

ATTACHMENT A:

Application & Attachments



Note: In addition to this application, a completed **Planning Division Master Application Form** is also required.

PROPERTY PROPOSED FOR DESIGNATION

1. Name of Property:	SALAS RESIDENCE
2. Property Address:	310 LINDA VISTA
3. Date of Original Construction	1922
4. Original Owner	JANE GUNDER
5. Architect / Builder:	PASQUALE DE ROSA

DESIGNATION CATEGORY

(CHECK APPROPRIATE BOX—SEE CRITERIA ON PAGES 2 & 3 FOR MORE INFORMATION):

HISTORIC MONUMENT

LANDMARK

HISTORIC SIGN

LANDMARK TREE

BRIEF DESCRIPTION OF PROPERTY

Briefly describe the property proposed for designation, indicating whether the entire site or a portion of the site is the subject of the nomination (e.g., how many buildings or objects on the site are included in the nomination) or if the nomination is for an object, sign or tree. A map may be used for the description. Please also submit recent and, if available, historical photographs. Use additional sheets if necessary.

SEE ATTACHED PROFILE / SUMMARY
SINGLE FAMILY RESIDENCE, BUILT IN
1922 - 23 FOR J.D. GUNDBER, DESIGNED
BY PASQUALE DE ROSA.

SUPPLEMENTAL INFORMATION ON SIGNIFICANCE OF PROPERTY

With this application, please attach information that will assist staff with the preparation of a designation report. Books, photographs, articles, and other archival information will all be useful to document the significance of the nominated resource.

Refer to bibliography, historical photographs, chronology, and other supporting information.



CRITERIA FOR DESIGNATING A HISTORIC SIGN

<input type="checkbox"/>	A. It is exemplary of technology, craftsmanship or design of the period when it was constructed, uses historic sign materials and means of illumination, and is not significantly altered from its historic period. Historic sign materials shall include metal or wood facings, or paint directly on the façade of a building. Historic means of illumination shall include incandescent light fixtures or neon tubing on the exterior of the sign. If the sign has been altered, it must be restorable to its historic function and appearance.
<input type="checkbox"/>	B. It is integrated with the architecture of the building.
<input type="checkbox"/>	C. It demonstrates extraordinary aesthetic quality, creativity, or innovation.

CRITERIA FOR DESIGNATING A LANDMARK TREE

<input type="checkbox"/>	A. It is one of the largest or oldest trees of the species located in the City.
<input type="checkbox"/>	B. It has historical significance due to an association with a historic event, person, site, street, or structure.
<input type="checkbox"/>	C. It is a defining landmark or significant outstanding feature of a neighborhood.

DESIGNATION PROCESS (INFORMATION ONLY; NO ACTION REQUIRED)

§17.62.050 Pasadena Municipal Code:

1. A preliminary evaluation by staff to determine if the nominated property meets the applicable criteria and is eligible for designation.
2. If staff determines that the nominated property is eligible for designation, the nomination is scheduled for a public hearing before the Historic Preservation Commission. If not, the applicant may appeal the determination of ineligibility to the Historic Preservation Commission or it may be called for review by the Historic Preservation Commission or City Council.
3. If the Historic Preservation Commission finds that the nominated resource qualifies for designation, it forwards a recommendation on the designation to the City Council.
4. At a noticed public hearing, the Council then determines whether to approve or disapprove the application.

Salas Residence

310 Linda Vista Avenue, Pasadena, California



Historical References

The home at 310 Linda Vista Avenue (formerly 849 Linda Vista; numbering changed in 1930 at the same time street lights and sidewalks were installed) was originally built in 1922 – 1923 for Jeane Daniel and Louise (Fannie) Gunder. J.D. Gunder (born 1888 in New York; died 1948 in Pasadena) was a well renowned entomologist, with a specialty in butterflies, describing over 200 taxa, whose research is still referenced today. As a result of the economic woes of the day, in 1937 he sold his collection of some 28,000 specimens to the American Museum of Natural History in New York City. During the 1940's he operated a gas station at 229 S. Fair Oaks. His widow remained in the home until about 1955.

Subsequent owners include: (1956 – 1964) Paul and Edna Wiermen (entrepreneur, TransState Industries, Inc.); (1965 – 1974) William and Clara Owen (employee, JPL); and (1975 – 2010) Harry and Barbara Double.

Designed by Pasquale de Rosa, construction was started in 1922, and completed in 1923, the same year that the Rose Bowl was completed.



The following biography was written by Mr. De Rosa's granddaughter, Suzanne Bode, an artist in her own right who currently resides in Florida, in 2001:

“My grandfather, Pasquale De Rosa, was an immigrant from Italy who was fluent in six languages. His family estates were located in the northeast corner of the country. There, his family owned vineyards. His mother, sensing that things in Italy were about to deteriorate severely, gave all of her sons enough money to travel the world for two years with the advise to find a new land to call home. The brothers all eventually settled in the metropolitan New York area.

One brother founded a funeral home business and was very successful, having a hearse-filled garage as big as a city block in Brooklyn. Another ran an excavation business to make foundations for buildings. At that time, the digging buckets were pulled by horses and manned by a worker who walked behind. During one such excavation, mafia treasure was uncovered

and, after a night visit to my great uncle by a stealthy visitor who spoke of slit throats, my great uncle turned over that fortune to unknown sources.

My grandfather came to this country by way of Canada. He was introduced to a young woman, Antoinette Moscarelli, by Antoinette's brother. They soon married and my grandfather began a trade for which he had trained with the best in Europe, building fine homes and mansions of the most architecturally interesting and challenging content. Pasquale had suffered the disease, malaria, as a youth and so before long upon his doctor's suggestion to improve his health, he traveled west towards a better climate with his growing family; Rachela, 6, Luke (my father), 3, and Henry, 2. Christopher was born in California. Orlando was not born until they returned from California.

They arrived in Los Angeles and took a rental apartment while my grandfather looked for work. It soon came in the form of a commission to build a house at 1275 New York Drive in Pasadena. Pasquale built the garage first. He converted it into a temporary four room apartment. There he raised his family while he constructed his first home in California on the front of the lot. It was a beautiful H-shaped home. Upon its completion, the family moved to the corner of Rose Avenue and Palm Street in Altadena where they rented a small bungalow. Across the street lived the Stevens (or Stephens) family. The family had large holdings of groves and those groves provided a source of fruit for my father and his family, too. Mr. Stevens had told them they could eat all they wanted, but that he had better never see one orange wasted on the ground. Mr. Stevens would often take my father and his siblings along with Mr. Stevens own children on hayrides through the groves. On another corner was a two room school house with a grape arbor out front. There the children would sit and eat their lunches. Life was idyllic.

My grandfather, Pasquale, joined a local church (I do not know the name but can retrieve it from my Uncle Chris, who was baptized there). In that church, Pasquale began to make many connections meeting prospective home commissioners. He would also often visit a near-by country club to talk with clients. My grandfather would often draw up a set of plans for a client without their asking. Then, he would pay them a visit and often, the plans sold the people a house that they didn't even know they wanted!

With a background of European tradition behind him, Pasquale would visit a site that was chosen for a home and spend the whole day there before he put one pen stroke on his blue design paper. He would note the location of the sun so as to know where to place the rooms within the plan for maximum exposure as well as view. Days of long interviews with the family followed to learn both their habits and desires.

One house had a revolving garage. You could drive your car in, and then press a button that would operate a roundtable turning the car around so that you could drive straight out the next time instead of backing up.

Pasquale's client list grew. He built homes for the Armor Meat giant. The man was so satisfied with my grandfather's work that he then built homes for many of Armor's relatives. He also built a home for the Gunder family. Gunder had made a fortune selling gun powder in World War One. It was located in Pasadena on Linda Vista Avenue. I have an aerial photo of the

house as it was just completed and the original working plans. It was a large V-shaped home. I believe that this home overlooked the Rose Bowl. On the back porch were telescopes so that the home's owners and visitors could watch the Rose Bowl from their porch as well as peruse the valley.

My aunt, now 88 years old, just before she left New York to move to Vero Beach, Florida two years ago, destroyed all correspondence and plans that she had been keeping for years. She considered it all junk and tossed it out!!

She did, however, save the working plans for R. C. Grey's house and I have them in my possession. They are truly beautiful and I would love to build the home here in Vero Beach one day.

The house is of Spanish-seeming style, although I wonder if my grandfather was actually drawing from memory the homes he had seen as a boy in Italy. It has curved edges on the roof, a signature of many of my grandfather's homes. Only he knew how to build and shingle those sloping designs.

The first floor entrance is covered by a long porch under which are the three arched windows of the living room. Upon entering the main hall you are faced by a curving stair that led up to the second floor, a suite of three rooms that shared a side balcony. The living room of substantial size is off to the right. Further beyond it is the master suite with the bedroom in front and a sitting room and bath to the rear. The other side of the main hall opens up to a dining room with a kitchen behind it. The kitchen has an eating banquette built in and notes a drain in the floor for the ice box. Behind the kitchen is another bedroom with bath and a beautiful curved wall. The whole rear of the house is also open with arched windows toward the vista beyond. Lastly, in my opinion, the most beautiful feature that the house boasts, an outside portico running the length of the house across its back. At the far end, a graceful curving stair arched downward taking you to the covered patio below. The balustrades for this whole feature were beautiful, rounded style. My father says that while his father was building the house, his father and Zane Grey became friends. (Although, now that we know this house was not built for Zane and my father had such vivid memories of the man, it is possible that my grandfather did other work for the family. My father has a specific memory of Zane requesting an upstairs room with an outside entrance for his writing.) Zane was so taken with the beauty and precociousness of both my father and his sister, Rachela that he made arrangements for both the children to meet with studio heads. Zane wanted to make them both child stars. But, my grandfather, being of strict European upbringing, put a quick stop to that plan. He had his own opinion of the film community as an amoral society and did not want his family exposed to that!

One night, while sleeping in their little house on Rose and Palm, an earthquake struck. Pasquale at first thought it was an intruder trying to gain access to his home. Thinking the man to be in the front rooms, he went out a back door brandishing a machete determined to end the prowler's career with one fell swoop. When he realized the force with which he was dealing, he gathered his family in an inside archway to ride out the quake. Dishes fell, furniture crept across the room and terror grew in my grandmother's heart. The next day, they began making plans to leave California and soon thereafter, traveled, as they came, by sleeper train, back to New York City.

There, my grandfather continued to build homes buying huge tracts of land in nearby, then rural, Yonkers. We have a photo of a home he built for the Peterson family, the patriarch of which invented the revolving door. The door frame around this man's own home's entrance was fashioned by an Italian stone craftsman. The frame took six months to carve. The man was given instructions by my grandfather to take his time and make a splendid job. My grandfather also knew that the man had a family at home to feed and needed the work.

In 1939, my grandfather contracted encephalitis. He was taken to the hospital where he put up a valiant fight. The doctors said they had never seen such a strong heart or will to live. He left behind a widow and five children. I never got to know my grandfather personally as my parents did not marry until 1945. But, I do feel that I carry his genes. I am a musician, a professional violinist and teacher, but I can never pass a home site without savoring the distinct scent of new wood shaping new quarters nor pass by a set of plans without running a lingering, longing finger over them. We still have my grandfathers drafting tools and architectural element books from Europe. Perhaps, for a second career, I will build yet!"



Originally a deep rose garden and circular drive graced the entry to the home that fronted on Linda Vista. The second owner subdivided the lot, erecting 312 Linda Vista in 1963 on what once was the rose garden, rendering 310 a flag lot. The original pillars at either end of the driveway remain a part of the current-day streetscape. Perched on the edge of the arroyo, the home has unobstructed views of the Rose Bowl (built in the same year, 1923) and the San Gabriel Mountains beyond.





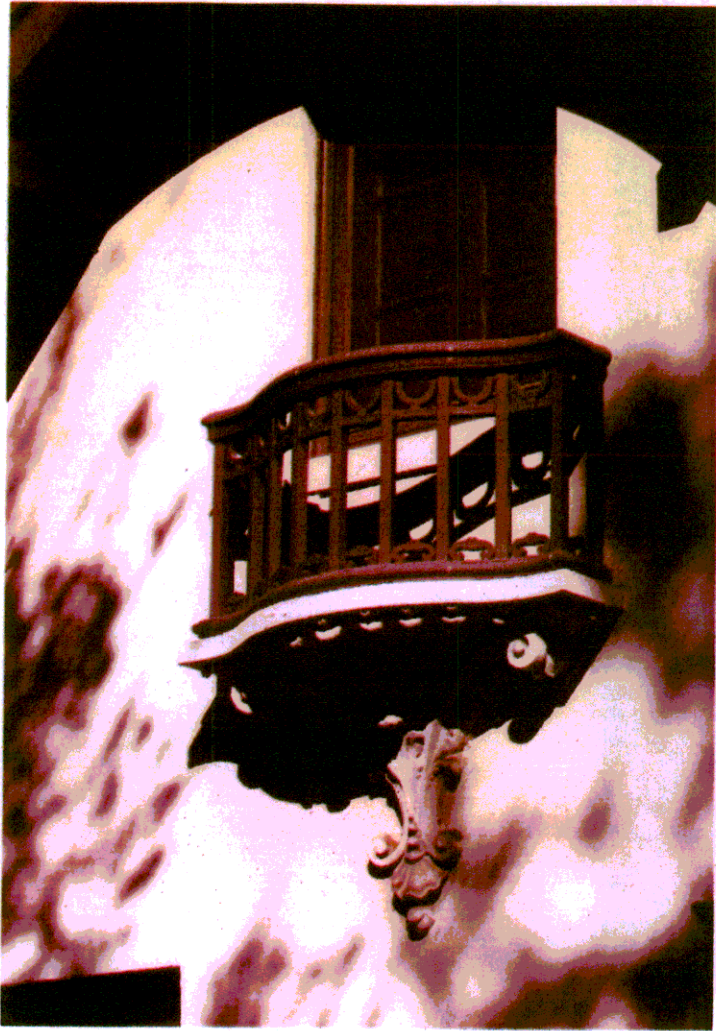
Architectural Design

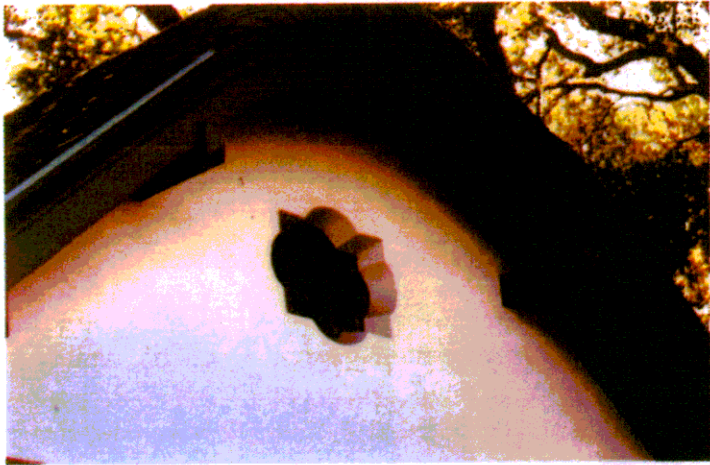
The architectural design of the home can be described as “European eclectic”, a style that gained popularity after men returning from WWI drew from the vernacular styles of the European countryside in building their homes. Rather than a pure image of a specific vernacular, there was often a melding of disparate elements into a cohesive composition. Wallace Neff was one of the local architects known to champion the style, rendering many beautifully balanced compositions in his time, including nearby St. Elizabeth Church, which exhibits several of the elements common to De Rosa’s work. The following elements define the character of the home:

- The overall plan is a splayed U-shape, the central element of which is curved at the perimeter.
- The roofs, following the curvature of the perimeter walls, have rounded edges, appearing as though thatched, and they are in descending heights from the center out toward the ends of the U. The rounded gable ends and purlins are expressed solid members, rafter tails are highly sculpted, and all of this detailing is reiterated in the many dormers across the roof.
- Walls are a light sand finish plaster.
- The gable end attic windows have arched tops, and open to plaster relief “Juliet Balconies” with faux 3/4” wrought iron railings (wood construction).
- Window moldings are simple plaster impressions with expressed sills.
- Door moldings are simple plaster castings.
- The front door is distinguished with a slight arch at the top, a stylized plaster moldings surround with filigree, urns, and warrior busts, and a parchment relief on top.
- Terrace balustrade is precast concrete with a simple repetitive arch.
- Deep set in the plaster walls at the far gable ends of the U are starburst type oculi which function as roof vents faced with turned wood grilles.





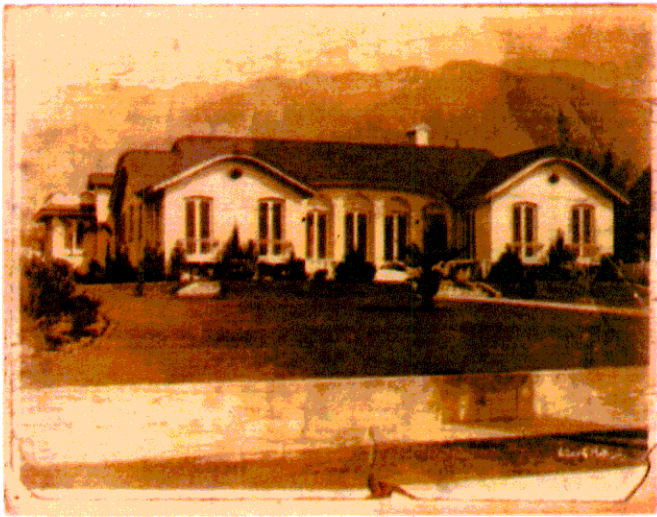




Note: While I am not averse to referring to the style of the home as "European Eclectic", I somehow feel eluded by a more direct reference or specific vernacular from which the design springs. The home at 1275 New York Drive in Altadena, and several other homes designed by Pasquale De Rosa during the same short period that he lived and worked in the Pasadena area, have some striking similarities:

- The same roofline and gable end treatment
- The same sculpted rafter tails
- The same "starburst oculi" deeply set in the plaster gable ends
- The same floor plan with the Living Room at the central leg of the U-shape, with curved exterior walls and roof line
- Three French doors at the entry elevation directly into the Living Room from the front porch, with views through the room and into the back yard beyond
- The chimneys are the same shape

Viewed together, the structures are remarkably similar in vocabulary, so much so that it continues to beg the question of association, and whether there is a particular region where this certain collection of details is commonly woven together, or possibly a certain home or structure, known and endeared, from which they both take their reference.



Jeane Daniel Gunder 1

Jeane Daniel Gunder

Jeane Daniel Gunder (born 1888, New York - died 1948, Pasadena) was an American entomologist who specialised in butterflies.

Gunder described 212 taxa of butterflies mostly races and forms. In 1937 having lost his income in the economic depression he sold his collection of 28,000 specimens to the American Museum of Natural History.

Works

Partial list

- *North American Institutions Featuring Lepidoptera*, 1929-30. First published as parts in *Entomological News* and then as a bound volume.
- The genus *Euphydryas* Scud. of boreal America (Lepidoptera, Nymphalidae). *Pan-Pacific Entomologist* 6(1): 1-8, 16 pls. (Jul 1929).
- 1930. Butterflies of Los Angeles County, California. *Bulletin of the Southern California Academy of Science* 29(2): 39-95, pls. 18-23.

References

Dos Passos, C. 1938 *The types of Lepidoptera described by J.D. Gunder*. American Museum novitates ; no. 999 New York City : The American Museum of Natural History. Includes bibliography.

LINDA VISTA AVENUE

29.18

100.54

DRIVEWAY

37.38

46.73

26.15

20.07

22.52

44.52

217.49

71.00

60.30

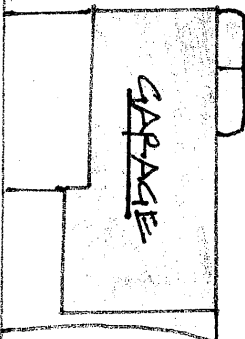
94.36

ARROYO SECO CHANNEL

1/32" = 1'-0"

SITE PLAN

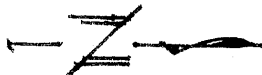
310 LINDA VISTA AVE.



GARAGE



RESIDENCE



ATTACHMENT B:
Additional Staff Photographs

310 Linda Vista Avenue: The Gunder House



West (front) elevation facing north



West & North elevations facing south

310 Linda Vista Avenue: The Gunder House



South elevation facing Northeast



North elevation facing south

310 Linda Vista Avenue: The Gunder House

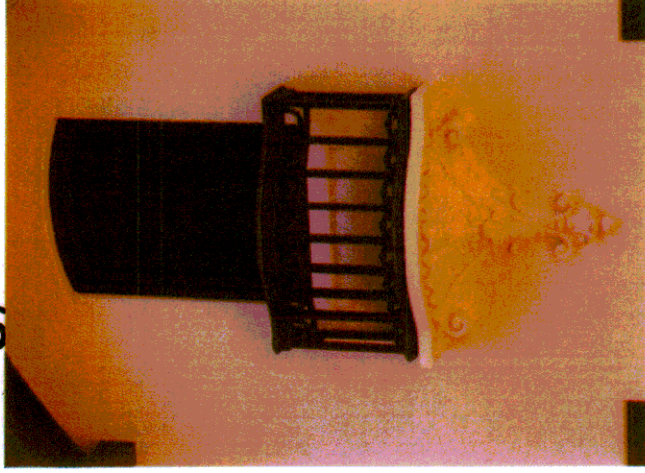
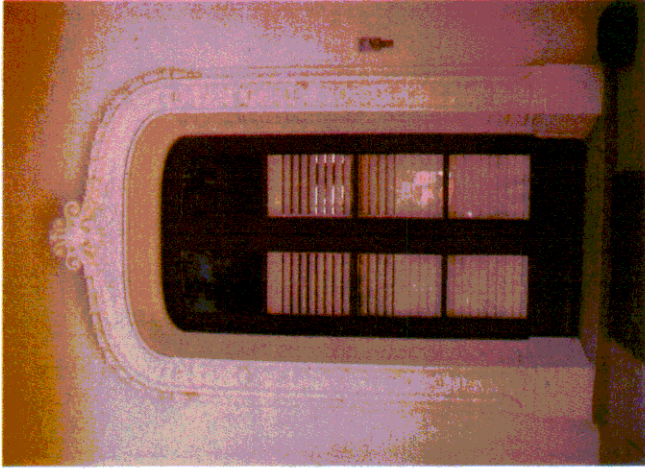


East (rear) elevation facing west



East (rear) elevation facing northwest

**310 Linda Vista Avenue:
The Gunder House (Detailing)**



310 Linda Vista Avenue: The Gunder House



Garage



Entry Pilasters



Front yard wall on adjacent property



Front yard wall