BRIEF HISTORY OF THE CRAFTSMAN ARCHITECTURAL STYLE

The Arts and Crafts Movement

Craftsman architecture in the United States was a direct result of the Arts and Crafts Movement in Great Britain in the late-nineteenth century. Art critic John Ruskin (1819-1900) and his disciple William Morris (1834-1896) inspired an organized movement in Great Britain dedicated to “handicraft production, fine workmanship, and artistic integrity, with the condemnation of industrial capitalism, manufactured production, mechanized men, and falsified architecture.”¹ Through guilds, workshops, schools, and publications, their ideals, including house designs and decorating plans, spread throughout Europe and to the United States as the Arts and Crafts movement.

William Morris was a printer, poet, socialist, preservationist, furniture maker, wallpaper designer, art glass fabricator, cloth maker, and considered the father of the Arts and Crafts movement. John Ruskin was Morris’s professor at Oxford University and influenced Morris greatly. Ruskin believed in anti-modernism, rejected the “progress” ignited by the Renaissance, and embraced the organic unity of the Middle Ages. Most movement followers did not embrace the Middle Ages with Ruskin but agreed that modern industrialization had corrupted society. Ruskin’s book, The Stones of Venice, inspired Morris to become a craftsman artist who rejected mechanization.²

The Arts and Crafts movement occurred parallel with the Progressive movement in American politics. Both movements were concerned about individual liberties being lost to mechanization, values being lost to material consumerism, and nature being at risk. To them, mechanization created a void between people and products, therefore lessening their quality, meaning, and importance. Members of the Progressive party, including Gustav Stickley (1858-1942), sought to reform by looking backwards to simpler times and at nature. Gustav Stickley and other American poets, artists, architects, and craftsmen embraced the values and aesthetic of the Arts and Crafts movement and promoted it.³

In 1901, the furniture manufacture Gustav Stickley created *The Craftsman*, a magazine that interpreted the Arts and Crafts movement to the American public at large. In the magazine, he wrote: “The United Crafts [Stickley’s furniture factory] endeavor to promote and to extend the principles established by Morris, in both artistic and the socialist sense.”⁴ In 1903, he began to print illustrated interior and exterior designs for Craftsman homes, which advertised handcraft wood furnishings from his shop. The style spread in popularity and other magazines, including *House Beautiful* and *The Ladies Home Journal*, featured room and house designs influenced by the Arts and Crafts movement. Arts and Crafts societies spread throughout the country and soon the Craftsman style home became one of the most popular architectural styles of the early twentieth century.⁵

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³ Ibid., 18.
⁴ Ibid., 64.
⁵ Boris, *Art and Labor*, 54.
The Craftsman style is not easily defined. It has many influences that differ between geographic regions and individual architect values. However, there are core basic elements of any period Craftsman home in the United States, which were mostly shaped by William Morris’s concept of the “House Beautiful.” Morris believed houses should be simple, tidy, and natural, with a large garden. He advocated for uncluttered houses with only useful and beautiful objects, including bookcases, writing tables, moveable chairs, wood cupboards, wood floors, brick and tile fireplaces, all of which should be made by a craftsman. He firmly believed that people should “‘have nothing in their houses that you do not know to be useful, or believe to be beautiful.’” He also believed that houses should be associated with the past, with simpler times.

Morris’s golden age was the Middle Ages and his ideal home was his beloved Kelmscott Manor built in 1570 near Oxford, where he lived for several years. The Manor is not quite medieval, but looks it and displays a timeless beauty that is everything but modern. It is this connection to a bygone era, a golden age of simpler times, which is at the core of any Craftsman home. Gustav Stickley built his New Jersey Craftsman home in the spirit of early American pioneers, with chestnut logs, a stone chimney, and his own handmade furniture.

In the United States, regions and architects used and embraced the Craftsman style in different ways. Each had their own history, their own golden age, and their own cultural nostalgia. Architectural historian Robert Winter argues that the state of California

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6 Ibid., 55.
7 Winter and Vertikoff, Craftsman, 18.
8 Ibid., 64.
used and embraced the Craftsman style more than any other part of the United States because of its unique heritage, including its strong identity as a retreat from modernism.9

**The California Craftsman Movement**

The Craftsman home developed differently in California than the rest of the country due to its heritage, natural landscapes, and its fast growing middle class in the late-nineteenth and early-twentieth centuries. California was a symbol of anti-modernism, and the Easterners and Southerners who came to California were drawn to its romantic history of rancheros, haciendas, and to the Spanish missions that had nourished the concept of a simple and rustic California lifestyle.10 The idea that California was a retreat from the excess of progress made it deeply vulnerable to the message of William Morris.

California tourists perceived an idyllic past in the golden age of rancho settlements, which still had remains in the region’s landscape and built-environment. Helen Hunt Jackson’s fictional novel *Ramona* (1884) played a key role in spreading the state’s romanticized heritage across the country, attracting tourists and assisting in the creation of a heavily romanticized prosthetic collective memory about California’s Spanish and Mexican past.

Ramona, a fictional character, is one of the most influential women in the history of California. Her story in Jackson’s novel captured the romanticized heritage of California and imported this growing collective memory all over the United States. In the late-nineteenth and early-twentieth centuries tourists came to California to visit the places

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9 Ibid., 28.
and landscapes associated with *Ramona*. In *California Vieja: Culture and Memory in a Modern American Place* Phoebe S. Kropp declares, “with the onslaught of these Ramona seekers, the transformation of California’s memory began.” 11 Jackson’s book and tourist pilgrimage provided a springboard for newfound nostalgia. 12

California Anglo boosters utilized the prosthetic memories created by *Ramona* to attract new residents, increase infrastructure development, and develop its collective memory and culture. California regional promotion swept the United States, enticing tourists to come see “Ramona Country.” *Ramona* captured the vast beauty of rancho landscape and the romantic and vanishing rancho lifestyle. Tourists and new residents perceived an idyllic past in the golden age of rancho settlements, which still had remains in the region’s landscape and built-environment. These remains became the symbol of pre-modern tranquility against a modernizing, industrializing, and urbanizing nation. Rancho Camulos in Ventura County became associated with *Ramona* and so did other historic Rancho sites. Between 1885 and 1955, many sites in California claimed affiliation with *Ramona* in order to draw tourists. 13

The parallel development of California’s image of the good life in past and present, along with the steady proliferation of *Ramona* guides and venues, have led many historians to see *Ramona* as a watershed in the state’s “self-consciousness” and obsession with its Spanish past. 14 The story influenced the state so much that it became known as “Ramona Country.” Romanticized rancho imagery and propaganda saturated the tourism

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12 Ibid., 46.
13 Ibid.
14 Ibid., 45.
and real estate development markets. Anglo boosters and residents chose to ignore the region’s diverse, and violent history in exchange for a more romantic and peaceful portrayal. In 1933, Christine Sterling wrote that “life in Los Angeles before the Americans came was almost an ideal existence,” where the men “rode magnificent horses,” the women wore “silk and laces,” and there were “picnics in the hills, dancing at night, moonlight serenades, romance, and real happiness.” It was this “good life” that Americans aspired to live in California. It was this “good life” that inspired many of the architectural styles including Craftsman.

The premier California booster and promoter of the Craftsman aesthetic and values in the late-nineteenth and early-twentieth centuries was Charles Fletcher Lummis (1859-1928). Lummis was first introduced to the Craftsman style through one of his Harvard professors, Charles Eliot Norton. Norton was the first president of the Boston Society of Arts and Crafts as well as a close friend of John Ruskin and an acquaintance of William Morris. Even though Lummis dropped out of Harvard, he was a prolific and passionate writer, dreamer, and eccentric who headed west to make his mark on the world.

On September 12, 1884, Lummis set out on foot from Cincinnati, Ohio and made his way through Indiana, Illinois, Missouri, Kansas, Colorado, New Mexico, Arizona, and lastly, California. Lummis arrived in Los Angeles on February 1, 1885. Along the way, Lummis wired accounts of his journey to Colonel Harrison Gray Otis, the owner of

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15 Ibid., 3.
16 Winter and Vertikoff, Craftsman, 32-36.
the Los Angeles Times. Upon his arrival he was already a celebrity, and Otis offered him the position as the Times city editor.\(^{17}\)

As a journalist, Lummis was able to influence the booming region with his ideas, passions, and beliefs. He became the editor of a new magazine called the Land of Sunshine, which was sponsored by the Chamber of Commerce and dedicated to publicizing the region. Lummis obtained full editorial control and wrote many of the articles, book reviews, and columns. This exposure allowed him to promote his many causes including preserving the California missions, promoting the southwest’s Spanish/Mexican heritage, Native American rights, as well as advertising the region’s agriculture, climate, and lifestyle.\(^{18}\)

Lummis embraced William Morris's ideals while also admiring California's Native American, Spanish, and Mexican history.\(^{19}\) Lummis was so passionate about California’s heritage that it also defined his lifestyle. He called himself Don Carlos, spoke fluent Spanish, and dressed and ate in a “Spanish” manner. His good friend Charles Keeler referred to him as "William Morris turned into a Mexican Indian."\(^{20}\)

Most importantly, Lummis believed in preserving California's history and became the first President of the California Landmarks Club, the first preservation society in California.\(^{21}\) Lummis’ publications and lifestyle publicly advocated for simplicity of living and the Craftsman ideals of William Morris. Lummis’ greatest contribution to the

\(^{17}\) Lummis was the Los Angeles Times city editor for three years.
\(^{18}\) To learn more about Lummis please refer to Daniela P. Montea. Chas F. Lummis (Los Angeles: Southwest Museum, 1985).
\(^{19}\) Winter, Simpler Way of Life, 4.
\(^{20}\) Ibid, 3.
\(^{21}\) Ibid.
California Craftsman style was incorporating the aesthetics and values of the American Indian and Hispanic cultures in architecture.\textsuperscript{22}

In the spirit of William Morris and the Arts and Crafts movement, Lummis built his personal residence out of local natural resources with his own hands. He began to build his Craftsman home on the banks of the Arroyo Seco in 1895. Lummis hired a Native American from the Isleta Pueblo in New Mexico to help him quarry local boulders from the river. He also built and designed most of his own furniture and hardware. In 1903 the artist Fredrick Remington said that, “anyone who can build a house as Lummis has done is as great an artist as any of us.”\textsuperscript{23}

Lummis named his house, El Alisal, for the large sycamore tree located on his patio. In his personal \textit{Journals} Lummis wrote:

\begin{quote}
A man’s home should be a part of himself…It should be good architecture, of honest construction, comfortable, convenient, fire proof, burglar proof, time proof, a possession, not a task master. Something of the owner’s individuality should inform it. Some activity of his head, heart, and hands should make it really his. The more of himself that he can put into it, the better for it and for him-even for purely selfish motives. Everyone knows that the thing he has made is more genuinely his than the thing he has bought. The creative thrill is so fine and keen, it is pitiful for a man to get a home off the bargain counter, and miss all the joy he might just as well have had in building it.\textsuperscript{24}
\end{quote}

Californian, poet, and naturalist Charles Keeler (1871-1937) is another father of the California Craftsman style. A good friend of John Muir and Charles Fletcher Lummis, Keeler sought a simple rustic life joined with nature, which became the foundation for the California Craftsman style. Keeler was a follower of the Arts and

\textsuperscript{22} Winter and Vertikoff, \textit{Craftsman}, 34.
\textsuperscript{23} Ibid.
\textsuperscript{24} Ibid., 37.
Crafts Movement and organized the Ruskin Club in the 1890s to “‘show the necessity of art in the home-in homemaking, in home decoration, and for the general spirit of our daily life.’”

In his 1902 publication, *The Simple Home*, he advocated for functionalism of style that associated beauty with need, a concept taken directly from William Morris. In the preface of *The Simple Home*, Keeler asserted that "a simpler, a truer, a more vital art expression is now taking place in California."

Keeler's goal was to create a California Craftsman architectural style that was distinctive from the rest of the country. He suggested use of California native redwood trees and river stones for building materials and the use of natural paint colors and native California plants for gardens, allowing the home to blend in with the natural landscape. Due to the warm California climate and outdoor lifestyle, Keeler also suggested houses have "deep, recessed verandas, windows with deep reveals, and open rooms roofed over and with sides protected by screens upon which vines may be trained." Keeler had taken the Craftsman style and molded it to a California lifestyle. *The Simple Home* was read by many California architects who then designed houses using Keeler’s ideals as well as their own interpretations. California Craftsman architects also drew upon other influences, including English Tudor, East Coast Shingle, Swiss Chalet, Japanese Temple, and Spanish Mission, but all catered toward the nostalgia of California’s past.

In 1895, Charles Keeler commissioned San Francisco architect Bernard Maybeck (1862-1957) to design his Craftsman home in the Hillside District of Berkeley. Soon

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26 Ibid.
27 Ibid.
28 Ibid., 4.
after, Maybeck became the premier Craftsman architect in the Bay Area and sparked the growing appeal of the Craftsman style. Maybeck also designed the Roos House in San Francisco, and is most famous for designing the Palace of Fine Arts for the Panama Pacific Exposition. California Craftsman architecture was heavily influenced by the international styles used during the Panama Pacific Exposition, especially the traditional Japanese style.

The strong Japanese influences in the California Craftsman style became popular in the late nineteenth century. George Turner Marsh, a native from Australia, opened America's first shop devoted exclusively to Japanese Art at San Francisco's Palace Hotel in 1876. Marsh also designed a Japanese garden, a two-story gateway called a “romon,” a “bazaar,” a small theater, a two-storied dwelling called a “zashiki,” and several open shelters for the California Midwinter International Exposition in 1894. The area survives today as the Japanese Tea Garden in Golden Gate Park in San Francisco, the oldest of its kind. The World’s Colombian Exposition in Chicago also featured Japanese traditional architecture, which influenced the noted Greene brothers. Many world fair expositions and their Japanese architectural exhibits influenced the Craftsman style in the United States, as is made apparent by the heavy Japanese qualities of many California Craftsman houses.

The Greene brothers became prominent California Craftsman architects in the early twentieth century and are now regarded as the premier Arts and Crafts architects in

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30 Ibid.
31 Ibid., 113-114.
the United States. Their firm, Greene and Greene, produced California Craftsman designs from 1903 and 1909. Their designs were grand with many influences, but they were also simple, utilitarian, and utilized local natural resources. The Greene brothers originated in Cincinnati, Ohio and attended the Massachusetts Institute of Technology Architectural School in Boston. During their studies, they were introduced to Asian art, the popular East Coast Shingle style, as well as Beaux Arts training, all of which influenced their designs. Charles Sumner Greene (1868-1957) and Henry Mather Greene (1870-1954) were based in Pasadena, California, which is now known for its Craftsman architecture, including its remaining Greene designs.

The Greenes were also influenced by California itself, its landscapes, flora, and fauna. After arriving in California Charles wrote, that “California, with its climate, so wonderful in its possibility, is only beginning to be dreamed of.”32 They embraced California’s beauty, diversity, and grandeur and also its lack of social restraints, allowing them to explore their art and take their designs outside the traditional norms of the East Coast. Like Charles Fletcher Lummis and Charles Keeler, the Greenes utilized local natural resources including California redwood and river stones and boulders throughout their designs. In 1912 Henry Greene stated that “the idea was to eliminate everything unnecessary, to make the whole as direct and simple as possible, but always with the beautiful in mind as the first goal.”33

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33 Smith and Vertikoff, *Greene and Greene*, 27.
Greene and Greene did well in the first two decades of the twentieth century but then tapered off in the 1920s, when revival styles became popular and the more modest Craftsman Bungalow. They were rediscovered in the 1950s and 60s by Jean Murray Bangs and then Randell Makinson, who recognized their genius.34 Now the Greene brothers are the most famous Craftsman architects in history.

Other California Craftsman architects included Arthur S. and Alfred Heineman, Louis Christian Mullgart, A.C. Schweinfurth, Ernest Coxhead, John Gale Howard, Julia Morgan, Henry Gutterson, John Hudson Thomas, William Raymond Yelland, Francis T. Underhill, Frederick Louis Roehrig, Louis B. Easton, Elmer Gray, Sylvanus B. Marston, Sumner P. Hunt, Arthur B. Benton, and Irving J. Gill, Emmor Brooke Weaver, Hazel Wood Waterman, Frank Mead and Richard Requa, and many more.35 Between 1895 and the early twentieth century, the Craftsman style spread all over California, taking the unique form as a Bungalow in the southern part of the state in the 1920s.

Suburbia and the California Craftsman Bungalow

The Bungalow, in all its various forms, has existed since the early seventeenth century. It originated in the Bengali region of India as a peasant dwelling, or "bangala" made of mud, cow dung, thatch, and bamboo.36 Its design shielded the hot sun and allowed plenty of air ventilation with its low-pitched roof and many windows.37 By the eighteenth century, English colonists in India had adapted the hut to meet their needs, a

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34Randell Makinson wrote an important article about Greene & Greene in Ester McCoy, Five California Architects (Los Angeles: Hennessey & Ingalls, 1975).
35Winter, Simpler Way of Life.
37Ibid., 151.
structure which became known as a Bungalow. A Bungalow is classified as a one-or-one-and-a-half story house with a porch and veranda. In 1888, a local builder published his plan for a redwood Bungalow in *The California Architect and Building News*, and the California Craftsman Bungalow was born.\(^{38}\)

Southern California's growing middle class demanded affordable but stylized housing in the early twentieth century. The California Craftsman Bungalow was the perfect answer for this need. California Craftsman Bungalows followed the California Craftsman architectural style but on a smaller and more subtle scale. They utilized natural materials, simple ornamentation, and honest construction. Low-pitched roofs with overhangs at the eaves allowed for shade over large porches where families could enjoy the sunny California climate. Local materials used in construction included river rock for porches and chimneys and Pacific Northwest redwood for exterior timbers, beamed ceilings, shingled walls, and built in cabinetry. This allowed Bungalows to harmonize with their surroundings and be built for between $1,000 and $2,000. The California Craftsman Bungalow was a perfect blend of artistry and economy.\(^{39}\)

Prefabricated Bungalow kits from Sears, Roebuck, Montgomery Ward, and the Aladdin Company became popular in the early twentieth century. By the 1920s it is estimated that more than 100,000 bungalow kits were sold.\(^{40}\) Californians could choose their perfect Bungalow from a catalog book such as Henry L. Wilson's *California Bungalows of the Twenties*. Catalog plans made the California Craftsman Bungalow even

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\(^{38}\) Ibid., 152.

\(^{39}\) Ibid., 149-155.

more accessible to the mass public, which led to the "Bungalow Land" phenomenon in Southern California. Many middle-class California citizens could live in a modest but aesthetically pleasing California Craftsman Bungalow. Charles Sumner Greene said in 1915, “in fact between the automobile mania and the bungalow bias, there seems to be a psychic affinity…They have developed side by side at the same time to be the expression of the same need or desire, to be free from the common place of convention.”  

Historian Robert Winters concurs, the “do-it-yourselfism and back to naturism, set to a new free lifestyle embracing the automobile--this sum up the spirit of the California Bungalow.”

The California Craftsman Bungalow became the characteristic architectural style in California.

The most notorious Craftsman Bungalow historic district is Bungalow Heaven in Pasadena, California. Twenty-nine square blocks of Craftsman Bungalows built between 1920 and 1930 make up the Bungalow Heaven historic district. These are modest Bungalows on small lots with small gardens. In the twentieth century the Bungalows were seen as oasis for a traditional American family life away from the urban sprawl of Los Angeles.

Bungalow Heaven includes many Bungalow Courts comprised of even smaller Bungalows lined up on a large lot. The first Bungalow court built was the fancy St. Francis Court designed by the local architect Sylvanus Martson (1883-1946). The Bungalows were furnished with Stickley furniture and exotic décor and were meant for

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42 Ibid.
43 Winter and Vertikoff, *Craftsman*, 165.
rich tourists. Soon after, the Bowen Court in Pasadena was designed by Arthur and Alfred Heineman, which was intended for the working class. It boasted twenty-three small bungalows surrounded by palm trees and oaks. Since Bungalows were mostly owned by working-class citizens, many were abandoned during the Great Depression. By 1930 the era of Bungalow building had passed.44

**Early California Craftsman Advocacy**

The California Craftsman style died out in the late 1920s and 1930s, replaced with the more futuristic International, Art Deco, and Moderne styles. These styles were created using synthetic materials, taking wood craftsmanship and the use of natural materials out of fashion. However, in 1948 architectural historian Jean Bangs wrote a few articles on early California Craftsman architects, including the Greene brothers and Bernard Maybeck, which kept their work alive and significant to California architecture.

Randell Makinson was one of the first advocates for California Craftsman architecture. Makinson was a University of Southern California (USC) trained architect who was responsible for securing public access to Pasadena’s Gamble House. The Gamble House is the only Greene and Greene home that the public can regularly tour. He also assisted with the restoration of other Greene and Greene homes. Gamble House director Ted Bosley explains Makinson’s enthusiasm for California Craftsman

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44 Ibid., 166-167.
architecture: “People who may never have heard about them would walk away from a conversation with Randell thinking they’d just discovered the next Picasso.”\(^45\)

In 1954, Makinson was a third-year student at USC’s architecture school when a visiting professor noticed that the school only had one slide photograph of the Greene brothers’ work. By 1954 many of their homes had already been demolished and replaced with more modern designs. Makinson told the *Los Angeles Times* in 2005, that “for decades, no one gave a darn about bungalows, Greene and Greene [or] older houses.”\(^46\) Makinson dedicated much of his life promoting the California Craftsman style and advocating for its preservation.\(^47\)

**California Craftsman Revival**

Today, the Craftsman architectural style is admired and embraced throughout California. In many California cities including, Pasadena, Berkeley, Orange, Long Beach, and Sacramento, Craftsman properties are prized real estate that add to the city’s charm, appeal, and heritage. An entire Craftsman Historic District known as Bungalow Heaven in Pasadena attracts thousands of visitors from all over the world every year. The Craftsman style is so popular in California that it continues to be used in contemporary building designs ranging from gas stations to entire housing developments. It is common to eat in Craftsman style restaurants, live in Craftsman themed developments, work in Craftsman designed offices, and buy contemporary Craftsman furniture.\(^48\) The internet is

\(^46\) Ibid.
\(^47\) Ibid.
also populated with Craftsman blogs and websites that provide resources and suggestions to Craftsman property owners as well as celebrate the style and its history. It is easy to say that the California Craftsman style is in a period of revival.

The Craftsman style has become a California icon and is embedded in California culture. California's warm climate, abundance and variations of natural landscapes, and history have nourished the creation of a unique California Craftsman architectural style, which has been used all over the United States and even other countries. Still today, properties are built in the California Craftsman style because of its timeless quality and popularity. In 2001 the Disneyland Resort designed their 750-room Grand Californian Hotel and Spa in the California Craftsman style in tribute to California's turn-of-the-century Arts & Crafts movement. Only in California did William Morris’s ideals become truly embraced and popular on a large scale.

\[\text{\textsuperscript{49}}\text{Winter and Vertikoff, }\textit{Craftsman}, 227-232.\]
Chapter 2
PROJECT METHODOLOGY

Purpose and Goals

The core goal of California Craftsman Architecture: an Interactive Historical Database is to foster public involvement in historic research and preservation in the state of California. Public involvement is a crucial element for successful state and local preservation agencies and their efforts. Historic preservation is most meaningful and powerful at the local level, and architectural historian and preservationist Norman Tyler writes that “this point cannot be overemphasized.”  

It is only at the local level where historic properties are regulated and protected through legal ordinances. These ordinances are in the hands of historic district commissions that are comprised of appointed and elected local residents. Therefore, it is crucial for any state or local preservation agency to involve its residents and communities in programs, activities, and advocacy efforts.

Historic preservation has three distinct levels, federal, state, and local. The federal level funds preservation activities and serves as an overall foundation ensuring consistency between the states. The federal government also monitors its own properties. At the state level, Offices of Historic Preservation (OHPs) encourage surveys of resources and facilitate federal activities, creating a link between the federal and local levels of government. However, like the federal level, the state level also has limited


\[51\] Ibid.
power over historic properties. The real power in historic preservation is at the local level.\textsuperscript{52}

Historic districts, ordinances, regulations, and incentives are all drafted at the local level and property owners deal directly with local officials. The National Preservation Act of 1966 allowed local governments to establish such review agencies. These powers are reserved for local governments because of the underlying philosophy that “each community should determine for itself what is historically significant, what is of value to the community, and what steps should be taken to provide protection.”\textsuperscript{53} Historian Antoinette Lee with the National Park Service declared that “architectural historians give you information; the neighborhoods give you passion.”\textsuperscript{54} Residents participate in preservation activities and express their feelings, thoughts, and emotions at required public hearings. Residents also have the power to elect local officials that care about preservation. Lastly, residents can contribute to property historic contexts. Like other preservation agencies in California, California Craftsman Architecture: an Interactive Historical Database relies heavily on public participation in identifying historic Craftsman resources in California and in developing historic contexts.

All properties have a history, a story. A property’s historic context is a crucial element in assessing historic significance of a property. In-depth research is necessary in developing a historic context. Architect, date of construction, previous owners, structure additions and changes are all-important information needed for a property’s history. The

\textsuperscript{52} Ibid.
\textsuperscript{53} Ibid.
\textsuperscript{54} Ibid.
history of the local area surrounding the property, as well as the history of the architectural style, is also critical in an analysis. This research helps an assessor determine the property’s level of significance and its eligibility for historic registers. As Tyler suggests, “all potentially designated historic buildings, structures, landscapes, and archeological sites should be seen in the context of their larger and more sweeping historical patterns.”

California Craftsman Architecture: an Interactive Historical Database provides a research guide to assist local residents with their historic context research. Important sources for developing a historic context include: city directories, newspapers, building permits, probate records, census data, maps, local histories, oral histories, photographs, and the building itself. The “Research” portion of the site educates visitors about historic research and how to develop a historic context for a property. For example, Sanborn Fire Insurance Maps are amazing resources for property histories. These maps were published by the Sanborn Map Company from the mid-nineteenth century to the present day. They provide detailed street layouts and existing infrastructures in about twelve thousand American cities. Building information includes size, type of construction, condition, use, and local natural resources. Although these maps were developed for insurance purposes, they are crucial historic documents.

Conducting this in-depth research is a craft that takes time, patience, and seasoned research skills. Many local agencies hire outside historic preservation consulting firms to research and write historic contexts, which are expensive and often exclude the local

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55 Ibid., 145.
56 Ibid., 205-206.
community. Involving the community and property owners in creating historic contexts is beneficial for local preservation agencies because it fosters community participation, lowers costs, and boosts local advocacy awareness. In Chapter Three we will be looking at a sampling of California preservation agencies and how they utilize and promote community involvement.

Researchers often overlook the wealth of information held by people who have lived for many years in or near a historic property. Much can be gained by asking property owners, tenants, and neighbors for information. California Craftsman Architecture: an Interactive Historical Database allows local California residents to share their stories, facts, photographs, and research. Allowing residents to share their stories, research, and photographs through a user-friendly interactive website that utilizes the contributions in an easily accessible database form is a successful and popular method in California. Most importantly, local California preservation agencies can utilize these contributions in preservation advocacy.

California Craftsman Architecture: an Interactive Historical Database is a database designed as a forum. Anyone can submit research and information, which then can be added to the site. This is a crucial aspect, which not only empowers visitors but also strengthens the site’s objective. People relate to homes on a personal level, which creates a sense of connection and inspires memories, and the site’s outlet to share and contribute fortifies this personal connection. Anyone can be a historian and uncover a property’s history!
Architectural history is an integral aspect to urban and cultural histories in the United States. Individual houses themselves are also important factors for individual and family histories. Houses are spaces that encapsulate people’s lives and memories. They change over time as people come and people go. Tenement buildings in New York City, plantations and slave quarters in the South states, Native American adobe dwellings in New Mexico, and Craftsman Bungalow neighborhoods in California are all different types of historic infrastructure that are important historical resources that assist historians in better understanding the people who lived in them. Many contain old memories but also create new ones. To research the history of a house can be a very personal and rewarding experience, and it can also be a great introduction to historical research at a local repository and historic preservation.

California Craftsman Architecture: an Interactive Historical Database is an interactive website that is easily accessible and reaches a wide demographic. It is designed to empower visitors to explore and learn about the Arts and Crafts Movement, late-nineteenth and early-twentieth century California urban history, the California Craftsman architectural style and history, and how to properly research a residential property by utilizing local archival resources. The core goal of the site is to inspire visitors to do their own research on a California Craftsman property and add it to the database using the “Registry.” Public participation and entries can assist local governments and neighborhoods identify properties potentially eligible for local, state, and national registers.
Design Elements

California Craftsman Architecture: an Interactive Historical Database is aesthetically pleasing with rich colors, a simple layout, short text, and many pictures. Daniel J. Cohen and Roy Rosenzweig’s Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web emphasizes the importance of easy-to-navigate interfaces with short comprehensible text and many visuals.\footnote{57 Daniel J. Cohen and Roy Rosenzweig, Digital History: a Guide to Gathering, Preserving, and Presenting the Past on the Web (Philadelphia: University of Pennsylvania Press, 2005).} At the top and bottom of each page is a full menu bar so visitors can access all other pages easily with a click. All resources listed on the site are also directly linked to websites or full PDF documents for visitor convenience. The site is designed with an appealing Arts and Crafts theme with rich dark colors, a redwood tree background, and Arts and Crafts style fonts. Digital images of relevant historic figures, publications, and properties also populate the website, along with captions describing the image and linking it to another relevant page.

Website Content

California Craftsman Architecture: an Interactive Historical Database is divided into seven core pages; “Home,” “History,” “Properties,” “Research,” “Links,” “Registry,” and “Bibliography.” A brief description of each page is provided in this section and screen captures can be found in the Appendix.

The “Home” page introduces the site by explaining the site’s content and core objective. The “Home” page is the first thing a visitor sees on the site so it is crucial that its design will draw in a large audience. The introduction is brief, to the point, but also energetic and fun. An image slide show has relevant digital images and informative
captions that lead visitors to other pages. These images include: an example of a Sanborn map of a Sacramento Neighborhood in the early twentieth century, photos of Charles Keeler’s Berkeley studio and house, the cover page of Henry L. Wilson’s *California Bungalows of the Twenties*, a photo of William Morris, a photo of the Japanese architecture at the 1894 California Midwinter International Exposition in San Francisco, a photo of a California Craftsman property in 1930, a cover of Gustav Stickley’s *The Craftsman* magazine from January 1904, a photo of Charles Fletcher Lummis, and a contemporary photo of the Cranston-Geary house in Sacramento. Lastly, Geo. F. Devereaux’s poem, “In the Land of the Bungalow” is present to capture the emotions of the California Craftsman style during its height in the early twentieth century.58 The website’s introduction on the “Home” page reads:

Welcome! This is an interactive site dedicated to the history of California Craftsman architecture. Explore and learn about the origin and expansion of the Craftsman style beginning with the Arts and Crafts Movement in Great Britain and its influence on California architecture, architects, and cities. Links are also provided to resources and other websites for reference and further research. The core objective of the site is to inspire you to do your own research on a California Craftsman property and add it to the database!

The “Home” page is crucial because it provides the first impression of the site to visitors and its design and content is meant to inspire visitors to explore the site further.

The “History” page is where the general historical context for the California Craftsman architectural style is provided. It is divided into three sections, the “Arts and Crafts Movement,” the “California Craftsman Style,” and the “California Craftsman

Bungalow.” Each section provides a brief history on the topic and is supplemented with visuals and captions. The historical context sections are short and informative catering towards a wide demographic. Images include a photo of William Morris, an image of several cover pages of *The Craftsman*, a photo of the interior of Gustav Stickley’s home, a photo of Charles Fletcher Lummis, a photo of friends William Keith, Charles Keeler, and John Muir, a photo of Keeler’s Berkeley home, a photo of the Japanese Tea Garden and architecture from the 1894 Exposition in San Francisco, the cover pages of Henry L. Wilson’s *California Bungalows of the Twenties*, *The Bungalow Magazine*, and the *Practical Bungalows Catalog*. The “History” page is informative, appealing, and brief, which are key elements in interpreting history to a wide demographic.

The “Properties” page is where the architectural resources are listed and categorized by California city. Ideally, each city would be listed and a brief urban history would be provided for each. Under each city would be an extensive list of properties with house histories and images.

Sacramento is currently the only city listed, with only a small sampling of properties including the Cranston-Geary house, the Lorenz house, and the John T. Greene house. The addresses of the properties link to their locations on *Google Maps*. The Cranston-Geary house and the John T. Greene house are listed on the National Register of Historic Places and the links to their registration forms are provided as well as the original blueprints for the John T. Greene house, which was built by Greene and Greene. Original historic contexts are provided for the city of Sacramento, the Lorenz House and its architect, E.C Hemmings. Using this starting point as an example for California
residents and communities, the page will expand when properties, architects, research, historic contexts, and photographs are sent in through the registry. The site’s administrators will filter, edit, and add submissions to the database. City historic contexts will also be added by the site’s administrators as the database expands.

The “Properties” page directs visitors to:

Explore California Craftsman properties by city. This is an interactive database with much to explore! Click on the street address to link to Maps by Google, click on the house name for the house history, click on an architect for more information, and click on the underlined city name for a brief urban history! All of the resources listed are linked to PDF documents or websites for your convenience. Want to add your property? Send a note through the Registry!

Currently only one California city is listed on the site, Sacramento. The historic context for the city of Sacramento during the time period, 1880s-1930s, is provided as an example for future city historic contexts.

Sacramento, California is a city well known for its plentiful trees and its beautiful houses. Sacramento’s houses have been a common bragging point throughout the city’s history. In the late nineteenth century the Sacramento Bee ran several articles about Sacramento homes and boasted how ““Sacramento is pre-eminently a city of homes…the man who owns his own home is a king…Sacramento has many kings among her citizens.”” Decent wages and affordable building costs made Sacramento a city of homeowners. Neighborhoods were designed with lush landscaping and community parks to add to the city’s appeal. Ornate street lamps, paved streets, sidewalks, and trees encouraged homebuyers. In the early twentieth century, the city was expanding and due to the credit boom and inexpensive housing production, home building and buying was very easy.

Real estate brokers, land speculators, and homebuilders, played important roles in the growth of the city. Architects were busy with commercial and residential projects. Land developers including, Charles Wright and Howard Kimbrough, J.C Carly, Valentine McClatchy, and Edward Alsip, bought and

60 Ibid., 93-120.
developed land by building attractive homes, including many Craftsman bungalows. Even prefabricated homes from catalogs became increasingly popular.

Many homes in Sacramento were mass-produced or pre-fabricated “kit” homes. The Aladdin Homes Company of Bay City, Michigan pioneered the kit home boom and was followed by many others including Henry L. Wilson’s popular catalog, *California Bungalows of the 1920s*. Kit homes came with blueprints and a how-to manual. The homeowner would hire a local handyman to put the house together. Montgomery Ward, Sears, Roebuck and Company also sold pre-fabricated houses.\(^{61}\)

Home building boomed in the 1920s as better wages and more affordable homes in the developing areas north and south of the city took off for every class.\(^{62}\) A local land developer, Chris Jones, wrote that “‘the tendency now is toward better class things and these are necessarily being supplied at lower costs…One of these ordinary bungalows would have put to shame the finest palaces of a medieval prince…People now want more than just a place to live; they want real homes.’”\(^{63}\) Craftsman bungalows were ideal homes for the expanding city.

Many new neighborhoods in Sacramento featured Craftsman bungalows. Southeast of the city, developer Edward Alsip planned Oak Park, the city’s first streetcar suburb. The area was divided into small lots for smaller homes, including Craftsman bungalows. Oak Park was annexed into the city in 1911.\(^{64}\) J.C Carly developed the Curtis Park subdivision with a streetcar line and new homes. In the adjoining West Curtis Oaks neighborhood, E. A Pierce, Vice President of Oak Park Lumber Company, built a number of dwellings favoring the bungalow style from Henry L. Wilson’s popular *California Bungalows of the 1920s*.\(^{65}\) Tract 24 a 146-acre parcel from 40\(^{th}\) to 47th Streets and J Street to Folsom Boulevard would become lined with upscale homes. Locals called it the “Fabulous Forties.” Charles Wright and Howard Kimbrough were the real estate developers for Tract 24. They divided the parcel into large lots with long setbacks and banned multifamily units, saloons, stores, and old buildings. This tract was designed for the white upper middle class.

An original historic context for a California Craftsman property located at 1822 G Street Sacramento, California is provided as an example and includes a contemporary photograph and a historic photograph from 1930.

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\(^{61}\) Ibid., 98.
\(^{62}\) Ibid., 94.
\(^{63}\) Ibid., 95.
\(^{64}\) Ibid., 97.
\(^{65}\) Ibid., 99.
The Lorenz house is a modest single family dwelling that was contracted in 1912 by George B. Lorenz. It was built in 1913 by Murcell and Haley Co. and designed by E.C Hemmings. George B. Lorenz was a banker at the Peoples Bank of Sacramento and his son Robert Lorenz later became Vice President of the bank. George B. Lorenz bought the property in 1869 from C.H Gillman but lived at another residence until 1822 G Street was completed in 1913.

George B. Lorenz attended UC Berkeley and earned his B.S in Mining in 1902. His father was a pioneer originally from Germany who came to California from Illinois looking to strike it rich. George B. Lorenz and his family were part of the Pioneer Society. George B. Lorenz died on October 26, 1919 leaving his wife, Alice Washburn Lorenz the estate. Alice was the daughter of Orlando E. Washburn of the American Cash Store and she was a member on the City Board of Education.

This brown shingled two-story house with boxed windows, a low-pitched roof, lattice detail work on exterior walls and porch, basic symmetrical design, beautiful landscaping, and subtle Japanese influence classify this structure as a Craftsman style house.

The house is practically unchanged as demonstrated by the black and white photographs taken in 1930, and the color photographs taken in 2013. The current owners have decorated the house with period Craftsman furniture, fixtures, stained glass windows, and art. The lush landscaping of this property is also an important Craftsman element.

The Lorenz House is one of the earliest Craftsman houses in Sacramento and still retains its character defining features and historic integrity. E.C Hemmings was also a prominent Sacramento architect who designed mostly commercial buildings in Northern California. This property is listed on the Sacramento Register and is eligible for the National Register but is not currently listed.
Figure 1. The Lorenz House at 1822 G Street Sacramento, California, circa 1930s. Photograph found in the Lorenz probate records at the Center for Sacramento History.

Figure 2. The Lorenz House, 1822 G Street Sacramento, California. Photograph by Annie McCausland.
The Lorenz House was designed by prominent local architect E.C Hemmings, and the site provides a brief historic context about him.

E.C Hemmings was a prominent architect in the Sacramento area during the late nineteenth and early twentieth centuries. His designs included the Fox Senator Theater, the Solano Court House, Folsom State Prison, the Pacific Gas and Electric building in Sacramento, and the Y.M.C.A building in Sacramento. He is mostly well known for his commercial buildings but did design residential homes including the Lorenz House at 1822 G Street in 1912. Interestingly E.C Hemmings had been partners with past State Architect George B. Sellon who designed the Cranston-Geary House in 1909, which is just down the street from the Lorenz House. However, in 1909 they dissolved their partnership. Unlike the Cranston-Geary House, which is much larger, the Lorenz House is more modest and simple. Shortly after designing the Lorenz House, Hemmings designed the First Unitarian Church in Sacramento. He designed the church in 1915 in a similar craftsman style. Unfortunately, the church was torn down in the 1930s but photographs of the church are linked below.

The “Research” page is crucial to the site’s core objective. This page provides a brief introduction on how to research a house history, and gives examples of historic documents and how to properly utilize documents for historic information. It is written for a broad audience and is supplemented with visuals and captions. The document examples used are the same documents utilized in the Lorenz House historic context. The “Research” pages introduction is:

Interested in the history of your property? Do some research! Start at your local city or county archive. I suggest looking up the hours of operation and emailing the institution with your property address and an appointment time. Archivists are very knowledgeable and will usually have sources ready for your appointment. Do you know when your property was constructed, the architect, or the original homeowners? These are questions that you should strive to find the answers to! You might find the answers right away or it might take more digging at another institution, but that is all part of the fun! Here are some tips from one historian to another!
The “Research” page further explains core primary resources and research strategies. The
resources highlighted include Sanborn maps, city directories, and probate packets.

Sanborn Maps are valuable historical tools for anyone who wants to learn about the history, growth, and development of American cities, towns, neighborhoods, and individual properties from the 1880s to the 1960s. These large detailed maps were initially created to estimate fire insurance liabilities. They include information such as the outline of each building, the size, shape and construction materials, heights, and function of structures, along with location of windows and doors. Many parcels of land often also include the landowner’s name. A Sanborn Map can show researchers if a property has physically changed over time and if it originally had a different address. Sanborn maps can usually be accessed at most local archives, which are highly recommended; however, the site also suggests accessing them on the online database, ProQuest.

Figure 3. Sanborn Map Company, Insurance Maps for Sacramento California, Volume One, 1915. Cover page. Photograph by Annie McCausland.
City directories are also valuable historic resources highlighted on the website.

If a researcher has a name associated with the history of a property, the researcher should look the name up in a few city directories during the time period. Most local archives have copies of city directories. Directories from the late nineteenth and early twentieth centuries can provide residents' home addresses, work titles, and work addresses. If the resident was a prominent citizen, the name may be larger or bolder than the rest, due to an extra fee that he or she paid. City directories can provide many clues in historic resource research. The site suggests the researcher inquire at local archives about a family name because it might lead to a family collection or histories associated with the name.
Lastly, the “Research” page suggests looking into family probate packets.

When a person dies, a series of documents are produced and archived, and these are called Probate records. Among the documents that are frequently found in a probate packet, researchers may find the deceased's death date, place of death, names of family members, family relationships, residences, a description of the deceased's estate, localities where the deceased owned property, and adoptions or guardianships for minor children, dependents, or incompetent adults.

Keep in mind, however, that each probate packet will vary in content depending on when and where it was filed. Even if researchers do not have the original homeowner’s name, any early homeowner’s probate packet may have original deeds, construction contacts, and early photographs of the property. Probate packets can be found at city archives, county archives, or county courthouses.
Figure 6. Building permit for 1822 G Street Sacramento, California, 1912. Found in the Lorenz Family Probate Packet at the Center for Sacramento History. Photograph by Annie McCausland.


The “Registry” page is a contact box where visitors can submit questions, information, and research. The “Registry” is the forum aspect of the database, where California residents can submit their own research. The submitted research that is then added to the database can be used for local resource surveys and can help identity possible register eligible historic resources.

The “Bibliography” page is a list of sources that was used to create the website. It is important to list these sources to give them credit and so visitors can reference them.

**Future Prospects**

As site visitors continue to submit properties and research, the site will grow and more cities will be added. To speed up the process local preservation organizations and will be contacted to submit information about California cities, properties, neighborhoods, as well as resources.
Chapter 3
PUBLIC INVOLVEMENT IN CALIFORNIA PRESERVATION AGENCIES

Introduction

The National Trust for Historic Preservation declares on its website that “preservation is knowing the history of your old house, your neighborhood, or the places nearby.”66 Do “you know when your house was built? Or who established your neighborhood? One of the best ways to get involved in preservation is to delve into the history of your community.”67 The National Trust serves as a foundation for private and public preservation entities, which makes it a crucial federal preservation agency. It is made apparent on their website that community involvement is crucial to successful preservation advocacy. The Trust’s site provides suggestions to visitors, including visiting local repositories, researching the history of your property, contacting your state’s Preservation Office, and visiting the National Register of Historic Places.68 The National Trust wants future generations to be able to experience and discover connections to historic places noting, “it can be easy to find a personal connection to preservation when you start just by looking around you.”69 This chapter provides a brief exploration of public involvement in successful California preservation organizations including the California Office of Historic Preservation, The Los Angeles Conservancy, Pasadena Heritage, and the cities of Los Angeles and Pasadena. These entities rely heavily on community participation for resource identification and advocacy efforts. To foster public

67 Ibid.
68 Ibid.
69 Ibid.
involvement, these entities encourage it on their websites and utilize interactive elements including resource forums, registries, and online databases.

**California State Office of Historic Preservation**

The California State Office of Historic Preservation (OHP) promotes the importance of local preservation and resident participation through its various programs, workshops, and trainings for local preservation agencies and residents. OHP’s responsibilities include:

Identifying, evaluating, and registering historic properties; ensuring compliance with federal and state regulatory obligations; encouraging the adoption of economic incentives programs designed to benefit property owners; encouraging economic revitalization by promoting a historic preservation ethic through preservation education and public awareness and, most significantly, by demonstrating leadership and stewardship for historic preservation in California.  

OHP collaborates directly with local, state, federal, and tribal agencies, non-profit organizations, and the public to help ensure cultural resources are appreciated and maintained to benefit California communities. This is crucial because “historic preservation is most effective when it is integrated into and coordinated within the broader context of overall community planning and development, along with a robust public participation program.”

California’s OHP provides guidance and training to non-profit partners and federal, state, and local agencies including the California Historical Resources Information System (CHRIS) Information Centers. California OHP also produces a newsletter called, *Preservation Matters.*

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On the California OHP website Californians are encouraged to “get involved! At its core, historic preservation is people coming together to preserve their shared history and traditions.”\(^7\) They suggest ways Californians can be an active part of the preservation community, including joining a local historical/preservation society, visiting historic places, seeking out landmarks, learning the history of local communities, and expanding their knowledge about historic preservation. Most importantly, it encourages California residents to contribute and share properties, stories, and histories. These stories can be shared through the four registration programs managed by OHP including: The National Register of Historic Places, California Register of Historical Resources, California Historical Landmarks, and State Points of Historical Interest.

The California Historical Resources Information System (CHRIS) manages the statewide historical resources inventory. This database is administered by OHP through several regional Information Centers (ICs). The ICs provide historical resource information on a fee-for-service basis to local governments and individuals involved in preservation. ICs are also open to the public on an appointment basis at all locations.\(^3\) Although not easily accessible online, CHRIS is a valuable historic resource database for California residents and preservation agencies.

**The Los Angeles Conservancy**

The Los Angeles Conservancy is a non-for profit preservation organization that serves the entire county of Los Angeles. The Los Angeles Conservancy is a world-

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renowned preservation organization that seeks to broaden the understanding of community life from a variety of perspectives and document the experiences and memories of people from diverse backgrounds. The Los Angeles Conservancy has a comprehensive website with many interactive elements for visitors, including resources maps, a research guide, context statements, and many links. Similar to California Craftsman Architecture: an Interactive Database, the Los Angeles Conservancy relies heavily on community involvement for its successful advocacy efforts. The Los Angeles Conservancy uses education, celebration, and accessibility to empower Angelinos to be involved in local preservation efforts.

The Los Angeles Conservancy website home page reveals current local preservation issues and promotes community participation with sections including: “Discover Historic Los Angeles,” “Protect the Historic Places that Matter to You,” and “Unleash Your Inner Preservationist.” “Discover Historic Los Angeles” links to an interactive map of Los Angeles County with location indicators for 656 historic places (and still growing). Like California Craftsman Architecture: an Interactive Database, more resources are constantly being identified and added. Each historic resource listed on the map links directly to an image, location map, and a brief historic context about the resource similar to California Craftsman. Here is an example of a California Craftsman property, the Lucy E. Wheeler house built by Greene and Greene, which is listed on the interactive map.
Figure 7.1 The Lucy E. Wheeler Residence Entry on the Los Angeles Conservancy Online Database. This is a California Craftsman house built by Greene & Greene. https://www.laconservancy.org/locations/lucy-e-wheeler-residence.
The Lucy E. Wheeler Residence Entry on the Los Angeles Conservancy Online Database. This section of the entry includes historic context, key information, and related information on the website. https://www.laconservancy.org/locations/lucy-e-wheeler-residence.

The Los Angeles Conservancy also hosts many special events and activities as well as weekly guided tours that further involve local residents. Under the website’s “Get Involved” section the Los Angeles Conservancy declares that preservation is for everyone, and everyone plays a part. You have a range of options for getting involved, from becoming a member to volunteering your time and talent. You can support the Conservancy just by buying groceries! You might have a great place where you could host an event, or you might have some terrific photos we can use to convey the value of historic places. Who knows? There's
always something you can do to help preserve the architectural heritage of Greater Los Angeles.\textsuperscript{74}

The website also boasts a forum element, similar to California Craftsman’s “Registry.” The Los Angeles Conservancy’s “Share Your Story” section is a form that local residents submit with personal stories and photos that involve a historic resource in Los Angeles. Here is a screen capture of the “Share Your Story” form.

\textsuperscript{74} “Get Involved,” Los Angeles Conservancy.

To further resident participation, the Los Angeles Conservancy also promotes the use of hash tag #LAStoryhood when sharing photos of historic resources in Los Angeles on Instagram, Facebook, and Twitter. This is a genius interactive element that utilizes

popular social networking and demonstrates the importance of public participation in the LAConservancy’s preservation initiatives.

**The City of Los Angeles**

Only about 15% of the City of Los Angeles had ever had a resources survey done until the recent creation of the citywide historic resources survey called “SurveyLA: Los Angeles Historic Resources Survey,” and a city historic resources database called “HistoricPlacesLA: Los Angeles Historic Resources Inventory.” The City of Los Angeles and the J. Paul Getty Trust joined forces to create these programs to serve as a baseline of information for preservation advocacy and city planning. A citywide survey of historic resources allows decisions about land use to be more efficient and allows for more successful preservation advocacy. Identifying historic resources also allows local communities and residents to foster a sense of place and a connection with the past. Ken Bernstein, the Los Angeles manager of the Office of Historic Resources put it:

> A historic resources survey serves as a basic building block of any local historic preservation program: a city can take steps to protect its significant historic resources only if it knows what it has. More than four decades after the city of Los Angeles’s first historic preservation ordinance called for a citywide survey, however, the city had never launched a comprehensive effort to identify its historic resources, nor had it developed the well-integrated municipal historic preservation program worthy of Los Angeles’s remarkable architectural legacy and diverse cultural heritage.76

Since its inception, SurveyLA has hosted community workshops to educate the community about the project and to tap into their valuable knowledge of local historic places. SurveyLA has also launched a massive social media program, including a

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comprehensive interactive website to engage the public. SurveyLA demonstrates that historic preservation is not just about the professionals examining properties in the field but a collaborative effort that is strengthened by an engaged public.\footnote{The SurveyLA Blog, accessed March 11, 2015, https://surveyla.wordpress.com/}

SurveyLA relies heavily on public involvement and, like California Craftsman Architecture: an Interactive Historical Database utilizes a registry on its site. The website declares that field surveys are in progress and the Office of Historical Resources (OHR) needs your help in identifying important potential historic resources in your community. You know your community best. Whether it is the story of a single property or your entire neighborhood, the OHR needs this information to help guide historic preservation professionals as they conduct the field surveys. Some surveys have already been completed but it’s never too late or too early to give us information.\footnote{“Contribute Information to SurveyLA,” SurveyLA: Los Angeles Historic Resources Survey, accessed March 11, 2015, http://preservation.lacity.org/survey/participate.}

The “MyHistoricLA: Historic Resource Identification Form” on the SurveyLA site allows Los Angeles residents to share their stories, research, and photographs, which are then used to assist the citywide survey and some are even published in their database, HistoricPlacesLA. SurveyLA discloses that “the public responses we receive will provide valuable background information for the survey teams, which use this material during their fieldwork to identify and evaluate potential resources according to local, state and federal criteria for evaluation.”\footnote{Ibid.} The site also provides “MyHistoricLA: Guide to Public Participation in SurveyLA.” The “MyHistoricLA Guide” is organized in three sections: "MyNeighborhood," "MyStory," and "MyPlace," each containing systematic instructions on how to organize community activities that will contribute directly to the survey.
The information collected through SurveyLA, including resources and historic contexts, are then shared on a historic resource open-sourced Geographic Information System called “HistoricPlacesLA: Los Angeles Historic Resources Inventory.” HistoricPlacesLA brings Los Angeles’ historic resources information on the web in an easily searchable and map-able format is an easily accessible website that contains tens of thousands of places of architectural, cultural, or social importance across Los Angeles—individual buildings as well as also parks, gardens, bridges, and streetscapes, along with information that connects them with the many stories of our city. It is free and easy to access online and is fully searchable by location and keyword.¹⁰

Similar to California Craftsman Architecture: an Interactive Historical Database, HistoricPlacesLA is a useful tool for residents, researchers, and local preservation advocacy. The database is continually expanding as new resources are identified and added. It allows site visitors to explore the city’s history, specific property histories as well as over-arching city historic contexts.¹¹

SurveyLA and HistoricPlacesLA utilize the same methods and tools used by California Craftsman Architecture: an Interactive Historical Database. They educate visitors about historic preservation as well as encourage them to be involved locally. Promoting the crucial role of the public empowers visitors to participate and share their valuable information. SurveyLA and HistoricPlacesLA were both recently launched this year, 2015. It will be interesting to see how they grow, change, and the future role they will play in Los Angeles.

⁸⁰ SurveyLA Blog.
The City of Pasadena

The city of Pasadena is well known for its California Craftsman architecture and its successful preservation advocacy, which is partially due to its consistent involvement in the community. Pasadena has been so successful in preservation efforts that the Los Angeles Conservancy currently gives it an “A+” on its “Preservation Report Card.” The city of Pasadena collaborates with its historic preservation non-profit, Pasadena Heritage.

Pasadena Heritage’s mission is to “identify, preserve, and protect the historical architectural and cultural resources of the City of Pasadena through advocacy and education.” Its initiatives include advocating for threatened buildings, providing historical tours, workshops, lectures, and other educational programs as well as providing consultation and referral services. It also works constantly to protect and enhance individual properties and historic neighborhoods throughout the city, including its famous Bungalow Heaven. Pasadena Heritage is one of the oldest preservation organizations in Southern California and the second largest in the state after the Los Angeles Conservancy. How did a local non-profit preservation organization for a small city become a leader in historic preservation? This can partially be credited to its immense and consistent involvement in the city’s community.

Pasadena Heritage was founded in 1977 by a group of Pasadena residents who were concerned about the many threatened historic resources in the city. Before 1977 the city had adopted a local preservation ordinance but the founding group realized the essential role of community involvement in the success of preservation advocacy. Over

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83 Ibid.
the past thirty-seven years, Pasadena Heritage has grown from 200 members to more than 1,400. Pasadena Heritage offers several public educational programs each year, including its Old Pasadena Walking Tours, custom bus tours, annual Spring Home Tour, and its Craftsman Weekend all attracting thousands of visitors annually. The Craftsman Weekend, a three-day event held in October, focuses on the California Craftsman architecture in Pasadena. Activities during this event include lectures, restoration workshops, a house tour, and exhibits of antique and fine reproduction furnishings of this popular period in the arts and architecture. More than 4,000 people participated in the 2010 Craftsman Weekend.84

The organization’s accomplishments include nominating more than 2,000 buildings to the National Register of Historic Places and the creation of more than 67 preservation easements. Through its revolving Preservation Fund, Pasadena Heritage has completed several award-winning restoration and rehabilitation projects, including the Easton House, Gartz Court, and the Charlotte Perkins Gilman House.

Pasadena Heritage also has an Oral History Project that works directly with the community. This project captures and preserves the personal histories of long-time residents, broadening the understanding of community life from a variety of perspectives. Its primary focus is to document life in Pasadena – the evolving and ever fluid character and landscape of the city over the years – through the eyes of those who have experienced and participated in its history. As the city grows, prospers, and experiences a multitude of changes, it is inevitable that portions of its legacy are lost…to the bulldozer, to changing generations, to new technologies and to population shifts.

Capturing individual stories and histories before they are lost, never to be reclaimed is the priority of the Pasadena Heritage Oral History Project. \(^{85}\)

The city of Pasadena also involves the community with an easily accessible historic resources database similar to California Craftsman Architecture: an Interactive Historical Database. The city has its own publicly accessible California Historical Resources Inventory Database (CHRID) specifically for its own historic resources. \(^{86}\)

CHRID was developed through the California State Office of Historic Preservation's Certified Local Government (CLG) Grant Program and partially funded through the Federal Historic Preservation Fund Program. This site provides public access to historical resource information that has been entered into the CHRID by the City of Pasadena. This site is maintained and hosted by the City of Pasadena and contains information on historic resources within the city. \(^{86}\)

This website provides detailed information about historic resources to the community in this easily accessible and comprehensive database format. Entries include photographs, architects, builders, contractors, construction dates, historic contexts, original owners, original uses, addresses, and construction materials. This transparent database assists residents, Pasadena Heritage, and the city in preservation advocacy efforts. Here is an example of a California Craftsman resource entry in the database.


The city of Pasadena is a leader in historic preservation due to its close relationship with its local preservation non-profit organization Pasadena Heritage, its many outlets for community participation, and its easily accessible historic resources database, which all contribute to its preservation ordinances and advocacy efforts.
Chapter 4

CONCLUSION

California Craftsman Architecture: an Interactive Historical Database is a crucial preservation tool in California. The website provides a comprehensive historic context for the California Craftsman architectural style as well as an easily accessible historic resource database. The site’s information can be used to assist state and local preservation agencies in developing historic contexts, identifying potential historic resources and districts, as well as preservation advocacy efforts.

The future of California Craftsman Architecture: an Interactive Historical Database is promising, due to its interactive elements, appealing design, and participation outlets, all of which are key aspects to a successful preservation website. As demonstrated by the California Office of Historic Preservation, the Los Angeles Conservancy, the city of Los Angeles’s new programs, and the city of Pasadena and its local non-profit, easily accessible websites that utilize and promote community involvement through interactive outlets are beneficial for the agency and their preservation efforts.

Preservation is most powerful at the local level and it is essential for residents to appreciate, understand, and participate in uncovering their community’s history and protecting the resources that represent its history. Historic resources keep history alive in the present and will continue to do so for future generations if they are protected and well preserved. California Craftsman Architecture: an Interactive Historical Database is a vital
resource for promoting and protecting California Craftsman resources at the state and local level.
Appendix

Website Screen Captures
Welcome! This is an interactive site dedicated to the history of California Craftsman architecture. Explore and learn about the origin and expansion of the Craftsman style beginning with the Arts and Crafts Movement in Great Britain and its influence on California architecture, architects, and cities. Links are also provided to resources and other websites for reference and further research. The core objective of the site is to inspire you to do your own research on a California Craftsman property and add it to the database!

In the Land of the Bungalow, away from the ice and snow, away from the cold, to the Land of the Gold, away where the poppies grow, away to the setting sun, to the home of orange blossom, to the land of fruit of honey, where it doesn't take much money to own a little Bungalow.

Land of the Bungalow
(copyright 1924 Geo. F. Devereaux)
The Arts and Crafts Movement

Craftsmanship in the United States was a direct result of the Arts and Crafts Movement in Great Britain in the late 19th century. Artists, such as Ruskin and Morris, felt that industrial production and architecture were devoid of artistic integrity. As a result, they advocated for an end to the production of mass-produced goods and for returning to traditional crafts.

William Morris was an important figure in this movement. He considered the ideals of the Arts and Crafts Movement to be an answer to the problems of industrial society. He believed that art and industry should work together to produce useful and beautiful objects.

American magazines brought the concept of the Craftsman home to the American middle class. In 1900, the furniture manufacturer Gustav Stickley created The Craftsman, a magazine which interpreted the Arts and Crafts Movement to the American public at large. In 1908, he began to print illustrated interior and exterior designs for Craftsman homes, which quickly spread through/popularity and other magazines, including House Beautiful, founded in 1896, and the Ladies' Home Journal. Interior designs and house plans influenced by the Arts and Crafts Movement became popular and were associated with the growing middle class.

The Craftsman magazine contributed to the Craftsman style's growing popularity in the American middle class.

Walter Gropius's home is a prime example of the Craftsman style.
The California Craftsman Style

The Craftsman house developed differently in California than the rest of the country due to its history, natural landscapes, and late growing middle class in the late nineteenth and early twentieth centuries. California was a mecca of anti-modernism, and the Edwardian and Victorian homes that came to California were drawn to its native history of adobe homes, haciendas, and Spanish missions that had nourished the concept of a simple and rustic California lifestyle. The idea that California was a retreat from the excesses of progress meant deeply to the character of the William Morris.

Charles Fletcher Lummis, a Harvard dropout who walked from Ohio to California in 1892, a real estate dealer while also becoming California’s most American, Spanish, and Mexican history. He believed in growing California’s history and became the first President of the California Landmarks Club, the first preservation society in California. Lummis publicly advocated for simplicity of living and the Craftsman ideals of William Morris. His friend Charles Harker referred to him as William Morris married into a Mexican Indian.

California, poet, and nature lover Charles M. Sisson was the father of the California Craftsman style. Good friend of John Muir, Harker sought a simple, rustic life with nature that would become the foundation for the California Craftsman style. Harker was a founder of the Arts and Crafts Movement and organized the Rustic Club in the 1890s to promote the use of native wood in home construction and for the general spirit of simplicity. In his 1902 publication, The Simple Home, Harker advocated for “The Simple Home,” an emphasis on simplicity and an explanation of the philosophy of the rustic style.

Harker’s goal was to create a California Craftsman-style system for the people of the entire country. The use of American and natural California fields and gardens, allowing the home to blend in with the native landscape. Due to the wet California climate and particular climate. Harker advocated the use of deep, recessed verandas with deep overhangs and open rooms faced with natural wood and stone. Harker’s emphasis on rustic architecture and the use of native materials in California.

The Craftsman style became more popular in the late nineteenth century. George Washington Hunt, a native from New York, opened the American Craftsman House in 1892. Hunt’s house was designed by Richard Schenck and a semicircular porch and several traditional Japanese architecture for the California Midwinter International Exposition. The structure today is the Japanese Tea Garden in Golden Gate Park in San Francisco, the oldest of its kind. The aesthetic influenced regional home building as a model called the Japanese Garden California Craftsman house.

Charles Harker’s Craftsman home in Berkeley, designed by San Francisco architect Bernard Maybeck in 1896.

View of the Japanese Tea Garden at the 1915 California Midwinter International Exposition in San Francisco.

History Page (2)
The California Craftsman Bungalow

The Bungalow, in all its various forms, has existed since the early seventeenth century. It originated in the Bungalow region of India as a peasant dwelling or "bungalow" made of mud, cow dung, straw, and bamboo. Its design allowed the house to be built at low cost and to meet the needs of the people who lived in it. In the eighteenth century, English colonists in India had adapted the style to meet their needs, a structure which became known as a Bungalow. A Bungalow is defined as a one-story one-room family home with a porch and veranda. In the late 1890s, a local builder started building homes for a national bungalow in the California Architect and Building News and the California Craftsman Bungalow was born.

Southern California's growing middle class demanded affordable but stylish housing. The California Craftsman Bungalow was the perfect answer. Craftsman Bungalows followed the California Craftsman architecture style but on a smaller scale. They utilized natural materials, simple ornamentation, and formal construction. Low-pitched roofs with overhangs at the eaves allowed for shade over large porches where families could enjoy the sunny California climate. Local materials used in construction included redwood for porches and chimneys and concrete for foundations for exterior toboggans, beamed ceilings, arched walls, and built-in cabinetry. The allowed Bungalows to harmonize with their environment and be built for between $1,000 and $2,000. The California Craftsman Bungalow was a perfect blend of beauty and economy.

Prefabricated Bungalow kits from Detra, Redlands, McMillen, West, and the Austin Company became popular in this early, handmade century. Californians could choose their perfect Bungalow from catalog books such as Henry A. Wilkins' California Bungalows of the Twenties. Gable roofs made the California Craftsman Bungalow even more accessible to the mass public, which led to the "Bungalow Land" phenomenon in Southern California. The California Craftsman Bungalow became the characteristic architectural style of the early twentieth century.

A Bungalow from Henry A. Wilkins' California Bungalows of the Twenties.
Properties Page
Interested in the history of your property? Do some research! Start at your local city or county archival. I suggest looking up the hours of operation and making the institution aware of your property address and an appointment time. Archivists are very knowledgeable and will usually have sources ready for your appointment. Do you know when your property was constructed, the architect, or the original homeowner? Those are questions that you should strive to find the answers to! You might find the answers right away or it might take more digging at another institution, but that is all part of the fun! Here are some tips from a historian to another.

Sanborn Maps

Sanborn Maps are valuable historical tools for anyone who wants to learn about the history, growth, and development of American cities, towns, neighborhoods, and individual properties from the 1880s to the 1950s. These large detailed maps were initially created to estimate fire insurance liabilities. They include information such as the outline of each building, the size, shape, and construction materials, heights, and function of structures, location of windows and doors. Many parcels of land often also include the land owner's name. A Sanborn Map can show you if your property has physically changed over time and if it originally had a different address.

Sanborn maps can usually be accessed at your local archive, however, there is also an online database through ProQuest. To access the online database, you will have to pay a fee or you need to access the database through a institution that has a subscription. Here is the link: [http://sanbornumich.com](http://sanbornumich.com).

I highly recommend looking at the actual books. They are beautiful!

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This is a block of the Boulevard Park neighborhood in Sacramento from the 1915 Sanborn Map. Notice the large park in the center. This was a popular feature in early Sacramento suburbs such as Boulevard Park.
City Directories

City directories are valuable historic resources. If you have a name associated with the history of your property, look it up in a few city directories during the time period. Most local archives have copies of city directories. Directories from the late nineteenth and early twentieth centuries can provide residence, home addresses, work titles, and work addresses. If he or she was a prominent resident, the name may be larger or bolder than the rest due to an extra fee that he or she paid. City directories can provide a lot of detail in your house research. Ask your local archivist if there are any family collections or histories associated with the name as well.

Probate Packets

When a person dies a series of documents are produced and archived and these are called Probate records. Among the documents that are frequently found in a probate packet, you may find the deceased’s death data, place of death, names of family members, family relationships, residences, a description of the deceased’s estate, locations where the deceased owned property, and adoptions or guardianships for minor children, dependents, or incompetent adults.

Keep in mind, however, that each probate packet will vary in content, depending on when and where it was filed. Even if you do not have the original home owner’s name, any early home owner’s probate packet may have original deeds, construction contracts, and early photographs of the property. Probate packets can be found at either of your city archives, county archives, or county courthouses.

Geo B. Lorraine was a prominent assistant earlier in Sacramento. Below is a reproduction of a page from his residence at 202 D Street according to this 1917 Sacramento City Directory.

This is the original building contract for 202 D Street, Sacramento, from 1911. The land was owned by George B. Lorraine, who commissioned E.E. Herrington to design the Craftsman house. According to this document the house was not completed until 1913. This document was found in the Lorraine family collection at the Center for Sacramento History.
### Links

Visit your local preservation society's website and explore these other valuable craftsman sources.

#### Preservation Societies and Neighborhoods
- California Make Office of Historic Preservation
- The California Preservation Foundation
- Sacramento Old City Association
- Sacramento Heritage
- The Los Angeles Conservancy
- Textile Preservation Conservancy
- Cathedral Square Preservation Group
- The Bluff Heights Neighborhood Association
- California Heights Neighborhood Association – Long Beach
- [HERA](https://www.heritage-association.org) – Los Angeles
- Historic Elysian Park – Los Angeles
- West Adams Heritage Association – Los Angeles
- Old Echo Park District
- Old Elysian Foundation
- Old Town Preservation Association (Orange)
- Garden Heritage Foundation
- Pasadena Heritage
- Pomona Heritage
- Historical Society of Puente Valley

#### Online Resources
- The Craftsman Home
  - Garden Bungalows magazine database. Access is free of charge.
- American Bungalow
  - Describes the history and evolution of craftsman architecture, its design principles, and the lifestyle it offers.
- Modern and Humorous
  - All About Craftsman, Mission, and Prairie architecture and design.
- The Original House Blog
  - "The Craftsman Home" blog, with links to resources and articles.
- National Register of Historic Places
  - Visit the website of the National Register to find your property listed.
Redondo Beach Historical Society
Hacienda Hills Heritage—San Diego
CARO Save Our Heritage Organization—San Diego
Westwood Park Association—San Francisco
Atascadero Neighborhood Association—San Jose
Northside Neighborhood Association—San Jose
Santa Barbara Preservation
Corridor History
F铀llerton Historical
Santa Ana Historical Preservation Society
Registry Page
BIBLIOGRAPHY

Please reference any of these wonderful resources!

Arts and Crafts Movement Sources


California Craftsman Sources


Craftsman Bungalow Sources


Sacramento Sources

BIBLIOGRAPHY


