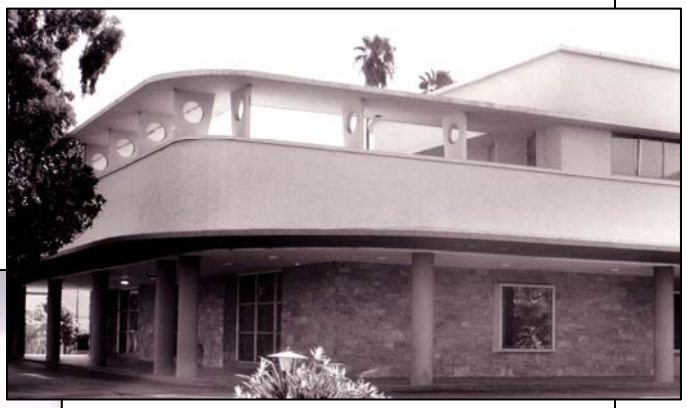
Cultural Resources of the Recent Past Historic Context Report

City of Pasadena



Prepared by
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&
Pasadena Heritage

October 2007

Cultural Resources of the Recent Past Historic Context Report

City of Pasadena

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I. PROJECT DESCRIPTION

INTRODUCTION

In June 2006, the City of Pasadena received a grant through the Certified Local Government (CLG) program to prepare a historic context report for cultural resources of the recent past, as well as an accompanying reconnaissance survey of properties under this context. For the purposes of this project, the *recent past* has been defined by the City as the period 1935 to 1965. In December 2006, the City contracted with Historic Resources Group and Pasadena Heritage for the preparation of the historic context report to be created concurrently with a reconnaissance survey conducted by City staff.

This historic context report was developed by Historic Resources Group of Hollywood, California, including Managing Principal Christy McAvoy, Senior Preservation Planner Kari Fowler and Preservation Planner Paul Travis, and Pasadena Heritage of Pasadena, California, including Executive Director Sue Mossman and Preservation Director Christine Lazzaretto, all of whom meet the Secretary of the Interior's qualifications in historic preservation.[1] Coordination of the project was administered by Kevin Johnson, Planner for the City of Pasadena.

The activity which is the subject of this historic context report has been financed in part with Federal funds from the National Park Service, Department of the Interior, through the California Office of Historic Preservation. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior or the California Office of Historic Preservation, nor does mention of trade names or commercial products constitute endorsement or recommendation by the Department of the Interior or the California Office of Historic Preservation.

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National Park Service
P.O. Box 37127
Washington, D.C. 20013-7127

[1] Federal Register, Vol. 48, No. 190, p. 44738-44739, September 29, 1983.

OBJECTIVES & SCOPE

The City's stated goal for this project is "to establish a context to evaluate the significance of a type of historic resource in Pasadena about which no comprehensive body of research has previously been completed: buildings constructed between 1935 and 1965, with a focus on post-WWII single-family residential development. Documentation of these historic resources will provide valuable information that will be used in the City's development, permitting and environmental review processes as well as for future intensive-level surveys and National Register nominations."[2]

This survey project is a first look at properties in Pasadena from 1935 to 1965 in an effort to assess their potential for registration as historic resources at the local, state, or national levels. The reconnaissance survey is a broad but selective examination of extant properties, while the context identifies key historical themes within which these properties may be understood. The historic context is not a comprehensive history of Pasadena from the period, nor is the reconnaissance survey intended to generate a definitive listing of significant properties from the period. This survey project is not an end in itself, but rather a first step in determining how to look at the city's resources from this period.

Taken together, the reconnaissance survey and historic context are intended to provide guidance for planners and the general public in assessing the historic integrity and significance of Pasadena's built environment from the period of consideration. As future survey work is conducted, and information about this period of Pasadena's history continues to emerge, the historic contexts and themes presented here can be further refined and expanded.

Specific objectives of this historic context report include:

- Establishment of significant themes and events in the development of Pasadena during the period of consideration.
- Identification of property types associated with the Pasadena's development during the period of consideration.
- Description of architectural styles and character-defining features representative of development in Pasadena during the period of consideration.
- Listing of architects, builders, developers and landscape architects known to have influenced the physical character of Pasadena during the period of consideration.
- Listing of known important buildings constructed in Pasadena during the period of consideration.
- Establishment of registration requirements for Pasadena's historic resources from the period of consideration.

[2] *Request for Bids: Historic Context Report, Cultural Resources of the Recent Past*. City of Pasadena, September 18, 2006. (2)

METHODOLOGY

This historic context report was developed using an approach based upon current professional methodology standards and procedures established by the National Park Service, the California Office of Historic Preservation, and preservation professionals over the past three decades. [3]

Historical Research

Research conducted for this survey effort utilized a wide range of source materials accessed through multiple repositories. These materials include the following:

Primary sources	Building permits, Sanborn maps, county tax assessor records, tract maps, subdivision maps, and historical photographs.
Secondary sources	Published local histories, period newspaper articles, period architectural publications.
Repositories	Pasadena Public Library files, Pasadena Heritage files, Pasadena Museum of History archives, City of Pasadena archives.

Previous Studies and Evaluations

A series of surveys and other studies relating to historic resources have been conducted in Pasadena. Recent such studies consulted during the course of this project include:

- *Architectural/Historical Development of the City of Pasadena: Historic Context/Property Type Report* (1993)
- *Early Auto-Related Properties in Pasadena, California* (1996)
- *East Colorado Boulevard Specific Plan Historic Resources Survey* (2000)
- *Modern Arroyo Home Tour* (2001)
- *Multi-Family Properties Historic Resources Survey* (2003)
- *Pasadena Central District Survey* (2003)
- *Period Revival Architecture in Pasadena, California: 1915-1942* (2004)
- *Pasadena Modern Tour* (2005)
- *California State Historic Resources Inventory* (updated December 11, 2006)

[3] See, for example, *National Register Bulletin 24. Guidelines for Local Surveys: A Basis for Preservation Planning*. Washington, D.C.: National Park Service, U.S. Department of the Interior, 1985.

Field Reconnaissance

While the reconnaissance survey work being conducted by City staff provided property-specific information of defined survey areas, additional field reconnaissance was necessary for the preparation of this historic context report. In order to understand the types of properties that currently exist in Pasadena from the period of consideration, as well as their distribution throughout the City, large areas of the city were examined. Broad patterns of development were identified, as were geographical locations and concentrations of specific extant property types.

Preliminary field reconnaissance was conducted jointly by Historic Resources Group and Pasadena Heritage on January 25, 2007, with the guidance of Kevin Johnson from the City. This effort focused on clusters of properties identified by the City as potential survey areas, consisting primarily of architect-designed single family residences and several commercial corridors.

Historic Resources Group and Pasadena Heritage conducted additional field reconnaissance on March 5, 2007, investigating other commercial corridors and areas of large-scale tract development from the period, including Hastings Ranch.

Field reconnaissance tasks included the following:

- Drive neighborhoods where concentrations of properties from the period of consideration are known to exist.
- Drive potential survey areas as determined by City staff.
- Identify and photograph representative property types and architectural styles from the public right-of-way.
- Assess relative levels of historic integrity.

Definitions

This report uses established historic preservation principles and concepts, based in cultural resources law at the Federal, state, and local levels. These principles and concepts are based upon guidelines and standards developed by the National Park Service, the Department of the Interior, and professional practitioners, including historians, architects, archeologists, and urban planners. Some of these principles and concepts are defined below.

Character-defining Features are those physical aspects of a property which identify it as belonging to a specific time and place. Design, materials, form, and style of decorative features and spaces, both interior and exterior, make up the character-defining features of a building.

Designation is the act of recognizing, labeling, or listing a property as being historic. Designation does not create significance, but rather formally establishes by law or ordinance that a building or site has significance.

Historic Contexts are those patterns or trends in history by which a specific occurrence, property, or site is understood and its meaning - and ultimately its significance - within history is made clear.

A **Historic District** is a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.

Historic Integrity is the ability of a property to convey its significance. Integrity refers to the authenticity of a property's historic identity, evidenced by the survival of physical characteristics and materials that existed during the property's historic period of significance.

A **Historical Resources Inventory** lists by address all properties in a city that have been identified and evaluated through historical resources surveys or other evaluations, including those properties that have been identified as non-historic.

Historic Significance is the importance of a property to the history, architecture, archaeology, engineering, or culture of a community, State, or the nation. Significance is achieved through association with events, activities, or patterns; association with important persons; distinctive physical characteristics of design, construction, or form; or potential to yield important information.

The **Secretary of the Interior's Standards and Guidelines for Archaeology and Historic Preservation** are used to establish a comprehensive approach to the identification, evaluation, registration and treatment of historic properties.

II. CRITERIA FOR EVALUATION

A property may be designated as an historic resource by national, state, and local registration programs. In order for a resource to qualify for inclusion in a historic register, it must meet one or more identified evaluation criteria. The property must also retain sufficient integrity to continue to evoke the sense of place and time with which it is historically associated. This historic context report establishes requirements for the registration of Pasadena's resources with the National Register, the California Register, as well as the City's local register. The evaluation criteria for each of these registration programs are outlined below.

NATIONAL REGISTER

The National Register of Historic Places is an authoritative guide used to identify the nation's cultural resources and to indicate what properties should be considered for protection from destruction or impairment.[4] In order to qualify for the National Register, a property must be shown to be significant for one or more of the four *Criteria for Evaluation*. The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects:

A. That are associated with events that have made a significant contribution to the broad patterns of our history; or

B. That are associated with the lives of persons significant in our past; or

C. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or

D. That have yielded, or may be likely to yield, information important in prehistory or history.[5]

In addition to meeting one of more of the above criteria, a National Register-eligible property must also possess sufficient integrity to convey its significance, and be at least 50 years of age or of extraordinary importance.

CALIFORNIA REGISTER

The California Register of Historical Resources is an authoritative guide in California used by State and local agencies, private groups, and citizens to identify the State's historical resources and to indicate what properties are to be protected, to the extent prudent and feasible, from substantial adverse change.[6] The criteria for listing in the California Register are based upon National Register criteria, and include resources that:

[4] 36 CFR 60, Section 60.2.
[5] 36 CFR 60, Section 60.4.
[6] California PRC, Section 5024.1(a).

1. Are associated with events that have made a significant contribution to the broad patterns of local or regional history or the cultural heritage of California or the United States; or
2. Are associated with the lives of persons important to local, California or national history; or
3. Embody the distinctive characteristics of a type, period, region or method of construction or represents the work of a master or possesses high artistic values; or
4. Have yielded, or have the potential to yield, information important to the prehistory or history of the local area, California or the nation.

CITY OF PASADENA

Pasadena's Zoning Code section 17.62.040, *Criteria for Designation of Historic Resources*, outlines the city's local evaluation criteria as follows:

> A *historic monument* shall include all historic resources previously designated as historic treasures before adoption of this Chapter, historic resources that are listed in the National Register at the State-wide or Federal level of significance (including National Historic Landmarks) and any historic resource that is significant at a regional, State, or Federal level, and is an exemplary representation of a particular type of historic resource and meets one or more of the following criteria:
>
> - It is associated with events that have made a significant contribution to the broad patterns of the history of the region, State, or nation.
> - It is associated with the lives of persons who are significant in the history of the region, State, or nation.
> - 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.
> - It has yielded, or may be likely to yield, information important in prehistory or history of the region, State, or nation.
>
> A *landmark* shall include all properties previously designated a landmark before adoption of this Chapter and any historic resource that is of a local level of significance and meets one or more of the criteria listed in Subparagraph 2., below. A landmark may be the best representation in the City of a type of historic resource or it may be one of several historic resources in the City that have common architectural attributes that represent a particular type of historic resource. A landmark shall meet one or more of the following criteria:
>
> - It is associated with events that have made a significant contribution to the broad patterns of the history of the City, region, or State.
> - It is associated with the lives of persons who are significant in the history of the City, region, or State.
> - 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.

- It has yielded, or may be likely to yield, information important locally in prehistory or history.

A *historic sign* shall include all signs in the sign inventory as of the date of adoption of this Zoning Code and any sign subsequently designated historically significant by the Historic Preservation Commission that possesses high artistic values.

A *tree* shall qualify to be of historic or cultural significance and of importance to the community if it meets any one of the following criteria:

- It is one of the largest or oldest trees of the species located in the City;
- It has historical significance due to an association with a historic event, person, site, street, or structure; or
- It is a defining landmark or significant outstanding feature of a neighborhood.

A *landmark district* shall include all landmark districts previously designated before adoption of this Chapter and any grouping of contiguous properties that also meet the following criteria:

- Within its boundaries, a minimum of 60 percent of the properties qualify as contributing; and
- The grouping represents a significant and distinguishable entity of Citywide importance and one or more of a defined historic, cultural, development and/or architectural context(s) (e.g., 1991 Citywide historic context, as amended, historic context prepared in an intensive-level survey or historic context prepared specifically for the nominated landmark district).

ASPECTS OF INTEGRITY

To be designated as an historic resource, a property must not only be significant under one of the appropriate evaluation criteria, but it also must possess sufficient integrity to convey its significance. The National Park Service defines integrity as "the ability of a property to convey its significance."[7] The evaluation of integrity must always be grounded in an understanding of a property's physical features and how they relate to its significance.

The National Register identifies seven aspects or qualities that define integrity:

> *Location is the place where the historic property was constructed or the place where the historic event occurred*. This aspect is particularly important for those properties that are significant for their connection with an important event or person.
>
> *Design is the combination of elements that create the form, plan, space, structure, and style of a property*. This aspect is particularly important for

[7] *National Register Bulletin 15. How to Apply the National Register Criteria for Evaluation*. Washington, D.C.: National Park Service, U.S. Department of the Interior, 1997. (44)

those properties that are significant as good or representative examples of a building type, architectural style, or the work of an important designer.

Setting is the physical environment of a historic property. This aspect is particularly important for those properties that are significant as contributors to a larger grouping or district of properties.

Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. This aspect is particularly important for those properties that are significant as good or representative examples of a building type, architectural style, or the work of an important designer.

Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. This aspect is particularly important for those properties that are significant as good or representative examples of a building type, architectural style, or the work of an important designer.

Feeling is a property's expression of the aesthetic or historic sense of a particular period of time. This aspect is particularly important for those properties that are significant as contributors to a larger grouping or district of properties.

Association is the direct link between an important historic event or person and a historic property. This aspect is particularly important for those properties that are significant for their connection with an important event or person.

To retain historic integrity a property will always possess several, and usually most, of these aspects. The retention of specific aspects of integrity is paramount for a property to convey its significance. Knowing why, where, and when the property is significant determines which of these aspects are most important to a particular property.[8] The registration requirements established in this historic context report identify which aspects are most important to the overall integrity of each identified property type.

[8] *National Register Bulletin 15*. (44)

III. HISTORIC CONTEXT STATEMENT

INTRODUCTION

An historic context statement analyzes the historical development of a community according to guidelines written by the National Park Service and specified in *National Register Bulletin 16*. It contains information about historical trends and properties, organized by important themes during a particular period of time. An historic context statement is linked with tangible built resources through the concept of *property type*: a grouping of individual properties based on shared physical or associative characteristics. Because historic contexts are organized by theme, place, and time, they link historic properties to important historic trends, thereby providing a framework for understanding the potential significance of a property.[9]

An historic context statement is not a comprehensive history of an area. Rather, it is intended to highlight broad historical trends that help to explain why the built environment evolved in the way that it did. It should be noted that some of these trends are discussed within the larger context of the Los Angeles region. This is due in part to the fact that much of the historical scholarship on the region focuses on the City of Los Angeles. However, these trends are often relevant as they reflect parallel trends that can be seen in Pasadena during the same period. To the extent that activities in Pasadena differed from those in neighboring Los Angeles, this is also noted.

This historic context statement is intended to supplement previously completed contexts developed for the City of Pasadena, including *Architectural/ Historical Development of the City of Pasadena: Historic Context/Property Type Report*, prepared by Pamela O'Connor in 1993, and *Period Revival Architecture in Pasadena, California: 1915-1942*, prepared by Teresa Grimes and Mary Jo Winder in 2004, portions of which have been used to inform this study.

This chapter is divided into three sections. The first section contains a *selected chronology* which highlights activities and events important to the understanding of the built environment within the City of Pasadena, with particular emphasis on the period 1935 to 1965.

The second section describes the *key influences* that shaped the development, design and character of Pasadena's built environment from 1935 to 1965. This includes analysis of important citywide trends and patterns of history that have established Pasadena as a distinct urban community and that are relevant to its extant resources from the period of consideration. While some of these trends pre-date the period, they provide a conceptual framework within which to consider the specific themes detailed in the following section. For example, it is impossible discuss Pasadena's built environment from any period without first understanding the City's rich architectural traditions, particularly those of the Arts and Crafts movement.

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

The third section is organized by *theme* and includes a narrative discussion of the key events and activities of the theme as evidenced during the period of consideration. This discussion is followed by a listing of *property types* associated with the theme. Property types may be broken down into subtypes, and are identified by physical characteristics, such as architectural style, as well as by associative characteristics, such as location or function. *Registration requirements*, including overall integrity thresholds, are established for each property type.

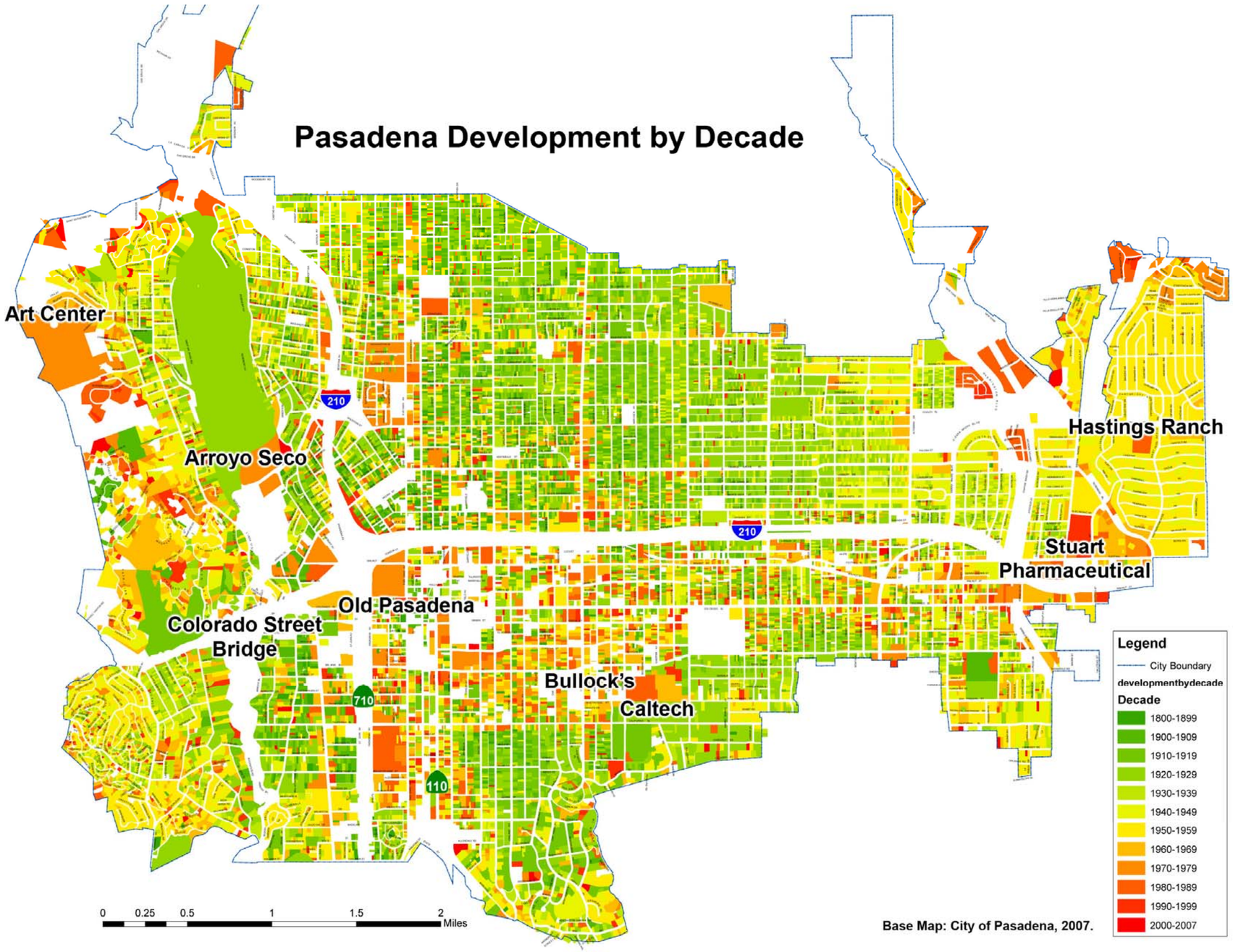
Pasadena's local evaluation criteria adhere strictly to the language of the California Register criteria, which are in turn based upon the evaluation criteria for the National Register. Due to this high level of consistency in definition among all three levels of designation, the registration requirements identify the appropriate criteria by the letter and number used by the National Register and California Register, respectively:

Criterion A (1)	Association with important events
Criterion B (2)	Association with important persons
Criterion C (3)	Distinctive characteristics of a type, period, or method of construction; the work of a master; possessing high artistic values; or a distinguishable entity whose components may lack individual distinction
Criterion D (4)	Potential to yield important information

While each property type *could* be historically significant under any of these criteria, the registration requirements outline the scenarios under which each particular property type is most likely to qualify. Built environment resources typically qualify under Criteria A (1), B (2) or C (3).

In addition to evaluating a property's historic significance under one or more of the above criteria, each resource must be evaluated for its integrity. The seven factors of integrity (location, design, setting, materials, workmanship, feeling and association) play a key role in establishing whether a property qualifies under the registration requirements. Chapter 4 of this document outlines character-defining features for each architectural style associated with this period, which must be used in evaluating the integrity of each property. Character-defining features are primarily noted by massing, scale, and primary façade features followed by distinct details for each style.

While a property may not possess every feature listed, a resource with good integrity would display most of the character-defining features of its style, particularly massing, materials, and fenestration patterns. Therefore, it will be incumbent upon the surveyor or reviewer to be familiar with the architectural style(s) and accompanying character-defining features for each property type. With the analysis of the reconnaissance survey forms completed by the City concurrent with this historic context report, relative levels of integrity among the extant population of each property type in Pasadena will emerge. This will serve to inform the application of the integrity thresholds outlined in the registration requirements below as resources are evaluated in the next phase of this survey effort.


Pasadena Development by Decade
Art Center
Arroyo Seco
Hastings Ranch
Stuart
Pharmaceutical
Old Pasadena
Colorado Street
Bridge
Bullock's
Caltech
210
210
710
110
0
0.25
0.5
1
1.5
2
Miles
Base Map: City of Pasadena, 2007.
Legend
City Boundary
developmentbydecade
Decade
1800-1899
1900-1909
1910-1919
1920-1929
1930-1939
1940-1949
1950-1959
1960-1969
1970-1979
1980-1989
1990-1999
2000-2007

SELECTED CHRONOLOGY

The following chronology highlights activities and events important to the understanding of the built environment in the City of Pasadena, with particular emphasis on the period 1935 to 1965.

1874 to 1935

1874	The community of Pasadena is established by a group of families from Indiana.
1886	Pasadena incorporates as an independent city.
1890	Pasadena's population approaches 5,000.
1891	Throop Polytechnic Institute (later the California Institute of Technology) is founded.
1900	South Orange Grove is dubbed "Millionaires' Row."
1901	Pasadena becomes a charter city with an elected mayor.
1908	Construction on Charles and Henry Greene's large residence for the Gamble family of Proctor & Gamble is completed.
1910	Pasadena's population surpasses 30,000.
1913	Colorado Street Bridge opens.
1915	Pasadena has more automobiles per capita than any city in the world.
1920	Pasadena boasts a population of 45,000.
1922	The Pasadena Art Institute is founded.
	The Rose Bowl stadium and Brookside Park recreation facility are built in the Arroyo Seco.
	Pasadena adopts a plan for a new civic center including City Hall and a public library.
1923	Frank Lloyd Wright's concrete-block Millard House in Pasadena is completed.
1924	Pasadena City Junior College District is created.
	Pasadena Playhouse opens in its present building.
1927	The Pasadena Central Library opens.
	Pasadena City Hall is completed.
1929	Colorado Boulevard is widened to modernize the street and better accommodate automobile traffic.

1930 Pasadena population rises to 76,000.

1931 The Pasadena Civic Auditorium is completed.

1932 New York's Museum of Modern Art hosts an architecture exhibition entitled "The International Style: Architecture Since 1922."

1934 The National Housing Act creates the Federal Housing Administration (FHA).

1935 to 1965

1937 The California Institute of Technology (Caltech) is the nation's leading center of aeronautical research and technology.

1939 A Columbia University study rates Pasadena the best American city in which to live.

Most of Pasadena's elegant resort hotels are closed or converted to other uses.

1940 The Arroyo Seco Parkway opens to traffic, providing a fast and direct route between Pasadena and Los Angeles.

1941 The United States enters World War II.

1943 The Jet Propulsion Laboratory (JPL) is formally established in the Upper Arroyo Seco.

1944 The Servicemen's Readjustment Act (commonly known as the GI Bill) is created.

1945 World War II ends in victory for the United States and the troops return home.

John Entenza and *Arts and Architecture* magazine introduce the Case Study House program.

Arthur Gallion becomes dean of the University of Southern California School of Architecture.

1946 Wallace Neff builds an "Airform" house in Pasadena for his brother Andrew.

Lower Hastings Ranch is annexed to the City.

1947 The opening of Bullock's Pasadena heralds what is to become an exclusive shopping area on South Lake Avenue.

1948 South Orange Grove is re-zoned for multiple family housing, leading to the demolition of the mansions on Millionaires' Row for apartment buildings.

Upper Hastings Ranch is annexed to City in several pieces between 1948 and 1954.

1950 The city's population exceeds 106,000.

1951 Galka Scheyer donates her internationally-recognized collection of German Expressionist paintings to the Pasadena Art Museum.

1952 Eaton Canyon is annexed to the City.

1956 A new shopping center opens in Hastings Ranch.

The Angeles Crest Highway is completed through the San Gabriel Mountains, from La Canada-Flintridge to San Bernardino County.

1958 JPL becomes a research facility for the National Aeronautical and Space Administration (NASA).

Stuart Pharmaceutical Company opens.

1959 Pasadena Chamber of Commerce establishes a "Pasadena Standard" for attracting non-polluting industry to the City.

1960 Pasadena's population surpasses 116,000.

After 1965

1969 The new Pasadena Art Museum opens in a new 85,000 square foot building on Colorado Boulevard.

1970 Pasadena's population declines somewhat to 113,000.

The Pasadena Art Museum hosts a Bauhaus exhibition.

1975 The Pasadena Art Museum is renamed the Norton Simon Museum of Art at Pasadena.

DEVELOPMENT OF PASADENA & KEY INFLUENCES

Introduction

In order to set the stage for what occurs in the built environment history of Pasadena during the period 1935-1965, it is important to identify significant themes and events from previous eras that continued to influence the city's development into the period of consideration. Factors such as the city's early development patterns, the availability of the railroad lines, and the construction of the Pasadena Freeway all lay the groundwork for understanding the trends and influences that shaped Pasadena during the middle of the 20th century. In addition, the rich architectural traditions in the city – particularly those of the Arts and Crafts movement – directly informed the work of the architects that followed. To the extent that these earlier trends influenced the built environment from 1935 to 1965, they are explored briefly below.

Early City Development

Pasadena was initially a simple agricultural community, known for its bucolic weather and ample citrus groves. That would rapidly change as the railways came west and word of the opportunities in Southern California spread. Pasadena incorporated as a city in 1886, the same year the Santa Fe Line was completed, sparking the region's first land boom. Many people from points east, but primarily Midwesterners, traveled to Southern California for the winter to escape the harsh climate back home. In 1900, an estimated 60,000 seasonal tourists enjoyed the mild West Coast winter. By this time, traveling to California had become what the grand European tour had been for Eastern seaboard residents in previous centuries.[10]

Many of these travelers found themselves in Pasadena, as its proximity to the railroad lines made it a natural destination for both seasonal tourists and permanent settlers alike. By the 1880s the community had changed from a small town to a thriving resort. The Tournament of Roses celebration, envisioned by early civic leaders as an opportunity to promote tourism and the warm winter climate, drew thousands of visitors to the West Coast. The tradition started in 1890 and evolved over time to include various activities, including the first football game in 1902. By 1920, the game had gained such prestige that organizers knew they needed a permanent home, and settled on a City-owned site in the Arroyo Seco for their new stadium, the Rose Bowl.

In addition to the seasonal tourists, the permanent population grew exponentially during this period as well. The proliferation of local rail and electric trolley lines by moguls such as Henry Huntington enabled people to settle away from the urban centers and attain the American dream of a small house and a garden to call their own. As Pasadena's population expanded, so did the commercial district along Fair Oaks Avenue and Colorado Boulevard. The heart of this bustling commercial center is known today as the Old Pasadena Historic District, and is listed on the National Register of Historic Places.

[10] McWilliams, Carey. Southern California: An Island on the Land. Salt Lake City, UT: Peregrine Smith Press, 1973. (130)

The earliest residences in Pasadena were simple board and batten structures or unadorned farm houses like those the Midwestern settlers had left behind. As Pasadena grew and turned from agriculture to commerce, area merchants began building more sophisticated residences, boasting fancy detailing and more complicated floor plans. In the late 1880s, mansions for prominent Pasadena citizens started to dominate the landscape. By the turn of the 20th century, South Orange Grove Boulevard had been dubbed "Millionaires' Row" for its abundance of grand residences lining the street. While many of these mansions were designed by prominent architects working in the city, most Victorian-era homes were built by contractors utilizing catalogues for design ideas and mass produced architectural details.

Arts & Crafts Movement in Pasadena

In addition to wealthy Midwesterners who settled Pasadena's 'Millionaires' Row," Pasadena's middle and working class grew, in part to serve the needs of the affluent. The rugged nature of the frontier also attracted a creative, entrepreneurial, and artistic population which was captivated by the progressive ideals of California. In turn-of-the- 20th-century Pasadena, these rugged individualists rejected the excesses of Victoriana, and instead chose to make their homes on the edge of the wilderness on the banks of the Arroyo Seco. At the same time, the anti-industrial ideals that John Ruskin and William Morris had promoted in England were taking root in the United States. In 1901, Gustav Stickley began publishing *Craftsman Magazine* in New York, and the principles of handcraft, connecting with nature, and the return to a simple life, which first took hold in the industrialized cities in the East, were embraced in the West.

Craftsman bungalow, 1281 N. Catalina Ave.

These ideas held great appeal for the group of artists and artisans who made their homes along the Arroyo Seco. In combination with an appreciation for the indigenous cultures and local materials of the region, this philosophy shaped the Southern California adaptation of the Arts and Crafts movement, and with it, the creation of the Craftsman bungalow, also known as the "California" bungalow. The Craftsman bungalow was a simple, garden-oriented house uniquely suited for the climate and lifestyle of the area. It often embraced elements from the region's Spanish-Mexican heritage as well as the importance of connecting with the outdoors. Natural materials were important to the design aesthetic, with oak floors, exposed ceiling beams, and brick or stone fireplaces featured prominently. The exteriors were generally simple, to fit with the lifestyle of the inhabitants. Broad, gently-pitched roofs with wide, overhanging eaves emphasized the horizontality of the small bungalow, and were practical in shading the house from the hot California sun. Brick or arroyo stone foundations supported the wood frames, which were clad either in wood shingles or stucco, and heavy supports define the deeply recessed front porch.

Though there were many important local contributors to the Arts and Crafts movement, it is impossible to discuss the architecture of Pasadena during that era without noting the work of Charles and Henry Greene, who compare to Bernard Maybeck in San Francisco and Frank Lloyd Wright in Chicago as the premier architects of the American Arts and Crafts movement. The Greene brothers came to Pasadena from apprenticeships in Boston in 1893, and took the simple California bungalow to the level of high art, with Pasadena's 1907 Blacker House and 1908 Gamble House as the definitive examples of their design aesthetic.

American Arts and Crafts enthusiasts also welcomed the use of new technology in creating the ideal living environment. The most prominent example is Frank Lloyd Wright, who famously declared in a lecture in 1901: "In the machine lies the only future of art and craft."[11] The connection between the Arts and Crafts movement and industrialization became inextricably bound when Henry Ford began mass producing the Model T in 1908. Charles Greene wrote in 1915, "…[B]etween the automobile mania and the bungalow bias, there seems to be a psychic affinity…They have developed side by side at the same time, and they seem to be the expression of the same need or desire, to be free from the commonplace of convention."[12]

Other scholars agree with Charles' observation, giving equal credit to the simple house in the garden and the automobile for shaping Los Angeles in the early 20th century.[13] Even in Pasadena, where outspoken activists along the Arroyo vigorously promoted a rugged lifestyle, the automobile flourished. By 1915 Pasadena had more automobiles per capita than any other city in the world – one automobile for every four residents, versus the national average of one automobile for every forty-three citizens.[14] Colorado Boulevard was also one of the first and largest "Automobile Rows" in Southern California, with car dealers stretching for over one hundred blocks.[15]

The Craftsman bungalow led to an innovative solution for higher density housing for Southern California's growing middle class: the bungalow court. The permanent population of Southern California nearly doubled in every decade from 1880 to 1930,[16] creating a shortage of housing for the middle class. A solution was found in the bungalow court, a concept originated in Pasadena "in response to ideal as well as pragmatic demands about the nature of the house, housing, and the city."[17]

The bungalow court was a direct offshoot of the California bungalow tradition – a regionally suitable, moderately priced, and carefully designed domestic architecture. The bungalow court was a unique compromise for high density housing, bringing

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[11] Wright, Frank Lloyd. "The Art and Craft of the Machine," Lecture to the Chicago chapter of the Daughters of the American Revolution (1901); later published as "The Art and Craft of the Machine" in Frank Lloyd Wright on Architecture: Selected Writings (1894-1940), Frederick Gutheim, ed. New York: Duell, Sloan and Pearce, 1941.

[12] Greene, Charles Sumner. "Impressions of Some Bungalows and Gardens," *The Architect*, Vol. 10. December 1915. (252)

[13] Kaplan, Sam Hall. LA Lost and Found: An Architectural History of Los Angeles. New York: Crown, 1987. (53)

[14] Scheid, Ann. Crown of the Valley. Northridge, CA: Windsor Publications, 1986. (117)

[15] Grimes, Teresa. *Early Auto-Related Properties in Pasadena, California*. National Register of Historic Places, Multiple Property Documentation Form, January 2, 1996.

[16] McWilliams, Southern California: An Island on the Land. (113)

[17] Polyzoides, Stephanos, Roger Sherwood, James Tice, and Julius Shulman. Courtyard Housing in Los Angeles: A Typological Analysis. Berkeley: University of California Press, 1992. (4)

together the amenities of privacy and open space usually reserved for single-family living with the convenience of an apartment. With front porches and common areas encouraging socializing among the residents, bungalow courts also helped provide new residents with a sense of identity and place.

The first bungalow court was Pasadena's St. Francis Court, designed by Sylvanus Marston in 1908 as tourist housing. Marston's concept, however, was quickly adapted by other developers as a new and lucrative form of permanent housing. According to a study of bungalow courts undertaken by the City of Pasadena, there were four hundred and fourteen courts constructed there between 1909 and 1933, which could accommodate over 6,500 residents.[18]

The bungalow court housing type soon spread throughout Southern California, and was also adapted into a new architecture to accommodate the growing numbers of automobile tourists. Pasadena architect Arthur Heineman, who had designed a number of bungalow courts and frequently traveled to northern California by car, observed the need for improved accommodations for roadside travelers. In 1925 he merged these two influences and opened the first motel in San Luis Obispo. The name "motel" was also coined by Heineman as a combination of the terms motor and hotel. His Milestone Motel featured a series of small bungalows in a u-shape around a central courtyard. The initial concept was for a series of eighteen Milestone Motels from San Diego to Seattle, spaced to be about one day's drive between each one. Cost overruns and the Depression prevented Heineman's plan from coming to fruition, but his idea had a long-lasting impact.

Colorado Street Bridge, 1930s.

At the height of the Arts and Crafts era in Pasadena, the City undertook a bold experiment that resulted in an unprecedented feat of engineering. To create a strong connection to Los Angeles, accommodate the growing number of automobile travelers, and open up the west bank of the Arroyo for housing development, the City raised funds to build a bridge across the Arroyo Seco. New technologies allowed for the development of thoroughfares through previously impassable areas of the Arroyo Seco. The City of Los Angeles was a partner in this endeavor, and the resulting Colorado Street Bridge, completed in 1913, gracefully and effectively linked the east and west side of the Arroyo for the first time. Additional bridges were constructed in the 1920s due to continuously increasing automobile traffic, including the San Rafael Bridge and the Holly Street Bridge.

In Pasadena, Modernism was informed by the Arts and Crafts Movement which was so firmly rooted in the city's history. Architectural historian Robert Winter described Pasadena's postwar architects as the "heirs of the 'woodsy' Arts and Crafts

[18] "This is, Truly, City of Homes," *Pasadena Star-News*. July 13, 1933.

tradition."[19] The local modern aesthetic used a more organic palette, which included wood framing and the use of natural materials instead of the steel and cool geometry of other Modern structures. The Modernist houses of Pasadena are characterized by thoughtful design, attention to detail, the use of built-in furniture and a visual connection between indoor and outdoor space.

Period Revival Architecture & the City Beautiful Movement

Just as the railroads stimulated the real estate boom of the 1880s, transcontinental automobile travel inspired another mass influx of people in the 1920s. Between 1920 and 1930, two million people came to California, the majority of whom settled in Southern California, creating the "first great migration of the automobile age."[20] By the end of 1924, 310,000 cars a day were entering nearby Los Angeles, which was more than the total number of automobiles in the state of New York.[21] Pasadena experienced the boom of the 1920s as well, with its permanent population growing from just over 45,000 in 1920 to over 76,000 by 1930.[22] Many of Pasadena's permanent settlers continued to be affluent families, and by the mid-1920s, Pasadena had become the wealthiest city of its size in the country.

Following the First World War, as enthusiasm for the Arts and Crafts movement waned, Pasadenans turned to Period Revival styles for their homes and major civic buildings. The wealthy population continued to draw some of the most prominent architects of the period to work in Pasadena, ensuring that the City would continue to be a place where trends in California architecture happened. Along with Santa Barbara, Pasadena emerged as a major center of Mediterranean Revival design. Other styles also found favor, including the English Tudor and American Colonial revival styles.

The use of architectural elements and designs indigenous to the countries surrounding the Mediterranean Sea first emerged in the late 19th century, and played an important role in the search for a regional architecture for Southern California because of similarities in landscape and climate. Local residents were also attracted to the Mediterranean Revival as a way to identify with California's Spanish and Mexican past. This trend is exemplified by the 1915 San Diego Panama-California Exposition. The exposition organizers had decided to use Indian, Mission and Pueblo influences in San Diego. Bertram Goodhue, the lead architect, created a fairytale environment borrowing from these native traditions. The result was the spread of the Mission typology throughout California and the resurgence of Regionalism and Historicism in architecture.

The resurgence of Regionalism, the myth and fantasy of the popular *Ramona* books that looked back with fond nostalgia on the days of the ranchos, combined with a

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[19] Toward a Simpler Way of Life. Robert Winter, ed. Berkeley and Los Angeles: University of California Press, 1997. (243)
[20] McWilliams, Southern California: An Island on the Land. (135)
[21] Starr, Kevin. Material Dreams: Southern California through the 1920s. New York: Oxford University Press, 1990. (79)
[22] *Pasadena Census and Population*. City of Pasadena, website (www.ci.pasadena.ca.us). Accessed January 2007.

period of great prosperity in Southern California in the 1920s, were a boon for Spanish and Mission Revival style architecture, which found an eager audience in the upper class. This resulted in a proliferation of the style by some of the period's most renowned architects, known loosely as the California School. Architects such as Gordon Kaufmann, Myron Hunt, Reginald Johnson, Roland Coate, and Wallace Neff worked to capture the uniqueness of California as a place by using traditional influences in innovative ways. Their prodigious output of graceful, picturesque structures with red tile roofs, thick walls, and plain stuccoed surfaces prompted architecture critic Joseph Giovannini to write that "California today would somehow be less Californian without this architecture."[23]

During this period, the City also determined that it needed a new civic center, and in 1922 adopted a plan facilitated by the newly formed Planning Commission. Although the city's population at that time was only about 50,000, it was already being referred to as the cultural center of Los Angeles and had even been nicknamed "the Athens of the West." In keeping with its growing national reputation, Pasadena adopted a grand Beaux Arts plan for its civic center.

Pasadena City Hall.

The era was the height of the "City Beautiful Movement," when municipalities across the United States vied to build the grandest and most imposing civic centers to demonstrate their prosperity. The City held an architectural competition, inviting ten architects of national reputation to submit plans. The location was purposefully chosen at the eastern edge of the main business district since the city was growing to the east, with City Hall situated north of Colorado Boulevard and set apart from the commercial activity of Old Pasadena's main street. Architects were told that the buildings were to be Mediterranean in style and have architectural unity. The new buildings were to be laid out along a pair of intersecting axes. City Hall was to be centrally dominant, with the library on the end of the north axis and the auditorium on the south end.

The construction of the new Civic Center to the east of Pasadena's original downtown also spurred the development of a new cultural district, anchored by the Pasadena Playhouse. Architect Elmer Grey designed the Spanish Colonial Revival Playhouse, which opened in 1925. The Playhouse quickly gained a reputation for producing original plays by renowned playwrights. It also featured a renowned dramatic school, that trained legions of actors who would go on to fame in Hollywood. In 1937, the California State Legislature designated that Pasadena Playhouse as the "State Theater of California" for bringing national and international renown to the state as a center of dramatic art.

City leaders also found the original downtown to be outdated, and the narrowness of Colorado Boulevard an impediment to growth and prosperity. So in 1929, they decided

[23] Giovannini, Joseph. "Architect Shaped a California Tradition." *Herald Examiner*, June 10, 1982.

to widen Colorado Boulevard by fourteen feet. The fronts of the original buildings were removed, and new facades were designed in the prevalent architectural styles of the period, including Mediterranean Revival and Art Deco. The success of this revitalization effort was hampered by the Great Depression, and the old downtown, along with much of the city, began to stagnate and eventually decline. Pasadena's population during this period was relatively stable, however, and the majority of the residential neighborhoods remained intact.

Southern California survived the Depression in part due to the thriving film and oil industries. Federal funding through the Works Progress Administration resulted in the construction of schools, post offices, and other public buildings. However, the Depression devastated the tourism industry, and by 1939 most of Pasadena's grand resort hotels were closed and either demolished or converted to other uses. Pasadena would never again enjoy the same level of tourism as it had in the early 20th century, and needed to attract new industries in order to survive. Because Pasadena's economy was based on tourism and not industry, however, the effects of the Depression caused little blight on the architectural landscape created by closed factories and abandoned worker housing that plagued other more industrial cities.

Already established in the early 20th century as a national center of residential design in the Craftsman genre, Pasadena continued that rich architectural tradition in the 1920s and 1930s. Though the influence of this period on Pasadena's Modern architecture is not as overt as that of the earlier Arts and Crafts movement, there are several trends that carry through into the next generation of local architects. For example, the expression of a regional architecture appropriate for Southern California, along with the importance of the relationship between indoor and outdoor spaces, continues from the 1920s and 1930s into the postwar era. In addition, the romantic quality of the Mediterranean-inspired works of this period is also seen in the early Ranch houses that recall California's early haciendas and the rugged life of the cowboy in the West. Many architects working in the postwar period also started their careers in the offices of some of the most prominent architects of this period, including Myron Hunt, Sylvanus Marston, Garrett van Pelt and Wallace Neff.

Early Modernism

After the First World War, while California's regional architecture was swept up in Goodhue's romanticized version of the past, the seeds of 20th century Modernism were beginning to spread. The International Style – an architectural aesthetic that stressed rationality, logic, and a break with the past – emerged in Europe in the 1920s with the work of Le Corbusier in France, and Walter Gropius and Ludwig Mies van der Rohe in Germany, where the Bauhaus School trained a future generation of Modern architects. For these early 20th-century Modernists, the machine was "the great vehicle of aesthetic transformation not only for its suggestion of cleanliness and efficiency, but also for the new materials and techniques it introduced,"[24] including steel, glass, and concrete. Their buildings were minimalist in concept, stressed functionalism, and were devoid of regional characteristics and nonessential decorative

[24] Gleye, Paul. The Architecture of Los Angeles. Los Angeles: Rosebud Books, 1981. (137)

elements. They were working to establish a new architectural style that was reflective of the Modern era.

In 1932, New York's Museum of Modern Art hosted an architecture exhibition curated by Henry Russell-Hitchcock and Philip Johnson entitled "The International Style: Architecture Since 1922." The accompanying publication was the first to name and define the style, introducing the American public to the new European approach to design and highlighting its major practitioners. This helped promote the style, which was critical to the development of Modernism before World War II. The Nazis closed the Bauhaus in 1933, and Gropius and Mies van der Rohe fled to the United States, by which time they had both established international reputations as pioneers of Modern architecture. Mies taught at the Illinois Institute of Technology, and Gropius at the Harvard School of Design. This meant that the tenets of International Style Modernism were now being promoted in the United States by two of its leaders.

Lovell "Health" House, 4616 Dundee Dr., Los Angeles. Richard Neutra, 1927-1929. (Lamprecht, Neutra).

The early impact of the International Style in the United States was primarily in the field of residential design. In contrast, it was the Art Deco or Moderne style that was the first European architectural development to have an impact on American commercial architecture. Art Deco was popularized by the Paris *Exposition des Arts Decoratif* in 1925 and featured exuberant forms and ornamentation. The exposition immediately influenced many American patrons and architects who desired a modern design that was not as austere as the Modernism developed by the Bauhaus school or Le Corbusier. The Streamline version of the style, which is seen in the 1930s and 1940s emphasized curving forms, long horizontal lines, and less exaggerated detailing.

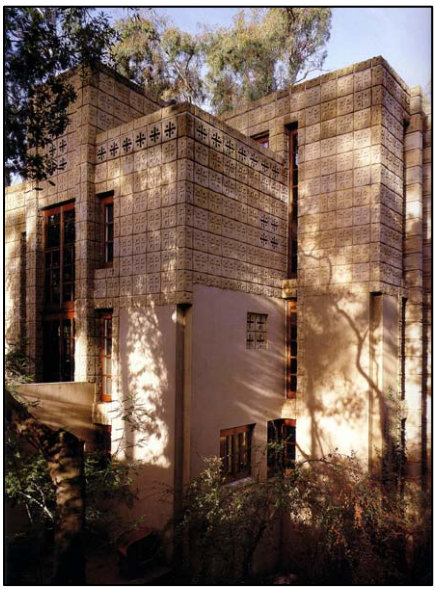
During this period, Los Angeles in particular had an interesting architectural climate, and is a case study in how varying ideas can come together and inform each other. Preservationist and author Paul Gleye describes the unique circumstances in Southern California:

> *The story of the architectural transformation into Modernism has been told at great length, but a part of that story not so well known is the role of Southern California. The architectural exuberance of Los Angeles, which first imported the Queen Anne from the East in the 1880s and nurtured the Mission Revival and Craftsman styles in the following decades, simultaneously supported many architectural ethics. The freedom to build as one wished, particularly in the form of single-family homes which depended little on the context of the street or neighborhood, allowed revolutionary architects to flourish in the fringes of accepted styles. The resulting experimentation in Modern*

idioms would make Los Angeles a showcase of international significance in Modern architecture by the 1930s.[25]

The primary American practitioners of International Style architecture were Viennese-born architects Richard Neutra and Rudolph M. Schindler. Schindler's *Kings Road House* (1921) and Neutra's *Lovell "Health" House* (1929), both in Los Angeles, are considered two of the seminal examples of the style in the United States. Other architects who were influential in Southern California during this period include Frank Lloyd Wright, Irving Gill, Harwell Hamilton Harris, and Gregory Ain, who is considered the first local architect to join Neutra and Schindler in designing in the Modern idiom in Los Angeles.[26]

Frank Lloyd Wright came to California in 1917, and in the 1920s created his "textile block" houses that experimented with a democratic, regional architecture. The first of these houses was the 1923 Millard House in Pasadena. The Millard House was constructed of blocks cast from concrete mixed with aggregate from the site, in keeping with Wright's notion of organic architecture in which the house "grew" out of the land. It was also meant to fit into the landscape and reflect the climate in California.



Millard House, 645 Prospect Crescent. Frank Lloyd Wright, 1923. (Steele, Los Angeles Architecture: The Contemporary Condition).

The work of Harwell Hamilton Harris was a critical link between early Modernism influenced by Richard Neutra and the European movement, and a regional Modern aesthetic in the tradition of Greene and Greene. Harris worked for Neutra in the 1920s, while construction of the Lovell "Health" House was underway before starting his own practice in 1934. The following year he designed the Laing House at 1642 Pleasant Way, which has been called "simplified Wright."[27]

Harris was influenced by Frank Lloyd Wright's original forms and inventions, as well as the idea of the house as part of nature. It was Harris' wife, historian Jean Murray Bangs, who would formally introduce him to the work of Greene and Greene. Bangs was one of the first scholars to recognize the work of Greene and Greene and helped return them to the California consciousness. [28] His work of the 1940s embraced the local traditions of a wood house that blended with nature, and helped influence the next generation of California Modernists. According to architect Ray Kappe, it was the work of Harris that "established a basis for a common ground of thinking."[29]

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[25] Gleye, The Architecture of Los Angeles. (138)
[26] Ibid. (144)
[27] Gebhard, David and Robert Winter. Los Angeles: An Architectural Guide. Salt Lake City, UT: Gibbs-Smith Publisher, 1994. (375)
[28] Hess, Alan. The Ranch House. New York: Harry N. Abrams, Inc., 2004. (35)
[29] Kappe, Ray. "Regionalism: Climate, Site, and Materials." Source undocumented, Pasadena Heritage files.

Laing House, 1642 Pleasant Way. H.H. Harris, 1935.

The influence of these early Modernists would not take root until the 1940s, however. The economic downturn of the Depression, from which the country was still recovering in the early 1940s, followed by the impact of World War II meant that there was little architectural development during this period. During the War much of the nation's resources were devoted to the War effort, and in fact, the Federal Housing Administration decreed that due to the scarcity of materials, only temporary housing could be constructed during the War.[30] Therefore, it is in the exuberant, optimistic postwar period that Americans embraced Modernism, and its full impact on the architectural landscape is felt.

World War II

The United States' entrance into World War II effectively ended the Depression in California and boosted the regional economy. California received almost 12% of the government war contracts and produced 17% of all war supplies.[31] California also acquired more military installations than any other state by a wide margin, and military bases were opened throughout the state. Aircraft, shipbuilding, and numerous other industries were booming due to the war effort, and unemployment was virtually eliminated.

Pasadena's booming tourist economy, which was interrupted by the Depression, saw its remaining resort-era hotels co-opted for military purposes during the War. The Huntington Hotel was used as the headquarters of the Army's 35th Division and the Office of Civilian Defense for Southern California. The Vista del Arroyo Hotel was purchased by the army and converted to a convalescent hospital for wounded soldiers. Pasadena also became a center for industrial research and manufacturing of scientific instruments, and by 1954 there were 394 industrial establishments in the city.[32] Important atomic research and missile testing was also conducted in Pasadena during the war, particularly through the work of scientists at the California Institute of Technology (Caltech) and the Jet Propulsion Laboratory (JPL).

Pasadena's California Institute of Technology had become an internationally recognized research institute during the 1920s, a reputation that continued under President Robert Millikan's leadership through the Second World War. Millikan was particularly interested in physics, and worked diligently to increase funding and recognition for the program. He also invited Albert Einstein to spend three winters

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[30] Thomas Hines. "Case Study *Trouvé:* Sources and Precedents Southern California 1920-1942." In Blueprints for Modern Living: History and Legacy of the Case Study Homes, Elizabeth Smith, ed. Cambridge, MA: The MIT Press, 1989. (96)

[31] California Military History Online, website (http://www.militarymuseum.org/HistoryWWII.html). Accessed August 2007.

[32] "Heritage: A Short Story of Pasadena, 1930-1950." City of Pasadena website (http://www.cityofpasadena.net/History/1930-1950.asp). Accessed August 2007.

there in the early 1930s, which was a large promotional boost for the school. By 1937, Caltech was the leading center of aeronautical research and teaching in the United States, setting the stage for its influential role during the Second World War.[33] In 1926, Millikan started an aeronautics department at the school, which began experimenting with rocket propulsion in the 1930s. Initially funded and housed by Caltech's Guggenheim Laboratory, the jet propulsion experiments eventually were moved off campus, and researchers leased seven acres of land from the City of Pasadena in the upper Arroyo Seco. In 1943, the name Jet Propulsion Laboratory was used for the first time, and the researchers entered into a $5 million contract with the army to develop a guided missile. During the war, Caltech was an educational institution in name only, as all of its resources were directed to the war effort, with $80 million in Federal funding for war-related research and development.[34] Military research continued at JPL after the conclusion of the war, and in 1958 it became a research facility for the National Aeronautics and Space Administration (NASA).

The Depression and War effort also resulted in the quest for low-cost housing, and many local architects were devoted to finding a solution. Architects who matured in the 1930s were particularly interested in architecture as a cure for social problems, and many were acutely interested in solving the crisis of sanitary, affordable, and attractive low-cost housing.[35] In 1935, the Better Housing Bureau of Pasadena, chaired by Cyril Bennett, sponsored a contest to build a small, low-cost model home. The winner was local architect Theodore Pletsch, whose design was constructed on the corner of Garfield and Holly Streets, across from City Hall. A ten cent fee bought you admission to the house and entry into a raffle to win ownership of the home at the close of the exhibition. After the war, local architect Whitney Smith participated in the same program with his own design for a small, affordable house.

"Airform" House, 1097 S. Los Robles Ave. Wallace Neff, 1946.

As Esther McCoy states, "when practice wanes, theory flourishes,"[36] so work on low-cost housing solutions continued during the war. Gregory Ain is best known in California for his work in this arena. In 1940, Ain received a Guggenheim fellowship to research structural systems that would cut costs and speed construction.[37] Ain emphasized low-maintenance homes that would appeal to women running households devoid of help from servants. Ain's ideas were similar to those explored in the Case Study Program, and to many scholars it is surprising that he was not invited to participate. His work during the Depression, and his efforts to create defense worker housing during the War indicate that his talents would have greatly enhanced John Entenza's ambitious program.[38]

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[33] Starr, Kevin. Embattled Dreams: California in War and Peace 1940-1950. New York: Oxford University Press, 2002. (133)
[34] Goodstein, Judith. "History of Caltech," California Institute of Technology, 1998, website (nobelprize.org/nobel_prizes/physics/articles/goodstein). Accessed August 2007.
[35] McCoy, Esther. "*Arts and Architecture* Case Study Houses." In Smith, Blueprints for Modern Living." (16)
[36] Ibid. (16)
[37] McCoy, Esther. "What I Believe," *Los Angeles Times*, January 2, 1955.
[38] Hines, "Case Study *Trouvé*." (101)

Instead, Ain directed his efforts at a variety of projects that were realized in the postwar era, locally in Altadena's Park Planned Homes of 1946.

Other architects were experimenting with their own low cost housing concepts. For example, Harwell Hamilton Harris' early commissions were also small homes that combined the ideas he learned from working for Neutra and Schindler with a modular construction system. In 1946, Harris developed a solar house for the Libbey-Owens-Ford glass company.

Wallace Neff, best known for his sophisticated designs for wealthy clients during the 1920s and 1930s, also had a life-long interest in low cost housing. In 1941, Neff developed the Bubble (or "Airform") House, which was his direct response to the shortage of traditional building materials during the war, as well as the need for innovative and inexpensive housing for defense workers.[39] When Neff's Airform House debuted in Falls Church, Virginia to house defense workers, over 5,000 people lined up to view the house, causing traffic jams for miles. In 1946, Neff built an Airform House in Pasadena for his brother Andrew, which is likely the last remaining example of this housing type in the United States.

This experimental work did produce some tangible ideas that would become influential in the development of residential architecture after World War II. The discovery that a good house could be made of inexpensive materials, that outdoor living was important to quality of life, and that formal spaces such as separate dining rooms are expendable when space is limited, all became integral components of postwar, middle class housing.[40]

Along with these experiments, the Federal government's initiatives in the 1930s and 1940s to encourage home ownership also influenced the design of modest housing after the War. The National Housing Act of 1934 created the Federal Housing Administration (FHA), which helped reignite the construction of single family homes by establishing mortgage terms that were conducive to the average American family and would regulate the interest rates and terms of interest that had ballooned out of control in the aftermath of the stock market crash. During the 1940s, FHA programs also helped finance military housing and homes needed for returning veterans. In 1944, the Servicemen's Readjustment Act, more commonly known as the GI Bill, also helped military families attain the dream of home ownership.

While the FHA rose to prominence because of these financial incentives, they also influenced how homes and neighborhoods were designed. In particular, FHA guidelines promoted a 624-square-foot dwelling type termed the basic plan or minimum house: "In the design of small, low-priced houses, the principles of efficiency, economic use of materials, and proper equipment, which are important in any class of dwellings, become paramount."[41]

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[39] The execution of Airform construction was quick and simple. After pouring a concrete foundation, a rubber-coated balloon was tied to the concrete footings, inflated, and then sprayed with gunnite. After the gunnite set and was able to support itself, the balloon was deflated and removed through a door or window (and then saved for re-use). The house was then covered with a strong wire mesh, insulated, and covered with another layer of concrete.

[40] McCoy, "*Arts & Architecture* Case Study Houses." (16)

[41] As quoted in Hise, Greg. Magnetic Los Angeles. Baltimore and London: The Johns Hopkins University Press, 1997. (68)

> *To satisfy functional and spatial requirements, FHA design staff organized the house in a side-by-side arrangement. A small hall served as the pivot for this plan type. The private spaces, two bedrooms and a bath, opened off the hall. Opposite this was a public zone with living room and kitchen. These contained a major and minor entry respectively…The kitchens were small, planned for efficiency, and stocked with up-to-date appliances. A utility room with an integrated mechanical system replaced the basement heating plant and coal storage.*[42]

As early as 1936, the FHA embraced the principles of modern community planning, advocating for well-designed comprehensive communities at the neighborhood scale. This development model would become the standard approach for the rapid development of the suburbs after the War. The FHA published a series of informational pamphlets to help spread these ideas and to inform land developers and speculative builders of the economic advantages of good planning in the creation and maintenance of real estate values. These pamphlets also outlined concepts of proper street patterns, planning for parks, playgrounds, and commercial areas, and recommending a buffer zone of multifamily dwellings and commercial buildings between major arterials and minor interior streets."[43]

Of course none of these new ideas would have a meaningful impact until after the War ended and attention could be refocused on life in the United States. Architects who had been idle during the War were bursting with ideas and eager to usher in a new era in American life. The exuberance and optimism from the war victory, the population explosion, and the creation of the automobile-centric suburbia in the building boom that followed meant great changes for the way Americans lived. Southern California was at the core of this new era, and its tradition of experimentation in architecture placed it in an ideal position to lead the exploration of suburban residential architecture after World War II.

[42] Hise, Magnetic Los Angeles. (68-69)
[43] Ibid. (34)

Pasadena in the Postwar Era

Fire Station, 3430 E. Foothill Blvd, 1952.

Following the conclusion of World War II, Southern California experienced a period of unprecedented growth, as many who came west to participate in the war effort, including former military personnel, decided to settle permanently. Between 1940 and 1950 California's population increased by fifty-three per cent, which was partially accounted for by the 850,000 veterans who took up residence after the War.[44] This surge in population also impacted Pasadena, whose population grew from just over 81,000 in 1940 to 106,000 by the close of the decade.[45] California struggled to accommodate the influx of new residents, and in 1948, Governor Earl Warren stated:

> *The stampede has visited us with unprecedented civic problems, partly because we did not expect to digest so much population in so short a time, and partly because even if we had been forewarned, we could have done little to prepare for the shock during the stringent war years. So we have an appalling housing shortage, our schools are packed to suffocation, and our highways are inadequate and dangerous.*[46]

The resulting building boom that began immediately after the War transformed how Californians lived and had an immediate and irrevocable impact on the architectural landscape. Highway improvements, mass construction of new single family residences, and the creation of new civic and public buildings such as churches, schools, post offices, and fire stations to serve the growing population began in earnest.

For these new buildings, architects largely abandoned historical precedents in favor of the modern styles that had first emerged in the pre-war years.[47] This new generation of architects combined a concern for landscape and site relationships, the use of natural materials, and innovative building technologies to create a new regional architecture. This was also a period of exuberance and optimism that was directly reflected in the architecture. According to historian Kevin Starr, the theory that domestic architecture would not take up where it had left off before the war was fundamental.[48]

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[44] Starr, Embattled Dreams. (193-194)
[45] *Pasadena Census and Population*, City of Pasadena website.
[46] Warren, Earl. "California's Biggest Headache." *Saturday Evening Post*, August 7, 1948 (20). Quoted in Starr, Embattled Dreams. (194)
[47] McAlister, Virginia and Lee. A Field Guide to American Houses. New York: Alfred A. Knopf, 2004. (477)
[48] Starr, Kevin. "The Case Study House Program and the Impending Future: Some Regional Considerations," in Elizabeth Smith, Blueprints for Modern Living. Cambridge, MA: MIT Press, 1989. (131)

Case Study House Program

Case Study House #10, 711 S. San Rafael Ave. Nomland & Nomland, 1947. (Arts & Architecture, Oct. 1947).

Southern California architecture in the postwar decades was distinguished by a wide range of modern design philosophies. The most widely publicized of these were those that reflected the concepts of the International Style, most notably through the Case Study House Program. The Case Study houses were a forward-looking series of built and unbuilt projects sponsored by the Los Angeles-based magazine *Arts and Architecture* and the brainchild of its editor, John Entenza. The program was conceived as a forum for experimentation in low-cost housing for middle-class families, in response to the post-war housing shortage. The program was romantic in its belief that societal ills could be cured by architecture, but it was also pragmatic in its approach to solving the postwar housing crisis.

With the Case Study House Program, Entenza's foremost goal was to create a good, affordable living environment. He wrote in 1945 that he hoped the Case Study program would be "general enough to be of practical assistance to the average American in search of a home in which he could afford to live."[49] He envisioned the Case Study houses as prototypes that could be easily replicated throughout the country. The Case Study House Program – and more specifically *Arts & Architecture* – brought Los Angeles and its Modern architects to the forefront of the profession. As historian Esther McCoy wrote, "A slim magazine with no outside financial backing became the greatest force in the dissemination of cultural information about California."[50]

The houses used modular construction, industrial materials, rectilinear forms, glass curtain walls, open plans, and a blurring of the distinction between indoor and outdoor space. The demarcation between public and private spaces was clearly defined, with the living spaces oriented toward a central, private garden and shielded from the street. In many cases total environments were created, bringing to prominence Modern furniture manufacturers and landscape architects, in addition to the architects. Landscaping combined dramatic plant materials that were also low maintenance by notable landscape designers such as Garrett Eckbo.

The Case Study House Program came to Pasadena in Case Study House #10 at 711 South San Rafael Avenue, by architects Kemper Nomland and Kemper Nomland, Jr. The house was published in *Arts and Architecture* in 1945 but constructed in 1947. It was designed specifically for the site, a sloping corner lot in the San Rafael hillside neighborhood of Pasadena. The structure is adapted to the contours of the site, with the rooms placed on several levels to accommodate the slope. The room identified as the "Studio Room" on the original plans exemplifies the connection with the outdoors that was so prevalent in Southern California architecture. There is a continuous slab

[49] Entenza, John. *Arts & Architecture*, January 1945.
[50] McCoy, Esther. Case Study Houses. Santa Monica, CA: Hennessey & Ingalls, 1977. (3)

from inside the house to the terrace, separated by a wall of glass that merges the indoor room with the surrounding landscape.[51]

Case Study House #20, 2275 Santa Rosa Ave., Altadena. Buff, Straub & Hensman, 1958. (Hensman, Buff & Hensman).

Although the Case Study program did not achieve the results originally intended by John Entenza – namely to create an affordable and reproducible architecture that would solve the postwar housing crisis – it was largely influential and resulted in the further development of the middle class, single family house. In Southern California, this meant the proliferation of post-and-beam construction, which included large expanses of glass, open floor plans, and mass-produced materials. These homes were relatively inexpensive and easy to build, and the extensive use of glass meant that the indoor-outdoor connection could be emphasized to a greater degree than in previous eras. According to author Paul Gleye, the post-and-beam house links the regional domestic designs that came before and after:

> *Post-and-Beam architecture was unflinchingly Modern, but it had its roots in the open plan of Japanese architecture and the horizontality of the Craftsman bungalow. It influenced, in turn, a whole generation of developer-built homes called the California Ranch House, with their low, and rambling open plan, natural wood, glass sliding doors leading to the patio, and flat or shallow-pitched roof.*[52]

Pasadena Style & the USC School of Architecture

The term "Pasadena" or "USC style" Modernism was coined by architectural historian Esther McCoy, and reflects the profound impact that graduates of the University of Southern California School of Architecture, many of whom lived and worked in Pasadena, had on the architectural landscape of the region. The Pasadena style reflects the unique combination of factors that contributed locally to the City's postwar architecture, and is best summarized by historian Alson Clark:

> *The postwar Pasadenans managed to combine, successfully, creatively, the post-and-beam rationalism which ultimately came from Neutra, the Arts-and-Crafts tradition of Wright and the Greenes, and the high standards of design and technique perpetuated here by architects like Myron Hunt, Reginald Johnson and Roland Coate into a fresh, convincing expression of residential architecture.*[53]

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[51] "Case Study House 10." *Arts & Architecture*, October 1947.
[52] Gleye, The Architecture of Los Angeles. (146-147)
[53] Clark, Alson. "The Golden Age of Modernism: Pasadena's Contribution." Unpublished, for Pasadena Heritage, 1991.

USC was the first architecture school in Southern California, founded in 1916. It rose to prominence following World War II, led by Arthur B. Gallion who became Dean in 1945 and transformed the program. Gallion recruited notable local architects and landscape architects to teach design classes including A. Quincy Jones, Gregory Ain, Robert Alexander, Harwell Hamilton Harris, and Garret Eckbo. Carl Maston, Edward Killingsworth, Craig Elwood, Richard Neutra, and Pierre Koenig also lectured and taught design classes during the postwar years. Gallion also added a department of Industrial Design, which was headed by Raymond F. Loewy. During this period USC was much more than just the local architecture school; it was "the region's flashpoint for the agile curiosity… [during] a heady, exhilarating time."[54] The circumstances in postwar Southern California provided these young, eager, and mutually-supportive architects the opportunity to develop a new design direction and construction system that continues to influence architecture today.[55] Though largely ignored in architectural history until recently, local post-and-beam architecture of the 1950s and early 1960s is "one of the major contributions of California to American architecture and lifestyles."[56]

Frank House, 919 La Loma Road. Buff, Straub & Hensman, 1958.

Among the most influential architects in Pasadena during this period were the firms of Buff, Straub & Hensman; Smith & Williams; and Ladd & Kelsey. Pasadena architects Conrad Buff (B.Arch. 1952), Calvin Straub (B.Arch. 1943), and Donald Hensman (B.Arch. 1952), studied and taught at USC under Gallion's leadership, and through their prolific careers epitomized the "Pasadena style." In Case Study Houses #20 and #28, the three explored how the principles of modernism responded to a regional context, heavily shaped by the tradition of the preceding architectural philosophy of the Arts and Crafts Movement. Recalling his years at USC, Don Hensman joked that the school was "where we were 'brainwashed' in post-and-beam,"[57] so pervasive was its influence on his work. Also influenced by Frank Lloyd Wright and Richard Neutra, the architects visited the construction sites for Neutra's houses to study his use of clean lines, large expanses of glass, and intersecting planes.

The Pasadena Modernism practiced by Buff, Straub, and Hensman also reflects the Arts and Crafts movement in its emphasis on honest structure integrated into landscape. An excellent example of these principles is their 1957 Frank House, constructed at 919 La Loma Road, with landscape design by Garrett Eckbo. The house was designed as a pinwheel in order to integrate it with the surrounding landscape; the post-and-beam construction allowed for the large expanses of glass. The ample fenestration,

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[54] Lamprecht, Barbara. "Pasadena Modern." Pasadena Heritage tour brochure, March 2005.
[55] Kappe, Shelly. "Idiom of the Fifties: What Really Happened in Los Angeles," *Architecture California*, November/December 1986. (15)
[56] Gleye, The Architecture of Los Angeles. (147)
[57] Pasadena Oral History Project. Interview with Donald C. Hensman, FAIA, by Sarah Cooper. Pasadena Historical Society and Friends of the Pasadena Public Library, 2003.

combined with the siting on the edge of the hillside, give the illusion of living in a tree house. Almost every room in the house is directly connected to the outdoors, and the private gardens off the bedrooms and cantilevered wooden decks overlooking the landscape accentuate the Southern California indoor-outdoor lifestyle. Their designs also incorporated the use of natural materials, seen here in the slate floor, exposed wood ceiling, and brick fireplace.

945 Hillcrest Place. Smith & Williams, 1952.

Calvin Straub and Don Hensman also had overt connections to the Arts and Crafts movement that no doubt had a significant impact on their work. The family of Calvin Straub's wife founded an Arts and Crafts ceramics firm in 1890. As a teenager Straub discussed architecture with Charles Greene and immersed himself in the writings of Arts and Crafts icons such as William Morris, John Ruskin and Gustav Stickley.[58] Don Hensman also experienced Craftsman architecture first-hand, as he lived in a 1912 Craftsman home at 377 Arroyo Terrace, located just behind the Gamble House and adjacent to six other Greene and Greene-designed residences designed between 1902 and 1908. The work of Buff & Hensman was recognized in 1987 when they were named the first recipients of the Gamble House Master Craftsman Award, which acknowledges "contemporary artisans whose body of work in all areas of the arts represents the basic principles of the Arts and Crafts movement – the union of client, design, materials and craft."[59]

Whitney Smith (B.Arch. 1934) and Wayne Williams (B.Arch. 1941) both studied and then taught at USC. Smith and Williams started working together in 1946, and their partnership would last until 1973. During that time, they produced over 200 buildings, including residential architecture, churches, office buildings, and designs on several campuses in Southern California, including JPL. They described their work not in stylistic terms, but instead as a means to produce the best possible living and working environment for their clients in a modern California context.[60] Esther McCoy described their work as "…unique because of their knowledge and respect for the California modern tradition, and for their structural inventiveness."[61] Like Calvin Straub, Whitney Smith grew up in Pasadena and was exposed to the work of Greene and Greene at early age through his parent's friendship with the Gamble family.[62]

Other important graduates of the USC program include Thornton Ladd (B.Arch. 1952) and John Kelsey (B.Arch. 1954). The two met while still students, and entered a partnership in 1959 that would flourish for over twenty years. Ladd & Kelsey's work was featured in the December 1959 issue of *Progressive Architecture* which described their principle design aim of a fully integrated structure, landscape and interior. The

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[58] Kappe, Shelly. "Calvin Straub (Buff, Straub, and Hensman)." Toward a Simpler Way of Life. Robert Winter, ed. Berkeley and Los Angeles: University of California Press, 1997. (291)
[59] Kaplan, Sam Hall. "Contemporary Craftsman Style in Pasadena." *Los Angeles Times*, June 6, 1987.
[60] Clark, "The Golden Age of Modernism."
[61] McCoy, "A Statement of Architectural Principles."
[62] Kappe, "Idiom of the Fifties." (16)

pair strove for total design control, orderly articulation of space, and painstaking care in the solution of individual problems. Prime examples of their work include Ladd's own house and studio at 1083 and 1085 Glen Oaks Boulevard, which he designed while still a student in 1950. In 1961, John Kelsey designed a home for his family 1160 Chateau Road. The Kelsey House was named a City of Pasadena Historic Landmark in 2005. The firm also won the commission for the Pasadena Museum of Art (now the Norton Simon Museum) in 1969.

Ladd Studio, 1083 Glen Oaks Blvd. Thornton Ladd, 1950. (Modernism Magazine, Winter 2004-2005).

Ranch House & the Growth of Suburbia

Along with the Mid-century Modern house inspired by the Case Study program, the Ranch house was also an important addition to the postwar architectural landscape.[63] Based on the early rancho or Hacienda form, which included the integration of indoor and outdoor space, and a single-story, sprawling floor plan, the Ranch house also shares similar characteristics with the Arts and Crafts-era bungalows that line the streets of Pasadena. The popularity of the modern Ranch house in the postwar period is due to a variety of factors, including the government-sponsored housing programs such as the FHA, new technologies that allowed for more efficient building techniques, the increasingly casual lifestyle of the modern American that necessitated a change in the traditional floor plan of the single family house, and the popularity of the Western, which romanticized the rugged lifestyle of the cowboy.[64] Historian Kevin Starr summarizes the qualities of the Ranch house:

> *…simplicity of design, flexibility of indoor/outdoor spatial arrangements, the convenient re-siting of family rooms adjacent to kitchens, the use of glass walls and skylights, the integration of heating, ventilation, and electrical systems, the concern for landscaping, the ease of maintenance.*[65]

Typically, the Ranch house was more conservative than other modern residential architecture of the period, often using decorative elements based on historical forms.[66] It satisfied both the tastes of the American family and the requirements for FHA financing. In order to streamline the process of financing and building homes, the FHA actually produced design guidelines for small and efficient houses that would meet their approval. The demand for housing meant that these guidelines actually became influential in postwar design.

Cliff May is credited with reintroducing the Ranch house in the 1930s, and is the architect most closely associated with the style on the West Coast. In fact, Cliff May's obituary in the *Los Angeles Times* was published under the headline "Home Designer

[63] Hess, The Ranch House. Hess' work on the Ranch house was the primary source consulted for this study.
[64] Ibid. (27)
[65] Starr, Embattled Dreams. (143)
[66] Hess, The Ranch House. (36)

Perfected the Ranch Style."[67] Although May's early Ranch houses were picturesque, with the "air of a movie set,"[68] after the war his work changed to respond to the times, and took on the modern characteristics of post-and-beam construction. The Henry May House, built in 1954 for May's brother, is one of only two examples of Cliff May's work in Pasadena, but his influence was far-reaching in Pasadena and throughout Southern California. In 1958, May published a book of his designs in conjunction with *Sunset* magazine called *Western Ranch House* which had widespread influence.

Judd House, Bissner & Zook, 1948. (Hess, The Ranch House).

Following May's lead, other architects also quickly moved away from the romantic cowboy imagery that helped popularize the Ranch house, and increasingly looked to the Modern structures championed by John Entenza and the Case Study architects for inspiration. Sometimes the line between the Mid-century Modern house and the Ranch house is difficult to discern, and in fact many "Modern" architects also designed houses in the Ranch style. In Pasadena, Bissner & Zook's Judd House of 1948 exemplifies the confluence of "Modern" with the Ranch house in its clean lines and lack of ornamentation combined with the board-and-batten siding of a traditional ranch.[69]

Modern Community Planning

During and after the Second World War, new principles of modern community planning were being incorporated into residential developments around the country. These principles grew out of the social reforms of the Progressive Era and were embraced by housing reformers like Catherine Bauer, who advocated well-designed communities at the neighborhood scale. They were probably best articulated in 1929 by Clarence Perry's "neighborhood unit" theory, which proposed a self-contained residential development bounded by major arterial streets to accommodate through traffic, while curvilinear internal streets offered residential access only. These self-contained communities included not only residences, but shopping centers, schools, churches, and other facilities to directly service the community. Perry believed that this design encouraged pedestrian activity and fostered community interaction, creating a safe and pleasant neighborhood environment. These tract developments also corresponded to the larger development patterns in postwar America, with a continued movement away from traditional urban developments and into the suburbs.

In contrast to the lot-by-lot development typical of the early twentieth century, developers pursued a neighborhood-scale development, often comprising hundreds of houses. According to urban historian Greg Hise in his book *Magnetic Los Angeles*, housing reformers viewed the neighborhood as the "fundamental social unit," and

[67] "Cliff May." *Los Angeles Times*, October 20, 1989.
[68] Hess, The Ranch House. (34)
[69] Ibid. (45)

therefore urged that it be the primary unit for physical planning.[70] Often breaking with the surrounding street grids, developers implemented a curvilinear street pattern to reduce the speed of vehicular traffic and improve pedestrian safety. The automobile also influenced the general layout of the city by enabling people to continue to move farther from the downtown core, forcing businesses to move to accommodate their customers' needs.

Ranch house, Hastings Ranch.

It was in these large-scale developments that the ranch house reached its apex, cementing its popularity with mainstream America. Succeeding where the Case Study House Program failed, the ranch house provided an architecture that could be inexpensively constructed, mass produced, and within the reach of the average American family. New production methods, many perfected in local wartime industries, were applied to residential construction, improving efficiency and reducing cost. During the 1940s and 1950s new subdivisions throughout Southern California were populated by ranch houses. Developers used the Ranch house in tract developments with a variety of features and styles that led to its renown as the most popular housing type of the postwar era.[71]

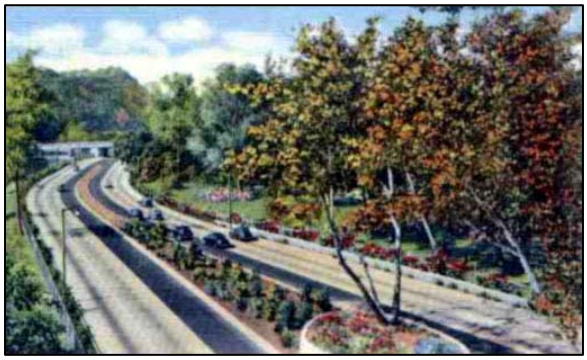
Influence of the Automobile

It was in the West that all of the necessary elements came together to create the suburban ideal, and the impact of the automobile on the development of cities in Southern California cannot be over-emphasized. The automobile also had a direct impact on the architectural landscape, introducing new settlement patterns away from the city centers, and introducing new building types to respond to the demands of the automobile culture. Drive-ins of every type, including theaters, restaurants, gas stations, markets, and drycleaners replaced their traditional counterparts. The suburban shopping center, with its emphasis on parking, also irrevocably changed the landscape during this period.

Likely the greatest impact of the automobile was on the development of suburbia in Southern California. The automobile became a mainstay at the same time that Los Angeles was experiencing its greatest period of growth. Widespread use of the automobile was initiating rapid changes in other American cities as well, but because Los Angeles was still young, its character was almost wholly formed by 20th century forces.[72] Older cities typically grew upward, creating a city center near the rail lines, while cities in Southern California could grow out, as the automobile allowed for the development of suburban areas away from the crush of the city. These same patterns were true for Pasadena as well. During the postwar period the city experienced the development of new residential neighborhoods – particularly to the north and east in

[70] Hise, Magnetic Los Angeles. (30)
[71] Hess, The Ranch House. (67)
[72] Longstreth, Richard. City Center to Regional Mall: Architecture, the Automobile, and Retailing in Los Angeles, 1920-1950. Cambridge, MA: The MIT Press, 1998. (6)

areas such as Hastings Ranch and Lamanda Park – and the onset of the decline of the Old Pasadena commercial district which would continue into the 1980s.



Arroyo Seco Parkway, 1942.

Connecting Pasadena with other local cities, and particularly with Los Angeles, was an important component for the City's continued growth and prominence. There was great support for the construction of the Angeles Crest Highway, which runs through the San Gabriel Mountains from La Canada-Flintridge to San Bernardino County. It was started in 1929 and completed in 1956. The WPA funded the construction of the Arroyo Seco Parkway, which opened in 1940 as the first freeway on the West coast. The completion of the Arroyo Seco Parkway had an immediate impact on Pasadena, as it provided a fast and direct route to downtown Los Angeles. The Arroyo Seco Parkway was conceived in the parkway tradition of gentle curves, lush landscaping, and scenic vistas, and runs through historic Arts and Crafts neighborhoods of the Arroyo Seco. But, it also laid the groundwork for the modern freeway system, and helped to alter the perception of Pasadena as a rural, inaccessible outpost. It also meant that people working in more industrialized areas could now live in Pasadena and commute to work.

Route 66, the first national interstate highway, also runs through Pasadena. Route 66 was created in 1926 by the board of the American Association of Highway officials, and championed by Oklahoman Cyrus Avery. It runs 2,448 miles from Chicago to Santa Monica, linking the commercial streets of small towns along the route. Avery dubbed the route the "Main Street of America" and established the U.S. Highway 66 Association to promote it as the best route to California.[73] During the Depression, thousands of families came to California on Route 66 to escape the "Dust Bowl" of the Midwest. Following World War II, Route 66 became a major tourist attraction, creating the ultimate road trip for automobile tourists and helping to support the smaller communities along the way. During the postwar years, mom-and-pop businesses sprang up along Route 66 to service travelers along the route, including diners, gas stations, drive-in movie theaters, and motels.

Saga Motel, 1633 E. Colorado Blvd. Harold Zook, 1957.

The original route through Pasadena was from Foothill Boulevard to Hill Street, then running south to Colorado Boulevard, and then west on

[73] Scott, Quinta. Along Route 66. Norman, OK: University of Oklahoma Press, 2000. (3)

Colorado to Fair Oaks and again proceeding into South Pasadena. Following the completion of the Arroyo Seco Parkway, Route 66 was changed to incorporate the parkway into its route, entering the city on East Colorado Boulevard, continuing to the west until Arroyo Parkway, and then proceeding south on the Arroyo Seco Parkway. Numerous roadside services were built along Colorado Boulevard, including several postwar motels, diners, and service stations.

In 1956, President Eisenhower signed the Federal Highway Act, which funded the construction of a series of multi-lane, high speed interstate highways, effectively ending Route 66. Businesses along the way were lost, and numerous buildings from the period demolished. Small towns relying on tourism from Route 66 were devastated, although this had less of an impact in Pasadena because Colorado Boulevard was already an important local commercial corridor. In 2008, Route 66 was added to the World Monuments Fund list of the world's 100 most endangered cultural heritage sites.

Pasadena in the 1960s

Through the 1940s and 1950s, Pasadena continued to shed its image as a wealthy resort town. An increased population, new industries, and increased traffic all impacted the character of the city very rapidly in the years immediately following the War. All of these changes also brought new problems, most notably increased pollution and traffic jams clogging the roads, causing Richard Neutra to ask in 1941, "Was this metropolis a paradise, or did there exist here a type of blight which fitted none of the classical descriptions?"[74]

However, Pasadenans were able to maintain many of the cultural traditions that they had carefully fostered from the City's earlier days. The Pasadena Playhouse continued to be an important dramatic center, and the Playhouse School trained numerous well-known actors. In 1951, Galka Scheyer donated her collection of German Expressionist paintings to the Pasadena Art Museum, giving the City an internationally-recognized collection which became the cornerstone for the museum. In 1969 the museum opened its new building on Colorado Boulevard, designed by Ladd & Kelsey. In the 1970s, the influential Art Center School which was founded in Los Angeles in 1930, moved to Pasadena. The newly named Art Center College of Design opened in a new building designed by prominent Modern architect Craig Ellwood on the hillside above Linda Vista Avenue in 1976.

In the late 1950s and early 1960s, many companies began moving out of Pasadena due to the limited space to expand. In 1959, the Chamber of Commerce commissioned an economic survey of the city, which resulted in the formation of a redevelopment agency with a major goal to attract new industry. The Chamber of Commerce established a set of guidelines for the type of industry they wanted to attract. Called the "Pasadena Standard," guidelines included non-polluting industries that would not detract from the quality of the residential neighborhoods.[75] The first major success of this program was the opening of the Bankamericard Center on the southeast corner of Green Street and Arroyo Parkway, designed by Edward Durell Stone in 1975.[76]

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[74] Kirsch, Robert. "They Have Seen the Past and it Worked." *Los Angeles Times*, August 3, 1975.
[75] Scheid, Crown of the Valley. (174)
[76] Ibid.

THEMES, ASSOCIATED PROPERTY TYPES & REGISTRATION REQUIREMENTS

THEME: *Architect-Designed Single Family Residential Development*[77]

The term "architect-designed" is used here to distinguish high-style, site specific single family residences from the simpler tract houses that proliferated primarily in large-scale residential developments during this period. There is little single family residential development during the Depression and World War II, so the primary focus of this section is on the postwar period. The major defining architect-designed residential architecture in postwar Pasadena include those residences inspired by the tenets of the Case Study House Program; the post-and-beam architecture practiced by the teachers and graduates of the University of Southern California School of Architecture; and the Modernist variation of the ranch house.

1540 Pegfair Estates. Neptune & Thomas, 1961.

There are also concentrations of architect-designed residential properties from the period, which occur primarily along the Pasadena's western and southern edges. These areas, composed largely of single family residences, occupy hilly terrain that had not been previously developed; this resulted in site-specific designs that responded to the unique circumstances of hillside development and were made possible by new technologies developed during and after the War. An example of this are the stilt or "Bridge Houses" built along previously unbuildable lots on Laguna Road and designed by Joseph Putnam and real estate broker John Carr.[78] New technology allowed these houses to be suspended over the Arroyo and a small stream running below. They are of post-and-beam construction, supported by steel piers set in concrete.

The area west of the 210 and 710 Freeways on both sides of the Arroyo also contain substantial numbers of houses from the period, particularly in the southwest corner of the city. Many of these are infill properties in previously developed neighborhoods. In some cases, these lots were created by subdividing large estates, for example in the Hillcrest Neighborhood as well as along the Arroyo on lots previously occupied by the Adolphus Busch estate and Busch Gardens.

There are concentrations of high-style family housing, particularly in the westernmost portion of the city. Examples are found in the Linda Vista, San Rafael, Allendale, and Pegfair Estates neighborhoods. Other clusters of residential development from the period occur in the area east of Craig Avenue and north of the 210 Freeway, as well as the area south of Del Mar Boulevard and east of San Gabriel Boulevard.

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[77] The term "architect-designed" refers primarily to the work of practicing architects, but also includes exemplary works by prominent designers of the period. Examples include Craig Ellwood and Cliff May who, though not licensed architects, produced accomplished designs that should be included as part of this theme.

[78] "Modern Arroyo" Tour booklet, Highland Park Heritage Trust. 2001.

Pasadena's collection of postwar, single family residential architecture contains works by known master architects with a wider regional and even national reputation. These include Gregory Ain, A. Quincy Jones, Paul R. Williams, and John Lautner, all of whom share a wider regional importance in the postwar architectural landscape and also worked in Pasadena. There are two extant examples of the work of internationally-renowned Modernist architect Richard Neutra: the Constance Perkins House (1955), which became the City's first Historic Treasure (now called a Historic Monument); and the John Paul Clark House (1957).[79]

1100 Paso Alto Dr. Thornton Ladd, 1954, with 1975 addition by A. Quincy Jones.

However, the majority of the architects working in Pasadena during this period are not well known outside of the city. Probably the most successful in reaching some level of acclaim were the firms of Buff, Straub & Hensman; Smith & Williams; and Ladd & Kelsey. These were just some of the cadre of innovative Modernist architects who came out of the USC School of Architecture and designed thoughtful and original designs in Pasadena during the postwar period. Pasadena's Mid-century Modern residential architecture, therefore, is characterized not by individual genius, but by the collective excellence of the architects who worked there after the War.

PROPERTY TYPE: *Single Family Residence*

The architect-designed single family residence is a custom-built detached residential structure, typically one or two stories in height, designed by a licensed architect or building designer for a specific client and a specific site.

Registration Requirements

A single family residence that would qualify under this theme would be a good example of a particular architectural style associated with the period, and/or of the work of a significant architect or designer. This property type would usually meet local or California Register registration requirements under Criterion C (3) as an individual resource.

In order to qualify under Criterion C (3), this property type would display most of the character-defining features of its style. (For a list of character-defining features, refer to the architectural styles in the following chapter). In Pasadena, common residential architectural styles associated with custom-built houses of the period include the Mid-Century Modern, Modern Ranch, and California Ranch. It must retain high integrity of design, materials and workmanship that convey its period of construction. While most buildings undergo alteration over time, these alterations should not significantly change the historic appearance of the building. This property type may

[79] Two other houses by Neutra were built in Pasadena. The residence at 1460 Chamberlain Road, designed in 1947, was altered in the 1950s; a second house was demolished in the 1970s to make way for the Foothill Freeway.

also qualify under Criterion C (3) as a contributor to a district if it is situated within a contiguous grouping of similar resources. Properties with exceptionally high integrity may also qualify for listing in the National Register.

THEME: *Planned Suburban Communities*

An important component of the postwar building boom is the wholesale development of the suburbs by developers who purchased tracts of land that could accommodate large-scale residential developments. Previously, subdivisions were generally small, with neighborhoods expanding incrementally as adjoining parcels were subdivided.[80] This wholesale development during the postwar era created an "almost seamless suburban landscape in the extensive territory they occupied, the manner in which large numbers of homes were rapidly mass-produced, and the dispersed pattern of settlement made possible by the construction of modern freeways."[81] These developments are characterized by consistent lot sizes and building setbacks, a cohesive grouping of buildings by function, date, and architectural style, landscape features as part of the plan, and community amenities such as social halls, schools, parks and community centers.

Upper Hastings Ranch residential development.

Pasadena's only large-scale, comprehensive tract development took place in Hastings Ranch, located east of Sierra Madre Villa Avenue, both above and below Sierra Madre Boulevard, which was considered the "eastern outskirts of Pasadena."[82] Hastings Ranch is located on a gently sloping hillside at the base of the San Gabriel Mountains. The streets have a curvilinear pattern, and there is uniformity in the setbacks and street trees. Hastings Ranch is comprised of two independent neighborhoods, Lower Hastings (south of Sierra Madre Boulevard) which consists of 600 homes that were built between 1948-1954; and Upper Hastings (north of Sierra Madre Boulevard) whose 800 homes were built in the 1950s. The land for Upper Hastings Ranch was annexed by the City of Pasadena in 1949.[83]

Hastings Ranch is named for Charles Cook Hastings, who purchased 1,300 acres located between Pasadena and Sierra Madre in the 1880s. He planted a portion of the acreage with grape vineyards, citrus fruits and hay, and constructed a large residence.[84] The Hastings Mansion was destroyed by fire in 1928 and the ranch began to fall into disrepair. Hastings' son, Charles Houston Hastings, inherited the property and retained it until his death in 1942.[85] At that time the Hastings Foundation sold the

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[80] Ames, David L. and Linda Flint McClelland. *National Register Bulletin: Historic Residential Suburbs*. Washington, D.C.: National Park Service, U.S. Department of the Interior, 2002. (38)
[81] Ibid. (13)
[82] "Hastings Ranch Sought in Home Site Project." *Los Angeles Times*, February 25, 1945.
[83] "Upper Hastings Ranch Annexation Proposed." *Los Angeles Times*, September 17, 1949.
[84] "Hastings Ranch Sought in Home Site Project."
[85] Ibid.

property to a syndicate and it was subdivided into residential lots. Ranch property boundaries extended from Foothill Blvd on the south to the Sierra Madre range on the north, and from the Sierra Madre-Arcadia city limits in the east to Sierra Madre Villa and Pasadena boundaries on the west.[86] These correspond to the present boundaries of Hasting Ranch (upper and lower).

Upper Hastings Ranch was developed in 1951 by Coronet Homes, and consisted of 800 homes, all designed by Edward Fickett. The property was subdivided by a partnership that included Fritz B. Burns, Fred Marlow, and Harrison Baker.[87] The development was marketed particularly to veterans, who were able to purchase the homes with small down payments and a 25-year mortgage. Subdivision amenities included paved streets and sidewalks, ornamental street lighting, and sewers and utilities, all installed at the developer's expense.[88]

Fritz Burns was perhaps the most influential Southern California developer of the large-scale suburb, and throughout his career he built more than 12,000 homes in planned developments throughout California. Historian James Keane wrote:

> *A full decade before the nation embraced the rise of suburbia, Fritz Burns revolutionized home construction. He pioneered mass-produced private housing for defense workers in the later 1930s. Employing standardized floor plans, assembly-line techniques, and outlandish marketing schemes, Burns ushered in the era of the 'community builder'.*[89]

In 1937, Burns partnered with fellow Southern California developer Fred Marlow to form the Burns & Marlow Company. The two employed a comprehensive development approach almost a decade before this concept became standard practice, and were among the first developers in California to consolidate land subdivision, construction, and sales into a single operation.[90] Burns also pioneered the concept of a low-cost, mass-produced home, and built them by the thousands. In 1948, Burns and industrialist Henry Kaiser worked together, along with the architectural firm Wurdeman & Becket, to design and construct nearly 3,000 homes in Panorama City. It was here that Burns developed his first comprehensive community, including schools, recreation, health care facilities, churches, and a commercial center into a single development.[91]

The Ranch houses in Upper Hastings were all designed by Edward Fickett, and were said to "embody the features of Southern California outdoor-indoor living."[92] The houses were 1,300 square feet on lots that started at 7,200 square feet. They each had three bedrooms and one and three-quarter bathrooms, a two-car garage, picture

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[86] Ibid.
[87] Keane, James Thomas. Fritz B. Burns and the Development of Los Angeles: The Biography of a Community Developer and Philanthropist. Los Angeles: The Thomas and Dorothy Leavey Center for the Study of Los Angeles, Loyola Marymount University and the Historical Society of Southern California, 2001. (217)
[88] "Coronet Home Sales are Nearly $5,000,000." *Los Angeles Times*, April 29, 1951.
[89] Keane, Fritz B. Burns. (front flap)
[90] Ibid. (77)
[91] *Panorama City Historic District*, District Record (DPR 523D). Historic Resources Group, May 20, 2002.
[92] "Coronet Home Sales are Nearly $5,000,000."

windows, a full-size fireplace, and modern conveniences such as built-in garbage disposal units.

Sears & Roebuck, 3801 East Foothill Blvd., 1956.

Nearby services and facilities included schools, churches, shopping centers, transportation, public tennis courts, ball fields, picnic grounds, swimming and wading pools, and a fully equipped adult recreation building. The primary shopping center servicing Hastings Ranch is located at the southernmost end of the development, anchored by a Sears & Roebuck designed in 1956, and a branch library added in 1959.

Edward Fickett's practice was built on designing moderate income houses for large-scale builder-clients in postwar Southern California. He designed 60,000 homes as well as bank buildings, libraries, schools, commercial and industrial developments, and government buildings over the course of his career.[93] He ultimately earned a reputation as an authority on small home design and participated in the development of housing guidelines for the FHA, the Veterans' Administration (VA), and the Department of Housing and Urban Development (HUD).

Fickett began working on large-scale developments because he saw a decline in the quality of designs for moderate-income housing, and he set out to convince local builders of the value of modern features and construction methods that justified hiring an architect for these planned communities. In addition to doing concept designs, Fickett would prepare the plans, gain FHA or VA approval, coordinate with subcontractors, supervise construction, coordinate color schemes, regulate furnishings, and research new materials and methods.[94] Due to the FHA guidelines, Fickett's designs tended to be within the Minimal Traditional and Ranch style idioms, combining modern interior floor plans with traditional exterior features. He used "simple forms that were both clearly modern and designed for easy, economic construction."[95]

In 1954, a separate development of 160 homes was planned, called Hastings Ranch Riviera, in the westernmost portion of Upper Hastings Ranch, overlooking the Eaton Canyon Golf Course. Hastings Ranch Riviera was promoted as a "luxury development" of larger homes than those found in the rest of Upper Hastings Ranch.[96] Styles continue those found elsewhere in Upper Hastings Ranch, "ranging from rustic ranch with redwood siding and shingled roofs to ultra-modern with open beam ceilings and sliding glass floor-to-ceiling doors."[97]

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[93] Singer, Martha. "Designing America." *Beverly Hills 90210*, April 2001.
[94] Hess, The Ranch House. (72)
[95] Ibid. (72)
[96] "Crowds Inspect New Dwellings." *Los Angeles Times*, February 14, 1954.
[97] "More Than 50% of Homes Sold." *Los Angeles Times*, January 10, 1954.

PROPERTY TYPE: *Single Family Residence*

Minimum House Subtype:[98]

> A Modern residential form which dominated Southern California tract developments of the late 1940s, the Minimum House reflects the developer's desire to reduce cost and improve efficiency. It is characterized by its modest single-story configuration, rectangular plan, and simple exterior forms. Other features may include a small raised entry porch and a detached garage to the rear. The Minimum House is often situated among other similar houses which together present consistent siting, setbacks and landscaping. In Pasadena, this property subtype is most often associated with the Minimal Traditional and Vernacular Modern architectural styles.

Ranch House Subtype:

> The Ranch House enjoyed great popularity throughout the United States during the late 1950s and 1960s. It is characterized by its one-story configuration, low horizontal massing, and sprawling plan. A two-stall garage is frequently integrated into the house itself, accentuating its wide primary façade. Other features may include a low-pitched or flat roof and a wide entry porch set at grade. The Ranch House may be situated among other similar houses which together present consistent siting, setbacks and landscaping. In Pasadena, this property subtype is most often associated with the California Ranch and Modern Ranch architectural styles.

PROPERTY TYPE: *Planned Suburban Community*

> The planned suburban community was the dominant form of suburban development during the postwar decades in Southern California. Embracing the tenets of modern community planning, such communities are comprehensive in their design, typically incorporating residences, schools, churches, parks and shopping districts into a single neighborhood-scale development. In Pasadena, this property subtype is most often associated with the California Ranch and Modern Ranch architectural styles.

Registration Requirements

A single family residence that would qualify under this theme would typically be a vernacular house that is situated within a contiguous grouping of similar houses associated with a common architect, builder or developer. This property type would usually meet local or California Register registration requirements under Criterion A (1) as a contributing component of a larger resource that comprises the entire development or planned community.

In order to qualify under Criterion A (1), the development or community would display a continuity of design and an overall neighborhood cohesion. Features that may

[98] The term "minimum house" refers to a basic house type – designed to provide the minimum space for specific activities, health and safety – which met the requirements of the FHA. See Hise, Magnetic Los Angeles. (56-85)

contribute to this cohesion include a suburban setting, a curvilinear street pattern, a limited number of house plans and architectural styles, consistent placement of driveways and garages, and uniform setbacks and landscaping. The development or community must retain high integrity of setting, feeling and association; the material or stylistic integrity of individual components would be less important. Other property types that may contribute to the development or planned community include related structures such as schools, religious buildings, community centers, parks, or commercial buildings. In order to qualify under Criterion A (1), these property types must have a direct association with the larger residential development or community and may share a common architect, builder or developer. A development or community with exceptionally high integrity may also qualify for listing in the National Register.

The development or community may also qualify under Criterion C (3) as an example of the work of a significant architect, builder or developer. Under this criterion, the development or community must retain high integrity of design, materials and workmanship that convey its period of construction. While most buildings undergo alteration over time, these alterations should not significantly change the historic appearance of the buildings. A development or community with exceptionally high integrity may also qualify for listing in the National Register.

THEME: *Multiple Family Residential Development*

In the years immediately preceding and following the Second World War, local trends in residential development and design began to shift dramatically. While the overwhelming majority of residential development in Pasadena prior to 1935 was in the form of the detached single family house, the postwar period is marked by a proliferation of multiple family dwellings. This was largely in response to the overall housing shortage that created a need for higher density to accommodate the influx of new residents.

In the 1930s, the Depression caused almost a complete halt of the construction of bungalow courts in Southern California. As the economy began to recover, some new courts were constructed, but these new examples lacked the character and attention to detail which made the earlier courts so attractive. During this time, the multi-story apartment building supplanted the bungalow court. The higher cost of land and construction meant that developers wanted a more efficient use of the land than what could be attained in the low density bungalow court. Many bungalow courts were torn down to make way for higher density construction, a trend that continues today.

Kono Kort, 54-64 N. Avenue 64. Leland Evison, 1949. (Peter Moruzzi).

Bungalow court designs of the 1930s and 1940s also signified a transitional step from courtyard housing to the small-scale garden or courtyard apartment. Kono Kort is a prime example of the transitional structure between a bungalow court and multiple-story garden apartment. It was designed in 1949 by Leland Evison, and instead of individual bungalows, it is comprised of a single-story U-shaped building with the units all facing a central courtyard.

Multiple family housing in Pasadena from this period tends to range from two to four-stories in height, with some integration of the indoor and outdoor spaces, and a remarkable quality of design. Postwar multiple family housing also included modern conveniences such as elevators, improved mechanical systems, up to date appliances, central air conditioning, outdoor balconies, and newly available prefabricated components such as steel frame windows and sliding glass doors.[99]

Many apartments in Pasadena are noteworthy for their attempts at combining modern materials, techniques, and floor plans with various revival styles, Asian influences, or Ranch styles. Others tend to be Vernacular Modern in style, with minimal ornamentation and no specific historical references. True Art Deco, Streamline Moderne and Mid-century Modern styles appear to be quite rare.[100] Notably absent

[99] Ames and McClelland, *National Register Bulletin: Historic Residential Suburbs*. (79)
[100] Moruzzi, Peter. *Multi-Family Properties Historic Resources Survey*. City of Pasadena, January 21, 2003.

from the architectural landscape in the City are the low-cost "dingbat" apartments that were being built throughout Los Angeles.

Many of the City's apartment buildings were constructed as infill in previously-established neighborhoods, though there are some small clusters of period multi-family housing throughout the City. In the Madison Heights neighborhood, for example, there are two small groupings on South Oakland and South Marengo Avenues; South Madison and South El Molino Avenues have several apartments from the period located within a few blocks. Clusters are also found along East California and East Washington Boulevards.

Orange Grove Gardens, 1000 S. Orange Grove Blvd. Carl Maston, 1957. (Peter Moruzzi).

Atypical in Pasadena is the large intact grouping of multiple-family residences along South Orange Grove Boulevard, formerly occupied by "Millionaires' Row." This stretch of Orange Grove had been lined with the grand estates of Pasadena's prominent citizens. During the Depression, however, these estates became increasingly difficult to maintain as single-family homes. Many fell into disrepair and remained either vacant or were converted to boarding houses. This led to public debates about the future of the neighborhood, with proponents for change arguing that the existing single-family zoning discouraged future development. This resulted in the 1948 decision to change the zoning along Orange Grove to "R-R" which allowed for the development of multi-unit dwellings. In order to maintain the character of the street, however, restrictions were imposed on any new construction: Lot areas had to contain at least 3,200 square feet for each family unit, garage space and off-street parking had to be provided, and the buildings had to have set backs of forty feet and were limited to three stories in height. Following this decision, many of the mansions were demolished and replaced with the apartment buildings that are still present today. The result is an intact collection of multi-family residential architecture that developed during the postwar period.

Many notable period architects and developers are associated with multiple-family apartment buildings in Pasadena, including Pulliam, Zimmerman & Matthews, Harold Bissner, and Carl Maston. In 1957, Maston designed the Orange Grove Gardens apartment complex at 1000 South Orange Grove Boulevard, which is comprised of six two-story buildings arranged around a central courtyard with a pool. It is Vernacular Modern in style, but with some International Style elements such as the ribbon and corner windows and the projecting wood screens which shade the porch entries. Windows and balconies throughout the complex are oriented toward the lushly-landscaped courtyard, making this an excellent example of the modern garden apartment building.

Villa San Pasqual, 1000 San Pasqual St. Lionell Mayell, 1954. (Peter Moruzzi).

Lionell Mayell was a prolific builder of well-executed Modernist apartment buildings in Pasadena during the 1950s and 1960s, completing at least six projects in Pasadena. Mayell had a long-term interest in the co-operative apartments being built in the East in the 1920s, and in 1922 he completed his first co-op apartment house, located in Long Beach, that he both financed and built. By 1929 his projects totaled $10 million. Biographer Helen Kooiman Hosier called Mayell the "father of the own-your-own apartment concept, today known around the world as the condominium."[101] Two of his projects in Pasadena are the Villa San Pasqual at 1000 San Pasqual Street, a 1954 garden apartment that was declared a City Landmark in 2005, and Whispering Waters, which was built in 1960. At Whispering Waters, Mayell expanded on the garden apartment theme that he had explored at Villa San Pasqual and other multi-family dwellings, and took the concepts of modern indoor/outdoor living and connection with nature to a high-rise building.

PROPERTY TYPE: *Multiple Family Residence*

Bungalow Court Subtype:

Indigenous to California, bungalow courts are a vernacular low-rise high-density dwelling type. The bungalow court originated in 1908 in an attempt to provide additional housing for the area's rapidly increasing population of tourists and new residents. The courts, offering such amenities as private gardens and central courtyards, provided an important alternative to the typical suburban multi-family development, without sacrificing the open space and privacy usually associated with the single family house. The bungalow court was developed and flourished during the Arts and Crafts era, but local developers continued to construct them into the early 1940s. Examples from the 1930s and 1940s are most often associated with the Minimal Traditional style.[102]

Duplex/Triplex/Fourplex Subtype:

The duplex, triplex, and fourplex were popular low-density housing types in Southern California from the 1930s through the 1940s. These properties accommodate multiple attached units within a single-story structure. Units feature separate entrances, often with a small entry porch, which open onto a common patio. In Pasadena, this property subtype is most often associated with the Minimal Traditional, Vernacular Modern, or California Ranch styles.

[101] Hosier, Helen Kooiman. *Profiles: People Who Are Helping Change the World*, 1977.
[102] According to the City of Pasadena, of the remaining 101 bungalow courts within the city, 53 date from the 1920s and 35 were built after 1935.

Garden Apartment Building Subtype:

The garden apartment building was the dominant multi-family housing type in Southern California from the mid-1940s through the 1960s. A higher-density configuration, these properties contain multiple units within a two- or three-story structure, arranged around a common patio or landscaped courtyard. These buildings typically feature a central lobby and common stairwells and corridors. Larger buildings may have an L-shaped or U-shaped plan around a central patio, often with a swimming pool. Garden apartment buildings may be arranged in groups of two or more, creating a complex within a large green space. Garages are detached to the rear. In Pasadena, this property subtype is most often associated with the Minimal Traditional, Mid-Century Modern or Vernacular Modern styles.

Registration Requirements

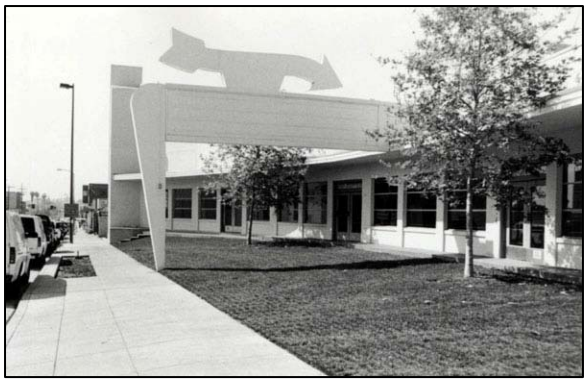
Multiple family residences that would qualify under this theme would include a multi-story structure that is a good example of a period architectural style and/or of the work of a significant architect or designer, or a single-story structure that is a good example of its period form. These property subtypes would usually meet local or California Register registration requirements under Criterion C (3) as an individual resource.

In order to qualify under Criterion C (3) as a good example of an architectural style and/or of the work of a significant designer, the property would display most of the character-defining features of its style. (For a list of character-defining features, refer to the architectural styles in the following chapter). It must retain high integrity of design, materials and setting that convey its period of construction. While most buildings undergo alteration over time, these alterations should not significantly change the historic appearance of the building. This property type may also qualify under Criterion A (1) as a contributor to a district if it is situated within a contiguous grouping of similar resources. Properties with exceptionally high integrity may also qualify for listing in the National Register.

Intact examples of the duplex/triplex/fourplex subtype and the bungalow court subtype from this period are becoming increasingly rare in Pasadena. For this reason, these resources may also qualify under Criterion C (3) as good examples of the period form. In order to qualify under this criterion, the property must retain integrity of design, materials and setting that convey its period of construction. This property type may also qualify under Criterion A (1) as a contributor to a district if it is situated within a contiguous grouping of similar resources. Properties with exceptionally high integrity may also qualify for listing in the National Register.

THEME: *Commercial Retail Development*

There are a small number of examples of commercial architecture from the period immediately preceding World War II remaining in Pasadena, primarily located adjacent to Colorado Boulevard and the original downtown area of Old Pasadena. Commercial structures from this period are typically Moderne or Streamline Moderne, and the influence of the automobile is seen in early examples of drive-thru architecture. An example is the Drive-Up Building that was added to the Royal Laundry at 443 South Raymond Avenue in 1939. This building was designed by George Whyte in the Streamline Moderne style, and was meant to create a place for the public to directly interact with the plant when bringing in laundry and dry cleaning.[103] The Streamline Moderne design of the building communicates smooth motion and speed, emphasizing the efficiency and ease with which drivers could approach the building, drop off or pick up their laundry or dry cleaning, and drive away with little interruption to their path of travel.[104]



Royal Laundry Drive-Up Building, 443 S. Raymond Ave. George Whyte, 1939.

Other extant examples include the Pasadena Winter Garden, a Streamline Moderne ice-skating rink designed in 1940 by renowned local architect Cyril Bennett, and the 1938 Bryan's Cleaners. Both are located on South Arroyo Parkway.

It was in the postwar era that dramatic shifts in commercial development occurred, largely due to the impact of the automobile. Historic downtown centers were abandoned for new regional shopping centers that were developed to serve the sprawling suburbs, and also in response to the automobile culture that enjoyed the freedom of new freeways and improved roads. The automobile changed the form and design of commercial architecture as well, with the introduction of drive-ins to service the new fast-paced postwar lifestyle, roadside architecture that sprang up along the new auto routes, and the large-scale department store placed in the center of a sea of parking spaces. New architectural forms were developed as well, with the creation of the California Coffee Shop style (commonly known as "Googie") rooted in the organic formal principles of Frank Lloyd Wright, but adapted to the scale and site of the car-oriented commercial strip.

These trends are also seen in Pasadena's commercial development in the postwar era. Most significantly was the continued downturn of the original downtown center in Old Pasadena, and the local shift from the mono-centric, or single downtown commercial district, to the polycentric approach with multiple regional shopping centers. Scattered examples of non-residential properties from the period can be seen along all of Pasadena's major commercial corridors, including Orange Grove Boulevard, Washington Boulevard, Fair Oaks Avenue, Colorado Boulevard, and Lake Avenue. In the

[103] *Royal Laundry Complex*, National Register of Historic Places Registration Form. Historic Resources Group, April 27, 2007.
[104] Ibid.

1930s, to coincide with the completion of the Arroyo Seco Parkway, Pasadena's Chamber of Commerce started a campaign called "Pasadena Preferred" promoting Pasadena as a regional shopping center; the program gained momentum with the completion of Bullock's Pasadena in 1947.[105] Anchored by the Bullock's store, the stretch of Lake Avenue south of Colorado Boulevard contains the city's highest concentration of intact commercial properties from the period.

Several major buildings were constructed in and around Old Pasadena during the 1950s and 1960s, most prominently the Robinson's Department Store at 777 East Colorado Boulevard, designed by Pereira and Luckman in 1957; and the Mutual Savings and Loan at 301 East Colorado Boulevard, designed by Welton Becket with landscape architect Ruth Shellhorn in 1964. However, most of the commercial development during this period occurs further east. Commercial architecture from the period is seen throughout the area between Colorado Boulevard and the 210 Freeway, from Lake Avenue to the eastern edge of the city. Some remnants of Colorado Boulevard as Route 66 remain, including the Saga Motor Hotel at 1633 East Colorado, designed in 1957 by Harold Zook; and the Googie style Astro Motel, at 2818 East Colorado. Smaller clusters of non-residential period development occur south of the 210 Freeway between Marengo Avenue and the 710 freeway, and along Washington Boulevard near Allen Avenue.

A significant shopping center was also developed to serve the residents of Hastings Ranch. Recognizing the substantial retail market created by Hastings Ranch, as well as the rapidly growing population of Pasadena and Arcadia, Fritz Burns and his partners built a new shopping center at the junction of Foothill Boulevard and Rosemead Boulevard, at the foot of the Sierra Madre Mountains. The Foothill-Rosemead Shopping Center, now known as Hastings Ranch, grew to become a highly profitable complex including movie theaters, supermarkets, and a wide array of restaurants in addition to its retail base."[106] The shopping center is anchored by the Sears & Roebuck's Department Store, which was built in 1956. The center originally included a drive-in theater, which was eventually replaced by the Hastings Theater, one of the first multi-screen cinema theaters to be built in Pasadena. The Hastings Theater is now a part of the Pacific Theater chain.

The most significant new postwar shopping district in Pasadena developed along South Lake Avenue. In 1945, Mr. P.G. Winnet, the Chairman of the Board of Bullock's Department Store, commissioned the architectural firm of Wurdeman & Becket to design a new department store at 401 South Lake Avenue in Pasadena, six blocks removed from any pre-existing retail stores. Bullock's Pasadena was built on an 8.3 acre site with an unprecedented amount of space devoted to parking. The main entrances to the store were off of the upper and lower motor courts, and there was only one pedestrian entrance set above Lake Avenue. Even the shape of the building was designed to appeal to people from the view in their passing cars.

Bullock's Pasadena was California's first postwar suburban department store, and was an important step in the post-World War II suburbanization. Alan Hess writes in the National Register nomination for the building that "in a broader sense it helped to establish the architectural concepts that made the broad social trend to suburban

[105] Scheid, Crown of the Valley. (168)
[106] Keane, Fritz B. Burns and the Development of Los Angeles. (217)

living appealing, successful and viable at a crucial stage in its development."[107] Hess writes:

> *In the context of post-war department stores adapting to new suburban districts, Bullock's Pasadena stands out for its contribution to commercial and suburban design. Its car oriented, suburban concepts were thoroughly conceptualized and carefully applied in a cohesive, complex, innovative design. At a time when the planning and architectural conventions for suburbia were still in development, when the design of parking lots and the relation of public buildings in these areas had not yet been determined, it was the most sophisticated and most advanced of the period in California...*[108]

Walter Wurdeman and Welton Becket were classmates at the University of Washington before establishing a partnership in Los Angeles in 1933. Prior to their commission for the Bullock's Pasadena store, their firm's reputation was based on their designs for expansive "West Coast casual" residences for the Hollywood film community. Because of their involvement with Bullock's Pasadena, Wurdeman and Becket, and particularly Welton Becket after Wurdeman's death in 1948, would go on to design numerous department stores and shopping centers throughout California. Though they had a successful practice prior to the Bullock's Pasadena commission, it established their national reputation for design excellence.

Bullock's Pasadena, 401 S. Lake Ave. Wurdeman & Becket, 1947.

Bullock's Pasadena is an example of the Late Moderne style, which is an adaptation of the earlier Moderne and Streamline styles. Late Moderne was influenced by forms and compositional motifs of modern art to convey a sense of the progressive age. Geometric shapes, tall pylons, soffitts and canopies in biomorphic shapes often punctuated with cut-out circles typify the style. The architectural significance of Bullock's Pasadena was immediately recognized by the American Institute of Architects who presented the building with an Award of Merit in 1950, and in 1952 by the Pasadena & Foothill Chapter of the American Institute of Architects who declared it one of the "outstanding examples of architecture constructed over the last half century."

The landscape architecture was also a key component to the design of Bullock's Pasadena. It was designed by local landscape architect Ruth Shellhorn and architect Carl McElvy. The landscaping helped to underscore the indoor/outdoor connection that is so important to Southern California architecture, and it also served to create a complete environment that would appeal to the suburban shopper. The grounds

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[107] *Bullock's Pasadena*, National Register of Historic Places Registration Form. Alan Hess with Leslie Heumann and Maggie Valentine for Pasadena Heritage, 1996.
[108] *Bullock's Pasadena*, National Register of Historic Places Registration Form.

surrounding the store were lushly landscaped, but there was also a great attention to the landscaping of the parking areas as well.

PROPERTY TYPE: *Commercial Building*

Retail Storefront Subtype:

The dominant small-scale commercial building form from the late 19th century through the 1950s, the retail storefront is characterized by its direct relationship to the street. Typically, the retail storefront is a detached single-use structure, though it may align with adjacent buildings giving the appearance of being attached. The storefront is set at the sidewalk and features large display windows and a prominent pedestrian entrance. Parking, if any, is dedicated and occurs at the rear. In this case, the building may also feature a rear entrance. These structures are of a neighborhood scale, designed to provide goods and services to the surrounding community. During the period of consideration, this property subtype is most often associated with the Mid-Century Modern or Vernacular Modern styles.

Stand-Alone Retail Subtype:

Popular from the 1930s through the 1970s, the stand-alone retail building is noted for its accommodation of the automobile. These detached, single-use structures feature a dedicated surface parking lot on one or more sides of the building. These buildings are often set back from the street behind the parking area, though they may be set at the street with parking to the rear. Common uses include banks, grocery stores, drive-ins, coffee shops, bowling alleys, car washes, service stations, and department stores. This property subtype is associated with a range of architectural styles, including Streamline Moderne, Late Moderne, Mid-Century Modern, Googie, and New Formalism.

Retail Strip Subtype:

Common during the 1940s and 1950s, the retail strip is a single building containing a series of retail storefronts, typically leased to multiple tenants. Retail spaces are arranged in a linear or "mall" configuration with large display windows. The strip itself may be set at the street or behind surface parking, and feature uniform signage or a common canopy. A single parking area serves the entire strip. This property subtype is most often associated with the Mid-Century Modern and Vernacular Modern styles.

Regional Shopping Center Subtype:

Popular in Southern California the 1950s and 1960s, the regional shopping center introduced a new scale to retail development. An alternative to the downtown shopping district, the regional shopping center was located on the urban periphery amid the newly constructed suburban residential developments. With the postwar increase in automobile ownership, the regional shopping center drew shoppers from a larger area. Customers could travel several miles to their shopping destination. When they arrived, they

would find ample surface parking surrounding a cluster or complex of retail outlets, typically anchored by one of more department stores. In the 1950s and 1960s, the regional shopping center often took the form of an outdoor plaza, with uniform landscaping and free-standing kiosks, and was a precursor to the enclosed multi-level shopping gallerias of the 1970s and 1980s. During the period of consideration, this property subtype is most often associated with the, Mid-Century Modern, Vernacular Modern and New Formalist styles.

Small Business Office Subtype:

The small business office is a low-density structure, typically one or two stories in height, occupied by one or more tenants. Sometimes called "professional buildings," such structures provided small office spaces for doctors, lawyers, real estate agents and other retail services. A common commercial building form in the 1950s and 1960s, the small business office typically has common entrance and lobby, and is set at the street with a dedicated surface parking to the rear. The building may also feature designed landscaping. Suburban in scale, these building are often situated along small-scale commercial corridors adjacent to residential suburban development. This property subtype is most often associated with the Mid-Century Modern and Vernacular Modern styles.

Registration Requirements

A commercial building that would qualify under this theme would typically be a retail storefront, stand-alone retail, retail strip or regional shopping center that is a good example of a particular architectural style associated with the period, and/or the work of a significant architect or designer. This property type would usually meet local or California Register registration requirements under Criterion C (3) as an individual resource.

In order to qualify under Criterion C (3), this property type would display most of the character-defining features of its style. (For a list of character-defining features, refer to the architectural styles in the following chapter). In Pasadena, common architectural styles associated with commercial buildings of the period include Streamline Moderne, Late Moderne, Mid-Century Modern, Googie, New Formalist and Vernacular Modern styles. It must retain high integrity of design, materials and workmanship that convey its period of construction. While most buildings undergo alteration over time, these alterations should not significantly change the historic appearance of the building.

This property type may also qualify under Criterion A (1) as a contributing component of a larger resource that comprises an entire residential development or planned community. In order to qualify under Criterion A (1), the property type must have a direct association with the larger development or community and share a common architect, builder or developer. Under this criterion, the property type must retain high integrity of setting, feeling and association; the material or stylistic integrity of the individual components would be less important. Properties with exceptionally high integrity may also qualify for listing in the National Register.

THEME: *Corporate / Institutional / Industrial Development*

Large-scale corporate, institutional and industrial buildings are included under the same theme because they all represent similar developments from the period. Although diverse in their uses, these buildings all share the same form and scale, and similar design philosophies. In Pasadena the architectural styles include Streamline Moderne, Late Moderne, Corporate Modern, New Formalism, and Brutalism.

In the 1920s through 1940s a small industrial district grew up around the north-south axis of the Santa Fe rail tracks, which entered the city through the center of the block between Raymond Avenue and Arroyo Parkway (then Broadway). Passenger and freight terminals were located at the north end of the rail corridor, just south of the main commercial district of the city along Colorado Boulevard. The industrial district was confined to Broadway (Arroyo Parkway), Raymond, and Fair Oaks Avenues between Del Mar Boulevard in the north and the Arroyo Seco (now the route of the Pasadena Freeway) in the south. The main industries were laundries, light manufacturing (such as furniture), custom automobile assembly, storage and transport, lumber yards and milling.[109]

Stuart Pharmaceutical Company, 3360 E. Foothill Blvd. Edward Durell Stone, 1958.

Numerous new corporate headquarters and factories were built in the years immediately following World War II, which also reflect the shift to the suburbs occurring during this period. Businesses moved their jobs to suburban areas to follow the migrating worker population, leaving behind the traditional downtown financial and business centers. In Pasadena, this again meant moving away from the original downtown center which saw little growth during this period, locating instead in areas considered the outskirts of the City. The South Lake shopping district, which first emerged with the construction of Bullock's Pasadena in 1947, evolved in the 1950s and 1960s with the development of some of Pasadena's first modern office towers. This pattern also occurred on the eastern edge of the city, particularly along Foothill Boulevard, where a number of corporate headquarters from the period are found.

The most prominent and influential example of the suburbanization of corporate architecture in Pasadena is the Stuart Pharmaceutical Company, designed by Edward Durell Stone and completed in 1958. It is an example of the New Formalist style, which is distinguished by simplified historical forms reinterpreted in modern materials and shapes, and decorated with applied ornament. It openly disputed the tenets of the International Style that rejected applied ornament and historic forms, but was differentiated from the distinctive motifs of the Late Moderne style. Stone was the premier New Formalist architect, and the Stuart building was his first use of the style in California.

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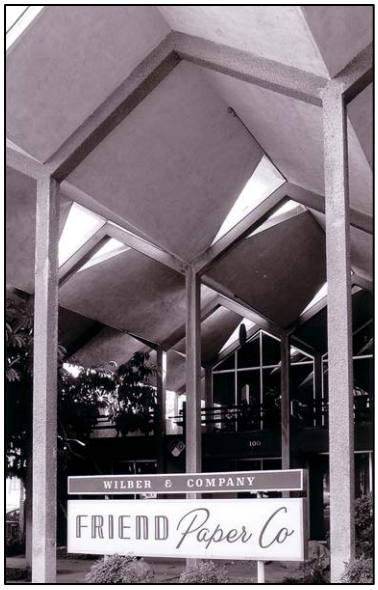
[109] *Royal Laundry Complex*, National Register of Historic Places Registration Form.

According to architectural historian Alan Hess, the Stuart Company building was "pivotal in the development of [Stone's] personal style, and in the emergence of Stone as one of the nation's premier architects and one of its outspoken commentators on modern design."[110] Following the completion of the Stuart Company Building, New Formalism was used throughout California for major public and corporate buildings.

Other important design components include its conformity to the site with its relaxed, asymmetrical façade, low profile, and generous setback. The influence of the automobile is seen here as well, with a generous carport and ample parking for the workers. The architecture and the site are integrated through the landscape design of Thomas Church, who also successfully balanced the geometry of the architecture with the natural foliage used throughout the site.

The influence of Mies van der Rohe is also seen in the development of corporate architecture from the period, with its emphasis on the expression of a building's structure and the exposed curtain wall. According to architectural historian Paul Gleye, "The artistry of making this curtain wall appear extremely thin was brought to a scintillating maturity in Los Angeles during the 1950s and 1960s by Craig Ellwood. Ellwood's specialty, both in his domestic and commercial architecture, was to leave only the slightest hint of a transition through the façade between outdoors and indoors, even when he worked in the aluminum sunscreen period of the 1950s."[111] The best example of Ellwood's Miesian architecture is the Art Center College of Design from 1976.



Friend Paper Company, 100 W. Green St. Smith & Williams, 1956.

Corporate architecture in Pasadena is marked by a high quality of design, with works by some of the most prominent architects and landscape architects of the period. Examples of corporate architecture in Pasadena include the Allstate Insurance Building at 600 North Sierra Madre Boulevard, designed in 1956 by Stiles Clements; the office building at 465 North Halstead Street, designed in 1955 by Claud Beelman; and the Circle Seal Development Corporation at 2181 East Foothill Boulevard, designed in 1952 by Harold Bissner. Other notable corporate buildings from the period include the 1965 Friend Paper Company at 100 West Green Street, designed by Smith & Williams with landscape design by Garrett Eckbo; and the 1947 Avon Headquarters building at 2940 East Foothill Boulevard, designed by Neptune & Thomas. Other prominent local architects who designed office buildings during this period include Ladd & Kelsey, Boyd Georgi, and builder O.K. Earl.

Large-scale "corporate" type buildings are also seen in Pasadena's campus architecture from the period. The California Institute of Technology, which had grown to international prominence as a research center during

[110] *Stuart Pharmaceutical Company*, National Register of Historic Places Registration Form. Hess, Alan and Leonard Kliwinski for Pasadena Heritage, 1994.
[111] Gleye, The Architecture of Los Angeles. (154)

the War, made significant changes to the campus and added numerous new facilities in the 1950s. The original campus master plan was created in 1917 by Bertram Goodhue using the tenets of the City Beautiful movement. In 1952, Pereira and Luckman were hired by the school to create a new master plan that would allow for growth without being detrimental to the historic buildings on the campus. Under Pereira and Luckman's plan, a number of new facilities were planned and executed over the next twenty years by a variety of architectural firms, including Smith, Powell & Morgridge, and James H. Van Dyke and Associates of Los Angeles.

Several other existing campuses were expanded during the postwar period as well, and retain some excellent examples of large-scale architecture characteristic of the period. The Ambassador College opened as a teaching facility for the Worldwide Church of God in 1946 when they rented one of the grand Victorian-era mansions on South Orange Grove Boulevard. The depressed real estate market along South Orange Grove allowed the Ambassador College to purchase numerous large parcels of land in this neighborhood to expand their campus, and between the 1950s and 1970s it continued to grow. The firm Daniel, Mann, Johnson, and Mendenhall was hired to design the master plan for the campus in 1963, resulting in several new modern buildings. The open space and park-like setting are important components of the campus. In 1965 Garrett Eckbo was commissioned with creating a peaceful, natural environment that would unify the campus' divergent architectural styles.

The most notable building from this period is the Ambassador Auditorium, which was designed in 1963 by Daniel, Mann, Johnson, and Mendenhall, but not constructed until 1972 due to budget constraints and scheduling difficulties with all of the other construction occurring on campus. The Ambassador Auditorium is another example of New Formalism, with its modern reinterpretation of the Classical temple form.

New buildings were also constructed on the campus of Pasadena City College during this period, with twelve new buildings constructed between 1948 and 1966. Some new construction was needed to replace existing buildings that had been damaged in the 1933 earthquake, and others to accommodate the expanding student population. The most prominent structures on campus are both Moderne in design: the Mann Building, built in 1936 after designs by Cyril Bennett and Marston & Van Pelt, and the Harbeson Library, designed by Bennett & Bennett in 1948.

PROPERTY TYPE: *Commercial Building*

Large Office Building Subtype:

> The large-scale office building has been an ever-present feature of the urban landscape since the turn of the twentieth century. However, during the post-World War II era, these structures embraced new proportions and architectural styles. In contrast to their highly-ornamented and vertically-aligned prewar counterparts, the postwar office building was typically more horizontal in its massing and minimalist in its exterior decoration. Such buildings were constructed both within and outside the central business district, standing three or more stories in height, with office space leased to numerous private and corporate tenants. The structure itself typically has a formal engagement with the street, with a clear primary façade and parking to the rear. The

ground level often features a common lobby and retail space, such as a bank branch or pharmacy. The site may also incorporate designed landscaping. In Pasadena, this property subtype is most often associated with the Late Moderne, Corporate Modern, Vernacular Modern and New Formalist styles.

Large Institutional/Industrial Building Subtype:

The large-scale civic, institutional and industrial building includes performing arts and convention centers, governmental buildings, college campus buildings, and industrial buildings. These structures are often occupied by a single entity, such as a public agency, private manufacturer, or university department. When these structures are situated within a larger campus setting, pedestrian engagement with the building is dictated by the campus plan, and associated parking may be segregated. The site may also incorporate designed landscaping. In Pasadena, this property subtype is most often associated with the Corporate Modern, Vernacular Modern, New Formalist and Brutalist styles.

Registration Requirements

A commercial building that would qualify under this theme would typically be a large office, civic, institutional, or industrial building that is a good example of a particular architectural style associated with the period, and/or the work of a significant architect or designer. This property type would usually meet local or California registration requirements under Criterion C (3) as an individual resource.

In order to qualify under Criterion C (3), this property type would display most of the character-defining features of its style. (For a list of character-defining features, refer to the architectural styles in the following chapter). In Pasadena, common architectural styles associated with commercial buildings of the period include Late Moderne, Corporate Modern, Vernacular Modern, New Formalist and Brutalist styles. It must retain high integrity of design, materials and workmanship that convey its period of construction. While most buildings undergo alteration over time, these alterations should not significantly change the historic appearance of the building. Properties with exceptionally high integrity may also qualify for listing in the National Register.

This property type may also qualify under Criterion C (3) as a contributing component of a larger resource that comprises an entire master plan, such as an educational or corporate campus. In order to qualify under Criterion C (3), the property types must have a direct association with the larger master plan, and must retain high integrity of location, setting and association. Master-planned campuses with exceptionally high integrity may also qualify for listing in the National Register.

IV. ARCHITECTURAL CHARACTER

ARCHITECTURAL STYLES

This section describes the architectural styles currently represented in Pasadena among resources constructed between 1935 and 1965. The typology presented here is not intended to establish historic significance, but rather describes the existing population of buildings constructed in the city during this period.

The information below briefly describes the origin of each style, and its presence in the local landscape. Where possible, architects known to have worked in the idiom locally are identified, and representative local examples of the style are listed. Additionally, character-defining features are provided to aid in the identification of the style in Pasadena, as well as to guide in future assessments of integrity.

A Note on "Modern" Architecture

While it is tempting to label all mid-century American architecture as "Modern," this approach is not particularly useful. *The Abrams Guide to American House Styles* describes the term as "so overused that it is almost useless," having been applied to any architecture "born of a desire to throw off the past."[112] So while it is appropriate to recognize the influence of the Modern Movement on all but the most historically derivative designs, it is necessary to delve deeper into the specific contemporary and regional influences and physical features that distinguish one style from another.

The term "Modern," like the term "Victorian," is not an architectural style, but instead describes an historical period during which various distinct styles emerged and evolved. Therefore, it is important be able to identify which Modern-era style a particular property or group of properties displays. Only now are buildings from this period achieving 50 years of age, the standard threshold used in historic preservation. As scholars are just beginning to closely examine architecture from this period, there is still much debate over what the precise terminology should be and how it should be applied.

The terms defined through this survey effort are intended to form the basis from which to observe and discuss Pasadena's resources from 1935 to 1965. It is expected that this first attempt to describe these properties will lead to further refinement of terms and definitions in future surveys. Similarly, the "master" architects from the Modern period may not yet be known or recognized. To the extent possible, these practitioners and their work have been identified. However, it is anticipated that the significance of additional designers will become clear as research and scholarship regarding this period continues.

In addition, it is important to recognize that most buildings are vernacular; that is, they are not architect-designed and therefore may not posses all or even most of the characteristics of a particular academic style. This is often the case for apartment

[112] Morgan, William. The Abrams Guide to American House Styles. New York: Harry N. Abrams, Inc., 2004. (340)

buildings and small scale commercial structures of the postwar era, where the need to maximize efficiency and minimize cost were often the primary design determinants. The term *Vernacular Modern* is often used to characterize buildings that are not representative of any identifiable style, but that do express the basic design aesthetic of the Modern Movement. Such buildings typically display simple rectangular forms, flat exterior surfaces, and little or no decorative detailing.

Styles from Earlier Periods

A wide range of architectural styles were constructed in Pasadena prior to 1935, including Victorian-era styles (Italianate, Stick, Queen Anne), Period Revival styles (Neoclassical Revival, American Colonial Revival, Tudor Revival, Chateauesque, French Provincial, Mission Revival, Spanish Colonial Revival, Italian Renaissance Revival), the European modernist International Style, and the distinctly regional Craftsman style. Several of these styles persisted in Pasadena after 1935, and their influence can been seen in the new architectural styles that emerged in the following decades. It is these new styles, which largely characterize development in Pasadena from the period 1935-1965, that are discussed blow.

Architectural Styles 1935-1965

This report has identified ten architectural styles that represent much of the built environment of Pasadena between 1935 and 1965. These styles are inclusive of extant residential, commercial, civic, institutional and industrial properties from the period.

- Streamline Moderne
- Late Moderne
- Minimal Traditional
- California Ranch
- Modern Ranch
- Mid-Century Modern
- Googie
- Corporate Modern
- New Formalism
- Brutalism

Streamline Moderne

Characterized by smooth surfaces, curved corners, and sweeping horizontal lines, Streamline Moderne is considered to be the first thoroughly Modern architectural style to achieve wide acceptance among the American public. Inspired by the industrial designs of the period, the style was popular throughout the United States in the late 1930s, particularly with the Federally-funded projects of the Works Progress Administration. Unlike the equally modern but highly-ornamental Art Deco style of the late 1920s, Streamline Moderne was perceived as expressing an austerity more appropriate for Depression-era architecture.[113]

In Southern California, the style was adapted for every use, from industrial buildings to single-family homes and apartment buildings. The style flourished locally as commercial roadside architecture, where it caught the eye of passing motorists. Local architects who worked in the Streamline Moderne style include Wurdeman & Becket, Wayne McAlister, and Stiles O. Clements. Good local examples of the style include Bryan's Cleaners at 544 S. Arroyo Parkway (1938), and Pasadena Winter Garden (now a storage facility) at 171 S. Arroyo Parkway (1940), designed by Cyril Bennett.

Character-defining Features

- Horizontal massing
- Asymmetrical façade
- Flat roof with coping
- Smooth wall surfaces, typically clad in stucco
- Curved end walls and corners
- Glass block and porthole windows
- Flat canopy over entrances
- Horizontal grooves or stringcourses
- Pipe railings along exterior staircases and balconies

Bryan's Cleaners, 544 S. Arroyo Pkwy, 1938.

Former Pasadena Winter Garden, 171 S. Arroyo Pkwy. J. Cyril Bennett, 1940.

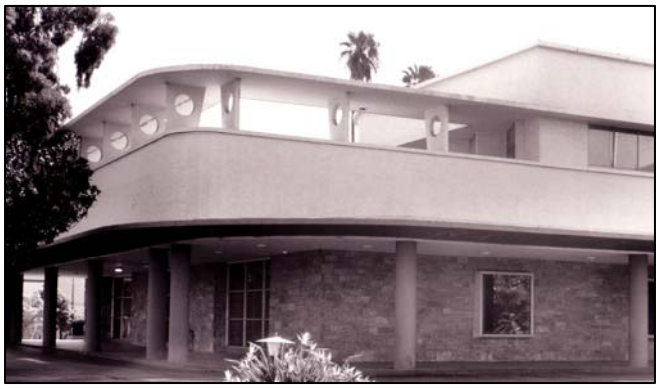
[113] Gleye, The Architecture of Los Angeles. (129-130)

Late Moderne

The Late Moderne style incorporates elements of both the Streamline Moderne and the International styles. While the earliest examples appeared in the late 1930s, the style achieved its greatest popularity in large-scale commercial and civic buildings of the late 1940s and 1950s. The Late Moderne style is most easily identified by the use of the bezeled window, where horizontal groupings of windows are outlined in a protruding, bezel-like flange, often in a material and color that contrasts with the exterior wall.[114] Local architects working in the style included A.C. Martin, Welton Becket, and Stiles O. Clements. Bullock's Pasadena (now Macy's) at 401 S. Lake Avenue (1947), designed by Wurdeman & Becket, is one of the region's finest examples of the style. Robinson's Pasadena (now Target) at 777 E. Colorado Boulevard (1957), designed by Pereira & Luckman, is another good local example.

Character-defining Features:

- Horizontal emphasis
- Concrete construction
- Exposed concrete or stucco cladding
- Flat rooflines
- Horizontal bands of bezeled windows, often with aluminum fin sunshades
- Operable steel-sash windows (casement, awning, hopper)
- Projecting window frames



Former Bullock's Pasadena, 401 S. Lake Ave. Wurdeman & Becket, 1947.

Former Robinson's Pasadena, 777 E. Colorado Blvd. Pereira & Luckman, 1957.

[114] Gleye, The Architecture of Los Angeles. (151)

Minimal Traditional

The Minimal Traditional style is defined by a single-story configuration, simple exterior forms, and a restrained use of traditional architectural detailing. The Minimal Traditional house was immensely popular in large suburban residential developments throughout the United States during the 1940s and early 1950s. The style had its origins in the principles of the Modern movement and the requirements of the FHA and other Federal programs of the 1930s. Its open plan reflected the developer's desire for greater efficiency. Modern construction methods addressed the builder's need to reduce costs and keep homes affordable to the middle class. Conventional detailing appealed to conservative home buyers and mortgage companies. [115]

In Southern California, the style is closely associated with large-scale residential developments of the World War II and postwar periods. Primarily associated with the detached single family house, Minimal Traditional detailing may also be applied to apartment buildings of the same period.

Character-defining Features

- One-story configuration
- Rectangular plan
- Medium or low-pitched hip or side-gable roof with shallow eaves
- Smooth stucco wall cladding, often with wood lap or stone veneer accents
- Wood multi-light windows (picture, double-hung sash, casement)
- Projecting three-sided oriel
- Shallow entry porch with slender wood supports
- Wooden shutters
- Lack of decorative exterior detailing

2895 Magna Vista Street, 1947.

2530 Deodar Circle, 1941.

[115] McAlister, A Field Guide to American Houses. (478-179)

California Ranch

The California Ranch style applies traditional or Western detailing to the Ranch house building form. Characterized by its low, horizontal emphasis and sprawling plan, the Ranch house enjoyed enormous popularity throughout the United States during the late 1950s and 1960s. The California Ranch style emerged from the 1930s designs of Southern California architect Cliff May, combined with the mid-century ideal of "California living" promoted throughout the western United States by *Sunset Magazine*. The resulting architectural style appropriated the many wooden features – including wall cladding, roof shingles, and ornamentation – of many vernacular houses in the West.

Along with the Minimal Traditional style, the California Ranch became the dominant domestic style in Southern California's postwar suburbs. The style was among the first to directly address the growing importance of the automobile to urban living, with attached garages or carports incorporated into the design. Primarily associated with the detached single family house, the detailing of the California Ranch may also be applied to apartment buildings of the same period.

Character-defining Features:

- One-story configuration
- Sprawling plan, often with radiating wings (L-shaped, U-shaped)
- Low, horizontal massing with wide street facade
- Flat or low-pitched hip or gable roof with wide open eaves and wood shakes
- Wood lap or board-and-batten cladding, often with brick or stucco accents
- Large wood multi-light windows (picture, double-hung sash, diamond-pane)
- Wide front porch with wood supports and balustrades
- Attached two-stall garage
- Details: Wooden shutters, attic vents in gable ends, hipped dovecote
- Swiss Chalet subtype: extended gables, scalloped barge boards

1278 Inverness Drive, 1955.

3745 Shadow Grove Road, 1955.

Modern Ranch

The Modern Ranch style is characterized by large expanses of glass and minimal exterior detailing applied to Ranch house building form. Characterized by its low, horizontal emphasis and sprawling plan, the Ranch house enjoyed enormous popularity throughout the United States during the late 1950s and 1960s.

In Southern California, the Ranch house was widely influenced by the contemporary designs Modernist architects, including those of the Case Study House program. The Modern Ranch adapted the clean, bold lines and liberal use of glass characteristic of mid-century post-and-beam architecture to the rambling, pitched-roof Ranch house building form. Locally, variations of the style remained popular through the 1960s and early 1970s. The Hastings Ranch development in northeast Pasadena illustrates how the style was employed in a large-scale development. Elsewhere in the city, the style was modified for sloping hillside lots.

Character-defining Features:

- One-story configuration, though occasionally split-level
- Sprawling plan, often with radiating wings (L-shaped, U-shaped)
- Low, horizontal massing and wide street façade
- Flat or low-pitched hip or side-gable roof
- Overhanging boxed eaves and extended roof beams
- Asphalt shingle or gravel roof cladding
- Panels of wood, stucco, and glass, often with accents of brick or stone veneer
- Large wood or metal-frame windows, clerestory windows
- Details: Recessed front porch, wide masonry chimney
- Attached two-stall garage
- Oriental (Japanese/Polynesian) subtype: flared ridgeline and gable ends, extended eaves and rafters, decorative screens

1625 Pegfair Estates Drive, 1965.

3830 Greenhill Road, 1951.

Mid-Century Modern

Mid-Century Modern is a term used to describe the postwar iteration of the International Style in both residential and commercial design. The International Style was characterized by geometric forms, smooth wall surfaces, and an absence of exterior decoration. Mid-Century Modern represents the adaptation of these elements to the local climate and topography, as well as to the postwar need for efficiently-built, moderately-priced homes. In Pasadena, this often meant the use of wood post-and-beam construction.

The Mid-Century Modern house or office is characterized by its clear expression of structure and materials, large expanses of glass, and open interior plan. Local practitioners of the style included prewar International Style architects like Rudolph Schindler, Richard Neutra, Gregory Ain and Harwell Hamilton Harris, as well as second generation Modernists like Ray Kappe, Buff & Hensman, Ladd & Kelsey, Carl Maston, A. Quincy Jones, Whitney Smith, and Wayne Williams. Architects such as John Lautner incorporated geometric and sculptural forms, embracing a more expressionistic or organic version of the style. Richard Neutra's Perkins House at 1540 Poppy Peak Drive (1955) and Buff & Hensman's Dubnoff Residence at 1150 La Loma Road (1965) are both excellent residential examples of Mid-Century Modernism in Pasadena.

Character-defining Features

- One or two-story configuration
- Simple geometric forms
- Expressed post-and-beam construction, in wood or steel
- Flat roof with wide overhanging eaves and cantilevered canopies
- Unadorned wall surfaces
- Exterior panels of wood, stucco, brick or stone
- Flush-mounted metal frame full-height and clerestory windows
- Exterior staircases, decks, patios and balconies
- Little or no exterior decorative detailing
- Expressionistic/Organic subtype: sculptural forms and geometric shapes, including butterfly, A-frame, folded plate or barrel vault roofs

Perkins House, 1540 Poppy Peak Dr. Richard Neutra, 1955.

Dubnoff Residence, 1150 La Loma Rd. Buff & Hensman, 1965.

Googie

Googie has been described as Modernism for the masses. With its swooping lines and organic shapes, the style attempted to capture the playful exuberance of postwar America. Named for the John Lautner-designed Googie's Restaurant in Los Angeles, the style was widely employed in Southern California's roadside commercial architecture of the 1950s, including coffee shops, bowling alleys, car washes, and even churches. Local architects working in the Googie style include Armét and Davis, Wurdeman and Becket, Wayne McAlister, Stiles O. Clements, and Wayne Williams. Denny's Restaurant at 2627 E. Colorado Boulevard, designed by Armét & Davis, and the Astro Motel at 2818 E. Colorado Boulevard, are good local examples of the style.

Character-defining Features:

- Organic, abstract, and parabolic shapes
- Sweeping and soaring lines
- Expressive rooflines, including butterfly, folded-plate, and gravity-defying cantilevers
- Clear expression of materials, including concrete, steel, asbestos, cement, glass block, plastic, and plywood.
- Large expanses of plate glass
- Thematic ornamentation, including tiki and space age motifs
- Primacy of signage, including the pervasive use of neon

Astro Motel, 2818 E. Colorado Blvd.

Denny's Restaurant, 2627 E. Colorado Blvd.
Armét & Davis.

Corporate Modern

Corporate Modern was the predominant style of large-scale commercial designs of the late 1950s and 1960s. Like the Modernist domestic architecture of the same period, this corporate version was "primarily concerned with expressing the structure of a building in its outward appearance."[116] The Corporate Modern-style office building typically takes one of two forms. The first features a single or central windowless shaft, flanked by one or more radiating wings banded with windows. Structural supports may be accentuated with protruding steel piers. Exterior decoration is often limited to the use of vertical or horizontal sunscreens. Local practitioners include Pereira & Luckman, Wurdeman & Becket, Smith & Williams, and Ladd & Kelsey.

An alternate form is characterized by soaring rectangular volumes and the generous use of glass. This version of the style borrows heavily from the minimalist designs of architect Ludwig Mies van der Rohe, whose highly-modular steel and glass structures first appeared in the early 1950s. Buildings that adhere most closely to this aesthetic are often referred to as *Miesian*, and include the work of Philip Johnson, and Skidmore Owings & Merrill. In Southern California, the Miesian aesthetic was most fully realized in the designs of Craig Elwood, especially his 1976 "Bridge Building" at the Hillside Campus of the Art Center College of Design. Other local examples include Ladd & Kelsey's First City Bank building at 123-127 S. Lake Avenue (1961); the O.K. Earl Office Building at 199 S. Hudson Avenue (1967); and Neptune & Thomas' Avon Products Inc. at 2940 E. Foothill Boulevard (1947). The Bankamericard Center at 101 S. Marengo Avenue (1975) is a later example by Edward Durell Stone.

Character-defining Features:

- Rectangular volumes
- Materials of concrete, steel, and glass
- Horizontal bands of windows or glass curtain walls
- Steel frame accentuated with protruding steel piers or I-beam mullions
- Projecting aluminum sunscreens, vertical fins or louvers
- Tower over a parking podium, often screened
- Articulate ground story, often set back behind slender columns or *pilotis*
- Exterior staircases with no risers
- Building set back on a plaza or formal garden

First City Bank, 123-127 S. Lake Ave. Ladd & Kelsey, 1961.

Bankamericard Center, 101 S. Marengo Ave. Edward Durell Stone, 1975.

[116] Gleye, The Architecture of Los Angeles. (149)

New Formalism

Popular in large-scale commercial and civic designs from the late 1950s through the 1970s, the New Formalism was widely seen as a rejection of the sparse steel and glass aesthetic of the period. Largely shaped by the work of Edward Durell Stone, the style is characterized by pronounced columnar supports and large expanses of patterned screens. In opposition to the minimalist approach of the International Style, the New Formalists eagerly referenced and abstracted the classical forms and applied ornamentation of historical styles.

In Southern California, the style was widely used in the design of office buildings, banks, auditoriums, auto dealerships, and even churches. Architects who worked locally in the style include Philip Johnson, William Pereira, Skidmore Owings & Merrill, and Edward Durell Stone. Two of the finest examples of Stone's work in the style are located in Pasadena: the Stuart Pharmaceutical Company Plant and Office Building at 3360 E. Foothill Boulevard (1958); and Beckman Auditorium at Caltech (1963). The Ambassador Auditorium at 131 S. St. John Avenue (1974), designed by Daniel, Mann, Johnson & Mendenhall, is an excellent later example of the style.

Character-defining Features:

- Symmetrical plan
- Heavy projecting roof slab
- Smooth wall surfaces
- Colonnade of stylized full-height columnar supports
- Repeating arches or rounded openings
- Large screens of perforated cast stone or concrete or metal grilles
- Building set behind a plaza or fountain

Stuart Pharmaceutical, 3360 E. Foothill Blvd.
Edward Durell Stone, 1958.

Ambassador Auditorium, 131 S. St. John Ave.
Daniel, Mann, Johnson & Mendenhall, 1974.

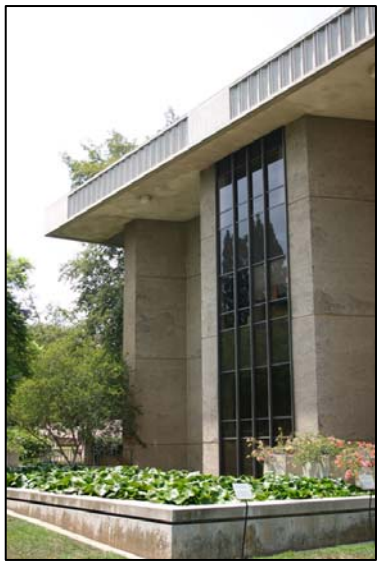
Brutalism

The term "Brutalism" is broadly applied to buildings that employ *béton brut*, or "raw concrete," often revealing the texture of the rough wooden formwork as an expression of the nature of the material.[117] Originating with the work of English architect Peter Smithson, the style is characterized by an appearance of weight and massiveness. The sense of permanence conveyed by the style made it popular for governmental, educational, and financial buildings throughout the 1960s and 1970s. Architects who worked locally in the style include William Pereira, Welton Becket, and Skidmore Owings & Merrill. Local examples include the Lamanda Park Brach Library at 140 S. Altadena Drive (1967), designed by Pulliam, Zimmerman & Matthews; and the Beckman Laboratories of Behavioral Biology at Caltech (1974), designed by Robert Evans Alexander.

Character-defining Features:

- Rough, unadorned poured concrete construction
- Heavy blockish shapes
- Geometrical patterns can be repetitious or irregular
- Prefabricated concrete panels with exposed joinery
- Windows as voids in an otherwise solid volume
- Raised plazas and base articulation

Lamanda Park Branch Library, 140 S. Altadena Dr.
Pulliam, Zimmerman & Matthews, 1967.



Beckman Laboratories of Behavioral Biology, Caltech. Robert Evans Alexander, 1974.

[117] Whiffen, Marcus. American Architecture Since 1780: A Guide to the Styles. Cambridge: The MIT Press, 1993. (282)

LOCAL PRACTITIONERS 1935-1965

This section provides information regarding those architects, builders, developers and landscape architects known to have played an important role in the development of Pasadena during the period of consideration. The following list includes the names of individuals and firms, and provides a brief description of their work with an emphasis on Southern California. Specific examples of the practitioner's work in Pasadena from the period are noted when possible.[118] When available, property addresses and dates of construction have been included.[119] The current status of properties is not known in all cases and should be verified in the field. Similarly, it is anticipated that additional projects by these practitioners may exist in Pasadena.

The information presented here is not comprehensive, but is intended to serve as a guide to understanding the important works of design practitioners known to have played an important role in the development of Pasadena's built environment between 1935 and 1965. A more complete listing of practitioners who worked in Pasadena during the period is provided in Appendix B, and should serve as a basis for future research and survey efforts.

Ain, Gregory (1908-1988)

Born:	Pittsburgh, PA
Education:	USC School of Architecture, B.Arch. (1928); worked as a draftsman for Rudolph Schindler and Richard Neutra; collaborated with Harwell Hamilton Harris.
Firms:	Ain, Johnson & Day.
Work:	Gregory Ain is considered the first local architect to work in the Modern idiom in Los Angeles.[120] After an apprenticeship with Richard Neutra and Rudolph Schindler, Ain established his own practice in 1935. He developed residential designs on his own as well as in collaboration with Hamilton H. Harris. The hallmark of his career was his deep commitment to low-cost housing. Two of his most acclaimed projects in this regard are Dunsmuir Flats in Los Angeles (1937), and the Mar Vista housing tract in Venice (1947), the latter designed in collaboration with Joseph Johnson and Alfred Day, and landscaping by Eckbo, Royston & Williams. Ain taught at USC and at Pennsylvania State University, where he held the position of Dean of the School of Architecture. He returned to Los Angeles in 1967 and retired from teaching. Ain died in 1988 at the age of 79.
Pasadena Projects:	Residence at 1350 Linda Ridge Road (1950).

See also *Ain, Johnson & Day*.

Ain, Johnson & Day

Architectural firm; partnership of Gregory Ain, Joseph Johnson, and Alfred Day.

Work:	In 1947, the firm designed the Park Planned Homes, a 28-house subdivision in Altadena.
Pasadena Projects:	The Johnson House, 535 S. Grand Avenue (1948); the Hurschler House, 1200 Hillcrest Avenue (1950); and one of Ain's largest residential projects, the Ralphs House, 1350 Linda Ridge Road (1950).

[118] Note that some practitioners may have designed important works in Pasadena outside the period of consideration. Due to the focus of this survey effort, these projects are generally not listed.

[119] Note that the information presented in this table has been compiled from a wide range of sources, and property names, dates, and addresses were not always available.

[120] Gleye, The Architecture of Los Angeles. (144)

Ainsworth, Robert (1895-1970)

Born: Shawano, WI

Education: University of Michigan, B.Arch. (1921).

Work: Ainsworth moved to Pasadena in 1927, following the completion of his architectural studies at the University of Michigan. He is primarily known for Period Revival style residential buildings from the 1930s and 1940s, but he continued to practice into the 1960s. Ainsworth designed many notable residences in Pasadena, but also did institutional, commercial, multifamily housing, and school commissions. Notable projects include the Pasadena Humane Society (1932), which is a City Landmark; the Grover Cleveland Elementary School (1934); and the Lamanda Park Power Substation (1934).

Pasadena Projects: 366 El Encanto Road (1935); Hastings Branch Library, 3325 E. Orange Grove Blvd. (1959).

Alexander, Robert Evans (1907-)

Born: Bayonne, NJ

Education: Cornell University, B. Arch (1930); studied in Europe (1930-1935).

Firms: Robert E. Alexander (1946-1949); Neutra & Alexander (1949-1958); Robert E. Alexander & Associates (1959-?).

Work: Architect and planner Robert Evans Alexander, FAIA established his own practice in 1946, the same year he received the Honorable Award of the AIA for his work on Baldwin Hills Village in Los Angeles, with Reginald Johnson and Clarence Stein. In 1948, Alexander became president of the Los Angels Planning Board which led to many commissions from the Federal Housing Authority (FHA). Alexander worked independently until 1949 when he formed a partnership with Richard Neutra to design housing for Chavez Ravine (never built). During their eleven-year collaboration, Alexander and Neutra designed numerous college buildings, churches, elementary schools, and an urban redevelopment project on the island of Guam. Local projects include Palos Verdes High School, the Los Angeles County Hall of Records, and the Bunker Hill Residential Towers.

Pasadena Projects: Brutalist-style Beckman Laboratories of Behavioral Biology building at Caltech (1974).

Armét & Davis

Los Angeles-based architectural firm; partnership of Louis Armét and Eldon Davis.

Work: Prolific firm of Armét & Davis popularized the Googie style in their mid-century designs of churches, bowling alleys, schools, supermarkets, stores, offices, and especially coffee shops. Their work for several large chains, including Bob's Big Boy and Denny's, colonized the style and its image throughout the United States and Canada. But their designs for a number of smaller chains and individual coffee shop operations in Southern California proved the flexibility of the style's vocabulary and their imagination as designers, all while working within the strictures of commercial projects. They also designed restaurants in oriental, Polynesian, and other themes, but their modern designs were most influential. Both were graduates of the USC School of Architecture (Armét in 1939, and Davis in 1942). After working in the office of Spaulding & Rex, the pair opened their own practice in 1947.[121]

Pasadena Projects: Denny's Restaurant at 2627 E. Colorado Boulevard; Trinity Presbyterian Church of Pasadena at 3740 E. Sierra Madre Avenue (1956).

Barker & Ott

Architectural firm; partnership of Merl Lee Barker and G. Lawrence Ott.

[121] Hess, Alan. Googie: Fifties Coffee Shop Architecture. San Francisco: Chronicle Books, 1985. (71-72)

Work: The firm of Barker & Ott established a successful practice designing schools and religious structures, many for the Catholic Church. Local projects include Good Shepherd Catholic Church in Beverly Hills (1930), Mount Carmel High School in Los Angeles (1934), Bellarmine-Jefferson High School in Burbank (1945), Junipero Serra High School in Gardena (1950), and St. Anthony's Church in Long Beach (1952).

Pasadena Projects: LaSalle High School at 3800 E. Sierra Madre Boulevard (1955).

Becket, Welton (1902-1969)

Born: Seattle, WA

Education: University of Washington, B.Arch. (1927); Ecole des Beaux-Arts, Fontainbleu, France (1928).

Firms: Chief designer for C. Waldo Powers (1929-1932); Plummer, Wurdeman & Becket, (1933-1938); Wurdeman & Becket (1938-1949); Welton Becket Associates (1949-1988).

Work: Architect Welton Becket is credited with transforming the cityscape of postwar Los Angeles with his many commercial and institutional designs. As early as the 1930s, Becket embraced the philosophy of "total design," in which the architect controlled all aspects of design including site planning, engineering, all interior finishes and fixtures, and landscaping.[122] Becket maintained this approach not only during his highly successful partnership with Walter Wurdeman, but throughout his career. After Wurdeman's untimely death in 1949, Welton Becket Associates continued designing for corporate clients, and by the 1960s was the nation's largest architectural office.[123] Becket and his firm are responsible for dozens of Los Angeles' most iconic Modern structures of the postwar era, including the Capitol Records Tower (1956); the Cinerama Dome, the world's first concrete geodesic dome (1964); and the Los Angeles Music Center (1964-1969).

Pasadena Projects: B.D. Howe & Sons Jewelers, now Jim Dickson Realtors, 336 S. Lake Avenue (1950); Consolidated Electrodynamics (1955-1959); 99 S. Lake Ave.; Mutual Savings Building at 301 E. Colorado Boulevard (1964); Keith Spalding Building of Business Science, Caltech (1969); Independence Life Building (1960s).

See also *Wurdeman & Becket*.

Beelman, Claud (1884-1963)

Born: Bellefontaine, OH

Education: Harvard University, awarded a scholarship by the Architectural League of America.

Firms: Curlett & Beelman (1919-1932); Claud Beelman (1932-?)

Work: Architect Claud Beelman, AIA was among the best-known architects of his day, and is considered to have made a greater contribution to the evolution of the Los Angeles office building than any other single designer. Beelman came to Los Angeles in 1919 and partnered with fellow architect Aleck Curlett, with whom he designed primarily Period Revival style buildings. In 1932, Beelman established his own firm and embarked upon a new phase in his career. From the 1930s through the 1950s, Beelman embraced and influenced the Moderne styles of the day with his many large-scale commercial projects. The pinnacle of his early career is the Eastern-Columbia building (1929), a landmark Art Deco tower in downtown Los Angeles. The Late Modern-style Superior Oil and Harbor buildings, also in Los Angeles, are the best examples of his later work.

Pasadena Projects: Office building, 465 N. Halstead Street (1955).

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[122] *Built by Becket: Centennial Celebration*, tour booklet. Modern Committee of the Los Angeles Conservancy, 2003. (6-7)

[123] Ibid. (7)

Bennett, J. Cyril (1891-1957)

Born: Hereford, England

Education: University of California extension courses in architecture; early training with Charles and Henry Greene; worked in the office of Marston & Van Pelt.

Firms: J. Cyril Bennett (1914-1922); Bennett & Haskell (1923-1934); J. Cyril Bennett (1934-1945); Bennett & Bennett (1945-?)

Work: J. Cyril Bennett moved to Pasadena from Chicago as a child and attended Pasadena High School. Upon graduation he began his architectural training with Charles and Henry Greene, where he stayed for three years. In 1908, he worked in to office of local firm Marston & Van Pelt. Turning down a chance to study architecture at Cornell, Bennett instead took an extension course at University of California and prepared to take the State Board of Architecture exam. He opened his first practice in 1914, was partnered with Fitch Haskell from 1923 to 1934, and then resumed private practice. During the Depression, he was put in charge of the Federal Housing Bureau for the Pasadena area. In 1937, he became the head of the Tournament of Roses. In 1945 he formed a partnership with his son Robert to design the expansion of the Pasadena Junior College (now PCC). Early local projects include the Raymond Theater (1920), Pasadena Masonic Temple (1926), Glenarm Power Plant (1928), Pasadena Civic Auditorium (1932), and several new building facades when Colorado Boulevard widened (1929).

Pasadena projects: Residence at 1096 N. Holliston Avenue (1935); Pasadena Playhouse Annex (1936), with Dwight Gibbs; Streamline Moderne-style Pasadena Winter Garden (now a storage facility) at 171 S. Arroyo Parkway (1940).

See also *Bennett & Bennett*.

Bennett & Bennett

Pasadena-based architectural firm; partnership of Cyril Bennett and his son Robert Bennett.

Pasadena projects: Courtyard apartments at 415 N. El Molino Avenue (1947); courtyard apartments at 405 N. Madison Avenue (1947).

Bissner, Harold J. (1901-1988)

Firms: Bissner & Zook (1947-1948).

Work: Harold J. Bissner was a well-known Pasadena architect who designed many residences and commercial buildings in the city over his long career. Bissner specialized in the Spanish Colonial Revival and Monterey Revival styles, particularly in the 1920s and early 1930s.[124] In the postwar years, Bissner designed private residences, commercial structures, and apartment buildings in a range of styles, from high-style Modern to more vernacular and traditional designs.

Pasadena Projects: Residences include the houses at 3735 and 3800 Shadow Grove Road (1948); the Bissner Residence at 670 Westbridge Place (1951); and the Boxley House (1953). Apartment buildings include 419-441 S. Madison Avenue (1936); 877-899 S. Marengo Avenue (1940); 454-470 E. Washington Boulevard (1941); 305 E. California Boulevard (1952); 500 S. Madison Avenue (1953); 365 Hastings Ranch Drive (1961); and The Bellegrove at 833-853 S. Orange Grove Boulevard (1956). Commercial projects include an office building at 2827 E. Foothill Boulevard (1953), and the Circle Seal Development Corporation building at 2181 E. Foothill Boulevard (1952), considered a good local example of postwar Modernist commercial design.

See also *Bissner & Zook*; *Nyberg & Bissner*.

[124] Moruzzi, *Multi-Family Properties Historic Resources Survey*.

Bissner & Zook
Pasadena-based architectural firm; partnership with Harold J. Zook (1948-1949).
Pasadena Projects: The Judd House (1948) features "the clean lines of Modernism with the horizontal profile and redwood board-and batten siding of the Ranch."[125]

Buff, Conrad, III (1926-1988)
Born: Pasadena, CA
Education: USC School of Architecture, B.Arch. (1952).
Firms: Buff & Hensman (1952-1956); Buff, Straub & Hensman (1957-1962); Buff & Hensman (1962-1990); Buff, Smith & Hensman (1990-2001).
Work: Pasadena architect Conrad Buff III, FAIA was the son of noted landscape painter Conrad Buff II. Influenced by his father's desire to be an architect, Buff attended the USC School of Architecture where he met Donald C. Hensman. Buff and Hensman would remain partners for the duration of their professional careers. Catering to a wealthy clientele drawn from the world of film and entertainment, Buff and his firms won 30 American Institute of Architects awards and dozens of other prizes, particularly for their residential work. With his firms, Buff designed two residences for the Case Study program: Case Study House No. 20 in Altadena for designers Ruth and Saul Bass, and Case Study House No. 28 in Thousand Oaks, sponsored by the Janss Corporation. Buff taught architectural design at USC. In 1980 he was made a fellow in the American Institute of Architects. Conrad Buff III died in Pasadena in 1988 at the age of 62.[126]
See also *Buff & Hensman*; *Buff, Straub & Hensman*.

Buff & Hensman
Pasadena-based architectural firm; partnership of Conrad Buff III and Donald C. Hensman (1952-1956; 1962-1990); Office located at 1450 W. Colorado Boulevard.
Work: The firm of Buff & Hensman produced Case Study House No. 28 in Thousand Oaks (1968), sponsored by the Janss Corporation. Like other Case Study architects, Buff & Hensman were partial to post-and-beam construction, open floor plans and generous use of glass. Buff and Hensman generated an impressive body of work during their long collaboration, designing high-style residences for the famous and wealthy throughout Pasadena and Los Angeles.
Pasadena Projects: Some of their many Pasadena residences include the Norton Residence at 820 Burleigh Drive (1954); the Conrad Buff II Residence at 414 Mooresque Drive (1955); the Bea Residence at 421 Mooresque Drive (1955); the Saltman Residence at 1161 Romney Drive (1962); the Gill Residence at 1385 El Mirador Drive (1964); the Wheeler Residence at 395 N. San Rafael Avenue (1965); and the Cady Residence at 3350 Calvert Road (1951), published in *Los Angeles Times* as "A House for Three Generations." The Dubnoff Residence at 1150 La Loma Road (1965), an outstanding example of Mid-Century Modern design with Japanese influence, won an Award of Merit in the Western Home Awards sponsored by the American Institute of Architects and *Sunset Magazine*.[127]

Buff, Straub & Hensman
Pasadena-based architectural firm; partnership of Conrad Buff III, Calvin Straub and Donald C. Hensman (1957-1962).
Work: The firm of Buff, Straub & Hensman produced over 50 residences, including Case Study House No. 20 in Altadena for designers Ruth and Saul Bass, with landscape design by Eckbo, Modine & Williams.

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[125] Hess, The Ranch House. (45)
[126] Serraino, Pierluigi and Julius Shulman. Modernism Rediscovered. Colon: Taschen, 2000.
[127] Ibid.

Pasadena Projects: Some of their many Pasadena residences include the Frank Residence at 919 La Loma Road (1957); the Wirick Residence at 1617 Pleasant Way (1958); the Maynard Residence at 400 Anita Drive (1959); and the Pike Residence at 512 Glen Court (1959). The Thompson Residence at 1695 Poppy Peak Drive (1958) is an excellent example of Mid-Century Modern residential architecture in Pasadena.

Burns, Fritz B. (1899-1979)

Born: Minneapolis, MN

Education: One year at the University of Minnesota; one year at the University of Pennsylvania Wharton School of Finance; traveling real estate salesman for Minneapolis developers Dickinson & Gillespie.

Firms: Dickinson & Gillespie (1920-1936); Marlow-Burns & Company (1937-?); Kaiser Community Homes (1945-1952).

Work: Fritz Bernard Burns was a pioneering Los Angeles developer who built tourist hotels, apartment complexes, industrial parks, shopping centers, and more than 12,000 homes in planned developments throughout California over the course of his 6-decade career. Burns came to Los Angeles in 1921 as a traveling real estate salesman, and within a decade had become a millionaire in the booming Los Angeles real estate market. In the late 1930s, he partnered with Fred Marlow to form Marlow-Burns & Company. Together, they developed the residential subdivisions of Westside Village in West Los Angeles (1939) and Toluca Wood in Burbank (1941), both pioneering examples of large-scale suburban home construction and sales. In 1948, Burns partnered with industrialist and steel magnate Henry J. Kaiser to form Kaiser Community Homes and develop Panorama City, a total community that included schools, recreation, health care facilities, churches, a commercial center, and some 3,000 residences designed by the Los Angeles architecture firm Wurdeman & Becket. Employing standardized floor plans and assembly-line construction methods, Burns was a great innovator of the mass-produced, low-cost home. He died in Los Angeles in 1979.[128]

Pasadena Projects: Partner in the subdivision of the upper portion of Hastings Ranch (1951); developer of the Foothill-Rosemead Shopping Center in Hastings Ranch (1958?); sold 200,000 square feet of the industrial park area of Hastings Ranch for development by Electro-Optical Systems Inc. of Pasadena as an industrial park (1960s).

Byles & Weston

Pasadena-based design/build firm; partnership of H. Douglas Byles and Eugene Weston III.

Pasadena Projects: Douglas House at 1611 Kenneth Way (1950); residence at 320 San Miguel Road (1951).

Carr, John

Work: John Carr was a second-generation Pasadena real estate broker and collaborator of local building designer and contractor Joseph W. Putnam. Carr's father was a realtor and real estate investor in the Poppy Peak area of Pasadena, and he sold many of the vacant lots to clients of architect Conrad Buff whom he considered a family friend. After World War II, Carr and his father purchased six available lots on Laguna Road and subdivide the property with plans to sell one home at a time.[129]

Pasadena Projects: Residences at 875 and 911 Laguna Road (1955), with Putnam; were featured on the 2001 Modern Arroyo Tour, sponsored by Highland Park Heritage Trust.

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[128] Keane, Fritz B. Burns and the Development of Los Angeles.

[129] *Modern Arroyo Tour*, booklet. Highland Park Heritage Trust, 2001.

Church, Thomas D. (1902-1978)

Born: Ojai, CA

Education: UC Berkeley, Landscape Architecture; Harvard Graduate School of Design, M.A. City Planning & Landscape Architecture (1923).

Firms: Thomas D. Church (1930-1977).

Work: Thomas D. Church was an internationally acclaimed landscape architect. Called 'the last great traditional designer and the first great modern designer,' Church was one of the central figures in the development of the modern California garden. For the first time, West Coast designers based their work not on imitation of East Coast traditions but on climactic, landscape, and lifestyle characteristics unique to California and the West. Church viewed the garden as a logical extension of the house, with one progressing naturally into the other. His plans reflect the personality and practical needs of the homeowner, as well as a pragmatic response to the logistical demands of the site.[130]

Pasadena Projects: Stuart Pharmaceutical Company Plant and Office Building, 3360 E. Foothill Boulevard, designed by architect Edward Durell Stone (1958); Hamish House at 940 Hillcrest Place (1951).

Clements, Stiles O. (1883-1966)

Born: MD

Education: Drexel Institute, Philadelphia; Boston Institute of Technology.

Firms: Morgan, Walls & Clements (1922-1936); Stiles O. Clements (1937-1955).

Work: Stiles Oliver Clements was a Los Angeles architect and a key figure in the local Art Deco movement of the 1920s. A partner with Octavius Morgan and John Walls in the firm of Morgan, Walls & Clements, he was known for his exuberant theater designs, including the El Capitán Theater in Hollywood (1926), and the Mayan Theater in Los Angeles (1927). He was also responsible for two of Los Angeles' best examples of the Art Deco style, the Richfield Tower (1929) and the Wiltern Theater (1931).

Pasadena Projects: Allstate Insurance Company building, 600 N. Sierra Madre Villa (1956), currently boarded up.

Daniel, Mann, Johnson & Mendenhall

Architectural firm; also known as DMJM.

Work: The firm of Daniel, Mann, Johnson & Mendenhall (DMJM) is now one of the world's largest diversified architectural/engineering firms.

Pasadena Projects: Grieger Building at 900 S. Arroyo Parkway (1972); Master Plan for the Ambassador College (1963); Ambassador Auditorium at 131 S. St. John Avenue (designed in 1965), which DMJM considered the firm's finest accomplishment.

Earl, O.K. (?-2004)

Work: Orrin Kinsley "Bill" Earl, Jr. was a prolific Pasadena builder. In 1932, Earl founded O.K. Earl Builders, later renamed O.K. Earl Corporation, a general contractor and engineering services company located at 6232 Santos Diaz Street in Pasadena. The O.K. Earl Postdoctoral Fellowship at Caltech is funded by endowments from Orrin K. Earl, Jr.

Pasadena Projects: Colonial Revival-style residence at 905 Hillcrest Place (1949), designed by John Byers; residence architect, engineer and general contractor for two buildings constructed in the instrument park section of Hastings Ranch for the Electro-Optical Systems Inc. of Pasadena (1965); O.K. Earl building at 150 S. Arroyo Parkway (1974).

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[130] Church, Thomas, Grace Hall and Michael Laurie. Gardens Are For People. Third Edition. Berkeley: University of California Press, 1983. (back cover)

Eckbo, Garrett (1910-2000)

Born: Cooperstown, NY

Education: Harvard Graduate School of Design (1939).

Firms: Eckbo, Royston & Williams (1945-1958); Eckbo, Dean & Williams (1958-1967); Eckbo, Dean, Austin & Williams (1967-).

Work: Landscape architect Garrett Eckbo was one of the central figures in modern landscape design. Through several highly successful collaborations Eckbo would become a leading practitioner of the "California style" of landscape architecture, characterized by the integration of aesthetic ideas and social values, and reflecting his strong belief in social betterment.[131] The partnership of Eckbo, Royston & Williams established an office in Pasadena in 1946, and the firm designed landscapes for several Case Study program architects. A later partnership has become one of the most prominent architecture and environment planning firms in the world, Eckbo, Dean, Austin & Williams (EDAW). Eckbo also spent several years as chair of the Department of Landscape Architecture at the UC Berkeley.[132] Eckbo designed the landscaping for Smith & Williams' Community Facilities Planners Building at 1414 S. Fair Oaks Avenue in South Pasadena (1958).

Pasadena Projects: Planning and design of Ambassador College (early 1960s); Friend Paper Company, 100 W. Green Street, with architects Smith & Williams (1965).

Eggers, Henry L. (1911-?)

Born: Denver, CO

Education: Cornell University, B. Arch. (1933).

Firms: Kaufman, Lippincott & Eggers (1946-1948); Eggers & Wilkman (1956-1966).

Pasadena Projects: Wheeler House at 940 Linda Vista Avenue; residence at 680 Linda Vista Avenue (1946); the Henry Eggers House at 1043 Pine Oak Lane (1946); and the Eggers House and Studio at 704 Heatherside Road.

See also *Eggers & Wilkman*.

Eggers & Wilkman

Architectural firm; partnership of Henry Eggers and Walter W. Wilkman (1956-1966).

Pasadena Projects: Hamish House at 940 Hillcrest Place (1951); the Library Building, Gladys Peterson Building, and the Ranney House Classrooms, all constructed at the Westridge School, 324 Madeline Drive (1962).

Elwood, Craig (1922-1992)

Born: Clarendon, TX

Education: Five years studying structural engineering at UCLA extension (1949-1954); worked as a cost estimator for a contractor who built the work of Neutra, Soriano, Saarinen, and H.H. Harris.

Firms: Craig Ellwood & Associates.

Work: Not a trained architect, Craig Elwood achieved international recognition and success as an architect. After an apprenticeship with a construction company he established his own practice at age 26, and six years later won first prize in the International Exhibition of Architecture in Sao Paolo, Brazil. Strongly influenced by the work of Neutra and Mies Van der Rohe, Elwood based his designs on lightweight steel-frame construction, translated from industrial to commercial and residential architecture. During the 1950s he designed several Case Study houses, employing his unique vocabulary of steel frame, glazed brick, glass panels, and grooved vertical siding. Shortly after designing the Art

[131] EDAW, website (www.edaw.com). Accessed July 2007.

[132] Treib, Marc and Dorothée Imbert. Garrett Eckbo: Modern Landscapes for Living. Berkeley: University of California Press, 2005.

Center College of Design in Pasadena (1976), he retired from architecture and devoted himself to painting. Craig Elwood died in 1992 at the age of 70 in his home in Italy.[133]

Pasadena Projects: The Kubly House at 215 La Vereda Road (1965), has been called "one of his most elegantly detailed houses."[134] Among his most acclaimed projects is the "Bridge Building" at the Art Center College of Design, 1700 Lida Street in Pasadena (1976), which clearly articulates the Miesian influence.

Ennis, Lyman

Born: Kansas City, MO

Education: University of Kansas, School of Architecture; USC School of Architecture (1950-1953).

Work: Architect Ennis Lyman came to California after high school, spending one semester at USC before returning home to attend architecture school at the University of Kansas. After serving in World War II, Ennis returned to California and started designing sets for local movie studios. In 1950, he returned to USC to finish his architectural studies. While in school, Ennis worked for Walter Hagedohm, George Allison, and Floyd Rible. Upon graduation, he started his own firm and began a career-long effort to convince architects to become politically involved in the city planning process, specifically in righting the inequities inherent in property tax and zoning laws. Ennis served as president of the Pasadena & Foothill Chapter of the American Institute of Architects in 1966. In the 1970s, he served on the transportation committee of the Chamber of Commerce, patenting an automated parking structure (*The Ennisystem*) that parked and stored cars in a little over half the volume of a traditional concrete structure.

Pasadena Projects: Residence at 1315 Inverness Drive (1958); the Kempton House at 1685 Poppy Peak Drive (1961).

Evison, Leland (1901-1963)

Born: Burnett Junction, WI

Education: USC (1926); Art Center School (1932).

Work: Leland Lewis Evison was a Modernist architect based in Pasadena. After completing his training USC and Art Center College, he worked as a draftsman for famed local architect Myron Hunt, and later for the prestigious Los Angeles firm of Marsh, Smith & Powell, well-known for their school designs. By 1940 he was working for Wayne McAllister, another influential local architect, primarily on designs of early Las Vegas hotel-casinos, before opening his own firm in Pasadena in 1945. He was granted a certificate to practice architecture in California, and joined the Pasadena Chapter of the AIA in 1948. He would later serve on its board of directors. By the mid-1950s, he was associated with the Pasadena architectural firm of Buttress McClellan. Evison's experiments with new structural systems and prefabricated components came together in his Prefabricated Solar House which was published in *Arts and Architecture* in 1947. The house was described as "having carried the modular post-and-beam idea to the limit."[135] Evison also lectured at Occidental College and UCLA.[136]

Pasadena Projects: Residential projects include the Vore Residence at 1299 Inverness Drive (1949); the Conn House at 200 Anita Drive (1949); the Hartley Residence at 520 Covington Place (1950), and a residence at 1225 Rancheros Road. The Schonbach House at 701 Linda Vista Avenue (1948) displays a "modular post-and-beam system in which the frames are made of asbestos [and] concrete

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[133] Serraino, Modernism Rediscovered.
[134] Gebhard and Winter. Los Angeles: An Architectural Guide. (369)
[135] Serraino, Modernism Rediscovered.
[136] Moruzzi, *Multi-Family Properties Historic Resources Survey*.

panels exposed."[137] This project was published in *Progressive Architecture* in 1953. Kono Kort at 54-64 N. Avenue 64 (1949), a single-story apartment court, was recently determined eligible for listing in the National Register as an example of an International Style apartment building. He also designed Piller Department Store at 50 N. Rosemead Boulevard (1948).

Fickett, Edward H. (1923-1999)

Born: Los Angeles, CA

Education: Grew up working a carpenter for his father and grandfather who were builders and general contractors; worked part-time in the office of Sumner Spaulding; USC School of Architecture, B.Arch. (1937); graduate studies at USC and the Art Center College; MA in City Planning from Massachusetts Institute of Technology; three years with the Navy's Civil Engineering Corps.

Firms: Own practice (1947-?); Fickett-Hommes, collaboration with builder Ray Hommes (1949-?).

Work: Edward H. Fickett, FAIA, was an innovative Los Angeles architect who established a highly successful practice, primarily designing moderate-income houses for large-scale builder clients in postwar Southern California. He designed some 60,000 homes and many other buildings over the course of his career and participated in developing housing guidelines for the Federal Housing Administration, Veterans Administration, and the Department of Housing and Urban Development. From the late 1940s through the 1960s, Fickett's house designs evolved from Traditional Ranch to Contemporary Ranch, using simple forms that were clearly modern and designed for efficient and economical construction. In 1949, Fickett designed the 1,000-residence Sherman Park tract in the San Fernando Valley, considered the first large-scale tract of contemporary design in the Los Angeles area. A typical Fickett design featured traditional ranch-style exterior detailing, an open interior plan, and a "wall of glass" that looked out onto the rear patio. Fickett also designed many elaborate residences in Bel Air, Brentwood, and Malibu, as well as bank buildings, libraries, schools, commercial and industrial developments, and government buildings.

Pasadena Projects: Fickett collaborated with builder Coronet Construction Company to develop the upper portion of Hastings Ranch (1951).

Galbraith, John (1923-?)

Born: Washington, DC

Education: University of Washington, B.Arch. (1949).

Firms: Designer-draftsman in the office of Harold J. Bissner; John Galbraith (1952-?).

Work: Upon graduation, John Galbraith moved to Pasadena. His first professional position was as a designer-draftsman in the office of well-known local architect Harold J. Bissner. Galbraith opened his own office at 3468 E. Foothill Boulevard in 1952, and in 1959 he joined the Pasadena & Foothill Chapter of the American Institute of Architects. He designed a number of commercial structures, but was best-known for his residential designs.

Pasadena Projects: The Marcheschi House at 1782 Sierra Madre Villa Avenue (1973); and the church at 789 N. Altadena Drive (1967).

Gallion, Arthur B. (1902-1978)

Work: City planner Arthur B. Gallion, FAIA served as Dean of the USC School of Architecture from 1945 to 1960, and is credited with transforming the program and bringing it national prominence. During Gallion's tenure, the school produced such influential architects as Thornton Ladd (1952), Conrad Buff III

[137] Gebhard and Winter, Los Angeles: An Architectural Guide. (368)

(1952), Donald C. Hensman (1952), and John Kelsey (1954). Buff, Hensman, and Calvin Straub all taught at USC under Dean Gallion's leadership, influencing generations of architects through the quality of their work. Gallion also added a Department of Industrial Design, led by Raymond F. Loewy, and recruited notable local architects and landscape architects to teach design classes including Gregory Ain, Robert Alexander, Harwell Hamilton Harris, and Garret Eckbo. Gallion served as Director of Development for the Federal Public Housing Authority from 1936 to 1945. He became a Fellow of the American Institute of Architects in 1957. In the 1970s, he received the SCARAB silver medal from the National Honorary Architectural Society for his contributions to the growth and development of architectural education. In 1975, he co-authored "The Urban Pattern" with Simon Eisner, a city planning textbook that is required reading in more the 40 universities. He was a member of the National Architectural Accrediting Board from 1976 to 1978, and a member of the Board of Directors of the Southern California Chapter of the AIA.

Pasadena projects: Gallion's own home at 1055 S. San Rafael Avenue (1956), has been characterized as "Japanese-style Modern."[138]

Georgi, Boyd (?– 1999)

Education: USC School of Architecture, B.Arch. (1939).

Work: Boyd Georgi, AIA began practicing architecture in Los Angeles upon graduating from USC. After serving in World War II, he returned to Los Angeles where he maintained a private practice of residential design while also collaborating with other architects on a number of public works and civic structures. In 1948, he was one of the founding members of the Pasadena & Foothill Chapter of the American Institute of Architects, and served as its president 1964. In 1969, he became District Architect for the Pasadena Unified School District, where he remained until his retirement in 1983. He continued his private residential practice out of his home, garnering awards for his work right up until his death in 1999.[139]

Pasadena Projects: Residential projects include the Georgi Residence (1954); and the Puelicher House at 901 Laguna Road (1960). Non-residential projects include an office building at 1145 E. Green Street (1954), a lodge building at 2750 New York Drive (1967), and several Pasadena schools.

Harris, Harwell Hamilton (1903-1990)

Born: Redlands, CA

Education: Pomona College, Claremont; Otis Art Institute (1923-1926); Frank Wiggins Trade School (1928-1929); worked with Rudolph Schindler and Richard Neutra; attended classes given by Neutra at the Los Angeles Academy of Modern Art.

Firms: H.H. Harris (1934-1951); Harris & Sherwood (1951-1956); H.H. Harris (1957-?).

Work: Harwell Hamilton Harris, FAIA was an early proponent of regional modernism in California, integrating natural materials with the ideology of the European modernists. His early work reflects the organic architecture of Frank Lloyd Wright and Greene & Greene. While in Neutra's office, Harris became familiar with the principles of the Modernist movement, working on such seminal projects as the Lovell "Health" House. In 1933, Harris established his own practice in Los Angeles. His first commissions were small homes based on a modular system. In 1937, John Entenza, the influential editor of *California Arts and Architecture,* commissioned Harris to design his own home. In the late 1940s, Harris rediscovered the work of Greene & Greene, and the influence of their Japanese-inspired bungalows can be seen in his sensitive use of native

[138] Gebhard and Winter, Los Angeles: An Architectural Guide. (377)
[139] *Modern Arroyo Tour*, Highland Park Heritage Trust.

woods. Harris did not receive his license to practice architecture until 1952, the same year he became Dean of the School of Architecture at the University of Texas. He later resumed private practice in Dallas and Raleigh, North Carolina. Harris was made a fellow in the American Institute of Architects in 1965, retired in 1975, and died in 1990.

Pasadena Projects: The De Steiguer House at 1444 Poppy Peak Drive (1936), originally constructed at 20 Glen Sumner Road and moved by Leland Evison in 1951, was published in Esther McCoy's *The Second Generation*. The Laing House at 1642 Pleasant Way (1935) has been called "simplified Wright" and displays an Asian influence.[140] The Harris House at 410 N. Avenue 64 (1939) has been called an "unpretentious example of this architect's sophistication. Again, Harris evokes Wright but simplifies."[141]

Haynes, Paul (1905-1984)

Education: Beaux Arts, Los Angeles.

Work: Architect Paul Haynes was a resident of Pasadena for more than 40 years and designed many homes, schools, office buildings, and hospitals throughout Los Angeles County. After the Depression, Haynes joined the architectural firm of Myron Hunt & Harold C. Chambers, working his way up to draftsman and then architect. Haynes passed his architectural examination in 1937. In 1938, he received a Langley Award from the American Institute of Architects in 1938, allowing him to study architecture throughout the eastern United States. After World War II, he opened his own firm. He later co-founded the firm of Haynes & Oakley in Sierra Madre, specializing in the design and planning of healthcare facilities. Local projects include Children's Hospital in Los Angeles.

Pasadena projects: Huntington Memorial Hospital at 100 W. California Boulevard; the Tabor House at 969 Hillside Terrace (1950); the Messler House at 135 Club Road (1950s); and offices at 1428 W. Colorado Boulevard (1957) and 1446 W. Colorado Boulevard (1950).

Heitschmidt, Earl T.

Work: Architect Earl T. Heitschmidt designed multiple buildings at the Claremont Colleges, including at Claremont McKenna and Harvey Mudd College. He was also was co-designer, with William Lescaze, of the Columbia Square Building for CBS Radio (1938), considered by many to be the first International Style office building in Los Angeles.

Pasadena projects: Residence at 1530 Lancashire Place (1964).

See also *Heitschmidt & Thompson*.

Heitschmidt & Thompson

Architectural firm; partnership of Earl T. Heitschmidt and Whiting S. Thompson.

Work: Los Angeles Medical Center at 2010 Wilshire Boulevard (1950); General Motors Training Center in Burbank (1953).

Pasadena Projects: Residence at 1250 S. Euclid Avenue (1956); Wenzlaff Residence at 1620 Pegfair Estates Drive (1962).

Hensman, Donald C. (1924-2002)

Born: Omaha, NE

Education: USC School of Architecture, B.Arch. (1952).

Firms: Buff & Hensman (1952-1956); Buff, Straub & Hensman (1957-1962); Buff & Hensman (1962-1990); Buff, Smith & Hensman (1990-2001).

Work: Donald C. Hensman, FAIA attended USC's School of Architecture where he met

[140] Gebhard and Winter, Los Angeles: An Architectural Guide. (375)
[141] Ibid. (376)

Conrad Buff III with whom he established the firm Buff & Hensman in 1952. Hensman and Buff's partnership lasted some 40 years, during which time they received numerous American Institute of Architects awards and other prizes, particularly for their residential work. Notable, the firm of Buff & Hensman produced two residences for the Case Study program: Case Study House No. 20 in Altadena for designers Ruth and Saul Bass, with landscape design by Eckbo, Modine & Williams; and Case Study House No. 28 in Thousand Oaks, sponsored by the Janss Corporation. Hensman taught design studios at USC from 1952 to 1963.[142] He was made a fellow in the American Institute of Architects in 1982, and continued to work after Buff's death 1988. Hensman died in 2002 at the age of 78.

See also *Buff & Hensman*; *Buff, Straub & Hensman*.

Jones, A. Quincy (1913-1979)

Born: Kansas, MO

Education: University of Washington, B.Arch. (1936).

Firms: Honnold & Russell; partnership with Frederick E. Emmons (1951-1969).

Work: Los Angeles architect Archibald Quincy Jones, FAIA is noted for his innovative tract house designs for moderate-income families. After graduating from architecture school, he worked for various architects, including Paul R. Williams and the firm of Honnold & Russell. After serving in World War II, Jones opened a private practice in 1945. From 1951 to 1969, Jones formed a partnership with fellow architect Frederick E. Emmons. Jones and Emmons Modernist ranch houses incorporated post-and-beam construction, atriums, high ceilings and walls of glass, bridged the gap between custom-built and developer-built homes. In 1964, Jones collaborated with building magnate Joseph Eichler on the Balboa Highland development in the Granada Hills neighborhood of the San Fernando Valley. Jones and Emmons are estimated to have designed some 5,000 houses for Eichler. Recipients of numerous awards, the pair were named AIA Firm of the Year in 1969. Jones also taught at USC and served as the Dean of the School of Fine Arts. He died in Los Angeles in 1979.[143]

Pasadena Projects: Residence at 1092 Paso Alto Drive (1949); Hixon Residence at 1100 Paso Alto Drive (1954); addition to Fuller Seminary Library (1976).

Kappe, Raymond (?-)

Education: UC Berkeley (1951); two-year apprenticeship under Carl Maston.

Firms: Kappe Architects/Planners; Kappe & Du Architects.

Work: Raymond ("Ray") Kappe, FAIA is an accomplished Los Angeles architect, urban planner, and educator known for his modern residential designs. In 1954, he established his private practice in Brentwood, designing numerous custom-built houses based on modular systems. Most of his housing projects use wood, and focus on the relationship of indoor-outdoor living, both reminiscent of the Bay Area Style and Southern California residential architecture. He served as Founding Chairman of the Department of Architecture at California Polytechnic State University, Pamona. In 1972, he founded the Southern California Institute of Architecture, known as SCI-Arch.[144]

Pasadena Projects: Residence at 1184 Rancheros Place (1959).

Kelley, H. Roy (1893-1989)

Born: Matteawan, NY

Education: Cornell University (1915); worked in the offices of Carrere & Hastings, John

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[142] Serraino, Modernism Rediscovered.
[143] Ibid.
[144] Ibid.

Russell Pope, Warren & Wetmore, and Henry Atterbury Smith; chief designer with Maryland firm of Herbert L. Bass (1916-1917); studied at the AEF Architectural Training Center and LaLoux Atelier in France (1919); chief architect for Meyer & Holler (1920); chief designer for Walker & Eisen (1923) and Allison & Allison (1924); private practice (1925-?).

Work: Los Angeles architect H. Roy Kelley, FAIA had a career that spanned more that four decades. He moved to Los Angeles in 1920, working as chief designer for several prominent local firms, including Meyer & Holler, Walker & Eisen, and Allison & Allison. In 1925, Kelley established his own practice, moving to Pasadena the following year. He is best known for his many large residential commissions during the 1920s and 1930s, often in the Tudor, Spanish Colonial and other period revival styles, in wealthy Los Angeles area neighborhoods, including Bel Air, Palos Verdes, Beverly Hills, San Marino and Pasadena.[145] After World War II, Kelley concentrated on large commercial and institutional projects, including the highly Modernist Rand Corporation in Santa Monica in 1953, and several buildings for the Church of Christ Scientist. In 1931 he was appointed by President Hoover to the Advisory Commission on Home Building and Home Ownership. During World War II he was the architect for the design and camouflage of Douglas Aircraft Plants, and served as Director of Passive Defense. He received nine AIA Honor Awards and the Architecture League of New York Distinguished Architecture Award in 1935.

Pasadena projects: Kiplinger House at 581 Busch Place (1936) and the Defriest House at 570 Busch Place (1936), both published in architectural magazines of the period; residence at 1550 Kenmore Road (1952); residence at 217 S. San Rafael Avenue (with James Pulliam).

Kelsey, John F. (1925-)

Born: Los Angeles, CA

Education: USC School of Architecture, B.Arch. (1954).

Firms: Thornton Ladd & Associates (1952-1959); Ladd & Kelsey (1959-?).

Work: Pasadena architect John F. Kelsey graduated from USC's School of Architecture in 1954, just two years after Thornton Ladd. The two established a partnership in 1959, enjoying a flourishing practice together for more than twenty years. As of 2005, Kelsey was still a practicing architect.

Pasadena Projects: Residence at 110 Los Altos Drive (1969).

See also: *Ladd & Kelsey*.

Kennedy, Frederick, Jr. (1891-?)

Born: AL

Education: Draftsman for Frank Bourne (1912-1913); Massachusetts Institute of Technology, B.Arch. (1914); draftsman for J.L. Stimson (1919-1921).

Work: After graduating from the Massachusetts Institute of Technology, Frederick Kennedy Jr. taught architecture for three years, one year at MIT and two years at Caltech. Following his service in the First World War, Kennedy worked as a draftsman for J.L. Stimson before opening own firm in 1921. During his career, Kennedy design numerous schools and churches in Pasadena, including the Third Church of Christ Scientist at 75 N. Marengo Avenue (1926).

Pasadena Projects: First Lutheran Church at 808 N. Los Robles Avenue (1936-1948), with David Ogilvie.

Ladd, Thornton (1924-)

Born: Portland, OR

[145] Grimes, Teresa and Mary Jo Winder. *Period Revival Architecture in Pasadena, California: 1915-1942*. City of Pasadena, 2004. (10)

Education: USC School of Architecture, B.Arch. (1952).
Firms: Thornton Ladd & Associates (1954-1959); Ladd & Kelsey (1959-?).
Work: Architect Thornton Ladd received his formal training at USC and gained his practical experience working first for a general contractor, and later for two architects. His first professional job was as a designer in the Los Angeles office of Pereira & Luckman. In 1954, Ladd established his own practice with offices in Pasadena and Santa Barbara. In 1959, Ladd partnered with fellow USC graduate John Kelsey, setting up an office at 79 N. Pasadena Avenue. The two enjoyed a flourishing practice together for more than twenty years. Well-known for his attention to detail and concept of combining landscaping with interior and exterior design, Ladd's designs often featured indoor fountains and the extensive use of glass walls and skylights.[146] In 1957, the American Institute of Architect in association with *Sunset Magazine* honored him for the design of his mother's home at 1085 Glen Oaks Boulevard, built in 1949 when he was only 25 years old. The following year, Ladd received an AIA Award of Merit for his own studio at 1083 Glen Oaks Boulevard, built in 1950. The Ladd House at 1280 Glen Oaks Boulevard (1956) and the Ladd Studio were published together in *House & Home* in December 1953, and in *Progressive Architecture* in 1959.
Pasadena Projects: Residential projects include the residence at 280 California Terrance (1950); the Lyon House (1951); the Hodges House at 507 Bellefontaine Street (1955); the residence at 290 W. Colorado Boulevard; the residences at 1092 and 1100 Paso Alto Drive; the Ladd House at 1280 Glen Oaks Boulevard (1956); and the residence he designed for his mother at 1085 Glen Oaks Boulevard (1949). The Ladd Studio at 1083 Glen Oaks Boulevard (1950) has been characterized as "Pasadena's own version of the house as a glass box… without a doubt, one of the great classics of post-World War II Modern architecture in Southern California."[147]

See also *Ladd & Kelsey*.

Ladd & Kelsey

Pasadena-based architectural firm; partnership of Thornton Ladd and John Kelsey (1959-?).
Work: Thornton Ladd and John Kelsey established a partnership in 1959, and enjoyed a flourishing practice together for more than twenty years. Some of their notable local projects include the Stuft Shirt Restaurant in Newport Beach (1960), and the First Methodist Church of La Verne (1961), both of which won awards from the Pasadena & Foothill Chapter of the AIA; and the Busch Gardens & Monorail Tour in Van Nuys (1965); and the Pasadena Museum of Art, now the Norton Simon Museum (1969). Ladd & Kelsey completed a number of houses, commercial structures and campus buildings (at Occidental College, USC, and Claremont McKenna College) and co-designed the Cal Arts Campus in Valencia. Ladd & Kelsey's work was featured in the December 1959 issue of *Progressive Architecture*, which described their principle design aim of a fully integrated structure, landscape and interior. The pair strove for total design control, orderly articulation of space, and painstaking care in the solution of individual problems.
Pasadena Projects: The Kelsey House at 1160 Chateau Road (1961), John Kelsey's own home, has been called "a beautifully articulated Miesian structure…accomplished via wood and glass."[148] The First City Bank building at 123-137 S. Lake Avenue (1961), also Miesian in its design, was published in promotional brochure produced by the firm. Their best-known work in Pasadena is the Pasadena Museum of Art (now Norton Simon) at 411 W. Colorado Boulevard (1969).

[146] Serraino, Modernism Rediscovered.
[147] Gebhard and Winter, Los Angeles: An Architectural Guide. (368)
[148] Ibid. (369)

Lautner, John (1911-1994)

Born:	Marquette, MI
Education:	University of Northern Michigan, B.A. English (1933); Taliesin Fellowship in Wisconsin and Arizona (1933-1939).
Firms:	Douglas Honnold, Architect (1944-1946); John Lautner, Architect (1946-1994).
Work:	Known mostly for his expressionistic residential designs, John Lautner has been called one of the 20th century's important American architects. Upon graduating from college, Lautner became an apprentice to Frank Lloyd Wright for six years, joining the first group of Taliesin Fellows. In 1937 he supervised the construction of two of Wright's projects, and two years later established his own practice in Los Angeles. His first solo project was a house for his own family, which architectural critic Henry-Russell Hitchcock called "the best house by an architect under 30 in the United States." Later Hitchcock remarked that "Lautner's work could stand comparison with that of his master." Among his best-known works are the Malin House, known as the Chemosphere (1960), and the Reiner Residence, known as Silvertop (1963), both in Los Angeles. At the time of his death in 1994, the 83-year-old Lautner was still working on several large projects.[149]
Pasadena Projects:	Dahlstrom Residence at 780 Laguna Road (1949).

Lavagnino, Arthur (1912-?)

Born:	Elyria, OH
Education:	Cornell University, B.Arch. (1935).
Firms:	Arthur Lavagnino (1956-?)
Work:	Architect Arthur Lavagnino's early profession experience included work as chief draftsman for Robert Ainsworth from 1940 to 1942 and 1946, and as job captain for the firm of Stanton & Stockwell from 1950 to 1951. In 1951, Lavagnino earned the position of Architect for the Los Angeles Housing Authority. He established his own practice in 1956. Projects include the Snow Summit Ski House in Big Bear Lake (1956), and the Offices and Plant Addition for Lawry's Foods (1958-1961) in association with Buff, Straub & Hensman.
Pasadena Projects:	House at 765 Laguna Road (1953); Orange Grove Shopping Center (1958).

Luckman, Charles (1909-1998)

Born:	Kansas City, MO
Education:	Studied architecture at the University of Illinois, Urbana-Champaign (1931).
Firms:	Pereira & Luckman (1950-1958).
Work:	From 1950 to 1958, Charles Luckman worked in partnership with William Pereira, specializing in large-scale projects such as office buildings, airports, hotels and Air Force bases, primarily in California. He began to study architecture at the University of Illinois, Urbana-Champaign in 1931. During the Depression, he worked in the advertising department of the Colgate-Palmolive-Peet company and later advanced to sales manager of the Pepsodent Company. In 1937, he was featured on the cover of Time magazine. In 1946, Luckman became president of Lever Brothers and was instrumental in commissioning the company's new headquarters, Lever House (designed by Skidmore, Owings & Merrill), a major landmark in New York. Entrepreneur at heart, Luckman merged his passion for architecture with his sense of business, and acquired ambitious commissions throughout the United States. In 1998, Charles Luckman died in Los Angeles at the age of 89.[150]

See also *Pereira & Luckman*.

[149] John Lautner, website (www.johnlautner.org). Accessed May 2007.
[150] Serraino, Modernism Rediscovered.

Marlow, Fred H. (1899-?)

Born: Pueblo, CO

Education: Attended West Point; trained as an engineer at the Massachusetts Institute of Technology as part of the Army Corps of Engineers.

Firms: Fred H. Marlow (1920-1936); Marlow-Burns & Company (1937-?)

Work: Real estate developer Fred Marlow arrived in Los Angeles in 1920 and soon began subdividing tracts of land throughout the San Fernando Valley. By the mid-1930s, he had earned an unrivaled reputation for his unique expertise in the field of Southern California real estate. His skills ranged from efficient construction methods and subdivision engineering, to the financial and bureaucratic requirements of work within the guidelines of the Federal Housing Administration. In the late 1930s, Marlow partnered with Fritz Burns to form Marlow-Burns & Company. Together, they developed the residential subdivisions of Westside Village in West Los Angeles (1939) and Toluca Wood in Burbank (1941), both pioneering examples of large-scale suburban home construction and sales.

Pasadena Projects: Partner, along with Fritz B. Burns in the subdivision of the upper portion of Hastings Ranch (1951).

Marsh, Smith & Powell

Architectural firm; partnership of Norman F. Marsh, D.D. Smith & Herbert Powell (1928-?).

Work: Los Angeles architectural firm of Marsh, Smith & Powell is primarily known for the numerous educational and institutional designs. The partners were the university architects at USC and employed a number of USC architecture alumni right out of school. Local projects include South Pasadena Public Library (1930), Hollywood High School (1934-1935), Roosevelt School in Santa Monica (1935), South Pasadena High School (1937), Barnum Hall Theater at Santa Monica High School (1938), and several building on the campus of UCLA. In 1947, the firm received a Southern California AIA Honor Award.

Pasadena Projects: Courtyard apartment at 1225-1237 E. Washington Boulevard (1955); Friendship Baptist Church at 80 West Dayton Street; and Pasadena High School at 2925 East Sierra Madre Boulevard.

Marston, Sylvanus (1883-1946)

Born: Pasadena, CA

Education: Cornell University, B.Arch. (1907).

Firms: Sylvanus Marston (1908-1913); Marston & Van Pelt (1914-1923); Marston, Van Pelt & Maybury (1923-1927); Marston & Maybury (1927-1942).

Work: Sylvanus Marston, FAIA was the master of the disparate styles that defined Pasadena architecture in the early part of the 20th century. Over the course of his four-decade career, Marston and his partners built nearly 1,000 projects in Pasadena and beyond: commercial, civic, religious, and most significantly, residential. They designed buildings in all of the various styles popular during the Pasadena boom and introduced many innovations, including the first bungalow court and first use of color exterior walls on Spanish Revival houses.[151]

See also *Marston & Maybury*.

Marston & Maybury

Pasadena-based architectural firm; partnership of Sylvanus Marston and Edgar Maybury (1927-1942).

Pasadena Projects: Residences at 1034 Nithsdale Road (1936) and 1052 Nithsdale Road (1936).

[151] Tuttle, Kathleen. Sylvanus Marston: Pasadena's Quintessential Architect. Santa Monica: Hennessey + Ingalls, 2001. (front flap)

Maston, Carl L. (1915-1992)

Education: USC School of Architecture, B. Arch (1937).

Firms: Worked in the offices of Floyd Rible, A. Quincy Jones, Fred Emmons, Phil Daniel, and Arthur Mann at Allied Architects; Carl L. Maston (1946-?).

Work: Ultimately choosing the architectural profession over a career in music, Carl L. Maston designed more than 100 buildings, including private residences, apartment buildings, shopping centers and large-scale institutional projects. After serving in World War II, Maston returned to Los Angeles and opened his first office in Beverly Hills. In 1946, he was commissioned to build the Pandora Apartments, marking the beginning of his experimentation with garden-apartment design. In 1954, Maston completed his portion of the quintessential California apartment complex, the National Boulevard Apartments (Maston designed one building, architect Ray Kappe the other).[152] Among his most noted accomplishments are the School Environmental Design at California Polytechnic State University, Pomona, and the Creative Arts Building at the California State University, San Bernardino. Carl Maston was 77 when he died in Hollywood in 1992.[153]

Pasadena Projects: Projects include the residence at 1320 Marianna Road (1949) and a courtyard apartment complex at 1000 S. Orange Grove Boulevard (1957). The Dunham Residence at 495 Madeline Drive (1956) was widely published and received a *Progressive Architecture* design award in the residential category.

Matthews, Mortimer (1933-2007)

Born: Glendale, OH

Education: Princeton University (1954).

Firms: Welton Becket & Associates (1954-1961); Pulliam, Zimmerman & Matthews (1961-1970); Pulliam, Matthews & Associates (1970-).

Work: Mortimer Matthews was a successful architect and local public official and former Mayor of Pasadena. In the late 1950s, Matthews worked in the office of Los Angeles architect Welton Becket. He partnered with James Pulliam in the early 1960s. With their partners, Matthews and Pulliam designed numerous office and retail buildings, libraries, banks and houses throughout the Los Angeles area. About the same time, he became involved in Pasadena politics, serving as chairman of the city's Design Committee and serving as a Pasadena Planning Commissioner. In 1971 he was elected to the Board of City Directors, precursor to the City Council, and the seven-member board selected him to be mayor from 1974 to 1976. He continued to serve as a city director until retiring from the board in 1979. Matthews strongly advocated for the commercial development of the city's main corridor and pushed for the completion of the 710 Freeway.

Pasadena Projects: Residence at 1435 Linda Ridge Road.

See also *Pulliam, Matthews & Associates*; *Pulliam, Zimmerman & Matthews*.

May, Cliff (1908-1989)

Born: San Diego, CA

Education: San Diego State University, studied business and accounting.

Work: Licensed building designer Cliff May is considered the father of the California ranch house. Not a trained architect, May designed some 18,000 tract homes and over 1,000 custom homes throughout the United States, primarily in Southern California. In the 1930s, he pioneered his California ranch house designs, which combined the western ranch house and the Spanish hacienda with elements of Modernism. May's residential designs are characterized by

[152] Wagner, Andrew. "Maston Remastered." *Dwell Magazine*, September 2005.
[153] Serraino, Modernism Rediscovered.

their unique relationship to the outdoors. Large windows and sliding glass doors effectively erase the line between indoor and outdoor spaces.

Pasadena Projects: Residence at 1400 Hillcrest Avenue (1950), which may have been altered; and the Henry May House at 1900 Canyon Close Road, a Ranch-style house built for the architect's brother (1954).

Mayell, Lionell V. (1897-1978)

Born: London, Ontario, Canada

Work: Lionell V. Mayell was a prolific builder of well-executed Modernist apartment buildings in Pasadena during the 1950s and 1960s. Mayell's family came to Los Angeles in 1909. He studied Greek at Occidental College and law at Stanford University. While at Stanford, Mayell became interested in the construction business, particularly in the co-operative apartments being built in the East. In 1922 he completed his first co-op apartment house, located in Long Beach, that he both financed and built. By 1929 his projects totaled $10 million. In 1977, biographer Helen Kooiman Hosier called Mayell the "father of the own-your-own apartment concept, today known around the world as the condominium."[154] Mayell retired from the construction business in 1966 and moved to San Bernardino.

Pasadena projects: Multi-family residential projects include Orange Grove Manor at 164-180 S. Orange Grove Boulevard (1949); the apartment building at 707 S. Orange Grove (1950); Capri Aire Apartments at 660 S. Orange Grove Boulevard (1951); Whispering Waters at 1000 Cordova Street (1960); the apartment building at 1691 San Pasqual Street (1962); Plaza del Arroyo apartments; and Villa San Pasqual at 1000 San Pasqual (1954). Plaza del Arroyo and Villa San Pasqual expanded on Pasadena's tradition of landscaped courtyards by integrating landscaping and water features throughout their expansive grounds. Villa San Pasqual, a designated City of Pasadena Landmark, was advertised in 1953 literature as "air conditioned, ultra modern, palatial homes with patios, completely landscaped and only one block from Pasadena's fabulous 'miracle mile' on South Lake."[155]

Neff, Wallace (1895-1982)

Born: La Mirada, CA

Education: Studied architecture at Massachusetts Institute of Technology; draftsman in the office of Santa Barbara architect George Washington Smith (1919).

Work: California architect Wallace Neff, FAIA is considered to be part of the California School of architects and is recognized for his skillful adaptation of the Mediterranean idiom to the local landscape. Neff was raised in Pasadena and maintained a home and office in the city throughout his architectural career. He is largely known for his elegant residential designs for the famous and wealthy built during the 1920s throughout the Los Angeles area, including Beverly Hills, Pasadena, and San Marino. Most notably, Neff designed "Pickfair," the Beverly Hills home of Mary Pickford and Douglas Fairbanks. Also concerned with housing for ordinary Americans, Neff pioneered the inexpensive, mass-produced "bubble" or Airform house design, whereby an inflated reusable balloon is sprayed with concrete. The first of these experimental structures was constructed in Pasadena for the architect's brother Andrew Neff, founder of Pasadena Symphony, and has been called "Pasadena's most unusual building." Wallace Neff retired in 1975, and died in 1982.

Pasadena Projects: "Airform" House/Wallace Neff Bubble House", 1097 S Los Robles Avenue

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[154] Hosier, *Profiles: People Who Are Helping Change the World*.

[155] Moruzzi, *Multi-Family Properties Historic Resources Survey*.

(1947), believed to be the only surviving example of Airform construction in Southern California.

Neptune, Donald E.

Education: UC Berkeley, B.Arch. (1940).

Firms: Neptune & Thomas (1953-1978).

Work: Pasadena architect Donald E. Neptune, FAIA earned his architecture degree from UC Berkeley in 1940. In 1948, after a four-year enlistment in the Navy, Neptune became a licensed architect and he opened his own practice. Shortly thereafter he joined the Pasadena & Foothill Chapter of the American Institute of Architects, serving as its president in 1960. while employed with the State of California Division of Architecture, he met Joseph Thomas and in 1953 they formed the successful partnership of Neptune & Thomas Associates, now NTDStichler, a comprehensive architectural, engineering, and interior design firm. In 1968, he was elected to the College of Fellows. In 1972, he served as AIA California Council President and as president of the AIA National Academy of Architecture for Health that same year. Neptune retired from practice in 1978.

See also *Neptune & Thomas*.

Neptune & Thomas

Pasadena-based architectural firm; partnership of Donald Neptune and Joseph Thomas (1953-1978). Office located at 1560 W. Colorado Boulevard.

Work: In 1953, architects Donald Neptune and Joseph Thomas formed the successful partnership of Neptune & Thomas Associates, now NTDStichler, a comprehensive architectural, engineering, and interior design firm. They set up an office at 1560 W. Colorado Boulevard. The firm's principal works include the Marine Corps Training Facility in 29 Palms, Annandale Golf Club in Pasadena, Fontana High School, Upland High School, Glendora High School, Pacific Home Office Building in Los Angeles, and the Arcadia Community Hospital. Neptune and Thomas both retired from practice in 1978. In 2006, the partners received a lifetime achievement award from the Pasadena & Foothill Chapter of the American Institute of Architects.

Pasadena Projects: The Joseph Thomas Residence at 330 San Miguel Road (1949); a residence at 1540 Pegfair Estate Drive (1961); Avon Products Inc. at 2940 E. Foothill Boulevard (1947); their own offices at 1560 W. Colorado Boulevard (1954); Pacific Telephone Building at 177 E. Colorado Boulevard (1974).

Neutra, Richard (1892-1970)

Born: Vienna, Austria

Education: Technische Hochschule Vienna (1917), University of Zurich, three years as a city planner in Switzerland; worked in the office of Erich Mendelsohn (1922); worked in the office of Frank Lloyd Wright at Taliesin, Wisconsin (1925).

Firms: Richard J. Neutra (1926-1949); Neutra & Alexander (1949-1958); Neutra & (Dion) Neutra (1955-1970).

Work: Along with fellow Austrian Rudolph M. Schindler, architect Richard J. Neutra is credited with bringing European Modernism to America. Neutra and Schindler immigrated to the United States by way of Chicago, following their mentor Frank Lloyd Wright to Los Angeles in the early 1920s. After collaborating with Schindler for several years, Neutra established his own practice in 1926. One of his earliest projects, the 1929 Lovell "Health" House, was the first completely steel-framed residence in the U.S., and would become one of the most iconic examples of American 20th-century Modern architecture. Other notable projects include the VDL Research House in Silverlake (1933), the Kaufmann House in Palm Springs (1946), and the Perkins House in Pasadena (1955).

Pasadena Projects: The Constance M. Perkins House at 1540 Poppy Peak Drive (1955) became Pasadena's first Historic Treasure (now called a Historic Monument), the highest level of local designation, in 1990. The Clark House at 1780 Devon Road (1957) is another excellent example of Modernist post-and-beam construction, with the original landscape design by Isamu Wanatabe (removed).

Nomland, Kemper (1892-?)
Born: Buxton, ND
Education: Columbia University, B.Arch. (1916).
Firms: Albert C. Martin (1922); Marston, Van Pelt & Maybury (1923-1925); Austin, Martin & Parkinson (1926-1927); Kemper Nomland (1928-?); Hunt & Chambers (1942-1944).
Work: Architect Kemper Nomland worked in a number of architectural offices in New York and Seattle before coming to Los Angeles. Nomland worked in the offices of some of the most prominent Los Angeles firms, including Albert C. Martin; Marston, Van Pelt & Maybury; and Austin, Martin & Parkinson. In 1928, he established his own architectural firm in Los Angeles, where hw would late be joined by his son to form Nomland & Nomland.
Pasadena Projects: Building at 560 Laguna Road.
See also *Nomland & Nomland*.

Nomland, Kemper, Jr. (1919-)
Born: Los Angeles, CA
Education: USC School of Architecture, B. Arch (1941).
Firms: Nomland & Nomland.
Work: Kemper Nomland Jr. worked in the office of prominent Los Angeles architect Albert C. Martin before joining his father to form Nomland & Nomland. By the time he earned his architecture license in 1950, he had already designed numerous projects with his father, including Pasadena's only Case Study House.
See also *Nomland & Nomland*.

Nomland & Nomland
Architectural firm; partnership of Kemper Nomland and Kemper Nomland Jr.
Pasadena Projects: Case Study House No. 10 at 711 S. San Rafael Avenue (1947), significant as the only residence from the Case Study house program of *Arts & Architecture Magazine* built in Pasadena.

Nyberg & Bissner
Pasadena-based architectural firm; partnership of John Nyberg and Harold J. Bissner.
Pasadena Projects: Residential projects include houses at 2120 Kinclair Drive, 670 Alpine Street (1954), and 495 Juniper Drive (1956). Commercial projects include buildings at 1150 Linda Vista Avenue (1958), 2817 E. Foothill Boulevard (1960), 2817 E. Foothill Boulevard (1960), and the Royal Building at 980 S. Arroyo Parkway (1968).

Pereira, William (1909-1985)
Born: Chicago, IL
Education: University of Illinois, School of Architecture, B.Arch. (1931).
Firms: Holabird & Roots Associates in Chicago (1930-1931); William L. Pereira (1931-1950); Pereira & Luckman (1950-1958); William L. Pereira & Associates (1959-1985).
Work: Architect William Leonard Pereira, FAIA is primarily known for his corporate, industrial, and institutional architecture, as well his large-scale master plans. Pereira established his private practice in 1931, launching a prolific career that would span five decades. In the 1950s, Pereira established a partnership with

Charles Luckman. Their work was frequently published in professional journals, particularly in John Entenza's influential *Arts & Architecture* magazine. In 1958, Luckman left the practice leaving Pereira as the sole principal for the firm. Working in the Corporate Modern, New Formalist, and Brutalist styles, projects designed by the firm of William L. Pereira & Associates include the USC Master Plan (1960); the Los Angeles County Museum of Art (1964); the Central Library building at UC San Diego (1965); the UC Irvine Master Plan (1965); the Transamerica Tower in San Francisco (1973); and the Los Angeles International Airport Master Plan (1967-1984). Pereira was a professor at USC from 1949 to 1957. He was on the cover of *Time* magazine in 1963. He received an honorary PhD from the Otis Art Institute in 1964 and a Doctor of Fine Arts from the Art Center College of Design in Pasadena in 1971.[156] William Pereira continued working until his death in 1985 at the age of 76.

Pasadena Projects: Union Bank (1963); Arcade Lane Master Plan (1966); building at 100 W. Walnut Street (1974); Jet Propulsion Laboratory (1976).

See also *Pereira & Luckman*.

Pereira & Luckman

Southern California architectural firm; partnership of William Pereira and Charles Luckman (1951-1958).

Pasadena Projects: J.W. Robinson's Co. (Robinson's Pasadena) at 777 E. Colorado Boulevard (1957).

Pletsch, Theodore L. (1901-1994)

Born: Iowa Falls, IA

Education: Caltech, studied chemistry (1920); USC School of Architecture (1920-?); worked in the offices of Clarence Jay, Bennett & Haskell, Wallace Neff, and Marston, Van Pelt & Maybury.

Work: Architect Theodore L. Pletsch was a prolific designer of small houses and commercial buildings in Pasadena. Born in the Midwest, he came to California in 1912. After graduating from USC's School of Architecture in the 1920s, he worked in the offices of some of the area's more notable architects, including Clarence Jay, Bennett & Haskell (for whom he helped design new facades for the buildings in Old Pasadena), Pasadena architect Wallace Neff, and the influential firm of Marston, Van Pelt & Maybury. He earned his architecture license in 1930, establishing his own practice soon thereafter. He is credited with designing Pasadena's first auto-oriented commercial development, Hens Teeth Square (1930), a City of Pasadena Historic Landmark. In 1935, he won a contest to build a model home for the Better Housing Bureau of Pasadena, then chaired by Cyril Bennett, which he credited with earning him 400 subsequent commissions. Pletsch designed some 1,300 buildings over the course of his 51-year career, including over 100 small office buildings, mainly for Metropolitan Life Insurance Company. Looking back on his career, Pletsch said his primary intent was to meet the needs of his client: "An architect should be a guy who solves people's building problems just like a doctor solves your medical problems." Pletsch died in Pasadena in 1994.[157]

Pasadena projects: Residential projects include the model home for the Better Housing Bureau of Pasadena (1935) which was relocated to Holliston Street in the Bungalow Heaven Landmark District; houses at 361 Rosita Lane (1941); 1650 Knollwood Drive (1948); 1695 Knollwood Drive (1948); 1560 Knollwood Terrace (1952); 1535 Kenmore Road (1952); 184 N. San Rafael Avenue (1957); 1715 Knollwood

[156] William Pereira. James Steele, ed. Los Angeles: USC Guild Press, 2002. (front flap)

[157] Pasadena Oral History Project. Interviews with Theodore Pletsch, by Nancy Impastato and Anja Wendel. Pasadena Historical Society and Friends of the Pasadena Public Library, 1981 and 1985.

Drive (1959); and 1209 Romney Way (1959); and an apartment building at 385 Cliff Drive (1961).

Pulliam, James (1925-2006)

Born: Lyons, KS

Education: Dartmouth College, B.A. (1949); Harvard School of Design, B.Arch. (1950); Pace Associates in Chicago; Pereira & Luckman; Neutra & Alexander; Smith & Williams; Welton Becket.

Firms: Pulliam, Zimmerman & Matthews (1964-1969); Pulliam, Matthews & Associates (1969-).

Work: While at Harvard University, architect James Pulliam studied under European Modernist Walter Gropius. Pulliam began his professional career working for Pace Associates in Chicago, who at the time was executing many of Mies van der Rohe's buildings. He worked successively in the offices of some of the most influential architects of the day, including Pereira & Luckman, Neutra & Alexander, Smith & Williams, and Welton Becket. In 1964, Pulliam established a partnership with Bernard Zimmerman and Mortimer Matthews which later became simply Pulliam, Matthews & Associates. Pulliam's design philosophy was largely formed during his years at Harvard where he studied with Walter Gropius, and his years working in Chicago. His designs stress open plans with frequent use of courts or atriums, and the simple and direct use of materials. Projects include the redevelopment in San Pedro (1970); United California Bank in Arcadia (1971); the Heidemann Residence in Beverly Hills (1971); Los Angeles Co. Regional Park in Cerritos (1976); and Allstate Savings and Loan in Glendale (1978).

Pasadena Projects: Abacus Retail Center at 230 South Lake Avenue (1961); the Koen House (1959); the McMillan House (1959); and residences at 1395 El Mirador Drive (1957), 1470 El Mirador Drive (1962), and 1490 El Mirador Drive (1963).

See also *Pulliam, Matthews & Associates*; *Pulliam, Zimmerman & Matthews*.

Pulliam, Matthews & Associates

Pasadena-based architectural firm; partnership of James Pulliam and Mortimer Matthews (1970-).

Pasadena Projects: Residences at 1251, 1340, 1380, and 1450 El Mirador Drive.

Pulliam, Zimmerman & Matthews

Pasadena-based architectural firm; partnership of James Pulliam, Bernard Zimmerman and Mortimer Matthews (1960-1970).

Pasadena Projects: Residential projects include houses at 1470 and 1490 El Mirador Drive (1962); a Modernist apartment building at 241 S. Wilson Avenue (1963); and the Matthews Residence at 1435 Linda Ridge Road (1967).[158] Other projects include retail shops at 230 S. Lake Avenue (1961); the Assistance League of California (1966); and the Brutalist-style Lamanda Park Branch of the Pasadena Public Library at 140 S. Altadena Drive (1967).

Purcell, William Gray (1880-1965)

Born: Oak Park, IL

Education: Cornell University, School of Architecture; worked in the office of Louis Sullivan in Chicago.

Firms: Purcell & Feick (1907-1910); Purcell, Feick & Elmslie (1910-1912); Purcell & Elmslie (1912-1921); Purcell & Bailey.

Work: William Gray Purcell was a Prairie School architect from the Midwest. Purcell enjoyed a highly successful partnership with George Grant Elmslie, with offices in Minneapolis, Chicago, and Portland. The firm of Purcell & Elmslie became

[158] In some sources, the address for the Matthews Residence is listed *1453* Linda Ridge Road.

one of the most commissioned firms among the Prairie School architects, second only to Frank Lloyd Wright, and is credited with designing some of the finest Prairie School buildings in America. Following his partnership Elmslie, Purcell continued his own practice in Portland, Oregon. After a bout with tuberculosis, Purcell retired to an estate in the foothills near Pasadena, where he continued to develop and support the cause of American architecture for another thirty years, largely through his writings.

Pasadena Projects: The slip form-concrete Prospect Houses (1948), with James Van E. Bailey; are rare examples of Purcell's late work.

Putnam, Joseph W.

Work: Joseph W. Putnam was a registered building designer and licensed contractor who worked locally in collaboration with real estate broker John Carr. Putnam was among a number of building designers who were certified under the California Architectural Registration Board to practice in California, being "grandfathered" into the profession without having to attain the formal schooling and pass the licensing exams.[159]

Pasadena Projects: Residences at 875 Laguna Road (1955), 911 Laguna Road (1955), and 935 Laguna Road (1956), all with John Carr and featured on the *Modern Arroyo Tour* (2001), sponsored by Highland Park Heritage Trust.

Sabin, Palmer (1892-1956)

Born: Janesville, WI

Education: Massachusetts Institute of Technology, B.S. and M.S. in architecture (1916); York & Sawyer, New York (1920-1924); Allied Architects (1924-1927); Reginald Johnson (1927-1928).

Work: Architect Palmer Sabin began his professional career in the office of New York architecture firm of York & Sawyer, where he specialized in hospital design. Sabin came to Southern California in 1924 and started working for Allied Architects, for whom he designed Los Angeles County Hospital. After a brief time working for Reginald Johnson, Sabin established his own practice in 1928. Area projects include Huntington School in San Marino (1935), and Loma Alta Elementary School in Altadena (1951).

Pasadena Projects: Earhart Laboratory at Caltech (1948); Pasadena Hall of Justice (1949)

Schwerdtfeger, Karl

Education: USC School of Architecture, B.Arch.

Firms: Welton Becket & Associates; Karl Schwerdtfeger (1977-?).

Work: Karl Schwerdtfeger's first job after graduation was with architect Al Boeche, who had been one of his instructors at USC. After serving in the military, he returned to Southern California he went to work for Welton Becket & Associates, where he would remain for nineteen years, working on large commercial projects throughout the United States. In 1977, Schwerdtfeger worked on his last project for Becket, the Fluor Headquarters in Orange County, before opening his own office.

Pasadena Projects: The Schwerdtfeger House at 748 Laguna Road (1956) is Schwerdtfeger's only work in Pasadena. Designed for his parents while he was a third-year architecture student at USC, studying under Conrad Buff, the design started as a class project for Buff's studio course and was critiqued and directly influenced by his ideas. Construction of the house was completed in 1956 and the family moved in the following year. The house remained in the Schwerdtfeger family until 1996.

[159] *Modern Arroyo Tour*, Highland Park Heritage Trust.

Shellhorn, Ruth (1909-2006)

Born: Pasadena, CA

Education: Oregon State College, studied landscape architecture (1927-1930); Cornell University College of Architecture, graduate program in landscape architecture (1930-1933).

Work: Ruth Patricia Shellhorn was a prominent Los Angeles landscape architect and fellow of the Society of Landscape Architects. Unable to afford her final year at Cornell University, she left in 1933 without a degree. Despite this, Shellhorn established her own firm later that year in South Pasadena. In 1945, Shellhorn was hired by the Bullock's department store chain as consulting landscape architect for the Pasadena store (with Carl McElvy), designed by Los Angeles architectural firm Wurdeman & Becket. Bullock's subsequently hired her to design the landscaping at most of its future stores and manage the maintenance of the chain's landscaping, which she did through 1978. She was also responsible for landscaping the Fashion Square shopping centers, anchored by Bullock's stores, at Santa Ana, Sherman Oaks, La Habra, and Del Amo in Torrance. Shellhorn is perhaps best known as a member of the original Disneyland design team, ultimately designing the central areas of pedestrian traffic for the theme park. Shellhorn was named Woman of the Year by the *Los Angeles Times* in 1955, the year Disneyland opened. She remained in private practice until her retirement in 1990. In 2005, Cornell University granted Shellhorn a Bachelor of Landscape Architecture degree and a Bachelor of Architecture Degree. Her biography has been prepared by the National Park Service for its publication "Pioneers in Landscape Architecture, Vol. 2."

Pasadena Projects: Bullock's Pasadena at 401 S. Lake Avenue (1947); Mutual Savings and Loan at 301 E. Colorado Boulevard (1964); Vroman's Book Depository (1969).

Skidmore, Owings & Merrill (SOM)

Chicago-based architectural firm.

Skidmore, Owings & Merrill was founded in 1936 by Louis Skidmore and Nathaniel Owings, who were joined by John Merrill in 1939. SOM has since become one of the largest architectural firms in the United States, specializing in high-end commercial buildings. Historically, SOM is best known for their pioneering use of the International Style of "glass box" skyscraper, including the Lever House in New York City (1952); the John Hancock Center (1969) and Sears Tower (1973), both in Chicago.[160]

Pasadena projects: Parsons Company Annex at 75 N. Fair Oaks Avenue (1978).

Smith, Dennis G.

Education: USC School of Architecture, B.Arch. (1963).

Firms: Buff, Smith & Hensman (1990-2001).

Work: Dennis Smith, AIA began working with Pasadena architects Conrad Buff & Donald Hensman after graduation from USC, staying with the firm until 1966. He rejoined their employ from 1967 to 1970, but the unpredictable workload pushed him to seek employment elsewhere. He returned in 1973 and has stayed until the present. Smith became a partner in the firm 1988, and president in 1997 when Donald Hensman retired.[161] The offices of Buff, Smith & Hensman are located at 1450 W. Colorado Boulevard.

Pasadena Projects: Residence at 1175 La Loma Road (1961).

Smith, Whitney R. (1911- 2002)

Born: Pasadena, CA

[160] Skidmore, Owings & Merrill, website (www.som.com). Accessed June 2007.

[161] Hensman, Donald C. Buff & Hensman. Los Angeles, USC Guild Press, 2004. (29)

Education: USC School of Architecture, B.Arch. (1934); apprenticed in the offices of Harwell Hamilton Harris (1938).

Firms: Lawrence Test (1937); Marsh, Smith & Powell (1939); William L. Pereira (1940); Smith & Williams (1949-1973).

Work: Architect Whitney R. Smith, FAIA was a long-time South Pasadena resident and businessman, and founding member of the Pasadena & Foothill Chapter of the American Institute of Architects in 1948. In 1949, he went into partnership with Wayne Williams, an association that lasted until 1973 and produced numerous award-winning projects.[162] In 1950, Smith joined with fellow architect A. Quincy Jones and structural engineer Edgardo Contini to form the Mutual Housing Association and develop Crestwood Hills, an 800-acre housing cooperative in the Santa Monica Mountains. Smith also designed two Case Study houses, #5 (1945) and #12 (1946), neither of which were built. He taught Advanced Planning and Architecture at USC from 1941 to 1942, and Architecture and Planning at Scripps College from 1947 to 1952. Smith won numerous local and national awards throughout his career, retiring from practice in 1988.

Pasadena Projects: Residential projects include the Bradley House at 1155 Nithsdale Road (1941); the house at 515 Ridgewood Lane (1945), moved from 1975 N. Casitas Avenue; and the Smith Residence (1948). Smith also designed the Neighborhood Church at 301 N. Orange Grove Boulevard (1972).

See also *Smith & Williams*.

Smith & Williams

South Pasadena-based architectural firm; partnership of Whitney Smith and Wayne Williams (1949-1973).

Work: The highly successful collaboration of Whitney Smith and Wayne Williams produced numerous award-winning projects, including private residences, schools, community buildings, and recreational facilities. The firm's work is renowned for its use of wood, which inspired architectural historian Esther McCoy to write about a Pasadena School of architecture. Their Community Facilities Planners Building at 1414 S. Fair Oaks Avenue in South Pasadena (1958) received an Award of Excellence from the Pasadena & Foothill Chapter of the American Institute of Architects in 1959, and is listed by the Southern California Chapter of the AIA as one of the most significant examples of Los Angeles architecture constructed between 1947 and 1967.[163]

Pasadena Projects: Residential project include the house at 945 Hillcrest Place (1952); the house at 1049 La Loma Road (1952); the Lavenant Residence 300 S. Holliston Avenue (1953); the Salet House (1957); the Williams House at 579 Garden Lane; and the Strand House at 1207 S. Pasadena Avenue.[164] The Japanese–inspired Crowell House at 949 S. San Rafael Avenue (1952) has been called "one of Pasadena's best 1950s houses."[165] Commercial projects include the concrete Blaisdell Medical Building at 547 E. Union Street (1952); and the sophisticated International Style Friend Paper Company at 100 W. Green St. (1965), with landscape design by Eckbo, Dean & Associates.[166]

Stone, Edward Durell (1902-1978)

Born: Fayetteville, AR

Education: University of Arkansas (1920-1923); Harvard School of Architecture (1925-1926); Massachusetts Institute of Technology School of Architecture (1926-

[162] Serraino, Modernism Rediscovered.
[163] Ibid.
[164] Some sources list the address of the Strand House as 250 W. State Street.
[165] Gebhard and Winter, Los Angeles: An Architectural Guide. (377)
[166] Only the Green Street façade of this building remains.

1927); traveling scholar, Massachusetts Institute of Technology and Harvard, in Europe; draftsman in the office of Henry Shepley in Boston (1927-1929).

Work: Architect Edward Durell Stone was trained in the Beaux-Arts tradition, but was strongly influenced by the work of Mies Van der Rohe and other European Modernists. His first architectural commission, a 1933 New York residence was one of the first East Coast houses designed in the International Style. After visiting Frank Lloyd Wright's Taliesin and Taliesin West, Stone began to eschew the International Style in favor of more natural materials and organic forms. In 1955, Stone moved to Palo Alto, returning to New York in 1957 and keeping the Palo Alto office open as the West Coast branch of his firm. He opened another branch in Los Angeles in the 1960. Stone He is perhaps best known for his New Formalist designs, characterized by abstracted colonnades, decorative screens, and Modernist landscaping. Among his most successful designs in this mode are the U.S. Embassy in New Delhi, India; and the Stuart Company Plant and Office Building in Pasadena, all constructed in 1958. These two buildings have been called Stone's best designs of the postwar.[167] The later of these was Stone's first Southern California project in the New Formalist style.

Pasadena Projects: Stuart Pharmaceutical Company Plant and Office Building, 3360 E. Foothill Boulevard (1958); Bankamericard Center, 101 S. Marengo Avenue (1975); Beckman Auditorium at Caltech, 1201 E. California Boulevard (1963).

Straub, Calvin (1920-1998)

Born: Macon, GA

Education: Studied at Texas A&M and Pasadena City College; USC School of Architecture, B.Arch. (1943).

Firms: Buff, Straub & Hensman (1957-1962).

Work: Architect Calvin Straub, FAIA has been called "one of the most prolific and strongest practitioners of what came to be known in California as wooden post-and-beam architecture. He helped to evolve the system, and as a popular professor at USC, had an impact that reached throughout the state and beyond."[168] Straub taught architecture at USC from 1946 to 1961, working part of that time for the firm of the school's Dean, Arthur B. Gallion, from 1948 to 1953. In 1955, Straub joined the Pasadena firm of Buff & Hensman, become a partner in 1957. Straub remained with the firm until 1962, when he accepted a professorship in design at Arizona State University (to 1988). Straub ran his own office in Arizona for much of his professorship, which lasted until 1988. He was also a member of the firm Schoneburger, Straub, Florence & Associates from 1972 to 1975. He became a Fellow of the American Institute of Architects in 1969, and received over 20 AIA design awards and citations for individual buildings throughout his career.

Pasadena projects: Residence at 725 Burleigh Drive (1957).

See also *Buff, Straub & Hensman*.

Test, Lawrence (?-1981)

Born: Pasadena, CA

Education: Stanford University; University of Pennsylvania, B.Arch. (1920).

Work: Lawrence Test was a successful Los Angeles-area architect. After a year at Stanford, Test transferred to the University of Pennsylvania to study with Paul Cret, a well-known teacher in the Beaux Arts tradition. Test worked on and off during his college years, including as an office boy in the offices of Reginald Johnson. After graduation, he traveled for two years in Europe, Egypt and North Africa, working in New York before coming to California and starting his

[167] Gebhard and Winter, Los Angeles: An Architectural Guide. (405)
[168] Toward a Simpler Way of Life. (294)

own firm. During World War II, Test worked with Army engineers to design camouflage for airplane factories, and for Caltech's Navy rocket program. He was later named University Architect at USC. After leaving USC, he joined the Los Angeles firm of Powell & Morgridge, designing churches, civic centers, and commercial buildings. Test retired from practice in the early 1970s.

Pasadena projects: Residential projects include the house at 1049 Nithsdale Road (1936); the Dickinson House at 429 Bellmore Way (1941); and the Hernly House at 1475 Scenic Drive (1949), which exhibits "the skilled workmanship [that] is an echo of the Craftsman era."[169] Nursing Building at Pasadena City College.

Thomas, Joseph F.

Education: Carnegie-Mellon University, B.Arch. (1938).

Firms: Neptune & Thomas Associates (1953-1978).

Work: Joseph F. Thomas, FAIA is a long-time member of the Pasadena & Foothill Chapter of the American Institute of Architects, and served as its president in 1967. In 1953, Thomas partnered with Donald Neptune to establish the firm of Neptune & Thomas Associates, now NTDStichler, a comprehensive architectural, engineering, and interior design firm. He was elected into the College of Fellows in 1970. He served as Director of the AIA California Chapter, and as Treasurer of the national AIA. He served on the Pasadena Planning Commission, presiding as Chair from 1962 to 1964, and the Pasadena Design Commission. In addition to his architectural practice, Thomas pursued other business ventures, including serving as founding Director of the Bank of Pasadena and the pharmaceutical company Syncor International. He established the Joseph F. Thomas Scholarship and the Joseph F. Thomas Professorship at the School of Architecture of his alma mater, Carnegie-Mellon University. He also endowed the Joseph F. Thomas Scholarship at the School of Engineering at Duke University. Thomas has been the recipient of a number of the Pasadena & Foothill Chapter's Design Awards, including Honor Awards for the Arcadia Methodist Hospital, Marina High School, and the Planetarium at Citrus College.[170]

See also *Neptune & Thomas*.

Tyler, Ted (1916-2007)

Born: Pasadena, CA

Education: USC, Physical Education (1940).

Work: Building contractor Wyman Edwards "Ted" Tyler was born in Pasadena to a family of builders, contractors and community activists. He attended Pasadena City College and USC, where he earned a degree in physical education and a teaching credential. During the Second World War, he worked at Lockheed Aircraft. During the postwar building boom he began to construct homes as Ted Tyler, Builder, eventually forming a corporation in 1958. During his career he constructed houses for a number of local modern architects, including James Pulliam, Smith & Williams, and Buff & Hensman. He served on the Pasadena Planning Commission in 1960s, helped to establish the City's Design Commission, and was instrumental in creating its original sign ordinance.[171]

Pasadena Projects: House at 1190 Brookmere Road (1954); house at 1710 Putney Road; his own home at 927 Linda Vista Avenue.

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[169] Gebhard and Winter, Los Angeles: An Architectural Guide. (373)

[170] Pasadena & Foothill Chapter, American Institute of Architects, website (www.aiapf.org). Accessed July 2007.

[171] Pasadena Oral History Project. Interview with Wyman Edwards "Ted" Tyler, by Sharon Girdner. Pasadena Historical Society and Friends of the Pasadena Public Library, 2002.

Van Pelt, Garrett, Jr. (1879-1972)

Born: Milwaukee, WI

Education: Chicago Art Institute, School of Architecture.

Firms: Marston & Van Pelt (1914-1923); Marston, Van Pelt & Maybury (1923-1927); Van Pelt & Lind (1928-1941); Van Pelt (1941-1970).

Garrett Van Pelt Jr. FAIA began his architectural career in a highly-successful partnership with Pasadena architects Sylvanus Marston and Edgar Maybury. The firm is considered to have had more influence in Pasadena during the 1920s than any other, designing many of the city's Mediterranean-style commercial and civic structures, including the American Legion Building and several Pasadena Branch Libraries. In 1928, Van Pelt joined with George Lind to establish the Pasadena-based firm of Van Pelt & Lind. The firm designed many buildings throughout the Los Angeles area, and was instrumental in the development of Arcadia. Van Pelt was known for his versatility, designing residential, civic, ecclesiastical buildings in a variety of architectural styles. He became a member of the American Institute of Architects in 1943, and an AIA Fellow in 1964. He retired in 1970 in Santa Barbara, and died 1972 age 93.

Pasadena projects: Residence at 970 Laguna Road (1935); courtyard apartment at 70-92 Avenue 64 (1937), with Lind.

Weston, Eugene, III (1924-)

Born: Hollywood, CA

Education: Art Center School, industrial design.

Firms: Byles & Weston; Liebhardt & Weston (1960-1965); Liebhardt, Weston & Associates (1965-1967); Liebhardt Weston & Goldman (1967-1976); Liebhardt, Weston & Associates (1976-1990).

Work: Pasadena architect Lewis Eugene "Gene" Weston III was born to a family of architects. In the 1930s, his father and uncle formed a company to design and manufacture factory-built (prefab) houses. Weston studied industrial design at the Art Center School. Following graduation, he worked for his father's architectural firm, then for Modernist designer Alvin Lustig, and later for architectural firm Smith & Williams. At Smith & Williams, Weston met Douglas Byles, who had studied architecture at USC under Calvin Straub. The two soon formed the partnership of Byles & Weston, a design/build firm. Both became general contractors and built a number of Modernist residences, both for clients and on speculation, in and around Pasadena. After his split from Byles, Weston continued his design/build practice until moving to La Jolla in 1956. Weston also designed a short-lived line of furniture that was manufactured in Pasadena.[172]

Pasadena Projects: Residence at 760 Laguna Road (1956); residence at 815 Laguna Road (1956).

See also *Byles & Weston*.

Williams, Paul R. (1896-1989)

Born: Los Angeles, CA

Education: Los Angeles School of Art and Design; Los Angeles branch of the New York Beaux-Arts Institute of Design Atelier; USC.

Work: Paul Revere Williams was one of Los Angeles' premier architects and the most successful Black architect of his day. Extremely prolific, Williams designed some 3,000 buildings over six decades. His career began in the 1920s with mostly residential commissions for the wealthy, and soon Williams was acknowledged as one of the city's leading residential architects. By the end of the 1930s, his practice had expanded to include commercial and civic commissions, evidence of versatility considered rare for an architect. Williams

[172] Modern San Diego, website (www.modernsandiego.com). Accessed June 2007.

was the first Black member of the American Institute of Architects, Southern California Chapter (1923), and also its first Black Fellow (1957). He is responsible for some of Los Angeles' most recognizable landmarks, including the Beverly Hills Hotel (1947-1951) and the Theme Building at Los Angeles International Airport (1960s). However, Williams is perhaps best known as the "architect to the stars," designing elegant Period-style mansions for the Hollywood elite (including Frank Sinatra, Cary Grant, and Lucille Ball) in affluent Los Angeles neighborhoods like Hancock Park and Beverly Hills in the 1940s and 1950s. Williams retired in 1973 and died in 1989.

Pasadena Projects: L.L. Stewart Residence (1947); Robert New Residence (1951); Pearl Wood Residence (1952); Donald Squire Residence (1958); Fedco Department Store (1964).

Williams, Wayne (1919-)

Born: Los Angeles, CA

Education: USC School of Architecture, B.Arch. (1942).

Firms: Smith & Williams (1949-1973)

Work: Los Angeles architect Wayne R. Williams, FAIA designed hangars and military facilities during World War II. In 1949, he formed a successful partnership with Whitney Smith in Pasadena, co-authoring all the firm's projects.

Pasadena Projects: Child Guidance Clinic (1960).

See also *Smith & Williams*.

Woolf, John Elgin (1908-1980)

Born: GA

Work: Architect John Elgin "Jack" Woolf began his professional career in Los Angeles at the end of the 1930s, developing a successful practice with his brand of the Hollywood Regency style. In his residential designs, Woolf emphasized the entrance, the mansard roof, symmetry and privacy. He developed an affluent clientele, designing Beverly Hills mansions for the Hollywood elite including Mae West and Ira Gershwin. Woolf also designed several small office buildings in West Hollywood, including his own studio and office at 8450 Melrose Place (1946-1947). His designs were widely imitated by area decorators and remodelers, including Pasadena architect Bob Ray Offenhauser in his Wilcox House (1957).[173]

Pasadena Projects: Residence at 465 S. San Rafael Avenue (1958).

Wurdeman & Becket

Los Angeles-based firm; Partnership of Walter Wurdeman and Welton Becket (1938-1949).

Work: During their association, Walter Wurdeman and Welton Becket were the most prolific and professionally well-recognized practitioners of commercial architecture in Los Angeles. First as Plummer, Wurdeman & Becket, then as Wurdeman & Becket, the partnership designed dozens of high-profile commercial, corporate, and institutional buildings, effectively transforming the Los Angeles cityscape during the postwar period. The firm's early work included the landmark Streamline Moderne-style Pan-Pacific Auditorium in Los Angeles (1935). The firm expanded during World War II, completing several public housing and defense projects. Following the war, they focused on larger commercial projects, often working in the Late Moderne and Corporate Modern styles. Among the firm's best known works are Bullock's Pasadena (1947), and the General Petroleum Building (1948) and Prudential Office Building (1949), both in Los Angeles. Bullock's Pasadena is considered to be one of the most

[173] Chase, John. Exterior Decoration: Hollywood's Inside-out Houses. Los Angeles: Hennessey & Ingalls, 1982. (52-56)

important department store buildings of the postwar period in California, due to its suburban location and its outstanding design and landscaping. (Bullock's Pasadena is listed in the National Register at the national level of significance). Following Wurdeman's untimely death in 1949, Becket continued to practice as Welton Becket Associates.

Pasadena Projects: Bullock's Pasadena at 401 S. Lake Avenue (1947).

Zook, Harold J. (1920-?)

Born: Chicago, IL

Education: Cornell University, B.Arch. (1941); first job was working in his father's firm.

Firms: Clark & Frey, Palm Springs (1946-1947); Bissner & Zook (1947-1948); Harold J. Bissner (1948-?).

Work: Harold J. Zook was the son of noted Chicago-area architect R. Harold Zook. In 1946, Zook moved to Palm Springs where he worked for Modernist architects John Porter Clark and Albert Frey. In 1947, Zook moved to Pasadena where he briefly partnered with Harold J. Bissner before starting his own firm in 1948. He worked in Pasadena until 1962 when he moved his office to Corona Del Mar.

Pasadena Projects: Zook's Pasadena years were prolific, and he is responsible for numerous residential and commercial structures throughout the city. Residential projects include the Griffith House at 1155 Mesita Road (1948), the Myers House at 95 Tustin Road (1950), the Zook House at 1125 Mesita Road (1951), as well as houses at 1175 Mesita Road (1950), 795 Laguna Road (1951), 1085 Mesita Road (1952), 3340 Calvert Road (1953), 1150 Mesita Road (1953), and 3805 Greenhill Road (1954). Commercial projects include Biggar's Department Store at 680 E. Colorado Boulevard, Saga Motor Hotel at 1633 E. Colorado Boulevard; and Lowe's Furniture Store at 3341 E. Colorado Boulevard.

See also *Bissner & Zook*.

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APPENDIX A

Locally Designated Historic Resources
1935 to 1965

Property Address	Property Name	Description	Year Built
12 East Colorado Bl	The 35er	Sign	1950
45 East Colorado Bl		Sign	ca. 1950
592 East Colorado Bl	Zinke's Shoe Repair	Sign	1948
985 East Colorado Bl	Pashgian Rugs	Sign	ca. 1950, 1955
1060 East Colorado Bl	Allied Auto Supply		1952
1155 East Colorado Bl	Parker's Office Supply		ca. 1945
1633 East Colorado Bl	Saga Motel	Sign	1959
1855 East Colorado Bl	Draper's		1914/1948
2176 East Colorado Bl	C & H Sales	Sign	1953, 1956
2350 East Colorado Bl	Fedde Furniture	Sign	1950
2490 East Colorado Bl	Snell's Paint Wallpaper	Sign	1957
2801 East Colorado Bl	Third Church of Christ Scientist	Sign	1959
40 West Colorado Bl	Hamburger's	Sign	ca. 1945
106 West Colorado Bl	Customer Parking Breakfast Lunch	Sign	ca. 1950
1414 West Colorado Bl	Annandale Liquor	Sign	ca. 1950
80 North Daisy	Poodle Parlor	Sign	ca. 1955
1780 Devon Rd	Clark House	Residence	1957
118-124 North Fair Oaks Ave	Marine Hotel Rooms	Sign	ca. 1955
17-21 South Fair Oaks Ave	Toreo Café	Sign	ca. 1950
251 South Fair Oaks Ave	Voca Missionary Society	Sign	ca. 1955
511 South Fair Oaks Ave	Bekins Storage Co.	Sign	1955
592 South Fair Oaks Ave	Monty's Cocktails	Sign	ca. 1955
933 South Fair Oaks Ave	Crown Fence & Supply	Sign	ca. 1958
1010 South Fair Oaks Ave	Martin's	Sign	ca. 1955
2114 East Foothill Bl	In-N-Out Burger	Sign	ca. 1955
2160 East Foothill Bl	Butler and Wright Auto Parts	Sign	ca. 1955
2547 East Foothill Bl	Foothill Liquors Delicatessen	Sign	ca. 1955
2573 East Foothill Bl	City Wholesale Electric	Sign	ca. 1955
3360 East Foothill Bl	Stuart Company Plant & Office Bldg	Industrial and office building	1958
3545 East Foothill Bl	Bahama Lanes	Sign	1957
650 East Green St	Top & Body	Sign	ca. 1959
810 Hillside Ter		Residence	1954

Property Address	Property Name	Description	Year Built
970 Laguna Rd		Residence	1935
396 South Lake Ave	Draper's	Sign	ca. 1955
808 North Los Robles Ave	First Lutheran Church	Church	1936-1948
139 South Los Robles Ave	Hotel Livingstone	Sign	ca. 1955
445 East Orange Grove Bl	Orange Grove Shopping Center	Sign	1959
1540 Poppy Peak Dr	Constance M. Perkins Residence	Residence	1955
423 South Raymond Ave	Royal Laundry Dry Cleaning, Drive-In	Building, sign and clock	1939; 1927/ 1935
55 North San Gabriel	Jesus Saves	Sign	ca. 1950
1000 San Pasqual Villa	San Pasqual Villa Bldgs 1, 2 & 3	Apartment buildings	1954
254 East Union St	Citizens' Bank & Building	Sign	1952
42 East Walnut St	AF of L Labor Temple	Sign	1949
390 East Walnut St	Hutch's Barbeque	Sign	1949
1215 East Walnut St	Fireplace Fixtures	Sign	ca. 1950
1754 East Walnut St	Mirrors Plate Glass Windows	Sign	ca. 1955
1821 East Walnut St	Bells & Vaughn Frame & Wheel Aligning	Sign	ca. 1955
2226 East Walnut St	A.W. Graff Plumbing - Heating	Sign	ca. 1950
2226 East Walnut St	Plumbing	Sign	ca. 1950
845 East Washington Bl	Cinema 21	Marquee	ca. 1945
1384 East Washington Bl	Bakery	Sign	ca. 1945
1384 East Washington Bl	Hillcrest Bakery	Sign	ca. 1945
1396 East Washington Bl	ABC Thrift Shop	Sign	ca. 1950
1505 East Washington Bl	Sandwiches by Connal	Sign	ca. 1955
1537 East Washington Bl	Champion Cleaners	Sign	ca. 1945
1701 East Washington Bl	Cleaners	Sign	ca. 1945
1707 East Washington Bl	Mark Allen Cleaners	Sign	ca. 1945
1803 East Washington Bl	Liquor	Sign	ca. 1950
1887 East Washington Bl	Talbot Electric	Sign	ca. 1955
1887 East Washington Bl	Talbot Electric	Sign	ca. 1945

APPENDIX B

Practitioners in Pasadena
1935 to 1965

The following is a listing of architects, builders, developers and landscape architects known to have worked in Pasadena during the period 1935-1965.[174]
This list is not comprehensive, but is provided here to serve as a basis for future research and survey efforts.

[174] Because association with a significant designer often contributes to the historic significance of a resource, all known architects and landscape architects are included in the list below. However, only those builders and developers known to have substantial body of work from the period of consideration in Pasadena have been included.

Aday, T.
Ain, Gregory (architect)
Ain, Johnson & Day (architectural firm)
Ainsworth Angel McClellan (architectural firm)
Alexander, Robert Evans (architect)
Alexman, David

Allison & Rible
Angelillo, O.R.
Aplin, Harold C.
Armét & Davis
Armstrong, Robert
Arthur, Leslie
Bachman, Leo F.
Bailey, Van E.
Baldwin, Robert D.
Banks, Ken
Barienbrock & Murray
Barker & Ott
Barr, John (builder)
Bealmelle, E.
Bean, A.
Becket, Welton (architect)
Beelman, Claud (architect)
Bender, B.B & Natalie
Bennett, J. Cyril (architect)
Bennett & Bennett (architectural firm)
Bense, G.
Bettis, Raymond (builder)
Bissner, Harold J. (architect)
Bissner & Zook (architectural firm)
Bissou & Duquette
Boeke, Alfred
Bond, Robert E.
Bredthaver, Wilson E.
Brooks, E.T.
Buff, Conrad, III (architect)
Buff & Hensman (architectural firm)
Buff, Straub & Hensman (architectural firm)
Bullock, W. Craig
Burke, Frank
Burns, Fritz B. (developer)
Burrows, Gates W.
Byers, John (architect)
Byles & Weston (design/build firm)
Cain & McKerracher
Calgiers, L.
Campbell, Calvin R.
Carr, John (real estate broker)
Chaix & Johnson
Chambers, Curtis
Christinsen, LaVerne
Church, Thomas D. (landscape architect)
Clark, Alson (architect)
Clements, Stiles O. (architect)
Coleman, David C.
Connor, George
Corey, John
Cory & Rodwell
Daniel, Mann, Johnson & Mendenhall (architectural firm)
Davies, Edward D.
Day, Clarence
DeCisco, Dante A.
DeLonge, Jack
Demaree, John
Douglass, John D.
Duff, Robert F.
Duquette, William L.
Earl, O.K. (builder)
Ebronson, Walter (architect)
Eckbo, Garrett (landscape architect)
Edwards, Tom
Eggers, Henry L. (architect)
Eggers & Wilkman (architectural firm)
Ellenbroek, P.J.
Elwood, Craig (building designer)
Emerson, A.
Ennis, Lyman
Ericksson, Luther
Eskijian, Luther
Evison, Leland (architect)
Eygeus & Wilkison
Fain, Walter C. (builder)
Fickett, Edward H. (architect)
Fleming & Gast
Fletcher, Stuart W.
Floyd, William
Folb, Stanley
Foreman, Roland
Fortune, John E.
Freeman, Breo
Frick, Arthur
Frick, Ed
Frick & Frick
Fry, Charles E.
Frye, C.C.
Galbraith, John (architect)
Gallion, Allan
Gallion, Arthur B. (city planner)
Garton, Melville
Gatsculis, Phillip
Geirland, Rob T.
George, A.N.
Georgi, Boyd (architect)
Gilan, Howard
Giovani, Angelo
Glabsmith, John F.

Gool, H.B.
Gordon, Kenneth A.
Gorton, M.
Gougeon & Woodman
Grey, Elmer
Gulack, Clarence A. (builder)
Gunner, G.S.
Hadley, Levean
Hagedohm, W.R.
Hansen, H.M.
Hansen, Jerry
Harrington, C. Henry
Harris, Harwell Hamilton (architect)
Harrison, Dorothy
Haugaard, Robert
Hawes, Arthur W.
Haynes, Paul (architect)
Heaton, Culver (architect)
Heitschmidt, Earl T. (architect)
Heitschmidt & Thompson (architectural firm)
Hensman, Donald C. (architect)
Herche, Theodore
Hershberger, Gilbert L.
Hershberger, Leland
Hester, Lebron
Hirsch, William
Holoredge, W.D.
Hoover, Taylor
Huhn, Les (builder)
Huntington, C. Henry
Imhoff, Hunter
Johnson, Joseph
Jones, A. Quincy (architect)
Jones, R.S.
Jonhoff, Hunter
Kappe, Raymond
Kart, Tom Thewer
Kelley, H. Roy (architect)
Kelsey, John F. (architect)
Kennedy, Frederick, Jr.
Kingery, R.
Kirkpatrick, George T.
Kirtlan, E.A.
Kroll, Al
Ladd, Thornton (architect)
Ladd & Kelsey (architectural firm)
Langdon Jr., R.E.
Langston & Wilson
Lappin, Fred
Larson, James W.
Lautner, John (architect)
Lavagnino, Arthur
Levitoff, Harold
Livingston, Fred
Luckman, Charles (architect)
Lutzi, W. George
Manley, H.L.
Mansfield, Robert
Marlow, Fred H. (developer)
Marsh, Smith & Powell (architectural firm)
Marston, Keith R.
Marston, M.P.
Marston & Maybury
Maston, Carl L. (architect)
Mathis, Robert
Matthews, Mortimer (architect)
May, Cliff (building designer)
Mayell, Lionel V. (developer)
McCarthy, R.F. (architect)
McCarthy & Hartfelder (architectural firm)
McCarthy, Zemke & Hartfelder
McClellan, Douglas
McHickey, Louis (builder)
McIntyre Inc.
McKenzie, J. Milton
McMurray, Donald
Mesh, James
Miller, Harry T.
Mondell, Anthony
Morgan, Peter S.
Morgan, Williams
Nadel, Herbert
Nancy Drafting
Neff, Wallace (architect)
Neptune & Thomas (architectural firm)
Neutra, Richard (architect)
Newton & Lundquist
Nibecker, Y.W.
Nick, Frank H.
Nishimoto, Kenneth
Noble Jr., Wilfred H.
Nomland, Kemper (architect)
Nomland, Kemper, Jr. (architect)
Nomland & Nomland (architectural firm)
Norwood & DeLonge
Nuesse Drafting
Nyberg & Bissner (architectural firm)
Offenhauser, Bob Ray
Ogilvie, David
Pauli, William
Pearcy, C.R.
Pereira, William (architect)
Pereira & Luckman (architectural firm)
Phelps, J.
Plaut, Ulrich
Pletsch, Theodore L.
Poli, W.M.
Pomeroy, P.S. (builder)
Porush, William
Pudge, Raymond

Pugsley, John L.
Pulliam, James (architect)
Pulliam, Matthews & Associates (architectural firm)
Pulliam, Zimmerman & Matthews (architectural firm)
Purcell, William Gray
Putnam, Joseph W. (building designer, contractor)
Quinton, Scott
Randall, J.L.
Reglach, Roger
Reichl & Starkman (architectural firm)
Reisinger, James
Resh, James G. (architect)
Ripperdan, E. H.
Rollins, R.H.
Rose, Richard
Rothau, Henry
Rowell, Joseph V. (architect)
Rudolph, William
Russell, George Vernon (architect)
Russell, Roland Logan (architect)
Ryman, Sidney A. & Son
Sabin, Palmer (architect)
Saws, A.C.
Scherer, L.G. (architect)
Schwerdtfeger, Karl (architect)
Sentinel Construction (builder)
Shapiro, Arthur
Sharp, Leigh P.
Shellhorn, Ruth (landscape architect)
Simmons, E.E.
Skidmore, Owings & Merrill (architectural firm)
Smith, Dennis
Smith, Lansen E.
Smith, Whitney R. (architect)
Smith & Williams (architectural firm)
Staunton Jr., W.F.
Stone, Edward Durell (architect)
Stoshitch, M.
Straub, Calvin (architect)
Swift, Ken
Tam, Hong L.

Taylor, C.A.

Taylor, William Henry
Test, Lawrence (architect)

Thornton & Fagan
Tomlee Inc.
Train & Schaefer
Traver, Harrison B.
Tyler, Ted (building contractor)
Urmston, Ben P.
Van Pelt, Garrett (architect)
Walciechowski
Wanatabe, Isamu (landscape architect)
Ware, R.
Warnecke, John Carl (architect)
Warner, Marion J.
Werner, O.G.
Weston, Eugene (architect)
Wheeler, Roy. C. (builder)
Whitehill, Peter
Wilcox, William
Wilke, William B.
Williams, Paul R. (architect)
Williams, Shirley
Williams, Wayne (architect)
Wilrick Inc.
Wilson, H. Thomas (architect)
Wilson, R.L.
Woolf, John

Wright, Earl
Wurdeman & Becket (architectural firm)
Young, W.C. (builder)
Youngsen, James R.
Youngson, Rod
Woolf, John
Zook, Harold J. (architect)