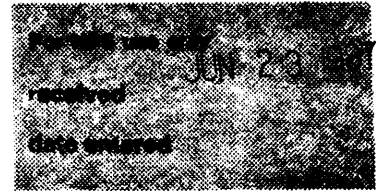


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Resubmission
Florence MRA

Adrian Pierson House
Pinal County
ARIZONA

Summary

This property was returned for substantive reasons. The reviewer stated that the inventory form lacked an adequate description of the alterations and integrity of the building, a complete statement of significance, and a discussion relating the significance to the resource. The reviewer requested a discussion of how changes in material, design, and the location of the doorway affect the integrity of the building. An elaboration of how the cracks evident in the photograph may suggest deterioration of the building was requested, along with a discussion of whether the moved doorway altered the building's orientation to the street. The reviewer also requested an expanded statement of significance as to what particular features of the building (in addition to the roof) make it a good representative example of the Late Transitional architectural style.

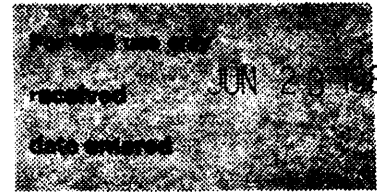
Significance

In order to understand best the architectural and historical significance of the Adrian Pierson House, a discussion is required on the Sonoran style, the Early Transitional style, and the Late Transitional style. The best description of the Sonoran and Sonoran Transitional styles is found in Harris Sobin's scholarly publications, Florence Townsite A. T. (1977) and Florence Townsite Historic District (1981). Much of the following discussion is based on these two exhaustive studies of these important architectural traditions.

The Adrian Pierson House is representative of the broad cross-section of the various vernacular building traditions which appeared in Arizona during the late nineteenth and early twentieth centuries, beginning, first, with an early period of acculturation in which most Anglo and Mexican-American settlers adopted primitive, regionally congruous, Hispanic architectural and urban patterns, relying on materials immediately at hand and on Mexican adobe masons using traditional techniques. Second, it reflects a period of cultural fusion (coinciding approximately in Florence with the mining boom) in which Hispanic adobe wall forms are combined with Anglo-American framed roofs, the latter facilitated by the availability of dimensioned lumber and Anglo carpenters (Sobin, 1981).

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The Sonoran Style

Buildings of the Sonoran style, characterized by single story, linear row house configurations, are usually constructed of adobe (Janus, 1984). The most basic form of a domestic building was often a square, one-room "building block", and house plans were later developed based on the use of the adobe "unit-cube". With this room as a starting point, more rooms were often added onto later as a settler became established, married, started a family, and needed more space (Sobin, 1977).

Such modular planning provided houses which from modest beginnings could be readily added on to, along with exterior (door and window openings) changes. When taken together with the fact that rooms in these early houses were not specifically designated or designed for any one use or purpose but were available for a whole range of domestic functions, it seems clear that the Sonoran tradition provided a high degree of internal [and external] planning flexibility (Sobin, 1977).

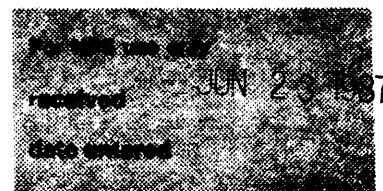
Also notable of the Sonoran style are the earth roof and metal canales (rain spouts) and its parapeted walls that conceal flat roofs (Janus, 1984). "Walls were frequently, although not always, plastered with mud on the outside to help keep out moisture" (Sobin, 1977). The facades are depicted by a rhythm of alternating door and window fenestration. Doorways are recessed into the interior surfaces of the thick adobe walls, and the windows are placed flush with the exterior wall surfaces. Door and window openings were usually spanned with paired mesquite lintels. Adequate cross-ventilation was facilitated by the simple device of placing window and door openings symmetrically opposite each other within each room.

Adobe walls provided more efficient thermal protection against heat or cold than either brick or frame construction; these buildings provided relatively good thermal comfort throughout the entire year. During the winter, the smallest adobe required only a minimal amount of heat; the logically designed fireplaces were, almost invariably, placed in room corners and formed a 45-degree angle across the corner and usually had a rectangular fire chamber with an elegant wood-cased mantelpiece above it.

The major defect of a Sonoran home was the substantial amount of maintenance required on the canales and the roof to keep the home waterproof. The canales conducted water through the thickness of the parapet and projected up to two feet beyond the exterior face of the wall to throw rainwater well clear of the wall surface during downpours. If these canales were not well-maintained and kept clear of obstructions, ponding would occur and lead to seepage through the mud roof, eventually causing serious leaks. In order to continue functioning as moisture-barriers, the earth roofs themselves needed careful maintenance as well (Sobin, 1977).

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An early local custom of the use of the Sonoran style is that of locating one or more walls of stables, garages, and other outbuildings directly on a street property line. The use of such "zero setback" siting, even in residential areas, helps define lot boundaries, which in turn helps to strongly reinforce adjacent street spaces (Sobin, 1981).

The Early Transitional Style

The Transitional modes mixed the best aspects of several earlier styles which were better adapted to the desert environment than the all-mud Sonoran vernacular or the brick and frame styles imported from other climates (Sobin, 1981).

The "Early Transitional" style is characterized by adobe walls topped by dimensioned timber pitched-roof structures, usually gabled and covered with wood shingles. As compared to Sonoran roof structures which required many large and heavy solid timber beams for their support, the gable-form of the Early Transitional roofs permitted much longer spans while using much less material (Sobin, 1977). This type of roof structure provided an end to the leaky roofs of the Sonoran style; it also provided attic space for these homes, which in turn gave good insulating properties in both hot and cold weather. Attics were often ventilated at gable-ends, using small openings fitted with louvered doors (Sobin, 1977). The ridge-line of the house is always parallel to the street with at least one of the long facades containing the front door.

Often, as in the Sonoran tradition, at least one wall was located directly on the property line with no front yard at all; this is the case for most of the Early Transitional residential and commercial buildings in Florence.

The detailing and construction of foundations, floors, and door and window openings remain essentially unchanged from the Sonoran style; typically, doors were built across from one another to allow for cross-ventilation within the house.

As compared to the corner placement of Sonoran fireplaces, those used in Anglo-influenced buildings (beginning with the Early Transitional) were inevitably located in the middle of one (or more) of the transverse crosswalls within the building; a center-wall location permitted flues to penetrate the roofing near or along the ridge-line, providing better draft and structural bracing for the chimney itself (Sobin, 1977). Again, its adobe walls gave it more efficient thermal protection against heat or cold than either brick or frame construction.

"Balloon-frame" techniques were also used on Early Transitional style homes which provided environmental protection to exterior surfaces. These concepts were soon applied to the earlier Sonoran structures. Finally, besides the additional "new style" pitched roofs over many of the mud roofs in town, various types of verandas, arcades, and porches were added onto both old and new buildings (Sobin, 1977).

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The Late Transitional Style

Structures in this Late Transitional style carried even further the combination of Sonoran and Anglo techniques. These buildings, usually houses, were frequently square on plan, with adobe walls topped by wood-frame hipped, pyramidal, or mansard roofs. At first these roofs were shingled but later often roofed with sheet metal. For the first time in Florence, large set-backs began to appear. Porches were used with much greater frequency. (Sobin, 1977)

Although both forms of the Transitional tradition utilized Anglo-American "balloon-frame" technology, Late Transitional buildings made the use of wood-framed hipped, pyramidal, or mansard roof forms (Sobin, 1977). The use of sheet metal provided a more effective and less labor-intensive waterproofing than a Sonoran mud roof (Sobin, 1977).

The detailing and construction of foundations, floors, and door and window openings remain essentially unchanged from the Sonoran and Early Transitional styles; typically, doors were built across from one another to allow for cross-ventilation within the house. The two basic house plans most frequently used were the Sonoran "four-square" or zaguan (or central hall) types which provided a deep square plan in overall shape. The mansard was usually utilized as the roof form on the zaguan; both the mansard and pyramidal roof-types were both used apparently interchangeably on the simpler "four-square" houses and in re-roofing older mud-roofed Sonoran structures (Sobin, 1977).

Structural framing of a hipped, pyramidal, or mansard roof presents a much more complex problem for the builder than a gable roof. In addition to "common rafters" of standard size (as used to make a gable roof) whose length is determined by the distance from the wall-top to the ridge board, these new roof-types also required "hip-rafters" beneath each line joining two adjacent inclined planes of the roof, plus "jack-rafters" of non-standard length, which fill in the triangular areas of roof between hip rafters and common rafters. All these elements of irregular length and cut require much care and accuracy in laying out, fabrication and assembling. Each such roof still surviving stands as testimony to the great skill and craftsmanship of Florence's early carpenters. (Sobin, 1977)

A typical Late Transitional feature was the use of full setbacks from all four property lines; buildings were located at least a porch-width (10 feet) or more back

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from the property lines, providing front, side, and rear yards around each structure. This was the first manifestation in Florence of the new rural "ideal" which had become a well-established major theme by 1850 in planning the newer suburbs of eastern cities (Sobin, 1977).

As in Early Transitional buildings, fireplaces were usually built in the middle of a wall of a room, but this was sometimes an exterior wall. Possibly due to the local appearance during this period of wood-burning cast iron stoves, some houses were built without a fireplace. During the earlier years of the tradition, most Late Transitional buildings were built with porches, usually on the south and west or on all four sides.

The introduction of sophisticated wood detailing and trim on homes occurred during the Late Transitional period (Sobin, 1981). The use of prefabricated double-hung or casement window sashes, louvered shutters, ornamental brackets, and bay windows was also introduced during this period (Sobin, 1977).

Late Transitional buildings often suffered from inadequate daylighting. They were also much more difficult to expand than either a Sonoran style or an Early Transitional style building. When additions were accomplished using the simplest (and typical) method of continuing the existing roof-slope of the building, additions were still naturally limited to one room in depth. Even changing to a flatter roof-pitch, builders soon ran out of usable head-room (Sobin, 1977).

Characteristics

The Adrian Pierson House is a good representative of the Late Transitional mode. Its major distinguishing characteristic is its hipped roof which is covered with sheet metal. It is located back from its four property lines, which provides a yard that surrounds the entire house. The original house plan is square in shape (see enclosure). It utilizes wood windows along with an entry that is wood with wood paneling. The windows are prefabricated double-hung window sashes. The sills and lintels remain intact. Its walls are made of adobe. Although it has no porch, fireplace, or applied ornamentation, it is still an excellent example of the Late Transitional style. The specific features which make this building a good representative example of the Late Transitional style include the hipped roof, the full setback, the "four-square" plan, the adobe walls, and the prefabricated double-hung window sashes.

Integrity

Changes that have occurred on this property are the relocation of the front door and the addition of a south (rear) facade. The relocation of the front door has had no demonstrable effect on the historic appearance of the building. It was simply moved from the front bedroom to a room that is currently being used as a living room. It does not affect the orientation of the house to the street since Sonoran homes, generally, do not have central entries. The result was merely to shift the off-center entry from one side

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to another. Also, the placement of relocated door still allows for cross-ventilation within the home. The small addition to the rear of the property does not detract from its historic appearance.

The building is in relatively good condition, despite the cracks evident in the August, 1985, photograph. Perhaps the cracks may indicate some structural damage or settling (not uncommon in an adobe structure), but repairs have been made since the photograph was taken. Enclosed are photographs of the building after structural repairs have been made; please notice that these repair do not detract in any way from the historic integrity of the Pierson House.

An important fact must be mentioned here. Any adobe homes that still remain today in Arizona reflect the state's colonial period. It was not unusual for families to construct a room or delete a door or window since these homes were made of mud. These changes reflect the growth of families and their preferences in the appearance of their homes. The transformations on these homes also reflect the transformation of the Arizona Territory over time. These changes, like those of the Adrian Pierson House, have achieved significance.

Boundary

The boundaries of the Adrian Pierson House are identical to those of the tax parcel number (#200-47-0640) for the property. This is the present and historic extent of the property and is less than one acre in extent.

Bibliography

Blumenson, John J. -G. Identifying American Architecture A Pictorial Guide to Styles and Terms 1600-1945. Nashville: American Association for State and Local History, 1983.

Janus and Associates, Inc. Nogales Multiple Resource Area. 1984.

Sobin, Harris, & Associates. Florence Townsite A. T. Tucson: 1977.

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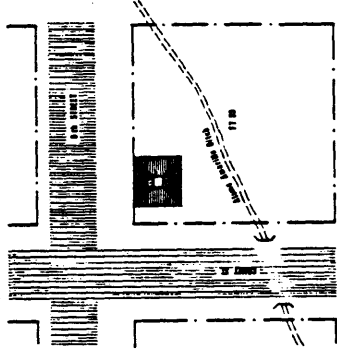
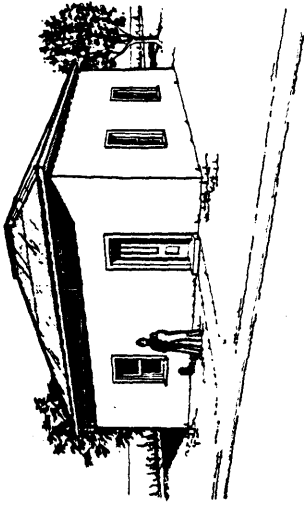
I concur with the statements as presented in this resubmission:

State Historic Preservation Officer signature *Shereen Arner*

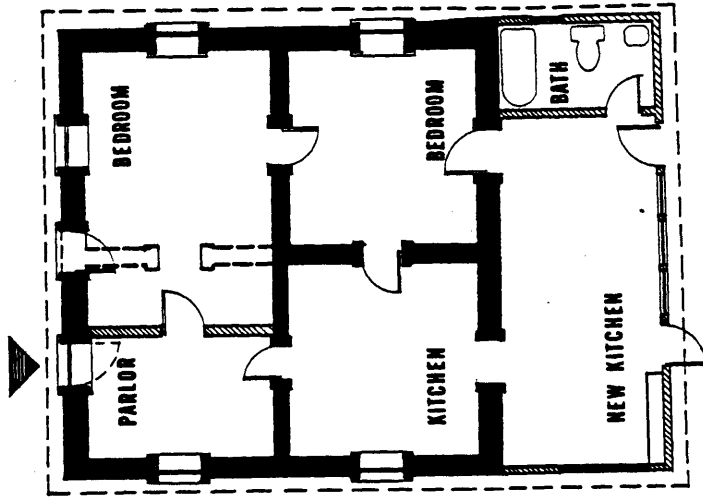
Title SHPO

Date 6/16/87

@ Sobin, Harris, Florence
 Townsite A. T. Tucson: 1977.



SITE PLAN



FLOOR PLAN

Fig. 3.50 Adrien Pierson House, built in 1912 (Building 33). Original site plan (showing original path of Alamo Amarillo Ditch crossing block), perspective drawing of house in original condition, and present floor plan showing later additions (note that one wall of original "four-square" plan has been modified to add area to a room presently used as living room, and to allow change in location of front door).