

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Stuft Shirt DRAFT

Other names/site number: _____

Name of related multiple property listing:

N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 2241 West Coast Highway

City or town: Newport Beach State: California County: Orange

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___ local

Applicable National Register Criteria:

___A ___B ___C ___D

<hr/>	
Signature of certifying official/Title:	Date
<hr/>	
State or Federal agency/bureau or Tribal Government	

In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
Signature of commenting official:	Date
<hr/>	
Title :	State or Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

COMMERCE/TRADE: restaurant

Current Functions

(Enter categories from instructions.)

COMMERCE/TRADE: specialty store (clothing store)

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7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT: New Formalism

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Foundation: Concrete (piles)
Walls: Concrete/Glass/Stucco
Roof: Concrete

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Stuft Shirt restaurant building is sited on a large rectangular parcel overlooking the Newport Harbor in Newport Beach, CA. The property is surrounded by small-scale commercial development on either side of the West Coast Highway in an area known as Mariner's Mile. The building is set back from the highway and has a monumental appearance from both the highway to the north and the harbor to the south. The southern edge of the property steps down to meet the harbor. The south end of the building extends over a concrete boardwalk along the harbor's edge, with its concrete pile supports sitting in the water. The north side of the building, which faces a broad asphalt-paved surface parking lot and West Coast Highway, is fronted by dense vegetation including palm, magnolia, and ficus trees and lawn. This landscaped setback was historically planted with low-lying vegetation so that the building was highly visible from the highway, intentionally designed to attract potential diners driving by. Originally home to the Stuft Shirt restaurant franchise's Newport Beach location, the building is now occupied by a clothing boutique, A'maree's. Completed in 1960, the building is significant as an excellent example of New Formalist architecture and thin-shell concrete construction designed by the

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noted architecture firm Ladd & Kelsey in collaboration with renowned structural engineer Richard Bradshaw. It has experienced few alterations and retains all aspects of integrity.

Narrative Description

Exterior

The Stuff Shirt restaurant building is a two-level reinforced concrete building with a rectangular footprint set on a concrete pile foundation. The building is surrounded on all sides by a concrete walkway and low concrete balustrade. Its main floor sits on a podium, slightly above street level, and its partially subterranean lower level is even with the boardwalk just above the harbor. The building's roof is composed of small thin-shell concrete domes and projects to form a deep, scalloped-edged overhang at each façade. The exterior of the main level is characterized by a series of double-height arched bays separated by narrow tapered concrete columns. The south visible portion of the lower level is enclosed with stacked bond, painted concrete masonry units lined with flush metal doors (some of which have louvers) and a presumably non-original sliding glass metal door at the east end.

The building's primary entrance faces north towards the parking lot. It is reached by several low concrete steps that lead to a concrete landing. The steps and landing are tinted a dark gray color, and remnants of a metal baluster are visible along either side of the steps. The original handrail was replaced with a new metal handrail, and an accessible ramp was added to the west of the steps ca. 2010. The main entrance comprises a fully glazed arched bay with non-original but compatible fully glazed doors (original doors were also glazed). Historically, the entrance was flanked by large cylindrical lanterns as well as a back-lit sign that read "Stuff Shirt Restaurant" in the franchise's iconic typeface. Above the doors, glazing is separated by one vertical and one horizontal steel mullion, which support the arched opening. The other eight bays comprising the north façade are filled with stucco panels bisected vertically by narrow steel bars. Currently painted white like the roof and arches, the panels were historically painted gray.

The south façade overlooks the harbor. Like the north façade, this façade features nine arched bays. However, the arched openings are entirely glazed with fixed tinted glass separated by steel mullions.

The east façade is fronted at the northeast end by a non-original concrete patio (added 1995) enclosed by a low concrete wall and glazing. While the east façade was historically completely glazed, solid panels and a person door replaced fixed glass at the northern two bays. The other arched bays retain tinted glass quartered by steel mullions.

At the west façade, the southern two bays feature tinted glass like the south and east façades. A portion of the original glazing in the southmost bay may have been replaced with a smaller sliding window. The two northern bays are infilled with stucco panels and recessed person doors.

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Interior¹

The Stuft Shirt restaurant building underwent a substantial interior rehabilitation in 2010 by Paul Davis Architects for its new use as a high-end clothing store. The rehabilitation included restoring the largely open feel of the original restaurant, which over the years had been altered with partitions, raised floors, dropped ceilings, and mechanical equipment, as well as seismic strengthening through the addition of new interior shear walls.

The interior is divided into two main spaces – the L-shaped retail floor, which runs the length of the south, east, and part of the west side of the building, and back-of-house space (offices, staff work area, restrooms, dressing rooms, and storage) along the north side. The retail space is largely open, with 18.5-foot-high plastered vaulted ceilings, regularly spaced cross-shaped concrete columns, and polished concrete flooring. While original carpet has been removed (date unknown), traces of the original restaurant booths are visible as scars in the concrete floor. New fully glazed partitions, with steel framing mimicking the painted steel mullions of the building's fenestration, provide some semblance of organization within the retail area without obstructing views through the space. The back-of-house area is set in the same location as original back-of-house operations (kitchen, restrooms, and storage). The space is separated from the sales floor by new shotcrete shear walls, which replaced original wood framed shear walls, to the south, and an exposed pink-tinted concrete block wall, which comprised the original bathroom partition wall, to the east. In contrast with the painted, polished surfaces in the retail area, the back-of-house space features unpainted concrete vaulted ceilings with small square skylights providing daylight into the space, unpainted concrete walls, and new exposed ductwork. Though most original materials (carpet, wood shear walls, furniture, and fixtures) have been lost, the interior of the former restaurant building retains its openness as well as its overall configuration and design intent.

Character-Defining Features

Site

- Large rectangular parcel on West Coast Highway, fronted by a large paved surface parking lot
- Siting on the south side and set back from the highway, overlooking and partially extending over the Newport Harbor
- High visibility/unobstructed views from the highway as well as from the harbor

Exterior

- Visual separation between the building and its site through its landscaped setback, placement on a slightly raised platform, and perimeter balustrade
- Rectangular massing
- Multi-level configuration

¹ The interior of the building was not accessible during the preparation of this nomination. The description included has been gleaned from images and text found online. Interior images included in this nomination have been provided by John Ellis (photo by johnellisphoto.com).

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- Main level, which sits on a podium, slightly above the parking lot/highway, and extending over the water, supported by rectangular concrete piles
- Lower, partially subterranean level at the boardwalk along the harbor
- Thin-shell, multi-domed concrete roof structure that extends beyond the façades to form a deep overhang
- Monumental, double-height arched bays separated by narrow, tapered engaged columns
- Tinted glazing and stucco panels separated by steel mullions within the arched bays
- Dark tinted concrete steps and landing fronting the main (north) entrance
- Concrete walkway enclosed by a low concrete balustrade along the perimeter of the main level

Interior

- Largely open floor plan, with an L-shaped common/public space along the south and east sides and back-of-house spaces along the north side
- Double-height vaulted ceilings
- Exposed cross-shaped, regularly spaced concrete columns

Alterations

Unless otherwise noted, the following alterations were documented in building permits accessed online via the City of Newport Beach's Building Permit Records Portal:

- 1978: Storage addition appended to the existing building. The engineer is listed as Jon Waters, and the contractor is Stan Carey. El Torito restaurant group is the owner, and Cano's Restaurant the tenant.
- 1980: Interior remodel. Architects are listed as Lee & Sakahara, and the contractor is Mark Opitz. El Torito restaurant group is listed as the owner.
- 1995: Addition of 830-square-foot exterior patio area. The architect is Timothy Wilkes, and the contractor is Simon Castagna. California Ltd Partnership is listed as the owner. Presumably during this time, the northern bays of the east façade were altered with a person door and solid panels in the upper portion of the opening.
- 2000-2003: Bulkhead engineering updates. Ardell Investment Co. is listed as the owner.
- 2010: The building underwent a substantial rehabilitation by Paul Davis Architects for the new occupant, A'maree's boutique. The project restored the largely open floor plan of the space by removing past alterations/additions (partitions, dropped ceilings, mechanical equipment, etc.). The building also received a seismic retrofit; new shear walls and steel moment frames were installed.

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New compatible fully glazed doors and an accessible ramp and handrail were added at the north façade entrance.²

2011: The building's rehabilitation received a design award from the California Preservation Foundation.³

Evaluation of Integrity

The Stuft Shirt restaurant building retains all aspects of integrity. The building retains integrity of location and setting, since it has not been moved and its surrounding environment, within Newport Harbor and with small-scale commercial buildings on either side of the property, has not changed since its 1960 completion. Very few alterations have occurred since the building was constructed, and those that have are minor and primarily cosmetic. With the exception of the replacement of the main (fully glazed) entrance doors with new (compatible) fully glazed doors, the removal/replacement of portions of glazing in the north bays of the east façade, and the removal of interior finishes and fixtures, the majority of the building's original materials, including its thin-shell, multi-domed concrete roof structure, concrete columns, tinted glazing, and stucco panels, are intact. In addition to retaining most of its original materials, all of its character-defining features, as described in the above section, are extant. Because its distinguishing features and materials remain, the building continues to convey its original design intent. Its New Formalist design, in addition to its visual connection to West Coast Highway and sweeping views of the harbor, together exude a strong sense of time and place of a postwar fine dining establishment along California's scenic coastline. Its intact design and materials help to convey its original workmanship and historic feeling and association.

² "Amarees/Paul Davis Architects," *ArchDaily*, 2012, accessed May 2020, <https://www.archdaily.com/208960/amarees-paul-davis-architects>.

³ Eva Hagberg, "Removal and Renewal," *Metropolis* 31, no. 4 (November 2011): 28.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

ENGINEERING

Period of Significance

1960

Significant Dates

1960

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Thornton Ladd & John Kelsey (architect)

Richard Bradshaw (structural engineer)

Marco Wolff, Jr. (interior design)

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Stuft Shirt restaurant in Newport Beach is eligible for the National Register of Historic Places at the local level of significance under Criterion C in the area of Architecture. The

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property embodies the distinctive characteristics of New Formalist commercial architecture designed by the renowned Southern California architecture firm of Ladd & Kelsey, in collaboration with noted structural engineer Richard Bradshaw. The building is also an excellent example of thin-shell concrete construction, exhibited in the series of small concrete domes comprising its roof structure. The period of significance is 1960, the year construction was completed.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

New Formalism

New Formalism emerged in the United States in the mid-1950s as the most openly historicist of the postwar Modern idioms. The style mobilized Beaux Arts classical motifs and rich materiality to lend a sense of gravitas and monumentality to primarily civic and institutional architecture. At the same time, New Formalism was fundamentally a 20th-century style, its neoclassicism expressed with Modernist simplicity and authenticity of form.

By the mid-20th century, International Style Modernism was well-represented in American public architecture, favored for its economy, formal integrity, and association with progress. Already, however, a number of its practitioners saw the style's limitations. New Formalism arose as a reaction to Modernist orthodoxy by several architects, notably Edward Durell Stone, Philip Johnson, and Minoru Yamasaki, who perceived curtain-walled corporate Modernism as a rigid, plain, and utilitarian style—one ill-suited to grand civic architecture. Formally reactionary, New Formalism was seen in the stark, stripped classicism of 1930s Italian and German Fascist public architecture. New Formalism's concepts were reinterpreted in the postwar American context with neutralized political connotations and more abstract historical allusions in an effort to blend Modernism with the continuum of architectural history, in contrast to some early European Modernists who intended it to be a revolutionary break with history. The American Embassy in New Delhi (1954) by Edward Durell Stone—a pavilion with a peristyle of tapered pilotis, honeycomb brise-soleil, and gold accents—is often considered to have inaugurated the new style. New Formalist structures are characterized by classically derived forms such as colonnades and belvederes, monumental symmetrical façades with rectangular massing, and the use of opulent cladding materials such as marble, granite, and mosaic that had been typically eschewed by Modernists. The style, which sought chiefly to inject a timelessness and sense of formality to modern civic life, was most often applied to government buildings, churches, banks, and college campus architecture.

New Formalism's allusions to classicism are simplified and stylized, inherently derived from and tailored to 20th century technology and taste. Symmetrical, magisterial colonnades were often abstracted to near-parabolic proportions and cast in gravity-defying concrete, a gesture seen in Ladd & Kelsey's Newport Beach Stuft Shirt restaurant building (1960), as well as Richard Dorman's Beverly Hills National Bank on Chayote Street in Brentwood (1965) and Edward Durell Stone's Von Kleinsmid Center at the University of Southern California (1967). The result: a sleek classicism that adapted space age materials to humanistic proportions, which conveyed

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both institutional permanence and ideological progressiveness. It was this combination that made New Formalism a popular and emblematic style of Late Modernism. Though New Formalism had faded out of fashion by the early 1970s like most postwar Modernist idioms, its relatively long life as an architectural style attests to the popular appeal of attenuated and stylized versions of Modernism.⁴

Common character-defining features of the New Formalist style include:

- Integration of building and hardscape, including large plazas that accentuate monumental setting and formality
- Strict symmetry and axial designs
- Monumental in size and appearance, often with double-height spaces
- Flat roof, typically with a heavy, projecting overhang
- Smooth wall surfaces
- Colonnade of stylized full-height columnar supports
- Repeating arches or round openings

The Stuft Shirt restaurant building is not only an excellent example of New Formalism applied to a commercial property, it is also one of the earliest known examples in the region. It embodies the distinctive characteristics of the style, including its monumental presence with double-height bays; symmetrical formality, with important views of the building from all sides; deep projecting roof overhang; smooth concrete and stucco wall surfaces; slender tapered columns; and expansive arched openings.

Thin-Shell Concrete Construction

The rise and popularity of Modernism in the years following World War I through the early 1970s directly coincided with innovations in building materials and structural systems, including the use of structural concrete. Thin-shell concrete represented an engineering solution for achieving large, unobstructed spans, and it was welcomed by architects of the time as a means for structural expression.⁵ Renowned architect-engineers such as Félix Candela, Pier Luigi Nervi, and Eduardo Torroja employed the construction method to create geometrically complex and dramatic sculptural structures, which would have previously been impossible.⁶ A European invention with historical ties to the concrete domed structures of the Roman empire, thin-shell concrete construction made its way to the United States by the 1920s. Thin-shell concrete proliferated throughout postwar America in the design of commercial, industrial, recreational, and public structures, including in the work of engineers Jack Christiansen in the Pacific Northwest and Richard Bradshaw in Southern California. The use of thin-shell concrete increased in the 1950s and '60s, its malleability lending itself to the optimistic, curvilinear, and

⁴ City of Los Angeles, "SurveyLA Los Angeles Citywide Historic Context Statement, Context: Architecture and Engineering, Sub-Context: L.A. Modernism, 1919-1980," prepared by Architectural Resources Group for the City of Los Angeles, Department of City Planning, Office of Historic Resources (2019), 177-185.

⁵ Thomas E. Boothby and Charlene K. Roise, "Concrete Buildings: Yesterday's Marvel, Today's Cast-Off," *Historic Preservation Education Foundation*, accessed May 2020, <https://www.hpef.us/publications/preserving-the-recent-past-publications/soaring-or-crashing>.

⁶ Christian Meyer and Michael H. Sheer, "Do Concrete Shells Deserve Another Look?," *Concrete International* 27, no. 10 (October 2005): 43-50.

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futuristic forms made popular and possible by the Space Age. The direct practical connection between the Southern California aerospace industry and thin-shell applications is demonstrated by Richard Bradshaw's consultation with aerospace engineers at Lockheed and Pasadena's Jet Propulsion Laboratory. As with its rise in popularity, the construction method's decline paralleled that of Modernism, its presence dwindling by the 1970s.⁷

The Stuft Shirt building is an excellent example of thin-shell concrete construction. Its unique thin-shell concrete roof domes, which extend beyond the building's walls in a series of buoyant arches, was featured in newspapers and periodicals following its completion.

The Stuft Shirt structure is constituted of 36 domes. The basic module is a tapered column rising into a one-quarter dome; four of these create the shallow dome and its integral, tapered support columns. The intersection of the columns is denoted by a small reveal. Half domes rim the structure, giving the architecture its distinctive scalloped silhouette. Both the domes and the columns are articulated visually; the separation line between domes is expressed on the periphery with a small reveal, adding an opportunity for sunlight and shadow to create a visual ornament integral to the structural system — a textbook example of Modern architecture's use of functional structure to add ornamental character, rather than using applied ornament. Though domes and supporting columns are ancient forms, New Formalist architecture such as the Stuft Shirt rendered them with modern materials and engineering, and expressed them in structurally appropriate tapered forms and clean, simple, sculptural lines.

Differing from other Bradshaw-designed thin-shell structures (such as the 200-foot open span of Las Vegas' McCarran Airport), the Stuft Shirt domes have a small span. In an almost archaic manner, the repeated columns and tall multi-domed ceiling create an intimate, closely defined interior space appropriate to a fine restaurant.

Architects Ladd and Kelsey originated the domed design, and then Bradshaw engineered them; his aim was to determine the minimum amount of concrete necessary with no excess, leading to the tapered column form. The thin-shell structure spreads forces in equilibrium across the surface. In the decades before computers were used to calculate these forces, Bradshaw would create plexiglass models wired to measure the optimal stress at each point of the surface in order to determine the optimal shape.⁸

Ladd & Kelsey, Architects

Founded in Pasadena in 1959, the office of Ladd & Kelsey is known for its innovative institutional, residential, and commercial structures built in Southern California during the 1960s and 1970s. The firm, which worked primarily in Mid-Century Modern and New Formalist styles, was led by Thornton Ladd (1924-2010) and John Kelsey (1925-2012), who met as architecture students at the University of Southern California (USC).

⁷ Boothby and Roise, "Concrete Buildings: Yesterday's Marvel, Today's Cast-Off."

⁸ Richard Bradshaw, conversation with Alan Hess and Pierluigi Serraino, Northridge, CA, September 16, 2018; Richard Bradshaw conversation with Alan Hess, Northridge, CA, August 11, 2017.

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Thornton Ladd was raised in Portland, OR in a prominent banking family who relocated to Pasadena in the late 1930s following the death of Ladd's father.⁹ After serving in the Second World War, Ladd enrolled at USC to study music, but quickly switched to architectural studies.¹⁰ A gifted student, Ladd gained his first professional experience at the noted firm of Pereira and Luckman while still enrolled at USC. He graduated in 1953 and founded Thornton Ladd & Associates in Pasadena the following year.¹¹ Before joining with John Kelsey, Ladd completed several projects in the Mid-Century Modern style that were lauded by the architectural press, including a house for his mother, the Lilian B. Ladd Residence (1959), and the Stuft Shirt restaurant in Upland, CA (1957; not extant).¹²

John Kelsey, a California native raised by his mother between Los Angeles and San Francisco, followed a path parallel to that of his colleague. After serving as an Air Force Cadet in the Second World War, Kelsey enrolled at the School of Architecture at USC on the GI Bill. Upon graduating in 1954, he gained professional experience at the reputable firm of A.C. Martin and Associates, with whom Ladd & Kelsey would later collaborate as consulting architects on the Department of Water and Power building in downtown Los Angeles. He became partners with Thornton Ladd in 1959.¹³

The Stuft Shirt restaurant in Newport Beach (1960) was one of the first and most career-defining commissions Ladd & Kelsey completed under their new partnership. Although little has been written about Ladd & Kelsey's early influence on the development of the New Formalist style, the Stuft Shirt is one of the earliest examples of New Formalist architecture in Southern California. Earlier known examples of the style in the region include work by Edward Durell Stone, who is largely considered one of the nation's inventors of New Formalism, but even these are not pure examples of the style and instead convey Stone's transition in design philosophy from International Style modernism to more formalist leanings. These include Stone's Kresge Chapel at the Claremont School of Theology in Claremont, CA (1957) and his Stuart Pharmaceuticals Company complex in Pasadena, CA (1958).¹⁴ Stuft Shirt restaurant predates many of the best known examples of New Formalism in Southern California, including Pereira and Luckman's New Formalist buildings for the USC and UC Irvine master plans (development commenced in 1963 for both campuses) as well as much of Edward Durell Stone's work that was so influential in defining and popularizing the style, such as the Perpetual Savings and Loan building in Beverly Hills, CA (1961), the Edward T. Foley Center on the LMU campus in Los Angeles (1962), and the Ahmanson Center in Los Angeles (1967).¹⁵

⁹ 1940 United States Federal Census, accessed April 2020, Ancestry.com.

¹⁰ U.S. WWII Draft Cards Young Men, 1940-1947, accessed April 2020, Ancestry.com.

¹¹ "Pasadenan Wins Plans Competition," *Pasadena Independent*, July 27, 1951; Dick Turpin, "New Art Museum Will Reflect 'Space Concept,'" *Los Angeles Times*, October 6, 1968.

¹² "Modern Restaurant: Thornton Ladd, Architect and Associates," *Arts & Architecture* 74, no. 10 (October 1957): 28-29; "Area Eateries Given Awards for Interiors," *Pomona Progress Bulletin*, November 29, 1957.

¹³ Valerie J. Nelson, "Architect for Pasadena Museum," *Los Angeles Times*, August 30, 2012.

¹⁴ City of Los Angeles, "SurveyLA Los Angeles Citywide Historic Context Statement, Context: Architecture and Engineering, Sub-Context: L.A. Modernism, 1919-1980," 186.

¹⁵ "New Formalist (style)," *Historic Places LA*, accessed April 2020, <http://www.historicplacesla.org/search>.

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The Stuft Shirt's unique, thin-shell cast concrete structure of arches and domes was formally innovative and commended by *Architectural Forum* and *Progressive Architecture* magazines (**Fig. 1**).¹⁶ The restaurant's design concept, featured in *Progressive Architecture*, received national honors by winning the magazine's commerce award as well as an Award of Merit from the American Institute of Architects (**Fig. 2**).¹⁷ The project represented a significant technological achievement for the firm; it was their first collaboration with structural engineer Richard Bradshaw, who would work with them on the billowing cast concrete structure of their well-publicized First Methodist Church of La Verne, CA in 1961.¹⁸ Shortly after its completion, the building was photographed by noted architectural photographer Ezra Stoller (**Figs. 3-7**).

The firm's practice continued to be defined by structural and material innovations, from their Herrick Chapel at Occidental College (1964), a slip-form concrete building, to their Heath Ceramics tile-clad Pasadena Art Museum (now the Norton Simon Museum).¹⁹ Ladd & Kelsey steadily collected AIA Excellence and Merit Awards throughout the 1960s for projects such as the First Methodist Church of La Verne and the Herrick Chapel, and received accolades for major works including Busch Gardens at the Anheuser-Busch Plant in Van Nuys, CA (1966), and the California Institute of the Arts Campus (1966-1971).²⁰ Known for their formal rigor, with a design process that included experiential periscope-guided tours of scale models, the firm also gained a reputation for a visionary and sumptuous approach to Modernism, for "graceful pavilion[s]" and buildings with "an air of sensuousness and opulence."²¹

Ladd & Kelsey relocated to Newport Beach by 1977, and finally disbanded as a firm in 1982 without leaving behind an archive. Both architects continued to practice separately before retiring, Ladd moving to Ojai, and Kelsey to Santa Barbara, where they resided until their deaths in 2010 and 2012, respectively.²²

Richard Bradshaw, Structural Engineer

Richard Bradshaw (1916-2020) was one of the most distinguished structural engineers working in Los Angeles in the mid-20th century. He was particularly known for his original research, development, and designs for thin-shell concrete structures. Born in Philadelphia in 1916, Bradshaw earned his engineering degree from the California Institute of Technology (Cal Tech)

¹⁶ "Portico on a Bay," *Architectural Forum* 114, no. 3 (March 1961): 90-91; "Progress Report: The Work of Ladd & Kelsey," *Progressive Architecture* 40, no. 12 (December 1959): 107-119.

¹⁷ The final design was modified from what was featured in *Progressive Architecture*; however, the overall style and form remained the same. "Beach Restaurant Work Proceeding," *Los Angeles Times*, February 21, 1960.

¹⁸ "In La Verne," *Los Angeles Times*, July 15, 1962; "Portico on a Bay," *Architectural Forum*.

¹⁹ David Gebhard and Robert Winter, *An Architectural Guidebook to Los Angeles* (Layton, UT: Gibbs Smith, 2003), 309; Nelson, "Architect for Pasadena Museum."

²⁰ "La Verne Church Design Lauded," *Pomona Progress Bulletin*, November 16, 1962; "Architects' Designs Earn Awards," *Los Angeles Times*, October 1, 1965; Turpin, "New Art Museum Will Reflect 'Space Concept.'"

²¹ "Portico on a Bay," *Architectural Forum*; John Pastier, "Pasadena Museum, the Contemporary, Eye-Catching Look," *Los Angeles Times*, November 23, 1969.

²² Nelson, "Architect for Pasadena Museum;" *U.S. Phone and Address Directories*, accessed April 2020, Ancestry.com.

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in 1939.²³ Before and during World War II, he lived in Honolulu and served in the Navy as an engineer at Pearl Harbor. After the war, Bradshaw relocated back to Los Angeles, where he collaborated with the city's most renowned architects of the period, including Richard Neutra, John Lautner, Welton Becket, Paul Williams, A. Quincy Jones, William Pereira, Charles Luckman, Victor Gruen, Skidmore Owings & Merrill, Palmer & Krisel, Edward H. Fickett, and Carl Maston, as well as Thornton Ladd and John Kelsey for the Stuft Shirt and the La Verne United Methodist Church.²⁴

Bradshaw became the go-to structural engineer for Southern California's master architects in large part due to his highly innovative, pioneering structural designs. It was Bradshaw's deft ability as an engineer that made possible the dynamic upswept roof of Tiny Naylor's Drive-In (architect Douglas Honnold), the flying saucer-like LAX Theme Building (architects Pereira and Luckman, Paul Williams, and Welton Beckett), and the 200-foot General Electrical Pavilion dome at the 1964 New York World's Fair (architect Welton Beckett).²⁵ He worked on major projects for Walt Disney at Disneyland's Tomorrowland, EPCOT, and Walt Disney World, for Henry Kaiser at Hawaiian Village in Honolulu, and for GE, GM, Ford, and US Steel at the 1964 New York World's Fair.

Bradshaw was best known for his work in reinforced concrete, frequently speaking at international conferences on concrete shell structures. His expertise is featured in his modular design of thin concrete shells for the Stuft Shirt restaurant in Newport Beach.²⁶ He also designed notable thin-shell structures for the Windward Shopping Center, Kaneohe, HI (architect Pete Wimberly), McCarran Airport, Las Vegas, NV (architect Welton Becket), and Tarzana Ice Rink, Tarzana, CA (architect Carl Maston). Though headquartered in Los Angeles, he maintained branch offices in Honolulu, San Francisco, Portland, OR, and Orlando, FL.²⁷ Bradshaw received the Engineer of the Year Award from the California Society of Professional Engineers in 1960.²⁸ In 2013, Bradshaw was the only engineer to be featured in the Getty's architectural exhibit, "Overdrive – LA Constructs the Future". Richard Bradshaw died on February 14, 2020 at the age of 103.²⁹

History of the Stuft Shirt Franchise

The Stuft Shirt was a Southern California restaurant franchise known for its continental-style fare and stylish dining rooms that operated from the 1940s through the 1970s. The restaurant's first location, founded by Norman L. Goss in 1940, was at 1000 E. Green Street in Pasadena. Modeled after a European wayside inn, the original Stuft Shirt welcomed droves of travelers

²³ Bradshaw later received Master's degrees in Structural Engineering from the University of Southern California (USC) and Applied Mechanics at California State University, Northridge.

²⁴ "Richard Bradshaw, Obituary," *Los Angeles Times*, February 29, 2020.

²⁵ Pierluigi Serraino, "Man of the Century," *Architecture For Sale*, accessed May 2020, <https://architectureforsale.com/afsquarterly/man-of-the-century/>.

²⁶ "Architects, Engineers Plan Meeting," *Los Angeles Times*, June 30, 1963.

²⁷ Serraino, "Man of the Century."

²⁸ "Architects, Engineers Plan Meeting," *Los Angeles Times*.

²⁹ "Richard Bradshaw, Obituary," *Los Angeles Times*.

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from nearby Route 66, which turned into Colorado Boulevard when it entered Pasadena.³⁰ The Stuft Shirt moved from its Green Street location in 1960 to a new site at 901 E. Del Mar Boulevard; the Green Street building was subsequently demolished.³¹ In its first decade of operation, the Stuft Shirt specialized in traditional English cuisine, part of a larger wave of Anglophilia that spawned restaurants such as the Sportsman's Tavern in Monrovia and the Pig 'N Whistle, located a block away on Colorado Boulevard.³²

Fourteen years into running the Pasadena restaurant, Goss announced his intention to open a Stuft Shirt restaurant adjoining a new hotel in Upland, also on Route 66.³³ The newly formed firm of Thornton Ladd & Associates was given the commission, their first hospitality project. The Stuft Shirt had gradually transitioned to a formal, mostly French menu; with Ladd's sleek Modernist design, it sought to definitively trade its rustic roots for cosmopolitan elegance. The finished building, which was published in *Arts & Architecture* and won an award for its interior design from *Restaurants & Institutions*, was a glass, steel, and redwood pavilion with an indoor water feature, terrazzo floors and an exposed modern kitchen.³⁴

Ladd, now with John Kelsey as partner, was hired again to design the Stuft Shirt's Newport Beach location in 1960. The building, executed in collaboration with engineer Richard Bradshaw, was an innovative cast-concrete New Formalist structure set directly upon the Newport marina.³⁵ Though Ladd & Kelsey were enlisted again in 1960 to design the new Pasadena location on Del Mar Boulevard for the franchise, the Newport Beach Stuft Shirt quickly became the franchise's most iconic outpost, such a splashy vision of 1960s Southern California that it appeared in comic strips.³⁶ The Venetian-themed restaurant remained a popular destination for celebrating special occasions for decades. It was the last of the Stuft Shirt restaurants to close, in 1975, following the closure of the Upland and Pasadena branches in 1969 and 1973, respectively.³⁷ Of the Stuft Shirt restaurant's four historic locations, only two remain today: the Stuft Shirt at 901 E. Del Mar Avenue, Pasadena which has been altered beyond recognition, and the Newport Beach Stuft Shirt, now A'maree's boutique.³⁸

³⁰ "Stuft Shirt Now Open for Luncheon Service," *Metropolitan Pasadena Star-News*, December 18, 1941.

³¹ "'Stuft Shirt' to Relocate," *Independent Star-News* (Pasadena, CA), April 24, 1960.

³² Marian Clark, *The Route 66 Cookbook: Comfort Food from the Mother Road* (San Francisco, Council Oak Books, 2003), 214-215.

³³ "Upland Drive-In Hotel, Café Plans Revealed," *Pomona Progress Bulletin*, October 13, 1954.

³⁴ "Modern Restaurant: Thornton Ladd, Architect, and Associates," *Arts & Architecture*; "Area Eateries Given Awards for Interiors," *Pomona Progress-Bulletin*.

³⁵ "Portico on a Bay," *Architectural Forum*.

³⁶ Doug McMann, "Stuft Shirt a Landmark for Diners," *Independent Star-News* (Pasadena, CA), January 13, 1963; "Stuft Shirt/A'maree's, Newport Beach," *Preserve Orange County*, November 8, 2018, accessed April 2020, <https://www.preserveorangecounty.org/endangered-places/2018/11/8/amarees-stuft-shirt-newport-beach>.

³⁷ Tedd Thomey, "Table Talk," *Long Beach Independent*, September 5, 1975.

³⁸ The original Stuft Shirt on Green Street, Pasadena was demolished in 1963. The Ladd & Kelsey-designed Upland Stuft Shirt was heavily remodeled and then demolished between 1980 and 1994. The Stuft Shirt on Del Mar Boulevard, Pasadena, was heavily remodeled ca. 2010. "Historic Aerials," *NETRONLINE*, various years, accessed April 2020, <https://www.historicaerials.com/viewer>; City of Pasadena Planning Department, "Notice of Decision – Consolidated Design Review – Storefront Alteration (899-901 E. Del Mar Blvd)," May 2012.

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreege of Property less than one acre

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 33.61855 Longitude: -117.92154

Verbal Boundary Description (Describe the boundaries of the property.)

City of Newport Beach, Orange County, California, portion of Lot H of Tract No. 919. Approximately 405 feet along the waterfront (south) and West Coast Highway (north), 200 feet along the east property line, and 188 feet along the west property line.

Boundary Justification (Explain why the boundaries were selected.)

The property lines are the legally recorded boundary lines.

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11. Form Prepared By

name/title: Katie Horak/Principal, Evanne St. Charles/Associate, and Krista Gelev/Intern
organization: Architectural Resources Group
street & number: 360 E 2nd Street, Suite 225
city or town: Los Angeles state: CA zip code: 90012
e-mail e.stcharles@arg-la.com
telephone: (626) 583-1401
date: September 9, 2020

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property:	Stuft Shirt
City or Vicinity:	Newport Beach
County:	Orange
State:	California
Photographers:	Architectural Resources Group, John Ellis where noted
Date Photographed:	May 2020 (ARG); 2012 (John Ellis)

Description of Photograph(s) and number, include description of view indicating direction of camera:

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- 1 of 15 View south of the parking lot and north façade.
- 2 of 15 View west of the harbor, boardwalk, and east façade.
- 3 of 15 View north of the south and east façades. (photo by johnellisphoto.com)
- 4 of 15 View north of the south façade from the harbor. (photo by johnellisphoto.com)
- 5 of 15 Close up of the north façade, view south.
- 6 of 15 Close-up of the main entrance, north façade.
- 7 of 15 North façade and new accessible ramp, view southeast.
- 8 of 15 West façade, view east.
- 9 of 15 Close-up of concrete piles supporting the main level, view southeast.
- 10 of 15 Close-up of partially subterranean lower level, view east.
- 11 of 15 East façade, view west.
- 12 of 15 Interior view south of the retail space. (photo by johnellisphoto.com)
- 13 of 15 Interior view southeast of the retail space. (photo by johnellisphoto.com)
- 14 of 15 Interior view east from the back-of-house space. (photo by johnellisphoto.com)
- 15 of 15 Interior view east of the dressing rooms/back-of-house space. (photo by johnellisphoto.com)

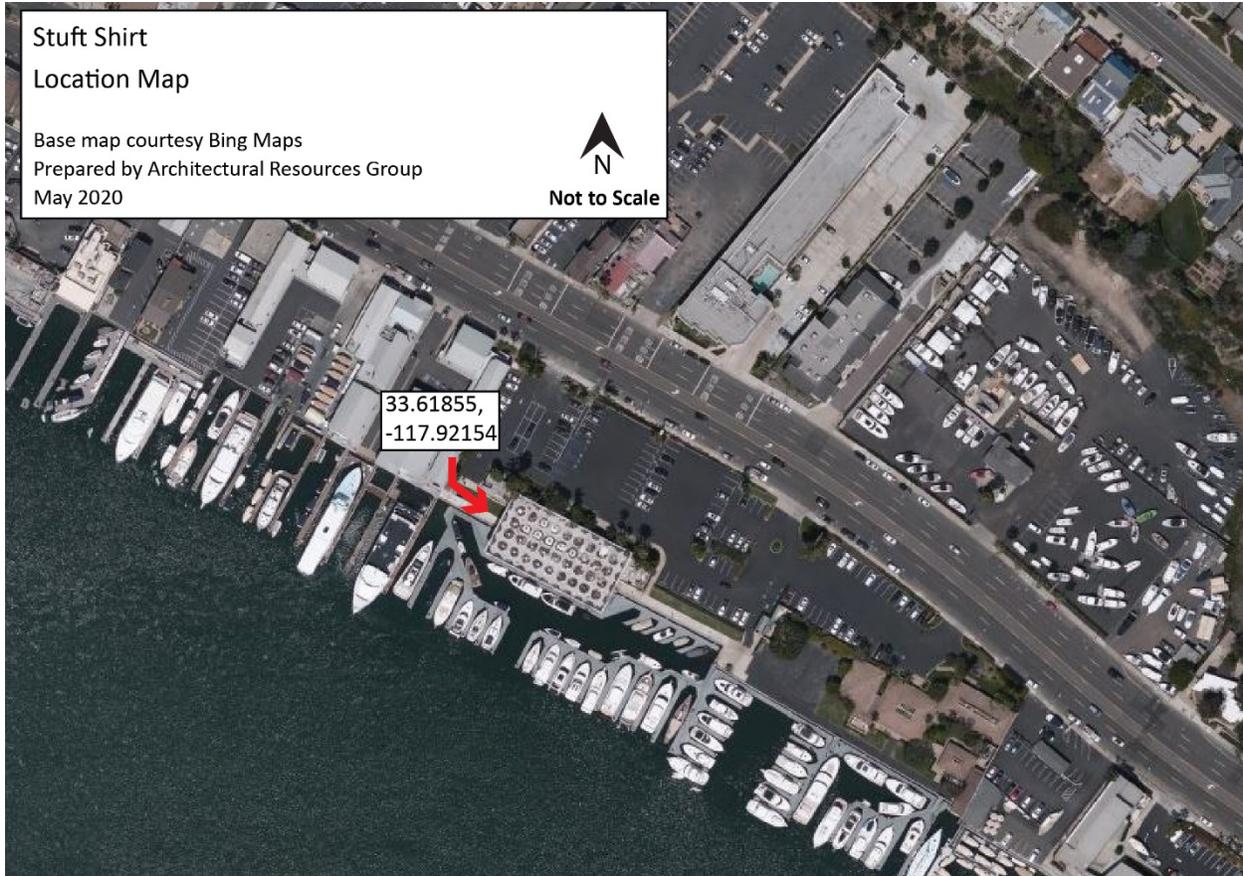
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Location Map



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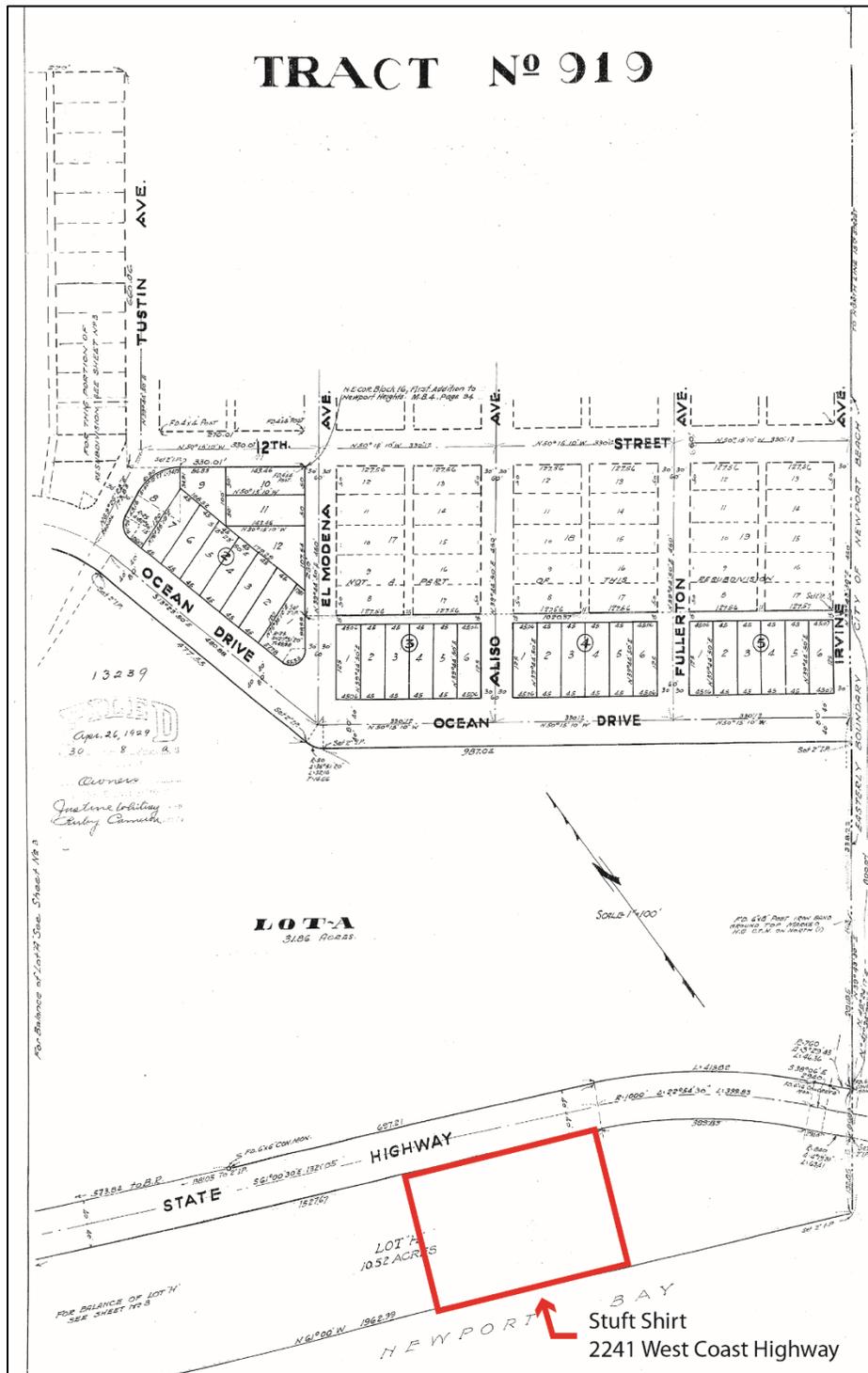
USGS Map



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Site Map

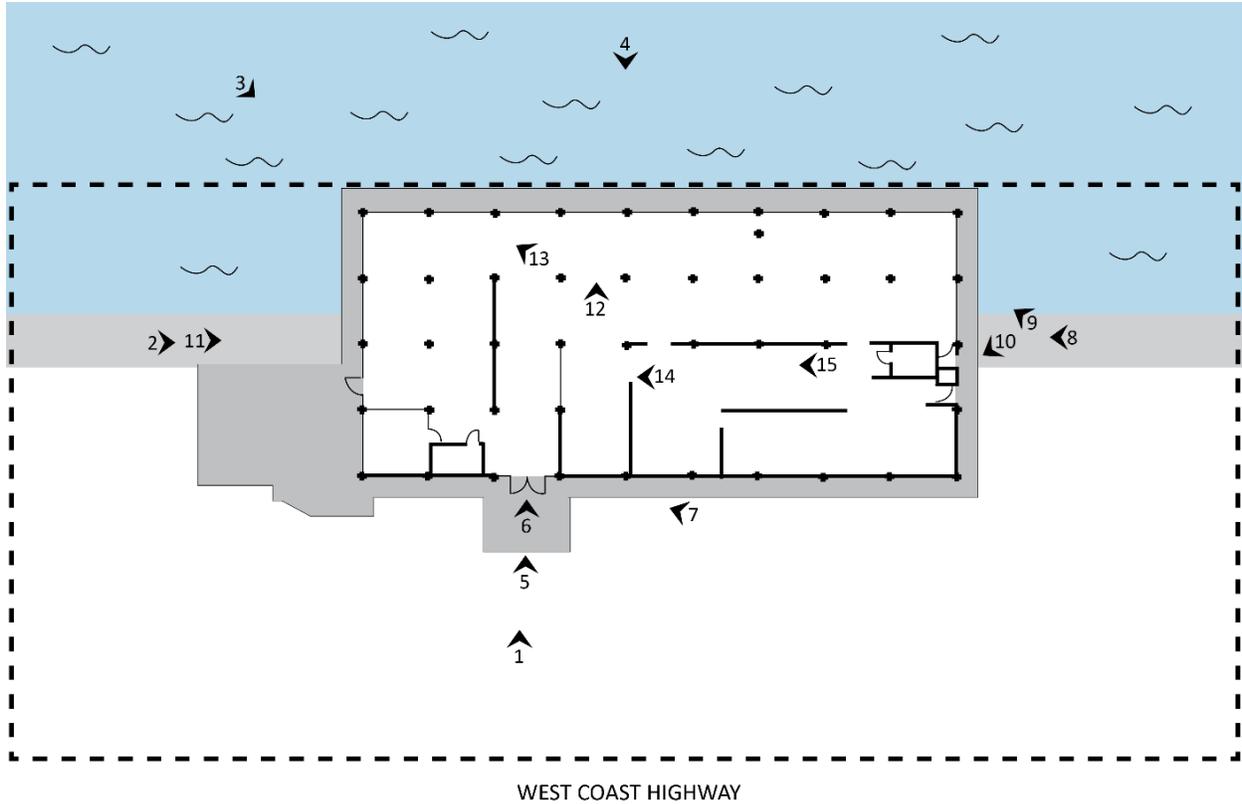


Stuff Shirt, Portion of Lot H, Tract No. 919 (City of Newport Beach)

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Sketch Map/Photo Key



Stuft Shirt
Sketch Map/Photo Key
Prepared by Architectural Resources Group
May 2020

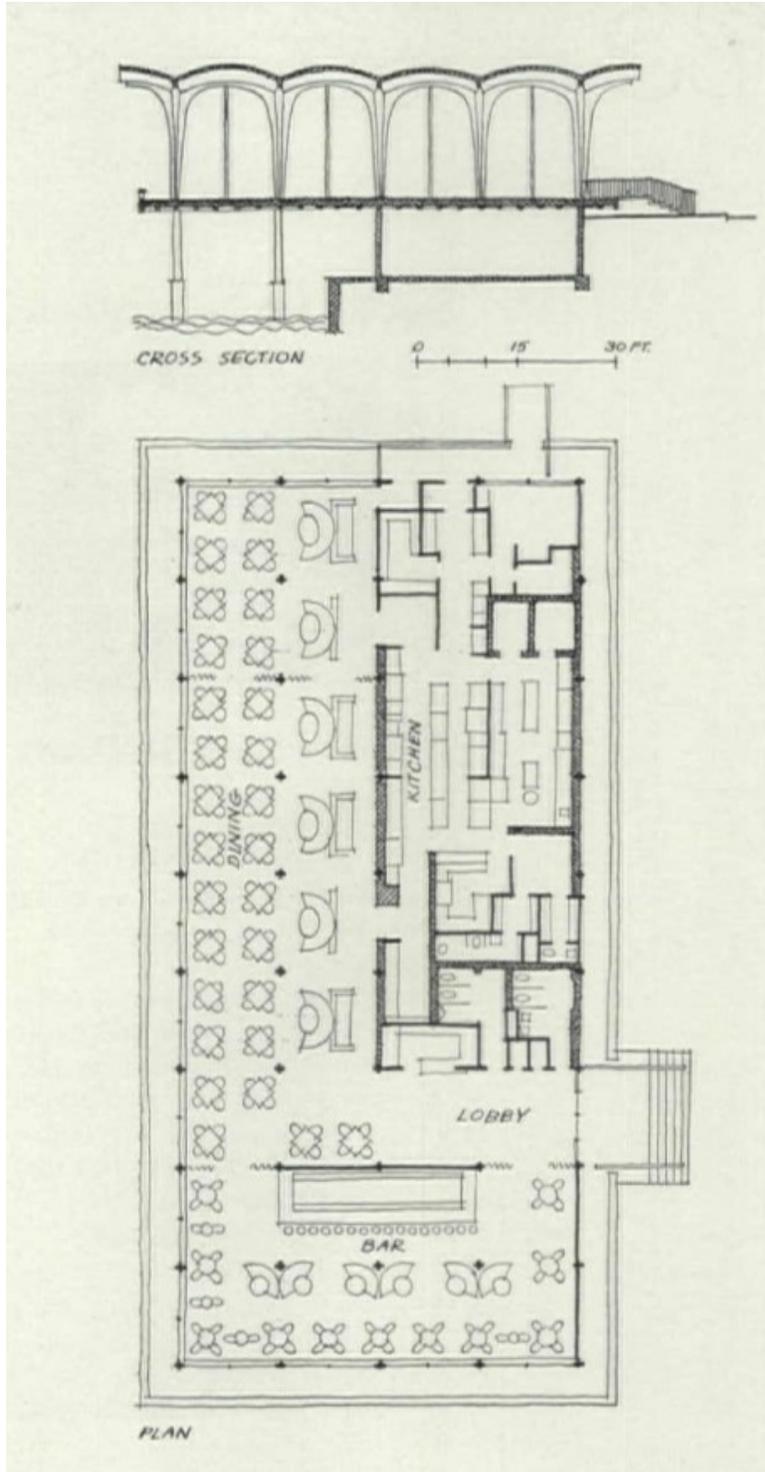
— — Property Boundary

↑ N
Not to Scale

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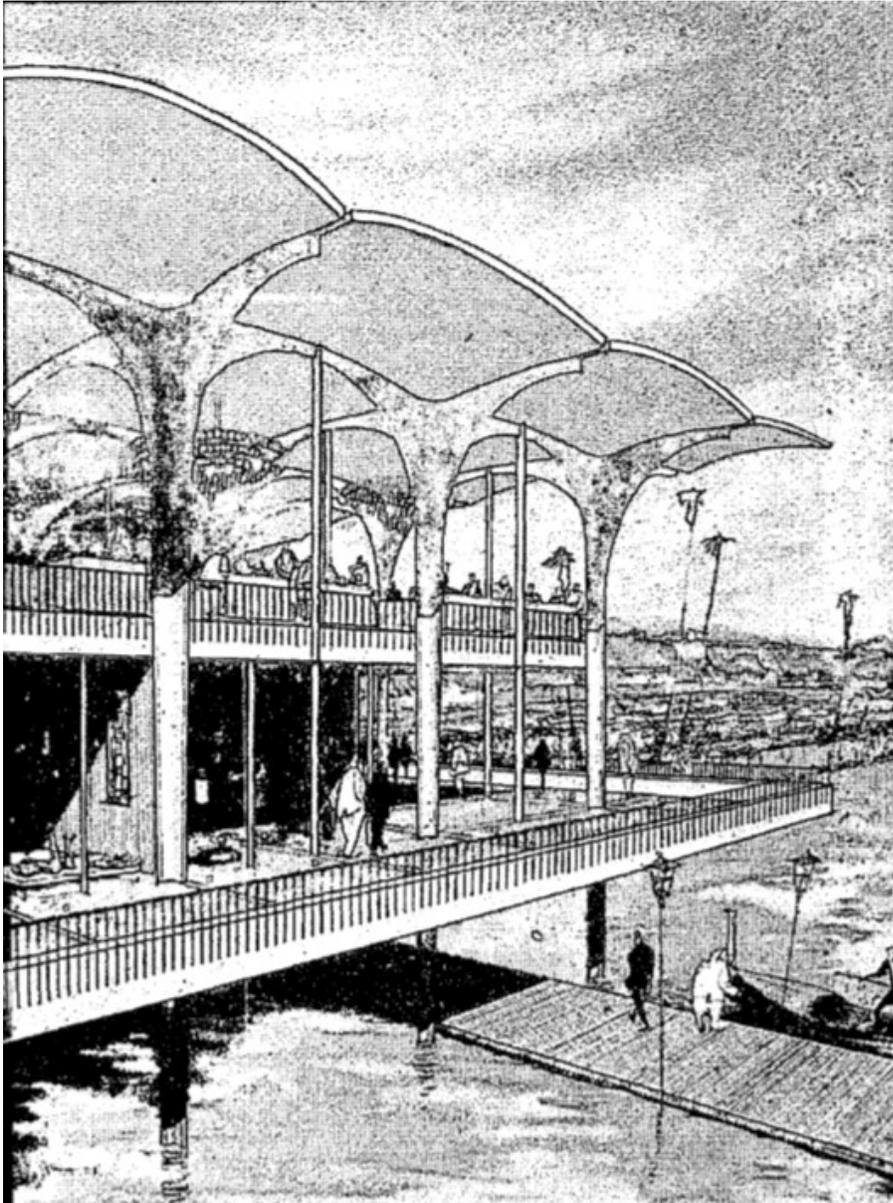
Figure 1. Floor plan and section. "Portico on a Bay." *Architectural Forum* 114, no. 3 (March 1961): 91.



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Figure 2. Concept rendering. “Progress Report: The Work of Ladd & Kelsey.” *Progressive Architecture* 40, no. 12 (December 1959): 118.



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Figure 3. Stuft Shirt restaurant building, view south, 1960, photograph by Ezra Stoller (courtesy © Ezra Stoller/Esto).



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Figure 4. Stuft Shirt restaurant building, view north, 1960, photograph by Ezra Stoller (courtesy © Ezra Stoller/Esto).



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Figure 5. Stuft Shirt restaurant building, view west, 1960, photograph by Ezra Stoller (courtesy © Ezra Stoller/Esto).



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Figure 6. Stuft Shirt restaurant building, interior view west, 1960, photograph by Ezra Stoller (courtesy © Ezra Stoller/Esto).



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Figure 7. Stuft Shirt restaurant building, interior view southwest, 1960, photograph by Ezra Stoller (courtesy © Ezra Stoller/Esto).

