



PLANNING DIVISION MASTER APPLICATION FORM

Project Address: 371 Patrician Way

Project Name: William F. Staunton Residence

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

Zoning Designation: RS-2 HD General Plan Designation: Low Density Residential

Estimated Valuation (Cost of Project):

APPLICANT / OWNER INFORMATION

APPLICANT NAME: John LoCascio, Historic Resources Group

Address: 12 S. Fair Oaks Avenue, Suite 200

City Pasadena State: CA Zip: 91105

CONTACT PERSON: John LoCascio, Historic Resources Group

Address: 12 S. Fair Oaks Avenue, Suite 200

City Pasadena State: CA Zip: 91105

PROPERTY OWNER NAME: Greg Holcomb and Todd Nickey

Address: 371 Patrician Way

City Pasadena State: CA Zip: 91105

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Email: greg@gregholcomb.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

Master Application (without supplementals)5/27/20

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:  Date: Dec. 01, 2020

<u>For Office Use Only</u> PLAN # _____ CASE # _____ PRJ # _____ DATE ACCEPTED: _____ DATE SUBMITTALS RECEIVED: _____ RECEIVED BY (INITIALS): _____ FEES: BASE FEE:: \$ _____ 3% RECORDS FEE: \$ _____ TOTAL: \$ _____ HISTORIC ARCH. RESEARCH REQUIRED? YES NO PUBLIC ART REVIEW REQUIRED? YES NO TRANSPORTATION REVIEW REQUIRED? YES NO INCLUSIONARY HOUSING REQUIRED? YES NO	<u>REVIEW AUTHORITY:</u> <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 <u>TAXPAYER PROTECTION</u> <input type="checkbox"/> DISCLOSURE REQUIRED <input type="checkbox"/> NOT REQUIRED	<u>CEQA REVIEW:</u> <input type="checkbox"/> EXEMPTION <input type="checkbox"/> INITIAL STUDY <input type="checkbox"/> EIR <u>CEQA REVIEW STATUS:</u> <input type="checkbox"/> PENDING <input type="checkbox"/> COMPLETED	<u>Design & Historic Preservation:</u> <u>TYPE OF HISTORIC PRESERVATION REVIEW:</u> <input type="checkbox"/> CATEGORY 1 (DESIGNATED) <input type="checkbox"/> CATEGORY 2 (ELIGIBLE) LANDMARK/HISTORIC DISTRICT NAME: _____ <u>TYPE OF DESIGN REVIEW:</u> <input type="checkbox"/> CONCEPT <input type="checkbox"/> FINAL <input type="checkbox"/> CONSOLIDATED <input type="checkbox"/> PRELIMINARY CONSULTATION
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PASADENA PLANNING DEPARTMENT

www.cityofpasadena.net

APPLICANT AUTHORIZATION FOR REPRODUCTION OF APPLICATION MATERIALS

Project Address: 371 Patrician Way

Case #: _____

I understand that this form grants the City of Pasadena permission to reproduce submitted materials, including but not limited to, plans, exhibits, and photographs, for distribution to staff, Hearing Officers, Commission, Board, and City Council Members, and other Agencies in order to process the application, and to make those materials available to the public on the City of Pasadena's website, notwithstanding Health & Safety Code § 19851 or any other provision of law. Nothing in this consent, however, shall entitle any person to make use of the intellectual property in plans, exhibits and photographs for any purpose unrelated to the City's consideration of this application.

Applicant's Signature: 

Date: December 1, 2020

Name (*print or type*): John LoCascio, AIA, Principal

Phone: 818-399-8283



PASADENA PERMIT CENTER

www.cityofpasadena.net/permitcenter

Supplemental Application for **HISTORIC DESIGNATION**

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.



CRITERIA FOR DESIGNATING A HISTORIC SIGN

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

CRITERIA FOR DESIGNATING A LANDMARK TREE

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

DESIGNATION PROCESS (INFORMATION ONLY; NO ACTION REQUIRED)

§17.62.050 Pasadena Municipal Code:

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

Exhibit 'A'

LEGAL DESCRIPTION

LOTS 57 AND 58 OF TRACT NO. 8009, IN THE CITY OF PASADENA, COUNTY OF LOS ANGELES, STATE OF CALIFORNIA, AS PER MAP RECORDED IN BOOK 131, PAGES 68 TO 82 OF MAPS IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY.

SEE ATTACHED EXHIBIT 'B'.



ARCHITECTURAL DESCRIPTION

The William F. Staunton Residence is located on the west side of Patrician Way, in the Annandale Estates neighborhood in the San Rafael hills in Pasadena. The irregularly-shaped upslope parcel is located at a sharp westward bend in Patrician Way and is bounded on the east and south by Patrician Way, on the west by undeveloped parcels, and on the north by another single-family residential property. The parcel consists of two lots, 57 and 58. Lot 57 is the original Staunton property; Lot 58 immediately to the north was an unrelated and undeveloped property that was purchased by a later owner of the Staunton house, Dr. Marylou Ingram. The two lots were tied by the present owners in 2015.

The Staunton house is set back from, and above, Patrician Way by densely planted slopes on the west and south, atop which is a Mediterranean-style garden of decomposed granite and drought-tolerant plantings in front of the house's east façade. There is a patio of terra cotta pavers at the southeast corner of the house, flanked by three free-standing concrete piers that likely supported an arbor. A steep driveway of stamped concrete rises between board-formed concrete retaining walls along the west side of the house to a large, rectangular motor court with herringbone-patterned concrete pavers. There is a walled service yard with a brick incinerator on the south side of the motor court. A narrow concrete staircase descends from the northeast corner of the motor court, along the north wall of the garage, to the east garden. At the north end of the east garden a broad flight of brick steps leads down to the large, rectangular swimming pool that occupies Lot 58. The pool and its flanking wood pergola are surrounded by lawns, decomposed granite terraces, and landscaped planting beds.

The Spanish Revival-style house is one story over a semi-subterranean basement, and is of expressed board-formed concrete construction. It has complex massing, asymmetrical composition, and an irregular plan around a central courtyard. The roof is a combination of sheds, gables, and hips with clay barrel tile roofing, coved eaves, tight rakes, and two interior hooded chimneys. The exterior walls are of painted board-formed concrete. The gables and upper portions of the walls are pierced with ventilation grilles in concrete, terra cotta tile, and brick. Fenestration consists primarily of divided-light, steel sash casement windows, many with decorative wrought iron grilles; and divided-light wood French doors with matching screen doors. The primary entrance is asymmetrically located on the west façade and consists of a paneled wood door with four fixed viewports. The entrance is accessed from the motor court via an arcaded *corredor* along the west wall of the garage. The *corredor* has a floor of brick laid in a basketweave pattern, and a ceiling of exposed wood joists. There is a rectangular aperture with a wrought iron grille at the north end of the *corredor*; at the south end, brick steps lead under another arch up to the entrance, highlighted by a Mexican tile mural and lit by a decorative wrought iron pendant. The garage doors have panels of turned wood spindles.

The service porch has a partially glazed, paneled wood door. Other exterior doors are wood plank doors with wrought iron hardware. There is an enclosed sleeping porch on the west end of the south façade, off of what was originally the Staunton children's bedroom; and a raised terrace with wrought iron supports and a canvas awning on the east façade, off of the living room. There is a fabric awning on scrolled wrought iron supports over the kitchen window and service porch door on the west façade.

The central courtyard has a rectangular plan and is wrapped on its west and south sides by a *corredor* with chamfered wood posts, corbels and beams supporting a shed roof with clay tile roofing and exposed rafters with shaped tails. The courtyard is paved in brick laid in a herringbone pattern and has

a raised concrete fountain with a star-shaped basin. The courtyard is accessed from the entrance hall by a paneled wood door with four fixed viewports; from the dining room, master bedroom, and guest bedroom by divided-light wood French doors; and from the service porch by a partially-glazed, paneled wood door.

The interiors of the Staunton Residence are typically finished with smooth plaster walls, bullnosed plaster returns at window and door frames, simple wood baseboards, exposed wood beam and plank ceilings, and iron sconces. Interior doors are typically of paneled wood with metal hardware. The long entrance hall has terra cotta tile floors and a wall fountain of glazed Mexican tiles. It is flanked to east and west by the living and dining rooms. A segmental arch on the east wall of the entrance hall opens to a terra cotta-tiled stair that descends to the living room. At the bottom of the stair is a small telephone room with a paneled wood door and a rectangular aperture with a decorative wrought iron grille.

The living room is a large, rectangular room with oak flooring and a high, sloped ceiling. There is a fireplace on the north wall, with a tiled surround and molded architrave. A window next to the fireplace has paneled wood shutters with metal strap hinges, and is recessed in a scalloped embrasure with tiled window seats. On the east wall, French doors with sidelights open to a raised terrace. At the south end of the living room a terra cotta tile staircase with turned wood balustrade and newel posts descends to a wood plank exterior door that opens to the southeast patio; above the door is a simple oeil-de-boeuf window. An arch in the southwest corner of the room leads to a short staircase with wood treads and glazed tile risers; it ascends to the master bedroom, which has a corner beehive fireplace of cast concrete and French doors that open to the courtyard.

A pair of arched, paneled wood doors on the west wall of the entrance hall open to the dining room which has a terra cotta tile floor, paneled wood ceiling, and French doors opening to the courtyard. Beyond the dining room is the service range containing the kitchen, service porch, and maid's room. On the south side of the courtyard are two additional bedrooms, one accessed directly from the courtyard via French doors and the other from a short corridor.

The semi-subterranean basement is divided into two portions. The north portion of the basement is located under the garage and contains a study, accessed from the entrance hall by a brick staircase. The study has basketweave brick flooring, painted board-formed concrete walls and ceiling, a corner fireplace, and French doors opening to the north and east terraces. The south portion of the basement is utilitarian mechanical and storage space, accessed from an interior stair in the service wing and from an exterior door on the east façade. The walls and ceiling are of board-formed concrete rising from the exposed granite bedrock.

Alterations

The William F. Staunton Residence has undergone very few substantive alterations since its initial construction in 1927:

- In 1956 repairs were made on 400 square feet of the house that had been damaged in a small fire
- The sleeping porch on the south façade was enclosed at an unknown date
- A raised patio and awning were added on the east façade, off the living room, at an unknown date

- A canvas awning on wrought iron brackets was added on the west façade over the kitchen window and service porch door at an unknown date
- Concrete pavers were installed in the motor court at an unknown date
- The arbor on the east side of the house was removed at an unknown date, leaving only the supporting concrete piers in place
- The original fully-glazed, divided-light wood door from the service porch to the courtyard, visible in historic photos, was replaced at an unknown date with a partially glazed, paneled wood door.

STATEMENT OF SIGNIFICANCE

The William F. Staunton Residence meets the following criterion for designation as a City of Pasadena Landmark:

- 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.

The William F. Staunton Residence is eligible for designation as a City of Pasadena Landmark for its distinctive and exceptional embodiment of the characteristics of Spanish Revival design in Pasadena by the noted architectural firm of Webber, Staunton & Spaulding. In designing his own house, architect William Field Staunton, Jr. creatively incorporated the essential characteristics of Spanish Revival design into a unique and unusually sophisticated work that expresses the spirit of genuine Spanish colonial architecture and its Andalusian precedents more authentically and more strikingly than most examples of the style.

The house's sprawling, informal layout around a central patio is an obvious reference to traditional haciendas that focused inward and were expanded as needed over time. That traditional internal focus, and corresponding emphasis on privacy, is reinforced by the house's unusual orientation to the rear of the property, where the main entrance is accessed only by the long driveway and concealed motor court. The building's organic integration into its hillside site, and the indoor-outdoor flow resulting from every room's direct access to the exterior, are likely influenced as much by the tenets of early Modernism in California as by the romanticized notion of the ranchos of old California that pervaded Spanish Revival design. Modern too is Staunton's use of exposed board-formed concrete for the exterior walls, likely inspired by the experimental works in that material by his more avant-garde contemporaries like Frank Lloyd Wright, Jr., Rudolf Schindler, and Richard Neutra. But conversely, the modern concrete was also an ideal substitute for the traditional adobe bricks, providing the requisite mass and an authenticity that would be otherwise lacking in a more typical stucco-and-wood-frame structure. Finally, Staunton finished the house with traditional details and materials – arcades, *corredors*, ironwork, tile floors and murals, paneled wood doors and open-beam ceilings – of fine quality and execution, yet maintained an overall simplicity and rustic appeal that is closer in spirit to the real Spanish missions and ranchos than some of the grander and more elaborate examples of the Spanish Revival style. It is this combination of finesse and simplicity that makes the Staunton Residence one of the most unique and distinctive examples of Spanish Revival architecture in Pasadena.

The period of significance is 1927, reflecting the year the house was constructed.

Spanish Revival Architecture

The William F. Staunton Residence is an exceptional and distinctive example of Spanish Revival residential architecture in Pasadena. The Spanish Revival style attained widespread popularity throughout Southern California following the 1915 Panama-California Exposition in San Diego, which was housed in a series of buildings designed by chief architect Bertram Grosvenor Goodhue in the late Baroque *Churrigueresque* style of Spain and Mexico. The *Churrigueresque* style, with areas of intricate ornamentation juxtaposed against plain stucco wall surfaces and accented with towers and domes, lent itself to monumental public edifices, churches and exuberant commercial buildings and theaters, but was less suited to residential or smaller scale commercial architecture. For that, architects drew inspiration from provincial Spain, particularly the arid southern region of Andalusia, where many young American architects were diverted while World War I prevented their traditional post-graduate “grand tour” of Great Britain, France, Italy, and Germany. The resulting style was based on infinitely creative combinations of plaster, tile, wood, and iron, featuring plaster-clad volumes arranged around patios, low-pitched tile roofs, and a spreading, horizontal orientation. It was a deliberate attempt to develop a “native” California architectural style and romanticize the area’s colonial past, though it drew directly from Spanish and other Mediterranean precedents and bore little resemblance to the missions and rustic adobe ranch houses that comprised the state’s actual colonial-era buildings.

The popularity of the Spanish Revival style extended across nearly all property types, including a range of residential, commercial, and institutional buildings, and coincided with Southern California’s population boom of the 1920s, with the result that large expanses of Pasadena, Los Angeles, and surrounding cities were developed in the style. Some towns, such as Santa Barbara, even passed ordinances requiring its use in new construction. It shaped the region’s expansion for nearly two decades, reaching a high point in 1929 and tapering off through the 1930s as the Great Depression gradually took hold. Like other revival styles, the Spanish Revival style was often simplified, reduced to its signature elements, or creatively combined with design features of other Mediterranean regions such as Italy, southern France, and North Africa, resulting in a pan-Mediterranean *mélange* of eclectic variations. It was also sometimes combined, much less frequently, with the emerging Art Deco and Moderne styles.

Character-defining features include irregular plans, horizontal massing, asymmetrical composition, courtyards and patios, gable or hipped roofs with clay barrel tiles, plaster-veneered walls forming wide uninterrupted expanses, divided-light casement or double-hung windows in wood or steel, arched openings, arcades and *corredors*, decorative grilles of iron, pierced plaster, or wood, balconies, towers, and decorative terra cotta or glazed ceramic tile work.

Webber, Staunton & Spaulding, Architects

The William F. Staunton Residence, constructed in 1927, was designed by the architectural firm Webber, Staunton & Spaulding as the family residence of partner William F. Staunton. The firm was among the most prominent in Los Angeles in the 1920s. Founding partner Walter Webber (1864-1943) was originally from Massachusetts but settled in Southern California and by 1919 had opened an architectural office in Los Angeles.¹ In the early 1920s he formed a partnership with Sumner M. Spaulding (1892-1952), a young architect from Michigan. Spaulding had earned his BS from the Massachusetts Institute of Technology in 1916, and by 1921 had earned his architect’s license and

¹ “Walter I. Webber (Architect),” *Pacific Coast Architecture Database*, <http://www.pcad.lib.washington.edu/person/618/> (accessed November 2020).

settled in the Los Angeles area where he worked as a draftsman for architect Myron Hunt.² In about 1923 Webber and Spaulding were joined by a third partner, William F. Staunton, Jr. (1893-1977). Staunton was born in Tombstone, Arizona and earned his Bachelor of Architecture degree from Cornell University in 1916; soon thereafter he relocated to Los Angeles where he worked as a draftsman for architect Arthur Kelley before partnering with Webber and Spaulding.³

The firm executed a number of high-profile commissions in and around Los Angeles in the mid-1920s, exhibiting a great degree of design skill in various revival styles as well as the emergent Art Deco. These included the Malaga Cove Plaza in Palos Verdes Estates (1922-24); Greenacres (1928), the lavish Beverly Hills estate of screen actor Harold Lloyd; and the Catalina Casino (1928) in Avalon. The firm also designed a number of private residences, apartment buildings, schools, and commercial buildings in the Los Angeles area.

Staunton left the firm in 1928 to open his own practice in Pasadena, specializing in residential projects until his retirement in 1961.⁴ Webber and Spaulding remained in partnership until at least 1930, when Webber apparently retired.⁵ Spaulding later partnered with architect John Leon Rex and engineer Clarence Gordon Deswarte in the firm Spaulding, Rex and Deswarte.

Occupant History

William F. Staunton Jr., his wife Mary, and their two children occupied their home at 371 Patrician Way until 1940. In that year the Stauntons sold the property to James H. Kindel, the owner of a Dodge automobile dealership in Pasadena, and his wife Philippina. Kindel died in 1955, and in 1956 his widow sold the property to distinguished television newscaster Grant Holcomb, Jr. (1917-1977) and his wife Jeanne, who moved into the house with their three children.

Holcomb was a native of San Bernardino and a graduate of the University of California, Berkeley. He began his broadcasting career as a newsman in 1941 on radio station KPRO in Riverside, before joining CBS radio in San Francisco in 1942. In 1952 Holcomb replaced Chet Huntley as a news broadcaster at CBS affiliate KNX radio in Los Angeles, and the following year moved to television news reporting at KNXT, where he also served as political editor and assistant to the general manager. He was news director at KNXT from 1966 to 1971, and became the station's Washington correspondent in 1973.⁶ Holcomb died in 1977 and was eulogized by his colleague, fellow newsman Bill Stout, as "a man of consistent irreverence...a good reporter...A lover of the rollick and the ribald. A man of courtliness, gentleness and charm...A gentle man, in the truest sense. A man of honor in a field where gentleness has become a virtue nearly quaint in its rarity."⁷ Holcomb is said to have been the model for the character of news director Lou Grant in the acclaimed 1970s CBS sitcom "The Mary Tyler Moore Show."⁸

In 1972 Jeanne and Grant Holcomb sold 371 Patrician Way to physician and research scientist Marylou Ingram, M.D (1920-2013). Dr. Ingram was noted for her innovative research in cytometry,

² "Sumner Maurice Spaulding (Architect)," *Pacific Coast Architecture Database*, <http://www.pcad.lib.washington.edu/person/617> (accessed November 2020).

³ "William Field Staunton Jr. (Architect)," *Pacific Coast Architecture Database*, <http://www.pcad.lib.washington.edu/person/754/> (accessed November 2020).

⁴ "Staunton," PCAD.

⁵ "Webber and Spaulding, Architects (Partnership)," *Pacific Coast Architecture Database*, <http://www.pcad.lib.washington.edu/firm/1653/> (accessed November 2020).

⁶ "Grant Holcomb, Veteran TV Newsmen, Dies," *Los Angeles Times*, December 17, 1977, C10.

⁷ "...but a Fitting Eulogy Enhances Memorial Rites," *Los Angeles Times*, December 27, 1977, D11.

⁸ Cecily Knobler, "Breaking the Story," July 16, 2018, *Television Academy*, <http://www.emmys.com/news/online-originals/breaking-story> (accessed October 2020).

radiation biology, cellular biology, and immunology. Ingram earned her bachelor's and master's degrees at Western Reserve University in 1942 and 1943, respectively, and her medical degree at Rochester University in 1947. She then worked for many years as a professor in the University's Department of Radiation Biology and Biophysics, studying the medical and health problems associated with the development and use of atomic energy. In 1969 Ingram began work at the University of California's Jet Propulsion Labs in Pasadena, studying the impact of low gravity on blood cell function during space travel. Her collaboration on the development of one of the first automated computer systems to analyze blood smears landed her a cover article in *Scientific American* magazine in 1970. From 1975-77 she was principal investigator at UC's Los Alamos National Laboratory, using advanced experimental flow cytometry for cancer cell analysis and sorting. In 1977 Ingram established the Institute for Cell Analysis at the University of Miami and served as its first director for five years. In 1982 she joined the Huntington Medical Research Institute in Pasadena as Senior Research Scientist and head of the Tissue Engineering and In-Vitro Systems Program.⁹ Dr. Ingram continued to reside at 371 Patrician Way until her death in 2013.

In 2015 the Staunton Residence and adjacent lot 58 were purchased from Dr. Ingram's estate by the current owners, Gregory Holcomb and Todd Nickey. Gregory Holcomb is the grandson of Jeanne and Grant Holcomb, Jr.

CHARACTER-DEFINING FEATURES

Character-defining features are those constructed during the property's period of significance that contribute to the integrity of the property. As noted in the Statement of Significance, the William F. Staunton Residence is significant for its Spanish Revival architecture; therefore the property's period of significance is 1927, the year the house was constructed.

Extant exterior character-defining features of the Staunton Residence include:

- Stamped concrete driveway with board-formed concrete retaining walls and planters
- Rectangular motor court
- Walled service yard off kitchen and service porch
- Southeast patio with terra cotta pavers and three free-standing concrete piers
- Concrete staircase on north wall of the garage
- Complex massing, asymmetrical composition, and irregular plan around central courtyard
- One-story height over semi-subterranean basement
- Expressed board-formed concrete construction
- Combination roof of sheds, gables, and hips with clay barrel tile roofing, coved eaves, tight rakes, and two interior hooded chimneys
- Ventilation grilles in concrete, terra cotta tile, and brick
- Arcaded *corredor* with brick paving and entrance steps, wood beamed ceiling, iron grille, and tile mural

⁹ "Marylou Ingram '47MD: She 'succeeded in a predominantly man's world,'" *University of Rochester, Hajim School of Engineering & Applied Sciences*, <http://hajim.rochester.edu/celebration-2020/profiles/ingram.html> (accessed November 2020).

- Divided-light, steel sash casement windows and oeil-de-boeuf window
- Decorative wrought iron window grilles
- Divided-light wood French doors with matching screen doors
- Paneled wood entrance and courtyard doors
- Garage doors with turned wood spindles
- Wood plank doors with iron hardware
- Decorative iron light fixtures
- Sleeping porch on south façade
- Central courtyard with brick paving, concrete fountain, and *corredor* with chamfered wood posts, corbels and beams

Extant interior character-defining features include:

- Configuration and spatial relationships
- Oak, terra cotta tile, and brick flooring with simple wood baseboards
- Smooth plaster walls with bullnosed returns at window and door frames
- Painted board-formed concrete walls and ceilings
- Exposed wood beam and plank ceilings
- Paneled wood doors with metal hardware
- Decorative iron sconces
- Wall fountain of glazed Mexican tiles
- Arched openings
- Tile and brick staircases
- Wrought iron grilles
- Tile, concrete, and brick fireplaces
- Paneled wood window shutters with metal strap hinges
- Scalloped window embrasure with tiled window seats

EVALUATION OF INTEGRITY

The William F. Staunton Residence has undergone few alterations and retains all of the applicable aspects of historic integrity from its period of significance (1927):¹⁰

¹⁰ When considering applications to designate a historic monument, landmark, historic sign, landmark tree or landmark district, the Historic Preservation Commission shall apply the criteria...according to applicable National Register of Historic Places Bulletins for evaluating historic

- **Location:** The Staunton Residence remains on its original site and therefore retains integrity of *location*.
- **Design:** The property has undergone very few alterations and retains all of the exterior and interior character-defining features of its original Spanish Revival design by architect William F. Staunton, including its irregular plan around a central courtyard, expressed board-formed concrete construction, varied roof forms with clay barrel tile roofing, steel-sash casement windows, paneled wood doors and wood French doors, wrought iron grilles, decorative tile murals, iron light fixtures, and interior finishes of plaster, tile, brick, and wood. It therefore retains integrity of *design*.
- **Setting:** The Staunton Residence is surrounded by single-family residential properties in a hillside neighborhood, as it was historically. The site itself retains its historic configuration and features, including the stamped concrete driveway and motor court on the west side of the house, and the landscaped terraces and slope on the east and south sides of the house. The property therefore retains integrity of *setting*.
- **Materials:** The property retains all of its original exterior and interior materials including board-formed concrete; clay roof tiles; steel-sash windows; wood doors and ceilings; iron grilles, light fixtures and hardware; plaster wall finishes; oak and terra cotta tile flooring; and decorative glazed Mexican tile murals. It therefore retains integrity of *materials*.
- **Workmanship:** As noted above, the Staunton Residence retains integrity of *design* and *materials*. It thus continues to express the crafts and aesthetic principles of 1920s Spanish Revival design in Pasadena through its distinctive board-formed concrete construction and finely-crafted architectural details and finishes in clay, iron, plaster, wood, and tile. It therefore retains integrity of *workmanship*.
- **Feeling:** The Staunton Residence retains integrity of location, design, setting, materials, and workmanship and thus continues to express the aesthetic and historic sense of 1920s Spanish Revival residential architecture in Pasadena. It therefore retains integrity of *feeling*.
- **Association:** This property is not significant for an association with an important historical event or person. Therefore, integrity of *association* is not applicable to an evaluation of this property's eligibility for designation as a local Landmark.

CONCLUSION

The William F. Staunton Residence is as an excellent and distinctive example of Spanish Revival residential architecture in Southern California, designed by the prominent Los Angeles architectural firm of Webber, Staunton & Spaulding as the home of partner William F. Staunton and his family. The property retains integrity of location, design, setting, materials, workmanship, and feeling, and thus continues to convey its exceptionally fine and creative interpretation of Spanish Revival residential design. It is therefore eligible for designation as a City of Pasadena Historic Landmark.

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"William Field Staunton Jr. (Architect)." *Pacific Coast Architecture Database*, <http://www.pcad.lib.washington.edu/person/754/>.

SELECTED BUILDING PERMITS

All Applications Must Be Filled Out by Applicant

(USE DOUBLE-ENDED PENCIL)

2 APPLICATION FOR THE ERECTION OF FRAME BUILDING

CLASS "D"

ZONE E

Application is hereby made for a permit to construct the building hereafter described at the point hereinafter specified.

(SIGN HERE)

Houghton & Anderson
201 Thompson Street (Applicant)

Lot No.

57

Block

Tract 2009

Map No.

271

No.

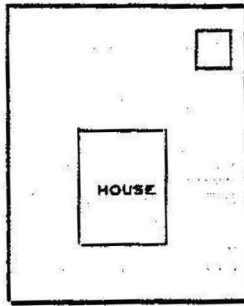
371 Patrician Way

STREET AVENUE

- PURPOSE OF BUILDING *Residence* Number of Rooms *9*
- OWNER'S NAME *W. H. Houghton, Jr.*
- Owner's Address *Houghton Block, 627 So. Grand St.*
- Architect's Name *William H. Houghton, Jr.*
- CONTRACTOR'S NAME *Houghton & Anderson*
- Contractor's Address *143 West St. P. O.*
- ENTIRE COST OF PROPOSED BUILDING, \$ *14,000*
- Size of Lot *120 x 120* Size of Building *44 x 70*
- Will Building be erected on front or rear of lot?
- NUMBER OF STORIES IN HEIGHT Height to highest point of roof *12*
- Of what material will FOUNDATION and cellar walls be built?
- GIVE depth of FOUNDATION below surface of ground *12*
- GIVE dimensions of FOUNDATION and cellar wall FOOTINGS *12 x 12*
- GIVE width of FOUNDATION and cellar wall at top *12" x 8" - see plans*
- NUMBER and KIND of chimneys *2* Number of flues *3 + 2*
- Number of inlets to each flue Interior size of flues *13 x 13*
- GIVE sizes of following materials: MUDDSILLS *2 x 6* Girders and stringers *4 x 6*
- EXTERIOR STUDS *2 x 6* BEARING STUDS *2 x 6* Interior Studs *2 x 4*
- Ceiling joist *2 x 6* Roof rafters *2 x 6* FIRST FLOOR JOISTS *3 x 10*
- SECOND FLOOR JOIST Third floor joist Fourth floor joist
- Specify material of roofing *Tile* Material for floors *Concrete-Tile*

THE FIGURES ON THIS CHART SHOW YOUR SET BACK LINES

In Zones C, D and E, or Third, Second and First Residence Districts, respectively, no buildings or structures other than fences not exceeding eight (8) feet in height, shall be constructed nearer than four (4) feet to the side line of any lot within one hundred (100) feet of the street to which such side line runs. As used herein, the term "side line" shall mean all boundaries of any lot except the street frontage thereof and the rear line thereof. In the case of lots, the rear line of which abut on the side lines of any other lot, such rear line shall also be considered a side line for the purpose of this section.



No building or portion thereof or other structure above the mean ground level of the lot upon which it is erected shall be built nearer to the street line of the street on which the lot abuts than the distance from such street to the building line hereby established for the lot on which it stands in the zone or district is permitted; provided, however, that fences not exceeding three feet in height shall not be deemed a violation hereof. Building lines are hereby established as follows: The setback line includes porches, steps, cornices or any part of the building above the mean ground level.

There must be a clear air space of at least twelve inches under the first floor joist of all buildings (State Housing Law of California.)

PERMIT NO. *5796* Date issued

192

371 PATRIKIAN WAY

NUMBER

STREET

APPLICATION FOR A

BUILDING PERMIT CCL

DEPARTMENT OF BUILDING, PASADENA, CALIF.

CONTRACTOR

A. J. ESCHERICH, JR.

STATE LIC. NO.

211704

MAILING ADDRESS

2400 MISSION ST. SAN MARINO

TEL. NO.

MU 23911

☐ ARCH.☐ ENGR.

MAILING ADDRESS

STATE LIC. NO.

TEL. NO.

OWNER

GRANT HOLLOMB

TEL. NO.

MAILING ADDRESS

371 PATRIKIAN WAY

NEW ☐ADD'N ☐ALTER ☐REPAIR ☒DEMOLISH ☐FLOOR AREA
(SQ. FT.)

400

NO. OF
STORIES

2

NO. OF DWELLING
UNITS

PRESENT BLDG. USE

RES

PROPOSED BLDG. USE

RES

DESCRIBE WORK
TO BE DONE

REPAIR FIRE DAMAGE

EXTERIOR WALL MATERIAL

CONC

ROOF FRAMING MATERIAL

WOOD

PARTITIONING MATERIAL

WOOD

ROOF COVERING MATERIAL

TILE

LOT
WIDTHLOT
DEPTHNO. OF EXISTING
BLDG. ON LOT

1

VALUATION

NOTE: INCLUDE LABOR, MAT.
WIRING, PLUMB., HEAT., ETC. \$2000.00

INFORMATION PROVIDED BY ENGR. - ST. DEPT.

LEGAL DESCRIPTION

Lot 57
Tract No. 8009

INFORMATION PROVIDED BY BLDG. SECTION

USE
ZONE

R-1

FIRE
ZONEOCCU-
FANCY

TYPE

REQ'D
SET
BACKS

FRONT

RIGHT SIDE

LEFT SIDE

REAR

APPEAL
NO.USE PERMIT OR
VARIANCE NO.PARK SPACES
REQ'DPLAN
CHECK FEEPERM.
PLAN☐

APPROVED BY

PERMIT
FEE

9.00

APPROVED
W/O PLAN☒

I have carefully read and examined the above application and find the same to be true and correct. All provisions of the Laws and Ordinances governing building construction will be complied with whether identified herein or not. No person shall be employed in violation of the Labor Code of the State of California. I agree not to occupy or allow occupancy of any building authorized by this permit until final building inspection has been received.

SIGNATURE OF OWNER OR AUTHORIZED AGENT

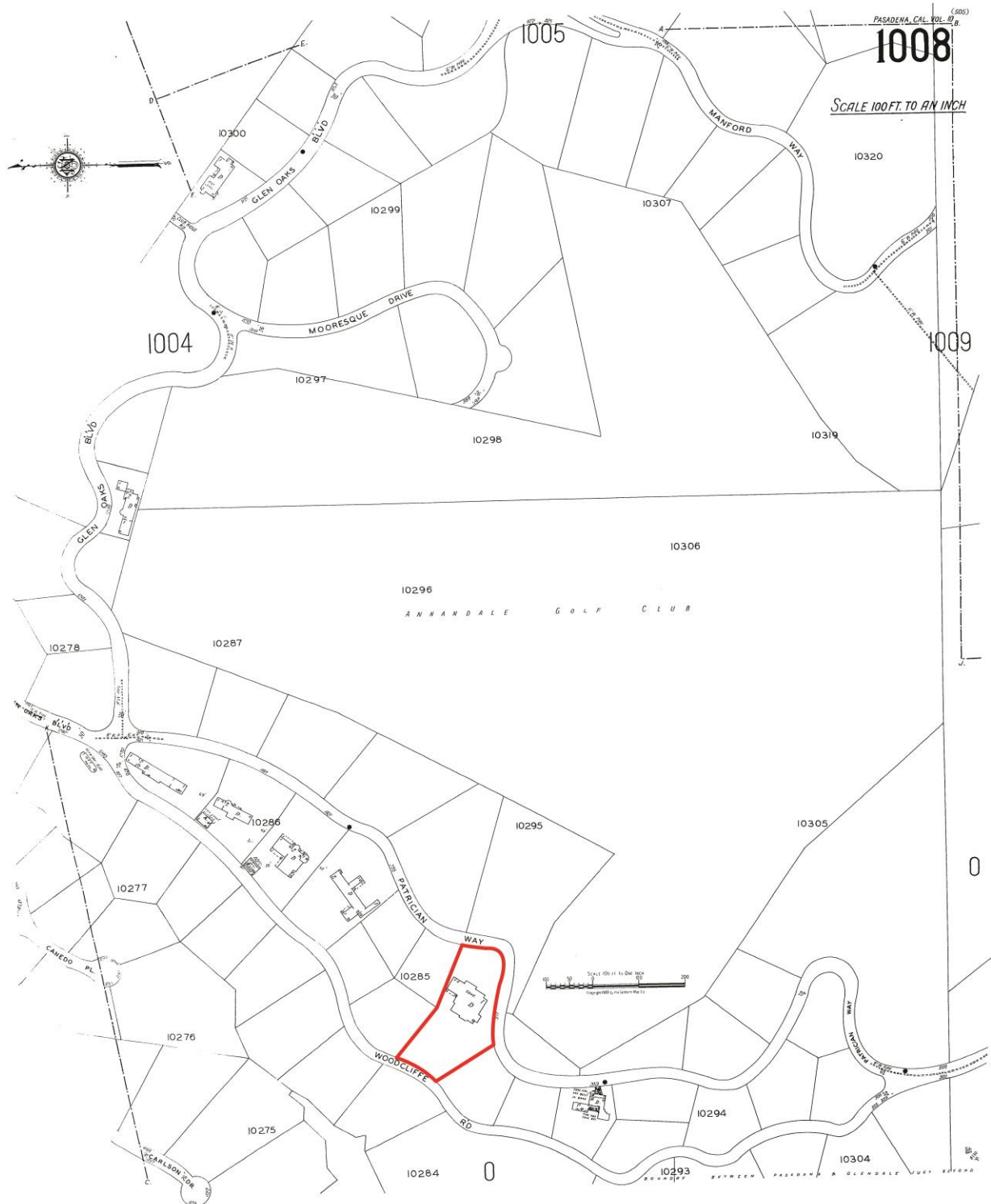
PERMANENT

1

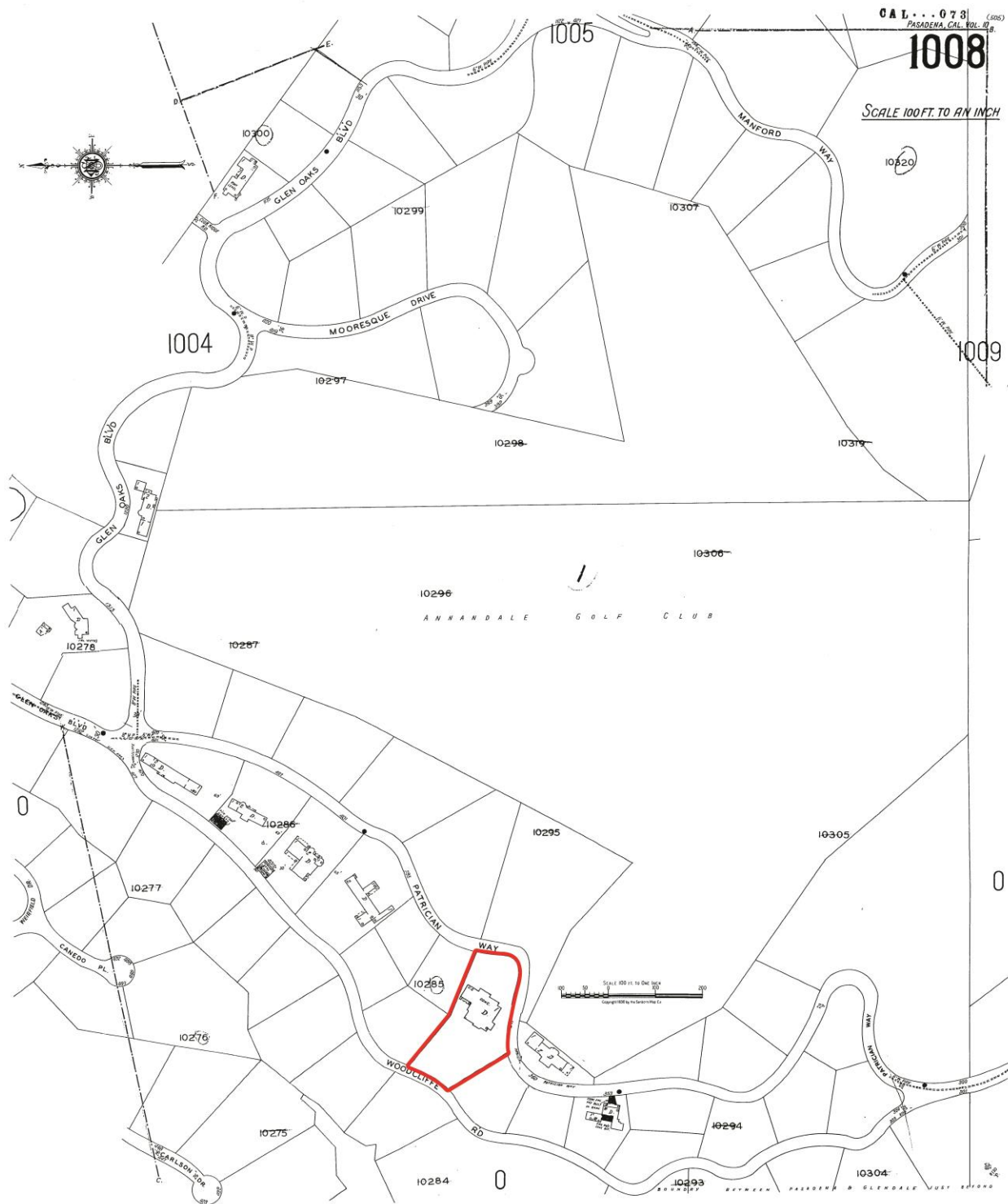
CK. CASH M.O. PLAN CHECK VALIDATION

9.00
FEB 11 1965
CASH M.O. NOTE: WHEN PROPERTY VALIDATED IN THIS SPACE, THIS FORM CONSTITUTES A BUILDING PERMIT TO DO THE WORK PRESCRIBED HEREIN.

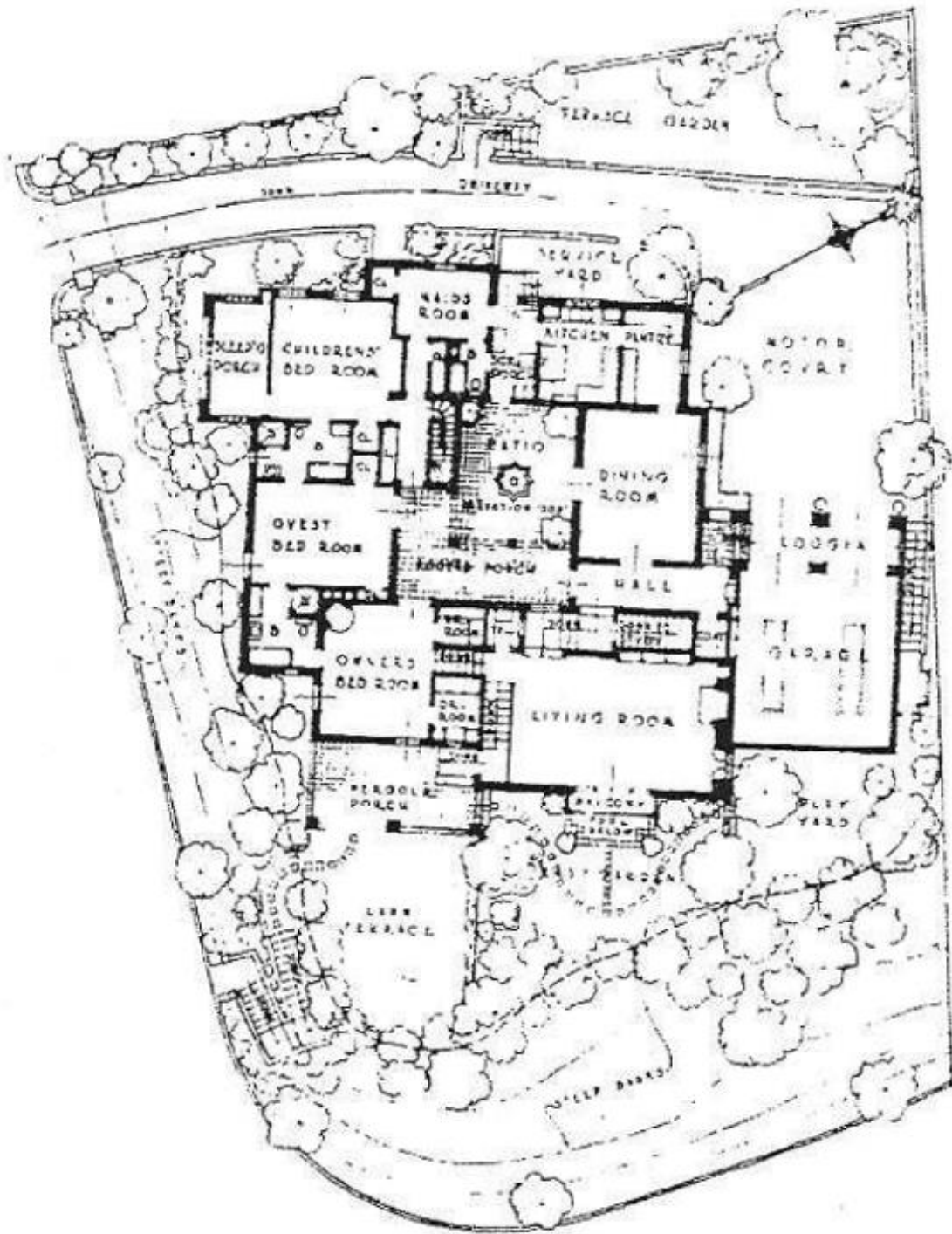
HISTORIC MAPS



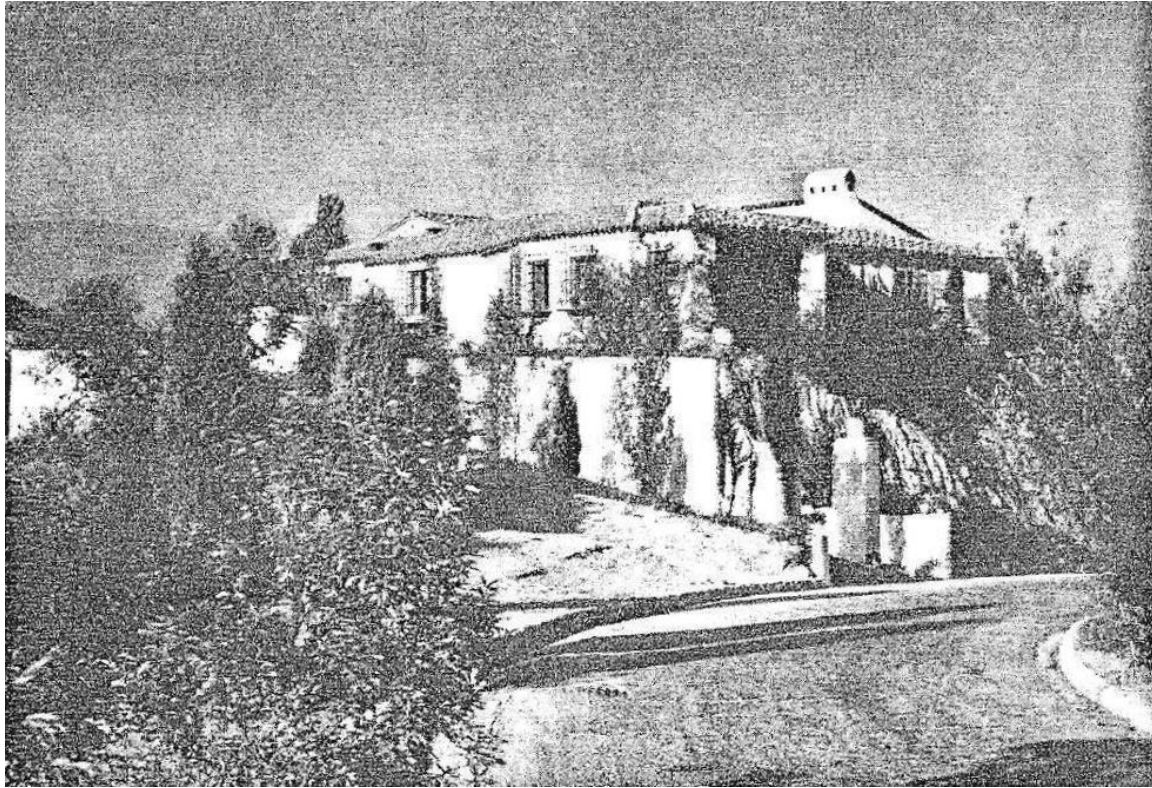
Sanborn Fire Insurance Map, 1931



Sanborn Fire Insurance Map, 1951



Staunton Residence, site plan, as published in *California Arts & Architecture*, November 1931



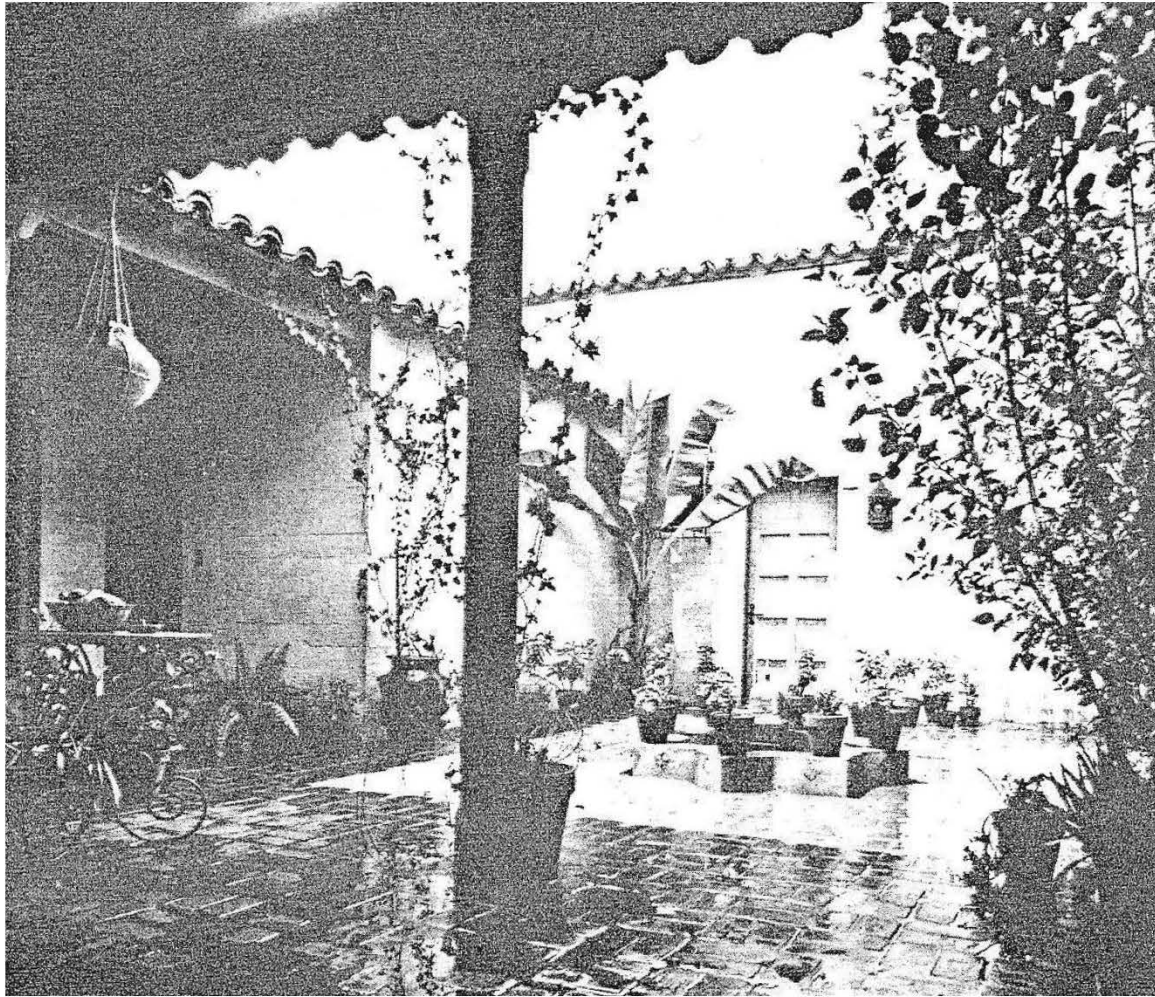
Staunton Residence, view northeast from Patrician Way, 1931 (Miles Berné, *California Arts & Architecture*, November 1931)



Staunton Residence, view southeast from motor court, 1931 (Miles Berné, *California Arts & Architecture*, November 1931)



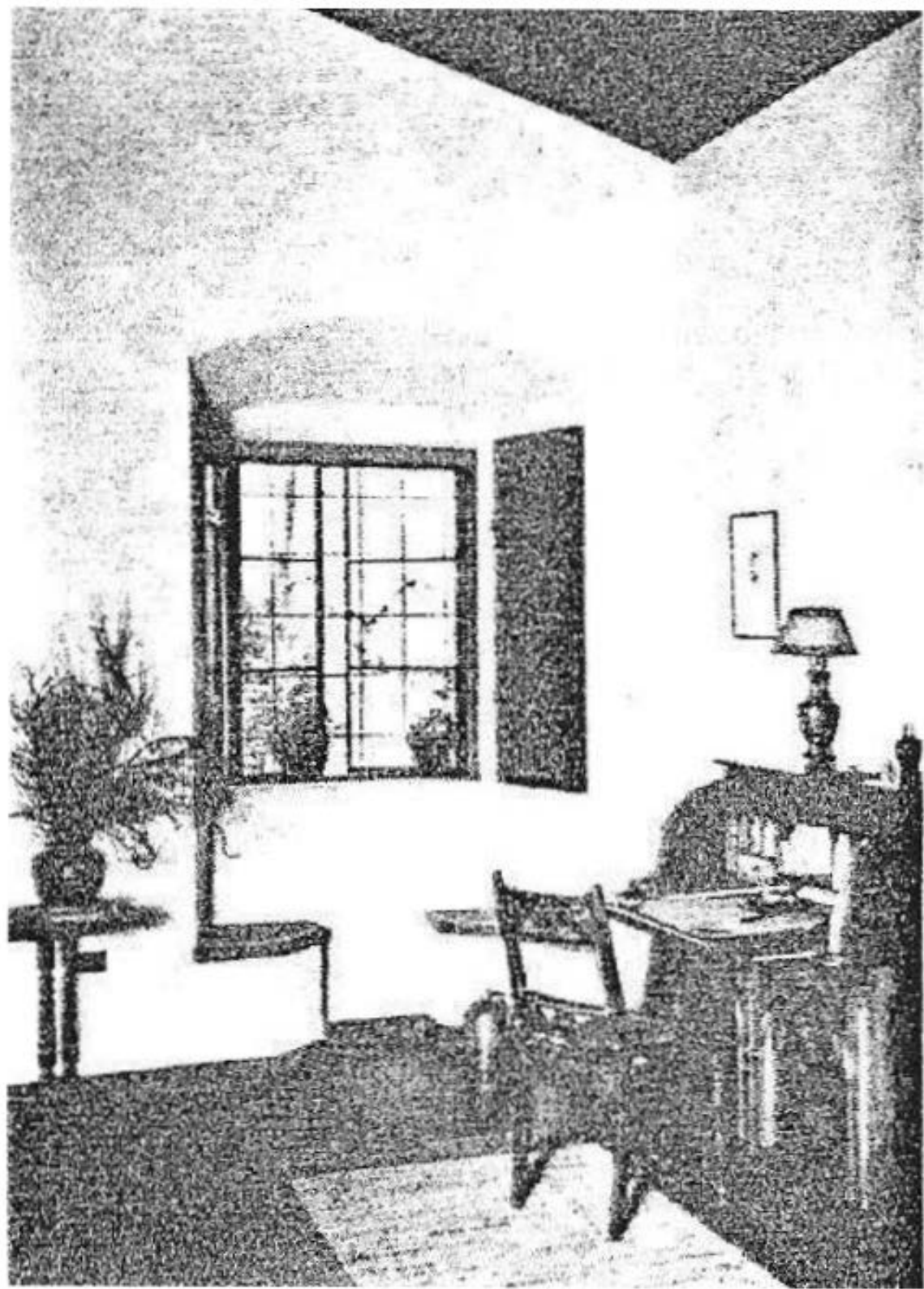
Courtyard, view northeast, 1931 (Miles Berné, *California Arts & Architecture*, November 1931)



Courtyard, view southwest, 1931 (Miles Berné, *California Arts & Architecture*, November 1931)



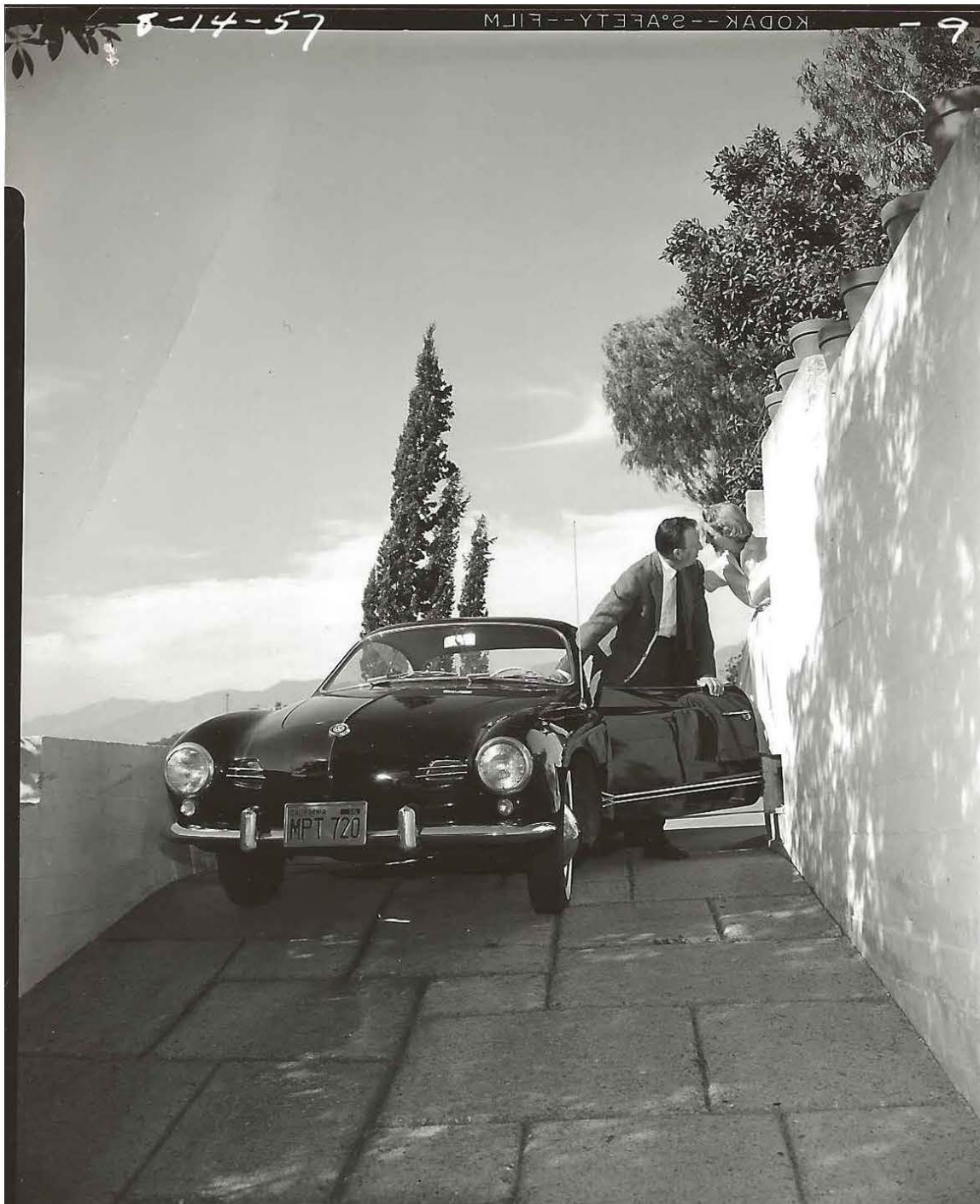
Living room, view southwest toward entry steps, 1931 (Miles Berné, *California Arts & Architecture*, November 1931)



Living room, view northeast toward window, 1931 (Miles Berné, *California Arts & Architecture*, November 1931)



Master bedroom, view southeast toward fireplace, 1931 (Miles Berné, *California Arts & Architecture*, November 1931)



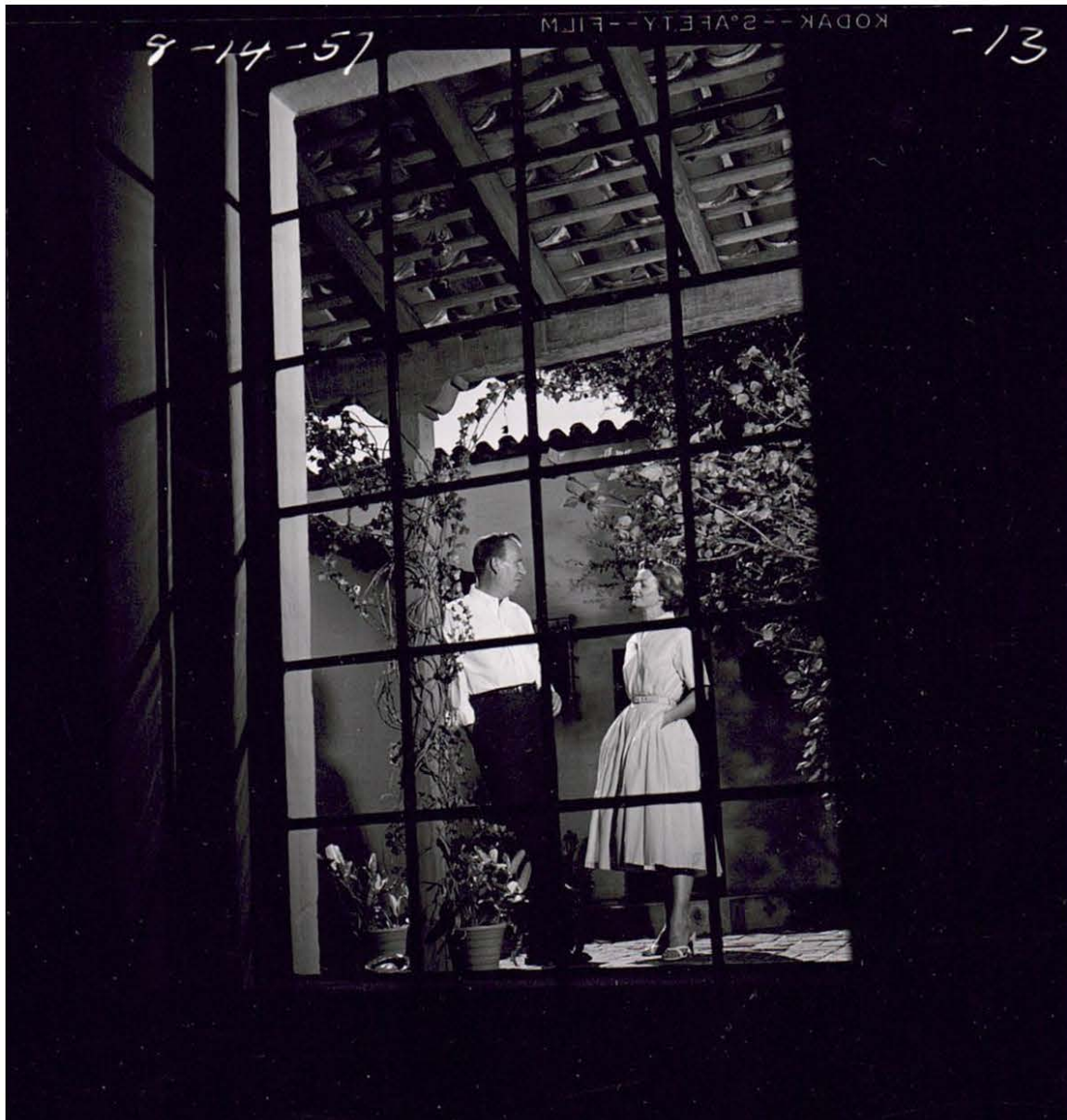
Jeanne and Grant Holcomb on the driveway, 1957 (CBS)



Jeanne and Grant Holcomb on the living room terrace, 1957 (CBS)



Jeanne and Grant Holcomb in the living room, 1957 (CBS)



Jeanne and Grant Holcomb in the courtyard, 1957 (CBS)

CURRENT PHOTOGRAPHS, OCTOBER 2020, HISTORIC RESOURCES GROUP



1. Driveway and street frontage, view north from Patrician Way



2. Portion of west façade, view southeast from driveway



3. West façade, service yard and driveway, view southeast from motor court



4. Motor court, view northeast



5. Motor court, view southeast



6. Entrance *corredor* and garage doors, view east from motor court



7. Entrance *corredor* and garage door, view east from motor court



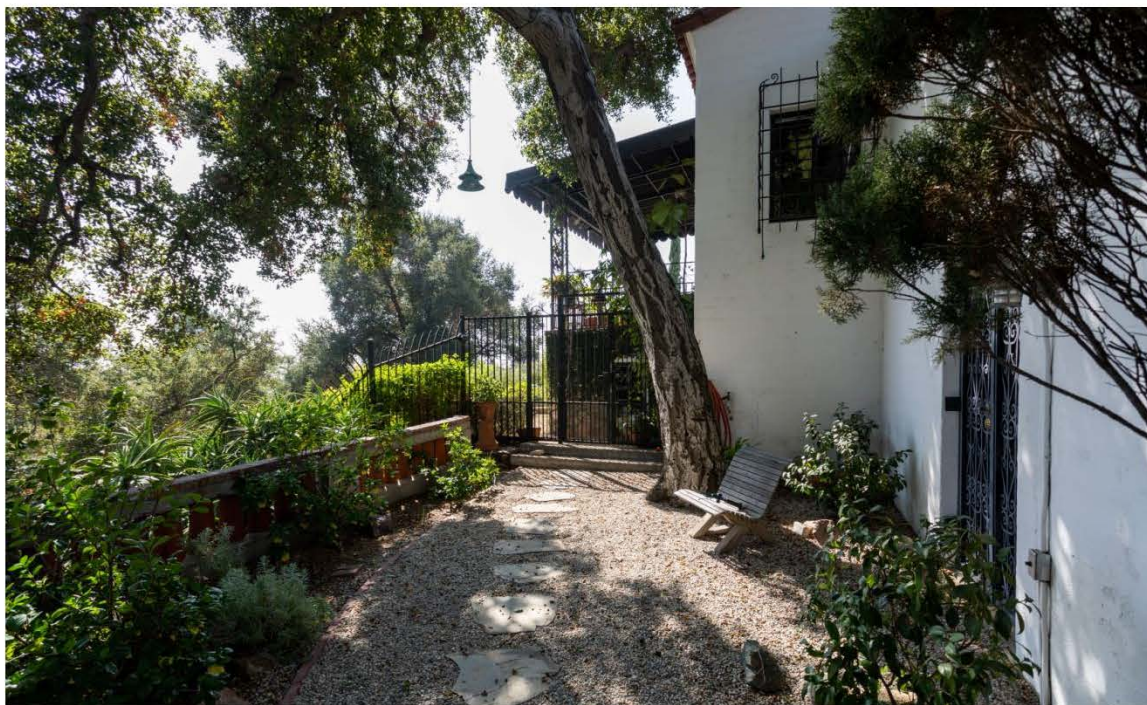
8. Entrance *corredor*, view south toward main entrance



9. North façade, view south from swimming pool



10. Portion of north façade, view southwest from garden



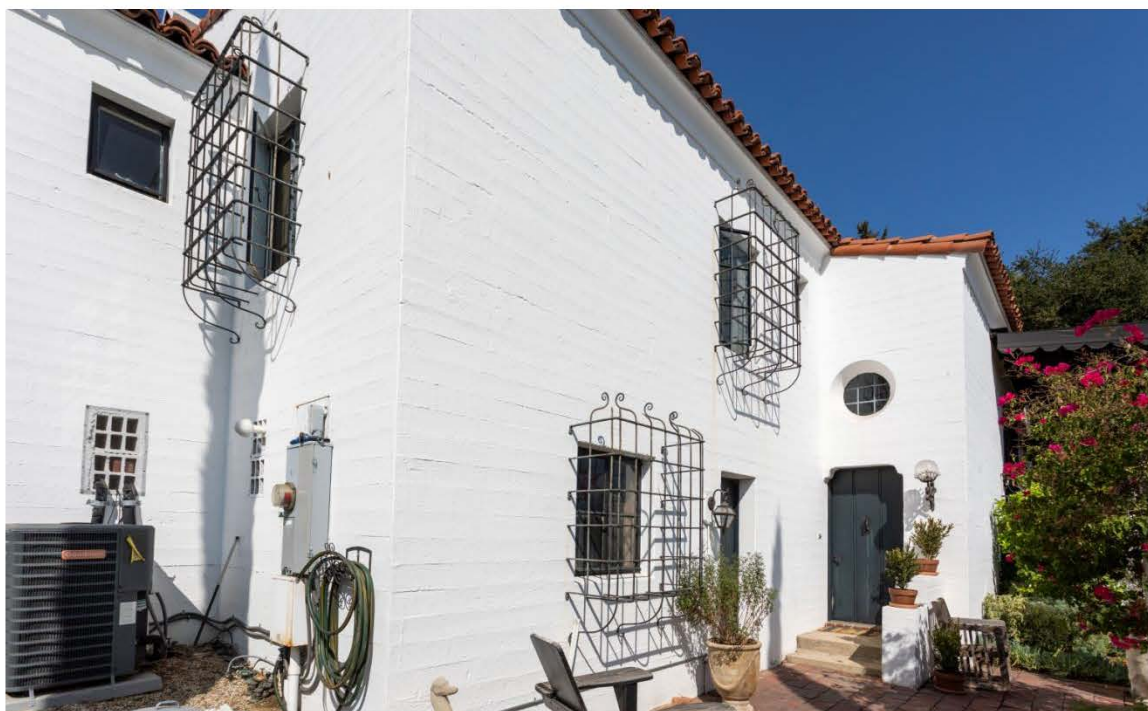
11. East terrace, view south



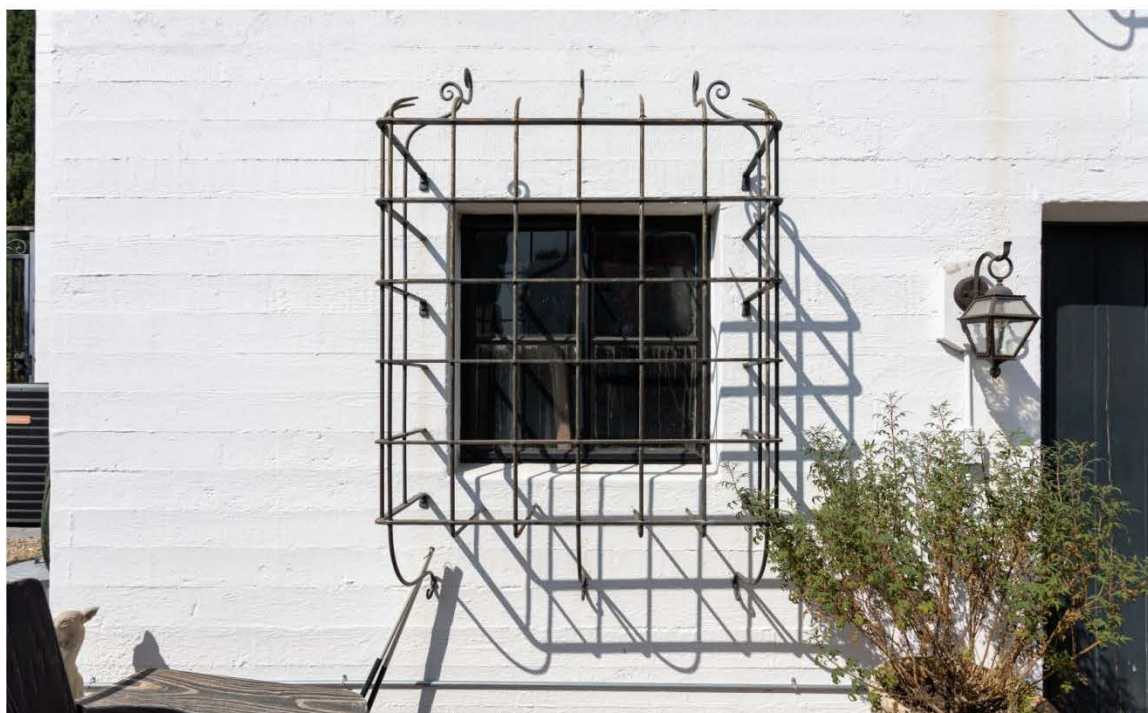
12. Portion of east façade, view northwest from east garden



13. East façade, doors to basement and living room, view northwest from terrace



14. East façade, view northwest from terrace



15. Iron window grille, east façade, view west from terrace



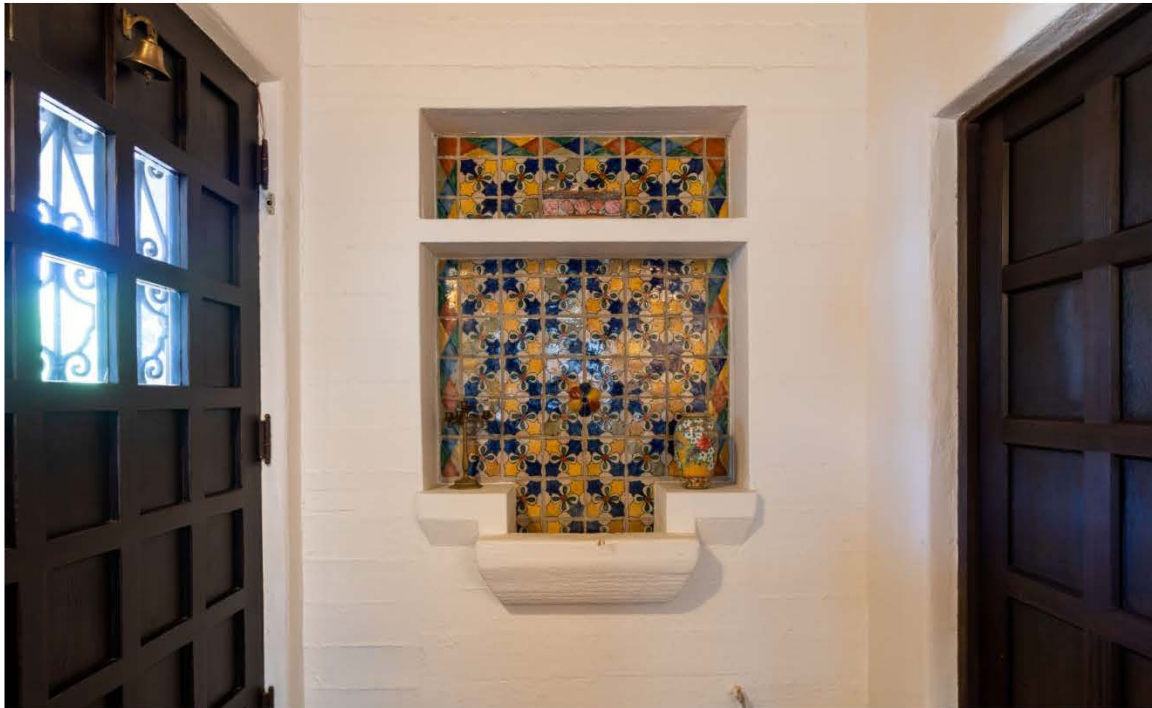
16. Courtyard, view northeast



17. Courtyard, view southwest



18. Entrance hall, view north



19. Entrance hall, tiled wall fountain, view north



20. Living room, view northeast



21. Living room, view southwest



22. Dining room, view west from entrance hall



23. Dining room, view southeast



24. Stair passage to master bedroom, view south from living room



25. Master bedroom, view southwest



26. Middle bedroom, view southeast



27. West bedroom, view southwest



28. Basement stairs, view south from study



29. Study, view northwest



30. Study, fireplace, view southeast