



PLANNING DIVISION MASTER APPLICATION FORM

Project Address: 200 Fern Drive, Pasadena, CA 91105

Project Name: V. Mott Pierce Residence

Project Description: (Please describe demolitions, alterations and any new construction) Historic Monument Designation

Zoning Designation: RS2-HD (Single-Family Res; Hillside Dev.) General Plan Designation: Low-Density Residential

Valuation (Cost of Project): _____

APPLICANT / OWNER INFORMATION

APPLICANT NAME: Clayton and Mihaela Varga

Telephone: [] 818.915.6243

Address: 200 Fern Drive

Fax: [] _____

City Pasadena State: CA Zip: 91105

Email: mihaela122@hotmail.com

CONTACT PERSON: Andrew Goodrich, AICP | Architectural Resources Group

Telephone: [] 626.583.1501 x 104

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City Pasadena State: CA Zip: 91105

Email: a.goodrich@arg-la.com

PROPERTY OWNER NAME: Clayton and Mihaela Varga

Telephone: [] 818.915.6243

Address: 200 Fern Drive

Fax: [] _____

City Pasadena State: CA Zip: 91105

Email: mihaela122@hotmail.com

TYPE OF PLANNING REVIEW AND APPROVALS REQUIRED (Mark clearly the type of approval(s) required):

- | | | |
|--|---|--|
| <input type="checkbox"/> ADJUSTMENT PERMIT | <input type="checkbox"/> HEIGHT AVERAGING | <input type="checkbox"/> PREDEVELOPMENT PLAN REVIEW |
| <input type="checkbox"/> AFFORDABLE HOUSING CONCESSION OR WAIVER | <input type="checkbox"/> HILLSIDE DEVELOPMENT PERMIT | <input type="checkbox"/> RELIEF FROM THE REPLACEMENT BUILDING PERMIT REQUIREMENT |
| <input type="checkbox"/> CERTIFICATE OF APPROPRIATENESS | <input checked="" type="checkbox"/> HISTORIC DESIGNATION (MONUMENT, LANDMARK, TREE OR SIGN) | <input type="checkbox"/> SIGN EXCEPTION |
| <input type="checkbox"/> CERTIFICATE OF EXCEPTION | <input type="checkbox"/> HISTORICAL RESEARCH/EVALUATION | <input type="checkbox"/> TENTATIVE PARCEL/TRACT MAP |
| <input type="checkbox"/> CHANGES TO APPROVED PROJECT | <input type="checkbox"/> LANDMARK TREE PRUNING | <input type="checkbox"/> TEMP. CONDITIONAL USE PERMIT |
| <input type="checkbox"/> CONDITIONAL USE PERMIT | <input type="checkbox"/> MASTER DEVELOPMENT PLAN | <input type="checkbox"/> TREE PROTECTION PLAN REVIEW |
| <input type="checkbox"/> DESIGN REVIEW | <input type="checkbox"/> MASTER SIGN PLAN | <input type="checkbox"/> TREE REMOVAL |
| <input type="checkbox"/> DEVELOPMENT AGREEMENT | <input type="checkbox"/> MINOR CONDITIONAL USE PERMIT | <input type="checkbox"/> VARIANCE |
| <input type="checkbox"/> EXPRESSIVE USE PERMIT | <input type="checkbox"/> MINOR VARIANCE | <input type="checkbox"/> VARIANCE FOR HISTORIC RESOURCES |
| <input type="checkbox"/> FLOOR AREA RATIO (FAR) INCREASE | <input type="checkbox"/> PLANNED DEVELOPMENT ZONE | <input type="checkbox"/> ZONE CHANGE (MAP AMENDMENT) |
| <input type="checkbox"/> GENERAL PLAN AMENDMENT | <input type="checkbox"/> PRELIMINARY PLAN CHECK | <input type="checkbox"/> OTHER: _____ |

Note: Space for signature is on reverse side

MAP -- Master Application REVISED.doc1/20/11

INDEMNIFICATION

Applicant agrees to defend, indemnify, and hold harmless the City and its officers, contractors, consultants, employees, and commission members (collectively, "City") from any and all liability, loss, suits, claims, damages, costs, judgments and expenses (including attorney's fees and costs of litigation), including any appeals thereto (collectively, "proceeding") brought against the City with regard to any approvals issued in connection with the application(s) by the City, including any action taken pursuant to the California Environmental Quality Act. If Applicant is required to defend the City in connection with such proceeding, the City shall have and retain the right to approve counsel to so defend the City; and all significant decisions concerning the manner in which the defense is conducted; and any and all settlements, which approval shall not be unreasonably withheld. The City shall also have and retain the right to not participate in the defense, except that the City agrees to reasonably cooperate with Applicant in the defense of the proceeding. If the City's Attorney's Office participates in the defense, all City Attorney fees and costs shall be paid by Applicant. Further, Applicant agrees to defend, indemnify and hold harmless the City from and for all costs and fees incurred in additional investigation or study of, or for supplementing, revising, or amending, any document if made necessary by said proceeding.

CERTIFICATION:

I hereby certify that I am the applicant or designated agent named herein and that I am familiar with the rules and regulations with respect to preparing and filing this petition for discretionary action, and that the statements and answers contained herein and the information attached are in all respects true and accurate to the best of my knowledge and belief.

SIGNATURE OF APPLICANT OR AGENT: *Clyde Vega/Michael Vega* Date: 5-5-18

<p><u>For Office Use Only</u></p> <p>PLN # _____ CASE # _____ PRJ # _____</p> <p>DATE ACCEPTED: _____ DATE SUBMITTALS RECEIVED: _____ RECEIVED BY (INITIALS): _____</p> <p>FEES: BASE FEE: \$ _____ 3% RECORDS FEE: \$ _____ TOTAL: \$ _____</p> <p>HISTORIC ARCH. RESEARCH REQUIRED? YES NO PUBLIC ART REVIEW REQUIRED? YES NO TRANSPORTATION REVIEW REQUIRED? YES NO INCLUSIONARY HOUSING REQUIRED? YES NO</p>	<p>REVIEW AUTHORITY:</p> <p><input type="checkbox"/> STAFF <input type="checkbox"/> HEARING OFFICER <input type="checkbox"/> PLANNING COMMISSION/BZA <input type="checkbox"/> DESIGN COMMISSION <input type="checkbox"/> HISTORIC PRESERVATION COMMISSION <input type="checkbox"/> CITY COUNCIL</p> <p>TAXPAYER PROTECTION</p> <p><input type="checkbox"/> DISCLOSURE REQUIRED <input type="checkbox"/> NOT REQUIRED</p>	<p>CEQA REVIEW:</p> <p><input type="checkbox"/> EXEMPTION <input type="checkbox"/> INITIAL STUDY <input type="checkbox"/> EIR</p> <p>CEQA REVIEW STATUS:</p> <p><input type="checkbox"/> PENDING <input type="checkbox"/> COMPLETED</p>	<p><u>Design & Historic Preservation:</u></p> <p>TYPE OF HISTORIC PRESERVATION REVIEW:</p> <p><input type="checkbox"/> CATEGORY 1 (DESIGNATED) <input type="checkbox"/> CATEGORY 2 (ELIGIBLE)</p> <p>LANDMARK/HISTORIC DISTRICT NAME: _____</p> <p>TYPE OF DESIGN REVIEW:</p> <p><input type="checkbox"/> CONCEPT <input type="checkbox"/> FINAL <input type="checkbox"/> CONSOLIDATED <input type="checkbox"/> PRELIMINARY CONSULTATION</p>
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Note: In addition to this application, a completed **Planning Division Master Application Form** is also required.

PROPERTY PROPOSED FOR DESIGNATION

1. Name of Property:	
2. Property Address:	
3. Date of Original Construction	
4. Original Owner	
5. Architect / Builder:	

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.

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.



LEGAL DESCRIPTION

Attach a copy of the most recently recorded legal description for the property (usually in the deed for the property or other documents when the property was purchased—also available from a title company).

CRITERIA FOR DESIGNATION

Check the box under the category checked on first page that corresponds to the criterion under which you are nominating the property, object, sign or tree for designation. Multiple boxes may be checked if applicable.

CRITERIA FOR DESIGNATING AN HISTORIC MONUMENT (May include significant public or semi-public interior spaces and features)	
<input type="checkbox"/>	A. It is associated with events that have made a significant contribution to the broad patterns of the history of the region, state or nation.
<input type="checkbox"/>	B. It is associated with the lives of persons who are significant in the history of the region, state or nation.
<input type="checkbox"/>	C. It is exceptional in the embodiment of the distinctive characteristics of a historic resource property type, period, architectural style or method of construction, or that is an exceptional representation of the work of an architect, designer, engineer, or builder whose work is significant to the region, state or nation, or that possesses high artistic values that are of regional, state-wide or national significance.
<input type="checkbox"/>	D. It has yielded, or may be likely to yield, information important in prehistory or history of the region, state or nation.

CRITERIA FOR DESIGNATING A LANDMARK	
<input type="checkbox"/>	A. It is associated with events that have made a significant contribution to the broad patterns of the history of the City, region, or State.
<input type="checkbox"/>	B. It is associated with the lives of persons who are significant in the history of the City, region, or State.
<input type="checkbox"/>	C. It embodies the distinctive characteristics of a type, architectural style, period, or method of construction, or represents the work of an architect, designer, engineer, or builder whose work is of significance to the City or, to the region or possesses artistic values of significance to the City or to the region.
<input type="checkbox"/>	D. It has yielded, or may be likely to yield, information important locally in prehistory or history.



V. MOTT PIERCE RESIDENCE

200 FERN DRIVE

HISTORIC MONUMENT NOMINATION CONTINUATION SHEET

A. Physical Description

General Setting

The V. Mott Pierce Residence at 200 Fern Drive is located in a small, secluded residential neighborhood near the western boundary of Pasadena called Alta San Rafael. The house occupies a large, trapezoidal shaped lot that abuts the edge of a hillside and slopes downward toward the north. Its footprint is moderate in size and occupies only a portion of the lot; a majority of the property consists of foliage and other landscape features. The street on which the property is located, Fern Drive, is a narrow street with restricted access that charts a curvilinear course along the crest of a hill. Along the street, Arroyo stone is applied to gutters, curbs, and other tract features, providing the area with a sense of aesthetic cohesion and a palpable connection to the natural environment. The neighborhood is developed with a mélange of large single-family houses on sizable lots, almost all of which were built between its initial period of development in the 1920s and the 1960s. Many were custom-designed by notable architects.

Building Exterior

The subject house is located near the southern edge of its lot, adjacent to the street. This two-and-half story, single-family residence was constructed in 1928 and designed in the Mediterranean Revival style. Since it conforms to the steep slope of the lot on which it is located, most of the house sits at a grade that is substantially lower than that of the street; for this reason it is largely obscured from public view. The house sits atop a poured concrete foundation and is constructed of conventional wood frame; concrete walls that frame a partially exposed basement level are visible on some secondary elevations. Capping the house is a low-pitched clay tile roof that includes a combination of hipped, shed, and pent volumes. Most volumes of the roof feature open eaves and decorative wood brackets. Multiple stucco chimneys with decorative caps project from the roof. Exterior walls are clad with troweled stucco.

The house features an L-shaped footprint that conforms to the topography of the site and comprises three principal volumes. The first volume constitutes the main portion of the house and is located downslope; the second includes an attached garage and is located above, at street level; and the third is a connecting volume that includes an exterior stairwell from the garage to the house, an attached guesthouse, an elevator shaft, storage rooms, and other interstitial spaces. Most of the house is moderately to deeply set back with the exception of the garage, which is only shallowly set back from the street and is fronted by a small paved driveway and vehicular pull-in area.

From the street, the garage is the most prominent element of the house. Features on the garage are asymmetrically composed. The garage's prevailing sense of asymmetry is reinforced by a tower that is



set askew of the rest of the structure. The tower is capped by a hipped roof and features a cornice, a stringcourse, and clay tile vents. The garage is dominated by three recessed vehicular bays, which are set beneath a pent roof and supported by squared stucco columns. Within each bay is a non-original roll-up door. Clay tile vents are incorporated into the stucco wall beneath the eave line. Adjacent to the vehicular bays is an arched portal that is slightly askew of the rest of the garage. The portal is framed by engaged columns and capped by a gabled roof. A metal sconce is affixed to the wall above the arch.

This portal provides access from the street above to the house below. It opens into a vestibule that contains an elevator (added in 1939) and a set of stairs. Both the vestibule and stairs are finished with quarry tile. The stairs are sheltered by a roof with exposed beams; the south wall of the stair enclosure is open, with squared pier supports and low walls that are capped with a thin layer of quarry tile. Iron handrails and banisters are affixed to the walls and the stair treads, respectively. The stairs are illuminated by metal sconces and pendant lights. At the base of the stairs is an open, linear corridor that is finished with quarry tile and framed by a series of rounded arches with engaged columns.

The primary elevation of the house faces west. It is approached by a courtyard that is lushly landscaped and finished with stone pavers. Near the center of this elevation is the main entrance to the house. The entrance is framed by an articulated surround that is framed by engaged columns and surmounted by an entablature and denticulated cornice. Set within this surround is a recessed arch and a single, glazed arched door with an elaborate wrought iron grille. A second entrance is located at the base of the stairs and comprises a single wood door. At the south end of this elevation is a projecting bay with a jettied upper story supported by wood corbels. Fenestration varies but generally consists of original, multi-light steel casement windows and non-original vinyl windows with faux divided lights. Many of the windows are accentuated by details such as bottled or leaded glass, louvered shutters, and iron or stucco grilles.

The south elevation is asymmetrical. Notable features on this elevation include a cantilevered balconette with an iron balustrade and decorative corbels, and a terrace that is finished with quarry tile and surrounded by a low stucco wall. This wall is capped by a thin layer of quarry tile. The terrace is accessed by quarry tile steps and wraps around to the rear of the house. It is shaded by a fabric awning that is fastened to metal support posts. Part of the terrace recesses into the face of the building and is set behind a colonnade with elaborate capitals. Glazed wood doors with wood screens open onto the patio. Fenestration on this elevation consists primarily of non-original vinyl windows with faux divided lights and original wood porthole style windows. Several of the windows are flanked by louvered shutters or articulated surrounds; some of the lower story windows have a floor-to-ceiling configuration.

The rear (east) elevation is also asymmetrical. On the ground level are two sets of wood French doors and a fixed wood picture window, all of which are set within arched openings and feature decorative iron grilles. These doors and windows are framed by articulated surrounds and engaged columns with elaborate capitals; two escutcheons are incorporated into the stucco wall above this system of doors and windows. The doors open onto the same terrace flanking the south elevation. Other fenestration consists of wood fixed, casement, and porthole style windows, and non-original vinyl windows. Many of



the windows on this elevation feature arched openings and/or divided lights. At the south end of this elevation is a projecting volume with an upper-story balcony. The balcony is accessed by wood French doors flanked by floor-to-ceiling skylights, is shaded by an awning fastened to metal support posts, and is enclosed by a low stucco wall with a thin quarry tile cap. The south end of this elevation also includes an exposed portion of the basement level, and a recessed volume that houses a wet bar (presumed to be non-original). The ground story and basement level are delineated by a corbeled jetty.

The north elevation is the least articulated. It features an exterior staircase that provides secondary access to both the main residence and the guesthouse. The stairs are finished with quarry tile and are flanked by iron balustrades. Other notable features include an arched wood picture window and a projecting bay. Fenestration consists of multi-light steel casement windows; the projecting bay features non-original vinyl casement windows. A few of the windows are accentuated by louvered shutters or stucco grilles. There are minimal decorative features on this elevation relative to other elevations.

Building Interior

What are arguably some of the house's most distinctive characteristics are located inside. Notable interior spaces and features are generally located in semi-public areas of the house and include the foyer, living room, dining room, a dining niche, a study, and a basement-level den.

Both main entrance doors open into the foyer. This space comprises a long corridor that is replete with Classical details and motifs, and provides a dramatic entrance to the house. Notable architectural features within the foyer include marble floors and steps, a vaulted ceiling with hand-stenciled details, engaged Corinthian columns, metal light fixtures, and a staircase with a wrought iron balustrade.

The living room, which is located on the opposite (east) side of the foyer, is an open, voluminous space that is also replete with Classical ornament. The room is capped by a coffered wood ceiling with denticulated crown molding and hand stenciling within each coffer. Other notable features in the living room include a fireplace with an elaborately detailed surround and mantle, a small arched niche adjacent to the fireplace, and a colonnade that delineates the living room from the dining room. The colonnade is composed of three arches, each of which is supported by a pair of slender Corinthian columns. An elaborate wrought iron balustrade and stair rail system is incorporated into the colonnade.

Other notable interior spaces include a formal dining room, which is located on the opposite side of the colonnade and features crown molding and a large arched picture window; and an octagonal dining niche, which is located between the dining room and kitchen and features an elaborate, carved wood ceiling and an arched recess with hand-stenciled details. Next to the living room is a study that features paneled wood walls, crown molding, engaged fluted pilasters, and a wood-and-marble fireplace. On the basement level, directly beneath the study, is a den that loosely ascribes to a nautical theme. Notable



features within the den include a coffered wood ceiling with wood-and-rope crown molding, wood wall panels, a wood fireplace with embossed metal panels, and a bar that is hidden behind a wall panel.

Also located on the basement level, adjacent to the den, is a room that is currently occupied by a Polynesian-themed bar. This room also loosely ascribes to a nautical theme and features hardwood floors, porthole style wood windows, and extensive Polynesian-themed finishes and flourishes that are composed of materials such as bamboo and rattan. Since original plans for the house were not available, and the renovation of this room is not reflected in the permit record for the property, it is not known what this space was originally used for; however, the Polynesian décor is believed to date to the 1950 or 1960s, when Americans' intrigue with Polynesian culture was at its zenith. While it is certainly a notable element of the house, this room post-dates the period of significance for the house (1928-1942).¹

Other interior spaces consist of bedrooms, bathrooms, a kitchen, and the various other functions associated with a single-family dwelling. Most of these spaces feature hardwood floors and wood doors; several of the bathrooms feature original ceramic tilework. Over time, upgrades have been made to the kitchen and some bathrooms to render them up-to-date and compatible with contemporary fixtures.

Site and Landscape Features

The property is extensively landscaped. Generally, areas around the perimeter of the house reflect a landscape scheme that is deliberate and manicured, while the rest of the property is naturalistic and densely vegetated with native trees, shrubs, and undergrowth. Some indigenous oak and walnut trees are interspersed throughout the property. More peripheral areas of the property are accessed by a network of footpaths, some of which are earthen and others that are finished with stone pavers.

The property includes a number of hardscape features that are composed of native Arroyo stone. Specifically, Arroyo stone is applied to the construction of planters, curbs, and retaining walls. It is also used to line two stream beds that carry water into shallow ponds: one of the stream beds is located to the north of the house, and the second is located to the south. Both follow the contours of the land and are activated by pump systems that recirculate water; their operability and condition are currently unknown. To the north of the house is an ancillary building that anchors a small amphitheater and is also constructed of Arroyo stone. This ancillary building is capped by a clay tile shed roof and features a stone chimney. Since the application of this native material evokes a strong sense of rusticity and enhances the aesthetic connection between site and nature, these Arroyo stone hardscape features are considered to be important character-defining features of the property. They also ascribe to the bucolic, naturalistic landscape scheme that was an important element of this neighborhood's original site plan.

¹ The period of significance is addressed in more detail in Section B (Statement of Significance) of this document.



There are three other ancillary buildings on the property. The first is used as a pool house and is located adjacent to the pool terrace; the second is a small storage shed located to the north of the house; and the third is a larger storage structure located to the south and west of the house. These structures all ascribe to a similar vernacular architectural vocabulary comprising low-pitched clay tile roofs, paneled wood doors, and multi-light windows. While they complement the aesthetic of the main house, they are all simple edifices that serve utilitarian functions and lack the characteristics of any architectural style.

Other notable site features include an in ground swimming pool (added 1959) and an earthen bocce ball court, both of which are located to the east of the house. Both the pool and the court occupy terraces that sit at lower grades than that of the house. These terraces are accessed by quarry tile steps and wrought iron gates, and are enclosed by concrete terrace walls that are capped by a layer of quarry tile. Sections of the perimeter wall around the pool also feature wrought iron balustrades and stair rails.

Development Chronology and Alterations

Visual inspection of the property, comparison of historical and current photographs, and analysis of historical building permits obtained from the City of Pasadena Permit Center indicate that the V. Mott Pierce Residence retains integrity and has experienced few alterations since its construction in 1928.

The following development chronology summarizes major alterations that have been made to the property and have impacted its physical appearance. This information is derived from historical building permits obtained from the City of Pasadena Permit Center.

- 1928** Original construction of the subject house. Paul R. Williams is listed as the architect; Shephard and Shephard are listed as the builders, and Dr. V. Mott Pierce is listed as the original owner.
- 1929** Construction of a new concrete retaining wall (location on property unknown).
- 1934** New storeroom created beneath the house; this involved the addition of a wooden floor and the carving of six window holes in an existing concrete wall. The permit does not specify where the storeroom is located, though it appears to describe a crawlspace that is adjacent to the garage.
- 1939** Addition of a new electrical-powered elevator at the entrance vestibule.
- 1959** Construction of a new swimming pool and retaining wall.

Other alterations that are not reflected in the permit record were noted on a site visit conducted by ARG staff on February 27, 2018, and are listed below. Whenever possible, these alterations were corroborated by Sanborn Fire Insurance Maps, historic aerial imagery, and other archival materials.



- Some original windows have been replaced with visually compatible, dual-paned vinyl windows with faux divided lights. Most of these replacement windows are located on secondary elevations that face the Ventura Freeway/SR 134, and were installed to mitigate freeway noise.
- Original garage doors have been replaced with visually compatible, contemporary roll-up doors.
- A wet bar was added to the east elevation of the house, at the basement level (date unknown, but based on the materials used is believed to date to the postwar period).
- Remodeling projects have been carried out in the kitchen, some bathrooms, and other secondary interior spaces to provide these rooms with up-to-date fittings, finishes, and fixtures.

B. Statement of Significance

Previous Evaluations²

In 2002, the subject property was evaluated for historical significance by architectural historian Tim Gregory. Gregory's report concluded that the house appeared individually eligible for listing in the California Register of Historical Resources (California Register) "due to its association with a regionally significant architect (Paul R. Williams) and with a nationally significant first owner (V. Mott Pierce), its fine design and good state of preservation, and its contribution to the architectural and historical context of the North San Rafael neighborhood."³ This report appears to have been used for informational purposes only, as the property was never subsequently listed in the California Register.

In 2012, the City of Pasadena commissioned a study and Multiple Property Documentation (MPD) listing entitled "Historic Designed Gardens in Pasadena, 1873-1975." Through the process the Alta San Rafael neighborhood was identified as a National Register-eligible historic district, as a planned residential subdivision that was designed by influential landscape architects the Olmsted Brothers.⁴ The property at 200 Fern Drive, which is located within the boundaries of the proposed Alta San Rafael Cultural Landscape Historic District, was assigned a status code of 3D: "appears eligible for the National Register as a contributor to a National Register eligible district through survey evaluation." It is thereby included in the California Historical Resources Inventory (HRI) database with the 3D status code. However, this determination pertained only to the property itself; the house was not evaluated as part of this study.⁵

² Documentation related to all previous evaluations of the property is appended to this nomination.

³ "200 Fern Drive, Pasadena," Historic Resource Evaluation Report prepared by Tim Gregory, Aug. 2002, 4.

⁴ National Register of Historic Places Multiple Property Documentation Form, "Historic Designed Gardens in Pasadena, 1873-1975," prepared Jul. 16, 2012, E-19.

⁵ DPR 523A – Primary Record, "200 Fern Dr," accessed Mar. 2018.



Summary of Significance

The V. Mott Pierce Residence at 200 Fern Drive satisfies the following criteria for designation as a City of Pasadena Monument as enumerated in Zoning Code, Chapter 17.62.40:

- *It is associated with the lives of persons who are significant in the history of the region, state or nation (Criterion 2);*
- *It is exceptional in the embodiment of the distinctive characteristics of a historic resource property type, period, architectural style or method of construction, or that is an exceptional representation of the work of an architect, designer, engineer or builder whose work is significant to the region, state, or nation, or that possesses high artistic values that are of regional, state-wide or national significance (Criterion 3).*
- *A historic monument designation may include significant public or semi-public interior spaces and features (Criterion 5).*

The building satisfies Criterion 2 for its association with Dr. Valentine Mott Pierce (V. Mott Pierce), a medical doctor and adroit businessman of national renown who was the original owner and occupant. V. Mott Pierce and his father, Dr. Ray Vaughn (R.V.) Pierce, thrust themselves into the public eye by building one of the nation's largest and most recognizable brands of proprietary medicine during the late nineteenth and early twentieth centuries. Their business empire, known as the World's Dispensary Medical Association, produced and sold nostrums that were distributed by mail and were aggressively marketed as medical panaceas – typically with little to no evidence substantiating the company's lofty claims. The Pierce name became synonymous with proprietary medicine and its penchant for hawking scientifically and ethically questionable remedies. As the public face of his family's compounding empire for several decades, V. Mott Pierce is widely regarded as a leader in the field of proprietary medicine. He owned and resided in the subject house between its completion in 1928 and his death in 1942.

The building satisfies Criterion 3 as an exceptional example of the Mediterranean Revival style as applied to a single-family residence. It also satisfies this criterion as an exceptional representation of the work of renowned architect Paul R. Williams. The house exhibits an extraordinary level of articulation and architectural detail associated with the style – especially in interior spaces – that distinguish this house from other Mediterranean Revival style buildings in the region, and render it exceptionally important to a study of 1920s architecture and the Period Revival movement in Southern California. For these same reasons the house is also exceptionally important with respect to Williams and his body of work. Lauded and widely publicized, it is regarded as a seminal example of Williams's body of residential work, and contributes to an understanding of his contributions to domestic architecture in Southern California.

Since many of the building's character-defining features and most distinctive attributes are located in semi-public interior spaces, and these interior features and spaces play an integral role in conveying the house's architectural significance, the building also satisfies Criterion 5.



Development of the Alta San Rafael Neighborhood

The V. Mott Pierce Residence is located in the Alta San Rafael neighborhood, a small, secluded hillside enclave that is notable as one of the first planned communities in the greater Pasadena area.⁶

In 1925, a consortium of investors who operated collectively as the Alta San Rafael Company filed a subdivision map for a small residential tract in the hills overlooking Pasadena. Tract No. 8702, which was subsequently re-named Alta San Rafael, comprised 36 residential lots that were nestled into the hillside and accessed by a meandering network of streets that conformed to the contours of the land.⁷ An additional parcel, which was located at the northwest corner of the tract, was deeded to the California Institute of Technology as the site of a new seismological laboratory.⁸ Lots within Alta San Rafael were generously sized and were intended to be developed with large, stylish single-family dwellings.

To ensure that the tract retained a strong sense of visual cohesion and an aura of exclusivity, the Alta San Rafael Company developed the subdivision in accordance with a uniform plan. It hired the Olmsted Brothers, a renowned landscape architect firm based in Massachusetts, to develop a master site and landscape plan for the Alta San Rafael neighborhood in 1925.⁹ The company was headed by John Charles Olmsted and Frederick Law Olmsted, Jr., sons of eminent landscape architect Frederick Law Olmsted, Sr., designer of Central Park in New York City and other well-known urban parks. The site plan that the Olmsted Brothers developed was geared, first and foremost, toward conserving the neighborhood's environmental quality and maximizing the assets afforded by its naturalistic setting. It also built on the parallels that were often drawn between Southern California's temperate climate and that of the Mediterranean. The plan specifically aimed "to maximize local topography in order to capture scenic views and create enclosures from steep terraces and sharply curved streets."¹⁰ Dense street trees and the application of Arroyo stone to tract features also worked to enhance its site-specific uniformity.¹¹

Alta San Rafael's remarkably strong and consistent sense of place was further reinforced through the imposition of architectural restrictions. Per these restrictions, individual dwellings were subject to design review and were required to ascribe to a Mediterranean aesthetic, which was seen as tasteful at the time and also complemented the California Mediterranean landscape scheme that defined the Olmsteds' site plan. In the late 1920s several large, well appointed, Mediterranean Revival style houses

⁶ National Register of Historic Places Multiple Property Documentation Form, "Historic Designed Gardens in Pasadena, 1873-1975," prepared Jul. 16, 2012, E-19.

⁷ Tract Map No. 8702, recorded Sept. 28, 1925, accessed Mar. 2018 via Los Angeles County Department of Public Works.

⁸ "To Locate Quakes," *Los Angeles Times*, Jun. 3, 1925.

⁹ "Alta San Rafael Company, Pasadena-California, Plan for Development of Hill Tract," site plan developed by the Olmsted Brothers, File No. 8045, Plan No. 17, Nov. 1925, accessed Mar. 2018 via the National Park Service.

¹⁰ National Register of Historic Places Multiple Property Documentation Form, "Historic Designed Gardens in Pasadena, 1873-1975," prepared Jul. 16, 2012, E-19.

¹¹ *Ibid.*



were constructed in the neighborhood and were designed by some of the era's most prominent architects including Roland Coate, Wallace Neff, Gordon Kaufman, Reginald Johnson, and Myron Hunt.¹²

The subject house was characteristic of the type of the development that defined the Alta San Rafael neighborhood in its formative years. Constructed in 1928, it was one of the earlier houses to be completed in the neighborhood and its design – which loosely drew upon the residential architecture of the Italian countryside – fit well within the architectural parameters that had been established by the company. Its architect, Paul R. Williams, was a renowned figure who was known for designing elaborate houses for affluent clients. The property's grounds were replete with Arroyo stone site features and extensive landscaping that evoked a strong connection between the built and natural environments and carried forward the vision of the neighborhood that had been codified in the Olmsteds' site plan.¹³

Owners and Occupants

Dr. Valentine Mott (V. Mott) Pierce

The subject house is associated with Valentine Mott (V. Mott) Pierce, who commissioned its construction and lived in it between its completion in 1928 and his death in 1942. Pierce was a physician and entrepreneur of national repute who made notable contributions to the field of alternative medicine by presiding over one of the nation's largest and most iconic brands of proprietary drugs.

Born in 1865, V. Mott Pierce was the son of Dr. Ray Vaughn (R.V.) Pierce, a physician and druggist who operated a medical manufacturing business in Buffalo, New York. The elder Pierce, a medical doctor, amassed a fortune by compounding and patenting a variety of over-the-counter elixirs, pills, and other pseudo-medical remedies that were aggressively advertised (typically falsely, and without evidence) as medical panaceas that could alleviate virtually any ailment known to man. The nostrum for which he became best known was a bitter, anise-flavored tonic called Dr. Pierce's Golden Medical Discovery. This tonic was marketed as a natural remedy for a bevy of complaints – one advertisement said that it gave men "an appetite like a cow-boy's and the digestion of an ostrich" – but in reality the nostrum included a potent concoction of quinine, opium, and alcohol.¹⁴ Other proprietaries that the company sold had similarly scintillating names like Dr. Pierce's Pleasant Pellets and Dr. Pierce's Elixir of Smart Weed.¹⁵

R.V. Pierce expanded his repertoire in the late nineteenth century by opening a sanitarium in Buffalo called the Invalid's Hotel and Surgical Institute. Here, he administered his habit-forming, alcohol and

¹² Ibid.

¹³ Though the subject property conforms to the landscape plan for Alta San Rafael that was developed by the Olmsted Brothers, the landscape designer of this property is not listed on original permits and was not identified.

¹⁴ Danielle Sarver Coombs and Bob Batchelor, eds., *We Are What We Sell: How Advertising Shapes American Life...and Always Has* (Santa Barbara, CA: Praeger, 2014), 139.

¹⁵ "Dr. Pierce's Pleasant Pellets," Apr. 8, 2009, accessed Mar. 2018.



narcotic-laden nostrums to unwitting patients who checked into the institution. He also published a gargantuan, 1,008-page health manual called the *People's Common Sense Medical Advisor*, which was essentially used as a vehicle for promoting his proprietaries.¹⁶ In 1883 Pierce consolidated the various elements of his business empire into a single entity called the World's Dispensary Medical Association.¹⁷

V. Mott Pierce was born into the world of proprietary medicine, and from an early age he was groomed to take the reins of his family's business. He matriculated at Harvard University (A.B. 1888) and subsequently earned his medical degree from the University of Buffalo (1891). In 1893 he was appointed manager of the World's Dispensary Medical Association, in which capacity he presided over its daily operations and, "in a very short time, made himself one of the most potent factors of the dispensary."¹⁸ By the late nineteenth century, the company, under the leadership of V. Mott Pierce, had grown into one of the largest, most influential purveyors of proprietary drugs and had become a household name. Dr. Pierce's Golden Medical Discovery, Dr. Pierce's Pleasant Pellets, Dr. Pierce's Anuric Tablets, and other nostrums could be found in medicine cabinets across the nation at a time when the understanding of human physiology was relatively poor and access to legitimate medical care was extremely limited.¹⁹

The Pierces' nostrums, as well as other brands of proprietary remedies, thrived on the shortcomings of nineteenth century medicine and a dearth of government regulations related to over-the-counter drugs. Both Drs. Pierce were trained as medical doctors and presented themselves as such, but their most significant achievement was their ability to market their products "more successfully than almost any other physician at a time when availability of home remedies and nostrum cures were at their height."²⁰ Their verbose descriptions of ailments included just enough scientific jargon to seem authentic, and their aggressive approach to marketing – which utilized a combination of newspapers, broadsides, billboards, and testimonials – saturated the nation with written and visual descriptions of their brand. Both Drs. Pierce proved themselves to be adroit businessmen and savvy marketers who possessed a keen awareness of consumer culture and the unscrupulous opportunities afforded by the free market.

By the turn-of-the-twentieth century, a coordinated effort was spearheaded to regulate what had long been a freewheeling industry largely devoid of oversight or government intervention. This effort was fueled by a combination of factors including the Temperance movement, a mounting desire to rid society of graft and corruption, and reports of addiction and death that were attributed to over-the-counter drugs – which were not required to disclose their ingredients, and were often laden with ingredients such as alcohol, opium, morphine, cocaine, and other addictive substances.²¹ Motivated by a

¹⁶ Lorraine Swainston Goodwin, *The Pure Food, Drink, and Drug Crusaders, 1879-1914* (Jefferson, NC: McFarland and Co., 1999), 238.

¹⁷ New York Heritage Digital Collections, "Nickell Collection of Dr. R.V. Pierce Medical Artifacts: Historical Context," accessed Mar. 2018.

¹⁸ "Our Graduates," *The Shield: A Magazine Published Quarterly in the Interests of Theta Delta Chi* 15.1 (Mar. 1899), 155.

¹⁹ Peggy M. Baker, Pilgrim Society and Pilgrim Hall Museum, "Patent Medicine: Cures and Quacks," accessed Mar. 2018.

²⁰ New York Heritage Digital Collections, accessed Mar. 2018.

²¹ Baker, accessed Mar 2018.



desire to protect the integrity and profitability of the brand he had helped create, V. Mott Pierce emerged as a vocal opponent of any effort to regulate over-the-counter remedies. He and his father successfully sued the *Ladies Home Journal* for libel after the magazine published an exposé accusing the company of infusing their products with nefarious additives including opium, digitalis, and alcohol.²²

V.M. Pierce inherited the family business following the death of his father in 1914. He continued to preside over the company and steer it in the direction of profitability and success, even amid increased scrutiny and regulations related to the advertising and labeling of proprietary drugs. In 1940 he re-branded the company as Pierce Proprietaries and continuously served as its president until his death in 1942. Pierce also continued to operate the Invalid's Hotel in Buffalo until its closure in 1941.²³

In addition to heading a nationally reputed dispensary business, Pierce was involved in various other professional and civic endeavors. He was a member of multiple professional medical societies, was twice elected president of the National Proprietary Medical Association, and founded a number of other enterprises including the Pierce Coal and Lumber Company; the Pierce Glass Company, which manufactured glass bottles; and the Pierce Natural Gas Company. He was an active member of multiple civic groups including the Masons, the Universalist church, and the Annandale Golf Club in Pasadena. He owned the first car in Buffalo, and one-third of the island of St. Vincent in the Caribbean.²⁴

V. Mott Pierce commissioned the subject house in 1928.²⁵ He and his wife, Matilda, divided their time between this house and their residence in Buffalo until 1940, at which point they moved to Pasadena full-time.²⁶ This was typical of Pasadena's early luminaries, many of whom maintained a residence on the East Coast but spent much of their time wintering out west where the climactic conditions were far more favorable. Pierce resided in the house until his death in 1942; Matilda continued to live in the house until the early 1950s.²⁷ Since Pierce lived here well within his productive period, the house bears a palpable association with his life, career, and myriad contributions to the field of alternative medicine.

Subsequent Owners and Occupants

Subsequent owners and occupants include Merle E. Tracy, an employee of the Los Angeles Board of Education; C. Morley Calhoun, a physician, and his family; and Victor J. Burner, also a physician.²⁸ These

²² Goodwin (1999), 238; New York Heritage Digital Collections, accessed Mar. 2018.

²³ Goodwin (1999), 238

²⁴ "Valentine Mott Pierce," *The National Cyclopedic of American Biography* 31 (New York: James T. White and Co., 1944).

²⁵ "Many Costly Homes Rising," *Los Angeles Times*, Apr. 23, 1928.

²⁶ "Dr. V.M. Pierce Rites to be Held Tomorrow," *Pasadena Star-News*, May 28, 1942; "Dr. V. Mott Pierce, President Since 1914 of Pierce's Proprietaries, Inc., Buffalo," *New York Times*, May 28, 1942.

²⁷ "200 Fern Drive, Pasadena," Historic Resource Evaluation Report prepared by Tim Gregory, Aug. 2002, 3.

²⁸ *Ibid.*, 4. Information toward this end was also gleaned through chain of title research at the Los Angeles County Office of the Assessor, and via historical building permits obtained from the City of Pasadena Permit Center.



individuals were likely successful in their respective fields of work and lived productive lives, but research did not indicate that they made contributions that would render them historically significant.

Design and Construction

Mediterranean Revival Architecture

The V. Mott Pierce Residence embodies distinctive characteristics of the Mediterranean Revival style, a popular choice for residential architecture in the decades preceding World War II.

Mediterranean Revival architecture is a derivative of the Period Revival movement, which flourished after World War I and heavily influenced Southern California's architectural character in the interwar period. Broadly speaking, the Period Revival movement appropriated and reinterpreted elements of historical architecture, often loosely and eclectically. To an extent, referencing past architectural styles represented a reaction against mass industrialization by evoking imagery of a romanticized past; in many places, and particularly in the rapidly growing region of Southern California, it also represented a search for identity. By visually referencing established forms and idioms, architects were able to inject a sense of authenticity and perpetuity in a region that was conscious about its relative youth.²⁹

The Mediterranean Revival style was among the myriad Period Revival idioms that were popular in the early decades of the twentieth century. The style is an eclectic synthesis of architectural elements that are loosely derived from various cultures around the Mediterranean region including Italy, Spain, southern France, and northern Africa. These stylistic references were seen as especially well suited to the built environment of Southern California due to its Spanish – and, by proxy, its Mediterranean – roots. They were also seen as an appropriate choice because of the parallels that were so often drawn between Southern California's benign, temperate climate and that of the Mediterranean region.³⁰ Many of the prevailing architectural styles in the late nineteenth and very early twentieth centuries – Beaux Arts, Mission Revival, Spanish Colonial Revival, and Italian Renaissance Revival – can all be broadly classified as Mediterranean in origin. However, by the 1910s and 1920s the lines distinguishing these individual styles were increasingly blurred, and their characteristics increasingly blended, by architects who drew upon trends from across the Mediterranean region. The aesthetic that emerged from this amalgamation of influences took on an identity of its own and was known as Mediterranean Revival.³¹

Given its eclectic roots, the style was interpreted by different architects in myriad ways, but in general Mediterranean Revival style buildings were known for their formality and elaborate composition. These

²⁹ SurveyLA, Los Angeles Citywide Historic Context Statement, "Context: Architecture and Engineering, Theme: Period Revival, 1919-1950," Jan. 2016, accessed Mar. 2018.

³⁰ William Deverell and Greg Hise, eds., *A Companion to Los Angeles* (Hoboken, NJ: John Wiley and Sons, 2014), 296.

³¹ City of Santa Monica, "Historic Resources Inventory Update: Historic Context Statement," prepared by Historic Resources Group and Architectural Resources Group, revised Jan. 31, 2017 (in draft form), 325.



qualities rendered the style a popular choice for high style, single-family residences whose owners and occupants sought to project a sense of prominence and wealth. In Southern California, many of the most prominent architects of the day skillfully incorporated Mediterranean Revival into their repertoire.

Character-defining features of the Mediterranean Revival style include the following:

- Symmetrical primary facades
- Hipped, clay tile roofs with wide boxed or bracketed eaves
- Smooth stucco exterior walls
- Wood or steel casement windows with divided lights
- Elaborate entrances and door surrounds
- Arched door and window surrounds
- Accent windows, including large focal windows and the application of decorative glazing
- Decorative wood, wrought iron, or stucco grilles
- Colonnades, arcades, or loggias
- Balconies, patios, terraces, and stairs with decorative stone or wrought iron balustrades
- Decorative terra cotta or ceramic tile work
- Eclectic mix of stone or plater decorative elements including architraves, stringcourses, cornices, pilasters, columns, and/or quoins

The subject house exhibits all of these hallmark characteristics, and does so with virtuosity and impeccable attention to detail. This alone renders the house an excellent example of the Mediterranean Revival style and its application to a single-family residence. However, in addition this house exhibits additional features and an extraordinary level of articulation – especially within the interior – that render it an exceptional example of the style. Features including the marble-clad, vaulted foyer; interior colonnades and engaged Corinthian columns; coffered ceilings with denticulated molding; and hand stenciling all reinforce the strong connection between the house and the eclectic architecture of the Mediterranean region. This level of detail is not typically seen in the design of an individual dwelling, and renders the house exceptionally important to an understanding of Mediterranean Revival architecture.

Paul R. Williams, FAIA

The V. Mott Pierce Residence is an exceptional representation of the work of Paul R. Williams (1894-1980), an esteemed architect who mastered an array of architectural styles, broke down racial barriers in the architectural field, and left an indelible imprint on Southern California's built environment. With a career that spanned more than five decades and resulted in some 3,000 buildings, Williams was, without question, one of Southern California's most influential architects of the early to mid-twentieth century.

Paul Revere Williams was born in 1894 in Los Angeles. Orphaned at the age of four, he was raised by a foster family. He excelled in school and studied architecture at Los Angeles's Polytechnic High School,



where he graduated in 1912.³² Though many of Williams's professors doubted that he would be able to make a career as an architect due to his African American heritage, the young designer nonetheless pursued his passion following high school by attending classes at the Los Angeles School of Art and the Beaux-Arts Institute of Design, and by producing monograms for women's purses and watch fobs.³³ His first known architecture job was with planner and landscape architect Wilbur D. Cook, Jr., where he contributed to the designs of a town called Planada, and the gardens of Irving J. Gill's Dodge House.³⁴ He also worked for notable Pasadena-based architect Reginald D. Johnson, where he became acquainted with the Spanish Colonial Revival and Mediterranean Revival styles.³⁵ Also at this time, Williams studied engineering at the University of Southern California (USC), though he did not receive a terminal degree.

Williams was able to expand his repertoire when he landed a job as Chief Draftsman in the office of prominent Los Angeles architect John C. Austin. When he worked here between 1919 and 1921, he was introduced to a wider variety of projects including offices, hotels, multi-family residences, and public and civic buildings.³⁶ He became a licensed architect – and notably, the first licensed African American architect west of the Mississippi – in 1921, in an era when racism within the architectural field was rampant. With his architectural license in hand, Williams established his own, eponymous firm in 1923.³⁷

By this time, Williams had won several competitions and myriad accolades for his high quality residential designs, which became the backbone of his practice. His early commissions included single-family houses in Southern California that reflected a slightly modern take on the Tudor Revival, French Norman, Spanish Colonial Revival, and Mediterranean Revival styles that were popular at the time.³⁸ Many of these houses were located in Los Angeles's affluent neighborhoods including the Wilshire area and the Hollywood Hills, though his work could also be found in other Southern California communities.

Known for his astuteness and the exceptional quality of his work, Williams "masterfully navigated the business and social circles of the day."³⁹ His penchant for designing houses that possessed graceful, elegant proportions also attracted those with money and status. He was quickly thrust into the upper echelons of Los Angeles's architectural scene and counted wealthy businessmen, celebrities, and socialites – almost all of whom were white and wealthy – amongst his clientele. Some of his clients were celebrities from the Golden Age of Hollywood including comedians Lucille Ball and Desi Arnaz, actors Lon Chaney and Barbara Stanwyck, crooner Frank Sinatra, comedian Bill "Bojangles" Robinson, and others.⁴⁰

³² Karen E. Hudson, *Paul R. Williams, Architect: A Legacy of Style* (New York: Rizzoli, 1993), 11.

³³ Hudson (1993), 11; David Gebhard, foreword to *Paul R. Williams, Architect* (New York: Rizzoli, 1993), 20.

³⁴ Gebhard, foreword to *Paul R. Williams, Architect* (1993), 20.

³⁵ Ibid.

³⁶ Ibid, 21.

³⁷ Los Angeles Conservancy, "Paul R. Williams," accessed Mar. 2018.

³⁸ Gebhard, foreword to *Paul R. Williams, Architect* (1993), 21.

³⁹ Los Angeles Conservancy, "Paul R. Williams," accessed Mar. 2018.

⁴⁰ The Paul R. Williams Project, "Paul R. Williams, Architect," accessed Mar. 2018.



By the 1930s, owning a Paul Williams home was considered to be badge of prestige. Though he rarely deviated from Period Revival styles, he customized details for each of his clients, ensuring that all of his buildings were unique. He also worked in an array of Period Revival idioms and demonstrated mastery and virtuosity in virtually all of them. Architectural historian David Gebhard describes Williams' keen ability to blend and manipulate styles in a way that distinguished him from his peers:

Williams had an adroit ability to maneuver beaux-arts formalism within different architectural style and in projects both small and large. Although his residential design of the thirties were quite classical in their organization, the symmetry was always parried by non-formal elements, and his use of historical styles always had a modernist flavor.⁴¹

These qualities ensured that Williams remained successful amid the hardships imposed by the Great Depression, during which time his firm continued to thrive.⁴² While residential commissions continued to be an important part of his firm's body of work, Williams diversified his repertoire to include commercial and institutional designs; notable examples include the Angelus Funeral Home (1934) in Los Angeles; the Music Corporation of America (MCA) Building (1937) Saks Fifth Avenue (1939), and the remodel of the Beverly Hills Hotel (1940s), all in Beverly Hills; and the Arrowhead Springs Hotel (1940) in San Bernardino, which he designed with fellow architect Gordon B. Kaufman. He played an influential role in designing some of the nation's first experiments in public housing including the Langston Terrace Dwellings in Washington, D.C. (1938) and Pueblo del Rio in Los Angeles (1943). By 1940 his firm's output was estimated to be 40 percent residential projects and 60 percent commercial and institutional work.⁴³

As his career progressed Williams continued to adapt, refine, and hone his repertoire to account for shifts in architectural taste and the introduction of new methods, and materials. During World War II, he worked as an architect for the U.S. Navy, and consistent with the restraints associated with wartime needs he pared back his grand, Period Revival style designs to a more pragmatic, efficient aesthetic that exhibited expanses of unadorned concrete, crisp lines, and strong geometric forms. After the war he experimented with, and mastered multiple iterations of the Moderne and postwar Modern styles that became immensely popular in Southern California and redefined its built environment in the postwar period. Notable designs from this period are the Golden State Mutual Life Insurance Building (1949) and his contributions to the LAX's Theme Building (1961), La Concha Motel in Las Vegas (1961), and the Westwood Medical Center (1962). This ability to adapt to the changing conditions of architecture and embrace evolving tastes demonstrated Williams's remarkable skill and virtuosity, and also ensured that he remained not just relevant, but incredibly successful in a society enthralled by progress and change.

One of the most glaring ironies in Williams's career was the fact that many of the houses that he designed, and many of the most exquisite examples of his work, were located in communities that were bounded by racial covenants that expressly shut out African Americans and other minority groups. Thus,

⁴¹ Gebhard, foreword to *Paul R. Williams, Architect* (1993), 24.

⁴² *Ibid*, 23-24.

⁴³ Hudson (1993), 14.



as an African American man Williams would not be able to live in a considerable number of the very houses in his portfolio. The majority of Williams's clients were white, and many were so uncomfortable sitting next to a man of color that he learned to draw upside down so that he could sit a comfortable distance away from his timid clients and attempt to assuage their concerns.⁴⁴

The overtly racist environment within which Williams worked made his contributions to Southern California architecture all the more remarkable. Incisive, astute, and determined, he broke barrier upon barrier throughout course of his career. In 1920 he was appointed to serve on the first Los Angeles City Planning Commission; in 1923 he became the first African American member of the American Institute of Architects (AIA); and in 1957, he became the first African American member of the AIA to be inducted into the organization's College of Fellows.⁴⁵ In addition to building up and presiding over one of the most esteemed architectural firms in Southern California, Williams was a loyal civic leader. He served on multiple national and statewide commissions, campaigned for presidential candidate Nelson Rockefeller in the 1960s, and held the post of Los Angeles Municipal Art Commission president for eleven years.⁴⁶

In 1973, fifty years after founding his practice, Williams retired.⁴⁷ He died in 1980 at the age of 85, and in 2017 he was posthumously awarded the AIA's Gold Metal, the organization's highest honor.

In addition to being a trailblazer, Williams was a prolific architect who designed some 3,000 individual buildings and 2,000 private houses over the course of his career.⁴⁸ The majority of his residential commissions were located within the City of Los Angeles; by contrast, "there are only a few buildings by Williams in Pasadena," per the Residential Period Revival context statement that was prepared by the City of Pasadena in 2004.⁴⁹ The V. Mott Pierce Residence, then, not only exemplifies the skill and virtuosity that characterized Williams's body of residential work, but is also a relatively rare example of the architect's legacy within the City of Pasadena. When compared against other examples of Williams's residential commissions throughout Southern California, it stands out as particularly resplendent; for this reason it is regarded as an important example of his residential work and has been prominently featured in books and publications, notably the retrospective that was authored by Karen Hudson (Williams's granddaughter) and architectural historian David Gebhard in 1993.⁵⁰ Built at a cost of over \$62,000 – a rather extraordinary sum in 1928 – no detail was left unaccounted for. The house is illustrative of the remarkable degree of articulation, detail, and elegance that Williams was capable of producing when budget constraints were not an issue. For these reasons it is an exceptionally important

⁴⁴ Los Angeles Conservancy, "Paul R. Williams," accessed Mar. 2018; Stephen Sennott, ed., *Encyclopedia of Twentieth Century Architecture Vol. 3* (New York: Fitzroy Dearborn, 2004), 1443.

⁴⁵ The Paul R. Williams Project, "Paul R. Williams, Architect," accessed Mar. 2018.

⁴⁶ Ibid.

⁴⁷ "Paul R. Williams," Los Angeles Conservancy.

⁴⁸ American Institute of Architects, "Paul Revere Williams, FAIA," accessed Mar. 2018.

⁴⁹ "Residential Period Revival Architecture and Development in Pasadena from 1915 to 1942," Historic Context Statement prepared for the City of Pasadena Planning and Development Department, Aug. 2004, 24.

⁵⁰ Excerpts from this book that relate to the subject house are appended to this report.



example of the type of residential work that earned him widespread acclaim, thrust him into the upper echelons of Southern California architects, and rendered him a prolific and nationally renowned figure.

Period of Significance

Since the V. Mott Pierce Residence is significant under two sets of criteria, two different periods of significance have been identified.

For its association with Dr. V. Mott Pierce (Criterion 2), the period of significance begins in 1928, when the house was constructed, and ends in 1942, when Pierce died. 1928-1942 accounts for the period during which Pierce resided in the house and bore an association with the subject property. This period is also associated with his productive period as the head of the World's Dispensary Medical Association (later Pierce Proprietaries), which remained a lucrative enterprise well into the mid-twentieth century.

For its architectural merit (Criteria 4 and 5), the period of significance is identified as 1928, when the house was constructed.

Integrity

Integrity is the ability of a property to convey its significance, and is defined by the National Park Service (NPS) as the "authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's prehistoric or historic period."⁵¹ NPS identifies seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association.

There have been very few alterations to the subject house. It retains all seven aspects of integrity (listed below), and thus the ability to adequately convey its important associative and architectural qualities.

- Location: The house remains on its original site and therefore retains integrity of location.
- Design: The original form, plan, massing, and configuration of the house remain intact and legible. Exterior alterations are limited to the replacement of original garage doors and some original windows with visually compatible replacements, and the addition of a swimming pool, wet bar, and elevator. None of these alterations have substantively changed the house's appearance, and none aside from the garage doors are readily visible. The house continues to read almost exactly as it did when it was built in 1928. It therefore retains integrity of design.

⁵¹ U.S. Department of the Interior, *National Register Bulletin 16A: How to Complete the National Register Registration Form* (Washington D.C.: National Park Service, 1997), 4.



- **Setting:** Some additional houses were added to the Alta San Rafael neighborhood in the years following completion of the subject house, but overall this area has retained its suburban setting and quaint, bucolic character. Thus, the house retains integrity of setting.
- **Materials:** With the exception of the garage doors and some secondary windows, almost all of the house's original materials remain intact. Thus, it retains integrity of materials.
- **Workmanship:** The distinguishing characteristics that provide the house with its architectural character, and architectural details that express the skill and virtuosity underpinning its design, remain entirely intact. Thus, the house retains integrity of workmanship.
- **Feeling:** The house retains most of its essential character-defining features and appearance from its historic periods. Thus, it retains integrity of feeling.
- **Association:** The house has remained in continuous use as a single-family residence since its construction in 1928, and appears almost exactly as it did during the period that V. Mott Pierce resided in it. Thus, it retains integrity of association.

Character-Defining Features

The scope of this Monument nomination includes the exterior of the house, Arroyo stone hardscape features, and significant semi-public interior spaces including the foyer, living room, dining room, dining niche, study, and den. ARG identified the following character-defining features:

Building Exterior:

- Complex massing that conforms to the topography of the site
- L-shaped footprint
- Combination of low-pitched hipped, shed, and pent roofs with clay tile cladding, open eaves, and decorative wood brackets
- Stucco chimneys with decorative caps
- Troweled stucco exterior walls
- Prominent garage volume with recessed bays and an integral tower (street level)
- Arched entrance portal, entrance vestibule, and exterior stairwell that provides access from the street to the house
- Prominent primary entrance with a decorative terra cotta surround
- Glazed and solid wood entrance doors
- Jetties supported by decorative wood corbels
- Steel and wood sash windows, some of which are accented by details such as bottled or leaded glass, louvered shutters, and wrought iron or stucco grilles
- Arched door and window surrounds



- Exterior balconies, balconettes, and terraces
- Classical ornament including colonnades, escutcheons, and columns with elaborate capitals
- Decorative elements composed of wrought iron, clay tile, and quarry tile

Building Interior:

General:

- Hardwood floors
- Crown molding
- Carved wood interior doors
- Decorative metal light fixtures

Foyer (first floor):

- Marble floors and steps
- Vaulted ceiling with hand stenciled details and engaged Corinthian column supports
- Staircase with wrought iron balustrade

Living Room (first floor):

- Coffered wood ceiling with denticulated crown molding and hand stenciled details
- Fireplace with an elaborately detailed surround and mantle
- Colonnade composed of three arches supported by paired, slender Corinthian columns
- Wrought iron balustrade and stair rail

Dining Niche (first floor):

- Carved wood ceiling
- Built-in casework with hand stenciled details

Study (first floor):

- Paneled wood walls with engaged fluted columns
- Wood-and-marble fireplace

Den (basement):

- Coffered wood ceiling with wood-and-rope crown molding
- Vertical wood wall panels
- Wood fireplace with embossed metal panels
- Speakeasy-style bar that is obscured behind a wall panel



Site and Landscape Features:

- Extensive landscaping; integral relationship between the built and natural environments
- Entrance courtyard with cut stone pavers and a fountain (west elevation)
- Arroyo stone hardscape features including planters, curbs, retaining walls, two stream beds, a grotto, and an ancillary building with a clay tile roof and Arroyo stone chimney
- Concrete terrace walls capped by a thin layer of quarry tile (east elevation)
- Quarry tile used as pavers and to cap perimeter and terrace walls

C. Conclusion

In summary, the V. Mott Pierce Residence appears eligible as a Pasadena Monument under Criterion 2 for its association with Dr. Valentine Mott Pierce, a nationally significant figure in the field of alternative medicine. The period of significance for this criterion is 1928-1942. It also appears to satisfy Criterion 4 as an exceptional example of Mediterranean Revival architecture as applied to a single-family house, and as an exceptional representation of the work of master architect Paul R. Williams. Since some of its most distinguishing characteristics are located in semi-public interior spaces, the house also appears to satisfy Criterion 5. The period of significance for these criteria is 1928, when the house was built.

Alterations are minimal, and most of the alterations that have been performed have been carried out in a manner that is sensitive to the house's historic character and/or are obscured from public view. Thus, the house retains integrity and the ability to convey its important associative and architectural qualities.



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Attachments

- A. Current photographs (ARG, February 2018)
- B. Historical photographs
- C. Legal description (Exhibit A of Grant Deed)
- D. Parcel map
- E. Sanborn Fire Insurance Maps (1930, 1951)
- F. Historic resource evaluation report, Tim Gregory (August 2002)
- G. DPR forms from previous survey (2012)
- H. Subdivision map and site plan for Alta San Rafael (1925)
- I. Excerpt from *Paul R. Williams, Architect: A Legacy of Style* (Karen E. Hudson, 1993)



Current Photographs (ARG, February 2018)



Primary (west) elevation as viewed from street level, view northeast.



Garage at street level, view northeast.



Garage at street level, view northwest.



*Arched portal and entrance vestibule at street level,
view northeast.*



*Exterior stairwell with quarry tile, leading from the
street to the house, view east.*



Primary (west) elevation, view northeast.



Articulated entrance and surround on primary elevation, view east.



Detail of decorative wood brackets, accent windows, and colonettes on primary elevation.



Entrance courtyard flanking primary elevation, view east.



South elevation, view northeast.



Colonnade at south elevation, view northwest.



Rear (east) elevation as viewed from pool terrace, view southwest.



Rear elevation as viewed from upper terrace, view northwest.



Detail of decorative surrounds, engaged columns, iron grilles, and escutcheons on rear elevation, view west.



Detail of corbeled jetty and wet bar on rear elevation, view southwest.



North elevation, view southeast.



North elevation and projecting bay, view southwest.



Arroyo stone ancillary building and amphitheater (north of house), view southwest.



Swimming pool (east of house).



Arroyo stone retaining wall and dense vegetation (north of house), view east.



Arroyo stone grotto and dense vegetation (south of house), view southeast.



Pool house (north and east of house), view southwest.



Storage structure (south of house), view southwest.



Arroyo stone streambed (south of house), view north.



Storage shed (north of house), view southwest.



Foyer with marble floors, vaulted ceilings, engaged columns, and hand stenciled details.



Living room



Architectural
Resources Group



Detail of offered wood ceiling in living room, with hand stenciled details and denticulated molding



Detail of colonnade, iron balustrade and stair rail system in living room (foreground); dining room (background)



Detail of carved wood ceiling and crown molding in dining niche.



Detail of arched recess with hand stenciled details in dining niche.



Study with paneled wood walls, crown molding, and engaged fluted pilasters.



Detail of wood fireplace with inset metal panels in den.



Detail of coffered wood ceiling, wood-and-rope molding, and paneled wood walls in den.



Historical Photographs⁵²



Foyer, n.d. (courtesy Mihaela Varga).

⁵² These photographs were supplied by the property owner and are not dated. However, based on the fact that the swimming pool (built 1959) is present, and also based on visible fixtures and finishes, they appear to date to the 1960s.



Living room, n.d. (courtesy Mihaela Varga).



Dining room and colonnade, n.d. (courtesy Mihaela Varga).



Kitchen, n.d. (courtesy Mihaela Varga).



Swimming pool and pool terrace, n.d. (courtesy Mihaela Varga).



Entrance stairwell with quarry tile, n.d. (courtesy Mihaela Varga).

23

EXHIBIT A

LEGAL DESCRIPTION

THE LAND REFERRED TO HEREIN BELOW IS SITUATED IN THE CITY OF PASADENA, COUNTY OF LOS ANGELES, STATE OF CALIFORNIA, AND IS DESCRIBED AS FOLLOWS:

PARCEL 1:

LOT 17 OF TRACT NO. 8702, IN THE CITY OF PASADENA, COUNTY OF LOS ANGELES, STATE OF CALIFORNIA, AS PER MAP RECORDED IN BOOK 118, PAGES 1 AND 2 OF MAPS, IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY.

PARCEL 2:

LOT 18 OF TRACT NO. 8702, IN THE CITY OF PASADENA, COUNTY OF LOS ANGELES, STATE OF CALIFORNIA, AS PER MAP RECORDED IN BOOK 118, PAGES 1 AND 2 OF MAPS, IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY.

EXCEPT ALL MINERALS AND COAL WITH NECESSARY RIGHTS OF WAY AND SPACE FOR WORKING THE SAME AS RESERVED IN THE DEEDS FROM BENJAMIN DREYFUSS RECORDED IN BOOK 104 PAGE 85 AND IN BOOK 101, PAGE 551 OF DEEDS, RESPECTIVELY.

PARCEL 3:

THAT PORTION OF LOT C OF TRACT NO. 8702, IN THE CITY OF PASADENA, COUNTY OF LOS ANGELES, STATE OF CALIFORNIA, AS PER MAP RECORDED IN BOOK 118, PAGES 1 AND 2 OF MAPS, IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY LYING WESTERLY OF A LINE, DESCRIBED AS FOLLOWS:

BEGINNING AT A POINT IN THE NORTHERLY LINE OF SAID LOT, DISTANT ALONG SAID NORTHERLY LINE NORTH 78° 42' 40" WEST 91.10 FEET FROM THE NORTHWESTERLY CORNER OF SAID LOT; THENCE SOUTH 2° 19' 25" WEST 115.95 FEET TO A POINT IN THE CURVED SOUTHERLY LINE OF SAID LOT DISTANT WESTERLY 14.13 FEET ALONG SAID CURVE FROM THE EASTERLY TERMINUS OF SAID CURVE IN SAID SOUTHERLY LINE SHOWN ON SAID MAP AS HAVING A RADIUS OF 141.58 FEET AND AN ARC LENGTH OF 54.78 FEET.

EXCEPT ALL MINERALS AND COAL WITH NECESSARY RIGHTS OF WAY AND SPACE FOR WORKING THE SAME AS RESERVED IN THE DEEDS FROM BENJAMIN DREYFUSS RECORDED IN BOOK 104, PAGE 85 AND IN BOOK 101, PAGE 551 OF DEEDS, RESPECTIVELY.

PARCEL 4:

THAT PORTION OF LOT C OF TRACT NO. 8702, IN THE CITY OF PASADENA, COUNTY OF LOS ANGELES, STATE OF CALIFORNIA, AS PER MAP RECORDED IN BOOK 118, PAGES 1 AND 2 OF MAPS, IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY LYING WESTERLY OF A LINE DESCRIBED AS FOLLOWS.

BEGINNING AT AN ANGLE POINT IN THE NORTHERLY LINE OF SAID LOT C, SAID ANGLE POINT BEING THE EASTERLY TERMINUS OF THAT COURSE IN SAID NORTHERLY LINE SHOWN ON SAID MAP AS HAVING A BEARING AND DIMENSION OF NORTH 78° 42' 40" TO EAST 179.31 FEET; THENCE SOUTH 4° 33' 02" EAST 113.06 FEET TO A POINT IN THE SOUTHERLY LINE OF SAID LOT, SAID LAST MENTIONED POINT BEING DISTANT NORTH 81° 14' 00" WEST 17.00 FEET FROM THE EASTERLY TERMINUS OF THAT LINE IN SAID SOUTHERLY LINE SHOWN ON SAID MAP AS HAVING A BEARING AND DIMENSION OF NORTH 81° 14' 00" WEST, 36.16 FEET.

EXCEPTING THAT PORTION OF SAID LOT LYING WESTERLY OF A LINE DESCRIBED AS FOLLOWS:

JA

EXHIBIT A
(Continued)

BEGINNING AT A POINT IN THE NORTHERLY LINE OF SAID LOT, DISTANT ALONG SAID NORTHERLY LINE NORTH 78° 42' 40" EAST 91.10 FEET FROM THE NORTH-WESTERLY CORNER OF SAID LOT; THENCE SOUTH 2° 19' 25" WEST 115.95 FEET TO A POINT IN THE CURVED SOUTHERLY LINE OF SAID LOT, DISTANT WESTERLY 14.13 FEET ALONG SAID CURVE FROM THE EASTERLY TERMINUS OF SAID CURVE IN SAID SOUTHERLY LINE SHOWN ON SAID MAP AS HAVING A RADIUS OF 141.58 FEET AND AN ARC LENGTH OF 54.78 FEET.

EXCEPTING ALL MINERALS AND COAL WITH NECESSARY RIGHTS OF WAY AND SPACE FOR WORKING THE SAME, AS RESERVED IN THE DEEDS FROM BENJAMIN DREYFUSS, RECORDED IN BOOK 104, PAGE 85, AND IN BOOK 101, PAGE 551 OF DEEDS, RESPECTIVELY.

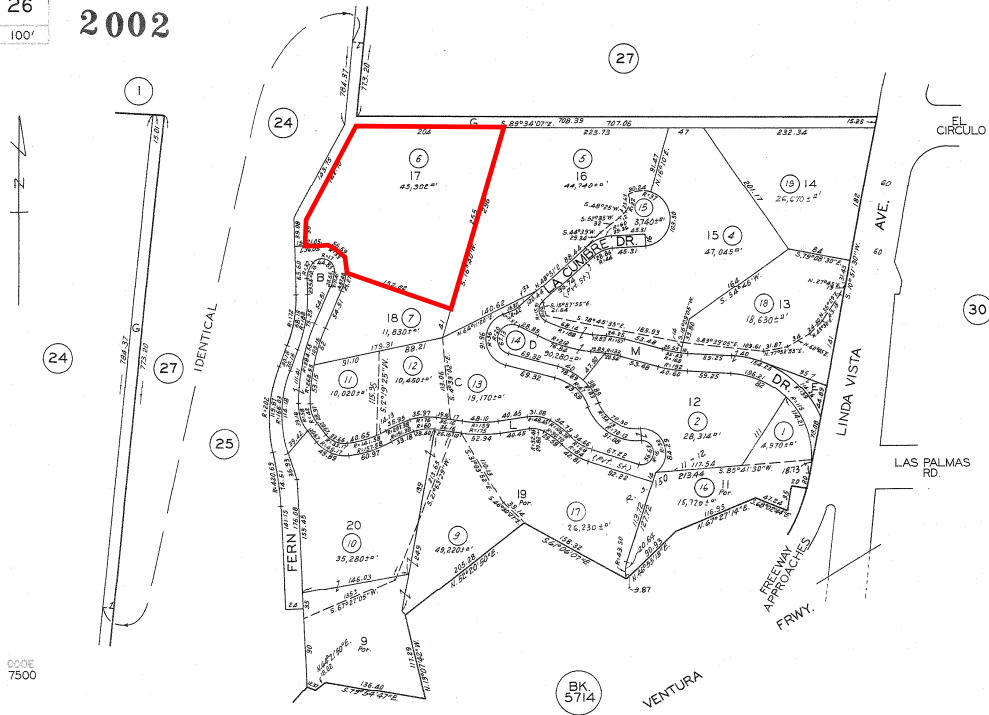
APN: 5708-026-006, 5708-026-007, 5708-026-011 and 5708-026-012

Parcel Map (Los Angeles County Office of the Assessor)

5708 26
SCALE: 1" = 100'

2002

200001310000001-04
20010626000001-05



CODE
7500

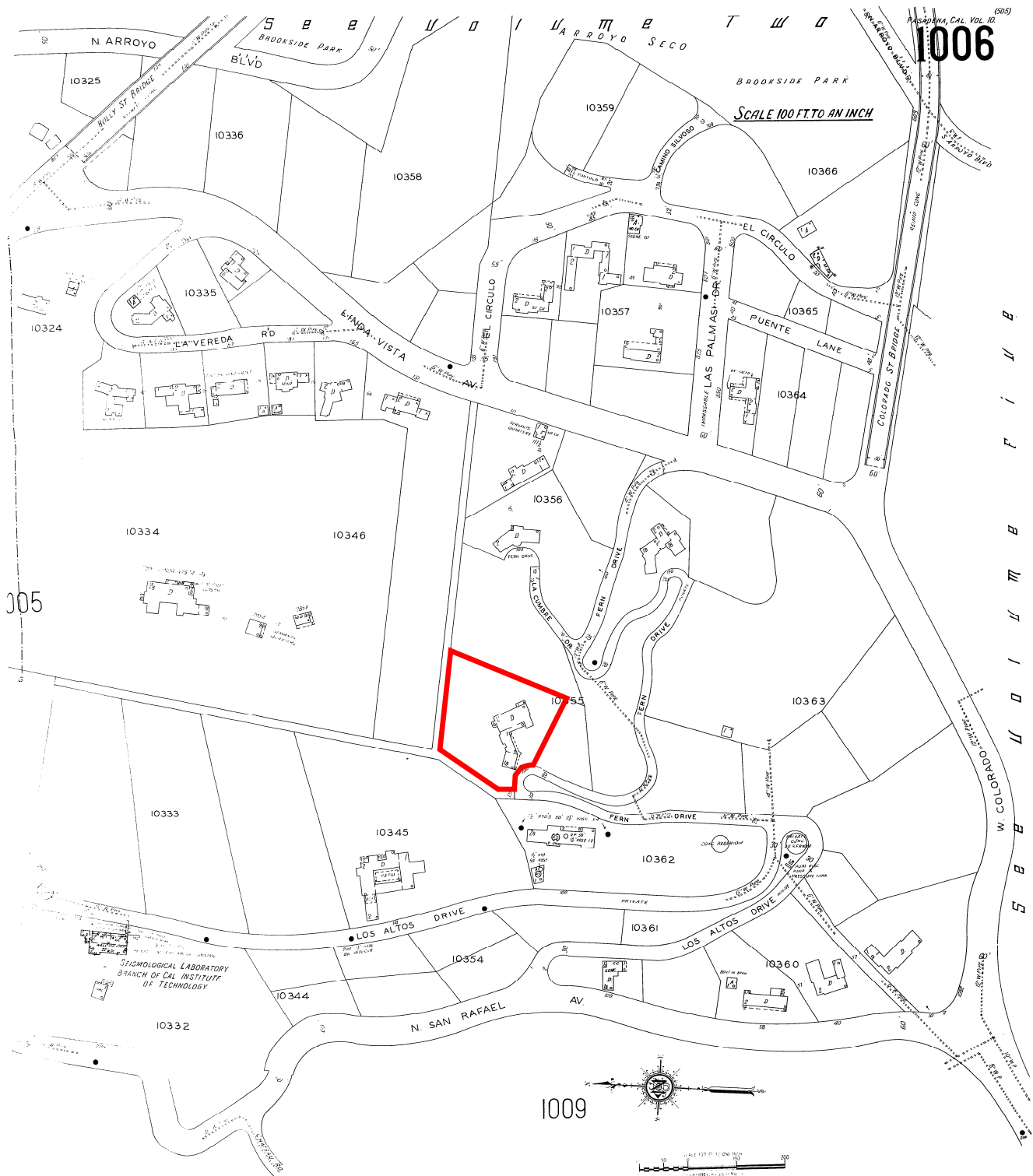
FOR PREP. ASSM'T SEE:
5710-27 & 28

TRACT NO. 8702

M. B. 118-1-2

ASSESSOR'S MAP
COUNTY OF LOS ANGELES, CALIF.

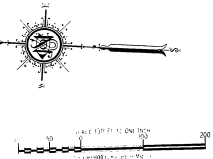
Sanborn Fire Insurance Maps (1930, 1951)



Pasadena, Cal. Vol. 10.
1006

SCALE 100 FT. TO AN INCH

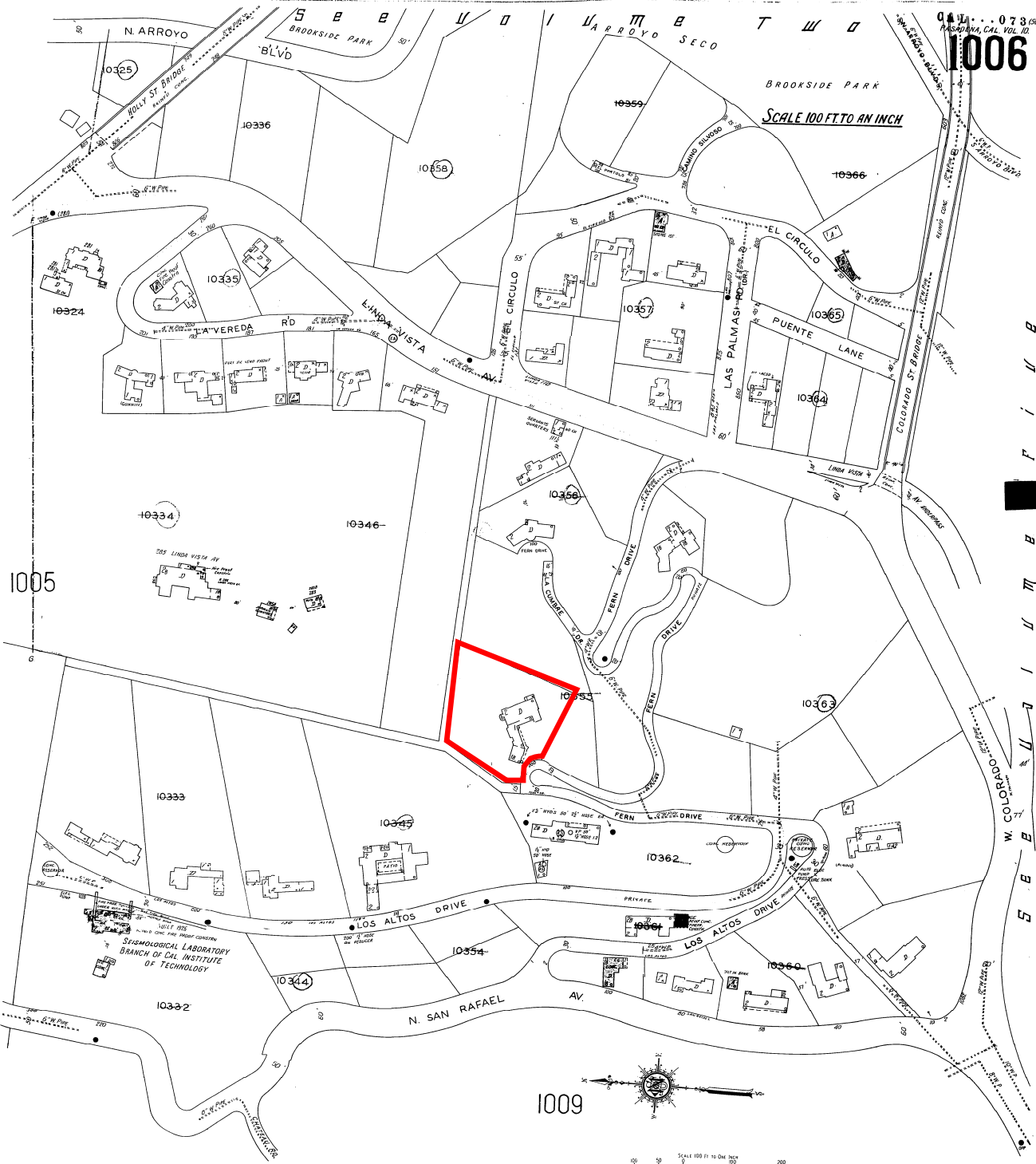
1009



PSYCHOLOGICAL LABORATORY
BRANCH OF CAL. INSTITUTE
OF TECHNOLOGY

041...073 (209)
PASADENA, CAL. VOL. 10.
1006

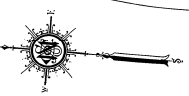
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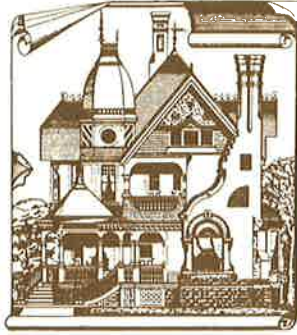
P
I
U
B

1005

1009



SCALE 100 FT TO ONE INCH
Copyright 1928 by George W. McCoy



**THE BUILDING
BIOGRAPHER
TIM GREGORY**

- ❖ Building Histories
- ❖ Cultural Resource Studies
- ❖ Historic Resources Surveys
- ❖ Local, State, and National Landmarking
- ❖ Historic Preservation and Archival Consulting

200 FERN DRIVE

PASADENA

Style: Mediterranean Revival

Year Completed: 1928

Architect: Paul R. Williams, one of Southern California's most celebrated architects. Please see the attached biographical information.

Builder: Shepherd & Shepherd, Los Angeles

First Owner: Dr. Valentine Mott Pierce, who purchased a 1.5-acre parcel of land from the Alta San Rafael Company in 1927. He shared his new home with his wife Matilda Louise Pierce. They evidently used the property as a winter residence, not moving into it permanently until 1940.

Dr. Pierce was born on August 7, 1865 in Chapmansville, Pennsylvania, the son of Dr. Ray Vaughn Pierce who owned a medicine manufacturing business called the World's Dispensary Medical Association. It produced the best-selling "Dr. Pierce's Golden Medical Discovery" and "Dr. Pierce's Favorite Prescription" which were advertised nationally along highways coast to coast. Valentine Pierce earned his A. B. degree from Harvard and his M.D. from the University of Buffalo (1891). He interned at his father's Invalids hotel and surgical institute and inherited the family business upon the senior Dr. Pierce's death in 1914. Valentine Pierce changed the name of the firm to Pierce's Proprietaries, Inc. in 1940 and expanded production to include "Dr. Pierce's Anuric Tablets" and "Dr. Pierce's Pleasant Purgative Pellets." The family-run hotel and surgical institute was closed in 1941.

Dr. Pierce was also associated with a development firm in Alabama that his father and uncle had established in 1903. Other family firms which he either founded or managed were the Pierce Coal & Lumber Company, the Pierce Glass Company (bottle manufacturing), and the Pierce Natural Gas Company. Dr. Pierce belonged to a number of professional medical organizations, as well as the Masons, civic clubs (including the Annandale Golf Club in Pasadena), and the Universalist Church. Dr. Pierce owned the first automobile in Buffalo and was one of the

Tel: (626) 792-7465 ❖ Fax: (626) 793-5219

E-mail: timgregory@sbcglobal.net

400 East California Boulevard, #3 ❖ Pasadena, California 91106-3763

founders of the Buffalo Automobile Club. He married his wife Matilda Louise (Kamerer) Rollinson, the daughter of a Gowanda, New York hardware merchant, in 1911. It was her second marriage.

Dr. Valentine Pierce died on May 26, 1942 at the age of 76. His obituaries from the *Pasadena Star-News* and the *New York Times*, as well as an article from *The National Cyclopaedia of American Biography*, are attached.

Original Building Permit: #7514D, issued on April 6, 1928 for a two-story, eight-room dwelling. The house was to have a reinforced concrete foundation, wood-frame walls, a tiled roof, two brick chimneys with three flues, and hardwood and marble floors. The maximum height of the house was to be 28 feet.

A copy of this permit is attached.

Cost to Build: \$62,232—a phenomenal sum for a house in that era, when the average home could be built for \$5,000 or less.

Other Building Permits Found in Historical Files: A permit was issued for construction of a concrete retaining wall in January 1929, to cost \$3,100. A. E. Hanson of Beverly Hills was the designer and L. A. Cline of Los Angeles was the builder.

Fungi damage was repaired in October 1931, Paul Williams having been called back to supervise the work. Repairs were made to the roof in January 1932. In August 1934, a storeroom was created by putting in a wooden floor and cutting six window holes in a concrete wall. The owner acted as his own contractor for this \$750 job. Electrical and plumbing work in the house occurred in November 1934. An electrical-powered elevator was installed in early 1939, which involved cutting holes in the floors.

Additional termite and fungus repairs occurred in April 1953 at a cost of \$950. In August 1959, 55 linear feet of 9-foot gunite retaining wall were built by Canada Construction of La Canada for \$1,220. That same month construction of a swimming pool was permitted. Canada Construction was again the contractor and Henry A. Ross was the engineer. The pool was to measure 15 by 35 feet with a 20,000-gallon capacity. The estimated cost was \$3,000.

A solar heating system was installed in August 1981 by National Marketing.

Copies of some of these permits are attached.

Assessor's Records: The Pasadena City Assessor first visited the property on December 10, 1928 and recorded a newly completed residence with a concrete foundation, walls of plaster, a hipped tile roof, and ornamental concrete trim. Heat was provided by three fireplaces and a gas furnace with eight openings. There were 24 “good”-quality plumbing fixtures. Electrical

fixtures were also rated “good.” Interior finishes were described as “special.” A refrigerator and bookcases were built-in. Over-all construction quality was rated “good”—the highest category available on the form.

The Assessor estimated the square footage at 8,436. The basement level contained one living room. The first floor had a reception hall with a marble floor; four living rooms (including a dining room, a library with paneled walls, and a sitting room with a paneled ceiling); two bedrooms; two bathrooms; and a kitchen. On the second floor were four bedrooms and two bathrooms; a third level contained a living room, bedroom, bathroom, and another kitchen. There were two tile floors and twelve hardwood floors in the house. The basement had three finished areas that measured 18 by 18 feet, 18 by 13 feet, and 6 by 12 feet. The two-story garage measured approximately 12 by 36 feet with an 11-by-12-foot triangular portion on one end.

The Assessor returned in 1939 to record the installation of the elevator.

On September 23, 1959 the Assessor updated the record with the swimming pool and retaining wall. The Assessor noted that the pool was surrounded by concrete decking.

Copies of the Assessor’s records are attached.

(Note: The Pasadena City Assessor’s Office ceased operations in 1974. Their square footage totals often exceeded those of the Los Angeles County Assessor’s Office, since they frequently included garages, terraces, patios, etc. in their computation. It is advisable to rely on the County Assessor’s square footage figures since they are more up-to-date and consistent.)

Other Owners and Residents: After Mr. Mott’s death, his widow lived on in the house with a nurse. Between 1953 and 1955 the house was rented. One of the tenants was Merle E. Tracy who worked for the Los Angeles Board of Education.

Around 1954, the property was sold to C. Morley Calhoun, a physician, with offices at 5020 Huntington Drive in Los Angeles. His wife Uarda A. Calhoun shared the house with him. In the early 1960s, Edward J. Calhoun, also a physician and perhaps C. Morley and Uarda’s son, lived on the property with his wife Glen.

In July 1974, title to the property was recorded in the name of the Cosmopolitan Medical Clinic. The resident was Victor J. Burner, a physician with offices in La Canada.

Note: The *Southwest Builder and Contractor* announced the impending construction of the house in its April 20, 1928 issue. The two-story and part-basement residence was to contain “nine rooms, tile roofing, wrought iron, tiled baths and drainboards, storage water heater, unit heating system, hardwood and tile floors, hardwood and pine trim, mantels, electric refrigeration, garage, landscaping, intercommunicating telephone system, etc.” The announcement described

the house as being “Italian” in style, although it has a number of features more common to Spanish Colonial Revival. A copy of the article is attached.

Historic photographs of the exterior and interior of the house were included in the book on Paul Williams authored by his granddaughter Karen Hudson in 1993. A reproduction of the two-page article is attached.

Significance: The Pierce residence is potentially eligible for listing on the California Register of Historical Resources due to its association with a regionally significant architect and with a nationally significant first owner, its fine design and good state of preservation, and its contribution to the architectural and historical context of the North San Rafael neighborhood.

Sources:

Los Angeles Public Library
 City of Pasadena, Planning Department (Design & Historic Preservation Section)
 Pasadena Public Library
 Pasadena Museum of History (Research Library and Archives)

Gebhard, David and Robert Winter. *Los Angeles: An Architectural Guide*.
 Salt Lake City, Gibbs-Smith, 1994.

Hudson, Karen E. *Paul R. Williams: A Legacy of Style*.
 New York, Rizzoli, 1993.

McAlester, Virginia and Lee. *A Field Guide to American Houses*.
 New York, Knopf, 1984.

The National Cyclopaedia of American Biography, vol. 31, 1944.

Wayte, Beverly. *At the Arroyo's Edge: A History of Linda Vista*.
 Los Angeles, Historical Society of Southern California, 1993.

City Directories: 1925-

New York Times: May 28, 1942

Pasadena Star-News: May 28, 1942

Southwest Builder and Contractor: April 20, 1928

Tim Gregory
 The Building Biographer
 400 East California Blvd., #3
 Pasadena, CA 91106
 Phone/Fax: 626-792-7465
 e-mail: timothygregory@earthlink.net

Copyright
 August 2002

Primary #: _____
HRI #: _____
Trinomial: _____
NRHP Status Code: 3D
Other Listings: _____
Review Code: _____ Reviewer: _____
Date: -/-/ -

Survey #:
DOE #:

*Resource Name or #: Alta San Rafael Cultural Landscape Historic District

P1. Other Identifier: _____

*P2. Location: not for publication unrestricted

a. County: Los Angeles and (P2c, P2e, and P2b or P2d. Attach a Location Map as Necessary)

b. USGS 7.5' Quad: _____ YEAR: _____ T _____; R _____; _____ of _____ of Sec _____; _____ B.M.

c. Address: 0 _____ City: Pasadena State: CA Zip Code: _____

d. UTM: Zone: _____; _____ mE/ _____ mN

e. Other Locational Data:

*P3a. Description:

The Alta San Rafael Cultural Landscape Historic District is a single-family residential subdivision designed by influential landscape architects Olmsted Brothers. It is located in a hillside area of the northwest portion of the City of Pasadena, north of the 134 freeway, between North San Rafael and Linda Vista Avenues. The subdivision that created the arrangement of lots, streets, paths and... *Continued below...*

*P3b. Resource Attributes: HP11,HP29,HP30

*P4. Resources Present: Building Structure Object Site District Element of a District Other

P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects.)



P5b. Description of Photo:

*P6. Date Constructed/Age and Source:

Historic PreHistoric Both Neither

Year Built: - Documented

*P7. Owner and Address:

Name: _____

Address: _____

*P8. Recorded By:

Kevin Johnson
Senior Planner
City of Pasadena
175 N. Garfield Avenue
Pasadena, CA 91101

*P9. Date Recorded: 11/01/2012

*P10. Survey Type: Survey - Intensive

Survey Title: 2012 Historic Designed Gardens

*P11. Report Citation: (Cite survey report and other sources, or enter "none.")

*Attachments:

NONE Location Map Sketch Map Continuation Sheet Building, Structure, and Object Record

Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record

Artifact Record Photograph Record Other (List): _____

P3a.Description (continued):

open spaces (Tract No. 8702) was recorded in 1925. The subdivision is characterized by formal entry gates; winding, sloping streets; Arroyo Stone retaining walls with steps and pathways between street switchbacks; large residential lots; and extensive landscaping and mature trees. The subdivision set aside several lots for use of the subdivision residents including one large lot roughly in the center that was to be a common park. That lot has since been subdivided into smaller lots, one of which has been threatened with development.

*Resource Name or #: Alta San Rafael Cultural Landscape Historic District

*Recorded by: Kevin Johnson

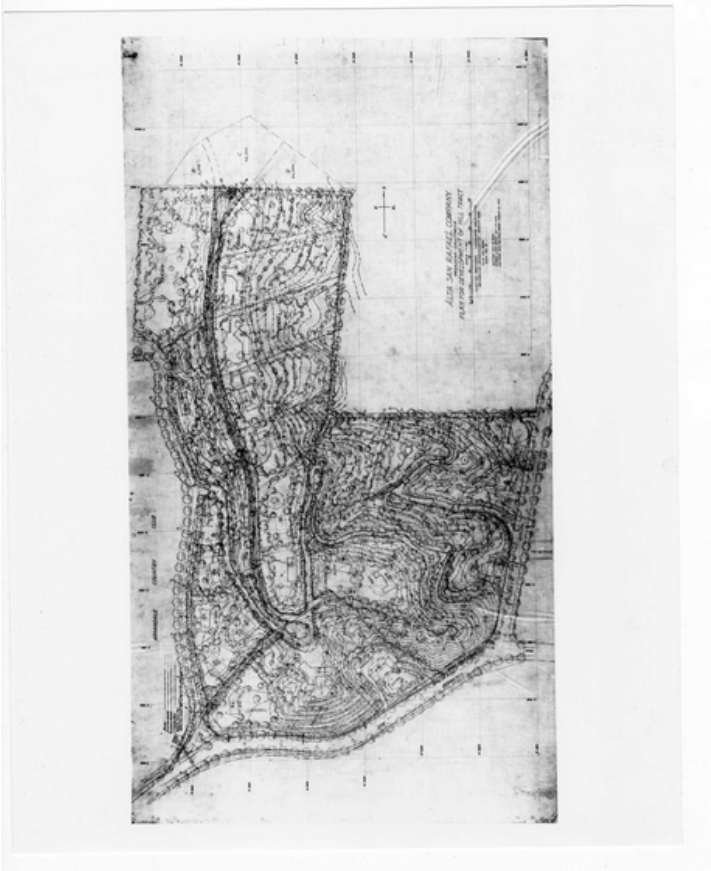
*Date: 11/01/2012



Description: Winding streets & landscaping
Photo Date: 04/08/2011



Description: Entry gate & sign
Photo Date: 04/08/2011



Description: 1925 "Plan for Development of Hill Tract" by Olmsted Brothers

Photo Date:

DISTRICT RECORD

*NRHP Status Code: _____

*Resource Name or #: _____

D1. **Historic Name:** Alta San Rafael Cultural Landscape
Historic District

D2. **Common Name:** Alta San Rafael Cultural Landscape
Historic District

*D3. **Detailed Description:**

The Alta San Rafael Cultural Landscape Historic District is a single-family residential subdivision designed by influential landscape architects Olmsted Brothers. It is located in a hillside area of the northwest portion of the City of Pasadena, north of the 134 freeway, between North San Rafael and Linda Vista Avenues. The subdivision that created the arrangement of lots, streets, paths and open spaces (Tract No. 8702) was recorded in 1925. The subdivision is characterized by formal entry gates; winding, sloping streets; Arroyo Stone retaining walls with steps and pathways between street switchbacks; large residential lots; and extensive landscaping and mature trees. The subdivision set aside several lots for use of the subdivision residents including one large lot roughly in the center that was to be a common park. That lot has since been subdivided into smaller lots, one of which has been threatened with development.

*D4. **Boundary Description:**

The district is bounded by the 134 freeway on the south, North San Rafael Avenue on the west, Linda Vista Avenue on the east and the northerly property lines of properties at 220 & 300 N. San Rafael Avenue and La Cumbre Drive on the north.

*D5. **Boundary Justification:**

The boundary encompasses the original boundaries of the Alta San Rafael subdivision of Hill Tract as depicted in TR8702, recorded in 1925, and as altered on the south end by the construction of the 134 freeway.

D6. **Significance: Theme:** _____ **Area:** _____

Period of Significance: 1925-1959

Applicable Criteria:

The district is an excellent, intact example of the "Planned Community" property type identified in the multiple property documentation form "Historic Designed Gardens in Pasadena." The layout of the lots as well as the rock retaining walls, pathways, steps, winding streets, streetscape landscaping, lighting and entry gates are significant contributing features. The subdivision was laid out by master landscape architects Olmsted Brothers. Although the period of significance encompasses the period when the bulk of the houses in the subdivision were constructed, the individual houses have not been evaluated to determine if they are contributing to the district. The eligible district that has been identified as part of the 2012 survey of historic designed gardens relates to the subdivision and landscape design.

*D7. **References:**

Multiple Property Documentation Form "Historic Designed Gardens in Pasadena."

*D8. **Evaluator:** Kevin Johnson **Date of Evaluation:** 11/01/2012

Affiliation and Address: City of Pasadena - 175 N. Garfield Avenue Pasadena, CA 91101

PRIMARY RECORD

Survey #:
DOE #:

Primary #: _____
HRI #: _____
Trinomial: _____
NRHP Status Code: 3D
Other Listings: _____
Review Code: _____ Reviewer: _____
Date: -/-/ -

*Resource Name or #: _____

P1. Other Identifier: _____

*P2. Location: not for publication unrestricted *a. County Los Angeles

and (P2c, P2e, and P2b or P2d. Attach a Location Map as Necessary)

b. USGS 7.5' Quad: _____ YEAR: _____ T _____ ; R _____ ; _____ of _____ of Sec _____ ; _____ B.M.

c. Address: 200 FERN Dr City: Pasadena State: CA Zip Code: _____

d. UTM: (Give more than one for large and/or linear resources) Zone: _____ ; -118.169762 mE/ 34.145681 mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

See Continuation Sheet

*P3b. Resource Attributes: (List attributes and codes) _____

*P4. Resources Present: Building Structure Object Site District Element of a District Other

P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects.)



P5b. Description of Photo:

*P6. Date Constructed/Age and Source:

Historic PreHistoric

Both Neither

Year Built: - Documented

*P7. Owner and Address:

Name: _____

Address: _____

*P8. Recorded By:

*P9. Date Recorded: -/-/ -

*P10. Survey Type: Survey - Intensive

Survey Title: 2012 Historic Designed Gardens

*P11. Report Citation: (Cite survey report and other sources, or enter "none.")

*Attachments:

NONE

Location Map

Sketch Map

Continuation Sheet

Building, Structure, and Object Record

Archaeological Record

District Record

Linear Feature Record

Milling Station Record

Rock Art Record

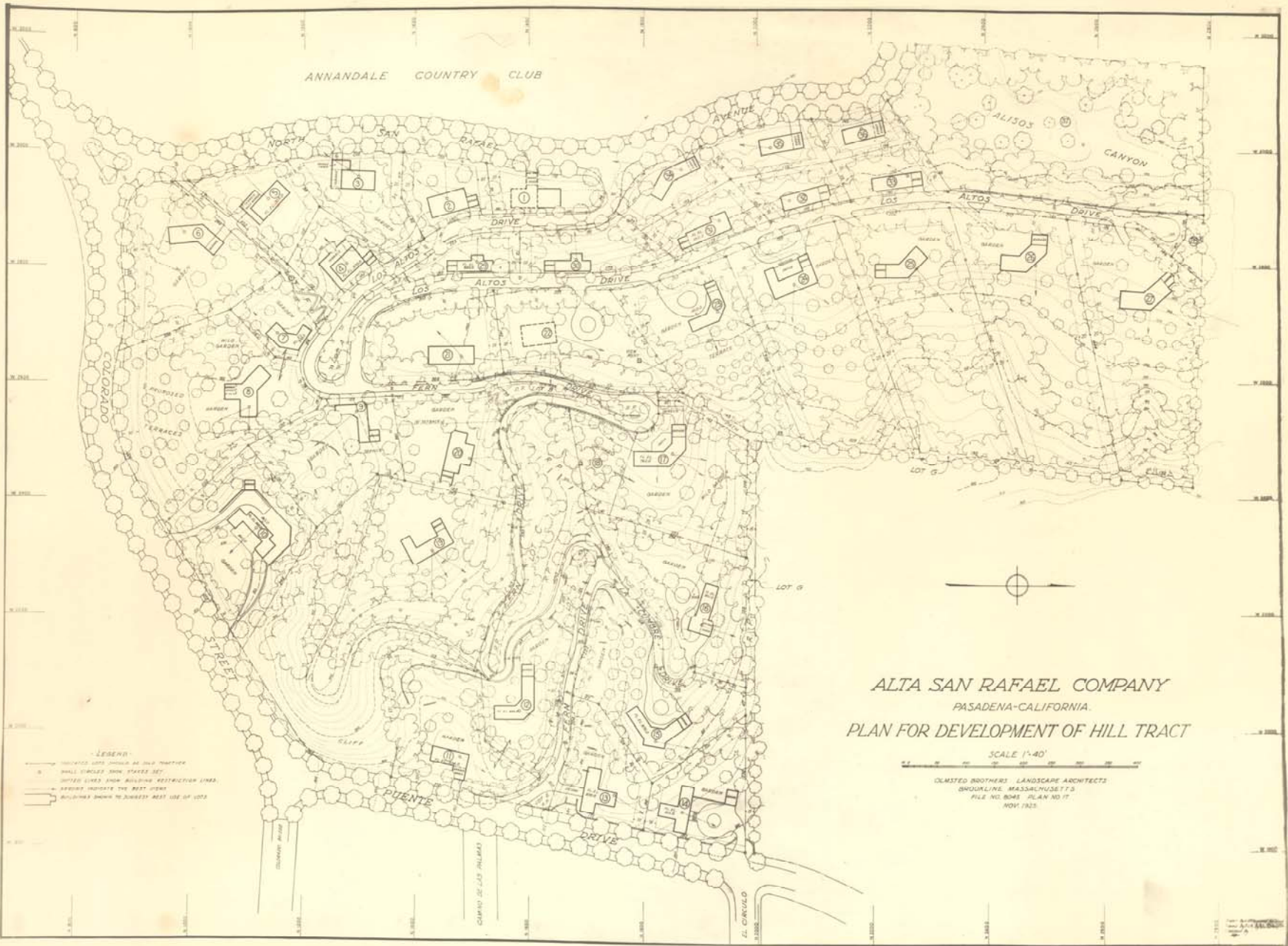
Artifact Record

Photograph Record

Other: _____

P3a.Description (continued):

Notes: This property is part of the Alta San Rafael subdivision designed by Olmsted Brothers, identified as an eligible historic district in the City's 2012 study of historic designed gardens. The house was not evaluated for historic significance as part of this study. Click on the District Record link for more information about the eligible historic district



ANNANDALE COUNTRY CLUB

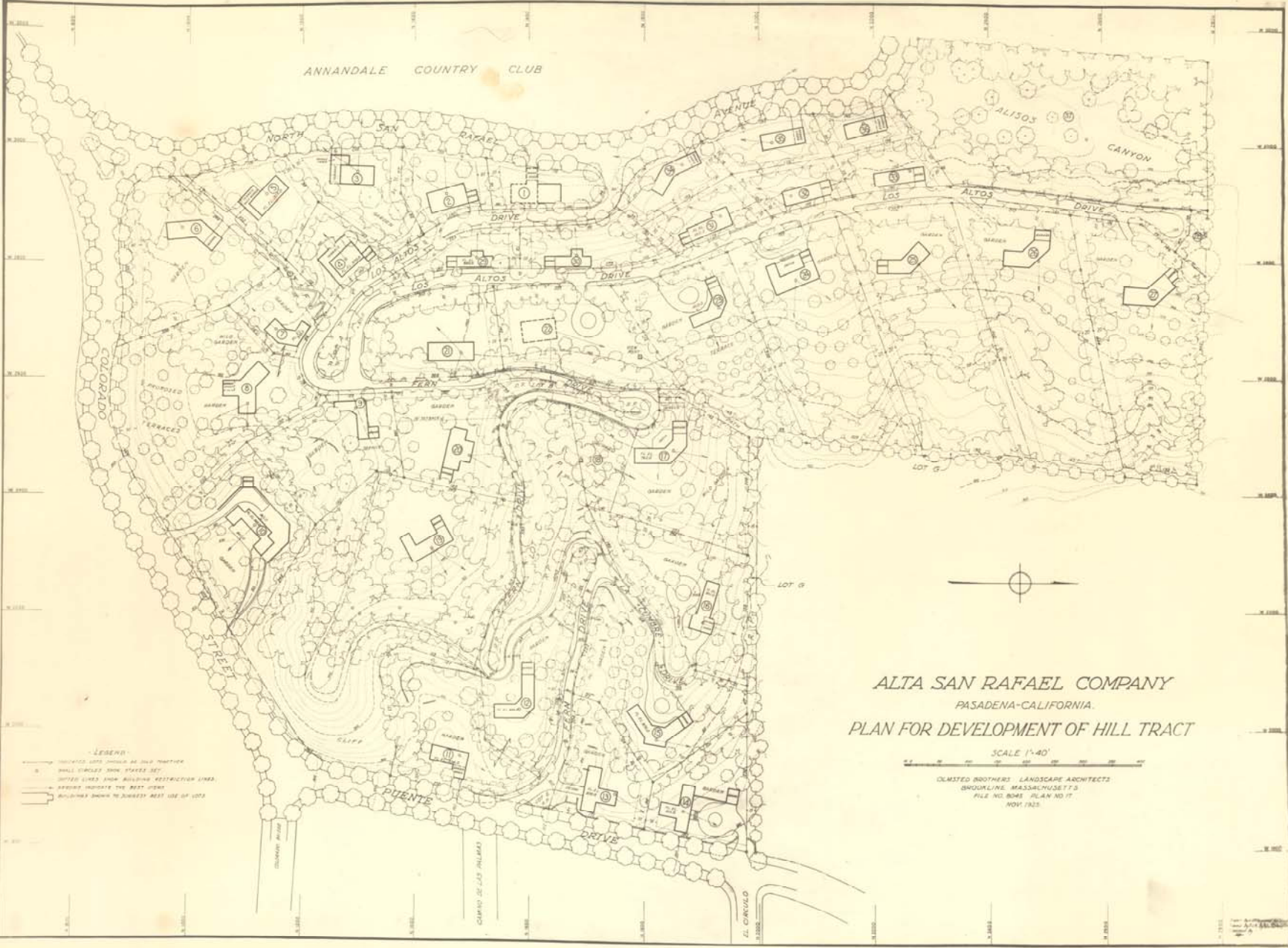


ALTA SAN RAFAEL COMPANY
 PASADENA-CALIFORNIA.
 PLAN FOR DEVELOPMENT OF HILL TRACT

SCALE 1"=40'

OLMSTED BROTHERS, LANDSCAPE ARCHITECTS
 BOSTON, MASSACHUSETTS
 FILE NO. 8045 PLAN NO. 17
 NOV. 1922.

- LEGEND
- UNIMPROVED LOTS, SHOWING AS OLD TRACTORY
 - SMALL STRIPED SHOW STAKES SET
 - DOTTED LINES SHOW BUILDING RESTRICTION LINES
 - ARROWS INDICATE THE BEST VIEW
 - BUILDINGS SHOW THE SUGGESTED BEST USE OF LOTS



V. MOTT PIERCE RESIDENCE

Pasadena



BUILT FOR MOTT PIERCE OF "DR. PIERCE'S
GOLDEN MEDICAL DISCOVERY," THIS HOUSE
FEATURES HAND-PAINTED CEILINGS,
ARCHED DOORWAYS, AND GRAND COURTYARDS.

From: Hudson, Karen E.
Paul Williams: A Legacy of Style
continued...



If an architect would just keep a record of all the space requirements for various vitamin, health, and medical remedies the client requests, he could write a new version of Medicare. The best one I remember is hot AlkaSeltzer—it was everything. But the next popular cure-all seems to be New England hot vinegar and honey.

— AUTOBIOGRAPHICAL NOTES