

ATTACHMENT A:
Designation Report

ATTACHMENT A
DESIGNATION REPORT: YOUNG HOUSE, 808 S. SAN RAFAEL AVENUE

1. Introduction

The Young House at 808 S. San Rafael Avenue is an intact, regionally significant example of the Spanish Colonial Revival architectural style and of the work of master architect George Washington Smith, an architect of statewide significance.

2. Property Data

- Address: 808 S. San Rafael Avenue, Pasadena, CA 91105
- Location: East side of S. San Rafael Avenue between San Rafael Terrace and Hillside Terrace (immediately adjacent to Villa Verde; 1927, Marson, Van Pelt & Maybury; listed in the National Register of Historic Places)
- Date of Construction: 1927, documented by building permit
- Original Architect: George Washington Smith
- Original/Present Use: Single-family Residence
- Original/Present Owner: Archibald B. Young/John & Martha Bell
- Property Size: 1.13 acres
- Building Size: 6,909 square feet (per County Assessor)

3. Architectural Description

The Site

The sloping 1.13-acre interior lot is on the east side of S. San Rafael Avenue between San Rafael Terrace and Hillside Terrace. The site also has frontage, but not access, on Hillside Terrace. Originally, the site extended south to the corner of S. San Rafael Avenue and Hillside Terrace; the southerly portion was subdivided into a separate lot in 1987. The main house (without the now-attached garage), at roughly the center of the lot, is set back approximately 90 feet from the sidewalk, similar in setback to other houses on the street. The orientation of the house and views from the site align with the 8,600-ft peak of Mt. Baldy.

Exterior Features of the Building

Built in 1927, the one- and two-story, 6,909-square-foot house is roughly L-shaped in plan with an angled main entrance projecting slightly from the intersection of the two wings. The longer wing at the front of the house is oriented perpendicular to the street while the shorter, one-story wing toward the rear is parallel.

The house exhibits distinguishing features associated with high-style Spanish Colonial Revival architecture. The cross-gabled roof form, covered in barrel tiles, varies in height both in response to the topography of the land and as a function of changes from one- to two-story masses. Exterior walls are coated in cement plaster with a rustic finish intended to recreate the appearance of traditional

adobe construction. The relatively simple solid wood front door is deeply recessed and has a small metal grille near the top. Fenestration on the house is highly symmetrical and consists of deeply recessed pairs of wood casement windows with divided lights and either wood shutters or decorative boxed metal grilles. On the front of the house, a corbelled wood belt course separates the first floor from the second; on other portions of the house, the second floor extends slightly beyond the first and is also corbelled. Still other portions have no exterior distinction between first and second floors.

Exterior covered and uncovered porches and balconies are integrated into the house. Ground-floor patios and steps are constructed of brick; balconies are supported by heavy plaster-coated piers with classical detailing and exposed wood beams and have wood railings with turned posts. The house also has simple plaster chimneys, one with a triangular roof, and stucco vents. Detailing on the house, particularly in the metal grillework, vents and original tilework, reflects Moorish influences.

Garage & Site Features

A solid wall and landscaping along the front property line obscure much of the view of the property from the street. The original access to the property is via a covered portico with decorative metal gates at the northwest corner of the site; a newer solid metal gate for vehicle access is at the southwest corner (in an original opening in the wall). The original northerly entry gates lead to a driveway of pebbled pavement and with an arched metal frame structure overhead.

An attached three-car garage is in front of the house near the southwest corner of the property. The garage appears to have originally been detached, with a narrow ancillary space attached to the east side. This attached space has since been expanded by the addition of a covered patio and is now attached to the house. The garage has a gabled roof covered in barrel tiles, smooth plastered walls with vents, and wood casement windows that match the house. The garage doors are solid wood and deeply recessed.

A detached studio was constructed toward the rear of the property in 1950. Although efforts were made to design the structure to be compatible with the house, it is a noncontributing feature because it was built 23 years after the house and does not exhibit distinguishing characteristics of architectural styles identified in the historic context report for this period, Cultural Resources of the Recent Past (2007). Examples of residential architectural styles identified in this report include Mid-Century Modern, California Ranch, Modern Ranch and Minimal Traditional. An addition to this structure was recently completed.

Documented Changes to the Property

Sanborn maps and historical photographs indicate the presence of a covered porch along the north elevation of the house, which is no longer extant. The

porch was removed based on evidence from the original drawings indicating that it was not part of the architect's original design.

The property originally included a formal garden designed by landscape architect A.E. Hanson. Hanson designed a number of large gardens in Southern California during the economic boom of 1920's, including an 11-acre garden in Beverly Hills for actor Harold Lloyd that had a waterfall; a canoe course; several lakes, fountains, statuary and bridges; a golf course; and a children's playgarden. Based on a sketch in the text An Arcadian Landscape: The California Gardens of A. E. Hanson the garden for the Young house was on the portion of the property south of the house and was demolished when that area was subdivided into a separate lot and a new house built on it in 1987.¹ The garden was informed by Hanson's recent travels to Spain and had a brick central pathway, cruciform in plan, with runnels fed by a lion-head fountain, glazed tilework, seat-walls and shrubbery arranged in geometric patterns. A new, smaller garden influenced by Hanson's original garden was recently installed south of the house.

Several small accessory structures built on the property in the early 1930's, including a greenhouse, a tool shed and a playhouse, are no longer extant. A bath house was constructed in 1951 and was recently demolished.

A swimming pool was built east of the house in 1946 in an area that one had a second formal garden designed by A.E. Hanson. All of the features surrounding the pool were installed at that time, with the exception of an original retaining wall with tile-covered concrete benches at the north end that was retained. The new features are consistent with the design of the house.

Current Conditions, Use, and Proposed Plans

The house has been recently restored and is currently in excellent condition. It continues to be used as a single-family residence. Due to the recent restoration work, there are no changes proposed to the property in the near future.

4. Historical Overview

Spanish Colonial Revival Architecture

Spanish Colonial architecture in California originated with the construction of the Spanish missions along El Camino Real in the 18th century, beginning with San Diego de Alcalá in 1769 (pictured at right).²

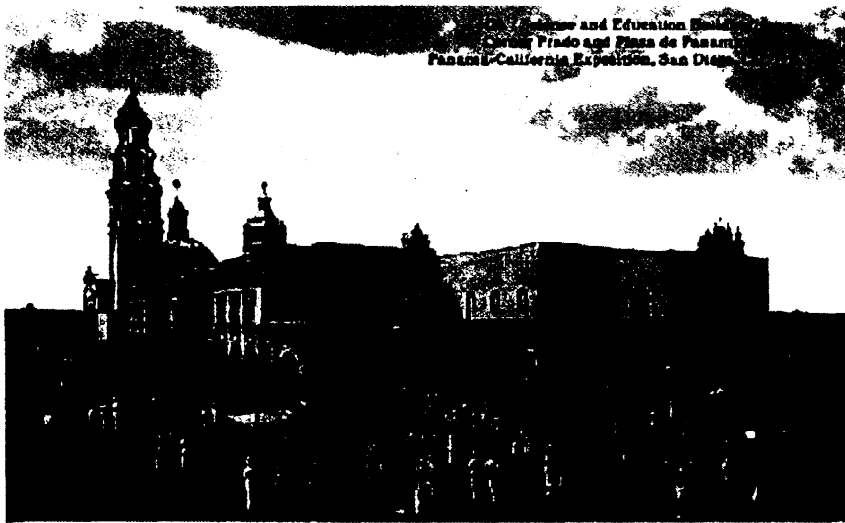


¹ A.E. Hanson, An Arcadian Landscape: The California Gardens of A.E. Hanson, 1920-1932. (Los Angeles: Hennessey & Ingalls, Inc., 1985) p. 85.

² Rexford Newcomb, Spanish-Colonial Architecture in the United States (New York: Dover Publications, Inc., 1990) p. 34.

The 20th century revival of Spanish Colonial architecture is generally attributed to the Panama-California Exposition of 1915 in San Diego, the principal architect of which was Bertram Goodhue. The image below shows the centerpiece of the exhibition, the Science and Education Building. The 2004 historic context report, "Residential Period Revival Architecture and Development in Pasadena from 1915-1942" (Teresa Grimes & Mary Jo Winder) states:

The Panama-California Exposition helped to promulgate Spanish architecture as the appropriate California tradition, and soon Spanish forms were adopted as the leitmotif for building types and whole urban districts to which the style had not been previously applied.¹



This report also indicates that, rather than interpreting Spanish Colonial buildings from 18th century America, Spanish Colonial Revival buildings generally referenced buildings from Spain and other Mediterranean countries.²

Buildings with elements of the Spanish Colonial Revival style are ubiquitous throughout Pasadena and Southern California, with the majority being one-story bungalows. The city also has an impressive collection of high-style Spanish Colonial Revival buildings designed by architects who mastered the style, including, among others, Wallace Neff, Sylvanus Marson, Garrett Van Pelt, Reginald Johnson, Everett Phipps Babcock and George Washington Smith.

George Washington Smith (1876-1930)

George Washington Smith "is credited with having introducing Southern California to the domestic architecture of Southern Spain, Andalusia."³ The architecture of this region is characterized by white-washed plaster walls (typically painted with lime), tiled roofs, iron grilles, painted tiles, lush landscaping

¹ Design & Historic Preservation, City of Pasadena, "Residential Period Revival Architecture and Development from 1915 – 1942" (City of Pasadena, 2004), 30.

² Ibid.

³ Ibid., p. 21

with water features and, most importantly, interior courtyards or patios.¹ Although Smith worked in other styles, the majority of his work is Spanish Colonial Revival.

The greatness of Smith's work was immediately recognized by his contemporaries. The house he designed for himself in 1918 in Montecito was quickly recognized as an important work of art, was published in 1920 and sparked his architectural career. In a 1922 article in *The Western Architect*, Rexford Newcomb praises Smith's work as, "eminently appropriate to the setting and climate, thoroughly practical in its adaptation to Californian living conditions, and beautiful withal."²

During the active period of his architectural career, Smith's work had been published in multiple architectural and design magazines including *Architect and Engineer*, *Architectural Record*, *Pacific Coast Architect*, *Arts & Decoration*, *House Beautiful* (which included an article on the Young House in 1933), *Vogue* and *Town and Country* and has since been included in multiple texts including Mediterranean Domestic Architecture in the United States (1999, Rexford Newcomb), Spanish-Colonial Architecture in the United States (1937 & 1990, Rexford Newcomb), Spanish Revival Architecture (2005, S.F. "Jerry" Cook III and Tina Skinner), Santa Barbara Style (2001, Kathryn Masson) and a volume dedicated solely to his work entitled George Washington Smith: Architect of the Spanish Colonial Revival (2005, Patricia Gebhard).³

Smith's architectural practice was short-lived (1919 – 1930) but prolific (80 buildings designed, 54 built) and influential, emphasizing simplicity and response to environment (both topography and sunlight).⁴ Characteristic elements of his Spanish Colonial Revival work include asymmetrical plans and massing; thick, white-plaster walls with irregular finish (to simulate adobe); red-tile roofs; cement grilles with geometric patterns; balconies; iron grilles over first-floor windows; partially enclosed courtyards; and glazed tiles surrounding openings and on landscape features.⁵ All of these features are evident in the Young house. Patricia Gebhart writes:

It was Smith's ability to create a harmonious work of art, rather than merely to use the Spanish vernacular...in his designs, that gives his houses their continuing importance. The composition, the

¹ Wikipedia, The Free Encyclopedia. "Andalusia" <http://en.wikipedia.org/wiki/Andalusia#Architecture> (22 June 2010)

²Rexford Newcomb, "Some Spanish Residences in Southern California by George Washington Smith, Architect." *The Western Architect*. (May 1922).

³Patricia Gebhard. George Washington Smith: Architect of the Spanish Colonial Revival. (Salt Lake City, UT: Gibbs Smith, 2005) p. 10.

⁴ David Gebhard, "Founding Father: George Washington Smith," Santa Barbara Magazine, (July/August 1993). <www.architect.com/publish/GWS.html>

⁵ Op. cit., Patricia Gebhard, p. 13-19.

proportions, the contrast of materials, and the judicious application of ornament all contribute to the total picture.¹

The majority of Smith's work is in Montecito and Santa Barbara, but there is one other example of his work in Pasadena, two adjacent to one another in San Marino and other examples in Ojai, Pebble Beach, San Francisco, Palo Alto, Woodside and Palos Verdes. A few of Smith's designs can be found outside California in Colorado Springs, CO; Ajo, AZ and Fishers Island, NY.² The Architectural League of New York exhibited his work in 1925 and 1928.³

Smith was a master architect whose work continues to be revered for its simplicity, attention to detail and response to the unique characteristics of each site. Architectural historian David Gebhard, an expert on Smith's work, writes in an article in Santa Barbara Magazine, "Smith was one of that rare breed of architects who was able to produce buildings that were both subservient to their environment and at the same time able to project strong, beautiful forms into the landscape."⁴ The Young house is a rare example of Smith's work south of Santa Barbara and demonstrates all of the qualities for which he is known. As such, it is significant at the regional level. The Prindle house at 1311 Hillcrest Avenue has similar characteristics, appears to retain integrity, and may also be considered regionally significant and, therefore, eligible for designation as a historic monument.

Archibald B. Young (1882-1955)

The original owner of the house was Archibald B. Young, a prominent Pasadena citizen. Young was originally from Kentucky, lived in Chicago following World War I and moved to Pasadena in 1924. He was active in numerous civic, economic and educational organizations and ran for Congress in 1944. He won the Arthur Noble award in 1941 in recognition of his service to the community. Although Young was an active and prominent citizen, there is no evidence that he is significant in the history of the city or region.

¹ Ibid., p. 19.

² Ibid., p. 153-171.

³ Op. cit., David Gebhard

⁴ Ibid.

5. Vicinity Map

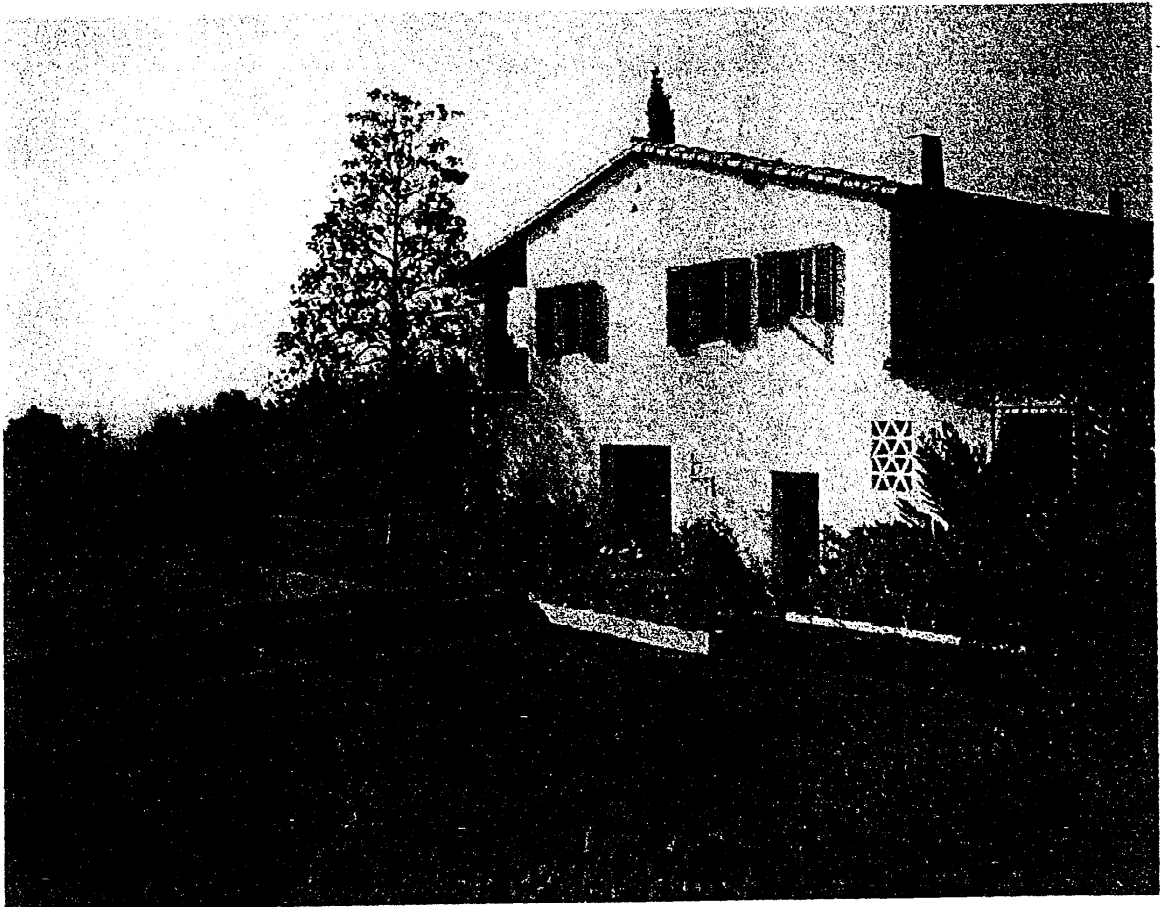


ATTACHMENT B:
Selected Application Materials

THE A.B. YOUNG HOUSE

808 South San Rafael ~ Pasadena, Ca

Historic Monument Application



Prepared by: Historic Preservation Partners
on behalf of property owners, John and Martha Bell

March 2010



**Application to Designate a Historic Resource as a
HISTORIC MONUMENT OR LANDMARK**

§17.62.050 of the Pasadena Municipal Code sets forth a procedure for designating any historic resource in the City as a historic monument or landmark. 1) The process begins with a preliminary evaluation by staff to determine if the nominated property meets the applicable criteria and is eligible for designation. 2) If staff determines that the nominated property is eligible for designation, the nomination is scheduled for a public hearing before the Historic Preservation Commission. 3) The Historic Preservation Commission determines if the historic resource meets the criteria for designation as a historic monument or landmark. If the Commission finds that the nominated resource qualifies for designation, it forwards a recommendation on the designation to the City Council. 4) At a noticed public hearing, the Council then determines whether to approve or deny the request for designation.

PART I. PROPERTY PROPOSED FOR DESIGNATION

1. Name of Property:	A.B. Young House	
2. Property Address:	808 South San Rafael Avenue	
3. Date of Original Construction	1927	
4. Architect / Builder:	George Washington Smith	
5. Present Owner: (Name)	John C. Bell, Bell Family Trust	
(Address)	808 South San Rafael Avenue	
(State/ZIP)	Pasadena, Ca 91105	
(Phone/FAX)	626-405-0100	
(E-mail)	jbell@bellfin.com	

PART II. APPLICANT

Applicant: (if not property owner)		
(Address)		
(State/ZIP)		
(Phone/FAX)		
(E-mail)		

Date 5/3/10 Signature [Handwritten Signature]

PLN 2010-00159

Date received: 5/3/2010
Planner: JAW



Application to Designate a Historic Resource as a
HISTORIC MONUMENT OR LANDMARK

PART III: TYPE OF DESIGNATION

PROPERTY TO BE DESIGNATED AS A:

HISTORIC MONUMENT <input checked="" type="checkbox"/>	LANDMARK <input type="checkbox"/>
<i>A historic monument means any historic resource that is significant at a regional, state or national level, and is an exemplary representation of a particular type of historic resource.</i>	<i>A landmark means any historic resource that is significant at a local level, and is an exemplary representation of a particular type of historic resource.</i>

PART IV: 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 on the site). A map may be used for the description. Please also submit recent photographs. Use continuation sheet if necessary.

Refer to continuation sheet, site plan and recent photographs.

(see attached sheet)

PART V: 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 historic resource.

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

PART VI: LEGAL DESCRIPTION.

Attach a copy of the most recent recorded legal description for the property. This can usually be found in the deed for the property or other documents received when the property was purchased. This can also be obtained by the Title Company.



Application to Designate a Historic Resource as a
HISTORIC MONUMENT OR LANDMARK

CRITERIA FOR DESIGNATION

CRITERIA FOR DESIGNATING A HISTORIC MONUMENT

<input type="checkbox"/>	1. 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"/>	2. It is associated with the lives of persons who are significant in the history of the region, state or nation.
<input checked="" type="checkbox"/>	3. 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"/>	4. It has yielded, or may be likely to yield, information important in prehistory or history of the region, state or nation.

A historic monument designation may include significant public or semi-public interior spaces and features.

CRITERIA FOR DESIGNATING A HISTORIC LANDMARK

<input type="checkbox"/>	1. It is associated with events that have made a significant contribution to the broad patterns of the history of the city.
<input type="checkbox"/>	2. It is associated with the lives of persons who are significant in the history of the city.
<input type="checkbox"/>	3. It embodies the distinctive characteristics of a locally significant historic resource property type, architectural style, period, or method of construction, or that represents the work of an architect, designer, engineer, or builder who is locally significant, or that possesses high artistic values that are locally significant.
<input type="checkbox"/>	4. It has yielded, or may be likely to yield, information important locally in prehistory or history.

PART IV: BRIEF DESCRIPTION OF PROPERTY

Description: The A.B. Young House is a Spanish Colonial Revival style residence constructed in 1927 and designed by master architect, George Washington Smith. Landscape architect A.E. Hanson designed the home's gardens.

The Young House is a two-story residence with an irregular plan, medium-pitched cross-gabled roof of clay tile, and a smooth stucco façade that is punctuated by asymmetrical fenestration and Spanish Colonial Revival style details. The home features many hallmark characteristics of the style, including: multi-level roofs, sheltered gardens and patios, covered porches and balconies, decorative tile, decorative iron sconces, and wooden spindlework.

The property is entered through a large entry gate flanked by square stucco piers. An iron trellis supports vines overhead as one proceeds up the stone/concrete driveway. The front façade of the home forms an L-shape and is entered through a wood front door. The rear (east) façade has decorative vents and faces the rear terraced gardens with lawn, pool, and hillside sloping down towards the east. The south façade has a covered porch and balconies that extend along most of the elevation. Measuring approximately 6,600 square-feet, the home's interior contains many original features including: Spanish tile floors of various patterns, wood beamed ceilings, recessed wood windows, wood shutters, iron light fixtures, and window/door hardware.

The site currently measures over one acre and accommodates the main house, garage, and an accessory building (1951) in the northwest corner of the property. Several specimen trees are also found on the site.

Notes on Integrity: The Young house exhibits a high level of historic integrity. Some aspects of the site and house have changed over time, but the nature of these alterations has not damaged the feeling and associate of the property. For example: The 1950s-era accessory building has been expanded with an addition and largely reconstructed due to termite damage. The current structure contains an original ceiling, fireplace, and view window. The garden that runs along the south side of the house is also a reconstruction. The original garden was lost when the property was subdivided, so the form of the garden was reconstructed in its present location.

Site Plan and Photographs: A site plan, floor plans, and recent photographs have been included to supplement the property description.

PART V: SUPPLEMENTAL INFORMATION

Significance: The Young Residence is significant as an exceptional representation of the work of George Washington Smith, master architect of the Spanish Colonial Revival style and regionally significant to southern California. A rare example of Smith's work in Pasadena, the home embodies the distinctive characteristics of the Spanish Colonial Revival style and illustrates the Andalusian subtype of his work.

Building biographer, Tim Gregory, found the home to be potentially eligible for listing on the California Register of Historic Resources “due to its association with a well-known architect and with a locally significant original owner, its good state of preservation, and its contribution to the architectural and historical context of the South San Rafael neighborhood.” (Tim Gregory Report, 2004)

Bibliography and other supplemental information: A bibliography, historical photographs, and other supporting information have been attached as a supplement to this application.

PART VI: LEGAL DESCRIPTION

(see Exhibit One from Grant Deed)

CONSULTANTS

ARCHITECT:

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FAX: (310) 441-1112
LIC. NO. C-297 (E/P-80110)

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FAX: (310) 441-1112

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ENERGY CONSULTANT:

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ADVISOR:

DAVID A. SERBURNER
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WEST HOLLYWOOD, CA 90069
(310) 441-1111
FAX: (310) 441-1112

PROJECT INFORMATION

LEGAL DESCRIPTION:

PARCEL MAP AS PER BK 18 P 48 OF PM FOR LOTS 1 AND 2
ZONE:
R2-4D - HIGH FIRE DANGER AREA

EXISTING CONDITIONS:

400 SQ. FT. REC ROOM AND BATH TO AN EXISTING ACCESSORY BUILDING

SQUARE FOOTAGES:

SITE AREA: 43704 S.F.
EXISTING MAIN HOUSE FIRST FLOOR: 13788 S.F.
EXISTING POTTING SHED WITH HILL, ANDROCK: 363 S.F.
EXISTING COVERED PATIO: 300 S.F.
EXISTING MAIN HOUSE SECOND FLOOR: 1394 S.F.
EXISTING 3-CAR GARAGE: 821 S.F.
EXISTING ACCESSORY BUILDING: 349 S.F.
EXISTING ACCESSORY SHED TO BE DEMOLISHED: 14 S.F.
ACCESSORY BUILDING ADDITION: 283 S.F.

MANUAL ACCESSORY BUILDING BIR:

8% OF 41,744 S.F. = 2,084 S.F. MAXIMUM
ACCESSORY ADDITION: 283 S.F.
TOTAL PERMITTED ACCESSORY STRUCTURE SIZE: 2084 S.F.
TOTAL PROPOSED ACCESSORY STRUCTURE SIZE: 283 S.F.
MAXIMUM ALLOWED: 2084 S.F. - 1,486 S.F. = 600 S.F.

HILLSIDE EXEMPTION CALCULATION:

20% OF EXISTING HOUSE BY ALLOWED TO BE ADDED TO FIRST FLOOR THROUGH HILLSIDE CHIMNEY
20% OF 1281 = 1,486 S.F. MAX. ADDITION
PROPOSED ADDITION 283 S.F. = 1,486 S.F. - 1,486 S.F. = 0 S.F.

COVENANT REQUIRED FOR ACCESSORY BLDG:

EXISTING AND PROPOSED PERMIT REQUIRED
SETBACK OR COMBINATION IS LESS THAN 3 FEET ABOVE OR BELOW
COMBINED CURB LINES THAN 60 CHAIN LINKS

LOT COVERAGE CALCULATION:

BIR: 2.084 S.F. MAXIMUM LOT COVERAGE

41,744 S.F. = 17,180.8 S.F. MAXIMUM LOT COVERAGE
FIRST FLOOR AREA INCLUDING GARAGE, COVERED PATIO, AND ROOM, POTTING SHED, BATH & HALL (1,379 + 811 + 300 + 309 + 1,394 + 821 + 349 + 14) = 5,677 S.F.
ACCESSORY BUILDING (283) + ACCESSORY ADDITION (283) = 566 S.F.
TOTAL = 6,243 S.F. - 5,677 S.F. = 566 S.F.

MAX ALLOWABLE FLOOR AREA:

FIRST FLOOR (INCLUDING POTTING SHED, ROOM, PATIO, BATH & HALL) (1,379 + 811 + 300 + 309 + 1,394 + 821 + 349 + 14) = 5,677 S.F.
(2) ACCESSORY BUILDING (283) + PROPOSED ACCESSORY ADDITION (283) = 566 S.F.
TOTAL = 6,243 S.F.

LOT AREA DEDUCTING PORTION OF LOT WITH 2:1 SLOPE OR GREATER:

1 = 10,200 S.F. (1,857) = 14 = 23.8%
2 = (20) X (41,744 - 2071) = 80 = 11.2%
3 = (10) X 200 = 0.16 (2) X 3 = 0.6
4 = 1,041.8 S.F.
5 = 251.1 X 204.68 = 51.3
6 = 10,725.91 S.F. MAXIMUM = 8,724 S.F. PROPOSED - OK

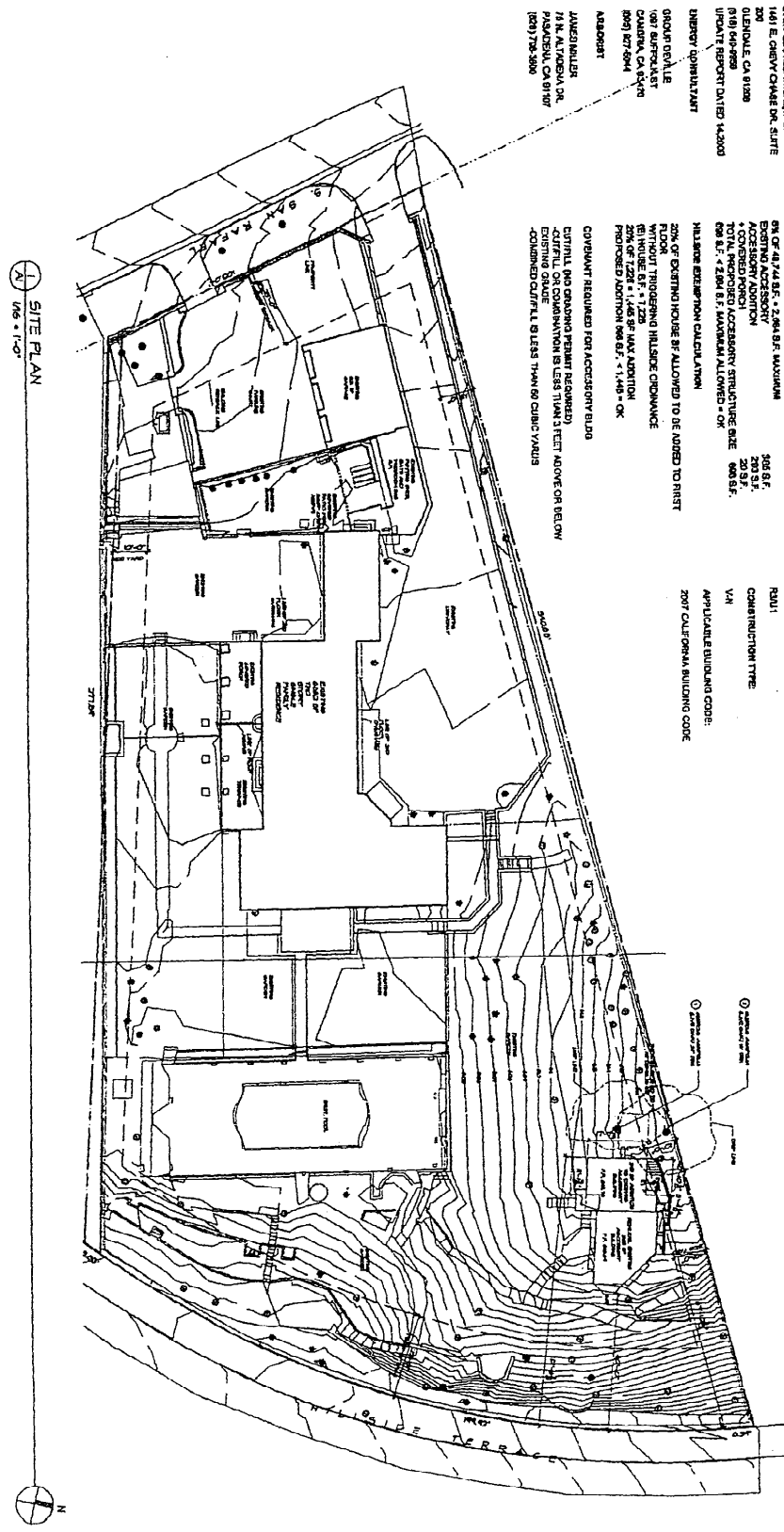
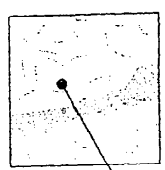
OCCUPANT GROUP:

R201
CONSTRUCTION TYPE:
VH
APPLICABLE BUILDING CODE:
2007 CALIFORNIA BUILDING CODE

SHEET INDEX

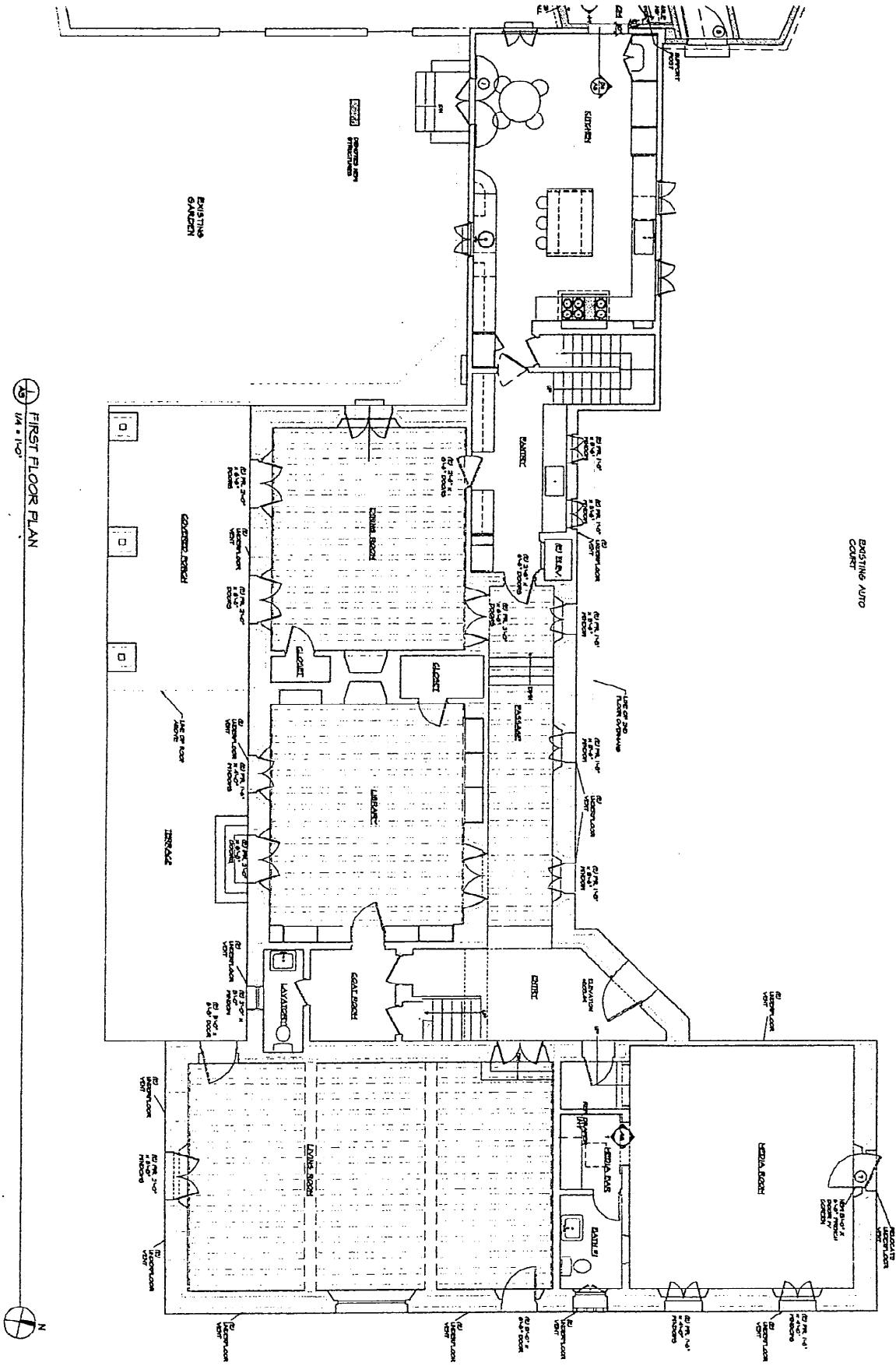
- A1 SITE PLAN/PROJECT INFORMATION
- A2 EXISTING/PROPOSED/ADVISORY NOTES
- A3 EXISTING PLAN/PROPOSED PLAN/SCHEDULES
- A4 EXISTING ELEVATIONS/SECTIONS
- A5 EXISTING ELEVATIONS/SECTIONS
- A6 TITLE SHEET
- A7 ELECTRICAL PLAN
- A8 STRUCTURAL NOTES FOUNDATION, FRAMING, DETAILS

VICINITY MAP



1 SITE PLAN
1/8" = 1'-0"

1. The owner is advised that this plan is prepared in accordance with the requirements of the City of Pasadena and the State of California. It is the responsibility of the owner to obtain all necessary permits and approvals from the appropriate authorities. The architect and engineer are not responsible for the accuracy of the information provided on this plan, nor for the consequences of any errors or omissions. The owner is advised that this plan is prepared for the owner's use only and is not to be used for any other purpose without the written consent of the architect and engineer.

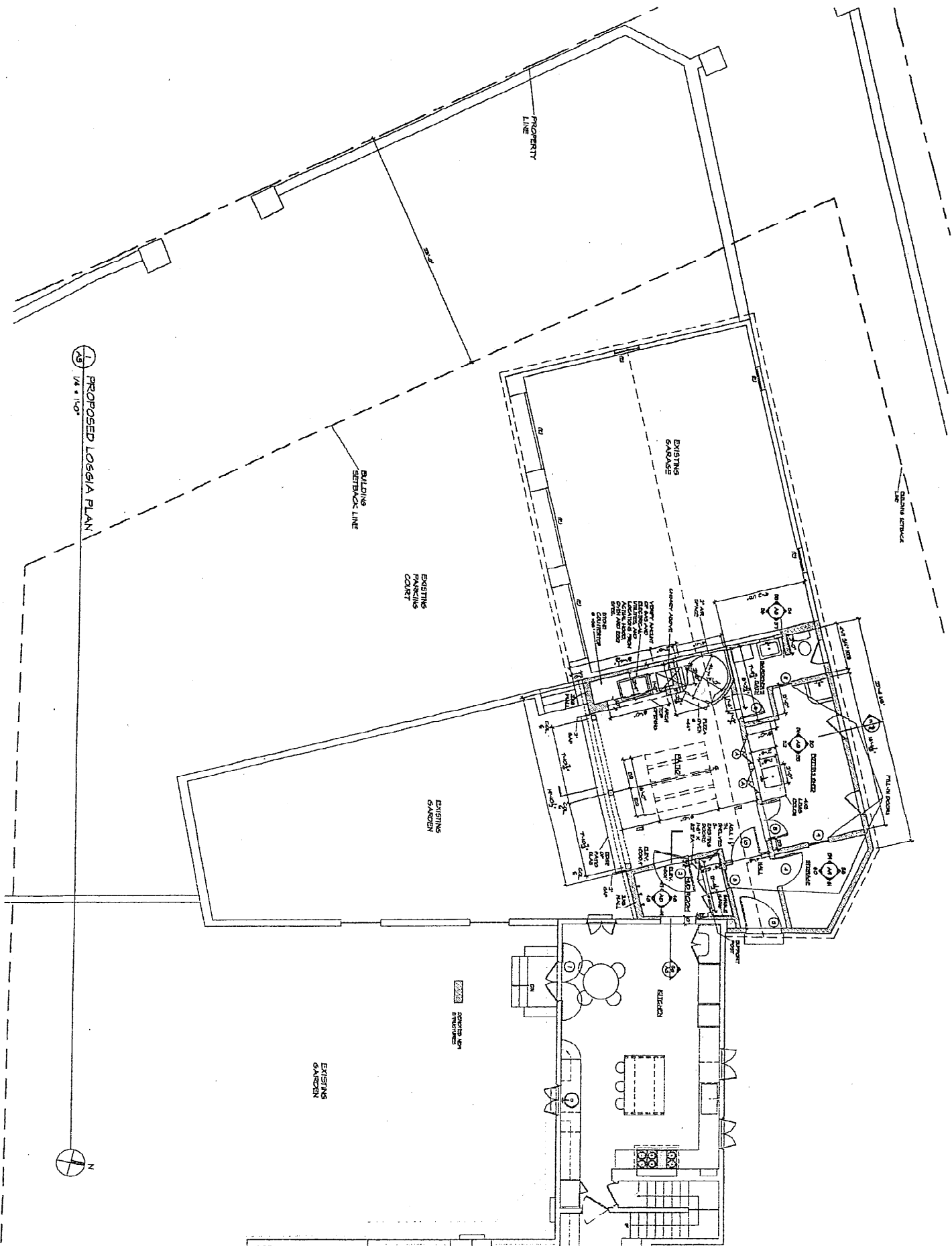


1 FIRST FLOOR PLAN
1/4" = 1'-0"

PROPOSED FLOOR PLAN		REVISIONS	
SHEET NO.	DATE	BY	REASON
A3	1/11/05	AS	AS NOTED
		DESIGNED BY	
		CHECKED BY	
		DATE	

BELL RESIDENCE
808 S. SAN RAFAEL
PASADENA, CA 91107
COPYRIGHT 2005 SERRURHER ARCHITECTS & ASSOCIATES, INCORPORATED

SERRURHER ARCHITECTS & ASSOCIATES
8474 SANTA MONICA BLVD., WEST HOLLYWOOD, CA 90069
323/848-7449 FAX 323/848-6567 E-MAIL serrssoc@aol.com



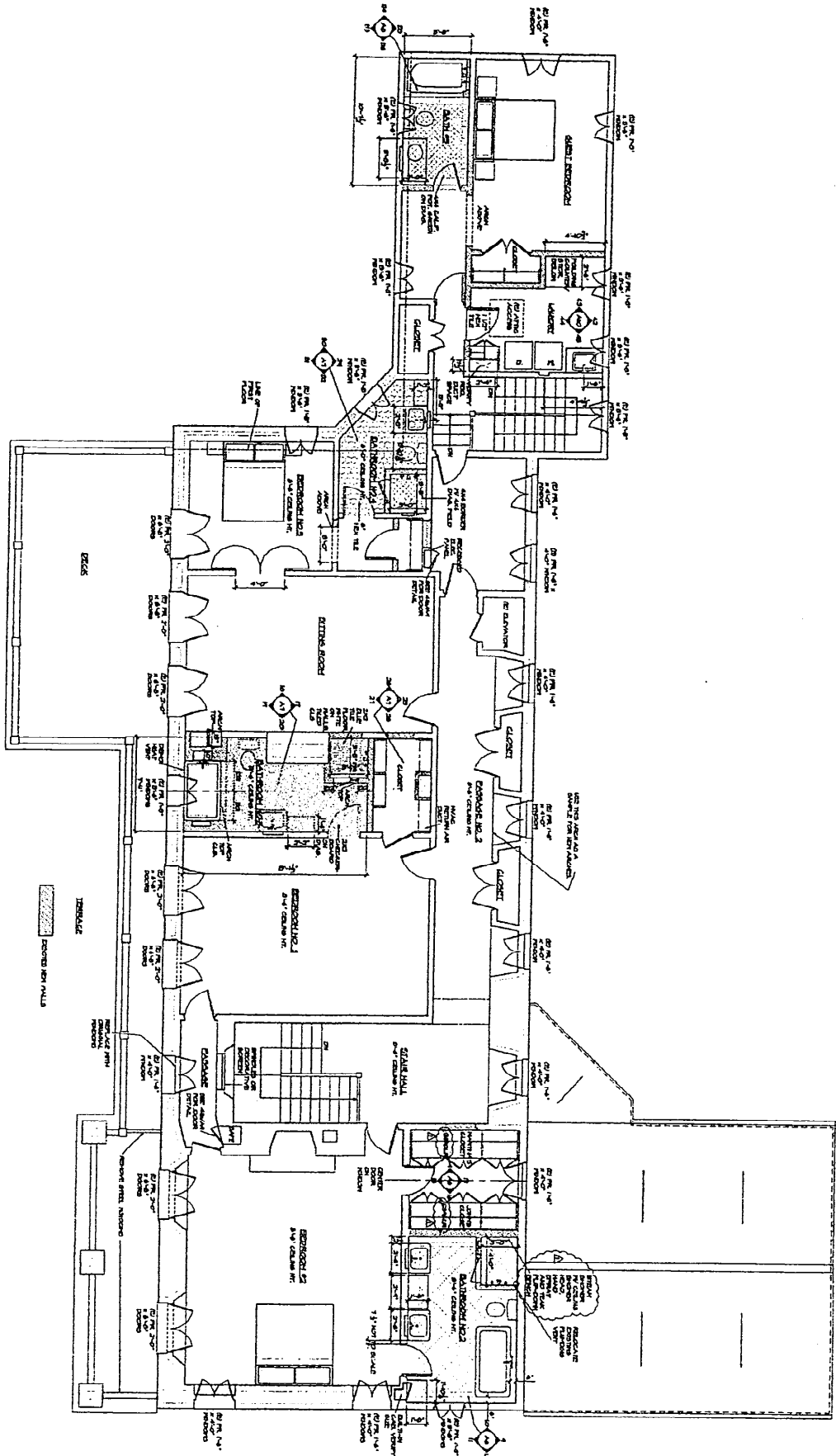
(A3) 1/4" = 1'-0"
 PROPOSED LOGGIA PLAN

PROPOSED FLOOR PLAN	REVISIONS
SHEET NO. A3	DATE 12/14/04
SCALE AS NOTED	
DRAWN BY	
CHECKED BY	
JOB NO.	

BELL RESIDENCE
 808 S. SAN RAFAEL
 PASADENA, CA 91107
COPYRIGHT 2005 SERRURIER ARCHITECTS & ASSOCIATES, INCORPORATED

SERRURIER ARCHITECTS & ASSOCIATES
 8474 SANTA MONICA BLVD., WEST HOLLYWOOD, CA 90069
 323/848-7449 FAX 323/848-8567 E-MAIL serrassoc@aol.com

PROPOSED SECOND FLOOR PLAN
1/4" = 1'-0"



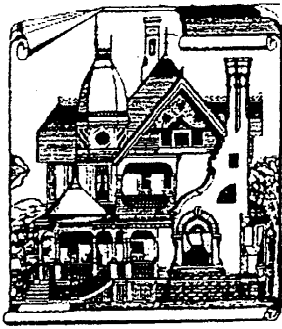
PROPOSED SECOND FLOOR PLAN	
SHEET NO.	DATE
A5	7/28/02
SCALE	BY
	DR
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BELL RESIDENCE
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PASADENA, CA 91107
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808 SOUTH SAN RAFAEL AVENUE

PASADENA

Style: Spanish Colonial Revival (Andalusian subtype)

Year Completed: 1927

Architect: George Washington Smith, one of Southern California's most renowned architects—one of a group of designers who was striving to create a style that was quintessentially Californian. Please see the attached information on Mr. Smith.

Owners: The house was built for Archibald Belmont Young who was to share it with his wife Editha T. Young. Mr. Young was born in Cincinnati, Ohio on April 6, 1882. After spending two years at Washington and Lee University, he received a bachelor's degree from Centre College. He followed this with a law degree from the University of Louisville. Mr. Young had just started his practice in Louisville, when he was called up for service in World War I. In 1919, he moved to Chicago where he was associated with the law partnership of Deering and Young. With extensive other business and financial interests, Mr. Young gave up his law practice in 1924 and moved to Pasadena.

Mr. Young was very active in his local community. He was president and director of the Music and Art Association; secretary and director of the Community Playhouse; president of the Pasadena Playhouse board; director of the Pasadena Tuberculosis Association; vice-president and director of the Caltech Associates (where he also lectured in business law from 1937 to 1947); director of the Westridge School for Girls; director of the Pasadena Art Institute; a trustee of Occidental College and of the Claremont Colleges; an advisor to Mills College; and a board member of both the Citizens Hospital Committee and the Los Angeles County General Hospital. Mr. Young was the member of many clubs as well, including the Annandale Golf Club, Twilight Club, Bohemian Club of San Francisco, Sunset Club of Los Angeles, Flintridge Riding Club, and Beach Club of Santa Monica. He was also active in the Masons and the American Legion. For all of his contributions to civic life, Mr. Young was given the coveted Arthur Noble Award in 1941 by the City of Pasadena.

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As part of his business interests, Mr. Young also served as a member of the Advisory Board of Security-First National Bank of Los Angeles and as a director of the Pan-American Investment Company. He was a member of the Federal Home Loan Bank Boards of both Los Angeles (serving one year as its chairman) and San Francisco. During the Depression, he headed California's State Relief Commission. He also served on the executive committee of the California State Council of Defense. In 1944, he ran for Congress on the Democratic ticket, but was narrowly defeated. Upon Archibald Young's death on January 26, 1955 at the age of 72, a number of biographical articles were published about him and his philanthropic activities. Some of these are attached.

After Mr. Young's passing, title transferred to Mrs. Young as sole owner. She was born Editha Walbridge Hardy in New York on August 11, 1890 and married her husband in 1914. Mrs. Young was equally involved in her local community. She was a founder of the Los Angeles Music Center, was active in Civil Defense during World War II, and was president of the Pasadena Garden Club—the gardens at her own home being characterized as a "showplace." She was also active with the County Arboretum. In her husband's memory she donated the funds for the construction of the Archibald Young Health Center at Caltech. Mrs. Young died in San Diego County on April 16, 1979 at the age of 88.

Mr. and Mrs. Young's daughter Elizabeth Y. Nord became the owner of the San Rafael Avenue property in 1978.

Original Building Permit: #5111D, issued on May 19, 1927 for a two-story, twelve-room residence. The house, with a maximum height of thirty feet, was to have a concrete foundation, walls of stucco over a wood frame, a tile roof, four brick chimneys with eight flues, and floors of tile and oak.

A copy of this permit is attached.

Cost to Build: \$36,000—a great deal of money in 1927 when the average house could be built for less than \$10,000.

Other Building Permits Found in City Files: Permits were issued in August and September 1927 for the construction of retaining walls. The owner was to serve as his own contractor for these jobs, whose value totaled \$7,500.

Construction of a greenhouse was permitted in May 1930 at a cost of \$720. With a concrete foundation, and measuring approximately 10 by 21 feet, it would be built by the Paul R. Bloodgood Company of Pasadena. At about the same time, a permit was issued for a pergola with iron posts to be erected at the side of the house. Built by V. Uly of Glendale, it would cost \$150. In January 1931, the excavation of a seven-by-nine-foot pit to be used as a concrete-lined fertilizer tank was permitted. V. Uly was again the contractor for this \$100 project. In May

1933, an eight-by-seventeen-foot tool shed was built by the owner at a cost of \$75. A five-by-ten-foot playhouse was built in January 1934 by the owner.

In March 1946, the construction of a twenty-by-forty-foot concrete swimming pool on the property was permitted at a cost of \$2,000. The Paddock Engineering Company of Los Angeles was the designer and builder. In July of that year, a new sewer line was installed.

A two-room studio building was added to the property, according to a permit issued in May 1950. The cost was estimated at \$2,000. Construction of an eighty-square-foot bath-house was permitted in July 1950. The owner would again act as his own contractor for this \$500 job.

Retaining walls were replaced in May 1952 and February 1969 at a total cost of \$8,500.

The installation of a solar hot water system for both the house and the swimming pool was permitted in October 1983.

Copies of some of the above permits are attached.

In July 1994, a six-foot-high free-standing block wall was constructed on the property at a cost of \$5,000. Alterations were to occur in September 1997 which would involve remodeling the kitchen, service porch, and butler's pantry (a total of 528 square feet), installing new windows to match existing ones, and removing non-load-bearing walls. Andersen Construction was to be the builder. The cost was estimated at \$20,000.

The old furnace was to be replaced and five new registers added, according to a permit issued in October 2002.

Assessor's Records: The Pasadena City Assessor first visited the property on October 11, 1927 and recorded a new single residence with garage. The house had walls of plaster, a tiled roof with four gables, and plain trim. Heat was provided by four fireplaces and a gas furnace with seven registers. There were 21 plumbing fixtures. Electrical fixtures were rated of "good" quality. Interior finishes were rated "special." Over-all construction quality of the house was considered "good"—the highest category on the Assessor's form.

The Assessor estimated the square footage at 6,627. On the first floor were five living rooms (one was probably a dining room), one bedroom, one bathroom, a kitchen, and a pantry. The second floor contained seven bedrooms and four bathrooms. The house had three tile floors and eight hardwood floors. The L-shaped garage had a concrete floor, plaster exterior, and a tile roof. Its finished interior contained five plumbing fixtures.

The Assessor returned on October 5, 1929 to record the completion of the greenhouse which he said had a concrete floor and glass sides and roof. On September 15, 1933, the construction of the toolshed was noted. It had a concrete foundation, plaster exterior, and a tile roof.

The Assessor noted the construction of the 2,000-cubic-foot swimming pool on December 9, 1946.

Completion of the bath-house was recorded on April 3, 1951. It had a concrete foundation, walls of plaster, a flat shed-like tiled roof, and three plumbing fixtures. Over-all construction was of "good" quality. On the same day, the Assessor noted the new bay-fronted studio which also had a concrete foundation, plaster walls, a shed-like tiled roof, detailed trim, and five plumbing fixtures. Its 378 square feet contained both a living room, with a fireplace, and a bedroom.

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.)

Notes: The Young house is listed in David Gebhard and Robert Winter's *An Architectural Guidebook to Los Angeles*. The authors describe the gardens as "splendid."

The gardens of the Archibald Young house were celebrated in a number of horticultural books and magazines. Designed by Beverly Hills landscape architect A. E. Hanson, the "Spanish American tradition is everywhere evident" with brick-paved allees of olive trees, geometrically squared-off flower beds, and creative use of moving water. The gardens, said to have been patterned after those found by Mr. Young in Granada, attracted many tourists and landscaping students, when new in the 1920s. Part of the gardens were lost when the property was subdivided for the construction of 818 South San Rafael in 1987.

Significance: The Young house is potentially eligible for listing on the California Register of Historical Resources due to its association with a well-known architect and with a locally significant original owner, its good state of preservation, and its contribution to the architectural and historical context of the South San Rafael neighborhood.

Sources:

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House Beautiful 1931



Straight from the living-room window runs a hedge-bordered gravel path leading the formal garden of pools and beds on a lower level

In the illustration on the opposite page one feels the atmosphere of an Old World garden, although this entire effect has been achieved within two years. At the far end of the allée of olives stretch the terrace and house

A HOUSE THAT PROJECTS ITSELF INTO THE GARDEN

*The Residence of Mr. A. B. Young
Pasadena, California*

BY MARJORIE DOBBINS KERN

GEORGE WASHINGTON SMITH, *Architect*
A. E. HANSON, *Landscape Architect*

To that pleasant phrase, 'the humanities,' one is sometimes tempted to attribute a meaning that tradition has failed to give it. If for example one said, 'This house is full of humanities,' would n't it be known at once what was meant? Would n't it be understood that the house was a living thing, flowering with little unexpected touches,

bits of decoration, intimate corners and angles that grew directly out of the imagination of the inhabitants, as well as out of the individual requirements of site, exposure, and so on? 'Humanness' is too cumbersome a word to satisfy the demands of every day.

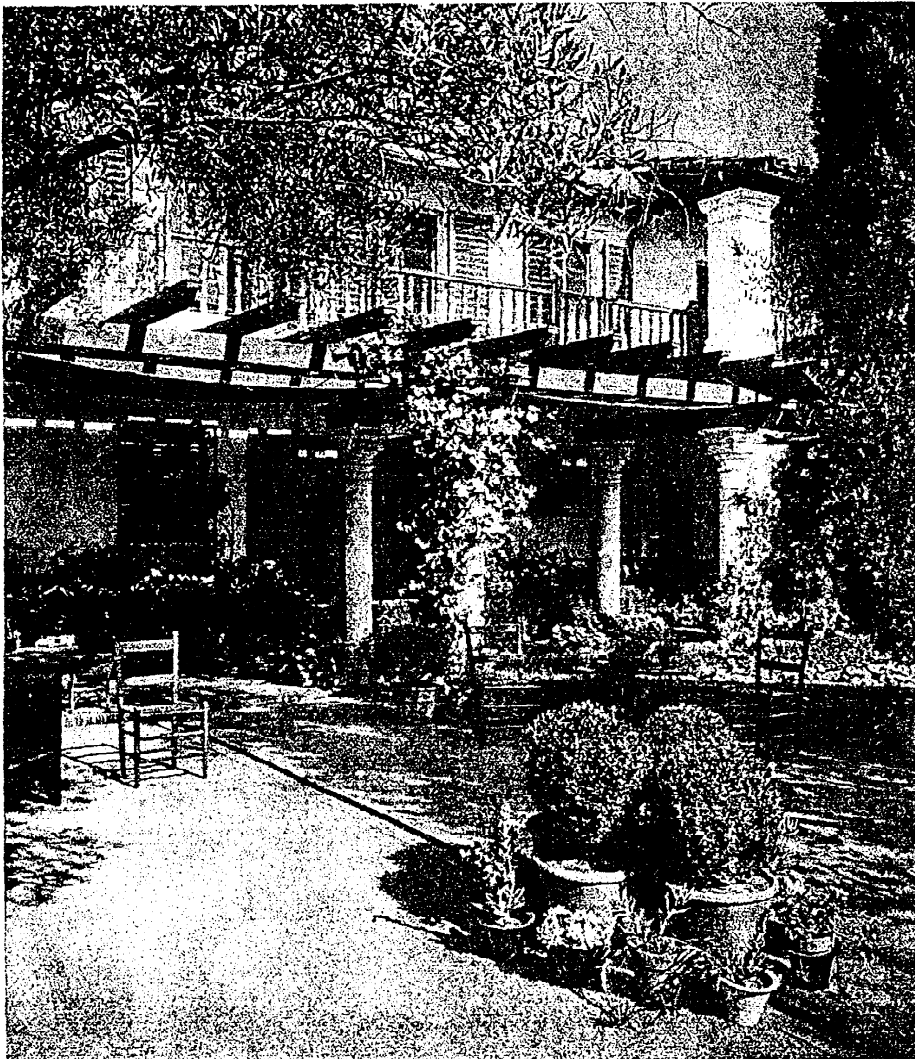
A Spanish house has a special need of humanities; in fact one could say categorically that a Spanish house should never be built by a dull, utilitarian-minded person. For the heavy solid masonry can be cold and dead unless it is treated light-heartedly, with a talent for spontaneous adornment and an eye for the gayety of little things. Details count for so much when the background is bare and white and clear. Besides giving character, they reveal man's love and his joy in making beautiful his surroundings. After the business of four walls and a roof has been attended to, one must have a surplus of creative energy to spend on the decorative details if one wants to give personality to a house.

Mr. and Mrs. A. B. Young's Andalusian house and garden in Pasadena are quite brimful of humanities. Nowhere is there anything cut and dried, or dull and stiff. As soon as one enters the front gate and drives up to the front door one is carried back to the old days in Spain, when a man built his own house and garden and gave them his own characteristic stamp. Many are the sophisticated architects in this country who have tried and failed to reproduce the easy flexible lines, the irregular masses and just proportions, the harmony and beauty of the old dwellings in Spain which the primitive peasant created haphazardly with such success. It takes a sure touch and a mastery of materials to manage the haphazard effect, for if it be not right, it is much more wrong than the logical, geometric plan worked out by cold intellect alone.

The architect of Mr. Young's house, the late George Washington Smith, caught accurately his client's desires, and architect and client worked together toward the same end, both knowing that the greatest charm comes from doing a thing in a human and natural and unpretentious way. The floor plan of the house spreads out in a comfortable and spontaneous fashion, scorning the formal angles

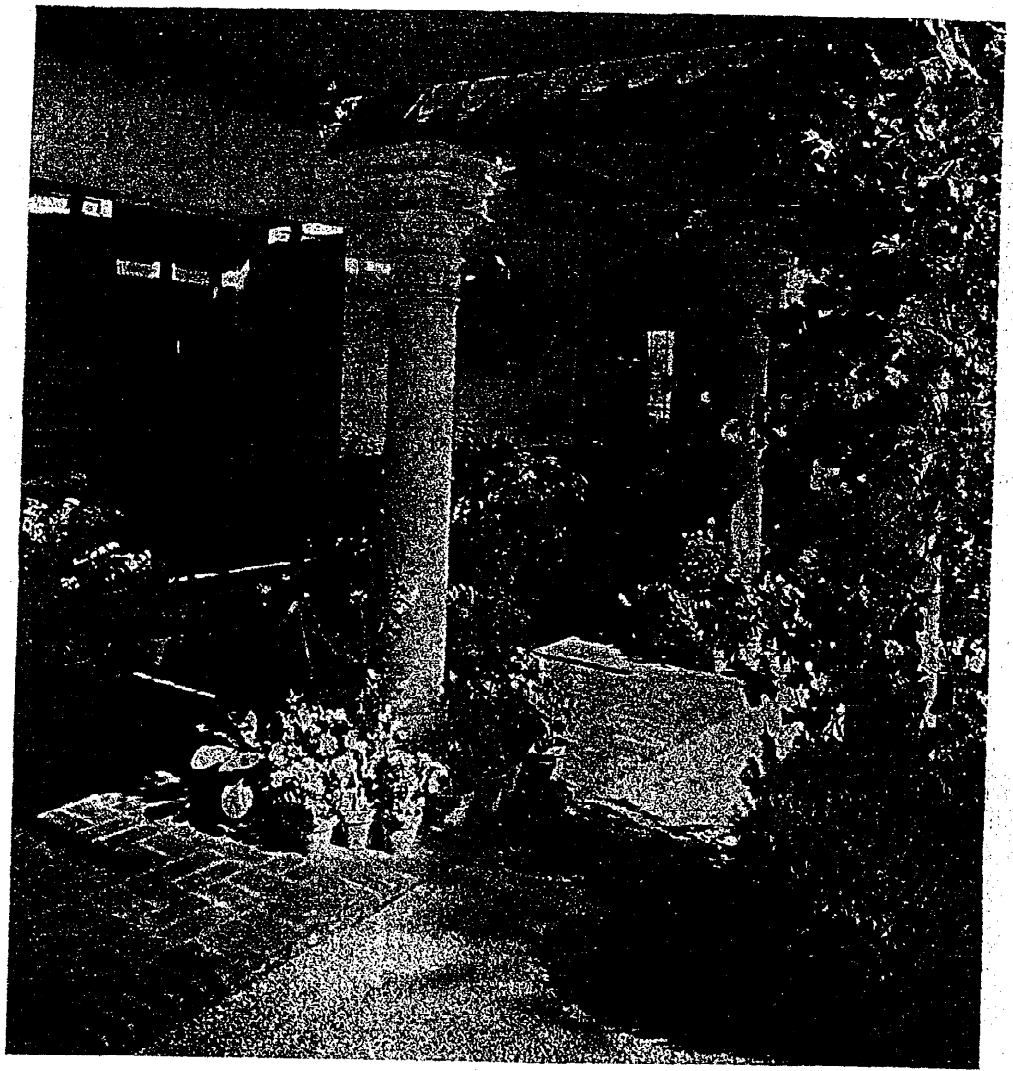
architecture habitually takes. The levels of the ground floor adjust themselves to the slight variations of topography, dropping a few steps here, mounting a step or two there, thus giving to the more important rooms the added dignity of greater ceiling height, and to the more intimate, personal rooms the cosiness of a low ceiling. The seemingly very thick walls, which are in reality double walls, allow the windows to be deeply inset, and add to the feeling of intimacy and security. There is something about them pleasantly reminiscent of the abundant building of ages past, when the plentiful supply of this world's goods left no need for economy in the width of a wall. One is not allowed to feel the heaviness of the walls because of the intriguing touches of adornment that lighten them—a little shelf in a corridor with bits of porcelain sitting upon it, flowerpots in the window, old iron locks, beautifully patterned, covering the electric switches.

One of the happiest features of the house is its connection with the garden. The house projects itself into the garden, throwing out loggias, terraces, pergolas, walls, as though its creator so loved his work that he was loath to stop building. Along the south side is a two-storied



The living-room terrace is partially shaded by olive trees, and through it runs a rill which flows from the wall fountain under the loggia. Box-bordered beds surround the central area, which is comfortably furnished for outdoor living.

Doors from the library and living-room open on the loggia, where potted plants are clustered in sociable groups and evergreen grapevines climb the columns of the pergola, softening the transition between house and garden



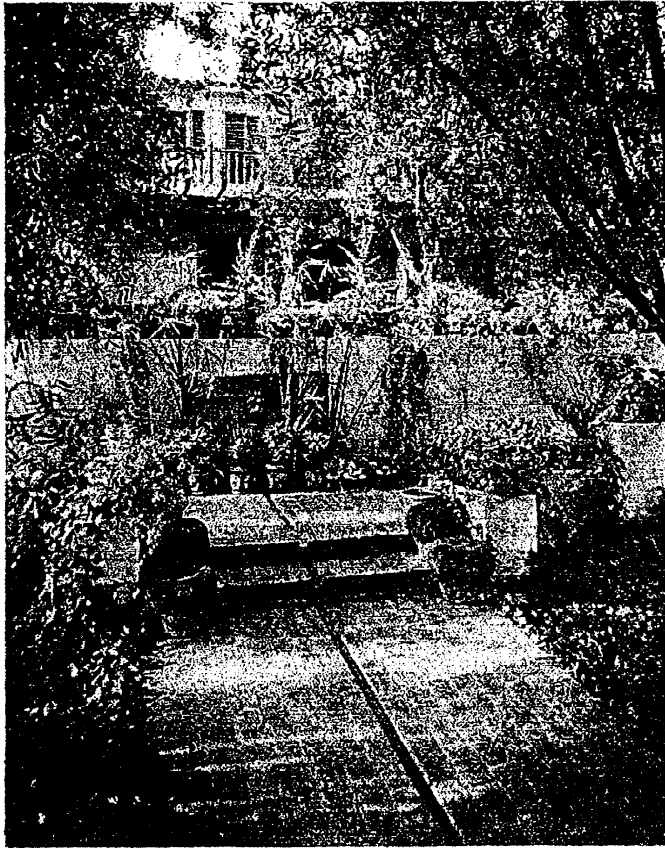
loggia, its ground floor opening off the library and the dining-room. In front of this again stretches a pergola parallel to the loggia — an unpremeditated pergola, added to give extra shelter from the California sun. Its delicate Mudejar columns hung with evergreen grapevines form yet another gradation between house and garden. From under it extends an ample graveled terrace shaded by olives, planted with box-bordered beds around a circular area in the centre, where are gathered cushioned seats and tables and all the accoutrements of a gracious life out of doors.

The lines of the garden grow out from the lines of the house. Under the loggia against the house wall is a wall fountain which is the source of supply for the little rill that crosses the terrace, comes out on the other side, and runs down the slope between an *allée* of olives to end in a brimming pool at the bottom. A lovable and companionable little rill, it is made of blue tile set in pavement of rose-colored brick, and interrupts itself at the cross paths to pause in small tiled pools, surrounded by assorted sizes of pots. On each side of the *allée* of olives are individual garden units — for roses, for irises, for a child's playground, for box-bordered flower beds, and so forth. To

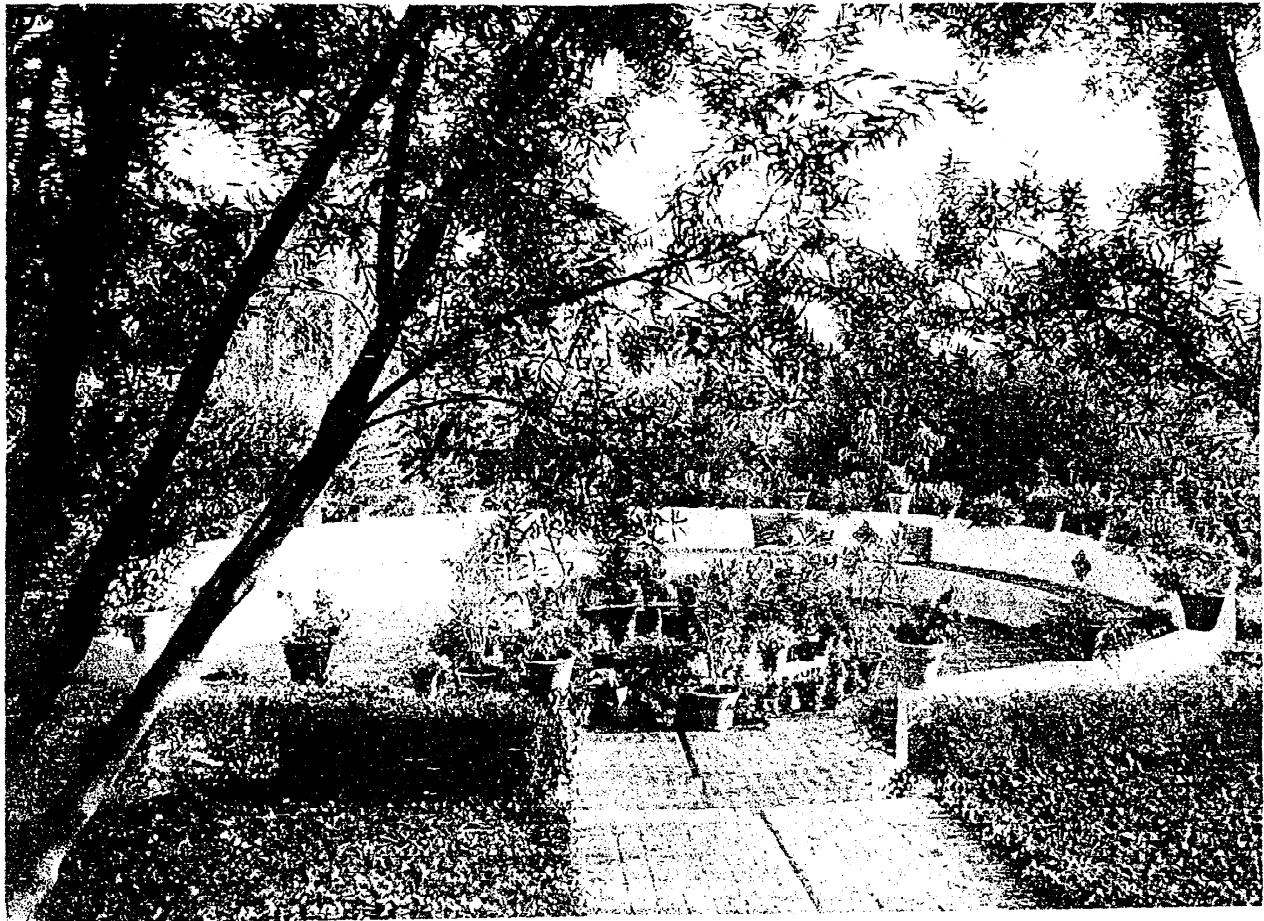
the east of the house are formal hedged lawns and a water garden, its pools and jets deriving direct inspiration from the garden of the Generalife in Spain. Throughout the grounds every area, whether for pleasure or for service, is segregated from the other areas, thus forming a series of outdoor rooms.

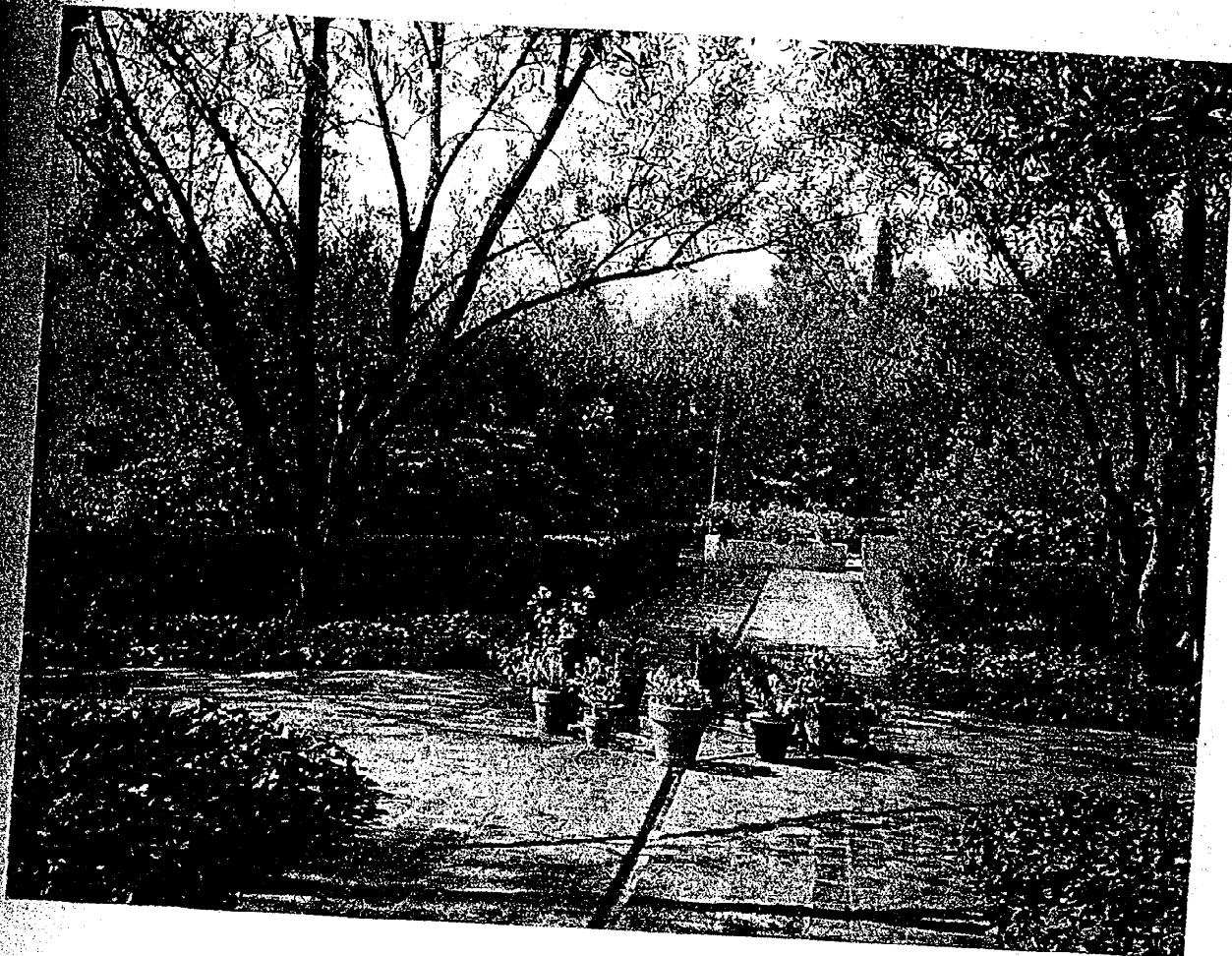
The garden in fact has the appearance of being built on more definite, precise lines than the house. Being a Spanish garden, it must have formality of design, but this does not mean it is not a human garden; it is more human, on the contrary, than if it were done in the naturalistic style which is an imitation of Nature's method. There are here, too, the irregularity in formal pattern, the occasional haphazardness in planting, which are characteristic of Spain and which give a spirit of ease to the underlying formality of the plan. There were no trees at all on the ground when the landscape construction was started, so it was possible to use those brought in — a number of them higher than the house — not only to accent the plan where necessary, but also to give an effect of freedom and informality by placing a few of them at unexpected points.

Without doubt the source of greatest delight in a Spanish

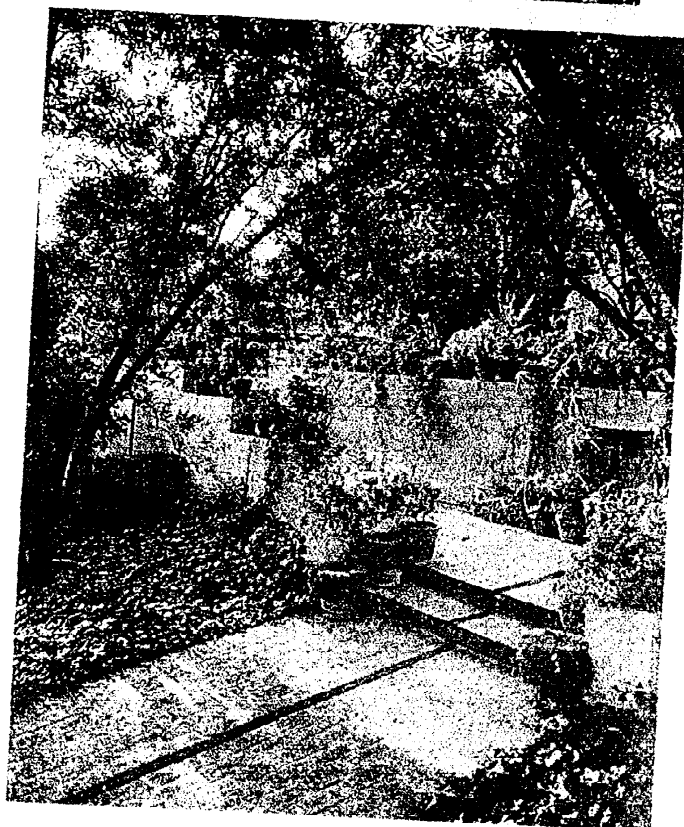


Below the terrace a little rill runs down a slope between an allée of olive trees, to end in a brimming pool at the bottom. Here again flowerpots are used with charming effect around the tiled coping of the pool and on the back of the sweeping circular seat which encloses it





The path above crosses the allée of olive trees and shows the delicate use of water in rills and slender fountain jet so typical of Spain. The rills are of blue tile set in a rose brick pavement, and the dark ivy ground cover contrasts with the pale gray of the olive trees. On the right, steps lead to either end of the allée.





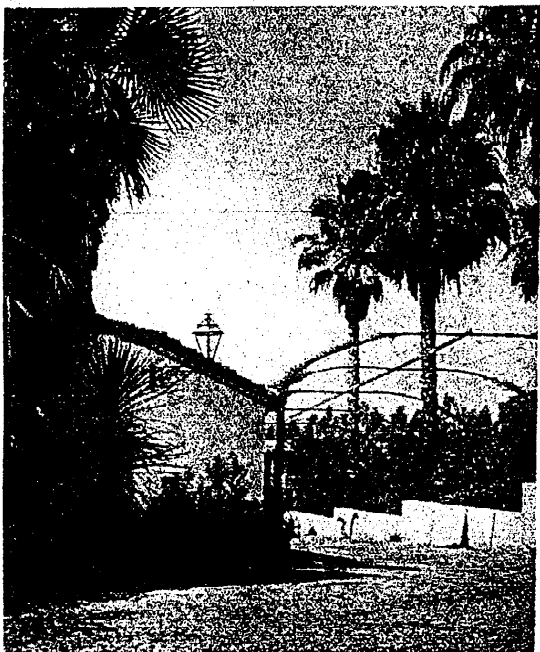
Another view of the terrace, looking toward the bedged iris garden beyond the end of the house. The wall fountain between the windows is hidden by plants

garden is that particularly humanizing element, the flowerpots; these Mr. Young's landscape architect has used to their fullest effect. Along the tops of the terrace walls, around the pool copings, on the backs of benches, to mark changes of level, every place where a bit of decoration could add life to the garden, are pots in various shapes and sizes. They collect in sociable groups at the base of the pergola pillars and crowd up the steps in the loggia, carrying the garden directly to the threshold of the house. At the entrance door the visitor is greeted by friendly ranks of primroses and begonias. With every changing season the contents of the pots are different, and they offer a delightful field for experimentation in various types of plants suited to pot culture, and their behavior under new conditions. Signifying as they do love and care and personal attention, flowerpots are one of the most potent of all mediums of decoration to give charm to house and garden.

One more element which contributes to the success of Mr. Young's home is the entrance court. The house is placed near the street, with the adjoining garage and service

quarters making a wall to the street boundary. The drive enters under a roofed gateway, between white walls on both sides, and beneath vines stretched on wide arched supports. Eventually these vines will grow to form a green tunnel. Drive and courtyard, of convenient size and easy angles, are paved with small pebbles according to the Majorcan custom. Unable to persuade a local contractor to take the contract for the pebble pavement, the owner took it himself.

He procured a group of Mexicans, whose Spanish ancestry he hoped would help them to carry out his project, and first laying out the Moorish seven-pointed star, with rays running out from between the points, to serve as a model, he instructed them to use their imagination a little in laying the stones. When the Mexicans started to work they began near the front door in a dull and mechanical fashion. As their task progressed their interest was aroused, and they began making little herringbone patterns, crossed bands on the pavement, and small gutters to carry off the rain. Before they had finished they became



inspired to create geometrical figures, and down at the gate produced a handsome heart enframed in a diamond. The old-time method of allowing the workman a little freedom to think for himself is occasionally productive of desirable results, and may even add a flavor of gay inconsequence to such an ordinarily utilitarian feature as an entrance court.

A house and garden such as Mr. Young's bring home the fact that Spanish architecture is not a passing fad in America. Embodying as it does the furthest developments in material comfort of this country, together with the best of the arts and graces that flourish in the older civilization of Europe, the achievement pictured here can safely withstand the scrutiny of future generations.

The entrance court (left) has a pebbled pavement, characteristic of Majorca, and vines are being trained over the driveway to form a future vine-clad tunnel



to the east of the house is the water garden, its pools jets deriving direct inspiration from the garden of the palace in Spain. Roses and flowers bloom in the garden.