City of Glendale
South Glendale Historic Context Statement
September 30, 2014

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HISTORIC RESOURCES GROUP

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PROJECT SUMMARY

This Citywide Historic Context Statement was prepared at the request of the City of Glendale, and was funded in part by a grant through the Certified Local Government (CLG) program. In July 2014, the City contracted with Historic Resources Group for the preparation of the Historic Context Statement. It follows the guidance outlined for the development of historic contexts in the *Secretary of the Interior's Standards and Guidelines for Archaeology and Historic Preservation*, along with *National Register Bulletin 16B: How to Complete the National Register Multiple Property Documentation Form*.

The activity which is the subject of this Historic Context Statement 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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Introduction

PROJECT TEAM

The City of Glendale received a State of California Certified Local Government (CLG) grant for the period 2013-2014 to prepare a historic context statement for the South Glendale Community Plan area (identified in the map on page 8). It was developed by Historic Resources Group, including Christine Lazzaretto, Principal; Sian Winship, Architectural Historian; and Robby Aranguren, Planning Associate. All three meet the Secretary of the Interior's qualifications in historic preservation.[1] Coordination of the project on behalf of the City was administered by Jay Platt, Senior Urban Designer. Project review and oversight from the California Office of Historic Preservation was provided by Amanda Blosser.

STATEMENT OF PURPOSE

The City of Glendale is committed to the preservation of its historic buildings, neighborhoods, and sites as part of its overall goal of planning for the future. The South Glendale Community Plan is currently being prepared as an update to the General Plan in order to promote, enhance, and regulate future development in Southern Glendale. The South Glendale Historic Context will serve to inform the Community Plan as well as the required environmental review. The South Glendale Historic Context will be an important component of the Community Plan and will assist in the identification and protection of historic resources, as well as inform other aspects of the Plan such as policy recommendations, zoning changes, and design review.

HISTORIC CONTEXT STATEMENTS

In order to understand the significance of the historic and architectural resources in the City of Glendale, it is necessary to examine those resources within a series of contexts. By placing built resources in the appropriate historic, social, and architectural context, the relationship between an area's physical environment and its broader history can be established.

A 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 16A*:

> Historic context is information about historic trends and properties grouped by an important theme in pre-history or history of a community, state, or the nation during a particular period of time. Because historic contexts are organized by theme, place, and time, they link historic properties to important historic trends. In this way, they provide a framework for determining the significance of a property.[2]

[1] Federal Register, Vol. 48, No. 190, p. 44738-44739, September 29, 1983.
[2] National Park Service, "National Register Bulletin 16A: How to Complete the National Register Registration Form," Washington, DC: U.S. Department of the Interior, National Park Service, 1997, 4.

A 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. It should identify the various historical factors that shaped the development of the area, including:

- Historical activities or events
- Historic personages
- Building types, architectural styles, and materials
- Patterns of physical development

A historic context statement is not a comprehensive history of an area. Rather, it is intended to highlight trends and patterns critical to the understanding of the built environment. It provides a framework for the continuing process of identifying historic, architectural, and cultural resources. It may also serve as a guide to enable citizens, planners, and decision-makers to evaluate the relative significance and integrity of individual properties. Specific examples referred to in this context statement are included to illustrate physical and associative characteristics of each resource type.

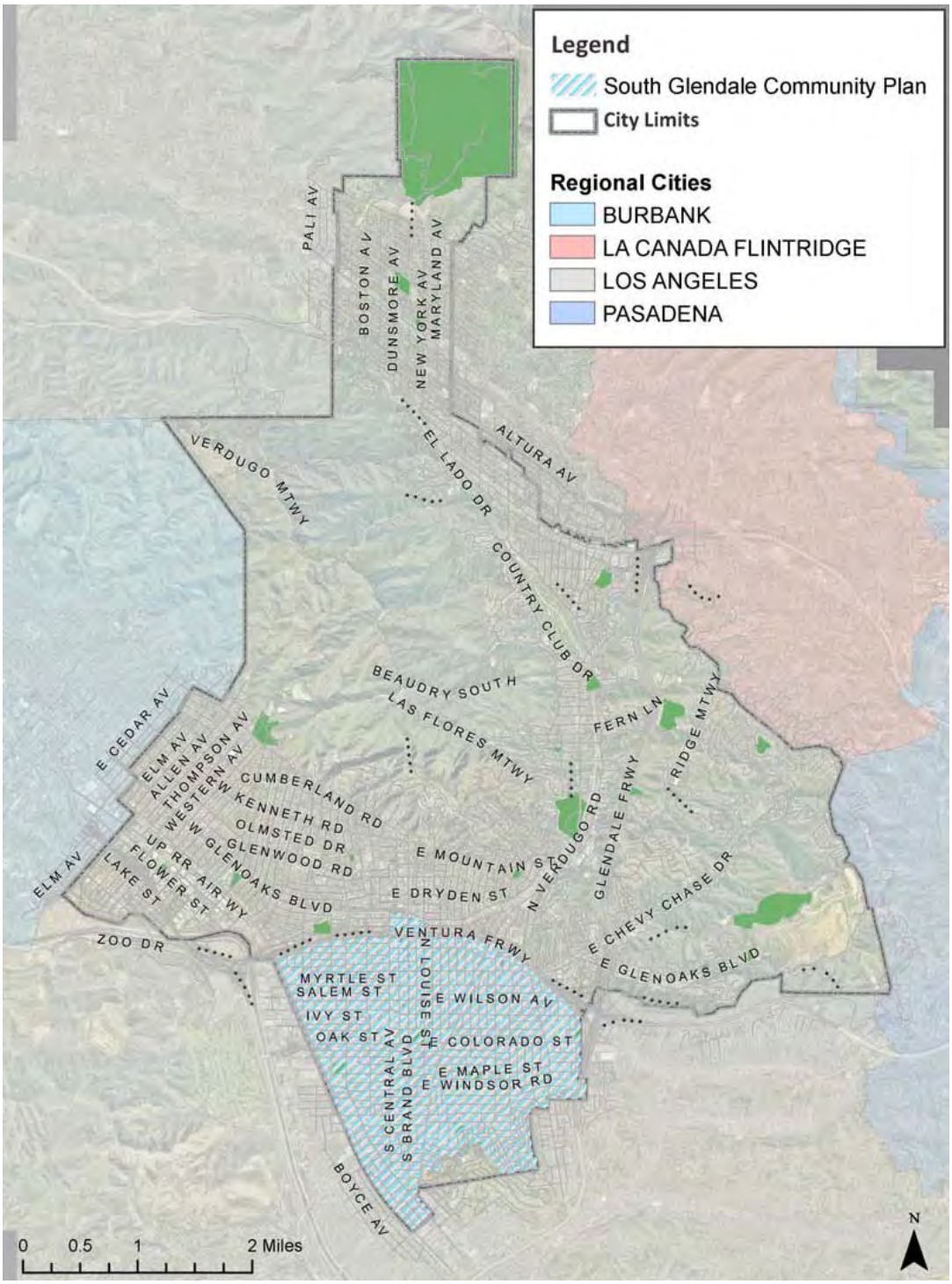
METHODOLOGY

South Glendale contains the historic heart of the City. Residential neighborhoods and commercial districts in South Glendale include numerous historic resources, dating from the late 19th century through significant periods of 20th-century development. Understanding the history of the built environment in this area of Glendale is particularly important, given its historical significance and current development pressures. The South Glendale context will use the National Register of Historic Places Multiple Property (MPS) approach, and will cover all phases of the area's built environment, from the 19th century through the recent past (approximately 2000). The South Glendale Historic Context identifies the themes and events important in South Glendale's development; significant people in the development of South Glendale; building types and architectural styles related to extant resources from each period of development; and registration requirements to assist in the future analysis and evaluation of potential historic resources in the area. To the extent possible it is noted in the text whether a property has been demolished. If the status of a property is not noted in the text, that means it could not be confirmed at this time. However, we wanted to include relevant research information in order to make it available for future survey efforts in the area.

The development of the expanded historic context follows standard preservation practice and guidance provided by the National Park Service and the California Office of Historic Preservation. Existing studies, contexts, and survey evaluations were used in the development of this document. These were supplemented by additional research using both primary and secondary sources to further develop the overall history of South Glendale, along with significant individual properties and neighborhoods. The team consulted the Special Collections at the Glendale Central Library for books about the City of Glendale and its

history, clippings from newspapers published in the Glendale area, historical photographs, and ephemera related to community events. The team consulted with The Glendale Historical Society regarding important properties and neighborhoods in the area.

Following an initial research period and review of existing documentation, the project team conducted street-by-street reconnaissance of the South Glendale Community Plan area. This project did not include a historic resources survey component, but the reconnaissance helped to inform the development of the context statement and was used to identity specific local conditions, the number and type of extant resources in the area, and the overall character of the commercial and residential neighborhoods within the study area. The development of evaluation criteria, integrity thresholds, and registration requirements for evaluating historic resources in South Glendale for eligibility at the federal, state, and local levels was also informed by information gathered during the reconnaissance study.



South Glendale Community Plan Area and surrounding context. Source: City of Glendale.

Guidelines for Evaluation

A property may be designated as historic by National, State, and local authorities. In order for a building to qualify for listing in the National Register or the California Register, it must meet one or more identified criteria of significance. The property must also retain sufficient architectural integrity to evoke the sense of place and time with which it is historically associated. This Historic Context Statement provides guidance for listing at the federal, state, and local levels, according to the established criteria and integrity thresholds.

NATIONAL REGISTER OF HISTORIC PLACES

The National Register of Historic Places is an authoritative guide to be used by Federal, State, and local governments, private groups, and citizens to identify the Nation's cultural resources and to indicate what properties should be considered for protection from destruction or impairment.[3] The National Park Service administers the National Register program. Listing in the National Register assists in preservation of historic properties in several ways, including: recognition that a property is of significance to the nation, the state, or the community; consideration in the planning for federal or federally assisted projects; eligibility for federal tax benefits; and qualification for Federal assistance for historic preservation, when funds are available.

To be eligible for listing and/or listed in the National Register, a resource must possess significance in American history and culture, architecture, or archaeology. Listing in the National Register is primarily honorary and does not in and of itself provide protection of a historic resource. The primary effect of listing in the National Register on private owners of historic buildings is the availability of financial and tax incentives. In addition, for projects that receive Federal funding, a clearance process must be completed in accordance with Section 106 of the National Historic Preservation Act. State and local regulations may also apply to properties listed in the National Register.

The criteria for listing in the National Register follow established guidelines for determining the significance of properties. 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

[3] 36CFR60, Section 60.2.

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.[4]

Standard preservation practice evaluates collections of buildings from similar time periods and historic contexts as historic *districts*. The National Park Service defines a historic district as "a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development."[5]

Integrity

In addition to meeting any or all of the designation criteria listed above, properties nominated must also possess historic *integrity*. Historic integrity is the ability of a property to convey its significance and is defined as "the authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic period."[6] The National Park Service has defined seven aspects of integrity and promulgated guidelines regarding each of the aspects and their relationship to context and criteria.[7] The seven aspects of integrity are:

Location: The place where the historic property was constructed or the place where the historic event occurred.

The actual location is an important component in conveying the history of a district, building or site. Therefore, the National Park Service has determined that except in rare cases, if a building is moved it loses its historic association and therefore its significance. In the case of districts where there are found to be a large number of specialized components, some of those components may be relocated within the original larger location and still retain significance.

Design: The combination of elements that create the form, plan, space, structure, and style of a property.

[4] 36CFR60, Section 60.3.
[5] National Park Service, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*. Rebecca H. Shrimpton, ed. Washington, D.C.: U.S. Department of the Interior, National Park Service, 2002.
[6] *National Register Bulletin 16A*.
[7] *National Register Bulletin 15*.

Setting: The physical environment of a historic property.

Setting is differentiated from location in that it refers to the "character" of the place. However, it is defined by the physical features such as topography, vegetation, manmade features, and relationships between the buildings and the open spaces.

Materials: 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.

The National Park Service states that not only does a property still need to look as it did historically, but it needs to physically retain the key exterior materials dating from its period of significance.

Workmanship: The physical evidence of the crafts of a particular culture of people during any given period in history or prehistory.

The concept of workmanship applies to physical techniques used during the period of significance and acknowledges labor, technique, and craftsmanship associated with a particular period of time. Workmanship acknowledges the interaction of human manipulation of specific materials, and therefore is closely associated with the concepts of material and design.

Feeling: A property's expression of the aesthetic or historic sense of a particular period of time.

The National Park Service defines feeling as the presence of physical features that convey a property's character.

Association: The direct link between an important historic event or person and a historic property.

A property or district retains integrity of association if it is the place where an event or activity occurred and is sufficiently intact to convey that relationship to an observer. Like feeling, association requires the presence of physical features that convey a property's historic character.

In assessing a property's integrity, the National Park Service recognizes that properties change over time. *National Register Bulletin 15* provides:

> To retain historic integrity a property will always possess several, and usually most, of the aspects. It is not necessary for a property to retain all its historic physical features or characteristics. The property must retain, however, the essential physical features that enable it to convey its historic identity.[8]

[8] *National Register Bulletin 15,* 44, 46.

A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.[9]

A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s). A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique.[10]

CALIFORNIA REGISTER OF HISTORICAL RESOURCES

The California Register 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.[11]

The criteria for eligibility for listing in the California Register are based upon National Register criteria. These criteria are:

1. 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.
2. Associated with the lives of persons important to local, California or national history.
3. Embodies the distinctive characteristics of a type, period, region or method of construction or represents the work of a master or possesses high artistic values.
4. Has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California or the nation.

The California Register consists of resources that are listed automatically and those that must be nominated through an application and public hearing process. The California Register includes the following:

- California properties formally determined eligible for (Category 2 in the State Inventory of Historical Resources), or listed in (Category 1 in the State Inventory), the National Register of Historic Places.

[9] *National Register Bulletin 15.*
[10] *National Register Bulletin 15.*
[11] California Public Resources Code, Section 5023.1(a).

- State Historical Landmarks No. 770 and all consecutively numbered state historical landmarks following No. 770. For state historical landmarks preceding No. 770, the Office of Historic Preservation (OHP) shall review their eligibility for the California Register in accordance with procedures to be adopted by the State Historical Resources Commission (commission).
- Points of historical interest which have been reviewed by the OHP and recommended for listing by the commission for inclusion in the California Register in accordance with criteria adopted by the commission.[12]

Other resources which may be nominated for listing in the California Register include:

- Individual historical resources.
- Historical resources contributing to the significance of an historic district.
- Historical resources identified as significant in historical resources surveys, if the survey meets the criteria listed in subdivision (g) of Section 5023.1" of the Public Resources Code.
- Historical resources and historic districts designated or listed as city or county landmarks or historic properties or districts pursuant to any city or county ordinance, if the criteria for designation or listing under the ordinance have been determined by the office to be consistent with California Register criteria.
- Local landmarks or historic properties designated under any municipal or county ordinance.[13]

Resources eligible for listing in the California Register must retain enough of their historic character or appearance to be recognizable as historical resources and to convey the reasons for their significance. It is possible that resources lacking sufficient integrity for listing in the National Register may still be eligible for the California Register.

[12] California PRC, Section 5023.1(d).
[13] California PRC, Section 5023.1(e).

GLENDALE REGISTER OF HISTORIC RESOURCES AND HISTORIC DISTRICTS

Glendale created and adopted the Glendale Register of Historic Resources on September 30, 1997.[14] Since then, the Register has continued to grow as more owners learn about the program and apply for listing. The Register does not constitute the complete list of historic properties in Glendale – more research and survey work will need to be done to find and document historic properties in South Glendale. Unlike the National Register, there is no minimum age for a property to be listed. Listing on the Glendale Register requires the approval of both the property owner and the City Council. Once a property is on the Register, proposed alterations, repairs and demolitions must be approved by the Community Development Department and/or the Historic Preservation Commission. Owners of listed properties are eligible to participate in the city's Mills Act program, which can provide a significant reduction in property taxes in exchange for the owner's commitment to maintaining the property at the highest level of preservation.

The City approved its Historic District Ordinance in 2007. The goal in creating historic districts is to help residents protect and enhance the appearance of neighborhoods that reflect important aspects of the city's history due to their architectural and/or historic character. The designation process includes many public meetings and hearings where property owners and area residents can voice their opinion about a proposed district. In addition, the area is surveyed and a historic context is prepared. Each property is assessed with regard to whether it contributes to the historic character of the district and whether it was built within the period of significance. Over 60% of a proposed district's properties must be "contributors" in order to continue through the designation process. Ultimately, the owners of over 50% of the properties must request the district before the application is brought to City Council, which casts the final designation vote. By regulating changes proposed to structures in historic districts, the alteration or removal of historic features and design elements that could affect the overall appearance of neighborhood is discouraged. Properties are not frozen in time – change is regulated rather than prohibited. Proposed work is reviewed using the City's Historic District Design Guidelines, which apply only to portions of the property visible from the street. Work that conforms to the guidelines can receive a staff-level permit, and work that does not is reviewed in a public hearing by the Historic Preservation Commission.

[14] Criteria for designation were revised and updated in 2012.

Criteria for Glendale Register Designation[15]

For local designation, a potential resource must meet one or more of the following criteria:

1. The proposed historic resource is identified with important events in national, state, or city history, or exemplifies significant contributions to the broad cultural, political, economic, social, or historic heritage of the nation, state, or city;
2. The proposed historic resource is associated with a person, persons, or groups who significantly contributed to the history of the nation, state, region, or city;
3. The proposed historic resource embodies the distinctive and exemplary characteristics of an architectural style, architectural type, period, or method of construction; or represents a notable work of a master designer, builder or architect whose genius influenced his or her profession; or possesses high artistic values;
4. The proposed historic resource has yielded, or has the potential to yield, information important to archaeological pre-history or history of the nation, state, region, or city;
5. The proposed historic resource exemplifies the early heritage of the city.

Criteria for Historic District Designation (must meet at least one)

A. Exemplifies or reflects special elements of the city's cultural, social, economic, political, aesthetic, engineering, architectural, or natural history;
B. Is identified with persons or events significant in local, state, or national history;
C. Embodies distinctive characteristics of a style, type, period, or method of construction, or is a valuable example of the use of indigenous materials or craftsmanship;
D. Represents the work of notable builders, designers, or architects;
E. Has a unique location or is a view or vista representing an established and familiar visual feature of a neighborhood community or of the city;
F. Embodies a collection of elements of architectural design, detail, materials or craftsmanship that represent a significant structural or architectural achievement or innovation;
G. Reflects significant geographical patterns, including those associated with different eras of settlement and growth, transportation modes, or distinctive examples of park or community planning;
H. Conveys a sense of historic and architectural cohesiveness through its design, setting, materials, workmanship or association; or
I. Has been designated a historic district in the National Register of Historic Places or the California Register of Historic Resources.

[15] Glendale Municipal Code, 15.20.050 Findings for designation of historic resources, http://www.ci.glendale.ca.us/planning/preservation/OrdinancesElement/15.20HistoricPreservation.pdf (accessed August 2014).

Identified Historic Resources in South Glendale

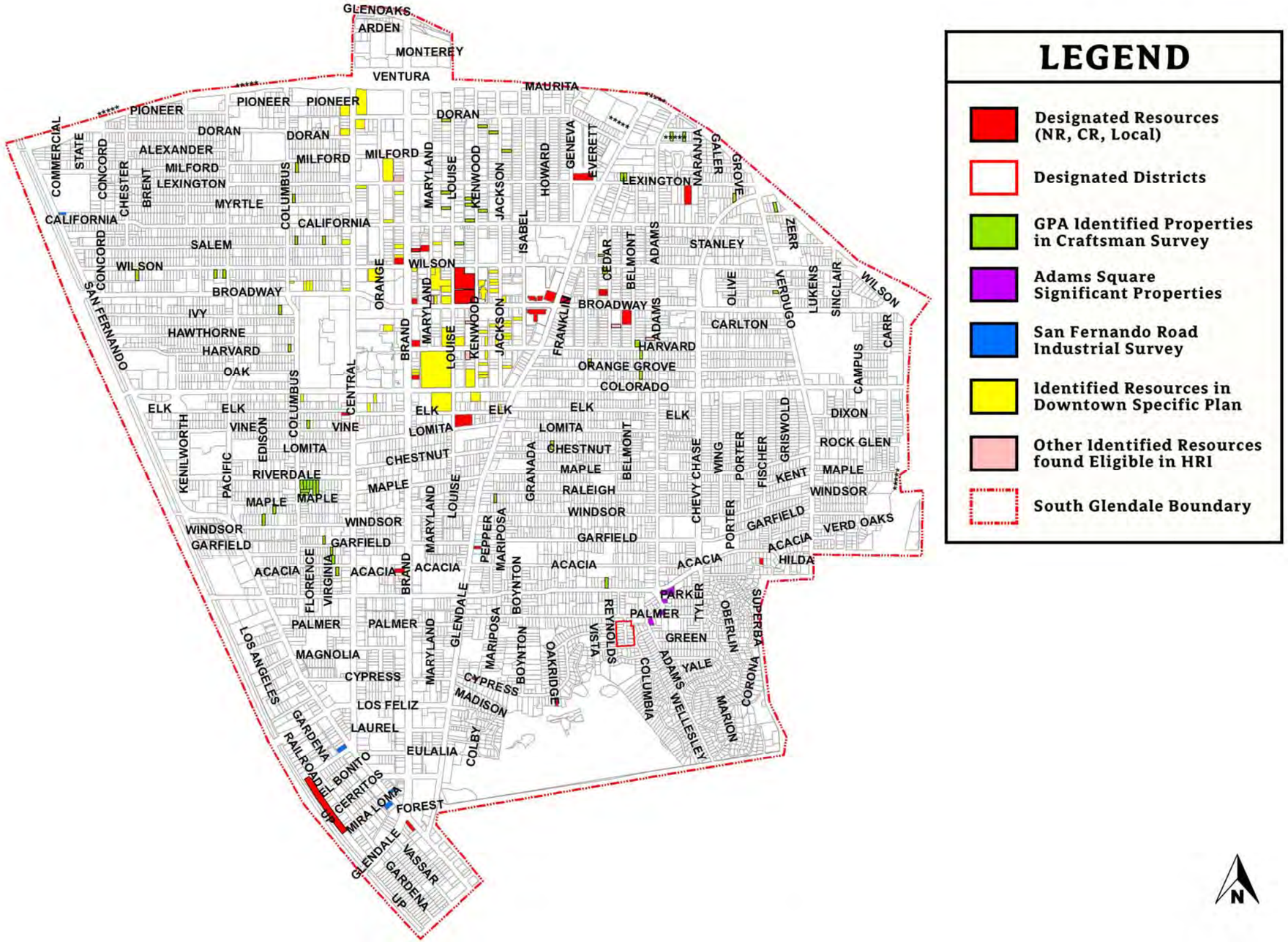
Despite its rich history as the original commercial core and some of the oldest neighborhoods in Glendale, there have been relatively few properties officially designated as historic resources at the federal, state, or local levels. At the time of this study, there are 104 properties listed in the Glendale Register; of these, 19 are located in South Glendale. One of the City's six historic districts (Cottage Grove) is located in South Glendale. There are 5 properties listed in the National Register of Historic Places, and 1 California Register property.

Examples of Glendale Register properties in South Glendale, L to R: Goode House, 1892 (Glendale Register #8); Hotel Glendale, 1924 (Glendale Register #17); Seeley Building, 1928 (Glendale Register #65). Photographs 2014; Historic Resources Group.

In addition to the designated properties in South Glendale, a number of surveys have identified potential historic resources in the area. The designated resources, along with properties that have been identified as eligible for federal, state, or local listing in the historic resources surveys listed below are included in the map on page 17, and in the list in Appendix A. There has been continuous development pressure in South Glendale along with a lack of zoning control, which has resulted in a great deal of change in the study area. Therefore, future planning efforts in South Glendale should carefully consider extant resources, particularly those from Glendale's early history.

Identified historic resources shown on the map are from the following sources:

- San Fernando Road Industrial Survey (1995-1996)
- Glendale Downtown Specific Plan (Jones & Stokes, 2006)
- Glendale Craftsman Style Architecture (Galvin Preservation Associates, 2007)
- State Historic Resources Inventory (OHP, 2011)
- Glendale Register of Historic Places (City of Glendale, 2014)


GLENOAKS
ARDEN
MONTEREY
VENTURA
MAURITA
PIONEER
DORAN
MILFORD
ALEXANDER
LEXINGTON
MYRTLE
CALIFORNIA
SALEM
WILSON
BROADWAY
IVY
HAWTHORNE
HARVARD
OAK
ELK
VINE
LOMITA
CHESTNUT
MAPLE
RIVERDALE
WINDSOR
GARFIELD
ACACIA
PALMER
MAGNOLIA
CYPRESS
LOS FELIZ
LAUREL
EULALIA
FOREST
ORANGE GROVE
COLORADO
CARLTON
STANLEY
HILDA
GREEN
YALE
PARKER
COMMERCIAL
STATE
CONCORD
CHESTER
BRENT
COLUMBUS
SAN FERNANDO
KENILWORTH
PACIFIC
EDISON
CENTRAL
ORANGE
BRAND
MARYLAND
LOUISE
KENWOOD
JACKSON
ISABEL
HOWARD
GENEVA
EVERETT
FRANKLIN
CEDAR
BELMONT
ADAMS
NARANJA
GALEN
GROVE
ZERR
OLIVE
VERDUGO
LUKENS
SINCLAIR
WILSON
CARR
CAMPUS
DIXON
ROCK GLEN
GRISWOLD
FISCHER
KENT
WING
PORTER
CHEVY CHASE
GRANADA
RALEIGH
GARFIELD
VERD OAKS
ACACIA
FLORENCE
VIRGINIA
BRAND
PEPPER
MARIPOSA
GLENDALE
BOYNTON
OAKRIDGE
VISTA
REYNOLDS
TYLER
OBERLIN
SUPERBA
VALONIA
CORONA
COLUMBIA
ADAMS
WELLESLEY
MARION
LOS ANGELES
GARDENA
RAILROAD
EL BONITO
CERRITOS
MIRA LOMA
GLENDALE
VASSAR
UP
LEGEND
Designated Resources (NR, CR, Local)
Designated Districts
GPA Identified Properties in Craftsman Survey
Adams Square Significant Properties
San Fernando Road Industrial Survey
Identified Resources in Downtown Specific Plan
Other Identified Resources found Eligible in HRI
South Glendale Boundary
N

Historic Context

OVERVIEW

The City of Glendale is located at the eastern end of the San Fernando Valley in Los Angeles County, at the southern base of the Verdugo Mountains. It is bordered to the northwest by the Tujunga neighborhood of Los Angeles, to the northeast by La Cañada Flintridge and the unincorporated area of La Crescenta, to the west by Burbank, to the east by Pasadena, and to the south and southeast by the City of Los Angeles. City boundaries are roughly delineated by the 210, 2, 134, and 5 freeways.

The South Glendale Community Plan Area comprises all of the neighborhoods south of the 134 freeway. It is composed of the original commercial and industrial centers of the city, along with single- and multi-family residential neighborhoods. Glendale was founded in 1887, amid the regional real estate and population boom of the era; the City of Glendale was incorporated in 1906. Incorporation triggered exponential growth, and the new city's population grew from 1,186 in 1906 to 13,576 in 1920. By the following year, the population reached 25,720 due to the annexation of several adjoining unincorporated areas, as well as the nearby township of Tropico. The South Glendale Community Plan area encompasses the entire 1906 city boundary along with areas annexed by 1918.

A booming Southern California population, the city's close proximity to downtown Los Angeles, improved public transportation followed by automobile-related development made Glendale an attractive place for suburban development. As a result, many new subdivisions were laid out, with the city expanding outward from its original downtown core. The construction boom lasted for most of the 1920s, ending soon after the stock market crash of 1929. In the flats of South Glendale, the residential neighborhoods represent some of the earliest development in Glendale; hillside developments followed in the 1920s and during the post-World War II era.

Zoning changes have resulted in a great deal of infill construction of apartment buildings in areas that were formerly low density, single-family neighborhoods. As a result, intact neighborhoods of low-density, single-family development are rare in South Glendale, and integrity of setting is often compromised. The residential neighborhoods are largely characterized by small clusters of single- and multi-family residences from the early 20th century surrounded by, and interspersed with, later development.

South Glendale includes one of the main retail hubs in the Los Angeles metropolitan area, featuring the Glendale Galleria, a major regional mall, The Americana at Brand, a flagship mixed-use development, and the Brand Boulevard of Cars corridor of auto dealerships. Glendale is also home to a major regional concentration of medical and healthcare facilities, as well as to creative campuses of the Walt Disney Company and DreamWorks Animation (whose headquarters are located outside the South Glendale Community Plan area).

Today, South Glendale is the most densely developed part of the city. Its population has the highest levels of economic and cultural diversity, and its buildings display the widest range of types and uses. The most complex of the four Community Plan areas, South Glendale is also

the site of the City's highest development pressures, inevitably leading to increased threats to historic resources. Many South Glendale neighborhoods lost their historic character between the 1960s and the 1990s, ultimately becoming home to many of the city's large multi-family developments. This trend was diminished through several downzonings at the close of the 20th century, though some portions of South Glendale are slated for increased density in the coming Community Plan.

South Glendale Demographics

Southern California has historically been home to diverse population groups. This is particularly true in Glendale (and Tropico), which has been home to several ethnic populations throughout its history, and becoming increasingly diverse over time. The attributes that made the city attractive at the turn of the 20th century: proximity to Los Angeles, economic opportunity, and livability continue to make it the community of choice for a wide range of ethnic groups. In particular, a strong Armenian community has become the core of Glendale's vibrant economic and social/cultural scene. During the late 20th century, Glendale experienced significant growth in its Armenian population, and today Glendale boasts the largest Armenian population outside of the Republic of Armenia. Other significant populations in South Glendale include Japanese residents, dating back to the area's agricultural history, and Latino and Filipino populations established in the late 20th century.

Glendale's ethnic cultural history is complicated, however. Despite a large Japanese population of agricultural workers in Tropico during the early years of the 20th century, Glendale residents remained largely white up through the 1960s. Among some sectors, the city had a reputation for being unfriendly to communities of color,[16] and as recently as 1980, 86% of Glendale residents were white.[17] Glendale did not have a significant Latino population until the 1970s, which was largely concentrated in South Glendale.[18] By 1980, the Asian population accounted for only 5.6% of Glendale residents, with African Americans significantly underrepresented at 3.3%.[19]

[16] According to the *Glendale News Press*, "Much of the city's bad reputation grew out of its history as a hotbed of Ku Klux Klan members and other white supremacists during the 1920s and as the headquarters of the American Nazi Party in the 1960s." "Glendale Sheds Image As Haven for Racists," *Glendale News Press*, August 4, 1993.
[17] "Minority Groups' Ranks Swell in Glendale, Census Shows," *Daily News*, April 1, 1981.
[18] In 1981, *The Los Angeles Daily News* conducted an analysis by census tract that showed that Latino community residents were largely concentrated in South Glendale. For example, in Census Tract 3023 bordered by San Fernando Road, Broadway, Brand Boulevard, and Maple Street, the Latino population was 15.9% in 1970, and in 1980 it was 40.6% of the total residents for the tract. "Census Shows Latino Influx," *Daily News*, April 14, 1981.
[19] In general, the Asian population is concentrated outside of the survey area, residing predominantly in neighborhoods north of the 134 Freeway and south of Glenoaks Boulevard. "Census Shows Latino Influx," *Daily News*, April 14, 1981.

Japanese Community

Farm workers on a Tropico Strawberry field, c. 1900. USC Libraries, California Historical Society Collection.

According to a 1911 U.S. Government report on immigrants and industries, Japanese immigrants first came to Tropico in 1899. Fifty Japanese responded to a call for workers by a Japanese man who was managing the field of a fifty-acre strawberry farm. The following year, another call for workers by the same man resulted in more Japanese settling in Tropico. In 1901, the Japanese overseer leased one of the ranches himself and this "was the beginning of Japanese leasing and independent farming in the district in Los Angeles County."[20] By 1904, twenty nine Japanese tenants were leasing over 155 acres for the growing of strawberries. By 1906, the number of acres leased by Japanese rose to 424. In 1907, damaging frosts occurred and the price of strawberries made berry cultivation unfeasible. The remaining white farmers left the business and the Japanese changed to vegetable gardening. Some left Tropico all together. In neighboring Glendale, Japanese farms accounted for 130 acres in 1908.[21]

Many of the Japanese farmers settled in Tropico in the early 20th century. A 1905 newspaper account mentions 200 Japanese Tropico residents. Prominent members of the community at this time included T. Yamada, "a poet of Japan engaged in strawberry cultivation." Tropico was also a gathering place for Japanese living throughout the Los Angeles area. For example, a celebration of a Japanese naval victory in 1905 drew 500 Japanese celebrants including Japanese from nearby Los Angeles and Pasadena.[22]

In 1921, Dr. Julius Soper, a pioneering Methodist minister in Japan, started a Japanese Sunday School in Glendale at Tropico Presbyterian Church. In 1931, the congregation moved to the home of Tokuichi Sakata at 711 S. Central Avenue. In 1938, the congregation purchased an

[20] U.S. Government Printing Office, *Immigrants in Industries, Part 25 Japanese and Other Immigrant Races in the Pacific Coast, 1911*, 387.
[21] U.S. Government Printing Office, 387.
[22] "Japs Celebrate At Tropico," *Los Angeles Times*, January 4, 1905, I5.

existing church building at 317 W. Palmer Avenue and it became known as the Mikuni Christ Church.

By 1941, 160 Japanese-American families were living in south Glendale. They operated 26 markets, three produce shops, fifteen florist shops, four restaurants, three laundries, one curio store, a language school, a newspaper, and two churches.[23] In March and April of 1942, members of Glendale's Japanese American community were relocated to the Manzanar Relocation Center. During this period, the Mikuni Christ Church served as a storehouse for their possessions. After the war, some used it as a temporary hostel while looking for work and homes.[24] Japanese residents returning from relocation largely dispersed and elected to settle outside Glendale.

Of the pre-World War II Glendale Japanese community, few significant locations remain. Addresses associated with the Japanese community include Mikuni Christ Church at 317 W. Palmer Avenue (altered); Tower Market at 415 S. Central Avenue (substantially altered); Model Market at 1018 E. Colorado Street (demolished); Three Ring Market and Nishio's Grocery at 1363-1365 E. Colorado Street (demolished); and Verdugo Market at 401 N. Verdugo Road (substantially altered). Although some of the buildings remain, none of them are Japanese businesses today. The Mikuni Christ Church is now a Korean church. Glendale's Japanese community was included in the Preserving California's Japantowns initiative, which documented resources associated with pre-World War II Japanese settlements in California.[25]

Armenian Community

The presence of an Armenian community in Glendale and the neighboring community of Tropico dates back to the early 20th century. In 1903, Mr. and Mrs. J. B. Normart welcomed visiting New York philanthropist Dr. S. M. Minasian to their home. Minasian first came to Southern California in the 1880s, purchasing acres of land for Armenian settlement.[26]

As early as 1919, the *Glendale News Press* describes "Armenians and Syrians…they are many in Glendale."[27] Many believe the first known Armenian resident was Haigazoon Pampian, a nurse. He was followed here by his brother Vahan Pampian and his wife Hasmig.[28] The 1920 Census identifies Glendale families with the surnames Ablahadian, Arklin, Bogohossian, Geradian, Hadian, Ignatius, Magariam, O'Gassim (Ogassin), and Sahgian. While all of these families lived within the South Glendale project area, there appears to be no concentrated area of Armenian residential settlement.

Although Armenians were living in Glendale as early as 1903, the boom in Glendale's Armenian population did not take place until the 1980s. In 1970, there were fewer than 5,000 Armenian residents in Glendale, comprising 4% of the population. By 1982, Armenians comprised 24% of Glendale's population – accounting for some 45,000 residents – and

[23] Preserving California's Japantowns, http://www.californiajapantowns.org/survey/index.php/component/mtree/los-angeles-region/glendale (accessed August 2014).
[24] Katherine Yamada, "Verdugo Views: Church Reflects Japanese History," *Glendale News Press*, October 26, 2007.
[25] "California Japantowns," http://www.californiajapantowns.org/index.html (accessed August 2014).
[26] "Tropico: Armenian Philanthropist," *Los Angeles Times*, March 1, 1903, I1.
[27] "Armenian Drive," *Glendale News Press*, January 4, 1919.
[28] "Armenians Thrive on Two Cultures," *Daily News*, September 13, 1982.

owned 121 Glendale businesses.[29] South Glendale's high concentration of multi-family residential properties made South Glendale neighborhoods attractive to newcomers.

Armenian immigration to the U.S. and to Glendale was spurred by Mikhail Gorbachev's *glasnost* policy that allowed Armenians and others to leave the Soviet Union and join family in other places. By one estimation, an average of 2,700 Soviet Armenians were immigrating to Southern California (and mostly Glendale) per year during the late 1980s.[30] In totality, however, Glendale's Armenian community is comprised of immigrants from Iran, Turkey, Lebanon, Jordan, and Egypt, as well as the former Soviet Union.

Initially Glendale schools such as John Marshall Elementary, Horace Mann Elementary, and Roosevelt Junior High School absorbed many of the new immigrant children. Matilda Mardirussian was one of the earliest Glendale Unified teachers to teach in Armenian and in English. However, by the mid-1980s, specific Armenian schools were established. In addition, Glendale boasted Armenian churches, newspapers and magazines (including *Asbarez* and *Navasart*), and other cultural amenities. The annual Navasaritan Games, an Armenian community Olympics, were held at Glendale High School. During the 1990s, the Armenian population of Glendale continued to grow and flourish. According to the 2000 U.S. Census, Glendale is home to over 65,000 Armenians (34.1% of the total city population). In 2005, people of Armenian descent were estimated at 80,0000 residents, or 40% of the city's population.[31]

Resources in South Glendale associated with the Armenian community include existing buildings that became Armenian institutions, along with new facilities constructed specifically for the Aremenian population. Extant Armenian resources in South Glendale include: St. Mary's Apostolic Church (the former First Church of Christ) at 500 S. Central Avenue; the former St. Mary's church and school at 1200 Carlton Drive; the first home of the Armenian General Athletic Union and Scouts (1989, Marc Gregorian) at 501 E. Colorado Street; the Armenian National Committee/Western Region at 104 N. Belmont Street; and Panos Pastry at 416 S. Brand Boulevard. The Armenian Consulate makes its home in Glendale and now occupies the building at 346 Central Avenue.[32]

Latino Community

Beginning in the 1970s, Glendale saw a significant number of Latinos move into the city, and specifically into the South Glendale area. Aging and affordable housing stock with a large number of multi-family residential units contributed to the increasing popularity of Glendale with the Latino community. 1970 Census figures for Glendale show Latinos accounted for 10.3% of the population. That population had increased to 17.8% by 1980. By then, more than 25,000 Latinos called Glendale home.

[29] Latino Impact Felt in Glendale," *Daily News*, January 1, 1982.
[30] Donnell Alexander, Housing Scramble Shows Armenian Community Needs," *Los Angeles Times*, June 15, 1989.
[31] However, exact figures are difficult to determine because the US Census does not ask about Armenian ancestry. Amanda Covarrubias, "New Era for Glendale Armenians," *Los Angeles Times*, August 8, 2005.
[32] The former home of the Armenian Society of Los Angeles was razed to make way for Americana at Brand.

The increase in the Latino population was especially felt in Glendale's school system that served neighborhoods with high concentrations of Latino children. These include Columbus, Edison, Cerritos, Mann, and Roosevelt Elementary Schools. By 1985, the majority of students at Columbus grew up speaking Spanish as their first language, and ESL (English as a Second Language) classes became common.

Glendale was home to the second Spanish language television station in Los Angeles: KVEA. KVEA operated out of a facility in Grand Central Industrial Park, just north of the South Glendale project area, and began broadcasting in November of 1985.[33]

Filipino Community

The Filipino community first started making an appearance in Glendale when the enclave in the neighboring Eagle Rock aera of Los Angeles started growing during the mid-1980s. By 1986, Eagle Rock had a thriving and centralized Filipino community with as many as 5,000 Filipino residents.[34] Although Glendale's reputation as a regional shopping destination often drew Filipinos to the city, the 1990 Census showed fewer than 5% of Glendale residents were Filipino.[35] By 1990, there were 7,969 Filipinos living in Glendale. Over the last twenty years, that number has risen by 66%, to 13,238 residents, as Filipinos have been drawn to the area for jobs in Glendale's burgeoning healthcare and eldercare industries.[36]

Institutions in South Glendale associated with the Filipino community include the Glendale Seventh-Day Adventist Church. Early on, the church operated out of a rented facility on Pacific Avenue, but by 1981 church membership had grown to 200 and the congregation purchased an extant church building at 606 S. Louise Street. In more recent years, Glendale has become home to the Fil-Am Association of Designers at 308 W. Broadway Street (demolished), the Filipino America Network of Los Angeles, and the Filipino American Business Association of Glendale.[37]

[33] KVEA was managed by Joseph Wallach, CEO and assisted by Paul Niedermeyer and former KNBC newscaster Frank Cruz.
[34] Denise Hamilton, "Filipinos Making A New Home in Old Neighborhoods of Eagle Rock," *Los Angeles Times*, May 25, 1986, WS11.
[35] Alex Coolman, "Betting on the Filipino Vote," *Glendale News Press*, February 22, 2011.
[36] "Filipinos On the Rise in Glendale, Census Shows," *Glendale News Press*, April 26, 2012.
[37] There are no built resources associated with these groups. They operate through post office boxes.

Context: Early History & Development (pre-1771-1871)

The South Glendale project area is a subset of present-day Glendale. This section outlines the early history and development of Glendale generally and specifically as it applies to the project area.

THEME: NATIVE AMERICANS: THE GABRIELINOS (PRE-1771)

The area occupied by South Glendale was originally home to a group of Native Americans known as the Gabrielino Indians. A group of Shoshoneans, the name is derived from their association with the Mission San Gabriel Arcángel during the Spanish period.[38] Also known as the Tongva (or "people of the earth"), they inhabited Los Angeles and the northern portion of Orange County.

As described in the *City of Glendale's Historic Preservation Element*, the Gabrielino are considered "one of the most distinctive tribes in all of California." It is believed that the Gabrielino population may have grown to more than 5,000 people occupying 50-100 communities in the area bounded by Topanga Canyon on the northwest, San Bernardino on the east, Mount Wilson to the north and El Toro to the southeast. Settlements contained houses, religious and community structures, open-air kitchens, semi-subterranean sweathouses, playing fields and dance areas. Cemeteries were usually located nearby, outside the settlements. Given the diverse topographies of Southern California, territories and migration patterns were often the result of the environmental conditions present. Inland communities maintained permanent geographical usage areas that may have averaged thirty square miles.[39] In the mountain and foothill regions of Gabrielino territory, settlement and subsistence patterns often included communities in the lower canyons that offered protection against cold weather. During spring and summer, individual family units often traveled to seasonal camps to gather bulbs, roots or seeds—replicating the same patterns to gather acorns from oak groves in the fall.[40]

The Gabrielino were hunters and gatherers. It is believed that the women did the majority of the gathering of plants, while the men hunted, fished and gathered supplemental food items. They also maintained a maritime trade network using large canoes built of shaped and fitted wooden planks. The Gabrielino are distinguished among Native Americans for their economic, technological and cultural achievements. The Gabrielino have been described as "the wealthiest and most thoughtful of all the Shoshoneans of the State."[41]

Evidence of the Tongva people in Glendale has been found in the oak groves in the foothills. In 1939, cooking stones and metate fragments were found near the site of the Glendale Sanitarium near the mouth of Chevy Chase Canyon. Native Americans are also known to have frequented the areas around the Los Angeles River – a long stretch of which is just west of the South Glendale project area.

[38] City of Glendale, *Historic Resources Survey: Cottage Grove Avenue Survey Area*, 10.
[39] City of Glendale, *Historic Preservation Element*, 7.
[40] City of Glendale, *Historic Preservation Element*, 7.
[41] City of Glendale, *Historic Preservation Element*, 7.

THEME: SPANISH COLONIZATION AND THE MISSION SAN GABRIEL ARCANGEL (1771-1822)

The tribe's first contact with European settlers occurred in 1542 with the exploration party of Juan Rodriguez Cabrillo. During the 1770's, however, the contact with European settlers became more regular and, ultimately, devastating. In 1771, the Mission San Gabriel Arcángel was founded in Gabrielino territory. Later in 1797, the Mission San Fernando Rey de España was established. The Gabrielino from present-day Glendale were relocated to each of these missions. Here the padres baptized the Gabrielinos and used their labor to produce items for trade and provide food.

Like many native populations who came in contact with European settlers, the Gabrieleno population was rapidly depleted by the introduction of European diseases, for which native populations had no immunities. As many as 6,000 Gabrielino are believed to be buried around the grounds of the mission church at the San Gabriel Mission.[42]

THEME: RANCHO SAN RAFAEL AND THE GREAT PARTITION (1822-1871)

In conjunction with the founding of the missions, the Spanish Governor of Alta California, Felipe de Neve, ordered the establishment of several pueblos to provide goods and services for the presidios that would protect Alta California. One of these was the Pueblo de Nuestra Senora la Reina de Los Angeles. Grants of land for ranchos, principally for the grazing and raising of cattle, were made to people who had made distinguished contributions to the Crown.

In 1784 Jose Maria Verdugo, a Spanish soldier who had served with the Portola-Serra expedition and at Mission San Gabriel Arcángel, was granted the 36,403-acre Rancho San Rafael. The rancho extended from the foothills of the San Gabriel mountains in the north, between the Los Angeles River to the west and the Arroyo Seco to the east, to their confluence at the Pueblo of Los Angeles in the south. Upon Verdugo's death in 1831, the land passed jointly to his son and daughter, Julio and Catalina.

When California became a state in 1850, Spanish and Mexican landowners were required to validate their land claims. The Verdugos' title to Rancho San Rafael was confirmed in 1855. It was at this time that the Verdugos compensated Maryland native Joseph Lancaster Brent for legal services with land that would become known as the Santa Eualia Ranch at the southernmost tip of Glendale. Brent, a former Confederate Captain in the Civil War, became the first Anglo landowner in what would become Glendale.

The next decade proved economically challenging for the Verdugos. The end of the Gold Rush and decreasing demand for the hides from the cattle raised on the ranchos changed the economy. The situation was compounded by a severe drought from 1861to 1863. Much of Julio Verdugo's cattle died in the drought. Verdugo even borrowed money from a Los Angeles merchant named Elias Jacob. When Verdugo was unable to make the loan payments, Verdugo was foreclosed upon.

[42] C Ramierez and Brother J. Seidel, Historic Ceremony Held at the San Gabriel Mission. *News from Native California,* 20(2):35.

In 1871, as the result of a lawsuit brought by Andrew Glassell and others, "The Great Partition" occurred. The remaining Rancho land was divided into thirty-one parts among twenty-eight different people.[43] The area designated as South Glendale included Anglo landholders Prudent Beaudry,[44] Captain C.E. Thom,[45] O.W. Childs, Alfred Beck Chapman, Andrew Glassell,[46] O.W. Childs, and Benjamin Dreyfus. Others who were part of the Great Partition included Judge Erskine M. Ross, B.F. Patterson, H. J. Crow and E.T. Byrum. At this time, the Verdugo family retained a portion of their land holdings.

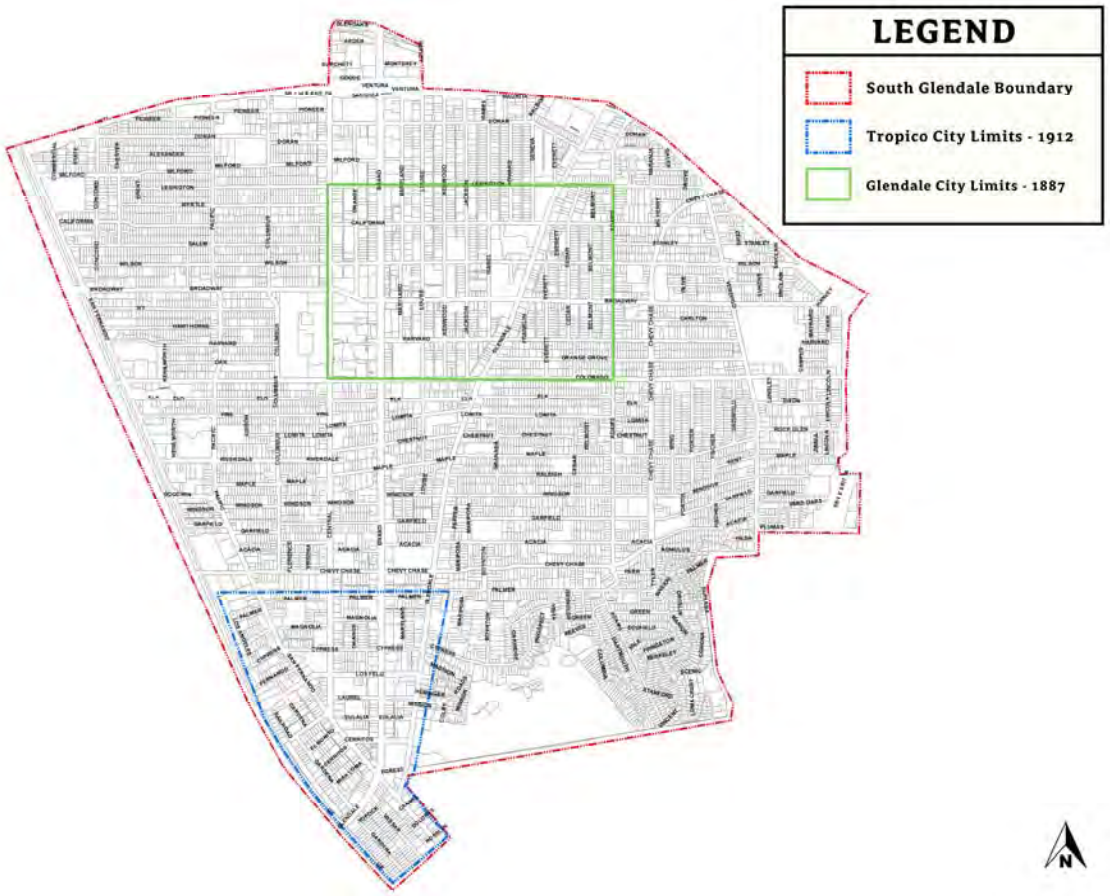
Some of the new Anglo landowners used the land for agriculture, others as speculative real estate investments (nearby Pasadena was already serving as a bedroom community for Los Angeles). Now owner of the Santa Eualia Ranch, W.C.B. Richardson began dairy farming, planted fruit trees and eventually leased 500 acres to Japanese farmers who raised strawberries.[47] In 1872, Erskine Mayo Ross bought approximately 1,000 acres along Verdugo Road from his uncle, Captain Cameron Erskine Thom, and planted the first orange orchards in the area.

The City of Glendale is home to two adobes that date back to the rancho period. These structures, the Catalina Verdugo Adobe and the Casa Adobe de San Rafael, lie to the north of the South Glendale project area.

Early History & Development (pre-1771-1871): Registration Requirements

There are no known extant properties in South Glendale constructed prior to 1871. If any properties from this period are discovered, they would be eligible under local Criterion 1, 2, or 3. Because of the rarity of a property from this period and its significance to the early history of Glendale, an altered property would likely retain eligibility, as long as it adequately conveyed its historic significance. This context statement specifically addresses the built environment; should any archeological resources be discovered in South Glendale, those would need to be evaluated for potential significance under National Register Criterion D, California Register Criterion 4, and Local Criterion 4.

[43] Juliet M. Arroyo, *Early Glendale*, Charleston, SC: Arcadia Publishing, 2006.
[44] Prudent Beaudry was an early sub-divider of downtown Los Angeles and served as the city's mayor from 1874-1876.
[45] Cameron Erskine Thom came to California in the Gold Rush. He returned to Virginia to become an officer of the Confederacy, then returned to purchase land from Catalina Verdugo. He was mayor of Los Angeles from 1882-1884.
[46] Chapman and Glassell were law partners and among the founders of the town of Orange in Orange County.
[47] Richardson had purchased 700 acres of the Santa Eualia Ranch in 1868 for $2,500.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South Glendale Boundary
Tropico City Limits - 1912
Glendale City Limits - 1887
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Context: Early Development & Town Settlement (1872-1918)

INTRODUCTION

The Early Development and Town Settlement context addresses resources constructed following the Great Partition. It follows the settlement and early development of the City of Glendale, which was wholly located within the South Glendale Community Plan Area. This area was also home to the neighboring settlement of Tropico, which developed concurrently with early Glendale and followed some of the same development patterns. Glendale was incorporated as a city in 1906, and Tropico followed in 1912. The two neighboring cities continued to grow during the first two decades of the 20th century. This context closes with the annexation of Tropico by the City of Glendale in 1918. Due to the rarity of resources from this period, and the interconnectivity of development patterns for both commercial and residential properties, the Early Development and Town Settlement context discusses residential, commercial, and institutional property types, along with significant municipal and tract improvements from this period.[48]

EARLY AGRICULTURAL & TRANSPORTATION-RELATED DEVELOPMENT

The Great Partition ushered in a period of Anglo-American settlement in South Glendale. Initially these settlers tapped the agricultural potential of the area. Subsequently, however, a series of visionary men began to see potential in real estate and townsite development. On the agrarian front, Andrew Glassell, a partition landholder, owned a large tract of land bounded on the east by present-day Central Avenue and extending west to the Los Angeles River. He created six, forty-acre tracts east of the Southern Pacific Railroad and entered into contracts with P.H. Bullis, Peter Bachman, and John Wollsey. Each man was to plant and cultivate vineyards within four years. If successful, each would receive a deed to an adjoining forty acres of land. All three made good and received their deeds.[49]

These early settlers cleared their lands of the brush and sage that had previously supported sheep and cattle in the rancho days. They typically planted vineyards or orchards that provided them with a profitable existence. So many of these concerns populated Glendale that in 1892-1894, a co-operative drying concern was operated by the growers. The drying field for this operation was located south of Broadway. An 1894 report for this organization shows they processed 228,000 pounds of apricots, 325,000 pounds of peaches, and 50,000 pounds of plums and prunes.[50]

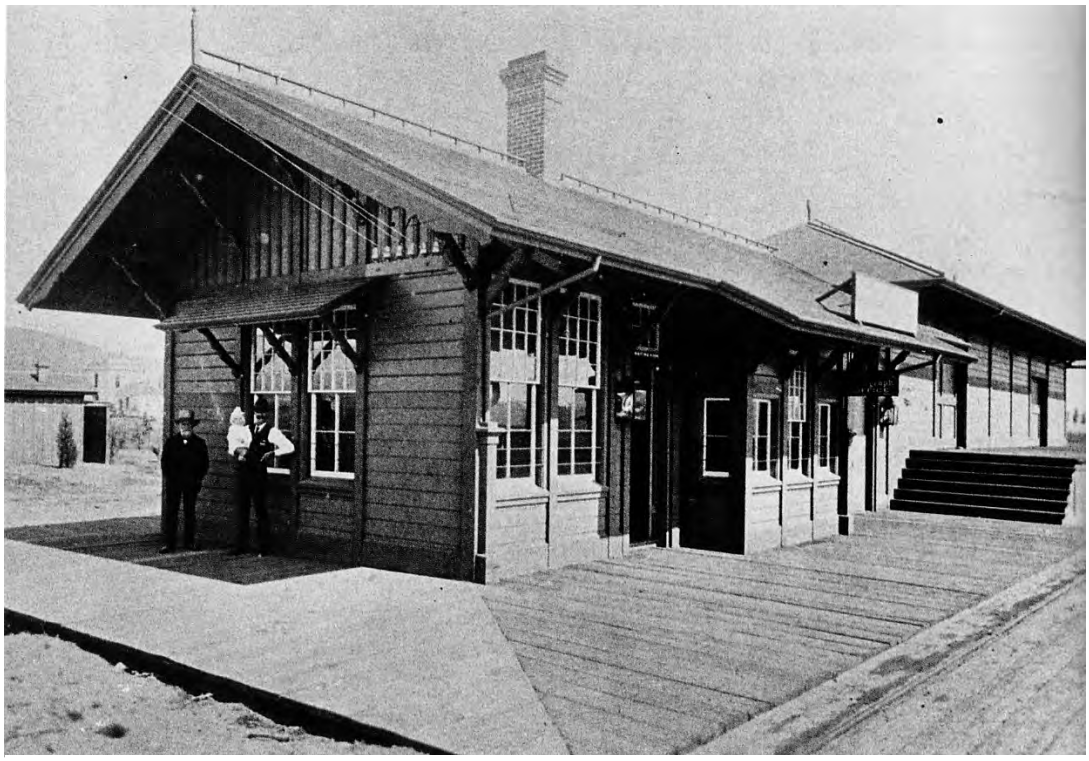
Fueled by the completion of the transcontinental railroad in 1876 and a subsequent fare war between the Southern Pacific and the Santa Fe, Southern California experienced a land boom in the 1880s. The land boom made South Glendale ripe for development. Another partition

[48] In subsequent periods of development, each property type (residential, commercial, civic and institutional, industrial) are discussed in separate contexts and themes.
[49] It is from this arrangement that the present-day "Vineyard" section of the South Glendale Community Plan takes its name.
[50] John Calvin Sherer, *History of Glendale and Vicinity*, Los Angeles, CA: Glendale History Publishing Company, 1922, 64.

landowner, Alfred Beck Chapman, subdivided the area along the Los Angeles River into a townsite he named Riverdale in 1876. Riverdale did not come to fruition. Not only was there another California townsite named Riverdale, but the Southern Pacific Railroad elected to build its depot on sixteen acres donated by W.C.B Richardson from his Santa Eualia Ranch.

SETTLEMENT & DEVELOPMENT OF TROPICO

In 1877, the Southern Pacific established the "Tropico" depot at roughly the same location as the current depot, 400 Cerritos Avenue and the area became known by that name.[51] It was the first depot stop north of Los Angeles at the time. The presence of the new depot paved the way for increased agricultural production and shipment and residential development in Tropico. As a result, development in South Glendale was largely focused on two areas: the area immediately around the depot and the area north and east of Tropico. This area would become the original township of Glendale.



Cerritos Street in Tropico. W.C.B. Richardson is pictured here in this photo from 1883. Source: *Glendale: A Pictoral History*, 18.

In 1884, a portion of the Benjamin Dreyfus partition holdings near the Tropico Depot was purchased and divided into lots of 10, 20 and 40 acres.[52] In 1887, near the site of present day Central Avenue and San Fernando Road, a township was formed. It was platted by real estate speculators C.B. Erskine, John Erskine, Hezekiah Jarvis, and Albion Chandler. Ethelden was the

[51] E. Caswell Perry, Shirley Catherine Berger, and Terri E. Jonisch, *Glendale: A Pictorial History*. Norfolk, VA: The Donning Company, c. 1990, 18.
[52] Benjamin Dreyfus was a noted landholder and pioneer in the City of Anaheim, California.

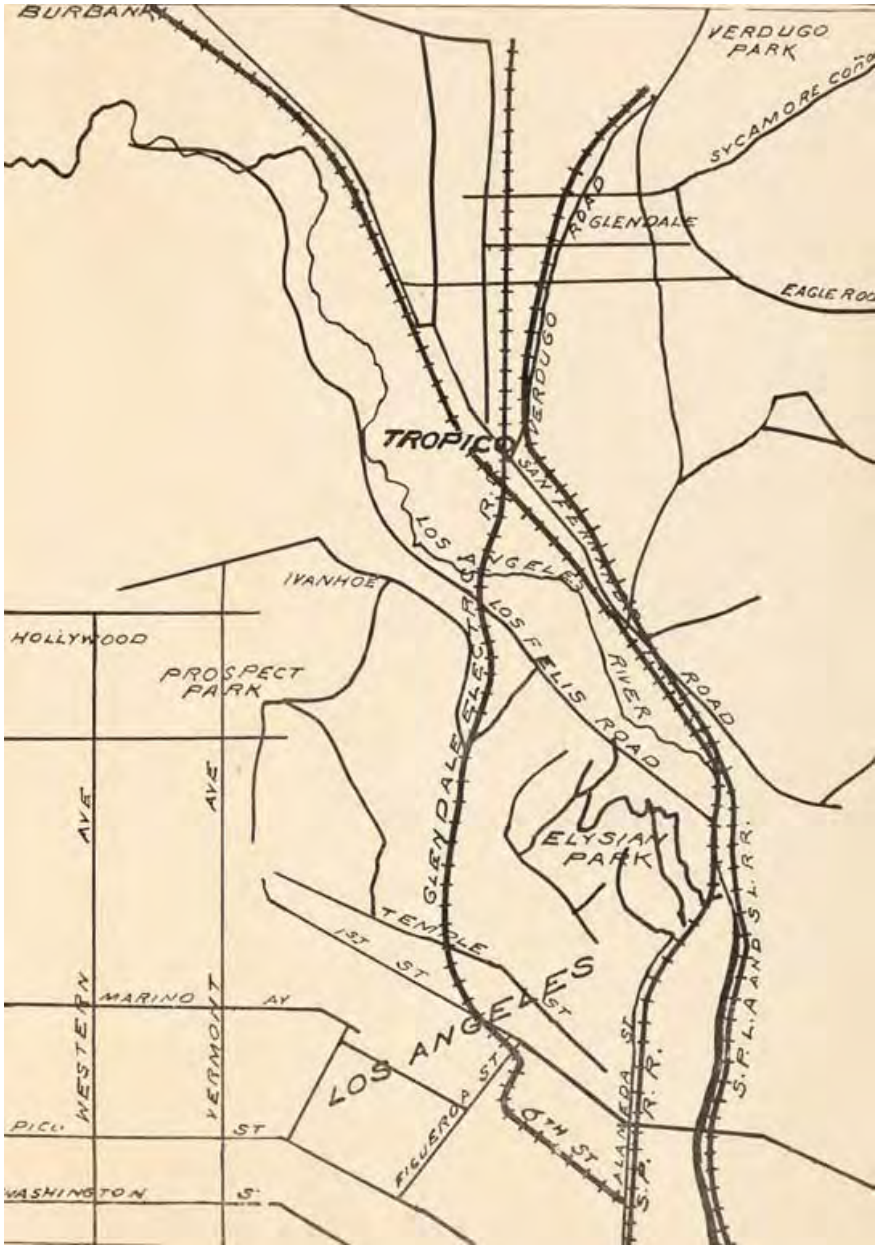
first name of the town and the post office was called Mason.[53] However, it was the name associated with the Southern Pacific Depot, Tropico, that ultimately stuck and was promoted by the Tropico Improvement Association (formed in 1900) as a farming and residential community.

View of Tropico looking towards Burbank in 1903. Shows high percentage of agricultural land use prior to the arrival of the Interurban Railway system in 1904. Image is from "Tropico: Los Angeles County California," published by the Tropico Improvement Association in 1903.

Crate label for the famous "Tropico Beauty" strawberry cultivated in Tropico.

Strawberry cultivation grew rapidly in Tropico at the turn of the 20th century. By 1903, the Tropico Improvement Association boasted that strawberry growth accounted for over 200 acres in the town. Famous for the "Tropico Beauty" strawberry, the *Los Angeles Times* reported "The fame of the strawberries grown at Tropico has spread over to the land to all points where they have been shipped. Their large size, deep brilliant color, general beauty of appearance, fine flavor and unexcelled keeping qualities have made them favorites wherever used."[54] The berries were shipped to the Midwest and East Coast. Tropico was located on a branch of the San Pedro, Los Angeles and Salt Lake Railway and on the main line of the Southern Pacific to San Francisco – providing the easy shipment of goods and crops to the north and east. By 1904, Tropico became the center for shipping strawberries grown in Tropico, Glendale, and Burbank and growers organized into a structured association. Wilmont Parcher, the association's first president would later become Glendale's first mayor.[55] By 1908, however, strawberry production was phasing out due to overproduction.

[53] City of Glendale, Historic Resources Survey, Chapter 3, 3.
[54] Tropico Improvement Association, "Tropico: Los Angeles County," 1903. http://www.calisphere.universityofcalifornia.edu/
[55] Arroyo, *Early Glendale,* 43.



Map from the 1903 Tropico Improvement Association brochure shows the town's ideal location at the heart of the rail system, allowing for easy shipment of strawberries and other produce.

In 1911, the city of Tropico incorporated. By 1914, the city had a population of 3,200 residents. Present-day Los Feliz Boulevard was the primary east-west street in Tropico; at that time the street was known as Tropico Boulevard. The township limit between Glendale and Tropico was the mid-point between Windsor and Garfield Streets.[56]

Prior to its platting, Tropico's most significant resident was the aforementioned W.C.B. Richardson who owned the Santa Eualia Ranch. The original Richardson Ranch House built in 1873 was located at the southern end of Brand Boulevard. It was moved sometime between 1910 and 1915 to 1281 Mariposa Street where it presently stands (Glendale Register #5). It was Richardson who donated sixteen acres of land for the establishment of the Southern Pacific Depot in 1882-1883 (demolished; the current depot was constructed in 1923).[57] In addition to the members of the real estate syndicate that formed Tropico, other early residents included Levi Riley, Samuel Ayers, and Isaac Clippinger.

SETTLEMENT & DEVELOPMENT OF GLENDALE

North and east of Tropico development of what would become the township of Glendale was underway. The land boom meant partition owners and other early settlers frequently bought and sold land in South Glendale. For example on May 10, 1883, I.W. Hellman and O.W. Childs sold what had come to be known as the "Child's Tract" to E.T. Byram, B. F. Patterson, and G.W. Phelon. On May 23, Childs and Helman sold another 70 acres to J.C. Ivins. In December 1886, Ivins sold this land to "Byram, Patterson and Miller," creating the tract of that same name. Miller bought land within the tract (now the southeastern corner of Adams and Colorado Streets) and built himself a house.[58] Around this time, settlers near today's Broadway and Glendale Avenue united and decided that they needed a name. According to author Juliet M. Arroyo, "…it was reported that a woman from Chicago suggested the name "Glendale" after painting the landscape of the valley against the mountains."[59]

In 1886, town leaders elected to build the Glendale Hotel to house vacationers from the East and Midwest and promote Glendale as a destination. San Francisco-based architects Samuel and Joseph Cather Newsom designed the 75-room hotel in the ornate Queen Anne style. It was located on the block bounded by present day Jackson Street, Wilson Avenue, Isabel Street and Broadway, and completed in 1887.[60] The three-story hotel featured a four-story central tower. Unfortunately, its construction coincided with the collapse of the land boom, and it only housed paying guests for one year after it opened. The building was repurposed as a girls' school and then as the Glendale Sanitarium prior to being razed in 1928. Several buildings, including the Glendale Police Department headquarters, now stand on the site.

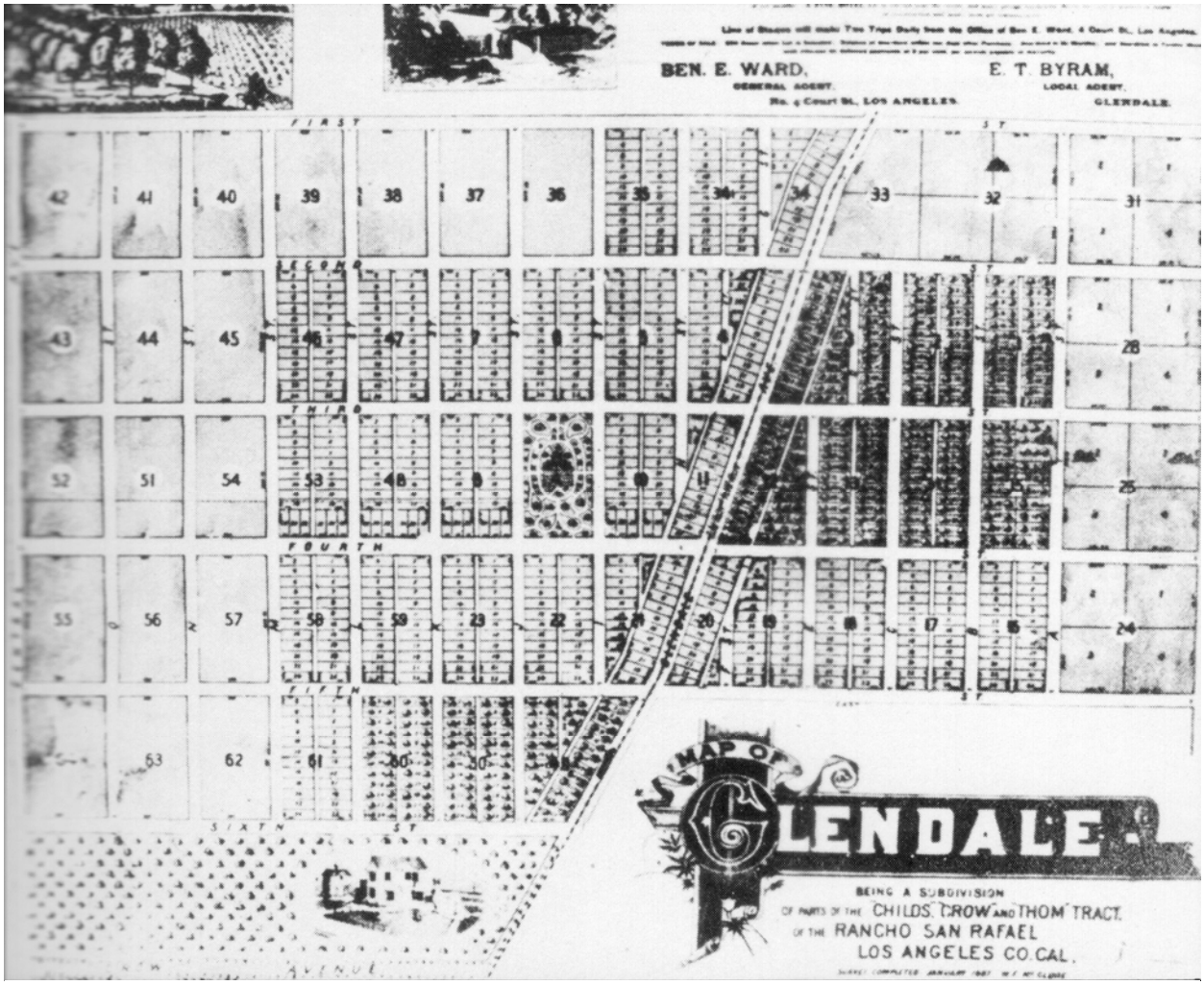
[56] City of Glendale, Historic Resources Survey, Chapter 3, 3.
[57] Martin Eli Weil and ARCHIPLAN, "Glendale Railroad Depot Historic Structures Report,"1992, 6.
[58] Sherer, *History of Glendale and Vicinity,* 62-63.
[59] Arroyo, *Early Glendale*, 24.
[60] City of Glendale, "Downtown Glendale Specific Plan EIR," 2006, 7.

The Queen Anne Glendale Hotel (1886-1887, Samuel and Joseph Cather Newsom; demolished). Source: Los Angeles Public Library Photo Collection.

The Glendale Improvement Society, a civic organization dedicated to promoting Glendale, was organized in 1883.[61] In January of 1887, a sub-group of the partition landholders including Thom, Ross, Crow, Byram, and B.F. Patterson pooled their holdings and had 150 acres for a new town called "Glendale" surveyed. The original plat map consisted of 64 blocks on a traditional orthagonal grid, featuring a hotel with bucolic grounds at the center with easy access from rail transportation. Streets were a combination of numbered east-west streets (First through Fifth Streets) bisected from north to south by seventeen blocks of alphabetical streets ("A" through "O") from east to west. The grid was bordered by today's Chevy Chase Drive on the east and Central Avenue to the west. Each block averaged twelve subdivided lots approximately 50 x 150 feet in size. The Glendale Improvement Society was also instrumental in planting shade trees along the streets, including grevillia and pepper trees. Establishment of a park was also discussed but never realized.

In 1903, it was decided that "N" Street would be renamed after Glendale's most ardent booster Leslie C. Brand. The newly christened "Brand Boulevard" was improved to 110 feet wide and a single species of shade tree was planted along the four-mile thoroughfare.[62] The trees remained in place until they were cut down to widen the increasingly congested boulevard.

[61] During the boom period of the 1880s, improvement associations were often formed to advance town developments, including the provision of train transportation, water, road infrastructure and publicity. They also focused on building the institutions like schools and churches that would attract residential investors.
[62] "Brand Boulevard Here and There," *Los Angeles Times*, October 1, 1903, A7.



Glendale Township Map, 1887. Source: *Early Glendale*.

A study of Sanborn Fire Insurance Maps indicates early residential development in the platted area of the Glendale township was concentrated on Belmont, Cedar, and Everett Streets north of Fourth Street (Broadway) and south of Third Street (Wilson).[63] After the land boom went bust, growth during the 1890s was "desultory at best."[64] In addition to a real estate recession, the community was also plagued by three years of drought that wreaked havoc on Glendale's agricultural entities. By the close of the decade, Glendale had a population of only 300 people.[65]

TRANSPORTATION

Another contributing factor to the lack of development during the latter part of the 19th century was Glendale's lack of proximity to transportation. The township of Glendale was somewhat removed from the railroad, which was clearly impacting real estate values. To address this issue, on June 24, 1902 the Glendale Improvement Association appointed a railroad committee consisting of E.W. Pack, J.L. Whitaker, W.P. Penn, P.W. Parker, and J.A. Merrill.[66] The committee primarily focused on getting better service from the San Pedro, Los Angeles and Salt Lake Railway.

It was the secretary of the Glendale Improvement Association, Edgar D. Goode, who had a better strategy: he became active in efforts to secure *electric car* service into Glendale. According to the *Los Angeles Times* of 1903, "Mr. Goode has been working to secure an electric railway from Glendale to Los Angeles for a number of years. He has tried to persuade the Pacific Electric Railroad and the Los Angeles Traction company to build, but neither of them would be persuaded."[67] Goode then turned to Leslie C. Brand, local businessman and prominent developer, to secure a right-of-way for an electric railway.

In 1902, the Los Angeles & Glendale Railway Company was formed with Brand as president. Brand and his partner in the Huntington Land and Improvement Company, Howard E. Huntington (son of Henry Huntington), donated land in Glendale for the streetcar tracks. On June 29, 1903, Brand received a franchise from the Los Angeles City Council for an electric railway line that would include a route in Los Angeles starting at the Southern Pacific's Arcade Station (at Fifth, Central, and Ceres Streets). In Glendale, the line was to enter via Brand Boulevard, thus creating a new business artery to the west of the original central business district on Glendale Avenue, where the steam trains of the Los Angeles Terminal Railroad had previously offered the only transportation via rail to the city.[68]

Brand's company commenced grading the route in September, 1903, and continued into the spring of 1904. On March 11, 1904, Brand sold to the Los Angeles Interurban Railway

[63] This hypothesis is based on an aggregation of Sanborn Fire Insurance Maps, City Directories, and a windshield survey of the area.
[64] City of Glendale, Historic Context Statement.
[65] City of Glendale, Historic Context Statement.
[66] Sherer *History of Glendale and Vicinity*, 97.
[67] "Glendale and Tropico Out for a Trolley," *Los Angeles Times*, April 2, 1903.
[68] "Pacific Electric: Glendale-Burbank Line," http://www.erha.org/pewgb.htm (accessed August 2014).

Company (LAIU), which was a Huntington-Pacific Electric affiliate. The LAIU pushed the road through to completion and the first electric car entered Glendale on April 6, 1904.[69]

The effects of this development on the growth of Glendale cannot be understated. A *Los Angeles Times* article about the completion of the line included statements such as: "How the City went out to Glendale yesterday," and "They began counting from a new calendar at Glendale yesterday."[70] With a location just six-and-a-half miles from Los Angeles, the presence of the streetcar confirmed what members of the Glendale Improvement Society and real estate holders in the city had known for years: regular car service and a trip time of only twenty minutes from downtown Los Angeles would make Glendale a convenient community for those who worked downtown but wanted to live elsewhere.

Early developers like Byram and Dutton advertised proposed railroad accessibility and "the opportunity for mechanics and laboring men to secure a home, as fare to the city will be low."[71] For the men who had platted the town, "sixty-foot streets and twenty-foot alleys" were also amenities featured in advertising in 1887. Glendale's location positioned the community to working professionals in downtown Los Angeles and called it "the first healthy rival to Pasadena."[72]

Pacific Electric Railway car at the northern most terminus of its route up Brand Boulevard, the Casa Verdugo Restaurant. Source: University of Southern California, Digital Photo Library.

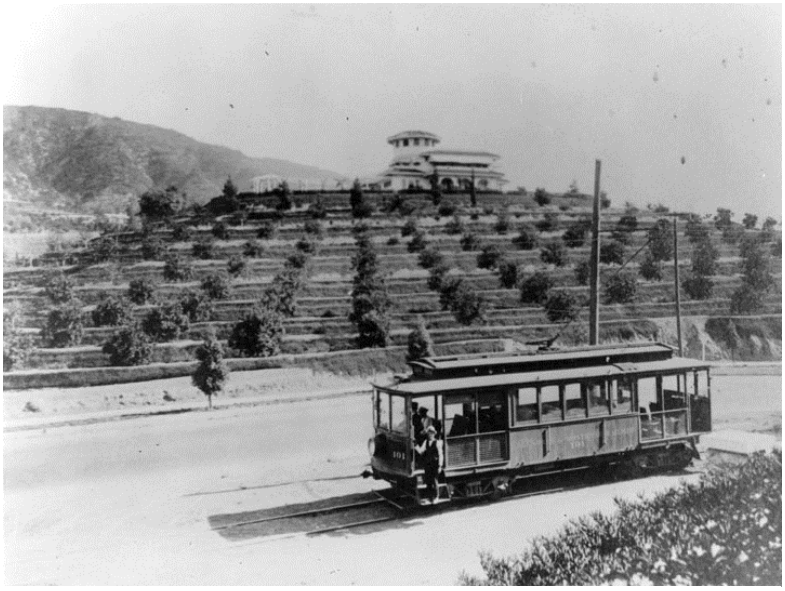
[69] "Pacific Electric: Glendale-Burbank Line," http://www.erha.org/pewgb.htm (accessed August 2014).
[70] "Town Weds the Country," *Los Angeles Times*, July 3, 1904, B8.
[71] Display Ad 8, *Los Angeles Times*, May 16, 1887, 7.
[72] Display Ad 7, *Los Angeles Times*, May 21, 1887, 8.

The arrival of the streetcar was not the end of the transportation campaign for the city. In short order, electrified tracks of the Interurban Railway were installed all the way north on Brand Boulevard, to the Casa Verdugo Restaurant.[73] Auxiliary "spur" lines were later constructed east on Broadway to a station at Glendale Avenue, and north on Brand Boulevard to a station at Mountain Street. The completion of the Red Car line was augmented by the completion of a second, albeit less direct, electric rail line in 1909 that arrived in downtown Glendale from the east. Financed by E.D. Goode, this route connected to a Yellow Car line that provided service between downtown Los Angeles and Eagle Rock.[74] The operation became known as "The Eagle Rock Dinky."

In 1906 a Glendale Pacific Electric Depot was constructed at the northeast corner of Brand Boulevard and Fourth Street (Broadway). The Craftsman-style depot featured a stone base, stone pillars, and broad overhanging eaves to shelter passengers from weather. The depot was razed in 1923 to make way for a new home for the recently merged First National Bank of Glendale and Security Trust and Savings Bank of Los Angeles (Glendale Register #16).

The Glendale Pacific Electric Depot (1906; demolished) was constructed at the north east corner of Brand Boulevard and Fourth Street (Broadway). Source: Security Pacific National Bank Collection, Los Angeles Public Library.

[73] The adobe previously occupied by members of the Sepulveda family was the original location of "Casa Verdugo," a restaurant and tourist attraction. Casa Verdugo remained in business, after moving locations several times, until 1937.
[74] E. Caswell Perry and Carroll W. Parcher. *Glendale: Area History*, Glendale, CA: Soldado Publishing Company, 1974, 25.



Glendale to Eagle Rock Dinky. Source: Security National Bank Collection, Los Angeles Public Library.

It also cannot be denied that Glendale's new found accessibility would greatly enhance property values for Glendale and Tropico. As reported by the *Los Angeles Times*:

> Out Glendale way there has been a wonderful change in things pertaining to real estate in the past few months. One of the handsomest depots on the Huntington lines is located a the corner of Brand Boulevard and Fourth Street…and those who profess to know say with is to be the junction point for a great system of electric railroads that are to gridiron the valley…Two blocks west the Erkenbecher syndicate have sold to the Glendale Development Company a tract of 146 acres that used to be part of the Andrew Glassell estate and the owners are now subdividing this for a home tract.[75]

An extension was made northward along Glendale Avenue in 1910 toward Verdugo Park. In 1913, the system was sold by E.D. Goode to The Great Western Improvement Company. To enhance profitability, the company decided to expand into the central business district of Glendale. In 1914, the company combined forces with the Pacific Electric and jointly obtained permission to build a new double track line on East Broadway from Brand Boulevard to Glendale Avenue.[76]

[75] "Real Estate Notes," *Los Angeles Times*, April 15, 1906, V24.
[76] The Electric Railway Historical Association of Southern California, "The Glendale and Montrose Railway Company," http://www.erha.org/g&m.htm (accessed July 2014). The railway ceased operations as a result of the Great Depression; the last car ran on December 31, 1930 and was replaced by Pacific Electric buses. In the 1920s, the Pacific Electric had started augmenting its rail service with buses, but it was ultimately the popularity of the automobile and the freeway system that rendered the electric cars obsolete. In 1955, the last Glendale Pacific Electric Car rolled down Brand Boulevard.

Along with E.D. Goode, no one was a keener proponent of the benefits of life in Glendale than Leslie C. Brand. Brand came to Los Angeles for the first time in 1886. After a brief stint in Galveston, Texas where he married Mary Louise Dean, Brand moved to Los Angeles in 1898 and amassed a fortune as the co-founder of Title Guarantee and Trust Company. He became Glendale's most visible booster and one of its most significant early real estate developers.

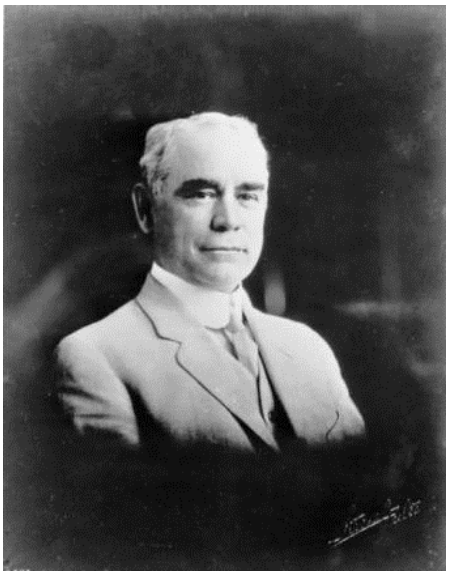


Photo of Leslie C. Brand taken in 1904.
Source: USC Digital Photo Collection.

Among Brand's early ventures was the purchase of 2,000 acres of land in Southern California, much of it in what is present-day Glendale. Under the auspices of the Huntington Land and Improvement Company, Brand was responsible for the subdivision of the Glendale Boulevard Tract. Subdivided in April of 1904, the tract included what would become hundreds of parcels and represented Brand's largest real estate holding. The tract was roughly bounded by present-day Glenoaks Boulevard on the south, Mountain Street on the north, Jackson Street on the east, and Central Avenue on the west. Brand also purchased and subdivided other Glendale acreage, including the Glendale Home Tract (1906), and many others. As a result, Brand's holdings included almost all the property bordering present day Brand Boulevard. At the time of his death in 1925, Brand still owned more than 1,000 acres.

Brand devoted much time to developing Glendale. In 1903 he took out full-page weekly advertisements in regional newspapers with the headline, "Have You Been to Glendale?" He started the Miradero Water Company and Light Company, which he ultimately sold to the City. It was due to his efforts that telephone service was extended to Glendale. As described earlier, his efforts helped bring the electric railway system to Glendale, transforming a rural community into an accessible commuter community for Los Angeles virtually overnight.[77]

Brand was instrumental in the commercial and civic development of Glendale as well.[78] Glendale's connection to the financial services industry that would continue into the late 20th century was established by Brand in 1905 when he opened the First National Bank of Glendale (1905) at 108 N. Brand Boulevard. The building was prominently sited to be the first building electric car passengers saw upon disembarking in Glendale.[79] This location was supplanted in 1916 by a three-story brick building at the corner of Brand and Broadway (demolished).[80] Brand also served as a director of the National Bank of San Fernando, and managing director of the Mission Land Company that owned 20,000 acres in the San Fernando Valley. He erected the Glendale Country Club on his land in 1907 (northeast corner of Brand Boulevard and Wilson Avenue; demolished), and was instrumental in the planting of street trees (palms) along Brand Boulevard to beautify the thoroughfare.

[77] Brand was also captivated by aviation and was an early proponent of air-mindedness. At El Miradero, he operated a small airfield, kept several airplanes, and frequently hosted fly-ins for aviation and Hollywood elite. In addition to being one of Southern California's most successful capitalists, Brand was a philanthropist. Brand often asserted that he "…desired money not for the sole purpose of amassing great wealth but to use it for the good of others." Prior to his death, he donated 800 acres for parkland to the City and willed the City of Glendale his home in the Verdugo Hills, El Miradero, for a park. He specified that the estate was to be used as a library and art museum.
[78] Commercial development discussed in further detail below.
[79] According to The Glendale Historical Society, this building is believed to be the oldest surviving building on Brand Boulevard.
[80] In 1922, the First National merged with the Security Trust and Savings Bank of Los Angeles. Their terra cotta-clad, Italian Renaissance-style building (1923-1924, Alfred F. Priest) at 100 North Brand Boulevard is Glendale Register #16. At six stories tall, it was the largest building in Glendale and housed 114 offices on its upper floors.

By 1906, Glendale residents were largely divided on the topic of cityhood. The residents who lived in the platted township were in favor of incorporation. These residents believed that "only a city government [could] meet the demands of their increasing population."[81] Opposition to incorporation came largely from the large landowners in outlying districts, who largely favored consolidation with Los Angeles. Those opposing incorporation included Henry Huntington, Judge Ross, and M. Adrian King, and (ironically) Leslie C. Brand. Huntington even threatened to remove the newly installed electric railway line if the measure was approved.[82]

However, by a vote of 75 to 41, Glendale officially incorporated as a city on February 6, 1906. The new city comprised 2.32 square miles. The city administration included George P. Woodbury, County Clerk; John C. Sherer, City Treasurer; and O.C. Patterson, City Marshal. Trustees included Asa Sauset, George W. Noyse, Thomas W. Watson, Wilmot Parcher, and James C. Jennings.[83] The original boundaries of the city included Doran Street and Chevy Chase Drive on the north, Central Avenue on the west, Garfield Avenue/Romulus Drive on the south, and Lincoln Street on the east.

In 1906, the City of Glendale established an office of city engineering and work began to improve the conditions of Glendale's dirt roadways. Under the direction of H.R. Postle, a water-sprinkling wagon was placed in daily use.[84] In 1908, the city's first roads constructed of oil and dirt topped with sand were begun and seventeen miles of oiled roads, cement curbing and sidewalks were laid by the end of 1908.[85]

The Glendale Fire Department had begun in 1907 with a horse-drawn wagon and 25 volunteers. Fire Station #1 (1914, Paul V. Tuttle; demolished) was located at 311 E. Broadway. The two-story brick structure featured a tripartite arch design on the façade, from which equipment could be quickly dispatched. During the 1920s, with the city's population growth, temporary fire stations were often established in abandoned barns throughout the city.[86]

Around 1909, the alphabetical streets were renamed in association with their respective letter (e.g., J Street became Jackson Street). Once again, the influence of Leslie C. Brand was felt as Louise Street was named for his wife, and Maryland Street for the daughter of a Brand tract manager and her fiancée.[87] As roads were improved, street lamps were installed. The five-globe cluster lights were selected based on their installation in downtown Los Angeles. The lights were extended westward from Central Avenue in 1912.[88]

[81] Glendale Incorporation Vote Today, *Los Angeles Times,* February 7, 1906, II11.
[82] Glendale Incorporation Vote Today, *Los Angeles Times,* February 7, 1906, II11.
[83] "Glendale Takes On City Clothes," *Los Angeles Times,* February 8, 1906, II11.
[84] H.R. Postle may have a connection to Glendale-based architects David or George Postle, but that connection could not be confirmed at the time of this study.
[85] "Street Improvements Many," *Los Angeles Times*, November 6, 1908, I18.
[86] Glendale Fire Department, *Glendale Fire Department History*, 36.
[87] Card catalog, Special Collections Room, Glendale Public Library.
[88] "Glendale to Be Well Lighted," *Los Angeles Times*, April 21, 1912, V11.

In March of 1912, the first Glendale City Hall (1912, Paul V. Tuttle; demolished)[89] was completed.[90] The Neoclassical-style building stood at the northeast corner of Broadway and Howard Streets. The same year, Tropico declared itself in need of its own municipal building. Residents approved a $25,000 bond issue and a handsome two-story brick American Colonial Revival-style building was erected at Brand Boulevard and Tropico Avenue (present-day Los Feliz Boulevard; demolished). A multi-functional building, Tropico's City Hall housed the library, city clerk, the fire department, an auditorium, a jail, and a courtroom.[91]

The first Glendale City Hall (1912, Paul V. Tuttle) at the northeast corner of Broadway and Howard Street established the core of civic government that is still located in the same place today. Source: Special Collections Room, Glendale Public Library.

GLENDALE EARLY 20TH CENTURY RESIDENTIAL DEVELOPMENT

While the town had been platted in 1887, subdivisions of new tracts began in earnest with the arrival of the streetcar in the early 20th century. Dozens of tracts of varying sizes were subdivided in Glendale in the first two decades of the 20th century. As noted above, the city was actively marketed as a streetcar community. The arrival of the Pacific Electric Railway streetcar in 1904 and the subsequent subdivision of tracts around the depot profoundly affected the development of street patterns in South Glendale. Hundreds of small tracts were developed in piecemeal fashion extending existing streets and creating new ones within the tracts. This resulted in a haphazard street pattern that led to irregularities such as street jogs, blocks placed at angles to the original street grid, and long blocks. Some foresighted developers planted street trees to shade and enhance the curb appeal of their developments. Sections of Lomita Street, Garfield Street, and Wing Street are examples of streets with extant street trees. Not all development during this period was piecemeal, however, as several large subdivisions were recorded.

[89] Glendale-based architect Paul V. Tuttle is best known for his early 20th century school buildings throughout Southern California. They included Newport Beach Grade School (c. 1912), Baldwin Park Grade School (c. 1912), Sawtelle Grammar School (c. 1912), El Segundo Grammar School (c. 1912), and Bloomington School (c. 1912). On these projects he frequently partnered with E.L. Hopkins.
[90] "Up-to-Date Municipal Building for Nearby City," *Los Angeles Times*, November 5, 1911, V11.
[91] Perry et. al., 83.

Street trees along Wing Street.

In 1904, the Glendale Improvement Association produced a brochure entitled "Glendale: A Place for Homes" which positioned Glendale as the place for "…a person accustomed to and appreciating the advantage of the city, but who prefers a life in the country for considerations of health, pleasure or profit." Glendale was further described as a place for "…a home in a pleasant country neighborhood within a few minutes ride of the city."[92] The commuter fare was 7 ¾ cents, and it took 15 minutes to the Third Street tunnel in downtown Los Angeles.[93]

Ads for the Glendale Boulevard Tract developed by the Huntington Land and Improvement Company not only touted the commuter options presented by the electric car that Brand himself had helped facilitate for Glendale, but the "…lovely scenic ride to Casa Verdugo – the famous Spanish Restaurant."[94] Brand's Glendale Boulevard Tract (subdivided in 1904) included 50 x 150-foot parcels immediately east and west of Brand Boulevard at Fourth Street (Broadway) as well as larger 1.5-acre parcels on Brand Boulevard north of First Street (present-day Lexington Drive). 100-foot wide parcels were also available on First, Second, and Third Streets west of Central Avenue – but later re-subdivided in 1906 as more efficient fifty-foot parcels.[95]

The ads were working. In 1907, the *Los Angeles Times* reported, "Just three years ago the trolley service to Glendale consisted of a small car run every half-hour and except for one of

[92] Display Ad 93, *Los Angeles Times*, May 2, 1906, I16.
[93] Glendale Improvement Association, "Glendale: A Place For Homes," 1904, 3.
[94] Display Ad 208, *Los Angeles Times*, December 3, 1905, V23.
[95] LA. County Assessor's Office, "Moore's Re-Subdivision" and "Glendale Home Tract."

those trips a day half the seats were empty. Now the big three-car trains are crowded and the trolley officials are at a loss to take care of the traffic on a double track line."[96]

While late 19th century and the earliest 20th century residential development tended to cluster east of Glendale Avenue and north of Broadway, after 1904 it moved to areas around the Pacific Electric Depot on Brand and Broadway. In keeping with the tracks, it initially spread northward (even beyond the Verdugo Wash). Within the current South Glendale Project area, development spread westward between present-day Broadway and Colorado Street. Residential development north of Broadway and west of present-day Columbus Avenue began in 1910.

Glendale Improvement Association promotional brochure, "Glendale A Place for Homes," 1904.

[96] "Rapid Progress on Edge of Annexation," *Los Angeles Times*, January 30, 1910, VI1.

Real estate developers such as the Erkenbrecher Syndicate, Ltd., offered to pay the transportation fares to allow potential residents to view available parcels.[97] "Go out today at our expense and see for yourself, " proclaimed one ad from May of 1906.[98] Available lots in the Glendale Valley View Tract cost between $150 and $200 and lay "700 feet from the car line…"[99] Cement walks and curbs were included. Holman, Campbell and Parker, real estate agents for the Glendalia Park Tract (east of Central Avenue between First and Second Streets and recorded in 1906) offered free car tickets as well and developers in nearby Tropico employed a similar sales strategy with "free excursions every afternoon" to the Borthwick subdivision.[100]

Lots in the Glendale tracts tended to be larger than those found in some parts of Los Angeles. For example, lot frontages in the Erkenbrecher's Glendale Valley View Tract were fifty-feet wide versus the typical twenty-five feet wide. By 1907, the tract boasted seventy-two homes constructed and over five hundred parcels sold out of the 763 available. The tract encompassed the area west of Central, south of present-day Broadway all the way to Vine Street, and all the way west to San Fernando Road.


Créme de la Créme of Subdivisions.

Glendale Valley View Tract

ERKENBRECHER SYNDICATE 103 W. 6TH ST. LOS ANGELES. LOTS $200 AND UP

GO OUT TODAY at Our Expense and See for Yourself.

Glendale is today what Hollywood was four years ago. Glendale four years from now will be like Hollywood of today. Buy property in Glendale Valley View Tract NOW and reap the certain profit.

Glendale Valley View Tract in the heart of Glendale. Only one city block from Huntington's $5000 depot. Elevation 600 feet, overlooks the entire valley. Most fertile soil. No mud. Perfect drainage. Prices right. Terms very easy. Every lot a bargain. Cement walks, curbs; streets to be graded and oiled.

Mountain water piped. Electric light poles now up. Building restrictions [illegible] protective and equitable. Car service unexcelled. Palatial cars. Frequent service. Only 7½c fare; 15 minutes to Third St. Tunnel. 25 per cent. reduction to parties building at once. Free Tickets, Maps and all information from

Erkenbrecher Syndicate, Ltd. Owners' Agents

J. F. SIMMONS, Tract Agent. 103 W. SIXTH STREET

Ad for early Glendale subdivision features the offer to pay for people's trip on the Pacific Electric Railway to visit the tract. *Los Angeles Times*, Display Ad 93, May 2, 1906.

[97] Led by Byron Erkenbrecher, a Cincinnati-born real estate tycoon who came to Los Angeles in 1889; he was the first president and founder of the Los Angeles Realty Board in 1903.
[98] Display Ad 93, *Los Angeles Times*, May 2, 1906.
[99] Display Ad 93, *Los Angeles Times*, May 2, 1906, I16.
[100] Display Ad 41, *Los Angeles Times*, March 9, 1906, I14.

View of Tropico looking towards Burbank in 1912. *Early Glendale*, 80.

TROPICO EARLY 20TH CENTURY RESIDENTIAL DEVELOPMENT

In Tropico, early residential development prior to 1908 had been concentrated between Tropico Avenue and Cypress Street, between Glendale Avenue and San Fernando Road. That remained largely unchanged during the first two decades of the 20th century, as there was no significant new residential construction in this area during the teens. An early tract in the Tropico area was the Riverdale Heights Tract in 1903.[101] Riverdale Street between San Fernando Road and Central Avenues was sub-divided at this time. With the exception of an 1898 farmhouse that was moved to the area, residences along Riverdale, however, typically date from 1910-1920. By 1914, however, the street was known as "one of the prettiest in the city."[102] An important early tract that did not fit the streetcar development pattern common in the area was the Palmetto Tract on Riverdale east of Columbus Avenue. It was developed by Tropico resident R.Z. Imler in 1907.

Another important early tract was the 102-parcel Orange Grove Tract developed in 1906 by Ellis T. Byrum and A.E. Pomeroy. Situated east of Glendale Avenue and south of present-day Harvard Street, it showed early and robust development between 1908 and 1912, particularly along the Harvard Street parcels. Subdivision of land into tracts did not, however, equate to the immediate construction of new homes. Construction was sparse as many parcels were likely purchased for speculative purposes. A comparison of the 1908 and 1912 Sanborn Fire insurance maps for Glendale indicate residential growth during this period was concentrated along Central Avenue, Maryland Avenue and Louise Street north of Broadway—the areas directly adjacent to the new Brand Boulevard commercial strip. In contrast, there was notably little new residential construction in the area around the original commercial center at Glendale and Third Street (Wilson). The one exception to this was the rapid development of a tract bordered by West Fifth (Harvard Street) to the north, Colorado to the south, Glendale Avenue to the west, and Everett Street to the east, inclusive of a one-block stretch of Orange Grove Avenue.

[101] A portion of Riverdale has been identified as a potential historic district.
[102] "Lay Corner Stone," *Los Angeles Times*, May 3, 1914, V1.

GLENDALE RESIDENTIAL GROWTH 1910-1918 & TROPICO ANNEXATION

With demand for Glendale real estate on the rise, one way to grow the city was to begin annexing adjacent areas into Glendale proper. Annexation of the West Glendale District moved the City's western boundary to Pacific Avenue in 1911. South Glendale also includes a sliver of the Verdugo Cañon district annexation of 1912, which is located at the very northern end of project area. These annexations were followed by the annexation of Tropico in January of 1918. Later that same year the small Valley View district was annexed, as was the Kenilworth district – both of which would extend the western boundary of the City to the Southern Pacific railroad tracks. The South Glendale project area includes only the southern half of the Kenilworth district.

The most contentious of the annexations in the second decade of the 20th century was the one for Tropico. As Tropico grew and infrastructure improvements became necessary, three factions emerged in the township: Los Angeles commuters who favored annexation to that city; those with historic and geographic ties who preferred annexation to Glendale; and a third movement that was working toward independent cityhood. Ultimately Topico incorporated in 1912, but six years later Tropico voters agreed to merge with the neighboring City of Glendale.

This farmhouse located at the corner of unpaved Riverdale Drive and Columbus Drive is typical of the farmhouses that dotted the landscape in the area that was early Glendale and Tropico in the late 19th century. Source: Special Collections Room, Glendale Public Library.

Street development was further effected by the annexations that came to comprise the South Glendale project area. Things changed significantly in 1918 with the annexation of Tropico. It was at this time that the numbered streets were changed: First Street became Lexington Drive, Second Street became California Avenue, Third Street became Wilson Avenue, Fourth Street became Broadway, Fifth Street became Harvard Street, and Sixth Street became Colorado Street. The integration of the city of Tropico also posed a significant challenge for Glendale with respect to San Fernando Road. Sometime in 1918, the street numbering system for San Fernando Road changed significantly, as it did for many other streets in Glendale.[103]

[103] *1919 Glendale City Directory*, "Street Directory," 209-213.

By 1919, the Sanborn maps show residential construction to have spread westward, specifically along Lexington Drive, Myrtle Street, California, and Milford Streets to the west of Brand Boulevard and east of Columbus Avenue; there were some dwellings as far west as Pacific Avenue. Residential construction also expanded eastward with significant density along Maryland Avenue, Louise Street, Kenwood Street and Jackson Street. Streets that are now associated with commercial development, such as Pacific Avenue and Central Avenue, originally contained homes.

Richardson House, 1281 Mariposa Street (Glendale Register #5).
Photograph 2014; Historic Resources Group.

Few buildings survive from Glendale's earliest days. One of the earliest known extant structures from this period is the aforementioned 1873 Richardson House (Glendale Register #5) at 1281 Mariposa Street. Originally located near the site of the Southern Pacific Depot, it was moved to its present location between 1910 and 1915.[104] A self-built home without architectural plans, the Richardson House represents the type of construction common to farmhouses and outbuildings associated with agrarian production in Glendale at this time.

Many residents built their own homes. This was true for Tropico's most famous resident, the renowned photographer Edward Weston (1886-1958). Weston came west in 1906 and stayed with his sister, May Weston Seaman in the small town. In 1909 Weston built himself and his new bride a small Craftsman bungalow on Tropico land given them by his in-laws adjacent to a tile factory. A little while later, Weston erected another bungalow at 113 N. Brand (near the intersection of Brand Boulevard and Tropico Avenue/present-day Los Feliz

[104] Perry, et. al.,17.

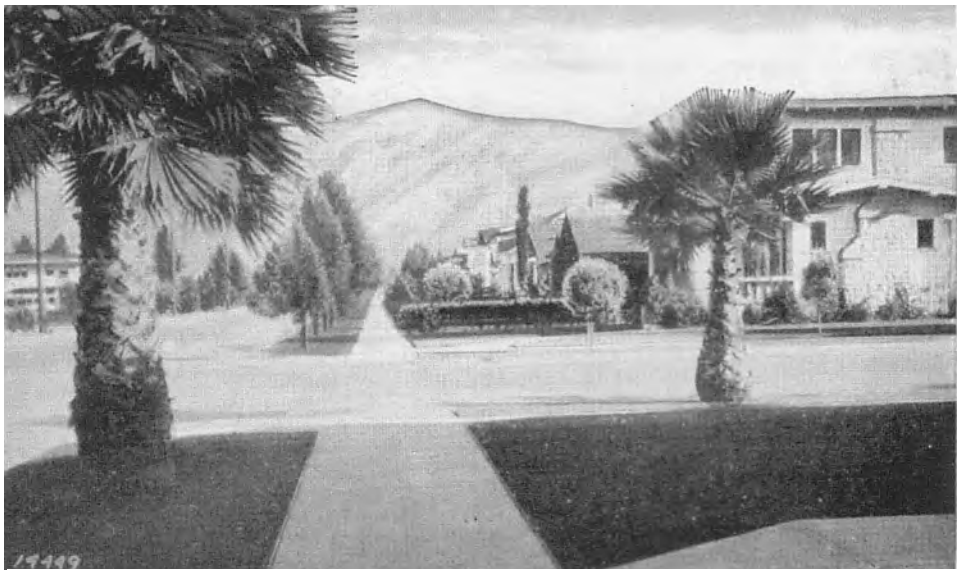
Road; demolished). Adjacent to the streetcar, the studio's sign read "Edward Henry Weston Photographs." He continued to use the studio until he left Glendale in 1923.[105]

According to the Historic Resources Survey of the Cottage Grove Avenue Survey Area, a Folk Victorian farmhouse constructed in 1901 and originally belonging to Helene Ungerland, a Tropico landowner, stands at 914 E. Palmer Avenue.[106] Other extant farmhouses are located at 227 N. Everett Street, 342 Riverdale Drive, and 137 Adams Street. Designated resources from this period include the Queen Anne/Eastlake-style Goode Residence, constructed in 1892 and located at 119 N. Cedar Street (Glendale Register #8); and the Queen Anne/Eastlake style Doctors House, constructed in 1887. It was moved from its original location at 921 E. Wilson Avenue to Brand Park in 1980. The Doctors House is Glendale Register #6.

A Glendale street lined with Craftsman bungalows, c. 1915. Source: Special Collections Room, Glendale Public Library.

Throughout Glendale, homes were primarily designed in the Craftsman style during the first two decades of the 20th century. They "lined street after street, laid out in perfectly drawn rectangular subdivisions evenly set back from the sidewalks and streets." From bungalows to larger residences, the Craftsman style was ever-present. Few residences in other common styles of the period, such as Foursquare or Prairie, were seen.

[105] Perry, et. al., 69.
[106] "Historic Resources Survey Cottage Grove Avenue Survey Area," 18.



A view of larger houses on Central Avenue near Lexington Drive. Note the generous sidewalks and setbacks. Source: Special Collections Room, Glendale Public Library.

Architect Charles E. Shattuck (1864-1944) was a prolific designer of Glendale Craftsman homes during this period. A native of New Hampshire, Shattuck came to Los Angeles in the early 1880s. He took up residence in Glendale, and was living at 312 Riverdale Avenue when he died in 1944.[107] Known Shattuck-designed residences in the South Glendale project area include: the J.W Inler Residence (1904) at Columbus Avenue and Riverdale; the George Kissenbury Residence (n.d.) at Central Avenue and Riverdale; the Dow Residence (1907; demolished) at Wilson and Orange; an addition to the J. Ehman Residence (c. 1906) at 246 Verdugo Road (demolished); and the Dr. C. Cable Residence (c. 1906) at Columbus and Lomita Streets.[108]

Glendale also had an active architect/builder population including Robert P. Mc Mullen, C.W. Spickerman & Son, Bert T. Anderson, and Joseph P. Shropshire.[109] Perhaps the most known and widely recognized builder from this period was Charles W. Kent & Son, founded in 1910 by Charles W. Kent and his son Roy. As contractors and builders, they both worked and lived in Glendale, and became prolific and prominent both through their work and within social circles. Their offices were located in the heart of downtown Glendale at 130 S. Brand Boulevard (demolished). Roy bought out his father's interest in the business in 1918, and by 1922, the successful company was also involved with insurance, subdivision and real estate improvement.[110] In addition to commercial and institutional buildings, Charles W. Kent & Son

[107] *Glendale News Press*, November 17, 1944.
[108] Other architect-designed, Craftsman-style homes in the South Glendale project area include the T.H. Graham Residence (1907-1908, Thomas Preston, AIA). Los Angeles–based Thomas Preston was a prolific residential architect between 1900 and 1915, building bungalows and larger homes throughout the city of Los Angeles. Preston was particularly prolific in Hermosa Beach, where he designed the City Hall (1914), Hermosa Theater (1914) and several residences.
[109] "Glendale Craftsman Historic Context Statement," 24.
[110] Their works include the Little Church of the Flowers at Forest Lawn (1918), Glendale Theater (1920) and Union Public Market (1926). They also built grammar and high schools in the city. In 1948, Roy Kent estimated that 75 percent of the buildings on Brand between Broadway and Harvard had been planned and constructed by his company.

was heavily involved with residential design and construction, many in the Craftsman style, particularly during the 1910s.[111] In what at the time was Tropico, Charles W. Kent & Son designed the Lavinia J. Haviland Residence (1913-1914)[112] on El Bonito Avenue near San Fernando Road.[113]

Plans and specifications for Craftsman-style homes were available at the local lumber yard, Bentley-Shoeman Lumber Company at 460 W. Los Feliz Road (demolished). Catalogue and "kit" homes were also very popular during this period and several purveyors such as Sears Roebuck and Co., Aladdin, and Pacific Ready Cut Homes were likely to have been erected on parcels in Glendale and Tropico.

EARLY COMMERCIAL DEVELOPMENT

The Glendale Cash Grocery Store (c.1880) at the southwest corner of Glendale Avenue and Third Street (present-day Wilson Avenue). Source: Special Collections Room, Glendale Public Library.

During the late 19th and early 20th centuries, commercial development in the South Glendale project area was happening simultaneously in Glendale and in Tropico.[114] Commercial development in Glendale dates to the 1880s when the two-story, wood-framed Glendale Cash Grocery and Glendale Market was erected at the southwest corner of Glendale Avenue and Third Street (present-day Wilson Avenue; demolished). This became the commercial heart of the township, eventually branching out to Fourth Street (Broadway) between Glendale Avenue and Isabel Street. Another store from the period was the Verdugo Cash Store on the

[111] City of Glendale Reconnaisance Survey and Historic Context of Craftsman Style Architecture, 2006-2007, 29.
[112] *Southwest Builder and Contractor*, April 3, 1913, 20.
[113] Glendale-based architects Charles W. Kent and Son are best known for their design of the Glendale Research Hospital (1921) in northeast section of Glendale.
[114] In unincorporated West Glendale at the corner of San Fernando Road and Doran Street sat the West Glendale Road House which provided groceries, a restaurant, and beer. The latter was important given that the City of Glendale was "dry."

northwest corner of Verdugo Road and present day Colorado Street (demolished).[115] In Tropico, commercial activity was centered at the Tropico Cash Store on San Fernando Road.

The Ayers Building (1905; demolished) at the northwest corner of Glendale Avenue and Third Street (Wilson Avenue) often featured in early booster brochures for the town. Source: Special Collections Room, Glendale Public Library.

In 1905 the cement-block Ayers Building (1905) was constructed at the northwest corner of Glendale and Third Street (demolished). It housed a bank and was often featured in advertisements that promoted Glendale as the ideal environment for home building. However, the establishment of the Pacific Electric Railway depot at Brand and Fourth Street (Broadway) changed the pattern of commercial development in Glendale (demolished). With a daily deposit of potential customers on Brand Boulevard, businessmen flocked to erect businesses on the east side of the Boulevard. Leslie Brand himself secured this trend. By 1908, Brand had erected the first brick building, the First National Bank of Glendale at Brand and Fourth Street (Broadway; demolished).[116] He also built the telephone exchange at the southeast corner of Brand and Third Street (Wilson). At the northeast corner of the same intersection, Brand financed the Mission Revival-style Glendale Country Club (1907, Charles E. Shattuck; demolished) at a cost of $15,000.[117]

[115] Arroyo, *Early Glendale*, 36.
[116] Perry, et. al, 45.
[117] Perry, et. al, 56.

Tropico Mercantile Company (1905) at San Fernando Road and Central Avenue, Tropico. Source: Special Collections Room, Glendale Public Library.

In Tropico, early 20th century commercial development remained centered around San Fernando Road south of Tropico Road (now Los Feliz Road). In 1905, on the site of the former Tropico Cash Store, John A. Logan erected a two-story brick building as the Tropico Mercantile Company (demolished). Sanborn Fire Insurance maps for the area indicate that by 1908, just four years after the arrival of the electric cars, there was also a grocery, meat market, barber shop, cobbler, drug store and the Woods Hotel in Glendale.[118] Commercial development also spread eastward along Fourth Street (Broadway) due to its proximity to the streetcar and it quickly usurped development along Glendale Avenue. By 1908 several commercial buildings and enterprises were located on the north and south side of Fourth Street. Fourth Street was later renamed Broadway for its particularly "broad" dimensions.[119]

Fourth Street (Broadway) looking east c. 1917; shows two-story brick commercial retail development. Source: Special Collections Room, Glendale Public Library.

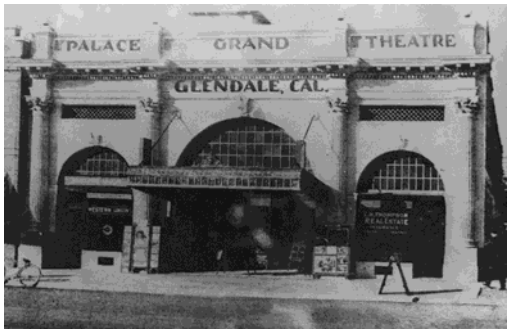
[118] Unlike other towns, including nearby Pasadena, Glendale was never known as a tourist destination. The early effort to make it one, through the erection of the Glendale Hotel, was thwarted by the economic bust of the 1890s and efforts were never rekindled.
[119] Juliet M. Arroyo, Katherine Peters Yamada, and George Ellison, *Glendale: A Postcard History*, Charleston, SC: Arcadia Publishing, 2007, 66.

A few businessmen, however, were determined that the commercial center of Glendale remain in its original location. In 1909, the brick Bank of Glendale (1909, Paul V. Tuttle; demolished) was constructed at the southeast corner of Fourth Street (Broadway) and Glendale Avenue.[120] However, this effort was not very successful. A comparison of the 1908 and 1912 Sanborn maps reveals no additional development at Glendale and Third, whereas previously empty lots at the intersection of Brand Boulevard and Broadway were by then occupied by two-story commercial and retail buildings, mostly of brick construction.[121]

The rapid growth of the commercial center of Glendale is well recounted by a 1910 *Los Angeles Times* article:

> The business section of Glendale in that time [1907-1910] has grown from a corner grocery store to a half mile of modern buildings. A business block is now under progress of construction at Fourth and Brand Boulevard. A brick building has just been completed on the opposite corner and these, with the solid block of stores from Fourth and Third Streets on the north, give the town a metropolitan aspect. Businesses are gradually crowding out the residences on Fourth Street.[122]

The Harry A. Wilson Building, constructed in 1912 was an example of this pattern of development. A one-story decorative brick commercial retail building on Broadway between Louise and Kenwood Streets, it housed Wilson's real estate office, a furniture store, hardware store and a bakery.[123] However, the commercial heart of the South Glendale project area remained squarely focused around Brand Boulevard.



Palace Grand Theatre, Robert Kitts, 1914 (demolished). Source: Los Angeles Public Library Photo Collection.

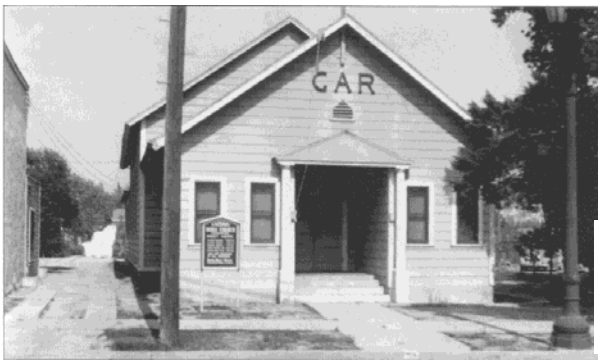
During the teens, the "metropolitan" aspect of commercial Glendale mentioned in the *Los Angeles Times* flourished in both the type of goods and services provided along Brand Boulevard and the buildings in which they were housed. An example of this included the vaudeville and movie house Palace Grand Theatre, in today's 100 block of N. Brand Boulevard (demolished). The Neoclassical-style Palace Grand was built and operated by Henry

[120] Some sources indicate the Bank of Glendale was constructed in 1911.
[121] Evidence of brick commercial development on Broad still exists at the southwest corner of Broadway and Kenwood Street.
[122] "Rapid Progress on Edge of Annexation," *Los Angeles Times*, January 30, 1910, V11.
[123] L.H. Wilson, who came to Glendale in 1922 was also a real estate developer who played a role in the development of the San Fernando Road industrial corridor. It is unknown at this time whether Harry and L.H. were related.

C. Jensen, who would later build the more palatial Raymond Theater in Pasadena.[124] It was designed by Robert Kitts and opened in 1914.[125]

EARLY INSTITUTIONAL DEVELOPMENT

There were early civic and cultural institutions established in both Glendale and Tropico. One of the earliest fraternal organizations to develop in Glendale was the Order of the Good Templars, which was established in 1891; however, there does not appear to be an extant clubhouse or meeting place associated with the group. The earliest extant example of a fraternal meeting place is the Grand Army of the Republic (G.A.R.) Meeting House built around 1900 and located at 902 S. Glendale Avenue (Glendale Register #13).[126] Leslie Brand's Glendale Country Club (1907, Charles E. Shattuck; demolished) was organized as the result of a suggestion by Dan Campbell and George Moyse, and it functioned chiefly as a social club. Leslie C. Brand was its first president and by July 1907 there were 100 members.[127]



Grand Army of the Republic Meeting House. (Glendale Register #13). Photo: Michael Morgan.

By 1911, the City Directory shows a number of organizations for men and women alike: International Order of Oddfellows, Glendale Unity Lodge, Eastern Star Lodge, Rebekahs, P.E.O. Sisterhood, Knights of Pythias and the Fraternal Brotherhood.[128] Little is known about the meeting places of these early groups.

Early Tropico had its own cultural institutions. The Tropico Thursday Afternoon Club was formed in 1906.[129] They helped establish the Tropico Public Library and built a clubhouse in 1922 on Cypress Avenue near Central Avenue.[130] The Tropico Knights of Pythias met at a two-story brick commercial and lodge building originally constructed for P. Gabaig (1911-

[124] Henry's son, Robert Jensen, who was involved in the family business and helped manage Jensen properties in Glendale, built a home for his family in 1925 at 1170 Grandview Avenue (outside the project area), that is designated as Glendale Register #87.
[125] The Palace Grand Theatre was forced to close in 1920 due to competition from the more modern Glendale Theater. In 1923, the Palace-Grand Shops, also known as Jensen's Arcade, was constructed on the site of the former theater. Jensen's Arcade (demolished) featured a drugstore, jewelry shop, and post office, along with one of Glendale's most cherished historic businesses, the Egyptian Village Café.[125] The basement, called the Glendale Recreation Center, had a barber shop, billiards hall, and bowling alley. With a thriving commercial district serving gracious residential neighborhoods, the city was fast earning its reputation as "The Jewel City" advocated by Glendale boosters.
[126] In 1906, the building was used to house victims of the San Francisco earthquake who traveled south to escape the city's destruction.
[127] Perry, et. al., 56.
[128] *Glendale City Directory, 1911-1912.*
[129] After Tropico was annexed into Glendale, they dropped "Tropico" from their name. They are also not to be confused with the Tuesday Afternoon Club.
[130] Perry, et. al., 132.

1912, Paul V. Tuttle) on San Fernando Road near Central Avenue. The lodge room was "one of the finest equipped of its type in the section" with "a heavy beamed ceiling" and large anterooms, paraphernalia rooms, parlors for ladies, banquet room, and a buffet kitchen.[131]

[131] "Fine Store and Lodge Building for Tropico Site," *Los Angeles Times*, October 22, 1911, V13.

Property Types & Registration Requirements

Property Types: Single-family residence; Commercial building including retail storefront, mixed use commercial, and commercial blocks; Institutional building; Civic improvement;[132] Landscape feature or park

Properties eligible under this context are early resources in the City's history, and they represent the establishment of Glendale and Tropico. The period of significance under this context ends in 1918, when Tropico and other surrounding subdivisions were annexed by the City of Glendale, creating the boundary of the South Glendale Community Plan Area that exists today. Resources from this period are increasingly rare, and represent remnant properties associated with the City's early history. Because many resources from this period have been demolished, particular consideration should be given to retaining and preserving historic resources from this early period of development.

A **residential property** or **tract feature** from this period may be significant under this context:

CRITERIA	REASON
A/1/1,5 (Event)[133]	As an increasingly rare example of residential development representing the city's early development. Residential properties eligible under this context may have an important association with streetcar suburbanization and/or the early development of Glendale; with the development of the neighboring township of Tropico; as a remnant agricultural property; or for an association with an ethnic group important in Glendale's early history. Specifically, there may be properties associated with the Japanese community that settled in the area to support the local agricultural industry. Local Criterion 5 addresses those properties that exemplify the early heritage of the city; Criterion 5 addresses buildings that may not be eligible under local Criteria 1, 2, or 3, but are important specifically for representing early resources in Glendale.
B/2/2 (Person)	For its association with a significant person in the early history of Glendale. Significant persons within this theme include early settlers or other members of the community who were influential in the development of Glendale. It must be shown/proven that the person was a significant early resident of Glendale or played a role in the city's founding or early development. Properties eligible under this criterion are typically those associated with a person's productive life, reflecting the time period when he or she achieved significance.

[132] No civic or institutional buildings were identified during this study; therefore, there are no registration requirements included here for their evaluation as potential resources. Due to the rarity of resources from this period, should any civic or institutional buildings be discovered as part of future efforts, they would likely be eligible for listing as local landmarks under this theme regardless of their physical integrity.

[133] Note that eligibility criteria are listed in the standard format National Register/California Register/Local.

CRITERIA	REASON
C/3/3(Architecture)	As an excellent or rare example of an architectural style from the period. Additional information about architectural styles from each period and their associated character-defining features are outlined in the Architecture & Design context.
A/1/A, G (Event)	A collection of residences from this period that are linked geographically may be eligible as a historic district.[134] Residences from this period may also contribute to historic districts that are significant under other contexts and themes. District boundaries may represent original tract boundaries, or they may comprise a portion of a tract or neighborhood. Because of the nature of South Glendale's development, smaller clusters that span a portion of a block or one side of the street may be evaluated as potential historic districts, or they may be identified for consideration in local planning efforts. The district must be unified aesthetically by plan, physical development, and architectural quality. Tract features, including street lights, landscaping, parkland, and other amenities may contribute to the significance of the district.

A **commercial property** from this period may be significant under this context:

CRITERIA	REASON
A/1/1,5 (Event)	As a rare example of commercial development representing the establishment of the city. Commercial properties may represent the development of Glendale or Tropico. Commercial properties constructed in the 19th and early 20th centuries are rare, and represent the earliest extant commercial development in the city. Commercial properties from this period may also reflect streetcar-related development, the early agricultural industry, or an association with an ethnic group important in Glendale's history.

[134] Historic districts are evaluated locally under a separate set of criteria.

Early Development & Town Settlement (1872-1918): Integrity Considerations

In order to be eligible for listing at the federal or state levels, a property must retain sufficient integrity to convey its historic significance under the Early Development & Town Settlement context. The Glendale Municipal Code does not specifically address integrity; however, standard preservation practice requires that a property retain the ability to convey its significance in order to be eligible for designation. Due to tremendous development pressures throughout South Glendale's history, properties and features from this period are rare; therefore a greater degree of alteration may be acceptable.

CRITERIA	REQUIRED ASPECTS OF INTEGRITY
A/1/1 (Event)	A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s).[135] A residential or commercial property from this period eligible under Criteria A/1/1 (Event) should retain integrity of location, design, workmanship, and feeling at a minimum, in order to convey the historic association with the city's early settlement. It is expected that some historic materials may have been replaced, particularly windows, and the integrity of setting may have been compromised by later development.
B/2/2 (Person)	A property significant under Criterion B/2/2 (Person) should retain integrity of design, workmanship, and feeling, at a minimum, in order to convey the historic association with a significant person. It is expected that some historic materials may have been replaced, particularly windows, and the integrity of setting may have been compromised by later development.
C/3/3(Architecture)	A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique.[136] A property significant under Criterion C/3/3 (Architecture) should retain integrity of design, workmanship, materials, and feeling, at a minimum, in order to be eligible for its architectural merit. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.

[135] *National Register Bulletin 15.*
[136] *National Register Bulletin 15.*

CRITERIA	REQUIRED ASPECTS OF INTEGRITY
District	It is unlikely that there is a collection of residential or commercial buildings dating solely from this period that are linked geographically. In order for a historic district to be eligible for designation, the majority of the components that add to the district's historic character must possess integrity, as must the district as a whole. A contributing property must retain integrity of location, design, and feeling to adequately convey the significance of the historic district. Alterations to individual buildings, such as replacement roof materials and replacement of windows may be acceptable as long as the district as a whole continues to convey its significance. Major alterations such as substantial additions that are visible from the public right-of-way or alter the original roofline would not be acceptable.

Early Development & Town Settlement (1872-1918): Registration Requirements

To be eligible under the Early Development & Town Settlement context, a property must:

- date from the period of significance;
- represent important trends and patterns of development from the period including streetcar-related settlement; agricultural development; as the first or only remaining example of a property type representing the development of Glendale or Tropico;
- or represent an association with a particular ethnic group;
- display most of the character-defining features of the property type or style; and
- retain the essential aspects of integrity for listing in the National or California Registers.

Context: Single- Family Residential Development (1919-1979)

THEME: PRE-WORLD WAR II AUTOMOBILE SUBURBS (1919-1944)

There was immense growth in Glendale during the period between World War I and World War II. The 1920s in particular represent the most significant period of growth in terms of both population and physical development.

[137] With the annexation of Tropico and other subdivisions on the west side of Glendale, the city was on a clear path of expansion which coincided with the tremendous growth occurring throughout Southern California at the same time. Glendale's prime location, proximity to Los Angeles, and the vast acreage of vacant land made it an especially desirable setting for residential development.[138] As described in the *Los Angeles Times*, "…with the ocean beach a half-hour ride by motor, the business district of Los Angeles fifteen minutes away and the motion picture studios and theaters of Hollywood even closer, Glendale also approaches the ultimate of desirability in location."[139]

The exponential growth resulted in a new City charter in 1921, along with a new City plan to guide future development. Although the plan provided guidance on traffic circulation and emphasized the need for additional parkland, it did not adequately address land use, opting instead to codify the haphazard nature of development that had been developing over time.[140] That same year, Glendale adopted one of the state's first zoning ordinances, which allowed for multi-family residential development and relatively high density.[141] The combination of the City plan and the zoning ordinance has had a profound effect on the development Glendale, and South Glendale in particular, from the early 20th century to today.[142]

In the teens, the Chamber of Commerce had adopted the slogan "Jewel City" to attract residents to Glendale. In 1922, the Chamber determined that they needed a new message, and decided to capitalize on the tremendous growth potential in Glendale during this period. Quoting statistics from the U.S. Census Bureau that indicated that between 1910 and 1920 Glendale had the highest population growth rate in the country, the Chamber adopted "The Fastest Growing City in America" as their new slogan.[143]

[137] The map on page 68 shows major tract development in South Glendale; the map is intended for illustrative purposes, to give the reader an idea of the number and location of tract development in the study area.
[138] Arroyo, *Early Glendale*, 71.
[139] John B. Wallace, "Sleepy Glendale Emerges Miracle City," *Los Angeles Times*, April 3, 1927, B2.
[140] Arroyo, *Early Glendale*, 71.
[141] Arroyo, *Early Glendale*, 72.
[142] Multi-family residential development is discussed in a separate context; however, the effect of the zoning ordinance on the overall development of the area warrants a mention here.
[143] Arroyo, *Early Glendale*, 72. It is unclear whether Glendale was actually the fastest growing city in the country during this period, or if this was an inflated or mis-represented statistic. According to Arroyo, Glendale grew from 2,746 residents in 1910 to 13,536 residents in 1920, which was the highest growth rate among mid-size cities in California, and equated to a 393% jump.

1930 photo of Glendalians celebrating the results of the 1930 Census which showed a population increase of 363% over the 1920 Census. This statistic was featured in all boosterism activities of the period. Source: Los Angeles Public Library Photo Collection.

Although the growth rate between 1910 and 1920 was higher in terms of percentage (393%), the greatest *number* of new residents actually came to Glendale between 1920 and 1930. During that period, the city's population went from 13,536 to 62,736 residents (reflecting a growth of 49,200 people, or 363%).[144] Although impressive, the population boom was consistent with what was happening in communities throughout Southern California, and in fact the number no longer made Glendale the fastest growing city in the country, or even in the region. Other local cities such as Beverly Hills, Burbank, and Inglewood all had larger growth rates in the 1920s than Glendale. The Chamber of Commerce stopped using the "fastest growing" slogan by the early 1930s, but the perception in the community lasted for several decades.[145]

In 1926 the Chamber of Commerce adopted another slogan to draw new residents to Glendale: "Heart-to-Heart in 20 Minutes." New marketing materials featured a house with car and porte cochere glorifying the role of the automobile.[146] The new slogan, of course, emphasized the commuting time between the heart of Los Angeles and the heart of Glendale. Automobile accessibility was enhanced further by improvements to San Fernando Road and

[144] Arroyo, *Early Glendale*, 72. Confirmed by U.S. Census data for Glendale.
[145] Arroyo, *Early Glendale*, 72.
[146] Glendale Chamber of Commerce, "Glendale California," 1928, http://www.calisphere.universityofcalifornia.edu/ (accessed July 2014).

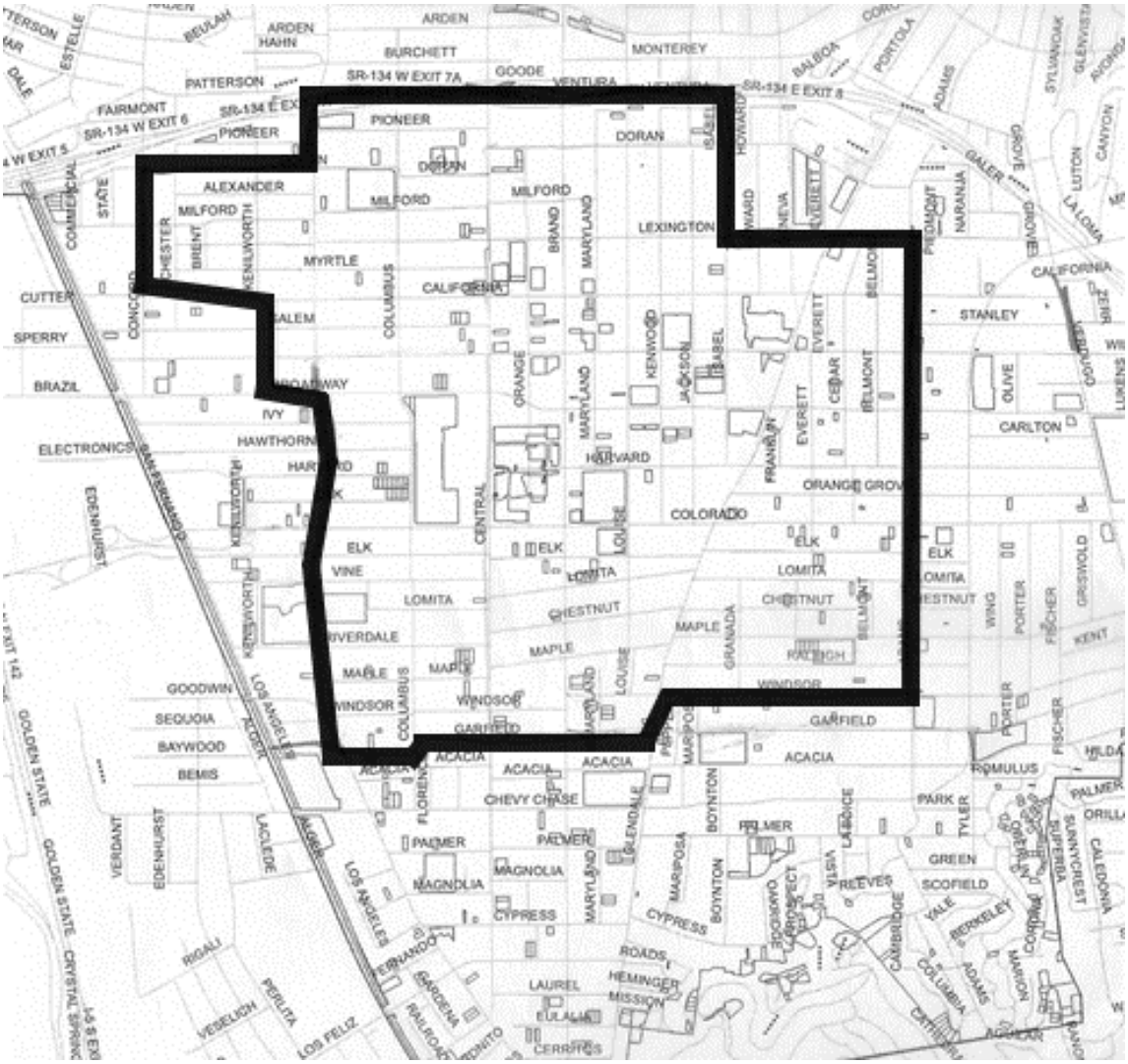
to Los Feliz Boulevard. The latter was directly traced to a three-week spike in Glendale home sales in July of 1927.[147]

This 1928 promotional brochure features a new commuter slogan and a modern home with porte cochere for the automobile. Source: Calisphere.

Between 1921 and 1926, more than fifty tract developments were advertised in Glendale newspapers.[148] Speculation abounded. In 1921, the *Los Angeles Times* recounts a residential property on North Brand that had been recently purchased for $6,000 selling shortly thereafter for $30,000.[149] The magnitude of the building boom is evidenced in 1925, when building permits in Glendale totaled more than $10,000,000 – exceeding those of every other California city of similar size.[150] Many of the homes were built on empty lots in tracts that had been subdivided between 1903-1919. Rows of street trees (camphor, magnolia, and others) were planted during this period, an important amenity to the residents that also gave the rapidly developing streets a cohesive appearance.

[147] "Community Development: Two Factors Aid Property," *Los Angeles Times*, July 17, 1927, E4.
[148] Arroyo, *Early Glendale*, 71.
[149] "Glendale is Showing Building Progress," *Los Angeles Times*, April 24, 1921, V5.
[150] Glendale Merchant's Association, "Glendale: Your Home," 1926-27, 10.

A review of the Sanborn Fire Insurance Map for 1925 reveals a substantial portion of South Glendale was already developed by that year. The area is roughly bordered by the Verdugo Wash on the north, Garfield/Windsor on the south, Isabel north of Lexington/Adams south of Lexington on the on the east, and Pacific Avenue on the west. A small popout on the western boundary illustrates residential development spanning all the way to Concord Street between Doran Avenue and California Avenue.



Sanborn Map, 1925.

The increasing popularity of the automobile allowed developers to begin to subdivide and promote land further from the Pacific Electric Car line along Brand Boulevard into the hills. Between 1921 and 1923, in the eastern portion of South Glendale, this included several contiguous tracts south of Colorado Street and north of Maple Street including King Street, Porter Street, Fisher Street, and Griswold Street. One of the larger tracts (Tract No. 6215), a 118-parcel development on Wing Street between Windsor and Colorado was developed in 1923. Another tract (Tract No. 8689) north of Broadway, east of Verdugo Road, and south of Wilson encompassing Lukens Street and Barrington Way was subdivided in 1925 and developed shortly thereafter. Within the South Glendale area, residential areas that were newly-accessible by automobile included a large hilly area in the southeast known as Adams Hill. Specifics regarding large hillside subdivisions follow as a separate sub-theme, but development of small subdivisions at the southwest and southeast ends of the foothills also occurred in the early 1920s.

Architecture in South Glendale during this period reflected the larger trends taking shape in California. The Arts and Crafts movement had largely fallen out of favor by the end of World War I, replaced by an eclectic array of period revival styles inspired in part by the Panama-California Exposition and the burgeoning film industry. "Just as everything grew in the Southern California garden, so too did every architectural tradition take hold as well," wrote historian Kevin Starr.[151]

L: Context View of Roads End. R: 1233 Orange Grove Avenue. Photographs 2014; Historic Resources Group.

Architectural styles in South Glendale from this period include late Craftsman, Spanish Colonial Revival, Mediterranean Revival, and scattered examples of French Revival and Tudor Revival.[152] Additionally, there are examples of Minimal Traditional designs influenced by the FHA's minimum house that would become prevalent in the post-World War II period. This period also saw the evolution of Art Deco precedents into the Streamline and PWA Moderne styles, although those were primarily applied to commercial buildings in South Glendale.

[151] Starr, *Material Dreams*, 187.
[152] Due to development pressure and the amount of demolition in early residential neighborhoods, period revival styles are represented in larger numbers in South Glendale today than their Arts and Crafts predecessors.

There are several cohesive neighborhoods or groupings of residential development from the 1920s.[153] These include the neighborhoods in and around Roads End, Garfield Avenue, Lexington Avenue, and Wing Street, among others.


Spanish Colonial Revival-style residences along Garfield Avenue. Photographs 2014; Historic Resources Group.

Civic improvements during this period include the replacement of the original street lamps between 1924 and 1926. At that time, the City replaced the originals with a more contemporary design made by the U.S.-based Union Metal Company of Canton, Ohio. These cast-iron lampposts featured a Greek Cross[154] which includes "…the ends of the arms bent at right angles at a counter clockwise direction."[155] Twin lights were installed downtown, while single versions were installed in residential areas.[156] According to newspaper accounts, a full sewer system appears to have been installed in Glendale by 1937.

The boom period of the 1920s came to a close with the stock market crash of 1929 and ensuing Great Depression. In Glendale, however, subdivision of residential tracts continued during this period, and the city's total population continued to climb in the 1930s from 62,736 residents to 82,582 by the close of the decade. This had little impact in South Glendale, however, which was mostly built-out by this time.

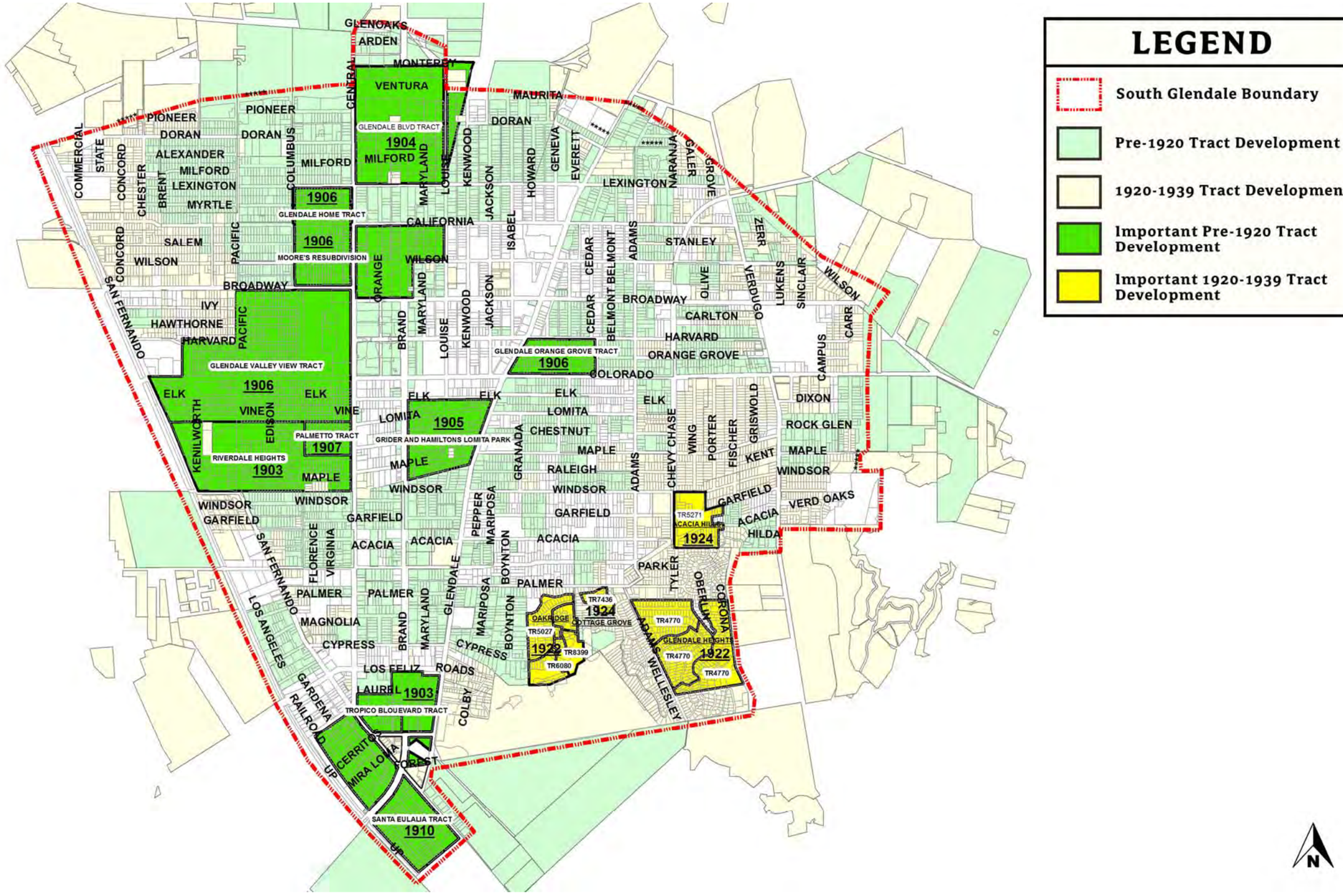
Federal initiatives established during Roosevelt's New Deal provided assistance with private development during this period. In particular, the National Housing Act of 1934 which

[153] One designer of note from this period is C.M. Briggs, who planned and built hundreds of homes in the city between 1920 and 1926. Little is known about Briggs; he was not a member of the American Institute of Architects and may have operated as a designer-builder. One extant example of Briggs' work in South Glendale is located at 516 Wing Street (1926). "Briggs Builds Splendid Wing Street House," *Glendale Daily Press*, February 26, 1926.
[154] A historical symbol and one also associated with Navajo culture, it is known more commonly as a swastika and for its 20th century association with Germany's Nazi Party.
[155] City of Glendale, Report to Honorable Mayor and Council, August 17, 1995. http://www.ci.glendale.ca.us/lampposts.aspx (accessed August 2014).
[156] In 1995, in response to charges that the designs were offensive to Jews, the City researched the historic origins of the lampposts, found no evidence linking the standards with an intentional political statement, and allowed them to remain.

established the Federal Housing Authority (FHA) helped reignite the construction of single-family homes for the average American in the aftermath of the stock market crash.[157] The FHA's efforts to establish a protocol for the construction of single-family dwellings during this period would have a lasting influence on both residential design and community planning; however, these programs would have the greatest impact in the years following World War II.

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, but it has its origins in the principles of the Modern movement and the requirements of the FHA and other Federal programs of the 1930s. Primarily associated with the detached single family house, Minimal Traditional detailing may also be applied to apartment buildings from this period.

[157] Historic Resources Group and Pasadena Heritage, *City of Pasadena Cultural Resources of the Recent Past*, prepared for the City of Pasadena (October 2007), 27.


LEGEND
South Glendale Boundary
Pre-1920 Tract Development
1920-1939 Tract Development
Important Pre-1920 Tract Development
Important 1920-1939 Tract Development
GLENOAKS
ARDEN
MONTEREY
VENTURA
GLENDALE BLVD TRACT
1904
MILFORD
1906
GLENDALE HOME TRACT
MOORE'S RESUBDIVISION
GLENDALE VALLEY VIEW TRACT
1906
PALMETTO TRACT
1907
RIVERDALE HEIGHTS
1903
1905
GRIDER AND HAMILTONS LOMITA PARK
GLENDALE ORANGE GROVE TRACT
1906
TR5271
ACACIA HILLS
1924
TR7436
1924
OAKRIDGE
COTTAGE GROVE
TR5027
1923
TR8399
TR6080
TR4770
GLENDALE HEIGHTS
TR4770
1922
TR4770
1903
TROPICO BLOUEVARD TRACT
SANTA EULALIA TRACT
1910
PIONEER
DORAN
ALEXANDER
MILFORD
LEXINGTON
MYRTLE
SALEM
WILSON
BROADWAY
IVY
HAWTHORNE
HARVARD
ELK
VINE
LOMITA
MAPLE
WINDSOR
GARFIELD
ACACIA
PALMER
MAGNOLIA
CYPRESS
LOS FELIZ
ROADS
CALIFORNIA
STANLEY
CARLTON
ORANGE GROVE
COLORADO
CHESTNUT
RALEIGH
DIXON
ROCK GLEN
VERD OAKS
HILDA
PARK
MAURITA
COMMERCIAL
STATE
CONCORD
CHESTER
BRENT
COLUMBUS
PACIFIC
SAN FERNANDO
MARYLAND
LOUISE
KENWOOD
JACKSON
HOWARD
GENEVA
EVERETT
NARANJA
GROVE
ISABEL
CEDAR
BELMONT
ADAMS
OLIVE
VERDUGO
ZERR
LUKENS
SINCLAIR
CAMPUS
CARR
KENILWORTH
EDISON
ORANGE
BRAND
GRANADA
CHEVY CHASE
WING
PORTER
FISCHER
GRISWOLD
KENT
PEPPER
MARIPOSA
BOYNTON
GLENDALE
FLORENCE
VIRGINIA
LOS ANGELES
GARDENA
RAILROAD
UP
CERRITOS
MIRA LOMA
FOREST
COLBY
TYLER
OBERLIN
CORONA
WELLESLEY
N

SUBTHEME: 1920s HILLSIDE DEVELOPMENT

The advent of the automobile signaled opportunity for real estate agents and developers to view hillside areas in a new light. In communities such as Hollywood, as flatland areas came close to being built out, development moved into narrow, twisting streets in the hills where irregular lot shapes came with views of the city or valley below. Grading and construction costs were typically higher for these parcels than their flatland counterparts and, as a result, the residences attracted a more affluent socio-economic group. In South Glendale, hillside development activity was clustered in and around the Adams Hill area in the southeastern portion of the city which shares its topography with the rolling hills of Forest Lawn Memorial Park.

Glendale Heights

The land comprising Glendale Heights was originally owned by the Flack Realty Company, and was subdivided as early as 1917.[160] However, development of the tract stalled until the early 1920s when an increasingly auto-centric Southern California culture made the parcels more accessible and attractive. Glendale Heights was located to the south and east of the intersection of Palmer Avenue and South Adams Street. The development consisted of forty acres divided into ninety lots on Berkeley, Yale, Scofield, and Princeton Drives. Glendale Heights was drawing a moneyed crowd, indicated by plans for a $10,000 home for retired capitalist William Lindsay.[161]

In 1922, the Haddock-Nibley Company took over development of Glendale Heights.[162] They acquired property to the west of South Adams Avenue and created the windy streets named for colleges in the east: Dartmouth, Columbia, Cambridge, and Wellesley Drives. By this time the tract had grown to fifty acres, streets were paved, and 1,260 acacia, palm, and bottle trees were planted by the Downing and Cox Nursery.[163] By all accounts sales were swift under Haddock-Nibley and within a year, they had developed and sold homes on all of the lots.[164] In 1923, the southernmost portion of the area was developed, including upper Marion Drive and Loma Crest.[165] In 1927, Haddock-Nibley acquired adjacent land on Reeves Place west of Crescent Drive, but it is currently unknown if this was marketed as part of Glendale Heights.

[160] Owned by C.L. Flack.
[161] "Fine Home for Picturesque Setting," *Los Angeles Times*, August 10, 1913 and *Southwest Builder and Contractor*, September 6, 1913, 17.
[162] Haddock-Nibley was a real estate development firm owned by Don J. Haddock and Alexander Nibley. They successfully developed large tracts in the Rossmoyne section of northern Glendale.
[163] "Tract Frontage Lots Sell Fast," *Glendale News-Press*, December 1, 1923.
[164] "Historic Resources Survey, Cottage Grove Avenue Survey Area," 14.
[165] Tract 7160 map is incomplete; no signature page is currently available.

A view of the Glendale Heights tract prior to it being taken over by the Haddock-Nibley Company. Streets shown are Palmer, Green, Scofield, Yale, Princeton, and Berkeley. Haddock-Nibley developed the streets on the west side of Adams. *Glendale: A Postcard History*, 8.

Oakridge

Another foothill residential development established on Adams Hill in the 1920s was Oakridge. Subdivided in 1921-1922, it was located to the south of East Palmer Avenue and west of Vista Court on Oakridge Drive. Homes in Oakridge were primarily designed in the Spanish Colonial Revival style. A prominent example is the Vercellini Residence (1927) at 604 Alta Vista Drive (Glendale Register #41). The *Los Angeles* Times reported that in 1925 noted African-American architect Paul R. Williams designed a house in Oakridge for J.L. Schlosser, but it is unknown whether the house was constructed.[166] Some late Craftsman homes were also constructed on the flatter parcels; an example of this is 818 Green Street.

Properties in the Oakridge subdivision. L: 746 Alta Vista Drive; R: 818 Green Street. Photographs 2014; Historic Resources Group.

[166] *Los Angeles Times*, July 26, 1925. It is currently unknown whether it was built, or what the address would be.

Acacia Hills

In 1924, another foothill tract opened called Acacia Hills (now known as Adams Hill). The western end of Acacia Hills originated at Adams Street and was marked by a wood lattice gateway. Curving streets with irregularly-shaped lots were cut into the foothills. The developers of Acacia Hills, the Hope-Hardin-Weldon Realty Company, erected hillside signage to attract buyers to their property – much as Haddock Nibley had done for the development of Rossmoyne in Glendale, and Harry Chandler had done for "Hollywoodland." The Acacia Hills development also boasted ornate double-globe, Gothic-style streetlamps.

By 1924, "…large portions of Acacia Hills had been sold, with a majority of buyers being realtors or builders who would eventually build homes…and by 1925 several homes had been constructed at the base of the foothills."[167] Construction of primarily Tudor Revival and Spanish Colonial Revival-style homes continued in Acacia Hills until the crash of 1929, although only one-third of the tract was developed by then.[168] After the Great Depression and World War II, construction in Acacia Hills resumed. Development began again in earnest in 1946, and by 1950 homes were built on the eastern portion of the hill. By 1970, all of the remaining lots had been developed.[169]

A view of Acacia Hills from Chevy Chase and Garfield Avenue taken around 1925. Note the many undeveloped parcels, as development continued in this area until 1970. Source: Special Collections Room, Glendale Public Library.

[167] Historic Resources Survey: Cottage Grove Study Area," 16.
[168] Historic Resources Survey: Cottage Grove Study Area," 16.
[169] Historic Resources Survey: Cottage Grove Study Area," 16.

Cottage Grove

In 1924, Harry Fox, Preston S. Fox, and John C. Fox formed Fox Brothers realty. Their plan was to build an English-themed village in the foothills of Glendale on present-day Cottage Grove Avenue. To jumpstart their development, the brothers built four cottages in 1924. Designed by architects R.H. Paul and C.B. Martin, the stucco and wood houses featured "the English style of architecture."[170] However, the Fox Brothers' plans for the village were not fully realized. The last house they built in the tract was in 1925; several lots were left undeveloped and the brothers eventually returned to their profession as realtors. Two of the brothers also dabbled in automobile parts manufacturing.[171] Cottage Grove Avenue is a designated local historic district, composed of the original four cottages built by the Fox Brothers in 1924, the Ungerland Farmhouse, constructed in 1901 and belonging to the woman who sold the land to the Fox Brothers, and nine additional English Revival and Spanish Colonial Revival single-family residences. Cottage Grove Avenue represents one of the city's most interesting examples of early residential tract development, and one of the few areas where a developer sought to create a unique neighborhood identity by giving the homes a uniform typology.

T: Context view of Cottage Grove; B: 1212 Cottage Grove. Photographs 2014; Historic Resources Group.

[170] "A Typical Old English Stucco," *Glendale Daily News*, January 23, 1925.
[171] Historic Resources Survey: Cottage Grove Study Area," 21.

Property Types: Single-family residence; Tract Feature; Historic District

The 1920s represent a period of significant growth in Glendale. In South Glendale, numerous tracts were subdivided during this period. Development included small subdivisions in the foothills, along with larger tract development. Prominent tracts include Glendale Heights, Oakridge, Acacia Hills (Adams Hill), and Cottage Grove (already designated as a local historic district). These tracts generally feature late Craftsman and period revival architectural styles, with Spanish Colonial Revival being prevalent, giving neighborhoods developed during this period a cohesive appearance. Although there is infill development throughout South Glendale, there are several small collections of residences from this period.[172] Tract features, such as street trees and street lights should also be considered when evaluating residential neighborhoods.

A **residential property** or **tract feature** from this period may be significant under this context:

CRITERIA	REASON
A/1/1,5 (Event)[173]	As a remnant example of residential development representing a known association with the growth of the city during this period. Residences may be eligible for their association with significant tracts established during this period, including Glendale Heights, Oakridge, Acacia Hills (Adams Hill), and Cottage Grove; or for an association with an ethnic group important in Glendale's early history. Local Criterion 5 would apply to those properties built through the 1920s that exemplify the early heritage of the city. This criterion addresses buildings that may not be eligible under local Criteria 1, 2, or 3, but are important specifically for representing early resources in Glendale.
B/2/2 (Person)	For its association with a significant person. Significant persons within this theme include members of the community who may have been influential in the development of Glendale during this period, or who gained significance within their profession. Properties eligible under this criterion are those associated with a person's productive life, reflecting the time period when he or she achieved significance.
C/3/3(Architecture)	As an excellent or rare example of an architectural style from the period. Additional information about architectural styles from each period and their associated character-defining features are outlined in the Architecture & Design context.

[172] Multi-family residential development is discussed in a separate context; however, districts from this period may include single- and multi-family residences.
[173] Note that eligibility criteria are listed in the standard format National Register/California Register/Local.

CRITERIA	REASON
A/1/A, G (Event)	A collection of residences from this period that are linked geographically may be eligible as a historic district.[174] Residences from this period may also contribute to historic districts that are significant under other contexts and themes. District boundaries may represent original tract boundaries, or they may comprise a portion of a tract or neighborhood. Because of the nature of South Glendale's development, smaller clusters that span a portion of a block or one side of the street may be evaluated as potential historic districts, or they may be identified for consideration in local planning efforts. The district must be unified aesthetically by plan, physical development, and architectural quality. Tract features, including street lights, landscaping, parkland, and other amenities may contribute to the significance of the district.

[174] Historic districts are evaluated locally under a separate set of criteria.

Pre-World War II Automobile Suburbs (1919-1944): Integrity Considerations

In order to be eligible for listing at the federal or state levels, a property must retain sufficient integrity to convey its historic significance under the Pre-World War II Automobile Suburbs theme. The Glendale Municipal Code does not specifically address integrity; however, standard preservation practice requires that a property retain the ability to convey its significance in order to be eligible for designation. Due to tremendous development pressures throughout South Glendale's history, properties and features from this period are relatively rare; therefore a greater degree of alteration may be acceptable.

CRITERIA	REQUIRED ASPECTS OF INTEGRITY
A/1/1,5 (Event)	A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s).[175] A residential property from this period eligible under Criteria A/1/1 (Event) should retain integrity of location, design, workmanship, materials, and feeling, at a minimum, in order to reflect the important association with the city's residential development during this period. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.[176]
B/2/2 (Person)	A residential property significant under Criterion B/2/2 (Person) should retain integrity of location, design, workmanship, and feeling, at a minimum, in order to convey the historic association with a significant person. It is expected that some historic materials may have been replaced, particularly windows, and the integrity of setting may have been compromised by later development.

[175] *National Register Bulletin 15.*
[176] *National Register Bulletin 15.*

CRITERIA	REQUIRED ASPECTS OF INTEGRITY
C/3/3(Architecture)	A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique.[177] A residential property significant under Criterion C/3/3 (Architecture) should retain integrity of design, workmanship, materials, and feeling, at a minimum, in order to be eligible for its architectural merit. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.
A/1/A-I (District)	In order for a historic district to be eligible for designation, the majority of the components that add to the district's historic character must possess integrity, as must the district as a whole. A contributing property must retain integrity of location, design, setting, feeling, and association to adequately convey the significance of the historic district. Some alterations to individual buildings, such as replacement roof materials, replacement garage doors, and replacement of windows may be acceptable as long as the district as a whole continues to convey its significance. Major alterations such as substantial additions that are visible from the public right-of-way or alter the original roofline would not be acceptable. Original tract features, such as street trees, street lights, and other planning features may also be contributing features to the historic district under this theme. Eligible historic districts may span several periods of development.

[177] *National Register Bulletin 15.*

Pre-World War II Automobile Suburbs (1919-1944): Registration Requirements

To be eligible under the Pre-World War II Automobile Suburbs (1919-1944) theme, a property must:

- date from the period of significance;
- represent important patterns and trends in residential development from this period, including tract development and the increasing importance of the automobile;
- or represent an ethnic group important to Glendale's history;
- display most of the character-defining features of the property type or style; and
- retain the essential aspects of integrity for listing in the National or California Registers.

To be eligible under the Pre-World War II Automobile Suburbs (1919-1944) theme, historic district must:

- retain a majority of the contributors dating from the period of significance for listing in the National or California Registers; retain 60% contributors for local designation;
- reflect planning and design principles from the period;
- display most of the character-defining features of a residential subdivision, including the original layout, street plan, and other planning features; and
- retain the essential aspects of integrity for listing in the National or California Registers.

THEME: POST-WORLD WAR II SINGLE-FAMILY RESIDENTIAL DEVELOPMENT (1945-1979)[178]

Unlike many Southern California communities that had open tracts of land for development in the postwar era, the South Glendale project area was almost completely subdivided prior to World War II. Postwar residential construction was primarily confined to infill construction on empty lots within existing subdivisions, rather than wholesale tract development present in other parts of the city (e.g., Oakmont Woods, Glenview Estates, Chevy Chase Canyon). Undeveloped lots in Adams Hill and other foothill tracts were developed during the postwar era, and therefore represent the only potential concentrations of single-family residential construction in South Glendale from this period. Razing existing home sites for new ones also took place in South Glendale in the postwar period.

Post-World War II Freeway Development

Much like the railroad and the streetcar profoundly influenced development in the late 19th and early 20th centuries, the freeway system changed development patterns in the postwar era. In the years following World War II, transportation planners in Southern California began to imagine a freeway system that would revolutionize travel times for Los Angelenos and tap into the region's car culture. The 1947 Master Plan for the Los Angeles Metropolitan Freeways shows the system of freeways in and around Glendale appears largely as we know it today.

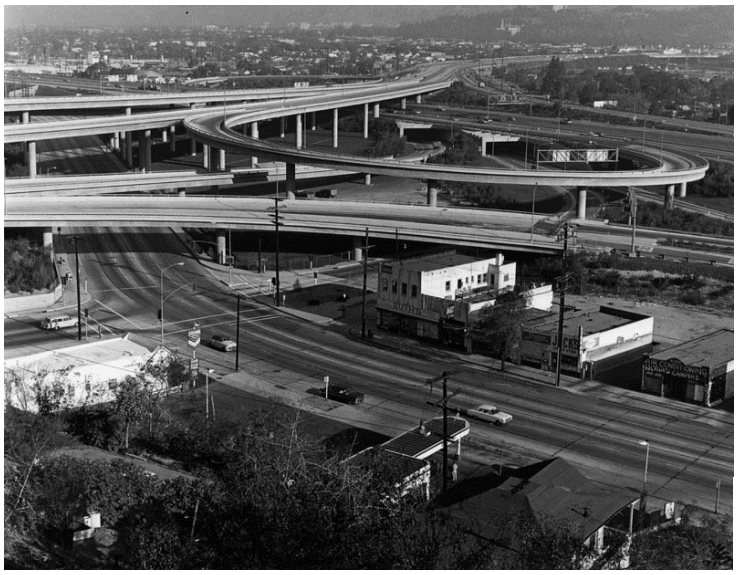
The South Glendale project area is distinctive as the focal part of the "golden triangle," which is the confluence of three Southern California freeways: Interstate 5, the 134 Freeway, and the 2 Freeway. This shaped city development and the city's vision for how it wanted to be seen: as a regional destination for shopping and other activity.

The Golden State Freeway through the western edge of Glendale c. 1956. Source: Special Collections Room, Glendale Public Library.

[178] Single-family residential development is traced in this study through the end of the 1970s. Unlike multi-family and commercial development, which played a significant role in the development of South Glendale in the last two decades of the 20th century, there was little single-family residential development of note during that same period in the project area. Residences from 1980-2000 in South Glendale are limited to infill development and usually replaced older residences that were demolished to make way for larger homes popular during that time.

The first freeway to be constructed servicing Glendale was the Interstate 5 (or Golden State Freeway). Work started in 1955 on the section from the Los Angeles River into Burbank, separated from the western edge of the South Glendale project area by the Los Angeles neighborhood of Atwater. This section was opened to traffic in 1957 and the underpass link with Colorado Street was completed in January of 1958.[179] Other offramps at Los Feliz Boulevard and Glendale Boulevard provide access to South Glendale.

Originally known as the Alessandro Freeway, construction on the 2 Freeway (also known as the Glendale Freeway) was started in 1956. The 2 went north and east from the Los Angeles River, roughly paralleling Verdugo Road. Initially, it stopped at the 134 Freeway; construction was not completed north of the 134 until the late 1970s. The 2 Freeway skirts the eastern boundary of the South Glendale Community Plan Area. In its entirety, State Route 2 connects the City of Santa Monica with Route 138 in the San Gabriel Mountains.



2 and 5 Freeways. Source: Los Angeles Public Library.

The 134 Freeway (Ventura Freeway) was originally known as the Crosstown Freeway; the exact path of its development was hotly debated by Glendale politicians and community members alike. One city group led by Glendale City Planning Director Joseph Mellon advocated for a southern route roughly paralleling Colorado Street. Proponents of this route believed it would bring new apartments, businesses, and other construction projects to an area of the city they believed needed revitalization.[180] Another group believed in an alternate route: a northern route running just south of the Verdugo wash flood control channel and north of Doran Street.[181] The second route was selected. A key factor in its selection appears to have been the ability to depress the freeway below grade through the city. The first proposal would

[179] Caswell and Parcher, *Glendale Area History,* 90.
[180] Caswell and Parcher, *Glendale Area History,* 90.
[181] A keen supporter of this route was Glendale Public Works Director William Martini.

have required a raised roadbed to avoid the large number of water, sewer, and underground pipelines in the area. This portion of the 134 Freeway was opened in April of 1969. Thus the triangle took formal shape and became a significant factor in plans for the future of downtown Glendale and the residential areas it envelops. Offramps at San Fernando Road, Glendale Boulevard, Brand Boulevard, and Pacific Avenue all lead into South Glendale.

Architecture in the Postwar Era

Architecture in the postwar period exemplified a range of design philosophies. Architects in Southern California during this period developed iterations of a new, regional style that was influenced by the surrounding landscape, as well as modern architectural trends and planning principles that have roots in the prewar era. The local modern aesthetic reflected elements of the International Style, but with a more organic palette, an emphasis on a visual connection between indoor and outdoor space, and often featuring post-and-beam construction. Teachers and graduates from the University of Southern California (USC) School of Architecture had a profound influence on the development of architecture in Southern California after the war.

Experimental designs developed by architects in the years before World War II had also produced some tangible ideas that would become influential in the development of residential architecture in the years following the war. 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.[182]

These ideas for the ideal, modern home were embraced and promoted by national architecture and shelter magazines before, during, and after the war. One of the most influential of these was *Arts & Architecture* magazine, and in particular the Case Study House program developed by editor John Entenza. During the war, Entenza and a number of architects discussed new ideas in residential design and construction that could only be talked about because of wartime service and restrictions.[183] These discussions resulted in the Case Study House program that was implemented after the war. The program involved the study, planning, design and construction of a series of houses that would address the particular issues of living in Southern California. The announcement stated that each "house must be capable of duplication and in no sense be an individual 'performance'... It is important that the best material available be used in the best possible way in order to arrive at a 'good' solution of each problem, which in the overall program will be general enough to be of practical assistance to the average American in search of a home in which he can afford to live."[184]

Over the course of the program, which lasted from 1945 until 1962, over 30 projects were designed by many of Southern California's most renowned Modernists. The real impact of the

[182] Esther McCoy, as quoted in *City of Pasadena Cultural Resources of the Recent Past*, 27.
[183] David Travers, "Case Study House Program: Introduction," http://www.artsandarchitecture.com/case.houses/index.html (accessed August 2014).
[184] Travers, "Case Study House Program: Introduction."

program was the national attention that it brought to modern design in California during this period. "Publication in *Arts & Architecture* became a door to national and international renown for West Coast architects. Reyner Banham said that '*Arts and Architecture* changed the itinerary of the Grand Tour pilgrimage for European architects and students: America replaced Italy and Los Angeles replaced Florence.'"[185]

The idea of an inexpensive house devoid of formal spaces was embraced by the FHA, which implemented guidelines promoting the construction of a 624-square-foot dwelling type known as the "basic plan" or "minimum house." Although these FHA concepts were originally established in the 1930s, they would have the greatest influence after the war.

> 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.[186]

The widespread construction of such houses was made possible by the FHA's mortgage guarantee program, and further incentivized by the 1944 Serviceman's Readjustment Act, also known as the GI Bill. The GI Bill included a mortgage guarantee program for veterans which allowed returning serviceman to purchase a home with no down payment. For many new families, the availability of FHA mortgages with agreeable rates and little or no down payment made buying a home as affordable as renting one, if not more so. From another perspective, the agency's involvement in the home mortgage market made it possible for builders to address the postwar housing crisis by constructing single-family houses rather than apartment buildings.[187]

1330 Romulus Drive, 1964, David Alexrian.

[185] David Travers, "About *Arts and Architecture*," http://www.artsandarchitecture.com/about.html (accessed August 2014).
[186] *City of Pasadena Cultural Resources of the Recent Past, 28.*
[187] *Tract Housing in California*, 17.

Homes in South Glendale constructed during this period include Minimal Traditional, Mid-century Modern, and the occasional Ranch style.[188] As noted above, concentrations of Mid-century Modern houses from this period are found in hillside neighborhoods. Several examples are found in Adams Hill. In particular, there are several examples along Romulus Drive. These include the post-and-beam house at 1330 Romulus Drive, designed by David Alexrian in 1964.

1339 Romulus Drive, Richard Fleming, 1961 (Glendale Register #83). Photograph 2008; The Glendale Historical Society.

1339 Romulus Drive (Glendale Register #83) was designed by architect Richard Fleming in 1961 as a speculative venture for developer Richard Prock.[189] Richard Fleming graduated from the USC School of Architecture in 1960, and worked for the firm of Buff & Hensman while at USC, re-joining the firm as a partner in the mid-1960s. Conrad Buff III and Don Hensman were both USC graduates and major contributors to the regional, post-and-beam modern aesthetic. While working for Buff & Hensman in the mid-1960s, Fleming supervised the construction of the firm's Case Study House 28 (1965). Fleming's own work represents a solid ground in the California modern aesthetic. He was hired by Prock to design a total of eight speculative houses in Glendale and Pasadena in the 1960s; three of which are located in Adams Hill.[190]

[188] Ranch-style homes were typically developed on wider parcels than those located in the South Glendale project area.
[189] Richard Fleming, AIA (born 1927) was a Los Angeles-based residential architect. He also designed homes for the Charter Woods development in Riverside in 1977.
[190] Of the eight, in addition to the three in Adams Hill, there are two in Chevy Chase Canyon, two in western Pasadena, and one which was never built. In Chevy Chase Canyon, 2990 Edgewick Road (1963) is designated Glendale Register #88.

Adams Hill also boasts two examples of the work of Raul F. Garduno.[191] Garduno was a designer and author known primarily for his post-and-beam style modern residences. Prior to establishing his own office, he worked for noted architect William Krisel, AIA. His work was widely published in the *Los Angeles Times Home Magazine*, *House and Garden*, and *Arts and Architecture*. He designed the *Home Magazine* House of 1966. Garduno is known for his use of wood in structure and finish and for his designs for steeply sloping hillside lots. There are several examples of Garduno's work on Adams Hill, including the Holmes House, 1964, at 1515 Corona.

Holmes House, Raul Garduno, 1964, 1515 Corona. Photograph 2008; The Glendale Historical Society.

[191] Addresses unknown at this time.

Post-World War II Single-Family Residential Development (1945-1979): Property Types & Registration Requirements

Property Types: Single-family residence; Historic District

In South Glendale there are some small clusters of post-World War II single-family residences, particularly in the foothill areas, along with individual infill examples in established neighborhoods.

A **single-family residential property** may be eligible under this theme:

CRITERIA	REASON
A/1/1 (Event)[192]	As a rare or unique representation of significant development patterns associated with post-World War II residential development. This may include advances in technology that allowed for hillside construction, or an association with an important building program in the postwar era. Properties may also be significant for an association with a particular ethnic community in South Glendale.
B/2/2 (Person)	For its association with a significant person. Significant persons within this theme include members of the community who may have been influential in the development of Glendale during this period, or who gained significance within their profession. Properties eligible under this criterion are those associated with a person's productive life, reflecting the time period when he or she achieved significance.
C/3/3(Architecture)	As an excellent or rare example of an architectural style from the period. Additional information about architectural styles from each period and their associated character-defining features are outlined in the Architecture & Design context.
A/1/A, G (Event)	A collection of residences from this period that are linked geographically may be eligible as a historic district.[193] Residences from this period may also contribute to historic districts that are significant under other contexts and themes. Because of the nature of South Glendale's development, smaller clusters of houses from the period, or groupings that span a portion of tract developed during an earlier period may be evaluated as potential historic districts. The district must be unified aesthetically by plan, physical development, and architectural quality. Tract features, including street lights, landscaping, parkland, and other amenities may contribute to the significance of the district.

[192] Note that eligibility criteria are listed in the standard format National Register/California Register/Local.
[193] Historic districts are evaluated locally under a separate set of criteria.

Post-World War II Single-Family Residential Development (1945-1979): Integrity Considerations

In order to be eligible for listing at the federal or state levels, a property must retain sufficient integrity to convey its historic significance under the Post-World War II Single-Family Residential Development theme. The Glendale Municipal Code does not specifically address integrity; however, standard preservation practice requires that a property retain the ability to convey its significance in order to be eligible for designation.

CRITERIA	REQUIRED ASPECTS OF INTEGRITY
A/1/1 (Event)	A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s).[194] A residential property from this period eligible under Criteria A/1/1 (Event) should retain integrity of location, design, workmanship, materials, and feeling, at a minimum, in order to reflect the important association with the city's residential development during this period. The historic setting should also be relatively unaltered. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.[195]
B/2/2 (Person)	A residential property significant under Criterion B/2/2 (Person) should retain integrity of location, design, workmanship, and feeling, at a minimum, in order to convey the historic association with a significant person.

[194] *National Register Bulletin 15.*
[195] *National Register Bulletin 15.*

CRITERIA	REQUIRED ASPECTS OF INTEGRITY
C/3/3(Architecture)	A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique.[196] A residential property significant under Criterion C/3/3 (Architecture) should retain integrity of location, design, workmanship, materials, and feeling, at a minimum, in order to be eligible for its architectural merit. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.
A/1/A-I (District)	In order for a historic district to be eligible for designation, the majority of the components that add to the district's historic character must possess integrity, as must the district as a whole. A contributing property must retain integrity of location, design, setting, feeling, and association to adequately convey the significance of the historic district. Some alterations to individual buildings, such as replacement roof materials, replacement garage doors, and replacement of some windows (within original openings) may be acceptable as long as the district as a whole continues to convey its significance. Original tract features, such as street trees, street lights, and other planning features may also be contributing features to the historic district under this theme.

[196] *National Register Bulletin 15.*

Post-World War II Single-Family Residential Development (1945-1979): Eligibility Standards

To be eligible under the Post-World War II Residential Development (1945-1979) theme, a property must:

- date from the period of significance;
- represent a rare or unique example of an important trend or pattern of development from the period, including a technological advancement that allowed for hillside development, or an important building program from the period;
- be an excellent example of an architectural style or method of construction;
- display most of the character-defining features of the property type or style; and
- retain the essential aspects of integrity for listing in the National or California Registers.

To be eligible under the Post-World War II Residential Development (1945-1979) theme, a historic district must:

- retain a majority of the contributors dating from the period of significance for listing in the National or California Registers, or 60% contributors for local designation;
- reflect planning and design principles from the period;
- display most of the character-defining features of a residential subdivision, including the original layout, street plan, and other planning features; and
- retain the essential aspects of integrity for listing in the National or California Registers.

CONTEXT: MULTI-FAMILY RESIDENTIAL DEVELOPMENT (1910-2000)

THEME: PRE-WORLD WAR II MULTI-FAMILY RESIDENTIAL DEVELOPMENT (1910-1944)

Craftsman-style fourplexes on an unknown street in Glendale around 1915. *Glendale: A Postcard History,* 12.

Starting in the early 20th century, multi-family residential development was an important component of Glendale's growth, and in particular played a critical role in the way South Glendale developed. Therefore, a separate context for multi-family residential development is included in this study. Although Glendale was initially a city of single-family neighborhoods, significant multi-family residential construction began in the second decade of the 20th century. Multi-family duplexes, fourplexes (or four-flats), bungalow courts, and apartment houses were interspersed among single-family homes. There was no planned or de facto zone for multi-family residential construction. From the beginning apartments stood on larger lots side-by-side with single-family houses.

Craftsman-style fourplex at 500 W. Wilson, 1912. Photograph 2014; Historic Resources Group.

Multi-family residential development in South Glendale prior to the 1920s building boom was generally low-density. The plentitude and affordability of undeveloped land just outside of the downtown prior to the mid-1920s enabled small investors to construct modest housing on this very low-density model. As the city grew, however, and the electric railway gave more access and promoted further development, modest apartment buildings were constructed to meet the increased need for basic housing. Early multi-family residences in South Glendale were primarily designed in the Craftsman style, with later examples reflecting popular styles of the period. In South Glendale the most significant population of multi-family residences date to the 1920s and 1930s, although there are some earlier examples. Two extant examples of Craftsman-style fourplexes in South Glendale are located at 221 E. Maple and 500 W. Wilson; both were constructed in 1912.

L: Bungalow court, 467 Riverdale. Photograph 2014; Historic Resources Group.

An important multi-family propery type from the early 20th century is the bungalow court. South Glendale has numerous examples of the bungalow court, including small groupings on Barrington Way and California Avenue, which has three neighboring courts built in the 1920s. The bungalow court promoted a specific style of living, providing the amenities of a single-family residence – privacy, gardens, and porches – with the convenience of an apartment – affordability, community, and security. Sylvanus Marston is credited with building the first bungalow court, Pasadena's St. Francis Court in 1908. Early courts were often intended for long-term stays for seasonal tourists, but the courtyard form was quickly embraced by advocates for better housing conditions for the working class. For a small sum, the courts provided greater comfort and independence than apartment living, while also giving its residents a sense of community. The courtyard house grew directly out of the California bungalow tradition – a regionally suitable, moderately priced, and carefully designed domestic architecture. Bungalow courts generally consisted of a grouping of individual houses on one or two parcels, typically in a U- or L-shaped configuration around a central, landscaped courtyard bisected by a walkway. Accommodations for deliveries, and later automobile traffic, were usually restricted to the periphery, creating an urban garden setting that shielded residents from the bustling city and created a sense of community.

During the 1920's building boom and population influx into Glendale, multi-family residential development increased accordingly. Development in Glendale during the 1920s took place across the city but was particularly pronounced in South Glendale adjacent to the downtown commercial core and the streetcar lines. South Glendale witnessed a marked increase in its multi-family housing stock and density of residential development during this period. While the city had been heavily promoted as "a community of homes" in its formative years, the composition of its population changed somewhat as the city grew and its economy diversified. Although middle and upper-income homeowners still accounted for much of the city's growth in the 1920s, a confluence of factors – including improvements in transportation, the maturation of the central business and entertainment district, and the city's effort to draw in small-scale industrial employers – brought in households of more modest means, who were also attracted to the location, amenities, suburban lifestyle, and ample employment prospects that Glendale had to offer.[197]

Small apartment buildings (some with small courtyard), along with duplexes, fourplexes, and bungalow courts, continued to be constructed in single-family residential areas throughout South Glendale in the 1920s. The small apartment building type as it stood in 1920s Glendale includes buildings that are single use (i.e., have no commercial space), two to three stories in height, and generally rectangular in plan with a symmetrical arrangement of exterior features on the primary façade. The most common exterior cladding materials are stucco, followed by brick, and they have wood frame windows, usually double-hung or sometimes wood casement. The entrance is in the center of the main facade and generally framed by a small porch or decorative surround. This type of apartment building provided basic accommodations and a convenient, urban location for low rent.[198]

1920s apartment houses in South Glendale, L to R: 618 S. Louise, 106-108 Lomita Avenue, 110 California Avenue. Photographs 2014; Historic Resources Group.

[197] Architectural Resources Group, "119 and 127-129 N. Kenwood Street Historic Resources Evaluations," prepared for Meta Housing Corporation, December 30, 2013, 15.
[198] Architectural Resources Group, 15.

Bungalow courts persisted in this period, but designs reflected period revival styles popular in the 1920s supplanting the Craftsman courts of the teens. In the 1930s and 1940s, one-story courts became more simplified in design, and reflected Minimal Traditional and pared-down Ranch styles. Bungalow courts in the 1930s and 1940s were often composed of a single-story U-shaped building with the units all facing a central courtyard, rather than individual, detached bungalows.

One-story courts in a variety of architectural styles, including a small cluster along California Avenue. TL: 415 Riverdale, 1923. TR: Morgan Court, 1119-1123 California Avenue, c.1925. ML: 1129-1131 California Avenue, 1927. MR: 1136 California Avenue, 1922. BL: 1423 Barrington Way, 1941. BR: 1415 Barrington Way, 1942. Photographs 2014; Historic Resources Group.

Brick apartment buildings from the 1920s in South Glendale, L to R: 512 Glendale Avenue, 1227-1229 S. Central Avenue. Photographs 2014; Historic Resources Group.

In addition to apartment houses and one-story courts, apartment development in the South Glendale project area included more modern, dedicated brick apartment buildings of more than ten units. The grandest apartment building constructed in the area during this time was the $125,000 Park Lane Apartments (1927; demolished). A four-story structure containing forty-eight units at the northwest corner of Colorado Street and Central Avenue, it was developed by Interstate Mortgage and Investment Company.[199]

Canterbury Court Apartments, 319 W. Wilson Avenue, 1928, J.A. Grundfor. Photograph 2014; Historic Resources Group.

Extant examples of brick apartment buildings constructed in the South Glendale project area during this period include 116-122 Elk Street, 512 Glendale Avenue, and 1227-1229 S. Central Avenue, 1416 S. Glendale Avenue (1927) and the the Tudor Revival-style Canterbury Court Apartments at 319 W. Wilson Avenue, designed in 1928 by J.A. Grundfor.[200]

[199] "Apartment In Glendale Open Today," *Los Angeles Times*, May 22, 1927, E8.
[200] Glendale-based architect John A. Grundfor (1888-1979) appears to have worked in Salt Lake City prior to coming to Los Angeles. He was an early building inspector for the unincorporated areas of Los Angeles during the 1920s. He also designed the Art Deco-style Los Feliz Manor in 1929.

By 1927, according to the *Los Angeles Times*, "…the trend is markedly toward the apartment-house and throughout this area structures are being built on a scale that speedily promises to make this class of dwelling a real factor in handling the increasing population of Glendale."[201] Building permits reflect this and in 1927 alone there was a fifty-percent increase over the previous year in building permits for hotels and apartment houses. By 1929, apartment houses and hotels accounted for forty-three permits valued at over $1.3 million. They included one court, eleven fourplexes, and dozens of duplexes.[202]

A page from a Glendale Chamber of Commerce brochure from 1928 features the variety of brick apartment buildings. Source: Calisphere.

[201] "Multi Mark Building," *Los Angeles Times*, November 27, 1927, E7.
[202] "Glendale Building Analyzed," *Los Angeles Times*, February 3, 1929, E4.

After the stock market crash of 1929, construction of multi-family residential properties in Glendale came to a standstill. There was little development until the mid-1930s, when a shortage of apartments in the city became evident. In 1936 this shortage was addressed with the construction of thirty-one duplexes, twelve fourplexes, and seventeen small apartment buildings between January and May of that year.[203] Increased demand pushed rental rates up 23% in 1937, signaling economic recovery in Glendale.[204]

As noted above, multi-family property types in South Glendale in the 1930s and early 1940s continued to include the one-story court that originally developed in the early 20th century; however, by the 1930s the multi-story apartment building had largely supplanted the bungalow court. Bungalow court designs of the 1930s and 1940s signified a transitional step to the small-scale garden or courtyard apartment that became prominent during that period. The higher costs of land and construction meant that developers wanted a more efficient use of space 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. Stylistically, multi-family housing in South Glendale in the 1930s and early 1940s continued architectural traditions from the 1920s, including Spanish Colonial Revival, Mediterranean Revival, and French Revival styles, as well as the FHA-inspired Minimal Traditional of the 1930s.

Courtyard apartments representing a variety of architectural styles in the 1930s and 1940s. L: 1118 Lexington, c. 1930. R: 142-146 Adams, 1940. Photographs 2014; Historic Resources Group.

[203] "Great Building Activity Expected At Glendale," *Los Angeles Times*, June 28, 1936, E6.
[204] "Rise in Rents Index Shown," *Los Angeles Times*, February 7, 1937, E5.

Pre-World War II Multi-family Residential Development (1910-1944): Property Types & Registration Requirements

Property Types: Apartment House, Bungalow Court, Duplex, Fourplex, Courtyard Apartment, Historic District

In South Glendale, multi-family residential development played a critical role in the area's development from early in its history. Beginning in the early 20th century, multi-family residences were interspersed with single-family residences in neighborhoods throughout South Glendale. Multi-family residences are plentiful in the study area, and represent a range of multi-family property types and architectural styles. Clusters of multi-family residential properties from this period may be eligible as historic districts.

A **multi-family residential property** from this period may be significant under this context:

CRITERIA	REASON
A/1/1,5 (Event)[205]	As a unique or rare representation of a particular type of multi-family residential development. Eligible examples may represent the earliest extant multi-family residences in South Glendale, an association with streetcar-related development, or a threatened resource type like the bungalow court, or an association with an ethnic group important in Glendale's history. Local Criterion 5 would apply to those properties built through the 1920s that exemplify the early heritage of the city. This criterion addresses buildings that may not be eligible under local Criteria 1, 2, or 3, but are important specifically for representing early resources in Glendale.
B/2/2 (Person)	For its association with a significant person. Significant persons within this theme include members of the community who gained significance within their profession. Properties eligible under this criterion are those associated with a person's productive life, reflecting the time period when he or she achieved significance.
C/3/3(Architecture)	As an excellent or rare example of an architectural style or property type from the period. Additional information about architectural styles from each period and their associated character-defining features are outlined in the Architecture & Design context.
A/1/A, G (Event)	A collection of multi-family residences from this period that are linked geographically may be eligible as a historic district.[206] Residences from this period may also contribute to historic districts that are significant under other contexts and themes.

[205] Note that eligibility criteria are listed in the standard format National Register/California Register/Local.
[206] Historic districts are evaluated locally under a separate set of criteria.

Pre-World War II Multi-family Residential Development (1910-1944): Integrity Considerations

In order to be eligible for listing at the federal or state levels, a property must retain sufficient integrity to convey its historic significance under the Pre-World War II Multi-Family Residential Development theme. The Glendale Municipal Code does not specifically address integrity; however, standard preservation practice requires that a property retain the ability to convey its significance in order to be eligible for designation.

CRITERIA	REQUIRED ASPECTS OF INTEGRITY
A/1/1,5 (Event)	A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s).[207] A multi-family residential property from this period eligible under Criteria A/1/1,5 (Event) should retain integrity of location, design, workmanship, materials, and feeling, at a minimum, in order to reflect the important association with the city's residential development during this period. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.[208]
B/2/2 (Person)	A multi-family residential property significant under Criterion B/2/2 (Person) should retain integrity of location, design, workmanship, and feeling, at a minimum, in order to convey the historic association with a significant person.
C/3/3(Architecture)	A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique.[209] A multi-family residential property significant under Criterion C/3/3 (Architecture) should retain integrity of design, workmanship, materials, and feeling, at a minimum, in order to be eligible for its architectural merit. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.

[207] *National Register Bulletin 15.*
[208] *National Register Bulletin 15.*
[209] *National Register Bulletin 15.*

CRITERIA	REQUIRED ASPECTS OF INTEGRITY
A/1/A-I (District)	In order for a historic district to be eligible for designation, the majority of the components that add to the district's historic character must possess integrity, as must the district as a whole. A contributing property must retain integrity of location, design, setting, feeling, and association to adequately convey the significance of the historic district. Some alterations to individual buildings, such as replacement roof materials and replacement of windows within original openings may be acceptable as long as the district as a whole continues to convey its significance. Major alterations such as substantial additions that are visible from the public right-of-way or alter the original roofline would not be acceptable. Eligible historic districts may span several periods of development.

Pre-World War II Multi-family Residential Development (1910-1944): Registration Requirements

To be eligible under the Pre-World War II Multi-family (1910-1944) theme, a property must:

- date from the period of significance;
- represent a unique or rare type of multi-family residential development; including streetcar-related development or an important multi-family property type;
- or represent an ethnic group important to Glendale's history;
- display most of the character-defining features of the property type or style; and
- retain the essential aspects of integrity for listing in the National or California Registers.

To be eligible under the Pre-World War II Multi-family (1910-1944) theme, a historic district must:

- retain a majority of the contributors dating from the period of significance for listing in the National or California Registers; retain 60% contributors for local designation; and
- retain the essential aspects of integrity for listing in the National or California Registers.

The end of World War II brought a wave of migration to Southern California for its booming local economy and pleasant climate, and demand for housing skyrocketed. Many people used this as an opportunity to engage in speculative real estate. Glendale was no exception. South Glendale's lack of height restrictions, zoning that permitted intermingling of single-family and multi-family residential buildings, and a business community largely based on banking and financial services created the perfect opportunity for apartment developers.

Contributing to what would become a multi-family residential development boom in Glendale was a national climate of economic incentives that encouraged the construction of multi-family housing. In describing the "apartment boom" of the 1950s and early 1960s, Babcock and Bosselman write, "In the present economic and legal climate, incentives are available not only to the landowner, but to the developer, the investor and the lender."[210]

Between 1941 and 1950, the federal government created "Section 608" which "provided Federal Housing Administration (FHA) insurance for as much as 90% of mortgages on rental housing projects."[211] The FHA began to provide mortgage insurance for apartment buildings having elevators in the late 1940s. By the 1950s apartment buildings were equipped with improved mechanical systems, elevators, up-to-date appliances, central air conditioning, outdoor balconies, and newly available prefabricated components such as steel-framed windows and sliding glass doors.[212] The Internal Revenue Code of 1954 "permitted owners to charge off high percentages of the original cost of new building during the early years of the building's life," thereby encouraging new construction.[213] In the early 1960s the federal government eased existing restrictions limiting investment in multi-family housing lending by Savings and Loans.[214]

[210] Richard F. Babcock and Fred P. Bosselman, "Suburban Zoning and the Apartment Boom," *University of Pennsylvania Law Review,* 111, No. 8, June 1963, 1052.
[211] "Housing: the Loan Scandals," *Time*, April 26, 1954.
[212] "Historic Residential Suburbs," NPS.
[213] Babcock and Bosselman, "suburban Zoning and the Apartment Boom," 1054.
[214] Babcock and Bosselman, "suburban Zoning and the Apartment Boom," 1056.

A new three story apartment house dwarfs a Craftsman bungalow. "New Dwellings Parallel Growth," *Los Angeles Times*, December 30, 1962.

During the first seven months of 1957, Glendale ranked sixth among Southern California cities in terms of the number of apartment units being built.[215] Another building surge in Glendale began in 1960 and lasted through 1965 – mostly fueled by the construction of two- and three-story apartment buildings in areas that had primarily been home to Craftsman-style, single-family residences.

The greater Adams Hill area was also a target for apartment developers: the large, irregular parcels meant they could erect more units and be more profitable. In 1956, homeowners in the area appealed to the City Planning Commission to rezone the section from R4 to R1-Residential. The net result was the division of the area into R1, R2, R3, and R4 zones. The remaining R4 Area included Bonyton Street and Mariposa Street between Palmer Avenue and Cypress Street.[216]

Multi-family residential development during the postwar period was influenced by planning and design principles dating to the 1920s. The Garden City Movement in particular had a profound influence on the design of multi-family housing, as did the publication of Clarence Stein's *Toward New Towns* (1951). During the postwar period, local architects and community planners adapted the principles of these movements and constructed innovative new forms of multiple family housing. A new multiple family housing type known as "garden apartments" emerged at this time. Characteristics of garden apartments include the use of superblocks in development of the site, the segregation of automobile and pedestrian traffic, low to medium density and building coverage, the standardization of building types with a maximum of three stories in height, and an emphasis on landscaping and open space.

[215] "Apartment House Building Spurts," *Los Angeles Times*, August 24, 1957, A6.
[216] "Acacia Hills Zones Fixed," *Los Angeles Times*, July 22, 1956, I1.

Glendale Manor, 501-613 Maple Avenue, 1945, Paul Burkhard, Jr. Photographs 2014; Historic Resources Group.

South Glendale has an excellent example of a garden apartment complex in Glendale Manor, designed by Paul L. Burkhard, Jr. in 1945. Glendale Manor is a cluster of two-story Minimal Traditional-style buildings, located on the parcel at the northwest corner of Maple Street and Granada Street. It contains thirteen buildings organized in a series of U-shaped configurations to provide courtyard access for each individual apartment entrance. The architect, Glendale-based Paul Burkhard, Jr., AIA (1920-1986) earned his architecture degree at USC after serving in World War II at Pearl Harbor. He designed a number of residences in Glendale and a 160-home tract in Palmdale.[217] He was the architect for the redevelopment of the former Pacific Electric Railway easement along Glenoaks Avenue in the early 1970s. Burkhard was also a member of the Home Builders Institute of Los Angeles that traveled to Washington, D.C. to extend the GI home loan program in 1956.

Another multi-family property type that developed in the postwar era was the dingbat or stucco box. The stucco box was a minimal form of multi-family housing characterized by simple rectangular forms, smooth stucco surfaces, and integrated parking. In its design, it was "ruthlessly expedient, made out of the cheapest materials, by the simplest construction methods, allowing a maximum number of units to be shoehorned onto a single lot."[218] Two to three stories in height, the stucco box typically contains between four and sixteen units on a single lot. In plan, they fill the full depth of the lot with little or no available outdoor space. They typically feature flat or nearly flat roofs and flush-mounted aluminum-frame windows. Units are accessed by exterior corridors. The open carport, recessed along one or more sides of the building, is a key feature. Despite their ubiquitous presence throughout Los Angeles starting in the mid-1950s, construction of the stucco box was short-lived, as changes in parking requirements quickly rendered stucco boxes obsolete.

[217] Burkhard also designed the Valley National Bank Building at 141 N. Glenoaks Boulevard in 1978. The residence he designed at 1471 Royal Boulevard is Glendale Register #98.
[218] John Chase, *Glitter Stucco and Dumpster Diving: Reflections on Building Production in the Vernacular City*, London: Verso, 2000, 3.

Stucco box, 614 Garfield Avenue, 1961. Photograph 2014; Historic Resources Group.

The term "dingbat" was popularized by Reyner Banham in his 1971 homage to Los Angeles – *Los Angeles: The Architecture of Four Ecologies*. The term was borrowed from printing and refers to the metallic geometric forms that frequently adorn the primary façade of an otherwise faceless cubic form. Other features of the dingbat include other low-cost design elements – such as color, texture, or prominent address numbers – on publicly visible surfaces. Stucco wall surfaces may be scored for texture, painted in contrasting colors, or accented with panels of mosaic tile, brick, stone or wood. Prominent plywood address numbers and script lettering are common features. The name of the apartment building is often scrawled across the front of the building in a fanciful script.

Stucco boxes were typically constructed as infill housing in well-established neighborhoods – often composed of one-story single-family residences – significantly increasing density. However, the mass and scale of the stucco box/dingbat which often occupy a single residential lot, often formerly occupied by a single-family home, allowed them to blend into the existing neighborhoods better than the large-scale multi-family development of ensuing decades. Back-out parking, in which driveways stretch the entire width of the lot, from building façade to the street, eliminated all landscaping, as well as street parking for the public. The resulting streetscape is a harsh "concrete wasteland."[219]

In the late 1960s and early 1970s, low-rise apartment development was joined by low-rise condominium development of two, three, and four stories.[220] Many projects began to occupy multiple parcels on large portions of residential blocks. In 1972, $17 million in new building permits for apartments were issued—with the bulk of that in "central Glendale."[221] At the close of the 1973 fiscal year, 2,592 permits for apartment or condominium units were granted.[222] At

[219] Chase, 3.
[220] There were also some condominium developments established during this period that were conversions of existing apartment stock.
[221] "Building Surges in Pasadena, Glendale," *Los Angeles Times*, January 1973, SG6.
[222] "Glendale in Midst of Apartment Building Boom, Despite High Costs," *Los Angeles Times*, April 22, 1973, SG-B1.

the time, approximately 70% of Glendale south of Colorado Street was zoned R4.[223] As result, in late 1973 the City Council appointed a design review board for the construction of apartments. Local architect Clair Earl and landscape architect Bill Peacock were on the review board.

As Glendale and other Southern California communities were increasingly built out, residential developers turned to high-density apartment complexes or condominium projects. The introduction of the condominium occurred in the early 1960s. In September 1963, tax appraisal methods for condominiums were developed and developers began building condominiums in full force. The concept of private ownership and association maintenance dues was a foreign one for most buyers and it required extensive marketing. This idea did appeal to empty nesters who sought freedom from the upkeep of a house, and appreciated the amenities such as pools, tennis courts, gymnasiums, and clubhouses.

The city's first high-rise residential tower was the eleven-story Verdugo Towers (1966, Langdon and Wilson) at 1155 Brand Boulevard (just north of the South Glendale project area). In 1964, the Glendale City Council approved transferring the proposed Verdugo Towers from the original plans for an apartment tower to condominiums, making the project one of the earlier condo projects in Southern California. During the late 1960s and early 1970s, several other high-rise developments were proposed by developers but by 1974, Verdugo Towers remained the only high-rise residential building in Glendale other than the six-story Glendale Hotel. The recession of 1973-1975 further curtailed such development efforts.

High-density development was also fueled by an increase in community redevelopment projects in cities that sought to eliminate blighted areas and support growth. The establishment of the Glendale Redevelopment Agency in 1972 was a catalyst for such efforts in Glendale. In 1975, the land use zone R5 (high-rise residential) was proposed for the South Glendale project area. The R5 Zone was to be a sixty-two block section of South Glendale, the borders of which were all within the current project area. In 1984, there was another proposed plan to set aside a specific area *requiring* high-rise residential development (bordered by the 134 Freeway to the north, Broadway to the south, and between Central and Columbus Avenues). The controversial proposal met with resistance from developers (who claimed there was no demand for such units), and it was not implemented. It was not until high-rise development became a priortity for the Glendale Redevelopment Agency that the idea gained much traction in the city.

[223] "Glendale Moves to Control Apartments," *Los Angeles Times*, June 24, 1973, GD1.

Post-World War II Multi-family Residential Development (1945-1979): Property Types & Registration Requirements

Property Types: Apartment House, Courtyard Apartment, Garden Apartment, Stucco Box, High Rise Apartment/Condominium

In South Glendale, multi-family residential development continued in earnest in the post-World War II period. Multi-family residences were interspersed with single-family residences in neighborhoods throughout South Glendale. Multi-family residences are plentiful in the study area, and represent a range of multi-family property types and architectural styles.

Properties that were developed in the recent past require additional analysis for consideration for listing in the National Register of Historic Places. A property that is less than 50 years old can be listed in the National Register of Historic Places; however, it must meet Criteria Consideration G which states that "a property (which has achieved) significance within the past 50 years is eligible if it is of exceptional importance." The California Register does not have a specific criteria consideration, but the guidelines state that significant time must have passed for the development of a scholarly perspective on the potential resource. There is no age requirement for local designation.

A **multi-family residential property** from this period may be significant under this context:

CRITERIA	REASON
A/1/1 (Event)[224]	As a unique or rare representation of a particular type of multi-family residential development. Eligible examples may represent the first or best example of a specific type of multi-family residential development; reflect important development patterns from the period in South Glendale; or represent an association with an ethnic group important in Glendale's history.
B/2/2 (Person)	For its association with a significant person. Significant persons within this theme include members of the community who gained significance within their profession. Properties eligible under this criterion are those associated with a person's productive life, reflecting the time period when he or she achieved significance.
C/3/3(Architecture)	As an excellent or rare example of an architectural style or property type from the period. Additional information about architectural styles from each period and their associated character-defining features are outlined in the Architecture & Design context.

[224] Note that eligibility criteria are listed in the standard format National Register/California Register/Local.

Post-World War II Multi-family Residential Development (1945-1979): Integrity Considerations

In order to be eligible for listing at the federal or state levels, a property must retain sufficient integrity to convey its historic significance under the Post-World War II Multi-Family Residential Development theme. The Glendale Municipal Code does not specifically address integrity; however, standard preservation practice requires that a property retain the ability to convey its significance in order to be eligible for designation.

CRITERIA	REQUIRED ASPECTS OF INTEGRITY
A/1/1 (Event)	A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s).[225] A multi-family residential property from this period eligible under Criteria A/1/1 (Event) should retain integrity of location, design, workmanship, materials, and feeling, at a minimum, in order to reflect the important association with the city's residential development during this period. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.[226]
B/2/2 (Person)	A multi-family residential property significant under Criterion B/2/2 (Person) should retain integrity of location, design, workmanship, and feeling, at a minimum, in order to convey the historic association with a significant person.
C/3/3(Architecture)	A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique.[227] A multi-family residential property significant under Criterion C/3/3 (Architecture) should retain integrity of design, workmanship, materials, and feeling, at a minimum, in order to be eligible for its architectural merit. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.

[225] *National Register Bulletin 15.*
[226] *National Register Bulletin 15.*
[227] *National Register Bulletin 15.*

Post-World War II Multi-family Residential Development (1945-1979): Registration Requirements

To be eligible under the Post-World War II Multi-family Residential Development (1945-1979) theme, a property must:

- date from the period of significance;
- represent a unique or rare type of multi-family residential development; or be the first or best example of a multi-family property type in South Glendale; or
- represent an ethnic group important to Glendale's history;
- display most of the character-defining features of the property type or style; and
- retain the essential aspects of integrity for listing in the National or California Registers.

From 1980 to 1990, U.S. Census figures show that Glendale experienced a surge in its population. Overall, the city's population went from 139,060 in 1980 to 180,038 in 1990. The most dramatic growth came south of Broadway, where the number of residents grew from 38,491 to 55,453. Many of the new residents found homes in South Glendale, where apartments were available to absorb the influx.[224] Developers responded to the demand by building even more multi-family residential units in the area. As a result, the late 1980s in Glendale were characterized by a series of heated debates between residents, developers, and City government about managing population growth and density in the city. Discussions included downzoning certain parts of the city, or instituting a moratorium on high rise development. The short-term effect of these debates, which coincided with a decrease in interest rates for construction loans, led to a building boom in the mid-1980s. Developers sought to capitalize on available opportunities before the City could institute additional controls.

Several multi-family projects during this period were designed by Glendale-based architect Clair Earl. Earl had no formal architectural training but did take classes through UCLA Extension. He obtained his license in the early 1960s, and his AIA membership in 1966. He maintained a small commercial and residential practice, primarily working in Glendale.[225] In 1980, Earl served on the Glendale Housing Commission. Earl designed the Mountain West Condominiums (1975) at 125 W. Mountain Street in Glendale. Earl's notable projects in South Glendale include Windsor West (1980) at 413-421 West Windsor Road, and Louise Oaks Condominiums (1981) at 336 North Louise Street. Windsor West features three Modern-style buildings with a total of eighteen units, each containing multi-level plans.[226] In addition, Earl designed Mid-century Modern, post-and-beam residence at 3637 El Lado Drive for Glendale civic leader Alan F. Daily, Jr. in 1954 (Glendale Register #63).

The most common multi-family property type during this period was the high rise. The first of these constructed in the early 1980s was the eighteen-story Monterey Island, located at 222 Monterey Road. Monterey Island was designed in 1983 by Krisel, Shapiro & Associates. It was an eighty eight-unit, $31 million condominium project, developed by the Watt Industries-Howard Development Company. According to the developer, the project was designed to "attract business and professional people who work within easy driving distance and want a luxury lifestyle."[227] Options included two- and three-bedroom units, each with fireplaces and private terraces. Advertised amenities included a recreation and sun deck with swimming pool, therapy pool, gas-fired barbecues, 24-hour guard service and on-site parking.

[224] Claudia Peschiutta, "Creating a Community," *Glendale News Press*, October 30, 2000. http://articles.glendalenewspress.com/2000-10-30/news/export43835_1_south-glendale-la-crescenta-apartment (accessed July 2014).
[225] Glendale Register Nomination, Daily Residence (1954).
[226] "Glendale Condos to Open Sales Sunday," *Los Angeles Times*, June 7, 1980, I45.
[227] Lauren Tsujimoto, "Condos Key to Glendale Plan," *Los Angeles Times*, October 17, 1982, H1.

Monterey Island (1983, Krisel/Shapiro & Associates) at 222 Monterey Road. *Los Angeles Times*, Display Ad 85, May 2, 1983.

East building of Park Towers (1984-1988, Edmond G. Babyan & Associates and Harvey Christensen, AIA) at 345 Pioneer Drive Photo: Emporis.

Monterey Island was constructed as a steel-reinforced concrete building in the modern style. The fifteen-story concrete and glass tower sat on a three-floor parking podium holding 166 parking spaces. It is one of several high-rise collaborations between noted architects William Krisel, AIA (born 1924) and Abraham Shapiro, AIA (unknown-1974)[228] during their thirteen-year partnership.[229] Monterey Island exhibits characteristic elements of Krisel's design work from this period including thin concrete floor plates, podium, and placement of the building on the site to maximize views and square footage of all units. One year after its opening, only seven of the eighty-eight units had been purchased.[230] The property was ultimately forced into foreclosure by the bank. Its failure was a contributing factor to City Council rejecting a proposed high-rise zoning plan.

In contrast, another high-rise residential condominium development nearer downtown Glendale, the $50 million, 180-unit Park Towers at 345 Pioneer Drive (1984-1988, Edmond G. Babyan & Associates and Harvey S. Christensen, AIA)[231] was more successful. Developed for Park Place Partners, the project was envisioned as twin eighteen-story towers with ninety

[228] Shapiro is best known for his Park Mile Office Building (1962), Wilshire-Hudson Building (1969), and the Promenade Towers Apartments (1983) in Los Angeles.
[229] After his partnership with Dan Palmer disbanded, Krisel partnered with Shapiro from 1969 to 1983. Shapiro's commissions were mostly high-rise work. Krisel was soon applying the residential design principals he had honed for developers such as Alexander and Alexander to high-rise construction.
[230] Greg Braxton, "Luxury Condos, Mostly Vacant, Caught in 3-Way Squeeze," *Los Angeles Times*, July 15, 1984, GB1.
[231] Glendale-based Edmond Babyan & Associates were the structural engineers. Harvey S. Christensen, AIA was a San Diego-based architect.

two-and three-bedroom units in seven floor plans. Amenities included a jogging path, swimming pool, racquetball courts, gymnasium, spa, clubhouse, and two rooftop tennis courts. Tower I opened in 1984 and Tower II opened in 1988. The two towers were connected by an eight-story parking structure and pedestrian bridge. Balconies radiate from each corner of a tower's pinwheel plan to optimize views and privacy for the tenants.

In the late 1980s, the City of Glendale began to focus on the development of affordable housing for the first time.[232] After years of delays, the City accepted a state mandate and set aside $2.9 million from its Redevelopment Agency budget to finance low-income housing projects. The first projects funded were three senior-citizen housing projects.

This surge in multi-family residential construction (often in neighborhoods of predominantly single-family residential structures in South Glendale) resulted in the September 1988 moratorium on new moderate and high-density residential development throughout the city. The moratorium lasted for almost two years, followed by the release of 400 stalled building permits that had been challenged in court. That same year, a hillside moratorium was enacted that affected southeast Glendale (in particular the area around Highline Road), limiting new construction to single-family residences. By the end of 1990, Glendale approved a residential down-zoning program limiting the number of dwellings per lot and the number of building permits to be issued annually.

As a result of the moratoria and downzoning, the number of residential projects constructed between 1990 and 2000 was relatively few. This, combined with the economic recession of 1990-1992 resulted in sparse new Glendale building stock for the last decade of the 20th Century.

Stalled apartment construction next to single family residences near California Street and Chester Street. Source: "Fight Brewing Over Growth," *Los Angeles Times*, August 14, 1988.

[232] Santiago O'Donnell, "City Changed Into Urban Center During Turbulent '89," *Los Angeles Times*, December 29, 1989, J1G.

Late 20th Century Multi-family Residential Resurgence (1980-2000): Property Types & Registration Requirements

Property Types: High Rise Apartment/Condominium, Apartment House

In the 1980s, an increasing population and continuing development pressure, accompanied by the looming potential for a moratorium on high rise development and/or additional design and zoning controls, resulted in the construction of several high rise developments in South Glendale. These developments took place in the recent past, and therefore may not be eligible for listing in the National Register. A property that is less than 50 years old can be listed in the National Register of Historic Places if it meets Criteria Consideration G which states that "a property (which has achieved) significance within the past 50 years is eligible if it is of exceptional importance." The California Register does not have a specific criteria consideration, but the guidelines state that significant time must have passed for the development of a scholarly perspective on the potential resource. There is no age requirement for local designation.

A **multi-family residential property** from this period may be significant under this context:

CRITERIA	REASON
A/1/1 (Event)[233]	As the first or best example of high-rise multi-family residential development in South Glendale; or for an association with an ethnic group important in Glendale's history.
B/2/2 (Person)	For its association with a significant person. Significant persons within this theme include members of the community who gained significance within their profession. Properties eligible under this criterion are those associated with a person's productive life, reflecting the time period when he or she achieved significance.
C/3/3(Architecture)	As an excellent example of an architectural style from the period. Additional information about architectural styles from each period and their associated character-defining features are outlined in the Architecture & Design context.

[233] Note that eligibility criteria are listed in the standard format National Register/California Register/Local.

Late 20th Century Multi-family Residential Resurgence (1980-2000): Integrity Considerations

In order to be eligible for listing at the federal or state levels, a property must retain sufficient integrity to convey its historic significance under the Late 20th Century Multi-family Residential Development theme. The Glendale Municipal Code does not specifically address integrity; however, standard preservation practice requires that a property retain the ability to convey its significance in order to be eligible for designation.

CRITERIA	REQUIRED ASPECTS OF INTEGRITY
A/1/1 (Event)	A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s).[234] A multi-family residential property from this period eligible under Criteria A/1/1 (Event) should retain integrity of location, setting, design, workmanship, materials, and feeling, at a minimum, in order to reflect the important association with the city's residential development during this period.
B/2/2 (Person)	A multi-family residential property significant under Criterion B/2/2 (Person) should retain integrity of location, design, workmanship, and feeling, at a minimum, in order to convey the historic association with a significant person.
C/3/3(Architecture)	A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique.[235] A multi-family residential property significant under Criterion C/3/3 (Architecture) should retain integrity of location, setting, design, workmanship, materials, and feeling, at a minimum, in order to be eligible for its architectural merit.

Late 20th Century Multi-family Residential Resurgence (1980-2000): Registration Requirements

To be eligible under the Late 20th Century Multi-Family Residential Resurgence (1980-2000) theme, a property must:

- date from the period of significance;
- represent a unique or rare type of multi-family residential development; or be the first or best example of a multi-family property type in South Glendale; or
- represent an ethnic group important to Glendale's history;
- display most of the character-defining features of the property type or style;
- exhibit exceptional importance for lising in the National Register; and
- retain the essential aspects of integrity for listing in the National or California Registers.

[234] *National Register Bulletin 15.*
[235] *National Register Bulletin 15.*

CONTEXT: COMMERCIAL DEVELOPMENT (1919-2000)

THEME: COMMERCIAL BUILDING BOOM (1919-1929)

Photograph illustrating Brand Boulevard as a thriving commercial district in 1924. Source: Special Collections Room, Glendale Public Library.

In the teens and 1920s, Glendale had marketed itself as "The Fastest Growing City in America." As a result of the rapid growth, the market for goods and services grew significantly. By 1925, there were more than 300 businesses located throughout the city.[236] Commercial building activity was substantial throughout the decade, and by 1928 annual building permits for commercial structures in Glendale totaled $1,297,475 for 266 buildings.[237] Commercial corridors in South Glendale occur along Brand Boulevard, Glendale Avenue, Central Avenue, Colorado Boulevard, Broadway, and Pacific Avenue. There is a small commercial center at the foot of Adams Hill that was developed to serve the nearby residential communities. The city is an important regional shopping center, and it has important connections to the financial and medical industries that date to its earliest periods of development. With a thriving commercial district serving gracious residential neighborhoods, the city was fast earning its reputation as "The Jewel City" described by Glendale boosters, and by the end of the 1920s, downtown Glendale was a thriving commercial center.

[236] Perry, et. al, *Glendale: A Pictorial History*, 99.
[237] "Glendale Building Analyzed," *Los Angeles Times*, February 3, 1929, E4.

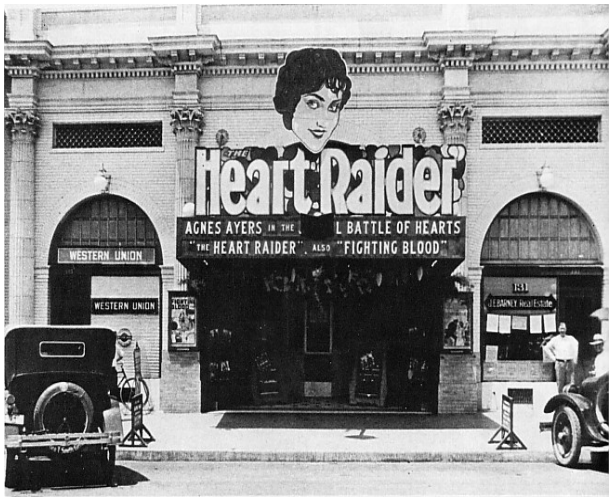
To keep pace with the demand for increased services in the 1920s, as author Juliet Arroyo describes, "Brand Boulevard came of age not just as a shopping district, but also an entertainment center."[238] In the 1920s, Brand Boulevard boasted a number of shopping experiences from department stores to specialty retailers. They included H.S. Webb & Co. (139 N. Brand; demolished), Sherwood's (East Broadway near Brand Boulevard; altered or demoilished), Webb's Men's Shop (111 N. Brand Boulevard; demolished), and Hatz Gowns (132 S. Brand Boulevard; demolished). The *Los Angeles* Times described several buildings underway along Broad in 1923: "Along Brand Boulevard there are now a six-story concrete and steel building, a four-story basement office building and a two-story department store building under construction in the first block north of Broadway. South of Broadway there are a one-story market building costing $30,000 and a specialty shop underway."[239]

Local Glendale architect Alfred Priest, AIA (1888-1931) designed several buildings along Brand Boulevard during this period.[240] These include the Pendroy Building at 156-158 S. Brand (1921), determined eligible for the National Register; the H.S. Webb & Co. (1923) at 139 N. Brand (demolished); the Lawson Building (1923) at the southwest corner of Brand Boulevard and Wilson Street (demolished); the Security Trust and Savings Bank (1923) at 100 North Brand Boulevard (Glendale Register #16); the Glendale Music Shop (1924) at 120 S. Brand; and the Spanish Colonial Revival Russell-Pierce Furniture Store/Seeley Building (1925) at 1800 S. Brand (Glendale Register #65).[241] These classically influenced commercial structures, often clad in stucco and terra cotta, gave Glendale's "main street" an elegant and sophisticated appearance.[242] When commercial development started moving eastward along Broadway, Priest was commissioned to design several commercial structures. These include 201-203 E. Broadway, a two-story business block with retail and apartments known as the Burn-Davis Building (1923); and the Kiefer and Eyerick Mortuary (1928) at 314 E. Broadway.

Two stores on the 100 block of N. Brand Boulevard by Alfred E. Priest. Webb's (1923) and the Lawson Building (1923). Both have been demolished. Source: Special Collections Room, Glendale Public Library.

[238] Arroyo, *Early Glendale*, 72.
[239] "Building Habit at Glendale," *Los Angeles Times*, March 18, 1923, V17.
[240] According to Withey's *Biographical Dictionary of American Architects*, Priest was born and educated in Nebraska and came to Los Angeles to practice architecture in 1906. For many years his office was located in the Fay Building in Los Angeles. He was a longtime resident of Glendale.
[241] The Seeley Building was remodeled c.1940 to give it the Streamline Modern-style look it has today.
[242] Martin Eli Weil, Work of Alfred E. Priest.

Brand Boulevard as an entertainment center started in earnest in the 1920s century with the construction of several vaudeville and movie palaces. This includes the Glendale Theater (1920, Alfred E. Priest; demolished) and Jensen's Palace Grande Shops and Egyptian Village Café, also known as Jensen's Arcade (1923; demolished). The latter was constructed near the site of the Palace Grand Theater, which was forced to close in 1920 due to competition from the more modern Glendale Theater. Jensen's Arcade featured a drugstore, jewelry shop, and post office, along with one of Glendale's most cherished historic businesses, the Egyptian Village Café.[243] The basement, called the Glendale Recreation Center, had a barber shop, billiards hall, and bowling alley.



L: The Palace Theater (1914) was located on what is today's 100 block of N. Brand Boulevard (demolished). Source: *Glendale: A Pictorial History*, 84. R: Alex Theatre (1924/1940). Source: AlexTheatre.org

When the Alexander Theater (1924, Arthur Lindley and Charles Selkirk) at 216 N. Brand Boulevard (Glendale Register #20) was constructed in 1924, it was an important addition both architecturally and culturally in downtown Glendale. The original design of the "Alex" as it is known was in Egyptian and Greek Revival style.[244] When it was built it was one of the largest motion picture theaters in Southern California. The auditorium was designed as an "atmospherium" with an open-air illusion enhanced by the stage-set wall encircling the room, creating the feeling of being enclosed in an ancient garden. The Alex is one of the few atmospheric theatres constructed in Southern California and one of only a handful that still remain.[245]

[243] City of Glendale, "Staff Report for the Glendale Register of Historic Resources and Mills Act for the Jensen House," October 25, 2010.
[244] The marquee and the pylon at the front of the forecourt was added in 1940 by noted architect S. Charles Lee.
[245] http://www.alextheatre.org/about/about-the-alex (accessed July 2014). In 1992, the Glendale Redevelopment Agency purchased the Alex Theater and dedicated $6.2 million to its restoration as a cultural venue for downtown Glendale. The restored theater reopened in 1993.

In an attempt to refocus commercial activity away from Brand Boulevard and back to the original center of the city to the east, eighty residents formed the East Glendale Advancement Association in the early 1920s. This civic improvement organization had three goals: the financing of a hotel, paving Glendale Avenue, and electrifying the railroad line that ran past the hotel site.[246] As a result of their efforts, the six-story Hotel Glendale (1924, Arthur G. Lindley and Charles R. Selkirk) was built by Charles W. Ingledue at 701 E. Broadway (Glendale Register #17). The 160-room hotel cost $640,000 and offered both commercial rooms and apartments. The mixture of hotel rooms and apartments was based on a recognition by the developer that Glendale was not a significant tourist destination.

Hotel Glendale (1924), 701 East Broadway. Glendale Register #17.
Photograph: no date; source: Judi Summers.

Despite the efforts of the Glendale Improvement Association to keep commercial development centered around the original commercial core, the exponential growth during the period forced development further westward. In mid-1923, more than $500,000 worth of property was sold on Central Avenue. At the same time, real estate investor Charles R. Guthrie took a ninety nine-year lease on the northwest corner of Broadway and Central Avenue and planned to erect a five-story building there.[247] Further evidence of this expansion is found in the six-story Art Deco Professional Building (1929, John T. Bibb) located at 229 N. Central Avenue.[248] Westward building trends of the period were also exemplified by the

[246] United States Department of the Interior, National Park Service, National Register Nomination: Hotel Glendale. 1994, Section 8, page 2.
[247] "Week At Glendale Busy One," *Los Angeles Times*, June 17, 1923, V4.
[248] Glendale-based John T. Bibb, Jr. was a contractor. He frequently partnered with architect Paul F. Hartman, but the building permit for this building does not reflect this. Harman and Bibb collaborations included Glendale's Vogue Theater (1941) at 733 S. Brand Boulevard and the General Controls Company Building (1937) at Allen and Flower Street. Bibb's firm is notable for being the first contractor to build the Colorado River aqueduct. John T. Bibb is the builder of record for the Ednicott Residence, Glendale Register #7.

Mediterranean Revival style Stepper Building (1928, Homer D. Rice; demolished) and the two-story brick store building at Pacific and Colorado (1924, H.D. Charlton; demolished).[249] Extant evidence of this is found in the Spanish Colonial Revival buildings found at 600 and 604 S. Central Avenue (1930, Stanley J. Pederson).

With residential tracts in South Glendale being developed farther and farther from downtown, commercial development also moved eastward to service the residential subdivisions in the that part of the city. This resulted in several small neighborhood centers. A good extant example of this is the Art Deco-style corner commercial building at 1377-1385 E. Colorado Street (1923).[250]

To support the hillside residential growth of the 1920s, a commercial area roughly bounded by East Chevy Chase Drive to the north, East Palmer Avenue to the south, and Tyler Avenue to the east was part of the original Acacia Hills development (now known as Adams Square).[251] The first commercial building (1929, Morgan, Walls and Clements) was the Art Deco-style Adams Square Building located at 1100 E. Chevy Chase Drive.[252] Additional commercial structures in the area include the Streamline Moderne building at 1001 E. Palmer Avenue.

L: 1377-1385 E. Colorado Street. R:1100 E. Chevy Chase Dr. Photographs 2014; Historic Resources Group.

[249] H.D. Charlton was a Glendale-based architect with a diverse practice focused on Glendale beginning in 1905. His office and studio were located at 111 E. Broadway. He specialized in residences, apartment buildings, hotels and office buildings according to the Glendale Evening News, October 31, 1924.
[250] No architect is listed on the building permit for this building.
[251] "Adams Square Offers a Trip Back in History," *Glendale News-Press*, April 27, 1988. This area was known as Adams Square dating back to the 1930s. The Adams Square Pharmacy was located at the corner of Chevy Chase and Adams.
[252] Glendale Historical Society, http://glendalehistorical.org/tropico.html (accessed July 2014).

Auto Dealers & Other Auto-related Development

By the close of the 1920s, the commercially developed part of Brand Boulevard extended as far north as Lexington Drive. To the south, less dense commercial development extended all the way to Maple Street. It was also during the 1920s that car dealerships began to appear in earnest along Brand Boulevard. At first clustered north of Colorado Street, then slowly migrated south. One of the largest dealerships was the Glendale Motor Car Company, Inc. at 425 S. Brand Boulevard (substantially altered).

As a suburb of Los Angeles, it is not surprising that Glendale's association with motor car sales was established early. What is today referred to as "The Brand Boulevard of Cars" got its start in 1915 when Jessie E. Smith opened a Ford dealership at 824 West Broadway.[253] Other dealers followed; Sanborn Fire Insurance Maps from 1919 show these dealers clustered around the intersection of Brand Boulevard and Colorado Street. Auto repair shops were also plentiful and dotted the Boulevard to the south. Soon an "automobile row" was beginning to form.[254] Dealers included the Ford Agency at 145 S. Brand Boulevard, the Buick Agency at 237 S. Brand Boulevard, Overland Agency at 246 S. Brand Boulevard, and the Studebaker Agency at 425 S. Brand Boulevard (all demolished).[255]

By 1920, the Glendale Motor Car Dealers Association was formed. Active organizers included Stephen C. Packer, W.H. Tanner, R.E. Corrigan, Jessie E. Smith, Porter Kelley, C.L. Smith, E.L. Sutton and Dixie Daniels.[256] One of the chief functions of the organization was to present annual automobile shows that served to make Glendale a regional destination and enhance the city's identity and association with the automobile. The annual "Hi-Jinx" celebration "a car rally to a destination" began in 1921 and received media coverage in the *Los Angeles Times* beginning in 1924. That same year, the dealer group sponsored the formation of the Glendale Garage and Repairman's Association—the purpose of which was to foster a higher ethical standard in the repair business.

The Glendale Motor Car Dealers Association in 1922. Source: Special Collections Room, Glendale Public Library.

[253] "Verdugo Views: Brand Boulevard of Cars has Roared Since the 20s," *Glendale News Press*, September 28, 2012.
[254] Perry and Parcher, *Glendale Area History*, 102.
[255] *Glendale City Directory 1919.*
[256] Perry and Parcher, *Glendale Area History*, 102.

To promote automobile sales and encourage people to visit Glendale, the Glendale Motor Car Dealers Association held a seven-day show of new cars in 1925.[257] Glendale's "automobile row" occupied both sides of South Brand Boulevard between Colorado and Los Feliz Road.[258] There were fifteen recognized dealerships in the area at this time, including the Kelley Motor Company at 816 S. Brand Boulevard (demolished); Jellison Motor Company at 1002-1006 S. Brand Boulevard (demolished); and Dixie Motor Car Company at 1129-1131 S. Brand Boulevard (demolished). Clustering dealerships in this way made shopping easier for consumers.

In addition to the auto dealerships, Glendale had several other examples of early auto-related commercial development. South Glendale was home to the first drive-in market in the country, Ye Market Place (1924; demolished) at 136 Los Feliz Road. Created by C.L. Peckham, the building was set along a commuter highway—neither downtown nor part of a commercial business district and clearly intentioned for suburban commuters. Ye Market Place was distinguished by its U-shaped plan surrounding 15,000 square feet of parking.[259]

Ye Market Place, 1924 (demolished) at 136 Los Feliz Road was Southern California's first drive–in market. Source: KCET.

[257] During the 1960s and 1970s, the Association partnered with Glendale's National Charity League to hold car shows at the Glendale Fashion Center and Glendale Galleria.
[258] *Glendale City Directory, 1925.*
[259] KCET, "Retail California," http://www.kcet.org/socal/departures/columns/intersections/retail-california-cars-drive-in-markets-and-consumers.html (accessed July 2014).

Other examples include: the L-shaped, Art Deco-style Drive-In Market and Oil Station at 1015-1025 Park (now Chevy Chase Drive; 1928, L.L. Lindsay, contractor); and the Tower Market at 413 S. Central Avenue (substantially altered). The Tower Market was a drive-up market featuring a coffee shop, bakery, and market selling fruits, vegetables, meats, and dry goods all in one location. The Spanish Colonial Revival market with Zig-zag Moderne detailing was anchored by a three-story tower and two-story neon sign meant to attract passing motorists. Another example of this building typology was the Spanish Colonial Revival-style Road's End Market located at Glendale Avenue and Los Feliz Boulevard (demolished).[260]

L: Tower Market located at 413 South Central (substantially altered), 1928. Source: Images of America: Early Glendale via Glendale Public Library. R: 100 Brand Blvd, 1923. Photograph 2014; Historic Resources Group.

Financial Services Industry

Glendale was an established center for financial institutions dating to the early 20th century. Additional financial institutions established themselves in Glendale in the 1920s. In 1924, the old Pacific Electric Depot was razed and a six-story headquarters for the Security Trust and Savings Bank (1923, Alfred E. Priest) at 100 N. Brand Boulevard (Glendale Register #16) was constructed. The Neoclassical façade of the steel and concrete structure dominated the most important corner in Glendale's downtown. It was the first six-story building in Glendale and helped transform the downtown skyline. By 1925 there were eight banking institutions operating in Glendale. They included the Bank of Glendale, the First Savings Bank of Glendale, the Glendale State Bank, the Bank of Tropico, the Federal Commercial Savings Bank of Glendale, and American National Bank.

[260] The Aurora Market (1931, Alfred E. Priest) outside the South Glendale project area at 6304 San Fernando Road, with its distinctive tower designed to attract motorists along the busy thoroughfare, is another example of this type of development in Glendale.

As the city's primary commercial artery, Brand Boulevard became home to most of these banks and their successor institutions; mergers and acquiristions were typical in the typical in the industry. An example of this is the six-story Los Angeles Trust and Savings Bank (1928, Christ Thoren; demolished) at the southwest corner of Brand Boulevard and Broadway, which ultimately became the Bank of America.[261]

Los Angeles Trust and Savings Bank (demolished). Source: Images of America: Early Glendale via Glendale Public Library.

[261] "Glendale Bank Structure Rises," *Los Angeles Times*, March 25, 1928, E8.

Commercial Building Boom (1919-1929): Property Types & Registration Requirements

Property Types: Commercial Building, Commercial Block, Historic District

The 1920s represent a significant period of commercial growth and development in South Glendale. Due to the development pressures in South Glendale, resources from this period are increasingly rare. Examples of commercial buildings from this period may include hotels, theaters, retail stores, banks, restaurants, commercial storefront buildings, automobile-related resources including auto dealerships and drive-ins, and commercial blocks.

A **commercial property** from this period may be significant:

CRITERIA	REASON
A/1/1,5 (Event)[262]	As a remnant example of commercial development representing a significant and early period of growth in the city. Commercial buildings may be eligible as a rare remnant of the original commercial core; as a rare example of an important commercial property type (including theaters, automobile-related types, or neighborhood commercial development); or for an association with an industry that is important in the development of Glendale, including the financial services industry. Local Criterion 5 would apply to those properties built through the 1920s that exemplify the early heritage of the city. This criterion addresses buildings that may not be eligible under local Criteria 1, 2, or 3, but are important specifically for representing early resources in Glendale.
C/3/3 (Architecture)	As an excellent or rare example of an architectural style from the period. Additional information about architectural styles from each period and their associated character-defining features are outlined in the Architecture & Design context.
A/1/A, G (Event)	A collection of commercial buildings from this period that are linked geographically may be eligible as a historic district.[263] Because of the nature of South Glendale's development, smaller clusters that span a portion of a block or one side of the street may be evaluated as potential historic districts, or they may be identified for consideration in local planning efforts. The district must be unified aesthetically by plan, physical development, and architectural quality. Tract features, including street lights and landscaped parkways may contribute to the significance of the district.

[262] Note that eligibility criteria are listed in the standard format National Register/California Register/Local.
[263] Historic districts are evaluated locally under a separate set of criteria.

Commercial Building Boom (1919-1929): Integrity Considerations

In order to be eligible for listing at the federal or state levels, a property must retain sufficient integrity to convey its historic significance under the Commercial Building Boom theme. The Glendale Municipal Code does not specifically address integrity; however, standard preservation practice requires that a property retain the ability to convey its significance in order to be eligible for designation. Due to tremendous development pressures throughout South Glendale's history, properties from this period are relatively rare; therefore a greater degree of alteration may be acceptable.

CRITERIA	REQUIRED ASPECTS OF INTEGRITY
A/1/1,5 (Event)	A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s).[264] A commercial property from this period eligible under Criteria A/1/1 (Event) should retain integrity of location, design, workmanship, materials, and feeling, at a minimum, in order to reflect the important association with the city's commercial development during this period. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.[265] Replacement of original storefronts is a common and acceptable alteration.
C/3/3(Architecture)	A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique.[266] A commercial property significant under Criterion C/3/3 (Architecture) should retain integrity of design, workmanship, materials, and feeling, at a minimum, in order to be eligible for its architectural merit. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.

[264] *National Register Bulletin 15.*
[265] *National Register Bulletin 15.*
[266] *National Register Bulletin 15.*

CRITERIA	REQUIRED ASPECTS OF INTEGRITY
A/1/A-I (District)	In order for a historic district to be eligible for designation, the majority of the components that add to the district's historic character must possess integrity, as must the district as a whole. A contributing property must retain integrity of location, design, setting, feeling, and association to adequately convey the significance of the historic district. Some alteration to individual buildings, such as replacement of storefronts is acceptable. Eligible historic districts may span several periods of development.

Commercial Building Boom (1919-1929): Registration Requirements

To be eligible under the Commercial Building Boom (1919-1929) theme, a property must:

- date from the period of significance;
- represent important patterns and trends in commercial development from this period, including remnant properties from the original commercial core; early automobile-related development; or an industry that is important in the development of Glendale; or
- represent a unique or rare commercial property type;
- display most of the character-defining features of the property type or style; and
- retain the essential aspects of integrity for listing in the National or California Registers.

To be eligible under the Commercial Building Boom (1919-1929) theme, a historic district must:

- retain a majority of the contributors dating from the period of significance for listing in the National or California Registers; or 60% contributors for local designation; and
- retain the essential aspects of integrity for listing in the National or California Registers.

THEME: COMMERCIAL DEVELOPMENT – GREAT DEPRESSION AND WORLD WAR II (1930-1944)

The stock market crash of 1929 and the ensuing Great Depression hit Glendale in the same way it reverberated in many Southern California communities. Commercial development slowed, many businesses closed, businessmen went bankrupt, and many banks ceased operations. Most building from this period is confined to federally-funded Works Progress Administration (WPA) projects for municipal government infrastructure or education.

Car sales sagged during the Great Depression; during World War II, civilian car production ceased in 1942 by order of the United States government. However, in automobile-centric Southern California, gasoline was one staple that was still in demand. During this period gas stations were common features of Southern California neighborhoods including Glendale. Operated by companies such as Atlantic Richfield, Mobil Oil, and Union Oil, many were built in the Streamline Moderne style to catch the eye of passing motorists and evoke modern machine-age design. Extant examples in Glendale include the station at 529 South Glendale Boulevard and the old Richfield station recently incorporated in to the Adams Square mini park.

L: Adams Square Vintage Gas Station Park. Source: Sue Eller Real Estate. R: 403 S. Central Avenue (Glendale Register #89). Source: LoopNet.com.

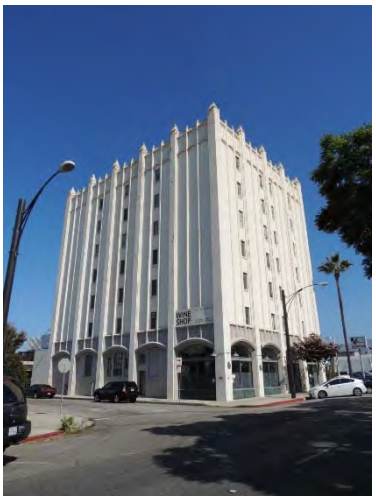
America's increasing mobility during the 1920s and 1930s is also evident in the development of a series of high-rise moving and storage facilities that dominate many Southern California communities. The Lyons Storage Building at 403 S. Central Avenue (Glendale Register #89) was constructed in 1923. In 1929, the first ten feet of the primary façade were removed and the building was remodeled to accommodate the widening of the street.

The most prolific developer of these storage buildings in Southern California was the Bekins Moving Company. Bekins founder Milo Bekins mandated that his buildings be architectural landmarks to create "a sense of reassurance offered by solidly built warehouses located on prominent sites."[267] Bekins built its first concrete warehouses in the 1920s and 1930s. In South

[267] Leon Whiteson, "Bekins: A Storehouse of History," *Los Angeles Times*, March 1, 1989.

Glendale, the seven-story Glendale Bekins Warehouse was constructed in 1934 and designed by architect F. Eugene Barton.[268] Founded by Dutch-immigrant brothers John and Martin Bekins, the company specialized in the moving and storage of household goods. The design of the South Glendale facility, featuring mini-pilasters and an ornate roofline, was "…culled from contemporary architectural pattern books popular among designers of the time."[269]

One of the most notable commercial structures constructed in Glendale during the 1930s was the Sears Roebuck and Co. department store at 236 N. Central Avenue (substantially altered).[270] Streamline Moderne in style, the building was designed by Harold S. Johnson and completed in 1934.[271] With its large six-story tower, the steel structure helped pave the way for increasing commercial development on this thoroughfare. Large glass display windows and glass block adorned the façade. Johnson also designed another one-story commercial building for Evans, Pearce & Campbell at Brand Boulevard and Wilson Avenue in 1936.[272]



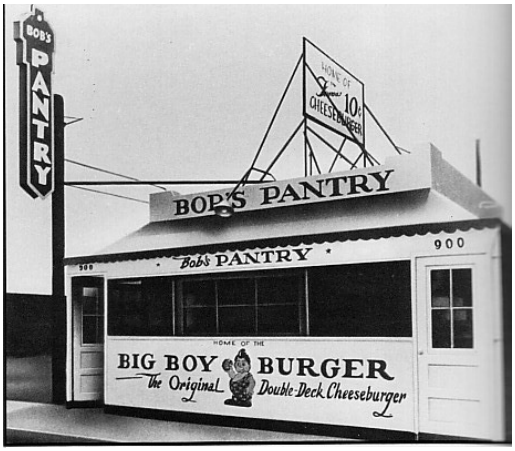
L: The Streamline Moderne-style Sears, Roebuck & Co. (1933-34, Harold S. Johnson) at 236 N. Central Avenue (altered). Photo by Herman Schuletheis. Source: Los Angeles Public Library Digital Photo Collection. R: 929 S. Brand Blvd. Photograph 2014; Historic Resources Group.

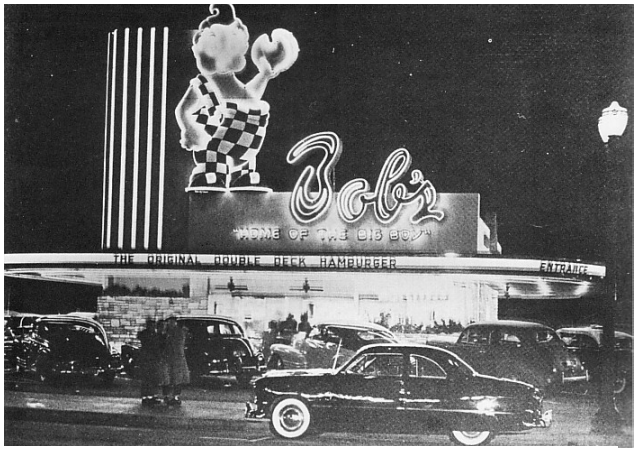
The F. W. Woolworth Company was one of the nation's few retailers who continued to build new locations during the 1930s. Although few structures were built during World War II due to materials shortages, the F. W. Woolworth Company erected a Streamline Moderne-style building at 201 N. Brand Boulevard (Glendale Register #38). Woolworth stores built during the Depression or pre-World War II period graphically demonstrated the "Modernize Main Street" movement. Modernize Main Street was a 1935 competition sponsored by the Libby-Owens-Ford Glass Company and conducted by *Architectural Record*. Competitors were

[268] The pre-World War II Bekins buildings were designed by structural engineers rather than architects.
[269] Whiteson, "Bekins: A Storehouse of History."
[270] "Realty Tone Stiffens As All Lines Upturn," *Los Angeles Times*, April 16, 1933, I9.
[271] Harold S. Johnson was a Los Angeles-based architect who designed commercial and institutional buildings between 1930 and the late 1950s. Among his works are a McDonnell's Drive-In (1936), J.C. Penny (1950), and Hinshaw Department Store (1952).
[272] "Contract Let for New School at El Segundo," *Los Angeles Times*, March 22, 1936, E2.

offered a choice of designing one or four enterprises: the drug store, the apparel shop, the food store, and the automotive sales and service station, all of which were undergoing aggressive transformations in the 1930s. Jurors of the competition included Albert Kahn and William Lescaze. The competition was a promotional ploy by the glass company intended to stimulate the use of window glass and colored structural glass (known as vitrolite) as a facing material for commercial remodeling.[273] As a result, structural glass began to supplant terra-cotta as a cladding material in Streamline Moderne buildings of the 1930s.

Despite the Depression, entrepreneurial business activity appears to have flourished in Glendale. One notable Glendale business development of the period was the founding of the famous "Bob's Big Boy" chain which started as Bob's Pantry at 900 East Colorado Street in 1936 (demolished). Owner Robert C. Wian developed the unique double-decker hamburger and named it after a Glendale boy who was a frequent patron. The "chubby six year old boy"[274] often helped Wian sweep up—hence "The Big Boy."[275] A more auto-friendly drive-in version was built in 1938, renamed Bob's Big Boy then remodeled in 1956 by noted architects Wayne MacAllister and William Wagner (demolished).[276] Ultimately Bob's Big Boy would go on to become one of the largest restaurant chains in America. As described in the *Los Angeles Times*, "each outpost [had] a larger-than-life statue of a chubby mascot wearing red and white overalls and holding his burger high like an edible beacon."[277] In addition to making culinary history, the Bob's chain is known for its significant contributions to the "googie" style of architecture.





L: The original Bob's Pantry where the "Big Boy" hamburger and a restaurant empire was born. Source: Special Collections Room, Glendale Public Library. R: Bob's Pantry was replaced by this drive in in 1938 and renamed "Bob's Big Boy." This restaurant was remodeled in 1956 by noted architects Wayne MacAllister and William Wagner. Source: Special Collections Room, Glendale Public Library.

[273] Martin Grief, *Depression Modern: The Thirties Style in America*, NY: Universe Books, 1985, 81.
[274] http://www.bigboy.com/history.html (accessed July 2014).
[275] Perry, et. al., 142.
[276] Chris Nichols, *The Leisure Architecture of Wayne McAllister*, 106.
[277] Cecelia Rasmussen,"When Bob's Was the Big Hangout," *Los Angeles Times*, November 2, 2003. http://articles.latimes.com/2003/nov/02/local/me-then2 (accessed July 2014).

Many of the banks that were founded in the 1920s were forced to close their doors at the onset of the Depression, and many did not reopen once financial recovery began. However, three new financial institutions were established in the city in the 1930s: the First National Bank of Glendale (1934);[278] Glendale Federal Savings and Loan, established by Joseph E. Hoeft under the name First Federal Savings and Loan (1934);[279] and Fidelity Federal Savings and Loan (1937). In September 1940, the First National Bank of Glendale moved to a new building at 336 N. Brand Boulevard (demolished), south of Lexington Avenue, and established what has since become a recognized financial center on Brand Boulevard. There has been a continuous northward migration of financial institutions ever since. Bank architecture in the 20th century often sought to make a strong design statement in the community. After the Depression, bank architecture took on the additional role of conveying permanence and institutional strength.

Throughout World War II, the Glendale business community supported the war effort. The end of the conflict brought a renewed spirit of optimism and a wave of consumerism to communities throughout Southern California.

[278] Brand's original First National Bank of Glendale had been absorbed in an earlier merger.
[279] By 1974, Glendale Federal had the largest system of branch offices in the country.

Commercial Development – Depression & World War II 1930-1944: Property Types & Registration Requirements

Property Types: Commercial Building, Commercial Block

There was little commercial development in South Glendale following the onset of the Great Depression. Examples of commercial buildings from this period may include theaters, retail stores, banks, restaurants, commercial storefront buildings, commercial blocks, and automobile-related properties such as gas stations, service stations, and drive-ins.

A commercial property from this period may be significant:

CRITERIA	REASON
A/1/1 (Event)[280]	As a unique or rare example of commercial development from this period. Commercial buildings may be eligible as a rare example of an important commercial property type, including automobile-related resources; for an association with an industry that is important in the development of Glendale, including the financial services industry; or for an important association with the war effort.
C/3/3(Architecture)	As an excellent or rare example of an architectural style from the period. Additional information about architectural styles from each period and their associated character-defining features are outlined in the Architecture & Design context.

[280] Note that eligibility criteria are listed in the standard format National Register/California Register/Local.

Commercial Development – Depression & World War II 1930-1944: Integrity Considerations

In order to be eligible for listing at the federal or state levels, a property must retain sufficient integrity to convey its historic significance under the Commercial Development – Depression & World War II theme. The Glendale Municipal Code does not specifically address integrity; however, standard preservation practice requires that a property retain the ability to convey its significance in order to be eligible for designation. Due to tremendous development pressures throughout South Glendale's history, properties from this period are relatively rare; therefore a greater degree of alteration may be acceptable.

CRITERIA	REQUIRED ASPECTS OF INTEGRITY
A/1/1 (Event)	A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s).[281] A commercial property from this period eligible under Criteria A/1/1 (Event) should retain integrity of location, design, workmanship, materials, and feeling, at a minimum, in order to reflect the important association with the city's commercial development during this period. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.[282] Replacement of original storefronts is a common and acceptable alteration.
C/3/3(Architecture)	A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique.[283] A commercial property significant under Criterion C/3/3 (Architecture) should retain integrity of design, workmanship, materials, and feeling, at a minimum, in order to be eligible for its architectural merit. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.

[281] *National Register Bulletin 15.*
[282] *National Register Bulletin 15.*
[283] *National Register Bulletin 15.*

Commercial Development – Depression & World War II 1930-1944: Registration Requirements

To be eligible under the Commercial Development – Depression & World War II (1930-1944) theme, a property must:

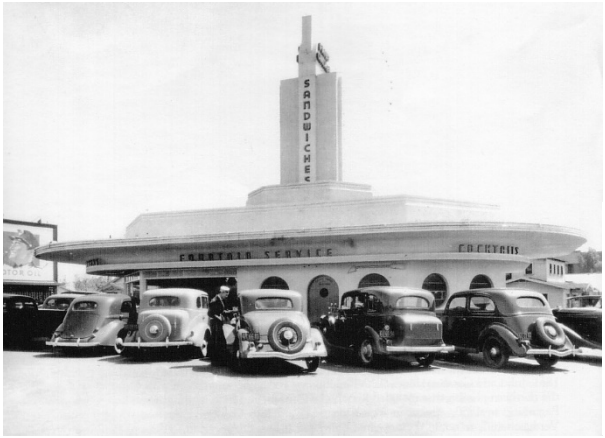
- date from the period of significance;
- represent important patterns and trends in commercial development from this period, including automobile-related development; association with the financial industry; or association with the war effort; or
- represent a unique or rare commercial property type;
- display most of the character-defining features of the property type or style; and
- retain the essential aspects of integrity for listing in the National or California Registers.

THEME: POST-WORLD WAR II COMMERCIAL DEVELOPMENT (1945-1969)

Like all Southern California cities, the end of World War II meant a population surge for Glendale as returning GI's married, started families and came in search of the California lifestyle. Postwar prosperity also drove demand for consumer goods with a ripple effect on retail sales of everything from automobiles to home goods. As a result, existing commercially-zoned parcels were quickly developed after the war. New postwar low-rise commercial buildings began to populate the established commercial corridors of Pacific Avenue and Central Avenue, then gradually expand southward to streets such as Colorado Street and Chevy Chase Drive. Transportation advancements, including significant development of the freeway system in and around Glendale, along with the further development Route 66 as an important tourst attraction, also influenced commercial growth in South Glendale in the postwar era.

In a nod to post-war entrepreneurship, Irvine Robbins selected Glendale as the site of his first ice cream store: Snowbird Ice Cream at 1130 S. Adams Boulevard (substantially altered) in 1945. He opened the store with twenty-one flavors featured. Soon after, his brother-in-law, Burton Baskin joined him, and the name of the enterprise was changed to Baskin-Robbins in 1953 and the number of flavors increased to the trademark thirty-one. By 1948, a chain of six stores had been established. The firm would ultimately spread globally through pioneering a store-licensing program that would revolutionize the fast-food industry: franchising.[284]

Car Culture



Henry's Drive-In Restaurant (1957-1958, John Lautner) shown here in 1933 at the corner of Colorado Street and Glendale Avenue. Source: Special Collections Room, Glendale Public Library.

Continuing its embrace of car culture, South Glendale was also home to one of Southern California's earliest drive-in restaurants featuring car hops:. Henry's, designed by John Lautner in 1947 (demolished) at Glendale Boulevard and Colorado Street. As described by author Alan Hess, a seminal design in Lautner's development of what would become the Googie style, "…the basic vocabulary of the Coffee Shop Modern style came together for the very first

[284] Perry and Parcher, *Glendale Area History*, 157.

time: the eye-catching roofline, the integrated sign pylon, the destruction of distinction between interiors and out, the many contrasting modern materials and the sure positioning on the commercial roadside."[285] Henry's Drive-In was published in the August 1950 issue of *Architectural Record*.

The Mid-century Modern Astro Glendale Motel at 326 E. Colorado Street. Source: Ebay.

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. Route 66 was originally 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.[286] During the Depression, thousands of families came to California on Route 66 to escape the "Dust Bowl" of the Midwest. 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.

L: 1515 E. Colorado Street, El Rio Motel. Photograph: 2014; Historic Resources Group. R: Postcard of El Rio Motel. Source: Boston Public Library, Prints Room.

[285] Alan Hess, *Googie Redux: Ultra Modern Roadside Architecture*, 71.
[286] Quinta Scott, *Along Route 66,* Norman, OK: University of Oklahoma Press, 2000, 3.

Route 66 traveled through Glendale along Colorado Street. As a result, a small cluster of motels developed in the 1500 block of E. Colorado in South Glendale. The best extant example of this commercial cluster is the brick Ranch-style Rio Motel, constructed in 1948 and located at 1515 E. Colorado. The Mid-century Modern Astro Motel (1963) at 326 E. Colorado Street is another example of roadside architecture in South Glendale. Its folded-plate roof, bold signage, and L-shaped plan with plentiful parking attracted passing motorists.

Brand Boulevard of Cars

After World War II, new car sales began in 1945, launching a period of unprecedented consumer growth indicated in part by the quadrupling of American car sales during the period between 1946 and 1955. Dealerships everywhere took pains to upgrade their showrooms and reintroduce consumers to the automobile. Most employed Mid-century Modern architecture to convey modern technology and styling. The dealerships featured large glass windows and distinctive signage for roadside visibility.

Post-war automobile showrooms included the R &H Motors Showroom, (1947, John Lautner; demolished) on Colorado Street, and California Motors (1958, Mason, Muntz & Associates) at 1401 S. Brand Boulevard.[287] Opened in July of 1958, the post-and-beam, Mid-century Modern style display room was a "jewel box" building "encased in 3,000 square feet of twelve-foot high glass."[288] The $500,000 new facility enabled the company to consolidate all of its previously scattered facilities at one location. Cadillac Modern Motors (demolished), designed by Heinsbergen Decorating Company at 1225 S. Brand Boulevard, was featured in the fall 1960 issue of *Architectural Digest*.

The ultramodern Modern Motors circa 1960 at 1225 S. Brand Boulevard (Heinsbergen Decorating Company) as featured in *Architectural Digest* in 1960. Photograph: Maynard L. Parker. Source: The Huntington Library Photo Archives.

R&H Motors (1947, John Lautner) on Colorado Street. Photo: Julius Shulman. Source: the J. Paul Getty Trust, The Getty Reseach Institute, Los Angeles.

[287] Vernon-based Mason, Muntz & Associates consisted of partners C. Keith Mason and Donald D. Muntz (1916-unknown), AIA. Their partnership lasted from 1951-1965. They are best known for their commercial and institutional work including a research lab for Shell Oil Company (1957) and Charles MacLay High School (1959). Muntz was educated at USC and worked under architect Hugh Gibbs.
[288] "Agency Opens New Facilities," *Los Angeles Times*, July 27, 1958.

Regional Commercial Center

Plans for freeway construction in and around Glendale had also begun to drive a city-wide commercial identity in the postwar era. Commercial development during this period focused on not only providing goods and services for the residents of Glendale (which had experienced tremendous recent growth through annexation), but for nearby communities as well. Within Glendale's "trading orbit" were La Cresenta-Montrose, La-Canada-Flintridge, portions of Burbank, Atwater, Griffith Park, Eagle Rock, and Sunland-Tujunga. Routing plans for the future freeways around Glendale caused commercial construction to surge in 1961 as developers sought to take advantage of the city's increased accessibility.

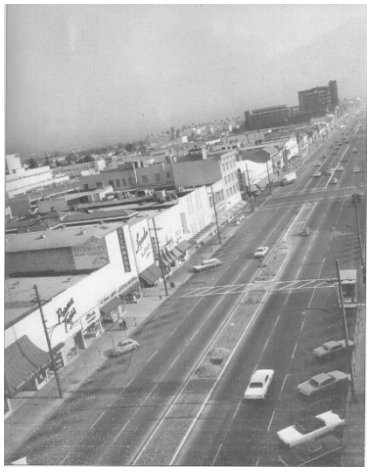
Glendale's intention to become a regional shopping destination for postwar Los Angeles escalated in 1964 when a group of businessmen headed by former Los Angeles Rams player Richard L. Daugherty planned a regional shopping center north of the Civic Center. Conveniently located near the intersection of the 2 and 134 Freeways, the site was anticipated to be a destination for residents of surrounding communities.

The Glendale Fashion Center (demolished), an $8 million open-air mall was developed on an area bounded by Glendale Avenue, Wilson Avenue, California Street, and Isabel Street. The plan for the mall called for the closing of two streets crossing the property, and the displacement of several industrial firms occupying the land. Leading the development was the establishment of a J.W. Robinson department store as an anchor tenant. Construction began in September of 1965. The developers negotiated with the City to swap land and provide a 1,200-car parking garage on adjacent land—to be leased back from the City.

L: Glendale Fashion Center (demolished) featuring the J.W. Robinson store (1966, Welton Becket & Associates). Source: Special Collections Room, Glendale Public Library. R: Glendale Fashion Center Couryard, 1966. Source: *Images of America: Glendale 1940-2000*.

The J.W. Robinson Glendale (1966, Welton Becket & Associates) was surrounded by an open-air mall consisting of 90,000 square feet of twenty three specialty shops (1966, Burke, Korber & Nicolais). A modern take on Spanish Colonial Revival architecture was the theme of the center, with landscaping, fountains, walks, benches and extensive wrought-iron detailing. The Robinson's store was designed in marble, shell brick and Spanish tile. Soon, exclusive retailer Joseph Magnin decided to locate a store at the Glendale Fashion Center and hired noted architectural firm Victor Gruen and Associates to design the building. The Glendale Fashion Center officially opened on August 30, 1966. In addition to J.W. Robinson, the mall featured retailers such as Desmond's, Magnin's, and a host of small retailers and service providers. The Center was also home to two restaurants: Northcott's and Churchill's. The latter was one of the city's few fine dining establishments.[289]

At the prospect of increased business generated by the freeways and increased competition from the 1966 opening of the Glendale Fashion Center, the merchants of the downtown area formed the Center Shopping District Merchants Association. By the early 1970s, the area sustained 500 retail stores, boutiques, restaurants and other businesses.[290]



An empty Brand Boulevard in the 1960s when retail customers often did their shopping outside the city. Note the trademark diagonal parking. Source: Special Collections Room, Glendale Public Library.

However, the freeway system that could move shoppers into Glendale worked just as effectively in the other direction. At the same time Glendale was working to establish itself as a regional destination, the city "experienced a steady flight of customers to other cities during the 1950s and 1960s, particularly to Pasadena and the San Fernando Valley."[291]

[289] In 1978, Magnin vacated their store and Glendale's oldest department store, Webb's, relocated from Brand Boulevard and Wilson Avenue to the Glendale Fashion Center. A new 66,000 square-foot facility was added to the old Magnin space (1978, Burke, Nicolais, Archuleta). In 1985, Webb's closed their doors for good. By 1992, competition from the Glendale Galleria had taken its toll on the Glendale Fashion Center. Plans to rejuvenate the Center with new retail stores and a theater complex stalled. Storefronts were increasingly vacant. After the 1993 Northridge earthquake, the Fashion Center was red tagged and the adjacent municipal parking structure sustained heavy damage, rendering it unusable. The site was purchased in 1997 by Vestar Development Company who completely redesigned the mall to accommodate large specialty retailers, and it reopened in 1999.
[290] Perry and Parcher, *Glendale Area History*, 91.
[291] "Galleria Proves Itself in Revival of Downtown," *Los Angeles Times*, January 9, 1986, GD1.

Financial Services Industry

High-rise development lining the 134 Freeway. Source; Special Collections Room, Glendale Public Library.

By 1964, City officials were predicting that high-rise office projects would increasingly dot the main thoroughfares.[292] In the late 1960s and early 1970s that prediction had begun to take hold and the City of Glendale had an emerging new skyline. Many of these high-rise developments were constructed for banks and financial headquarters. A strong economy and Glendale's historic association with the financial services industry generated a great deal of postwar commercial development by banks. Financial services were mainly concentrated along N. Brand Boulevard; many of the banks and financial headquarters that were constructed in South Glendale during this period were designed by notable architects and made strong visual statements.

Most notably, the Glendale Federal Savings and Loan Headquarters (1959/1962, W.A. Sarmiento with addition by Maxwell Starkman)[293] at 401 N. Brand Boulevard became a visual landmark for the city at the corner of Brand Boulevard and Lexington Drive. The nine-story, Corporate Modern design of the building had what noted author and architectural historians David Gebhard and Robert Winter called "pure 1950s razzle-dazzle."[294] It is set at a forty-five-degree angle above a concrete base. The building's fire brick red corner tower displayed the institution's name. The main concrete and glass cube volume was clad with vertical aluminum louvers mechanized to open and close based on the position of the sun. At night, with the louvers open, the high-rise building was a modern icon visible for miles around Glendale.

[292] "New Records Seen for Area Construction," *Los Angeles Times*, January 5, 1964, R1.
[293] Sarmiento (1922-2013) was a Peruvian-born American architect who worked for renowned modern architect Oscar Niemeyer whose expressionistic approach to modernism is reflected in this design. He served as head designer for the Bank Building Corporation of America until 1961. He is known for his bank buildings in California and Arizona.
[294] David Gebhard and Robert Winter, *An Architectural Guidebook To Los Angeles*, 2003, 333.

Glendale Federal Savings and Loan Headquarters (1959/1962, W.A. Sarmiento) at 401 N. Brand Boulevard. The building's expressive volumes reflect the architect's training with Oscar Niemeyer. A later addition by Maxwell Starkman is not shown. Photo: Julius Shulman. Source: The J. Paul Getty Trust, The Getty Research Institute.

Other financial institutions established in South Glendale during this period also made important architectural statements. Among bank designers, the Bank Building and Equipment Corporation have been nationally lauded for their "eye-catching signs, aerodynamic designs, bold colors and new materials, and above all, customer convenience."[295] Sarmiento, along with the and Bank Building and Equipment Corporation designed the modern Fidelity Federal Savings and Loan Building (1957; substantially altered) at 215 E. Broadway.

The city's second oldest commercial high-rise building was erected by another financial services institution: Home Savings and Loan (1969, Huesel, Holmoka and Associates) [296] at 620 N. Brand Boulevard. Home Savings Towers were part of the company's use of architecture to build their brand in communities across Southern California. Unlike the branch offices, these structures were typically high-rise buildings, visible from freeways and did not have the characteristic Millard Sheets artwork of the branches. In addition to Glendale, Home Savings Towers were located in Pomona, Covina, and Long Beach (1979, Frank Homolka and Associates, AIA). Each tower, designed in the New Formalist style, expressively used concrete to emphasize strength and permanence, with space at the top for the brand name and usually a place for the Home Savings Shield on the side of the building.

[295] "Defining Downtown" http://www.midcenturybanks.recentpast.org/component/k2/item/211 (accessed July 2014).
[296] Long Beach-based Heusel, Holmoka and Associates consisted of Frank Homolka, AIA (1922-2008) and Francis J. Heusel (1906-1968). The firm was the precursor to what became Frank Homolka and Associates after Heusel's passing. The firm's focus areas included banking and financial services, schools, offices and warehouses. Homolka was the architect for the towers for Home Savings and Loan. In 196, the firm received an award fro the Southern California Ready Mixed Concrete Association for the "creative use of concrete." (*Los Angeles Times*, March 30, 1969)

In June of 1954, the First National Bank of Glendale had moved to a $500,000 building farther north at the corner of Brand Boulevard and Milford Street. During the 1960s, this bank became United California Bank (UCB) and moved headquarters again to the southwest corner of Brand and Doran. In 1970, construction began on the new, two-story UCB building at 535 N. Brand Boulevard (1969, Francis R. Hoffman and Associates). By 1971, the financial institution had decided to transform the building into an eleven-story high-rise tower (1971 addition, Francis R. Hoffman and Associates). The roof was torn off the shell of the two-story structure and column supports of double in size were installed to support the addition. The building is New Formalist in style with a strong vertical emphasis and an abstract capital at the top of the building.[297]

Glendale's legacy of bank architecture is not confined to large high-rise and/or headquarter buildings. The South Glendale area is home to numerous low-rise bank buildings from the postwar period, many of which were designed by notable architects. The earliest of these is the 1951 building for the United Savings and Loan association.[298] Designed by architect Gerald H. Bense, the building was located at 115 S. Central (demolished), on the west side of Central Avenue at Broadway, and was meant to represent a new, modern bank for the modern era.

Prudential Savings and Loan (now Chase Bank) 500 N. Glendale Boulevard. Photograph 2014, Historic Resources Group.

Prudential Savings and Loan (1965, Ladd and Kelsey)[299] at 500 N. Glendale Avenue is distinctive for its expressive concrete and glass architectural statement as well as for its modern technologies. Designed by renowned modern architects Thornton Ladd, AIA (1924-2010) and John F. Kelsey, AIA (1925-2006) the 11,000 square foot building featured 20-foot overhangs and wide entry stairs.[300] Ladd & Kelsey won an Honor Award from the Southern California Chapter of the AIA in 1966 for its design. By 1977, the location was a branch of Great Western Savings. It is currently a Chase Bank.

[297] Francis R. Hoffman does not appear in the Historical AIA guide to architects. The firm is best known for the design of Union Bank Long Beach Regional Headquarters (1974) and San-Val Office Building (1978) at 14651 Ventura Boulevard in Sherman Oaks.
[298] "New Glendale Building Slated," *Los Angeles Times*, April 22, 1951,D3.
[299] Ladd and Kelsey joined firms in 1959 into one Pasadena practice. Kelsey was a USC-trained architect who became recognized for his commercial practice. Ladd, who was also USC trained, designed several important residential commissions. Together they won many awards and were widely published in the trade magazines.
[300] "Photo Standalone 21," *Los Angeles Times*, January 30, 1966.

In 1968, First Western Bank (1968, Robert C. Brown) at 400 N. Glendale Avenue received a citation from the Glendale Beautiful organization for its design. The three-story Central Bank of Glendale (1973, Charles Walton of Jones and Walton) at 411 N. Central Avenue was a modern stucco, glass, and brick building with an abstract early California influence. Landscape architect William Peacock designed a twenty eight-foot long cascading water fountain to enhance the building.[301]

A byproduct of so many bankers in town was that they were very active in civic and business affairs of the community. The strong financial presence in the city is likely a contributing factor to the city's ongoing emphasis on economic development. Their influence was felt in the arts and cultural activities of the community as well. Hoeft, leader of Glendale Federal, was an active supporter of the Glendale Symphony and helped it flourish during the 1960s and 1970s. The presence of the banking industry helped draw related professions to downtown Glendale. The nation's leading stockbrokerages, accounting firms, and insurance companies are all represented in the N. Brand Boulevard financial district.

[301] "New Bank Shows Spanish Influence," *Los Angeles Times*, December 9, 1973, GB8.

Post-World War II Commercial Development (1945-1969): Property Types & Registration Requirements

Property Types: Commercial Building, Commercial Block, High Rise

Following the conclusion of World War II, Glendale experienced a period of commercial growth. The Glendale skyline was dramatically transformed during this period, as numerous high rise commercial buildings were constructed downtown. Examples of commercial buildings from this period may include shopping centers, retail stores, banks, restaurants, commercial storefront buildings, and commercial blocks.

Properties that were developed in the recent past require additional analysis for consideration for listing in the National Register of Historic Places. A property that is less than 50 years old can be listed in the National Register of Historic Places; however, it must meet Criteria Consideration G which states that "a property (which has achieved) significance within the past 50 years is eligible if it is of exceptional importance." The California Register does not have a specific criteria consideration, but the guidelines state that significant time must have passed for the development of a scholarly perspective on the potential resource. There is no age requirement for local designation.

A **commercial property** from this period may be significant:

CRITERIA	REASON
A/1/1 (Event)[302]	Commercial buildings may be eligible as the first, best, or rare remaining example of an important commercial property type (including the first high-rise buildings, or remnant auto dealerships dating to this period); for an association with an industry that is important in the development of Glendale (including financial services); or for its association with Route 66 along Colorado Boulevard.
C/3/3(Architecture)	As an excellent or rare example of an architectural style from the period. Additional information about architectural styles from each period and their associated character-defining features are outlined in the Architecture & Design context.

[302] Note that eligibility criteria are listed in the standard format National Register/California Register/Local.

Post-World War II Commercial Development (1945-1969): Integrity Considerations

In order to be eligible for listing at the federal or state levels, a property must retain sufficient integrity to convey its historic significance under the Post-Worls War II Commercial Development theme. The Glendale Municipal Code does not specifically address integrity; however, standard preservation practice requires that a property retain the ability to convey its significance in order to be eligible for designation. Due to tremendous development pressures throughout South Glendale's history, properties from this period are relatively rare; therefore a greater degree of alteration may be acceptable.

CRITERIA	REQUIRED ASPECTS OF INTEGRITY
A/1/1,5 (Event)	A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s).[303] A commercial property from this period eligible under Criteria A/1/1 (Event) should retain integrity of location, design, workmanship, materials, and feeling, at a minimum, in order to reflect the important association with the City's commercial development during this period. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.[304] Replacement of original storefronts is a common and acceptable alteration.
C/3/3 (Architecture)	A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique.[305] A commercial property significant under Criterion C/3/3 (Architecture) should retain integrity of design, workmanship, materials, and feeling, at a minimum, in order to be eligible for its architectural merit. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.

[303] *National Register Bulletin 15.*
[304] *National Register Bulletin 15.*
[305] *National Register Bulletin 15.*

Post-World War II Commercial Development (1945-1969): Registration Requirements

To be eligible under the Post-World War II Commercial Development (1945-1969) theme, a property must:

- date from the period of significance;
- represent important patterns and trends in commercial development from this period, including the development of Route 66; or
- represent an excellent, unique, or rare example of a significant property type from the period;
- display most of the character-defining features of the property type or style;
- if less than 50 years old, exhibit exceptional importance for listing in the National Register; and
- retain the essential aspects of integrity for listing in the National or California Registers.

The late 1960s and early 1970s were a period of urban renewal for many cities across the country, including Glendale. In 1972, Glendale City Manager C.E. Perkins was quoted in the *Los Angeles Times* describing "…commercial areas in the older areas of the city (as) showing signs of blight."[306] That same year Glendale established a Redevelopment Agency to help revitalize the downtown business district. The vision was for the City to direct and coordinate its commercial growth. In 1973, the Glendale Chamber of Commerce published a study that found Glendale could become "a major regional or suburban office space center inside the Los Angeles metropolitan sphere."[307] Two concurrent approaches were established for redevelopment in the city: assisting with the redevelopment of aging sites in the heart of Glendale's commercial area; and planning for significant new commercial establishments in the area. Becoming a regional shopping destination was part of the city vision. Under the redevelopment plan the city could condemn an area, buy the property at the market value, and tear it down for redevelopment. For many sites within the redevelopment area, this resulted in the razing of residential and commercial buildings. Architecture during this period represents almost every trend in commercial architecture from the late 20th Century.

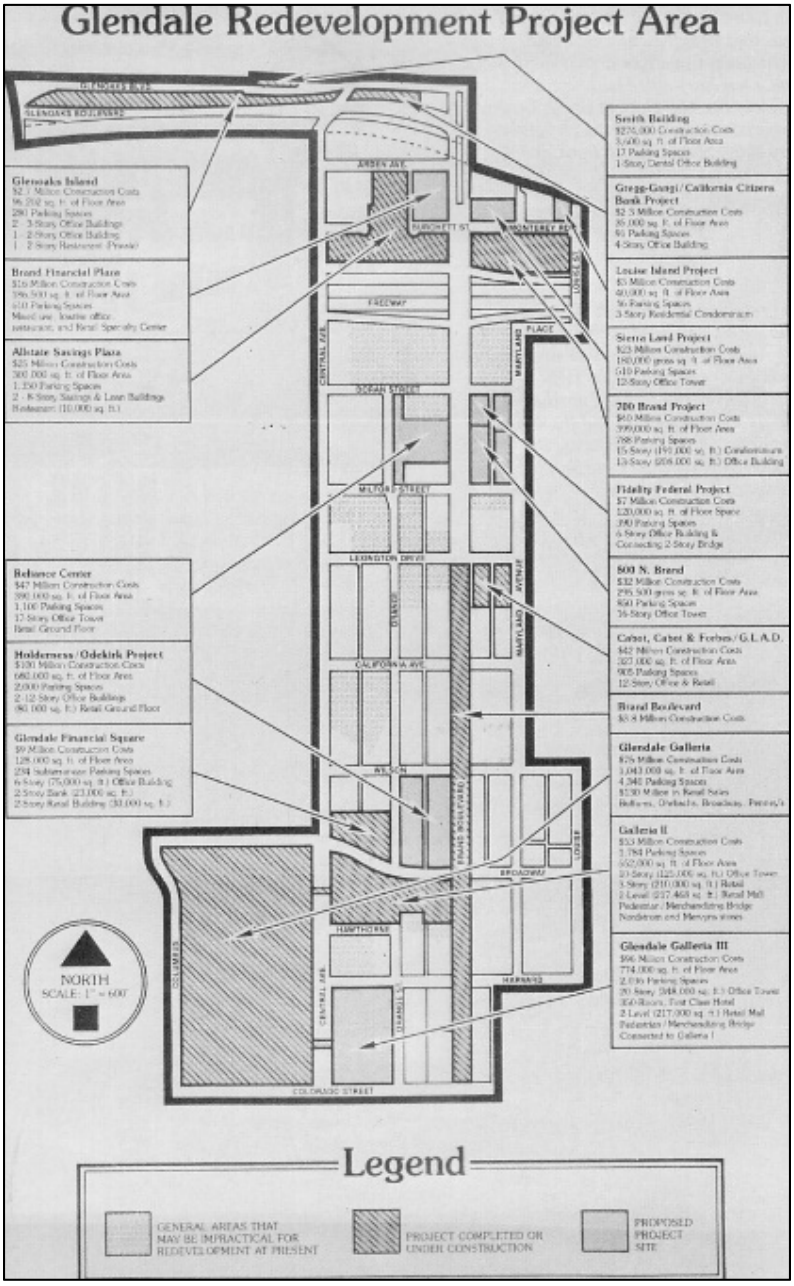
Redevelopment in South Glendale

The Glendale Redevelopment Project Area was bounded by the Verdugo Wash, Central Avenue, Colorado Street and Maryland Avenue, with a few deviations. Phase I of the public improvement program was the Central Glendale Redevelopment Project. An important early aspect of the project was revitalization of Brand Boulevard from Colorado Street to the 134 Freeway. The intent was not only to beautify this stretch of Brand, but to ensure the retailers remained competitive once the new Glendale Galleria was in place. As Jerry Keithley, City Manager and Executive Director of the Glendale Community Redevelopment Agency stated, the vision for the Brand project was a "broad and handsome, realigned, tree-lined street with wide decorative sidewalks, harmonizing street furniture and attractive light standards with no overhead wires on the boulevard."[308]

By December of 1975, however, Brand Boulevard business owners and Redevelopment Agency members were still at an impasse over what the improvements would entail. Competing ideas included transforming Brand into a curvilinear avenue and eliminating street parking; keeping the existing street layout and its diagonal parking; and a compromise plan that involved limiting the curvilinear portion to the blocks between Harvard Street and Lexington Drive. Brand Boulevard improvements were not approved until October 1976, and not realized until almost three years after the opening of the Glendale Galleria. In the summer of 1978, $3.8 million in brick and concrete sidewalks and crosswalks, landscaped kiosks at intersections and mid-blocks, modern smoked-glass streetlamps, corner signals, and seating/rest areas were installed between Colorado Street and Lexington Drive. The center islands along Brand were also redesigned.

[306] "Glendale Caught in Rapid Change, Manager Says," *Los Angeles Times*, March 26, 1972, SG C1.
[307] "Must Double Office Space, Glendale Told," *Los Angeles Times*, June 18, 1973, SG6.
[308] "Glendale Shapes Plan for Brand Blvd. Downtown," *Los Angeles Times*, March 25, 1973, GF1.

Concurrent with these improvements, the City Council adopted a façade ordinance that required property owners along Brand to enter into a participation agreement with the Glendale Redevelopment Agency under threat of penalty. The goal of the ordinance was the improvement of front and rear facades in compliance with design guidelines. An advisory design board was established to guide the process.



The Glendale Redevelopment Plan area showing what had been completed by 1983. Source: *Glendale: A Pictorial History,* 195.

The Glendale Galleria (Phase I shown) looking northeast from the corner of W. Columbus and W. Colorado. Note residential development in areas adjacent to the new regional shopping center. Source: Special Collections Room, Glendale Public Library.

The anchor of the Glendale Redevelopment project was a new 45-acre shopping center, with 16 acres of peripheral development containing a twelve-story building and sites for theaters, hotels, restaurants and offices. The $75 million shopping mall known as the Glendale Galleria (1974-1976, Charles Kober Associates) was the first project of the Glendale Redevelopment Agency, and by many accounts the catalyst for the redevelopment of all of downtown Glendale. Located on twenty-eight acres and bordered by Colorado Street, Broadway, Central Avenue, and Columbus Avenue. 160 homes and stores were displaced for its construction. The project was developed by John S. Griffith & Company.

Phase I of the three-phase Glendale Galleria project featured a 1,000-foot long indoor mall "with arched, barrel vaulted skylights along its gently angled course and three-level garden court at its hub."[309] The design theme was inspired by the original Galleria in Milan, Italy. The austere, modern red-brick exterior of the Glendale Galleria was minimally engaged with the streets – its primary entrance was from one of five pedestrian bridges from a three-story, 4,400-space parking structure (1976, Lee Szromba) located at the Columbus Avenue end of the property. A street-level main entrance plaza was located at the intersection of Harvard Street and Central Avenue. A 100-foot long window on this elevation allowed passersby to view the garden court. The mall originally contained four anchor stores: The Broadway, Orbach's, J.C. Penny, and Buffum's. There were an additional 100 specialty stores. A seventy-five foot high central court was designed for community activities such as concerts, drama presentations, art and craft exhibits.

[309] "Glendale Plans Urban Center," *Los Angeles Times*, November 18, 1973, L1.

Phase I of the Glendale Galleria is associated with noted architect Jon Adams Jerde, FAIA,[310] then vice president and director of design for Charles Kober Associates.[311] Jerde left Kober in 1977 to form Jerde Partnership where he rose to national acclaim as a designer of destination mall and retail projects such as Horton Plaza (1985) in San Diego and Los Angeles-area malls, the Westside Pavilion (1985) and Universal City Walk (1993). Jerde has won numerous AIA Awards, including a 1985 Honor Award for the 1984 Olympic Village, and Merit Awards for Horton Plaza and the Fremont Street Experience (1995, Las Vegas). Jerde described the interior design of the Glendale Galleria as "angulated to resemble a gently winding street with random bridges connecting the second-level shops overhead."[312]

The Galleria was successful from the start. Ninety-five percent of tenant spaces were leased by the October 10, 1976 opening. By 1978, plans for expanding the Galleria were under consideration, covering a geographic area bounded by Central Avenue on the west, Broadway on the north, Hawthorne Street on the south, and connecting all the way to Brand Boulevard on the east. The 555,200 square-foot expansion represented a 50% increase in the mall's size, making it one of the largest in the nation.[313] Four competing bids/ideas for the expansion were considered. Ultimately, original developer Griffith's proposal was selected for implementation and partially funded by a $6.7 million Urban Development Action Grant.

Glendale Galleria Phase II (1981, Symonds/Feola/Deenihan Architects) matched the red brick facades of Galleria Phase I.

Galleria II (1981, Symonds/Feola/Deenihan Architects)[314] consisted of two additional anchor department stores (original tenants Nordstrom's and Mervyn's) with a two-level enclosed mall

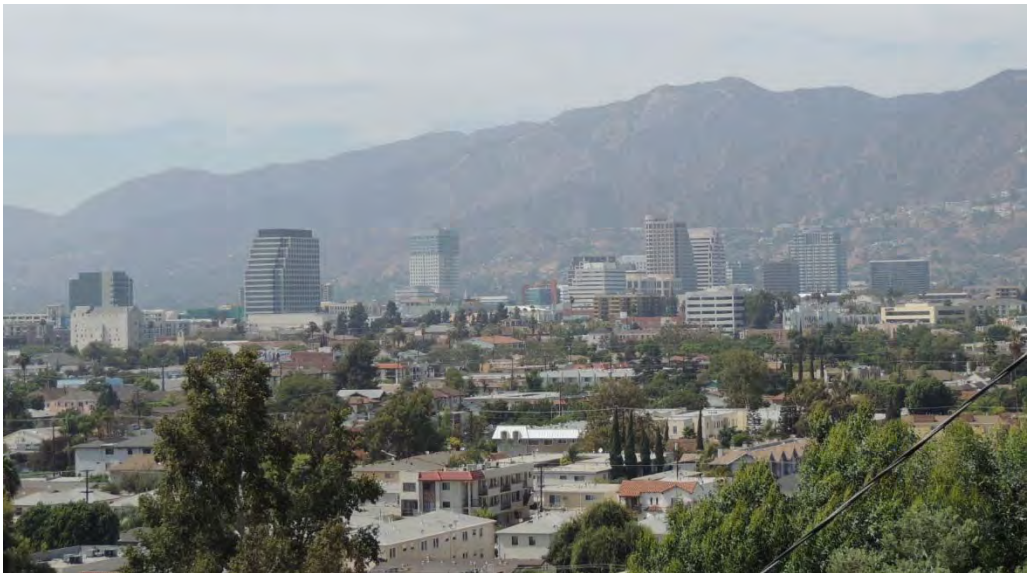
[310] The firm produced Northridge Fashion Center, Del Amo Fashion Square, Woodland Hills Promenade, and Laguna Hills Mall.
[311] The Julius Shulman archive at the Getty Research Institute lists a 1976 building for the Broadway department store in Glendale by William Pereira. Pereira designed several stores for Broadway in the mid-1970s, but it does not appear that there was a Pereira-designed Broadway in Glendale.
[312] "1,000-foot Long Mall to Open At New Glendale Galleria Center," *Los Angeles Times*, October 10, 1976, K1.
[313] Sam Hall Kaplan, "Distinctive Downtown Glendale Goal," *Los Angeles Times*, August 3, 1982, F1.
[314] This firm became the Glendale-based Feola/Deenihan Partnership. They had many projects in Glendale including the revitalization of the Security Pacific Bank at 100 N. Brand. Andrew Feola, a Glendale resident, served as a member of the Design Advisory Board for the Brand Boulevard Revitalization Project. John Deenihan served as the architect/urban designer for the Glendale Redevelopment Agency until 2007.

for seventy specialty shops, a ten-story 125,000 square foot office tower (1982, Langdon and Wilson) and an additional parking structure for 1,800 cars. It was connected to Galleria I via a merchandised pedestrian bridge spanning Central Avenue. In 1981, Griffith proposed the development of Galleria III, a $96.2 million project combining a 12-story hotel, 20-story office tower and enclosed two-level retail mall with upscale anchor department stores. That project was never realized. Instead, the site was developed as the Americana at Brand.

In 1978, the passage of Howard Jarvis' Proposition 13 had negatively impacted funds available for economic development.[315] To counterbalance this, in 1983, the Glendale Redevelopment Agency leveraged additional revenue sources by creating agreements with developers whereby the developers loaned the City agency a portion of the funds for property acquisition with the loan to be repaid with increased property tax revenues from the completed project. Still, high vacancy rates in the new buildings downtown stalled development construction between 1982 and 1985. The Galleria, however, was an unmitigated success. By 1986, the Galleria was among California's top five retail centers in sales and a major source of sales tax revenue for the City. In 1980 alone, the Galleria reported $125 million in retail sales that yielded the City over $1 million in sales tax revenue.[316]

The success of the Glendale Galleria and other redevelopment efforts led to booming office development clustered around the 134 Freeway and Brand Boulevard. Building on this momentum, the Redevelopment Agency and a nonprofit economic development council embarked on a $300,000 nationwide campaign to promote business in Glendale.[317] The Glendale Redevelopment Project area included the two eight-story, mixed-use (office and retail) Allstate Savings Plaza (1980, Neptune and Thomas) at 701 N. Brand that was the first all-granite clad building in Glendale; the 700 Brand Project's thirteen-story office building and fifteen-story condominium complex (1980, A.C. Martin); and Glendale Financial Square (1980, Tucker, Sadler and Associates) at 225 W. Broadway. The Glendale Redevelopment Project area also included the former Pacific Electric easement along Glenoaks west of Brand Boulevard, just outside of the South Glendale project area.

[315] The proposition decreased property taxes by assessing property values at their 1975 value and restricted annual increases of assessed value of real property to an inflation factor, not to exceed 2% per year.
[316] Perry and Parcher, *Glendale Area History*, 198.
[317] "Glendale Seeks Spot on Business Map," *Los Angeles Times* August 18, 1985, WS16.



View of the downtown Glendale skyline from Alta Vista Drive. Photograph 2014; Historic Resources Group.

During the late 1980s, the Glendale Redevelopment Agency was involved with several new projects. 1980s examples include the Sears Savings Plaza (1980, Welton Becket Associates) at 500 N. Brand Boulevard; the eight-story First American Title Company (1986, Leason Pomeroy Associates) at 520 N. Central; the twenty-one story office tower at 550 N. Brand (1987, Helmuth Obata Kassabaum); Brand Passage/Exchange/Mann Theater Complex (1989-1991, Rossetti Associates) at 130 N. Maryland Avenue; and the adjacent 742-space parking structure (1989, Feola/Deenihan).

In 1982, in response to community concerns that "modern architecture could smother Glendale's traditional small-town community ambience," the City hired an independent design-consulting firm, Berkeley-based ELS Design Group to conduct a downtown urban design study.[318] Architect Donn Logan (born 1938) led the project and the development of design guidelines that were adopted in June of 1983.[319] Buildings erected prior to the adoption of the design guidelines were often made of pre-cast concrete. Buildings after the adoption of the guidelines were often clad in granite.

Redevelopment projects in the 1990s include more large-scale commercial development in South Glendale: the twenty-two story Carnation Company Headquarters (1990, Johnson, Fain, Pereira) at 800 N. Brand Boulevard with its 35,000 square-foot plaza designed in the manner of French parterres;[320] the Glendale City Center (1991, Rossetti Associates) at 101 N. Brand; the Glendale Marketplace (1998, Gant Architects) at 106 S. Brand; and the Glendale

[318] This study was published in *Progressive Architecture* in January 1986.
[319] Logan earned an M.Arch. from the Harvard Graduate School of Design and taught urban design at UC Berkeley.
[320] Carnation is a subsidiary of Nestle, who now occupies the building.

Plaza (1999, The Landau Partnership) at 655 N. Central Avenue. The Glendale Plaza is the city's tallest building at 25 stories.

Foreground: High-rise office building at 550 N. Brand Boulevard (1987, Helmuth Obata Kassabaum). Background: Carnation Building (1990, Johnson, Fain, Pereira) at 800 N. Brand Boulevard. Photograph 2014; Historic Resources Group.

Taken as a group, these buildings represent restrained Postmodernism or abstract classicism that utilizes classical principals of geometric design but, according to architect Scott Johnson, "…renders them in a new language."[321] Common architectural features include geometric forms, materials such as granite and glass and recessed and faceted upper floors that break the box at the crown of the buildings. Street-level plazas of various sizes often provide transitions between pedestrian traffic and the building.

Sears Savings Plaza (1980, Welton Becket and Associates) is an example of the type of high-rise office development that permeated Brand Boulevard in the 1980s and 1990s. Source: http://www.you-are-here.com/modern/sears.html

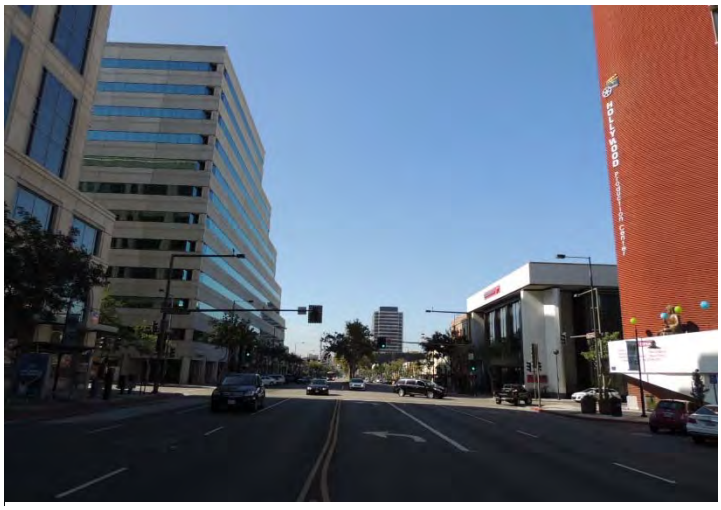
[321] "Carnation Picks Glendale," *Los Angeles Times*, May 29, 1988, H1.

Private Development & Financial Services Industry

In addition to Redevelopment Agency projects in South Glendale in the 1980s and 1990s, there were a number of private developments. These include a speculative office building (1982, Gensler Architects) at 330 N. Brand Boulevard for which the firm won an AIA Southern California Chapter award; and 505 N. Brand Boulevard's building and parking structure (1985, Skidmore, Owings and Merrill Architects). A prominent example from the 1990s is the Glendale Plaza (1998, Landau Partnership Architects) at 655 N. Central Avenue.

New high rises continued to be constructed downtown for the financial services industry, including Fidelity Federal Savings and Loan (1975, Krisel and Shapiro) at 600 N. Brand Boulevard. During the mid- to-late 1980s, deregulation and the development of intrastate banking changed the face of California banking; mergers abounded among banks. During the 1990s, financial institutions everywhere – including in Glendale – underwent a period of deregulation, globalization, mergers, and acquisitions. Likewise, the Savings and Loan Crisis of the 1980s and 1990s saw the failure of almost one third of the nation's Savings and Loans. Despite these setbacks, Glendale remained a significant regional center for the financial services industry through the end of the 20th century.

While the majority of development during this period was in high-rise office buildings, local architect Clair Earl designed several low-rise office buildings during this period. These include: the Office Building for Frederick W. Hearn (1979, Clair Earl, AIA) at 501 N. Central Avenue; Maryland Office Plaza (1981, Clair Earl, AIA) at 230 N. Maryland Street; and the Office for Evergreen Development Co. (1983, Clair Earl, AIA) at 200 N. Maryland Street.



Context View of Brand Boulevard. Photograph 2014; Historic Resources Group.

Brand Boulevard of Cars

During the latter part of the 20th Century, automobile dealership architecture moved towards a corporate branding approach. Dealership design guidelines were strongly controlled by manufacturers and new construction or remodeling efforts often had to conform to these guidelines. In 1981, Tom Ray BMW Parts & Service Facility (1981, Clair Earl, AIA) at 732 S.

Brand Boulevard remodeled a sixty-year old facility into bays for sixteen cars and an ivory-toned service floor.[322]

The recession of the early 1990s challenged the dealerships on Brand Boulevard and some went out of business. In 1992, the Glendale City Council revised the land use element to establish seven new commercial zones along sixteen blocks of S. Brand Boulevard from Colorado Street to San Fernando Road.[323] In 1994, after four years of discussion, Glendale City officials embarked on the South Brand Boulevard Specific Plan for renewal of the commercial strip. This included installing a concrete median divider that bisected a two-mile section of the Boulevard where visible dealership signs were installed. Large, older trees that impaired visibility were removed along the sidewalks and replaced with species that would grow beyond building rooftops.[324] In 1997, the City participated in a co-operative ad campaign with the dealers to promote the "Brand Boulevard of Cars" as a regional destination for the shopping and purchase of automobiles.[325] In 2012, the South Brand Boulevard Specific Plan was repealed and and replaced with conventional zoning standards to accommodate new auto dealership standards and guidelines.

Mini-mall

In the early 1980s, a new form of commercial center began to develop: the mini-mall. Alternatively known as "convenience centers" or "strip malls," these compact specialty retail complexes developed on corner lots throughout Southern California. After the Arab oil embargo of 1973, oil companies pressured local gas station operators to increase profits. Operators typically leased the property from the oil companies. By 1983, rising real estate values and competitive pressures resulted in many gas stations being sold to developers for more profitable retail mini-malls.[326] The commercially-zoned corner parcels were ideal because all a developer needed was $1 million in capital and a building permit. In 1973, La Mancha Development, the largest developers of mini-malls in the United States opened their first mini-mall in Panorama City. Over 650 others followed.[327]

By 1984, there were 2,000 mini-malls in Southern California and 400 in Los Angeles County.[328] As described by Arch Crouch of the Los Angeles Planning Department, "The old pattern of development was along the highways, but now it is at the intersections inside the city." Although such developments sprang up across the nation, given Southern California's rapid growth and dependence on the automobile, the region has an "unusual concentration" of them.[329]

[322] "Tom Ray BMW In Glendale Expands Parts, Service Department," *Los Angeles Times*, February 15, 1981, T1.
[323] "Council Oks 'Auto Row' Plan," *Los Angeles Times*, May 7, 1992.
[324] "Brand Boulevard Renewal Gets Into High Gear," *Los Angeles Times*, October 25, 1984.
[325] "City to Find Out If Auto Ads Paid Off," *Glendale News Press*, March 18, 1997.
[326] Hector Tobar, "It's a Longer Drive to Gasoline Pump as Stations Vanish," *Los Angeles Times*, November 28, 1988, J6.
[327] "The Men Behind the Southern California Mini-Mall," *Los Angeles Times*, March 7, 2008. http://latimesblogs.latimes.com/lanow/2008/03/your-neighborho.html (accessed July 2014).
[328] James Rainery and Nancy Yoshihara, "Mini-Malls: Life in the Fast Aisle," *Los Angeles Times*, September 7, 1984, A6.
[329] "Southland Mini-Mall Boom May be Over," *Los Angeles Times*, December 13, 1987, AL27.

Mini-malls were usually one-story, L-shaped structures placed at the rear of a parcel with a substantial amount of the street frontage allocated to parking. Centers ranged from 5,000 to 20,000 square feet often with five to eight shops. The retail spaces were often leased to small, mom-and-pop businesses, fast food outlets and convenience stores.

While many mini-malls were design-build projects by contractors, some noted architectural firms including A.C. Martin, Herbert Nadel and Partners, Kanner Associates, Gensler & Associates, John Alesich, and even Frank O. Gehry (Edgemar Center, 1989 in Santa Monica) experimented with the mini-mall. Tom Layman, AIA[330] is the architect most commonly associated with the design of the mini-mall—having designed over 400 of them by 1987.[331]

Both the commercial and residential sections of the South Glendale project area contain many mini-mall developments. On September 8, 1979 the first Yoshinoya Beef Bowl in a mini-mall opened at the corner of Colorado and Brand Boulevards.[332] Even the original Bob's Big Boy location at Colorado Street was razed in 1989 and replaced by a mini-mall development. By the late 1980s, a land shortage, rising property values and community complaints about crime and traffic made mini-malls less attractive to developers and cities.[333]

[330] Layman is founding principal of TW Layman Associates specializing in commercial architecture for developers. He is best known for his Neo-Victorian Platt Office Building (1981) at 19725 Sherman Way. He is also the founding architect for the San Fernando Valley Chapter of the AIA.
[331] "Southland Mini-Mall Boom May be Over," *Los Angeles Times*, December 13, 1987, AL27.
[332] "The Men Behind the Southern California Mini-Mall," *Los Angeles Times*, March 7, 2008. http://latimesblogs.latimes.com/lanow/2008/03/your-neighborho.html (accessed July 2014).
[333] "Southland Mini-Mall Boom May be Over," *Los Angeles Times*, December 13, 1987, AL27.

Property Types: High-rise Commercial Building, Low-rise Commercial Building, Shopping Mall, Mini-mall

South Glendale was transformed in the late-20th century. The Glendale Redevelopment Agency, along with substantial private investment resulted in the construction of significant commercial properties during this period. The Glendale Galleria, a prominent regional shopping destination, as well as substantial new high-rise construction changed the Glendale skyline in the 1970s and 1980s.

These developments took place in the recent past, and therefore require additional consideration for listing in the National Register of Historic Places. A property that is less than 50 years old can be listed in the National Register if it meets Criteria Consideration G, which states that "a property (which has achieved) significance within the past 50 years is eligible if it is of exceptional importance." The California Register does not have a specific criteria consideration, but the guidelines state that significant time must have passed for the development of a scholarly perspective on the potential resource. There is no age requirement for local designation.

A **commercial property** from this period may be significant:

CRITERIA	REASON
A/1/1 (Event)[334]	As a unique or rare example of commercial development representing the growth of Glendale during this period. Commercial buildings may be eligible as the first, best, or rare remaining example of an important commercial property type (including the first high-rise buildings); for an association with an industry that is important in the development of Glendale (including financial services institutions); or for representing the establishment of a new trend in commercial development. Because this theme deals with resources from the recent past, additional time may be required to gain a scholarly perspective on the their eligibility.
C/3/3(Architecture)	As an excellent or rare example of an architectural style from the period. Additional information about architectural styles from each period and their associated character-defining features are outlined in the Architecture & Design context.

[334] Note that eligibility criteria are listed in the standard format National Register/California Register/Local.

Redevelopment & Revitalization (1970-2000): Integrity Considerations

In order to be eligible for listing at the federal or state levels, a property must retain sufficient integrity to convey its historic significance under the Redevelopment & Revitalization theme. The Glendale Municipal Code does not specifically address integrity; however, standard preservation practice requires that a property retain the ability to convey its significance in order to be eligible for designation.

CRITERIA	REQUIRED ASPECTS OF INTEGRITY
A/1/1,5 (Event)	A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s).[335] A commercial property from this period eligible under Criteria A/1/1 (Event) should retain integrity of location, design, workmanship, materials, and feeling, at a minimum, in order to reflect the important association with the city's commercial development during this period.
C/3/3(Architecture)	A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique.[336] A commercial property significant under Criterion C/3/3 (Architecture) should retain integrity of design, workmanship, materials, and feeling, at a minimum, in order to be eligible for its architectural merit.

[335] *National Register Bulletin 15.*
[336] *National Register Bulletin 15.*

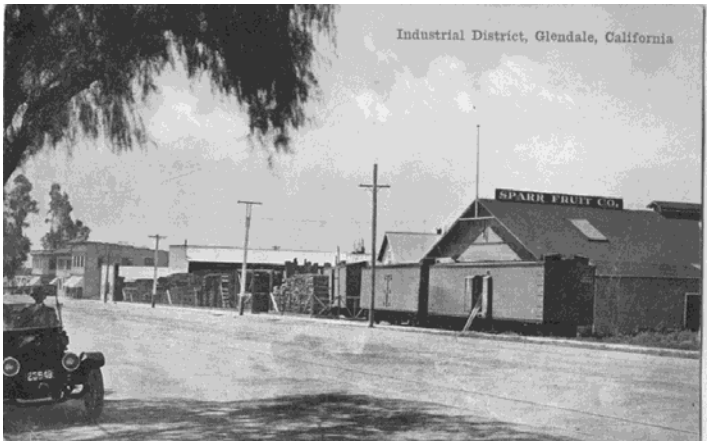
Redevelopment & Revitalization (1970-2000): Registration Requirements

To be eligible under the Redevelopment & Revitalization (1970-2000) theme, a property must:

- date from the period of significance;
- represent important patterns and trends in commercial development from this period;
- represent an excellent, unique, or rare example of a significant property type from the period;
- display most of the character-defining features of the property type or style;
- if less than 50 years old, exhibit exceptional importance for listing in the National Register; and
- retain the essential aspects of integrity for listing in the National or California Registers.

Context: Industrial Development (1890-1955)

THEME: INDUSTRIAL DEVELOPMEPMENT (1890-1955)



Early industrial development adjacent to the rail lines. Source: Michael Morgan.

Early industrial development in Glendale and Tropico was associated primarily with the citrus and building industries and developed along the rail lines that connected the two towns to Los Angeles. Industrial development after 1920 was focused almost exclusively in the area around San Fernando Road in the southwest portion of the city, which grew into a major industrial corridor and was a significant factor in the development and growth of Glendale and the surrounding area. However, due to historic development patterns in the area, examples of historic building types are increasingly scarce. The 1996 San Fernando Road Corridor Redevelopment Project Survey determined that resources from the pre-World War II era of development are rare.

One of the earliest industries in the Glendale vicinity was the West Glendale Winery, established around 1890 in a brick building located on San Fernando Road near what is now Doran Street, which at that time was outside the town limits. Proprietor Charles R. Pironi's products included orange wine.[337] Sanborn Fire Insurance maps show that by 1908 a number of industries had been established in the town proper. Charles M. Lund, a wagon maker from Council Bluffs, Iowa opened Glendale's first blacksmith shop in 1906 on W. Third Street (now Wilson Avenue) between Howard Street and Isabel Street.[338] By 1908 Lund had added a buggies and implements shop and by 1912 a harness shop.[339] Four fruit packing houses were located along Glendale Avenue, adjacent to the railroad tracks. The Pinkham & McKevitt packing house, which by 1912 was owned by the Edmund Peycke Company, was located at the south end of town at the intersection of Glendale Avenue and Lomita Avenue. The Sparr Fruit Packing Company was located on Glendale Avenue just south of W. Second Street (now

[337] Perry, et. al., 30. The West Glendale Winery building was demolished in 1970.
[338] Perry, et. al., 81.
[339] Sanborn Fire Insurance Maps, 1908 and 1912.

California Avenue), and the California Citrus Union packing house occupied the northeast corner of the intersection of Glendale Avenue and W. First Street (now Lexington Avenue). Further north along the tracks, just outside of town, was the E.M. Ross packing house. The growing town also had three large lumber yards: the Independent Lumber Company at West Second Street (California Avenue) and Geneva Street; the Litchfield Lumber Company on Glendale Avenue, just south of the Sparr Fruit Packing Company; and the Valley Lumber Company at West Fourth Street (now Broadway) and Maryland Avenue.[340] No physical remnant of these early industries remains.

The Sparr Fruit Packing Company (demolished). Source: Michael Morgan.

The nearby town of Tropico was simultaneously developing its own industries. The Tropico Improvement Association was established in 1900 to promote Tropico's development, which like Glendale's was fueled by the construction of the interurban rail line in 1904. Commercial endeavors included small businesses, strawberry farming, and tile manufacturing. In 1904 a business association, the Berry Growers of Tropico and Glendale, was established. In 1907 the association constructed its own warehouse near the Pacific Electric line, and eventually constructed its own ice plant as well. The berries were shipped to Los Angeles via the Pacific Electric railway and from there were shipped in refrigerated cars as far east as New York. The berry industry ultimately declined due to overproduction and, as the town grew, to the encroachment of residential development on the strawberry fields.[341] Tropico also had a small packing house at Brand Boulevard and Depot Street (now Cerritos Avenue), adjacent to the public school, but the town's industrial development was logically focused west of San Fernando Road along the Southern Pacific Railroad tracks. The Los Angeles Basket Company occupied a long, narrow property between the tracks and Los Angeles Avenue, north of Cypress Street; its warehouse is still standing at 448 West Cypress Street. The Tropico Manufacturing Company planing mill was located on Tropico Avenue (now Los Feliz Road) just east of the tracks; across the street and immediately adjacent to the tracks was the Tropico Lumber Company.[342] Across the tracks in the Atwater neighborhood of Los Angeles was the Western Art Tile Works, which made decorative terra cotta, faience tile, vitrified clay sewer pipe, water pipe, drain tile, and other products. The plant was subsequently known by various

[340] Sanborn Fire Insurance Maps, 1908 and 1912.
[341] Harland Bartholomew & Associates, "San Fernando Road Corridor Redevelopment Project Historic Resources Survey," 1996.
[342] Sanborn Fire Insurance Maps, 1908.

names including Tropico Potteries, Pacific Tile Company, and Gladding McBean, and in the 1920s was the area's largest manufacturing plant.[343] The site is now occupied by a Costco shopping center.

Tropico was annexed by the City of Glendale in 1918, and in 1920 the Greater Glendale Development Association asked the City Council to set aside land flanking San Fernando Road as an industrial area.[344] The Association focused on San Fernando because of its strategic location linking Los Angeles and the San Fernando Valley, and its proximity to both the Southern Pacific and Pacific Electric railways. Within a year a number of industries located in that section, and during the 1920s the area developed into a major industrial corridor stretching along the entire southwest flank of Glendale.

One of the leading figures in the development of the San Fernando Road industrial corridor in the 1920s was Lloyd Harmond Wilson (1878-1942), a prominent Glendale realtor, developer, and real estate speculator.[345] Wilson was born in Missouri in 1878 and began his career in Chicago in the publishing and advertising businesses. He moved to Glendale with his family in 1921 and quickly launched a successful career in real estate development, specializing in industrial properties in the San Fernando Road area. Wilson played an important role in the city's commercial life for two decades and was "instrumental in promoting much of the city's industrial growth and development, especially in the western part of the city."[346] Wilson shrewdly focused his development efforts on San Fernando Road, then primarily a residential district.[347] He brokered deals with established businesses, persuading them to move to Glendale and selling or leasing them properties developed by his company, L.H. Wilson, Inc.[348] Within two years Wilson was hailed as the "progressive realtor whose magic wand" had tripled and quadrupled real estate values in the area and enriched scores of investors:

> The name L.H. Wilson has become synonymous with the remarkable development along the San Fernando Road. When you say San Fernando road you think of Wilson, and when you say Wilson you think of the San Fernando road.[349]

By late 1928 Wilson was credited with the establishment of 70 separate industrial businesses in the city in the 1920s,[350] settling them in extensive tracts he developed along San Fernando Road and "adding materially to the wealth of Glendale and paving the way for the distribution of immense sums of money through the different firms that he has established here."[351] In 1928 alone Wilson brokered deals that brought 14 companies to the San Fernando Road area and built nine industrial buildings, five of which he sold before the end of that year.[352] By mid-

[343] Perry et al., 107.
[344] Perry et al., 170.
[345] "L.H. Wilson Makes Things Hum on San Fernando Road," *Glendale Evening News*, January 1, 1924.
[346] "L.H. Wilson Summoned by Death," *Glendale News-Press*, September 5, 1942, 1.
[347] "L.H. Wilson Makes Things Hum on San Fernando Road," *Glendale Evening News*, January 1, 1924.
[348] "Progress in Southern California Industry," *Los Angeles Times*, June 23, 1929, E6.
[349] "L.H. Wilson Makes Things Hum on San Fernando Road," *Glendale Evening News*, January 1, 1924.
[350] "Broker Builds City Industry," Los Angeles Times, October 14, 1928, A8.
[351] "Wilson Brings New Factories," *Glendale News-Press*, August 4, 1928.
[352] "Broker Builds City Industry," *Los Angeles Times*, October 14, 1928, A8.

1929 Wilson had signed leases for six more buildings that were then under construction.[353] Among the diverse industries Wilson attracted to Glendale were the Security Baking Company,[354] the Glendale Glass Tile Company,[355] the Hollywood Shoe Manufacturing Company,[356] the Hollywood Mosaic Tile Company,[357] the Indium Steel and Alloys Company,[358] and the West Coast Style Shoes Co.[359] Wilson eschewed mundane industrial designs for his developments, insisting instead on attractive, distinguished architecture. In the late 1920s, Wilson, with his extensive holdings along San Fernando Road, was a leader in the effort to widen ten miles of the thoroughfare to 55 feet between curbs. The complex project required the demolition of existing buildings along both sides of the street, involving 540 separate parcels and more than 1,000 property owners.[360] Most of the industrial buildings developed by Wilson in the San Fernando Road corridor have been demolished or substantially altered. Two extant examples include 3901 San Fernando Road (approved for demolition) and 4500 San Fernando Road.

Much of the growth of commerce and industry in Glendale that began in the 1920s and continued into the post-World War II era is directly attributable to development along San Fernando Road. By 1951 most of the properties fronting San Fernando Road had been developed with commercial or industrial businesses, and most of the early residential construction had been demolished. In some areas, industrial development expanded beyond San Fernando Road into the side streets, transforming the formerly residential character of the area into the city's industrial center.[361] Post-war industrial development in Glendale received a significant boost beginning in 1955, when Grand Central Air Terminal was closed to air traffic and the airport property was subdivided for development. The Grand Central Industrial Center opened in 1955 with four buildings and gradually took over the airport's entire 112-acre site. Though located outside of the South Glendale study area, the development of the Grand Central property extended the San Fernando Road industrial corridor along Glendale's entire southwest border. By 2006 the Chamber of Commerce reported 575 industries, many located on the city's west side, employing more than 21,000 persons.[362]

[353] "Progress in Southern California Industry," *Los Angeles Times*, June 23, 1929, E6.
[354] "Wilson Brings New Factories," *Glendale News-Press*, August 4, 1928.
[355] "Glass-Tile Factory To Be Built," *Los Angeles Times*, December 16, 1928, E4.
[356] "New Plant Announced in Glendale," *Los Angeles Times*, July 7, 1929, D5.
[357] "Glendale Firm Builds Factory for Tile Making," *Los Angeles Times*, July 14, 1929, D7.
[358] "Industrial Will Make Rare Alloy," *Los Angeles Times*, September 15, 1929, D2.
[359] "Guests Will See Making of Shoes," *Glendale News-Press*, November 19, 1930.
[360] "Allays Fears of Widening Orders on San Fernando," *Glendale News-Press*, January 8, 1929, 1.
[361] Harland Bartholomew & Associates.
[362] Perry et al., 170.

SUB-THEME: EARLY MOTION PICTURE STUDIOS (1909-c.1927)

During the first decade of the 20th century, silent film production was concentrated on the East Coast. Before long, an enterprising group of filmmakers who sought better weather for their outdoor productions and an escape from the watchful eye of Thomas Edison (who attempted to create a monopoly on the film business) made their way to Southern California.

In fact, Glendale and Tropico formed ties to two of the four east coast film companies who pioneered film operations in the Los Angeles area. In addition to the open land, a key factor may have been the post-electric railway settlement of a number of local stage actors to Glendale.[363] In 1909, the New York-based Kalem Film Co. (a synthesis of the founders, George Klein, Samuel Long, and Francis J. Marion) moved its production to Glendale. According to an article in *The Moving Picture World* from March 1917, Kalem was the fourth company to make the move to the Los Angeles area.[364] Kalem's first location was a tiny studio in the backyard of a drug store at Orange and Broadway.[365]

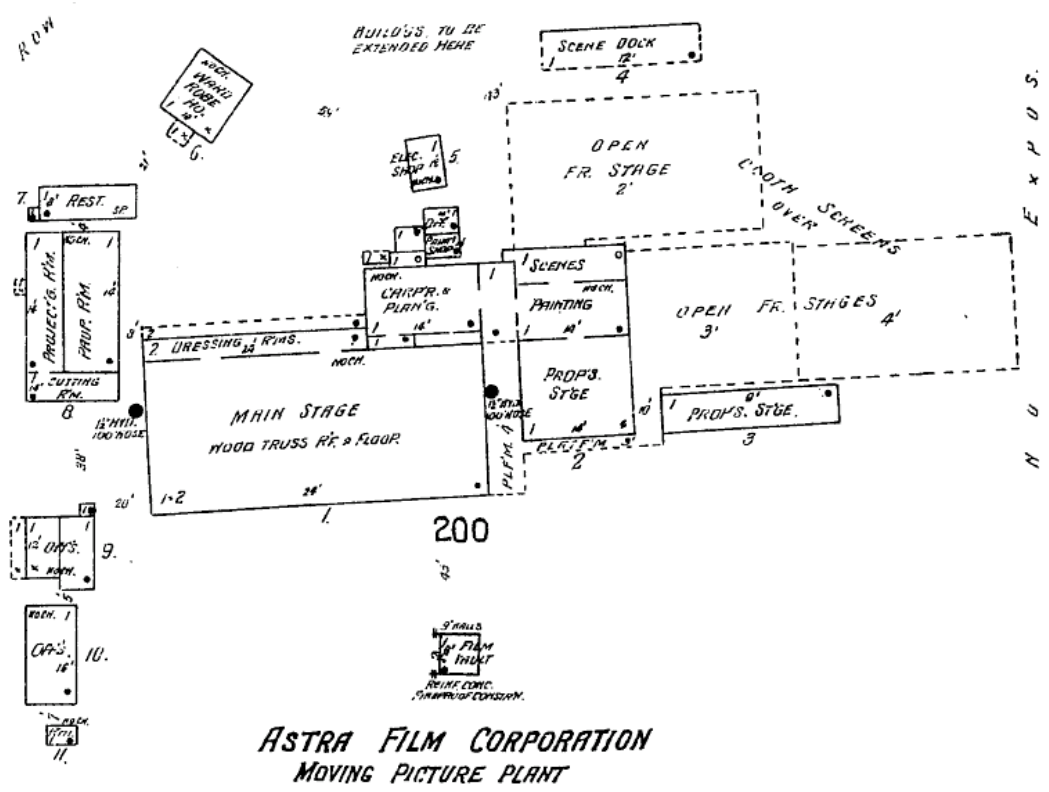
First Kalem Studio site c.1909 near the corner of Broadway and Orange Street. http://wikimapia.org/6830519/Movie-studio-historical-site-Kalem-Studios.

Within the year, Kalem moved production to a location in Verdugo Canyon. By 1913, the company had relocated yet again, back closer into downtown to a parcel of land bordered by California Avenue to the north and Adams Street to the east. In many historical documents this property is noted as the "Verdugo Road" location because it was bordered on the south by what was then known as "West Verdugo Road."[366] Kalem also built an additional studio in Hollywood. In 1917 Kalem closed the Hollywood studio and transferred all operations to Glendale.[367] Around 1918, Kalem was purchased by the Vitagraph Company and the Glendale site was sold to the Diando Film Company. Diando began making five-reel features for Pathé, and had two production companies at the time.

[363] Sherer, 282.
[364] Kalem was preceeded by Selig in 1908, New York Motion Picture Corporation in 1909, Essanay in Fall of 1909, and Kalem in November 1910.
[365] http://wikimapia.org/6830519/Movie-studio-historical-site-Kalem-Studios#/photo/236087 (accessed July 13, 2014).
[366] West Verdugo Road is not to be confused with North or South Verdugo Road.
[367] G.P. Harleman, "Motion Picture Studios of California," *The Moving Picture World*, March 10, 1917.

In the fall of 1918, Diando rented the facilities to Roscoe Arbuckle's Comique Film Company. Comique was created in 1917 by Joseph M. Schenck (1878-1961) to produce the films of comedians Roscoe "Fatty" Arbuckle (1887-1933) and Buster Keaton (1895-1966), two of the largest stars of the silent era. Comique initially filmed at studios in New York, then in three locations in Southern California: Long Beach, Culver City and Glendale. In the Fall of 1918, Arbuckle moved the company to Edendale.[368] In 1919, Diando went out of business and sold the site to Astra Films, headed by Louis J. Gasnier (1875-1963). Astra Films was formed in March 1916 as a producer of series and comedies released through Pathé. Diando continued to produce films until 1921.

The Sanborn map of 1919 shows a robust production operation with four open-air stages and adjacent support services including carpentry, painting, and props storage. A series of outbuildings contained an electric shop, wardrobe house, a projection room and offices. The studio was enlarged in 1920 to accommodate additional production needs.[369]



1919 Sanborn Map image of Astra Film Corporation on a parcel boarded by E. California Avenue to the north and Adams Street to the east. 1919 Sanborn Fire Insurance Maps, Sheet 8.

[368] Paulus, Tom and Rob King. Slapstick Comedy. NY: Routledge, 2010, 178.
[369] "Flashes: New Gasnier Plans," *Los Angeles Times*, February 11, 1920, I17.

The West Verdugo Road studio wasn't the only motion picture studio in Glendale in 1919; the smaller Bachmann Studio occupied a lot north of Windsor Road and east of South Adams Avenue, in the former City of Tropico. Sanborn Maps from the period show just one open-air stage with adjacent wardrobe and prop rooms. Two dwellings and a few outbuildings, including a "film vault" were also present.

Kalem Studio (later Astra Film Corporation) near corner of E. California Avenue and N. Adams Street. View appears to be main open-air stage with projection and cutting room building at left. http://hollywoodphotographs.com/detail/7253/kalem-studios-in-glendale/?c=42&i=1&r=12

The Bachmann Studio is associated with Charles O. Bachmann, partner with Adam Kessel, Jr. and Charles Kessel in the New York Motion Picture Corporation.[370] In 1909, Kessel and Bachmann dispatched a company to Los Angeles to film the one-reelers marketed under the "Bison" brand. Although the company principally established themselves in Edendale, by 1913 there was also a Bachmann Studio in Glendale.[371] In that year the Bachmann Studio was home to the Selig-Polyscope Western Company "Mix Unit" headed by western star, Tom Mix (1880-1940). Ultimately, Mix left Selig for the Fox Film Corporation in 1919.

[370] The New York Motion Picture Corporation is known to have been the second film production from the east coast to have located filming operations in the Los Angeles area.
[371] Harleman, G.P., "Motion Picture Studios of California," *The Moving Picture World*, March 10, 1917.

The Selig "Mix Unit" at Bachman Studio in Tropico/Glendale c.1915. https://id3470.securedata.net/cowboysandimages.net/merchantmanager/product_info.php?cPath=1&products_id=59

Hundreds of silent films were produced in Glendale. Between 1915 and 1919, Glendale-based Astra Films made approximately 55 films. Known productions filmed in Glendale include: *The Suffragette Sheriff* (Kalem, 1912); *The Driver of the Deadwood Coach* (Kalem, 1912); *The Shadow of Guilt* (Kalem, 1914); and *Sage Brush Tom* (Selig Polyscope, 1915, starring Tom Mix). Between 1914 and 1919, child star Baby Marie made 28 films, most of which were produced at Diando in Glendale. These include: *The Little Diplomat* (Diando, 1919); *Daughter of the West* (Diando, 1918); and *Daddy's Girl* (Diando, 1918). The Sherrif (Comique, 1918) was filmed at the Diando Studio in Glendale as well.

The exact date of final production at the two studios is currently unknown. The population migration to Glendale during the 1920s combined with the transition from silent to talking films suggest that production likely moved to other studio locations with room for larger sound stages during the 1920s.

South Glendale was home to two members of the entertainment industry. In 1916, the family of future academy award winning actor John Wayne (1907-1979) moved to Glendale. The Morrison Family (Wayne's name was Marion Morrison) lived in a house that survives at 404 N. Isabel Street. Wayne attended Wilson Middle School in Glendale and played football for the 1924 champion Glendale High School team. Glendale was also home to America's first child star, Marie "Baby Marie" Osborn." Her family home at 918 E. Windsor Road has been razed.

Property Types: Industrial Building, Historic District

Industrial buildings important to Glendale's development history date from the late 18th century through the mid-20th century. Properties may include warehouses, industrial plants, factories, associated offices, and ancillary buildings and structures. Industrial buildings from Glendale's early history are increasingly rare.

An **industrial property** from this period may be significant:

CRITERIA	REASON
A/1/1 (Event)	As an excellent example of industrial development representing an early industry in Glendale (including railroad development, or the viticulture, citrus, building, or motion picture industries); or the growth of San Fernando Road as an important industrial corridor.
C/3/3 (Architecture)	As an excellent or rare example of an architectural style from the period. Additional information about architectural styles from each period and their associated character-defining features are outlined in the Architecture & Design context.
A/1/A, G (Event)	A collection of industrial buildings that are linked geographically may be eligible as a historic district.[372] Because of the nature of South Glendale's development, smaller clusters that span a portion of a block or one side of the street may be evaluated as potential historic districts, or they may be identified for consideration in local planning efforts.

[372] Historic districts are evaluated locally under a separate set of criteria.

Industrial Development: Integrity Considerations

In order to be eligible for listing at the federal or state levels, a property must retain sufficient integrity to convey its historic significance under the Industrial Development theme. The Glendale Municipal Code does not specifically address integrity; however, standard preservation practice requires that a property retain the ability to convey its significance in order to be eligible for designation. Due to tremendous development pressures throughout South Glendale's history, properties from this period are relatively rare; therefore a greater degree of alteration may be acceptable.

CRITERIA	REQUIRED ASPECTS OF INTEGRITY
A/1/1 (Event)	A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s).[373] An industrial property from this period eligible under Criteria A/1/1 (Event) should retain integrity of location, design, workmanship, and feeling, at a minimum, in order to reflect the important association with the city's industrial development during this period. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.[374]
C/3/3 (Architecture)	A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique.[375] An industrial property significant under Criterion C/3/3 (Architecture) should retain integrity of design, workmanship, materials, and feeling, at a minimum, in order to be eligible for its architectural merit. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.

[373] *National Register Bulletin 15.*
[374] *National Register Bulletin 15.*
[375] *National Register Bulletin 15.*

CRITERIA	REQUIRED ASPECTS OF INTEGRITY
A/1/A-I (District)	In order for a historic district to be eligible for designation, the majority of the components that add to the district's historic character must possess integrity, as must the district as a whole. A contributing property must retain integrity of location, design, setting, feeling, and association to adequately convey the significance of the historic district. Some alteration to individual buildings is acceptable. Eligible historic districts may span several periods of development.

Industrial Development: Registration Requirements

To be eligible under the Industrial Development theme, a property must:

- date from the period of significance;
- represent one of the early industries in Glendale or reflect a pattern or trend in industrial growth;
- represent a rare or unique industrial property type;
- display most of the character-defining features of the property type or style; and
- retain the essential aspects of integrity for listing in the National or California Registers.

To be eligible under the Industrial Development theme, a historic district must:

- retain a majority of the contributors dating from the period of significance for listing in the National or California Registers; or 60% contributors for local designation; and
- retain the essential aspects of integrity for listing in the National or California Registers.

CONTEXT: INSTITUTIONS AND COMMUNITY (1919-2000)

PRE-WORLD WAR II CIVIC AND INSTITUTIONAL DEVELOPMENT (1919-1944)

There was a great deal of civic and institutional growth in South Glendale in the 1920s in response to the growing population. During this period significant municipal improvements were made, and numerous religious and cultural institutions were established.

Municipal Buildings

With the annexation of Tropico and other large subdividions in the late teens, the growing city of Glendale required more space for its municipal services. New facilities for city staff, the fire and police departments, public works, and the postal service were all constructed in South Glendale in the 1920s. Many of these were significant monuments in the community designed by prominent local architects of the period.

In 1922, the original City Hall (originally constructed in 1912; demolished) was enlarged to double its size. One reason for expansion was the 1918 formation of the Glendale Police Department. The force was based out of City Hall and consisted of 18 officers. The fire department, originally established in 1907, also grew significantly in the 1920s in order to serve the growing population and land area of Glendale. To meet the immediate need for additional fire services, temporary stations were often established in abandoned barns throughout the city.[376] Among the permanent fire stations that were constructed during this period, the most architecturally distinctive was the Art Deco Fire Station #21 (1926; demolished) at 210 S. Orange Street. An annex for this building was added by architect Graham Latta in 1958.[377]

Two Art Deco-style municipal buildings were constructed in the late 1920s. The Municipal Power and Light Building (1928; relocated) formerly located at 145 N. Howard Street, housed the operation center for Glendale's electrical network.[378] The building's architect, New York-born Frederick Roehrig (1957-1948) was educated at the Cornell University School of Architecture and came to Los Angeles in 1886. Roehrig established a practice in Pasadena and quickly became a residential architect to the wealthy population living there. He designed in the Queen Anne, Craftsman, Mission Revival, and Neoclassical Styles. His later institutional work was more typically in the Art Deco or Streamline Modern styles.[379] The Municipal Power and Light's Art Deco design with an Egyptian motif is characteristic of his late work. The Municipal Power and Light Building is listed in the Glendale Register (Glendale Register #30). Glendale's original Art Deco-style Public Services Building (1929, Alfred F. Priest; demolished) at 119 N. Glendale Avenue was a six-story steel and reinforced concrete building. It featured cast concrete trim detailing, ornamental ironwork and wrought iron.[380]

[376] Glendale Fire Department, *Glendale Fire Department History*, 36.
[377] "Fire Station Addition Placed in Use By City," *Los Angeles Times*, October 5, 1958.
[378] Now located on Wilson Street, between Glendale Avenue and N. Isabel St.
[379] An example of this is the Department of Water and Power Building (1935) at Sunset Boulevard and Via De La Paz in Pacific Palisades.
[380] "Glendale Civic Unit Planned." *Los Angeles Times*, September 9, 1928, E1.

Civic projects in the 1930s included the new main post office constructed at 313 E. Broadway (1934, George M. Lindsey, AIA).[381] The building is a very fine, although very late, example of Renaissance Revival-style architecture. It is clad in terracotta tiles resembling cut granite blocks and features tripartite arched entryways, a classical parapet with balustrade, and a symmetrical design. The post office is listed in the National Register of Historic Places and the Glendale Register (Glendale Register #32).

During the Depression, the Works Progress Administration funded many civic projects around the country. The Glendale Services Building (1935, William C. Reisner) at 120 N. Isabel Street is an example of the agency's output. A two-story concrete garage, the utilitarian Art Deco design is punctuated with surface ornamentation characteristic of many WPA-built buildings nationwide. William C. Reisner, a Glendale city employee, is credited with the design.

By 1939, Glendale had again outgrown its City Hall, and plans for a new building were drawn. The new City Hall (1940-1942, Alfred Hansen, AIA) at 613 E. Broadway was financed by the Works Progress Administration (WPA) and reflects the restrained Art Deco style popular for municipal buildings from this period (Glendale Register #31). The building was built in three phases, culminating in the construction of the iconic tower. In 1955, Hansen was called upon to extend the building westward for additional office space and fall-out shelter in a modern utilitarian style. A 1977 renovation project involved the re-glazing of windows in bronze glass by Jones and Walton Associates.

Schools and Educational Institutions

The origins of the Glendale school system date back to 1879 and the formation of the Sepulveda School District by Los Angeles County Supervisors. At that time the District included Pasadena, Eagle Rock, Highland Park, La Crescenta and Tujunga. The seventy-five square mile-area was sparsely populated and served by a two-room school known as the Sepulveda School, on Verdugo Road at the southeast corner of present-day Chevy Chase Drive. In 1880, daily attendance was an average of eleven children.[382] In 1883, the schoolhouse was moved to Verdugo Road and Glorietta Avenue and became known as the Verdugo Road School. In 1886 the La Cañada School District was created and the schoolhouse was moved back to its previous location and known once again as Verdugo School.

In May of 1892, the Glendale and West Glendale districts of the Sepulveda School District broke away from the County system. The West Glendale District first established a school in a brick building at San Fernando Road and Doran Street (demolished). Later, the school was moved to a location outside of the South Glendale project area. Before breaking away from the Sepulveda District, a new $3,200 school, John Marshall School, was constructed at 1201 E. Broadway, near the corner of present-day Broadway and Chevy Chase Drive.

[381] George M. Lindsey, AIA (1891-1972) was one of the few licensed architects maintaining an office in Glendale in 1922. He also designed the Verdugo Woodlands School in Glendale. He was active in Glendale business-civic groups.
[382] Perry and Parcher, *Glendale Area History*, 61.

In 1883, Tropico built Riverdale School on land donated by W.C.B. Richardson and Benjamin Dreyfus. Riverdale School was a one-story wooden-framed schoolhouse located on Crow Avenue (present-day Glendale Avenue). It was also known as the Tropico School. By 1904, average daily attendance at Tropico School was 100 children. With the population of Tropico on the rise in the early teens, two new schools were built and the original schoolhouse was renamed Cerritos Avenue School and the address was changed to 114 E. Cerritos Avenue.

The extension of the Pacific Electric Railway in to Glendale in 1904 brought a real estate and population boom, and the resulting need for new school facilities. Dozens of elementary schools popped up in the South Glendale project area; there were ten in Tropico alone.

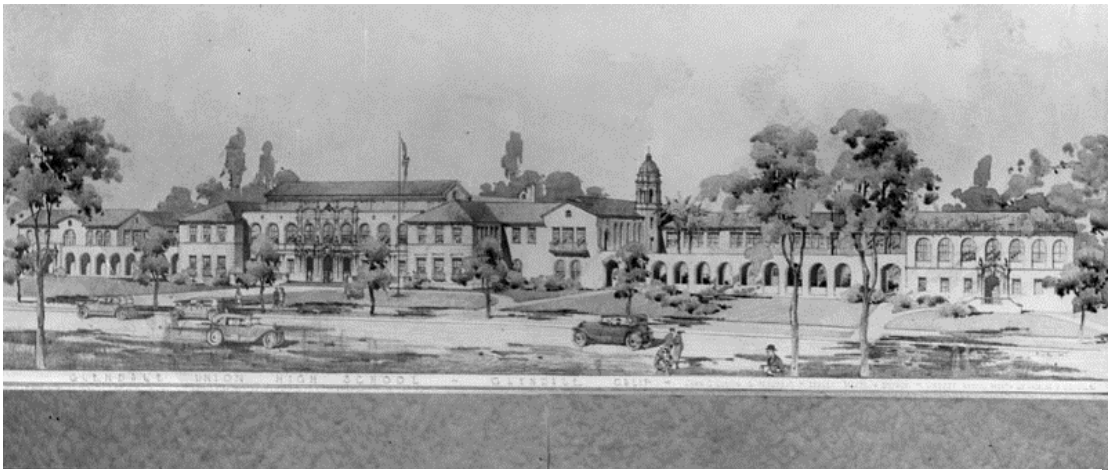
Glendale's first high school opened in 1901 and operated briefly out of the former Glendale Hotel (demolished). The next year it moved to a new wood-framed building at Broadway and Brand Boulevard nicknamed "The Cheesebox" (1902, Morgan & Walls; demolished).[383] By 1907, 115 pupils were enrolled in Glendale High School. The large student population was the result of the formation of a new Union High School District for Glendale, West Glendale, Tropico, Burbank, Ivanhoe and Eagle Rock.[384] In 1908 a new Beaux Arts classical style Glendale Union High School (1908, Norman F. Marsh; demolished)[385] was built at 210 E. Harvard Street. It was clad in buff pressed brick and featured a twenty-five foot entry vestibule. It also housed a 450-person auditorium.

Glendale Union High School (1908, Norman F. Marsh) was located at 210 E. Harvard Street. Clad in buff pressed brick it held a 450-person auditorium. Source: Special Collections Room, Glendale Public Library.

A 1911 bond issue provided funds to build the brick Mediterranean Revival-style Third Street Intermediate School (c.1912) on present-day Wilson Avenue between Jackson and Kenwood Street (demolished; now the Allan F. Daily High School is on the site). In 1915, two new wings were added to the building, and the front façade received a modern facelift (1915). In 1914, Glendale-based architect Charles S. Westlake also drew plans for a new grammar school at Doran Drive and Geneva Street.[386]

[383] "Glendale Union High School's Walls Rise," *Los Angeles Times*, September 12, 1902, A7.
[384] Over time, various cities withdrew from the Union High School District as they established facilities in their own communities.
[385] Norman F. Marsh (1871-1955) designed several schools in addition to his ecclesiastical commissions. At the time of his design for Glendale Union High School he was known for his Pasadena High School Building.
[386] *Southwest Builder and Contractor*, June 27, 1914.

The Glendale population boom of the 1920s once again called for the building of new school facilities. At the start of the 1922 school year, nearly all Glendale schools were filled to capacity.[387] As the result of a 1922 bond issue, a new high school, Glendale High School (1924, John C. Austin and Frederic Ishley with George Lindsey, associate architect)[388] was built at 1440 E. Broadway in the Spanish Colonial Revival style (demolished). The school design featured arched arcades, an interior courtyard and a distinctive bell tower. After a brief transition period, the old Union High School became Glendale Junior College.[389] Still, the new high school facility was not enough to accommodate Glendale's burgeoning student population and soon Herbert Hoover High School was erected outside the project area in northwest Glendale.



Architect's rendering of the new Glendale High School, (1924, John C. Austin and Frederic Ishley with George Lindsey, associate architect). The Spanish Colonial Revival-style campus at 1440 E. Broadway. Source: Los Angeles Public Library Photo Collection.

Most Southern California school buildings of this period were two- and three story brick buildings in period revival styles. Notable schools in South Glendale include Woodrow Wilson Intermediate School at 411 E. Wilson Street (demolished); Roosevelt School (1926, Alfred F. Priest; demolished) at 1017 S. Glendale Avenue; Pacific Avenue School/Thomas Edison School (1923-1924, Alfred F. Priest; demolished) at 440 S. Pacific Avenue; Magnolia Avenue School (1923-1924, C.C. Rittenhouse; demolished) at 351 S. Magnolia Avenue; and Broadway School (John Marshall Elementary; demolished) at 1201 East Broadway.

During the early 1920s, Alfred F. Priest was commissioned to design several additions to Glendale schools: a four-room unit (1921) for Doran School at 744 E. Doran Street; a three-room unit (1921; demolished) for Pacific Avenue School, a three-room unit (1921;

[387] Arroyo, *Early Glendale*, 75.
[388] Some sources, such as Martin Eli Weil, attribute this building to Alfred F. Priest. Austin is listed here based on his signature block on the rendering.
[389] The Harvard Street facility suffered major damage in the 1933 Long Beach earthquake and the decision was made to establish a new campus on a 25-acrce site on Verdugo Road that is outside the South Glendale project area.

demolished) for Colorado Street School at 515 N. Columbus; and a four-room unit (1921; demolished) for Columbus Avenue School at 515 N. Columbus.[390]

Like most schools in Southern California, Glendale's brick schools suffered significant damage in the Long Beach earthquake of 1933. Works Progress Administration (W.P.A.) funds were used to rebuild the damaged auditorium and administration buildings at Hoover High School. The W.P.A also improved the school grounds at Roosevelt School. The agency also demolished and rebuilt the school building at John Marshall Elementary School at 1201 E. Broadway and reconstructed the Doran Street School at 744 E. Doran Street.[391]

The Glendale Unified School District was officially formed in 1936.

Libraries

The first library in Glendale was started in 1906 by the Tuesday Afternoon Club in a rented space. In 1907, the Glendale City trustees officially established the library and, along with the Club, received a Carnegie Corporation grant for a new library. The Beaux Arts-style Glendale Public Library, Main Library (1913, Paul V. Tuttle; demolished)[392] was located at 329 E. Harvard Street. In 1926, to address the burgeoning population of Glendale, the library was expanded. By 1942, wings had been added on either side of the 1913 building.[393] Tropico also established its own library in 1906 in a store on Cypress Street.[394] With the establishment of the city of Tropico in 1912, the Tropico Library was moved to City Hall.[395]

The Beaux Arts-style Glendale Public Library (1913, Paul V. Tuttle; demolished) built with a Carnegie grant with the assistance of the Tuesday Afternoon Club. Located at 329 E. Harvard Street. Source: Los Angeles Public Library Photo Collection.

Over time, Glendale developed a system of branch libraries to serve annexation areas across the sprawling city. After the annexation of Tropico in 1918, Tropico's old City Hall became the first branch library of the Glendale system. In 1941, a permanent branch building was constructed at 1501 S. Brand Boulevard (Sheridan Graham Latta; altered).[396] Other branch

[390] Martin Eli Weil, "The Work of Alfred F. Priest (1888-1931)," 49.
[391] The Living New Deal, https://livingnewdeal.berkeley.edu/ (accessed July 30, 2014).
[392] Some sources attribute this building to Arthur Lindley.
[393] Arroyo, et. al., *Glendale: A Postcard History*, 50.
[394] "Plan to Preserve Old Tropico City Library as Museum Abandoned," *Los Angeles Times*, July 17, 1960, GB2.
[395] In 1960, the Glendale Historical Society lost a battle to preserve the store building used as the first Tropico Library.
[396] Perry and Parcher, *Glendale Area History*, 56.

libraries in the Glendale system are either outside the South Glendale project area (e.g., Grandview, Montrose) or opened after 2000 (e.g., Pacific Park in 2003).

Parks

Glendale, and South Glendale in particular, has historically been park poor. Although the original 1887 platting of Glendale called for a hotel with a landscaped park at the center of the city plan, the Hotel Glendale never fulfilled its promise and was soon converted for use, first as a high school and then as a sanitarium. The later shift of development away from Glendale Avenue and towards Brand Boulevard and the Pacific Electric Railway Depot further disrupted the planning efforts of the town. As a result, Glendale grew largely without any sort of master plan to control development or provide public amenities such as parks. The Verdugo Park picnic grounds officially opened in 1910, but the park was located to the north of Glendale and was, at the time, well outside of the City limits.[397]

The City's Parks, Playgrounds and Recreation Division was not established until early 1912, some six years after incorporation.[398] The City's Parks and Recreation Commission was established in 1914.[399] By that time, Glendale citizens were still holding town meetings to debate the location and purchase of land for a park.[400] The earliest attempt to develop parkland in the City in the late 1910s was motivated by a donation of private land which may have already been in use as a private park. In 1915, Piedmont Park, which is located within the project area, was established on a half-acre of private land which had been given to the City by a trust company to which the original subdivision developers had given the land.[401] Piedmont Park was later redeveloped in 1959 after years of neglect; a $7,600 improvement project added curved walks, lawn, shrubs, and palm trees.[402]

Glendale Avenue Mini Park in 1995. Source: Special Collections Room, Glendale Public Library.

[397] "Verdugo Park Opened.: Forty-Acre Picnic Ground Is Added to the Attractions of Glendale," *Los Angeles Times*, July 18, 1910.
[398] Perry and Parcher, *Glendale Area History*, 55.
[399] Perry and Parcher, *Glendale Area History*, 50.
[400] "Mass Meeting Called: Glendale Citizens Want Public Park," *Los Angeles Times*, November 24, 1914.
[401] "Postage Stamp Parks in Glendale, Montrose Are County's Smallest," *Los Angeles Times*, March 8, 1959.
[402] "Postage Stamp Parks in Glendale, Montrose Are County's Smallest," *Los Angeles Times*, March 8, 1959.

In 1922, the City acquired its first public park by buying land at Patterson and Kenilworth Avenues, just outside the South Glendale project area.[403] The purchase marked the first time the City invested in parkland in the area, paying $10,000 to acquire a 10-acre parcel of land from John R. Gray, and the park – dubbed Patterson Park – came to be known as "the oldest public recreational facility in Glendale."[404] Initial improvements included a wading pool for children along with lawns, flowers, and landscaping. A plunge for adults was later added.[405] Eventually, the park was renamed Fremont Park. A second municipal park, Maple Park, was established in 1928.[406] Maple Park is the oldest park in the project area and exemplifies the evolution of the surrounding neighborhood over time.

Glendale Central Park, located at 201 E Colorado Street, was established in 1939 on the former site of Glendale Union High School (and its later iteration as Glendale Junior College).[407] After the building sustained significant damage in the 1933 Long Beach earthquake, it was decided to move the College to a twenty five-acre parcel out on Verdugo Road. The city purchased the property in 1937. Central Park was originally envisioned as a recreation center for retired Glendalians. It included shuffleboard courts.

In 1926 Glendale belatedly commissioned its first master plan, retaining the prominent firm of Harland Bartholomew and Associates. Completed in 1928, the Bartholomew plan scolded the city for its unrestrained, indiscriminate growth and resulting lack of sufficient amenities, including public parks. "Glendale by encouraging every form of growth without reserve, by inviting any and all developments that add to the population, is in danger of making itself not a first-class city, but virtually a dumping ground."[408] The report included among its many recommendations the acquisition of "needed parks and recreation grounds while lands are still obtainable at reasonable prices, selecting locations for such facilities that will enable people to make the utmost use of them and get the maximum advantage from their presence in the city, organizing these grounds into a complete system of recreation facilities…"[409] The Bartholomew plan was largely ignored, and the shortage of parks in Glendale would remain a problem for the remainder of the century.

Churches and Religious Institutions

The early settlers of Glendale made the establishment of churches a priority. Not only were they houses of worship, but focal points of social and civic engagement in the sparsely populated region. The Presbyterian Church of Riverdale (reflecting an early name for the settlement of Glendale) was formed in 1884. Its first building was a thirty-six-foot-square wooden building on Crow Avenue (present-day Glendale Avenue) at Tenth Street (Windsor Road) built in 1885 (demolished). In 1888, the church moved to Broadway and Cedar Street

[403] Perry and Parcher, *Glendale Area History*, 55.
[404] "New Facilities at Old Park to Be Dedicated," *Los Angeles Times*, December 11, 1971.
[405] Perry and Parcher, *Glendale Area History*, 55.
[406] "Recreation Building to Be Dedicated Today," *Los Angeles Times*, November 20, 1966.
[407] Information regarding the history of Glendale Central Park was provided by staff at the City of Glendale Planning Department.
[408] Harland Bartholomew and Associates, "Comprehensive City Plan, Glendale, California," 1928, 2.
[409] Harland Bartholomew and Associates, 6.

on land donated by Patterson and Byram. Riverdale Methodists formed the Riverdale Methodist Church in 1884.[410]

The construction of new churches in Glendale follows historical patterns of population surge. Shortly after the arrival of the streetcar in 1904, the wave of migration brought new parishioners and new denominations to be accommodated. The First Methodist Episcopal Church (demolished) was located on the northeast corner of Third Avenue (present-day Wilson Avenue) and Dayton Court (near Everett Street). Dedicated in 1906, the wood-sided structure featured a large stained-glass window on its front façade. The first Catholic church in Glendale, Holy Family Catholic Church, was organized in 1908 and located on E. Lomita Avenue near Adams Street on land donated by Mrs. Emeline Childs from land in the original "Child's Tract." Other early churches from this period included Glendale Presbyterian Church (1910-11, Paul V. Tuttle)[411] at Broadway and Cedar Street; the Tropico Methodist Church (1913, Norman F. Marsh; demolished);[412] and the Tropico Presbyterian Church (1913, Lawrence Bolton Valk; demolished).[413]

The English Gothic Revival-style First Methodist Episcopal Church (1916-1917, Arthur G. Lindley) at Wilson Avenue and Raymond Street (demolished). The church accommodated 1,500 people. Source: Los Angeles Public Library Photo Collection.

[410] Arroyo, *Early Glendale*, 30-36.
[411] Paul V. Tuttle, not to be confused with later architect Paul Tuttle (1918-2002), was a partner with E.L. Hopkins as Tuttle and Hopkins Architects. They were best known for their period-revival style school buildings. Tuttle also designed a two-story brick block in Tropico on San Fernando Road near Central Avenue for P. Gabaig. The building was clad in white enameled brick faced with old gold.
[412] Norman Foote Marsh (1871-1955) was a University of Illinois graduate who specialized in church architecture early in his career and school architecture later in his career. His early work was frequently published in *Architect and Engineer* magazine. In 1947, he received an honor award from the Southern California Chapter of the AIA.
[413] Lawrence B. Valk (1859-1924) was a New Orleans architect who moved to Los Angeles around 1905. He designed the Christ Church Cathedral in New Orleans.

By the mid-1910s existing congregations were outgrowing their small wooden structures and beginning to opt for more permanent architectural statements. In 1916, First Methodist Episcopal Church moved from Dayton Court to a new sanctuary at Wilson Avenue and Kenwood Street (demolished). The church, completed in 1917, was designed by architect Arthur G. Lindley. At the time, Lindley (1871-1929) was not yet a partner in Los Angeles-based Lindley, Leeds and Pierce Architects that formed in 1918.[414] Designed in the English Gothic Revival style, the church accommodated 1,500 people with a choir loft for sixty.

The population boom of the 1920s again brought overcrowded churches but also an abundance of new financial resources, in the form of donations, with which to build new houses of worship. During this period, Glendale churches began to cluster around Harvard Street and Broadway.

A new Holy Family Catholic Church was constructed at 220 E. Elk Avenue in 1921. Designed in the Spanish Colonial Revival style by A. C. Martin, one of Los Angeles' oldest and most respected architectural firms, the church features a double-high Churrigueresque entry portal on the front façade and a four-story bell tower. Noted Italian sculptor Joseph Conradi was commissioned to make the sandstone carvings. In 1924, a ten-room parish school and an auditorium were added, designed by Ross Montgomery, AIA.[415] Glendale is home to several other Spanish Colonial Revival-style churches from the period. They include First Christian Church (1921, Robert H. Orr); First Lutheran Church (1923, Ruoff and Munson)[416] at 231 S. Kenwood Street;[417] and 7th Day Adventist Church (1927, A.G. Lindley) at 242 N. Isabel Street.

Two of Glendale's houses of worship from the 1920s were extensively published in the architectural trade magazines. The First Church of Christ, Scientist (1927, Meyer and Holler)[418] at 500 S. Central Avenue was published in *Architect* magazine in March of 1930. The symmetrical, brick-veneered Neoclassical church features six large columns on the front façade and a series of large arched windows around its cruciform plan. The First Congregational Church (1922-1928, Carleton M. Winslow, Sr.; demolished) at the northwest corner of Central Avenue and Wilson Avenue appeared in the July 1928 issue of *Pacific Coast Architect* as well as in *Architecture.* Winslow (1876-1946), a renowned architect, was schooled at the *École des Beaux-Arts* in Paris. He came to Southern California from the Midwest while working for the New York architect Bertram G. Goodhue on the Panama-California International Exposition in San Diego.

[414] Lindley would go on to partner with Charles Selkirk before returning to private practice in Glendale after the mid-1920s. It was during this time that Lindley designed the Alex Theater.
[415] Los Angeles-based Ross Gordon Montgomery, AIA (1888-1969) had his own architecture office in Los Angeles. Montgomery designed several churches and buildings for the Diocese of Los Angeles, including Saint Andrews Roman Catholic Church in Pasadena.
[416] Arthur C. Munson (1886-1969) and Alan K. Ruoff (1894-1945) were Los Angeles-based architects best known for their residential work. They dissolved their partnership not long after this commission in 1926. Ruoff authored a series of articles during the *Los Angeles Times* in the 1920s on residential design.
[417] *Glendale Evening News*, May 5, 1923, 2.
[418] Gabriel S. Meyer and Philip W. Holler (1869-1942) are best known for their elaborate commercial buildings including Grauman's Chinese Theatre (1926), Grauman's Egyptian Theatre (1921), the Hollywood Athletic Club (1927), and the Masonic Building on Wilshire (1928).

L: The First Church of Christ Science (1927, Meyer and Holler) R: The First Congregational Church (1922-1928, Carleton M. Winslow, Sr.). Source: The Los Angeles Public Library Photo Collection

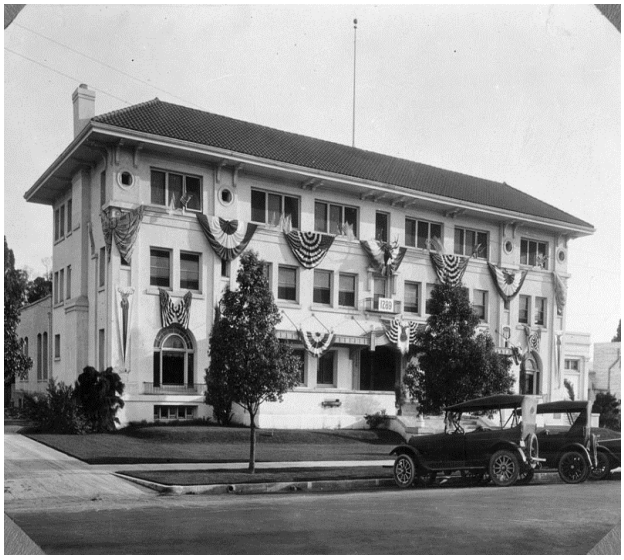
By the mid-1920s, the First Baptist Church of Glendale had become one of the largest churches on the west coast with 3,000 members. Originally founded on the second floor of a commercial building at Glendale and Wilson Avenues in 1904, the congregation built a wooden chapel at the northwest corner of Wilson Avenue and Louise Street in 1912 (demolished). A new Tudor Revival building designed by architect Charles Cressey was erected in 1925 next to the old meeting hall at 209 N. Louise Street.[419] The windows were designed by Cressey and fabricated by the famous Judson Studios of Highland Park in English cathedral glass. Two years later the Reverend James Brougher, Jr. was hired as pastor.[420] Brougher was one of the most significant religious figures in Glendale history and a leading Baptist figure nationwide. He served as pastor of First Baptist for seventy-six years, the longest tenure in the denomination's history, and turned it into something of a religious dynasty: his father, the Reverend James Brougher, Sr. served as associate pastor from 1935 to 1945.[421] In 1995 James Brougher, Jr.'s son, the Reverend Frank Brougher, joined him as associate pastor. Frank Brougher became pastor upon James Brougher, Jr.'s death in 2003 at the age of 101.[422]

Not to be outdone, in 1929 First Methodist Church added a Gothic Revival-style tower topped with a revolving electric cross to their existing edifice.[423] Around the same time, the church also added an Education Building (1928-1929, Arthur Lindley). Other notable churches from this period include the brick and concrete Zion Lutheran Church (1928, Walter R. Hagedohm, AIA)[424] at 517 E. California Avenue and its companion Parish Hall

[419] Charles Cressey also designed tbe original Oakmont Country Club in Glendale (1926). Cressey worked for builder/contracting firm Charles W. Kent & Son, providing their architectural design, according to *History of Glendale and Vicinity* by John Calvin Sherer.
[420] John Dart, "It's No Joke: Pastor Going Strong at 93," *Los Angeles Times*, December 2, 1995.
[421] City of Glendale and Francesca Smith, "Draft Brockmont Park Historic Resources Survey," May 2013, 25.
[422] Chris Wiebe, "Beloved pastor stepping down," Glendale News-Press, March 29, 2008.
[423] The church was demolished due to damage sustained in the 1971 Sylmar Earthquake.
[424] Walter Hagedohm, AIA (1901-1976) was educated at the University of California, Berkeley and USC. He worked as a draftsman for A.C. Martin and George Lindsey. He designed the Pasadena's Jet Propulsion Lab (1949-1951, Messiah Lutheran Church (1967) in Buena Park and Grace Lutheran Church (1967) in Escondido.

(1928, Walter R. Hagedohm, AIA). Construction of religious buildings slowed during the 1930s and 1940s, and most of those constructed during this period are located outside of the South Glendale project area. In 1941, the modest Glendale Free Methodist Church (1941, Harold Ladd Pierce)[425] was constructed at 334 N. Pacific Avenue.

Community and Cultural Organizations



Glendale Elks Lodge (1917-1918, Alfred F. Priest). Source: Los Angeles Public Library Photo Collection.

The Glendale Chamber of Commerce was an active force in city boosterism beginning in 1910. The Spanish Colonial Revival-style Glendale Chamber of Commerce building (1930, Stanley Pederson) at 600 S. Central Avenue remains an important part of this early heritage.[426] The one-story building was occupied until 1949, when the Chamber constructed a new building at Harvard and Louise Streets.[427] The elegantly proportioned building features large arched windows on the front and side elevations. During the 1930s, the Chamber achieved many landmark accomplishements for the City, including securing federal appropriations for the construction of a new post office, advocacy of the construction of the Glendale-Hyperion bridge, promotion of Grand Central Air Terminal, the removal of trolley poles from Brand Boulevard and the establishment of a uniform building code.

The women of the Tuesday Afternoon Club were also important in Glendale's early development. The group started as a reading club in 1898, then organized officially in 1904. Among their contributions, they founded the library and the Glendale Symphony Orchestra. By 1922, they had over 700 members and several committees for various social, philanthropic and recreational activities. Not long after that, the Spanish Colonial Revival-style Tuesday Afternoon Club (1922-1923, Alfred F. Priest; demolished) was constructed at 346 Central Avenue. The white stucco building with its characteristic red tile roof was centered around a

[425] Pasadena-based Harold Ladd Pierce (1897-1992) designed a number of Methodist and Congregationalist churches around Southern California. He was a principal partner in the firm of Lindley, Leeds and Pierce beginning in 1918. He also designed the North Glendale United Methodist Church (1941).
[426] Gebhard and Winter, *Architecture in Los Angeles: A Compleat Guide*, 297.
[427] Perry and Parcher, *Glendale Area History*, 100.

patio and fountain. It featured an auditorium with a large stage and a seating capacity of 800 as well as "…a large banquet room, modern kitchen, tea room, palm room and an apartment for a custodian."[428] The interiors were richly appointed with woodwork, tinted walls and stenciled wall decoration.

The Elks were another strong force in early Glendale. They were founded in 1912 and grew quickly.[429] In 1917, architect and Elks Club member Alfred F. Priest was commissioned to design the Glendale Elks Lodge (completed in 1918) at 120 E. Colorado Street. The three-story Mediterranean Revival-style clubhouse featured a commodious porch and iron entry canopy at the ground floor. Interiors contained tile work by noted ceramicist Ernest A. Batchelder. The building succumbed to a fire in 1986.

Architect's rendering of the YWCA (1939, George R. Postle) at 735 E. Lexington Drive. Built in three phases, the Spanish Colonial Revival building is visible from Glendale Avenue. Source: *Glendale News Press,* February 12, 1955.

Glendale's YMCA and YWCA have been historically important organizations for the citizens of Glendale. The Glendale YMCA was founded in 1919 and by 1926, a fundraising drive raised $275,000 in just eight days.[430] The funding allowed for the construction of an impressive four-story Spanish Colonial Revival-style building (1926, Clarence L. Jay and Lincoln Rogers) at 140 N. Louise Street (listed in the National Register of Historic Places and Glendale Register #14). The building originally contained an open-air courtyard at its center and an underground swimming pool.

[428] "Club to Open On Tuesday," *Los Angeles Times*, March 11, 1923, V6.
[429] Katherine Yamada, "How the Elks Got Their Start Here," *Glendale News Press*, October 26, 2012, http://articles.glendalenewspress.com/2012-10-26/opinion/tn-gnp-1027-verdugo-views-how-the-elks-got-their-start-here_1_elks-member-new-lodge-elks-lodges (accessed July 2014).
[430] Arroyo, et. al., *Glendale: A Postcard History*, 46.

The Glendale chapter of the YWCA was founded in 1926. In the early days, the organization had no facilities of its own and the YMCA facilities were opened to women one day per week.[431] The first YWCA office was a little room at 213 E. Broadway and then in various rented houses. After the lean years of the Depression a building fund of $55,500 was raised in order to construct the first of a three-phased building program. The Spanish Colonial Revival-style YWCA is located at 735 E. Lexigton Drive. It was designed by George R. Postle and completed in 1939.[432] This was followed by the gymnasium building. The final phase was the construction of the indoor swimming pool, which was completed in 1955. The one-block complex is harmoniously designed and features arched openings, roofed balconies, tile, and decorative vents. A small addition not visible from the street was added in 1982 by architect Charles Walton.

Several other clubs and organizations formed around groups with common interests. The National Breakfast Club had their own meeting place at 404 S. Brand Boulevard (substantially altered) during the 1930s. Glendale also had its own group of Masons that formed in 1905. The first home to this organization was the two-story brick Unity Lodge No. 368 (1910; demolished) at 232 S. Brand Boulevard. In 1923 the Masons commissioned architect Arthur Lindley to design them a new building next door. However funds to build the high-rise Masonic Temple (1928, Arthur Lindley; Glendale Register #15) were not available until five years later.[433] The ground floor contained an auditorium that occupied most of the first and second floors. The Masonic groups remained as tenants until 1952, despite the fact that the building contained five full floors and five partial floors. In 1952, the Lodge purchased property for a smaller American Colonial Revival-style facility at 244 N. Maryland Street (1952).

Toward the end of the 20th Century, the Assistance League of Glendale moved their operations into the former Kiefer and Eyerick Mortuary (1928, Alfred F. Priest). The Assistance League was established in 1937 in response to the needs of the Great Depression. Members devoted themselves to working with disabled children, organizing a tumor clinic, setting up a campership program and a volunteer service bureau.

[431] "Glendale YWCA Joins Festivities," *Glendale News Press*, February 12, 1955.
[432] Glendale-based George R. Postle (1896-1984) began his architectural practice in 1921 at the side of his father David Postle Together as Postle and Postle, they built several residential and commercial commissions. When David Postle retired in 1934, George carried on, eventually changing the firm name to reflect only his own. He was also the architect for the Glendale Municipal Plunge (1935), a three-story addition to Glendale Memorial Hospital, and several residences.
[433] Address of this building as it appears on the Glendale Register is 234 S. Brand Boulevard.

Health and Wellness Institutions

In the late 19th century, Glendale's mild weather and bucolic environment earned it a reputation as a place for health, hospitals and sanitariums. During the 20th century, as described in *Glendale Area History*:

> …there was the desire of the community to support medical facilities, a desire on the part of the medical profession to meet community needs, and a willingness on the part of hospital administrators, community leaders and the local newspaper to advance the healing environs and promote Glendale hospitals as havens of health.[434]

As early as the 1890s Thornycroft Farm was operating in open countryside near present-day Windsor Road and Adams Street. Owner Maxwell "Nannie" Miller emphasized the unique "open-air" approach to treatment; Thornycroft had fifteen wooden cottages set amongst a large garden and six acres of fruit trees.

Thornycroft Farm started as a series of cottages near Windsor Road and Adams Street (demolished). Owner Maxwell "Nannie" Miller advocated the "open-air" aspects of treatment. *Early Glendale*, 45.

[434] Perry, et. al., *Glendale Area History*, 84.

In 1920, what had by then become Thornycroft Hospital built an administrative building including a kitchen, dining room, patient rooms, offices, two operating rooms and an X-ray-lab. Emphasizing openness, the building featured a 120-foot glassed in-porch for convalescing and each room had French doors to welcome the air scented by the perfume of the fruit trees. After World War I, the hospital was used mainly for the treatment of soldiers who had been repeatedly exposed to mustard gas—many of whom were Glendale servicemen.[435] After some management changes, the institution became known as Windsor Hospital in 1925.[436]

It is fitting then that one of the most visible icons in the city of Glendale also became a medical facility: the failed Glendale Hotel. Envisioned by the city fathers in 1887 as a tourist mecca and the heart of the Glendale township plat map, the Glendale Hotel closed almost immediately due to financial challenges. It became an Episcopal girls' school. When Leslie C. Brand purchased the hotel for $10,000 on a plumber's lien and tried to sell it for $20,000, the Battle Creek Institute of Michigan (a.k.a., Seventh Day Adventist Church) offered to pay $15,000 and use it as a sanitarium. Empathetic to their mission, Brand reduced the price to $12,000. Two bedrooms on upper floors were remodeled into an operating room and the Glendale Sanitarium opened in August 1905 with seventy-five beds.[437]

The Glendale Sanitarium based their treatment on the Battle Creek methods of treatment and diet, including rest and recuperation. The beautifully landscaped gardens surrounding the Victorian building were a key feature of its attractiveness. Treatment involved open-air therapy and embracing simplicity and a wholesome diet. Patients typically stayed a month or more. In 1921, a series of one- and two-story stucco buildings ere constructed on the property (1921, L.M. Hodge; demolished or substantially altered).[438] In 1924, the facility moved to thirty acres on E. Wilson Terrace northeast of the South Glendale project area and the old hotel was demolished.

The city's early legacy as a health center had a ripple effect on the built environment. A variety of rest homes or sanitariums of difference scope and scale were available in Glendale. The Rockell Sanitarium, or Mission Rest Home (1913, Walter Webber; demolished)[439] at San Fernando just north of Park Avenue in Tropico was built in an innovative "H-plan" with open terraces at the front and around the courts. The hollow concrete block structure included thirty private rooms (each with a bath), a large dining room, kitchen and operating room. The

[435] Perry, et. al., *Glendale Area History*, 85.
[436] Baird designed eleven hospitals in his career including Glendale Community Hospital and Addition. In interviews, the architect expressed a love for hospital design as "the most interesting." *Glendale News Press*, March 11, 1968, Special Collections Room, Glendale Public Library. Baird also designed a wing for Hawthorne Community Hospital (1959), additions to Torrance Community Hospital (1955) and Antelope Valley Hospital (1955). In 1951 Glendale Community Hospital, formerly Windsor Hospital, constructed a three-story, $750,000 addition designed by Merrill Baird. A second Baird-designed addition was constructed in 1954, and a four-story addition in 1962. It is unclear if this building is extant.
[437] Arroyo, et. al, *Glendale: A Postcard History*, 116.
[438] "Glendale Hospital Completed," *Los Angeles Times*, February 20, 1921, V5.
[439] Pasadena-based Walter Webber, AIA (d. 1940) designed a number of expensive residences and a children's hospital for heiress Anita M. Baldwin. Walter Webber also designed and built residences for the two proprietors Dr. Dana Rockell and John Kepple just adjacent to the sanitarium. Webber is best known for his design with Sumner Spaulding of the Catalina Casino (1929) at Catalina Island.

$25,000 osteopathic sanitarium also had a flat roofed-portion "arranged for outdoor sleeping."[440]

Another important Glendale medical institution was the Harrower Laboratory and Clinic (1920, Alfred F. Priest; Glendale Register #18) at 920 E. Broadway. Its founder, Dr. Henry R. Harrower, founded his business in 1918. He held controversial theories on endocrinology and developed a compound called "Sano-tate" for the stimulation of the endocrine glands. The Lab was the largest non-institutional employer in Glendale. A clinic adjoining the building was founded in 1924; it was the first endocrine clinic in the United States. After Dr. Harrower's death, the building was sold to Lambert Pharmaceutical Company who sold to Cecil B. DeMille. DeMille, in turn, sold it to the Los Angeles College Of Chiropractors in 1949. They occupied it until 1982.

On May 5, 1921, the 200-bed Glendale Research Hospital (1921, Charles W. Kent and Son; demolished)[441] was opened at N. Adams Street and E. Doran Drive adjacent to Piedmont Park.[442] This hospital was not a sanitarium for contagious disease, rather for all kinds of medical operations. The hospital consisted of two buildings. A central building featured an entrance flanked by two covered verandas, directly accessible from hospital rooms via French doors. Interiors emphasized hygiene—foregoing wood for concrete floors and metal trim. The administration and three surgery rooms were located in the central part of the main building. A utility building was located behind the main building.

Glendale Research Hospital (1921, Charles W. Kent & Son builders) at N. Adams Street and Doran Drive adjacent to Piedmont Park. The E-shaped plan featured Spanish Colonial Revival pergolas on each side of the main entrance. French doors from all rooms allowed patients to recuperate outdoors. Source: Special Collections Room, Glendale Public Library.

[440] "Sanitarium is Modern: Fireproof Institution for Care of Sick," *Los Angeles Times*, April 20, 1913, V22.
[441] Glendale-based Charles W. Kent and Son was a design/build firm.
[442] Charles Cressey was an architectural designer for the firm, but it is unknown at this time if he was responsible for this building.

In 1923, a group of Glendale doctors discussed the idea of another hospital: one run by the twenty-five leading physicians in the community. Three years later, the steel and concrete Physicians and Surgeons Hospital (1926, Roth and Parker; demolished) was erected on the north side of W. Laurel Street at a cost of over $225,000.[443] The three-story Mediterranean Revival-style hospital featured arched windows along the third floor of the building.

Physicians and Surgeons Hospital (1926, Roth and Parker; demolished) on the north side of W. Laurel Street. The four-story Mediterranean Revival-style building cost $250,000. Source: Special Collections Room, Glendale Public Library.

By 1925, Glendale had 450 hospital beds in the city: approximately one for every 101 Glendalians. Perhaps this was a factor in Glendale hosting the National Hospital Parade during the 1920s. The hospital presence had further effects on the built environment. During the 1920s and 1930s, a series of independent medical professional buildings proliferated in Glendale and the trend continued well in to the mid-20th century. These structures tended to cluster at the northern ends of Brand Boulevard, Central Avenue and Pacific Avenue. Always wanting to represent the cutting-edge technology and medical practices of the day, they often took modern architectural forms: Art Deco, Streamline Moderne and Mid-Century Modern. A special example of this is the Glendale Professional Building (1929, John T. Bibb, Jr.) at 229 N. Central Avenue.[444] This six-story Class A building, developed by the Glendale Professional Holding Company, was devoted exclusively to

[443] "Four Projects Announced for Construction," *Los Angeles Times*, July 27, 1924, D1.
[444] Glendale-based John T. Bibb, Jr. was a contractor. He frequently partnered with architect Paul F. Hartman, but the building permit for this building does not reflect this. Harman and Bibb collaborations included Glendale's Vogue Theater (1941) at 733 S. Brand Boulevard and the General Controls Company Building (1937) at Allen and Flower Street. Bibb's firm is notable for being the first contractor to build the Colorado River aqueduct. John T. Bibb is the builder of record for the Ednicott Residence, Glendale Register #7.

medical and dental practitioners. At a cost of $240,000, the building was to house "modern laboratories, two surgical departments and a pharmacist."[445]

Forest Lawn

Forest Lawn began in the town of Tropico in 1906 on the former residential land of Andrew Glassell's daughter. It was then a humble burial place known as "Forest Lawn Cemetery". In 1912, Dr. Hubert Eaton (1871-1966) joined the staff as a salesman, as a means of repaying a failed investment in a silver mine. In 1917, Eaton acquired the concern and began the transformation of the traditional 55-acre cemetery from a brush- and eucalyptus-covered hillside into a revolutionary new concept in the aftercare business that was not only unique to Southern California, but the rest of the country as well. Eaton's vision for the cemetery crystalized while hiking the grounds in 1917. He envisioned park-like lawns, beautiful landscaping and plentiful open spaces. His "Builder's Creed," called for a "great park, devoid of misshapen monuments and other customary signs of early death."[446] He renamed the site "Forest Lawn Memorial-Park" that same year.

The original Forest Lawn gate in 1912. Source: Special Collections Room, Glendale Public Library

Eaton's vision was to create a cemetery that would bring comfort to the living, and in fact, be a destination for the living for reasons beyond mourning. Eaton's Builder's Creed vowed to fill the landscape with "beautiful statuary, cheerful flowers, noble memorial architecture with interiors of light and color."[447] Eaton also banned above-ground monuments, opting instead for uniform, engraved bronze plaques set flush with the ground. Although customers resisted the

[445] "Glendale's Medics to Have Home," Los Angeles Times, July 8, 1928, E1.
[446] Arroyo, et. al., *Glendale: A Postcard History*, 93.
[447] Marc Haefele, "Indian Civilizations, Forest Lawn Museum Resurrects Mexico Before the Conquest," *Los Angeles Times*, August 6, 1987, 5A.

idea at first, Eaton's establishment of a ten-percent discount for forgoing "monument privileges" sped adoption of the practice.[448] He also pioneered the concept of "before need" sales[449] and assuaged fears of clients with a "perpetual care" policy that ensured maintenance of the facility for future generations.

More than 20,000 trees and some 100,000 shrubs were planted at the cemetery. Frederick A. Hansen is credited with the landscape architecture. Improvements began in 1917 with the construction of a new gate and reception building in the Tudor Revival style. Before long Eaton was commissioning unusual buildings and artwork for the Memorial Park with superlatives that earned media coverage and offered reasons other than funerals for people to visit the cemetery.

Little Church of the Flowers (1918, A. Patterson Ross) was inspired by the 14th century church at Stoke Poges, England where Thomas Gray wrote the famous poem "Elegy Written in a Country Churchyard." The picturesque church soon became the site of weddings as well as funerals with more than sixty nuptials held there in 1925-26.[450] In 1925, Eaton commissioned "the only full-sized reproduction" of Michaelangelo's statue of Moses.[451] The statue was created under the supervision of Professor Armando Vene of Italy's Ministry of Fine Arts and quarried from the same vein of Carrera marble used by the artist in 1515. The same year, an artist began work on a full-scale reproduction in stained glass of Leonardo Di Vinci's painting, "The Last Supper." Also in 1925, the "Tower of Legends" was constructed—an irrigation tank that depicted the allegorical life cycle of the Norse gods. Illuminated at night, it rose to 87 feet at the highest point of the park and at one time "was the highest landmark north of Los Angeles."[452] It also served as the location of Easter sunrise services for many years. As of 1935, 20,000 people attended the annual event. The tower was demolished in 1948.

In 1926 while on a trip to Europe, Eaton purchased a number of statues for the property and commissioned the "Wee Kirk O' the Heather Church (1929, John Wilson Patterson). Paterson was an associate of the Royal Institute of British Architects who had received a royal commission and placed in charge of ancient monuments and historic buildings of England and Scotland.[453] The church was designed as a replica of the parish church in Glencarin, Dumfreisshire where Annie Laurie worshiped.[454]

The arrival of the Great Depression likely delayed the finish of the $1,500,000 "Last Supper" in stained glass, but in April of 1931 the artwork was dedicated to much fanfare. The 29-foot artwork adorned the new Memorial Court of Honor at the Park. The same year a new unit of the Forest Lawn Mausoleum was built, with another addition coming in 1934.

In preparation for Los Angeles' hosting of the 1932 Olympic Games, 25-foot high iron gates said to be "the largest in the world" were installed creating a more dramatic entrance to the

[448] Arroyo, et. al., *Glendale: A Postcard History*, 93.
[449] The purchase of cemetery memorials in advance of death.
[450] "New Church Memorial is Park Plan," *Los Angeles Times*, July 5, 1926, A6.
[451] "Heroic Masterpiece for Glendale," *Los Angeles Times*, November 30, 1925, A1.
[452] Arroyo, ,et. al., *Glendale: A Postcard History,* 97.
[453] "New Church Memorial is Park Plan," *Los Angeles Times*, July 5, 1926, A6.
[454] "Annie Laurie" is a poem by Scottish poet William Douglas (1672–1748).

park.[455] The success of Eaton's vision for the cemetery as a destination for the living is evidenced by the fact that the authors of *Glendale, A Postcard History* identify Forest Lawn as the location featured "…in more postcards…than any other feature in Glendale."[456]

New gates at Forest Lawn Cemetary. Source: proof-geneaology.com

In 1935, Forest Lawn undertook a $1,000,000 re-grading project for the as-then undeveloped areas of the Park to convert the full 200 acres into rolling slopes. At the time, it was one of the "most extensive regarding jobs ever planned on the Pacific Coast."[457] New artwork and attractions continued throughout the remaining decades of the 20th century. Notable additions included: the Old World Church (1941) a replication of a 12th century Norman parish church in Sussex County, England and honoring Rudyard Kipling; Hall of American Sculpture (1942) featuring bronzes of famous American presidents; Betel Thorvald's sculpture "The Christus" (1947); the 'world's largest mosaic" of John Turnbull's "Declaration of Independence" (c. 1958), an original Easter Island Stone Head (1954), "the world's largest Christian mosaic" in the Hall of Crucifixion (c. 1966), and the Freedom Court and Mausoleum (1965, Frederick A. Hansen). According to architectural historians David Gebhard and Robert Winter, Hansen was a landscape designer, and though not a licensed architect, often had a hand in the design of the buildings at Forest Lawn.[458]

In 1943, Eaton expanded Forest Lawn services to include life insurance; the Forest Lawn Insurance Co. By 1953, the company had more than $21,000,000 in policies and assets of more than $3.5 million.[459] By the mid-1960s, Forest Lawn in Glendale had 250,000 interments and attracted one million tourists annually. The unusual nature of Forest Lawn was satirized in Evelyn Waugh's book, "*The Loved One*."

Hubert Eaton died in 1966. In addition to his vision of the Park, he was the first to integrate mortuary and cemetery services in one location and provide life insurance services. Eaton also

[455] Arroyo, ,et. al., *Glendale: A Postcard History*, 93.
[456] Arroyo, et. al., *Glendale: A Postcard History*, 93.
[457] "Work Launched on Great Development Project," *Los Angeles Times*, May 12, 1935, D2.
[458] Gebhard and Winter, *A Guide to Architecture in Los Angeles and Southern California*, 268.
[459] "Forest Lawn Policies Total $21,000,000," *Los Angeles Times*, November 3, 1953, 4.

expanded the business to include locations in Hollywood Hills and the San Gabriel Valley. After Eaton's death, the vision for Forest Lawn continued to be implemented by John Llewellyn, Eaton's great nephew. In 1987, Forest Lawn opened a museum and courtyard dedicated to the past civilizations of Mexico. In 1995, after John Llewellyn experienced the labyrinth at Chartres Cathedral outside of Paris, Forest Lawn installed a labyrinth of its own in the Garden of Contemplation.

Forest Lawn has become the final resting place for many significant persons including Walt Disney, Theodore Dreiser, Louie, L'Amour, L. Frank Baum, Clark Gable, Humphrey Bogart, Lon Chaney, George Burns and Gracie Allen, W.C. Fields, Sam Cooke, Michael Jackson, Aimee Semple McPherson, and many other celebrities.[460]

[460] "Famous People Buried at Forest Lawn Memorial-Park, Glendale," *Los Angeles Daily News*, August 17, 2009. http://www.dailynews.com/20090818/famous-people-buried-at-forest-lawn-memorial-park-glendale

Property Types: Civic or Institutional building, Designed Landscape, Landscape feature or park

Civic property types include city halls, courthouses, post offices, libraries, schools, and buildings associated with public infrastructure agencies such as those providing power and water. Non-governmental institutional buildings include churches, meeting halls, and other buildings associated with social organizations. Landscape features established as part of civic programs, such as street trees and public parks are also evaluated under this theme.

The early 20th century represents a significant period of development in South Glendale. Civic and institutional development reflects the overall City growth during this period, as important municipal and other institutional facilities were constructed. An important factor in the institutional growth of South Glendale is health and wellness, which played a significant role in the area's development.

An **institutional property** from this period may be significant:

CRITERIA	REASON
A/1/1,5 (Event)[461]	As an excellent, unique, or rare example of civic or institutional development reflecting the growth of South Glendale in the pre-World War II era. Institutional buildings, features, or designed landscapes may be eligible for an association with an early institution in the area; for an association with an institution that played a significant role in the development of Glendale during this period (including health and wellness); or as an excellent or rare example of a particular institutional property type. Properties may also be significant for an association with a particular ethnic community in South Glendale. Note that changing demographics in South Glendale may mean that an institution originally constructed for one group may become eligible for a cultural association with another group later in its history. Local Criterion 5 would apply to those properties built through the 1920s that exemplify the early heritage of the city. This criterion addresses buildings that may not be eligible under local Criteria 1, 2, or 3, but are important specifically for representing early resources in Glendale.
C/3/3 (Architecture)	As an excellent or rare example of an architectural style from the period. Additional information about architectural styles from each period and their associated character-defining features are outlined in the Architecture & Design context.

[461] Note that eligibility criteria are listed in the standard format National Register/California Register/Local.

Pre-World War II Civic & Institutional Development (1919-1944): Integrity Considerations

In order to be eligible for listing at the federal or state levels, a property must retain sufficient integrity to convey its historic significance under the Pre-World War II Civic & Institutional theme. The Glendale Municipal Code does not specifically address integrity; however, standard preservation practice requires that a property retain the ability to convey its significance in order to be eligible for designation. Due to tremendous development pressures throughout South Glendale's history, properties from this period are relatively rare; therefore a greater degree of alteration may be acceptable.

CRITERIA	REQUIRED ASPECTS OF INTEGRITY
A/1/1,5 (Event)	A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s).[462] An institutional property from this period eligible under Criteria A/1/1 (Event) should retain integrity of location, design, workmanship, materials, and feeling, at a minimum, in order to reflect the important association with the City's commercial development during this period. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.[463] Replacement of original storefronts is a common and acceptable alteration.
C/3/3 (Architecture)	A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique.[464] An institutional property significant under Criterion C/3/3 (Architecture) should retain integrity of design, workmanship, materials, and feeling, at a minimum, in order to be eligible for its architectural merit. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.

[462] *National Register Bulletin 15.*
[463] *National Register Bulletin 15.*
[464] *National Register Bulletin 15.*

Pre-World War II Civic & Institutional Development (1919-1944): Registration Requirements

To be eligible under the Pre-World War II Civic & Institutional Development (1919-1944) theme, a property must:

- date from the period of significance;
- represent significant institutional development from the period, including the growth and establishment of important municipal or social or cultural institutions; an association with health and wellness institutions; or
- represent an excellent or rare institutional property type;
- display most of the character-defining features of the property type or style; and
- retain the essential aspects of integrity for listing in the National or California Registers.

Municipal Facilities

After World War II, returning GIs, their new families, and a flood of new residents drove the need for new government buildings in communities throughout Southern California. Beginning in the early 1950s, the City of Glendale began exploring different approaches for unifying the city's civic buildings into a coherent grouping. Plans for the area between Wilson Avenue on the north, Broadway on the south, Glendale Avenue to the east and Isabel Street to the west, included a variety of schemes including an ambitious six-story city hall, library, art center, civic auditorium and sports stadium. Central to the vision of the plan was "landscaping, walkways and terraces that would be part of general site improvement, giving the development an appealing central square atmosphere."[465] The plan was particularly challenging because it called for the incorporation of several existing buildings: city hall, city garage, the police building, and power plant. Originally, retaining the city services building was also desired. In 1965, the Civic Center Plan was approved and the City was authorized to acquire and demolish privately-owned buildings to make the new vision a reality. The closing of Howard Street was a key feature of the plan.[466]

A cornerstone of this plan was the new Municipal Services Building (1966, Merrill W. Baird, AIA and A.C. Martin & Associates) at 633 E. Broadway (Glendale Register #100). Combining elements of Brutalism and New Formalism, the innovative building floats fourteen feet above a public plaza on four large concrete pylons. As observed in the *Glendale Civic Center Walking Tour Guidebook*, "the concrete at the base of the building was poured into wooden forms leaving board marks visible which gives the massive structure a more human scale."[467] At the time of its construction, it was also the largest building in Southern California to be supported by stilts rather than a subterranean foundation. The building received the 1967 Certificate of Merit from American City.[468] In 2008, the building was seismically retrofitted using base-isolators.

Architect Merrill Baird (1903-1973) was educated at USC. His prolific career included residential and commercial work—the latter consisting mostly of hospitals. Baird opened his Glendale office in 1936 and much of his built work is in the city. His most noted works include Glendale Community Hospital (1951/1954), Antelope Valley Hospital (1955) and an addition to Hawthorne Community Hospital (1958). Two of Baird's single-family residences are listed in the Glendale Register: 1446 Royal Boulevard (1936), a distinctive American Colonial Revival-style residence; and 1455 Royal Boulevard (1936), a French Revival-style house that was opened to the public as "McCall's Home of the Month" upon its completion. Baird served as a Glendale City Councilman from 1949-1951 and as president of the California Council of Architects.

Working in collaboration with architect A.C. Martin, Baird took eighteen months to complete plans for the Municipal Services Building. According to Baird, "The original design for the

[465] "Distinctive Center is City's Dream," *Los Angeles Times*, May 19, 1963, GB1.
[466] City of Glendale, "Glendale Civic Center Walking Tour," 2.
[467] City of Glendale, "Glendale Civic Center Walking Tour," 4.
[468] Perry, *"Glendale: A Pictorial History,"* 175.

building included tall decorative columns surrounding it…I decided you wouldn't be able to see the building because of all the columns, so I started removing columns."[469] That elimination process resulted in the final design. Baird and A.C. Martin had collaborated previously on the expansion of the Southern California Gas Company's Glendale Office (1955, Merrill W. Baird and Albert C. Martin & Associates; demolished) at 126. N. Maryland Avenue.[470]

The Glendale Municipal Services Building (1966, Merrill W. Baird and A.C. Martin & Associates) floats fourteen feet above ground level on four pylons. It is Glendale Register #100. Source: Special Collections Room, Glendale Public Library.

The postwar population boom also required the construction of two new County government buildings in the late 1950s. The Mid-century Modern County Courthouse (1959, Arthur Wolfe, AIA)[471] at 600 E. Broadway housed two municipal courts and a superior court. Wolfe had been a draftsman in Richard Neutra's office and Neutra's influence is visible here in the playful intersecting volumes and large expanses of glass. Wolfe's design, however, was distinguished by its multi-colored brick serpentine façade. In the courthouse context, this Mid-century Modern style evokes transparency in the justice system. The large ceramic work featured on the Broadway façade is by artist George Stanley and represents liberty, justice, and freedom.[472] The interior features terrazzo floors, modern lighting fixtures, a floating staircase and curving wooden benches integrated into the undulating wall.

[469] "Merrill Baird Has 'Arrived,'" *Glendale News Press*, March 11, 1968, 1B.
[470] "Program's Estimated Cost Tops $500,000," *Los Angeles Times*, June 12, 1955, F6.
[471] Glendale-based Arthur Wolfe, AIA (1903-1978) is best known for his Glendale buildings as well as for schools and churches, including Marquez School (1954), Nestle Avenue School (1958), Encino Elementary School (1961-62) and the Lincoln Park Recreation Center (1950) in Alhambra.
[472] Los Angeles Conservancy, "Your Government in Glendale," 2002.

The County Health Center (1959, Arthur Wolfe, AIA) was the second County facility constructed during this period. It is Mid-century Modern in style and located at 501 N. Glendale Avenue. This one-story, post-and-beam building features a two-story entry with a low-pitched asymmetrical roofline and stone façade. A series of abstract mosaic panels appear on the front and side facades, and decorative concrete brickwork comprises the landscape walls. The nearly 15,000 square foot facility housed business offices, a health clinic, communicable disease unit, sterilization, fluroscopic and pneumonia clinics, tuberculosis clinic and X-ray facilities.[473]

By the 1960s, the police headquarters was also ready for an upgrade. The Glendale Police Department (1960, Marion J. Varner and Raymond Jones)[474] at 140 N. Isabel Street is a prime local example of Mid-century Modern architecture. The $1.1 million steel, glass, mosaic, and stucco building appears to have a wrap-around roof plane that doubles as the signage for the structure.

Rendering for Glendale Police Department (1960, Marion J. Varner and Raymond Jones) at 140 N. Isabel Street. The elegant Mid-century Modern building features a long, low profile of steel and glass with a folding roof plane that doubles as signage. Source: *Glendale Police Department: A Pictorial History*, 68.

Glendale's sprawling post-war growth also called for the construction of several new community fire stations. In 1988, Fire Station No. 25 was constructed at 353 N. Chevy Chase Drive. The $16 million Fire Station No. 22 (1989-1990, H. Wendell Mounce & Associates)[475] at 1201 S. Glendale Avenue was completed after the death of the architect.[476] Station 22 consisted of two buildings on a one-acre site that included housing for firefighters and a repair

[473] "Health Center Bid Opening Due," *Los Angeles Times*, April 20, 1958, GV_A12.
[474] Pasadena-based Marion J. Varner (1912-?) was trained at USC and is known for his practice designing government buildings in cities around Southern California. He won an award from the Society of American Registered Architects for Vernon City Hall (1973) and a Blue Ribbon Award for the Arcadia Central Tower (1963-4). He also designed Hawthorne City Hall (1978).
[475] H. Wendell Mounce (1934-1989) was nationally recognized for his design of public buildings, including jails and police stations.
[476] "Mounce Noted for Vision," *Daily News*, December 11, 1989.

and storage shop. The two-story station was clad in brick with a copper roof. In 1994, the main fire station, Fire Station 21 (1994, Charles Walton Associates/CWA AIA)[477] was constructed.

Although earlier schemes for the Civic Center Plan called for the retention of the Public Services Building (1929, Alfred E. Priest), it was demolished and the C.E. Perkins Municipal Building (1992, Leach Mounce Architects) was constructed in its place. On the south side of the 96,000 square-foot building is a fountain by Glendale sculptor William Abell. Parcher Plaza continues the vision of the Civic Center Plan by creating open spaces for government buildings that attract and engage the public. It features a semi-circular terraced landscape design that unites the buildings into a cohesive whole.

The Landscaped semi-circles of Parcher Plaza at the Glendale Civic Center unify the various civic buildings and provide open spaces for city workers and the public alike. Source: Special Collections Room, Glendale Public Library.

Schools and Educational Institutions

The postwar population boom and subsequent baby boom meant higher demand on the Glendale Unified School System. As a result, a building program was put in place. In keeping with new thinking about postwar school architecture in Southern California, these schools reflected the optimism of the postwar period and were often designed in the Mid-century Modern style. Two examples of this type of school architecture in the South Glendale project area are the John Muir School (1951, Orr, Strange and Inslee) at 912 S. Chevy Chase Drive and a Mid-century Modern-style addition to Roosevelt School (1951, Orr, Strange and Inslee) at 1017 S. Glendale Avenue. Principals in the Los Angeles-based architecture firm for both of these projects included Robert Hall Orr, FAIA (1912-1965), William Thomas Strange, AIA (1899-1979) and Robert Ray Inslee, AIA (1910-2006). Orr was made a Fellow of the AIA in

[477] Glendale-based CWA-AIA specializes in libraries and civic architecture. They have won numerous awards including recognition for their work on the JWS Building in Glendale, Central Bank of Glendale, and Arden Office Building in Glendale. They were formerly known as Charles Walton and Associates.

1941 and is best known for his work on the Fuller Theological Seminary in Pasadena (1956). Strange was the firm partner with the most school design experience.[478] The UC Berkeley-trained Inslee was a Glendale resident and a member of the Glendale Planning Committee from 1961-1969.[479]

John Muir Elementary School (c. 1951, Orr, Strange and Inslee) at 1017 S. Glendale Avenue. Photo: Julius Shulman. Source: The J. Paul Getty Trust, The Getty Research Institute.

During the 1960s, a "continuation school" for dropouts was formed and housed within the Glendale High School Campus. It was transferred to the Board of Education Building (the former Glendale Union High School campus) in 1968. Renamed Allan F. Daily High School in 1970, the school was housed in portable classroom facilities on the site. The school now occupies 220 N. Kenwood Street.

Administrative offices for the Glendale Unified School District were relocated to a $1 million Modern-style building (1974, Jones and Walton) at 223 N. Jackson Street.[480] The four-story brick and concrete modern structure features metal screens on the south façade to shield the offices from heat and sunlight.

[478] Strange's school works include Cabrillo School, Malibu (1965), Dana Point Elementary (1966), Malibu Park School (1969) and Nightingale High School, Los Angeles (1969). These schools are named in the AIA's profile of Strange; the names may have been subsequently changed.
[479] *AIA Historical Directory, 1972*, 438.
[480] Glendale architects Charles Ray Jones, AIA (1907-1988) and Charles Walton, AIA had become partners by this time.

Walton had a long history with the Glendale Unified School district, having also designed a 1950s addition to Cerritos Avenue School and additions to John Marshall Elementary and John Muir Elementary. Charles Walton earned his B.A. in architecture from USC then pursued graduate studies at the Harvard Graduate School of Design. He established Glendale-based Jones and Walton and together they produced the addition to Brand Library (1969). Walton won numerous awards from the regional chapter of the AIA, including a 1986 award for the office building at 320 Arden Avenue (just outside the South Glendale project area) and a 1988 award for the Cerritos Public Library.[481] In Glendale he is best known for his addition to Brand Library (1965).

Walton was active in civic affairs and served on the Glendale Water Resources and Reclamation Advisory Commission, the Building Commission and the Board of Zoning Adjustments. He was president of the Architects of Glendale and served as a commissioner for the California State Board of Architectural Examiners. In the late 1980s, Walton was chairman of the Design Review Board.

View from second floor balcony in Glendale Central Library (1973, Welton Becket and Associates). Source: Special Collections Room, Glendale Central Library.

Libraries

In 1973, a new Central Library (Welton Becket and Associates) was dedicated at 300 E. Harvard Street. The two-story rough-textured concrete modern building is 92,000 square feet with a ceiling 371 feet high. It contains a 330-seat auditorium. Welton Becket and Associates were the designers of some of Los Angeles' most famous modern icons including the Capitol Records Building (1954-1956), the Cinerama Dome (1963), the LAX Theme Building (1961), and the Pan Pacific Auditorium (1935). The library also features an exterior plaza with a "sunken living room" in masonry by architects Fong, Jung and Nakaba.

According to the Central Library's website, "By the late 1980s, it became clear that the Library needed to be renovated. Construction began in late 1992. That remodel brought library users a larger Children's Room and a separate Audio Visual area. The upper level included an expansion of the Special Collections room to accommodate the valuable historical information housed there, and a room for computer workshops."

[481] "Glendale Firm Wins Top Honor for Library Design," *Glendale News Press*, October 4, 1988.

The Library Connection at Adams Square (c.1929, Morgan, Walls Clements) at 1100 E. Chevy Chase Drive has recently been used by the Glendale Public Library system as a satellite library location. Unlike branch libraries, this location does not have its own collection, but instead draws on material from the Central Library.[482]

Parks

Fanny Briggs Carr, a wealthy cosmetics manufacturer, died in 1937, leaving her home and three acres of land in the 1600 block on East Colorado Street to the city to use as a park. Mrs. Carr had originated a number of cosmetics formulas, among the best known of which were a facial bleach and a cucumber lotion. The sole heir to the Carr estate, other than the city, was her brother, Nathaniel Briggs, who made no effort to exploit the valuable cosmetics business she left him, but instead contested with the city the title to the Colorado Street property. In August 1949, a court validated the city's clear title to the land, and finally ousted Briggs and his wife in 1951. In 1956, the city began to develop Carr Park at 1615 E. Colorado Street.[483]

Palmer Park, located at 610 E. Palmer Avenue, was established in the 1940s in response to public demand.[484] In 1961, the City purchased five parcels of land adjacent to the old park. In the early 1970s, the City embarked on a park improvement program for Palmer Park and two other city parks. Modern storybook-themed play equipment was installed as well as new picnic tables. In 1996, additional alterations to Palmer Park were made by Suzuki Associates, Landscape Architects and published in the May 1996 issue of *Landscape Architecture*.

Central Park was the location of the Adult Recreation Center (c.1950, Sheridan Graham Latta, AIA and Carl Denny; demolished)[485] and tennis courts. The project was featured in the January 1952 issue of *Architectural Record*. The park was later reconfigured to accommodate the new Central Library (1973, Welton Becket and Associates). In addition to his architectural practice, Latta was an active public servant in Glendale. He was a member of the City Building Commission, on the Parking Standards Committee and the Minimum Housing Standards Committee.

When Maple Park first opened in 1928, it serviced a neighborhood population of 3,200 people; by the 1960s, Maple Park hosted over 40,000 visitors annually.[486] In 1963, the City embarked on a property acquisition program to expand the footprint of Maple Park and to build a community building for social and recreational purposes on the site. The new design for the park was created by Arthur Wolfe, AIA and Arthur G. Barton, landscape architects.[487]

[482] In 2007-2008, Glendale-based Osborn Architects created interiors and book display shelving that makes the library content part of the building façade. It won a Pasadena & Foothill Chapter AIA Honor Award for interiors in 2008. The project was published in *Architect*, February 2009.
[483] Perry, et. al.,*Glendale, A Pictorial History*, 137.
[484] Information regarding the history of Palmer Park was provided by staff at the City of Glendale Planning Department.
[485] Sheridan Graham Latta, AIA (1906-1992) earned his Bachelor of Architecture from USC in 1927. Latta is best known for the Lafayette Park Senior Center (1964), Thomas Jefferson Elementary School in Glendale (1952), and the Crenshaw-Imperial Branch Library (1965). He also designed the Rossmoyne Village Cleaners (1953) and worked on the Tropico Branch Library (c. 1950).
[486] "Recreation Building to Be Dedicated Today," *Los Angeles Times*, November 20, 1966.
[487] This team is also known for their designs for the Glendale County Building (1959), Glendale County Courthouse (1959) and the County Health Center (1959)

Maple Park Community Building (1966-1967, Arthur Wolfe) with its expressive roof. Photograph 2014; Historic Resources Group.

The Maple Park Community Building (1966-1967, Arthur Wolfe) consisted of an expressive Mid-Century modern design using large glue-laminated beams to create a two-story recreational space and a distinctive undulating roofline. The park improvements included playground areas, barbeque units, parking areas, and the resurfacing of tennis courts. In the 1980s, the park was enlarged again and officially reopened to the public in 1982.

By 1968, Pacific Avenue Park located at 501 S. Pacific Avenue, was established.[488] The 2.93-acre park featured a Little League baseball diamond, a picnic area, playground, wading pool and restroom facility. By 1968, the City attempted to expand the park by acquiring adjacent private property due to heavy usage. Ultimately the City was able to secure two additional acres, doubling the park in size. On the new property a 60'x75' outdoor pool, bathhouse and two tennis courts were opened in 1972. An open play field, additional picnic area, asphalted games courts and parking lot were added later.

In 1971, a four-year planning and development campaign culminated in the addition of improved recreational facilities for Fremont Park. Amenities included a lighted eight-court tennis tournament facility, a Helen Keller garden for the blind, a rose garden, two playground equipment areas, a wading pool, four lighted horseshoe tournament courts, sprinkler systems, picnic areas, additional parking, and extensive turfing for open play.[489]

By the late 1970s the City's increasingly crowded southern neighborhoods necessitated a different approach toward the development of municipal parkland. In 1977 a proposal for mini-parks was put before the City Council by then-Parks and Recreation Director Bob McFall,

[488] Information regarding the history of Pacific Avenue Park was provided by staff at the City of Glendale Planning Department.
[489] "New Facilities at Old Park to Be Dedicated," *Los Angeles Times*, December 11, 1971.

in an effort to create "a balance of residential areas to open park spaces."[490] In 1989 the City's first mini-park, Wilson Avenue Mini Park, was approved by the Glendale City Council. Occupying just two residential lots, the $750,000 park measured 102 feet by 150 feet. Designed by landscape architect Carl Heimberger, the park was planned to hold picnic tables, benches, and an open "Frisbee range."[491] In 1995, outdoor seating and play equipment were installed in the park. Another mini-park, the Milford Mini Park, was developed in 1993.

By 2003, the City had launched a development initiative to construct four additional mini-parks.[492] As of 2013, the City of Glendale's municipal park facilities included seven mini-parks: Adams Square (1020 E. Palmer), Doran Gardens (327 W. Doran), Elk (800 E. Elk), Harvard (425 W. Harvard), Milford (601 W. Milford), Wilson (1101 E. Wilson), and Windsor (1300 E. Windsor). All seven mini-parks are located within the boundaries of the project area.

Churches and Religious Institutions

Church construction and expansion resumed in Glendale during the post-World War II population boom. An important Mid-century Modern architect in Glendale church construction during this period was Robert Inslee, AIA. Inslee (1910-2006) received his architectural education at the University of California, Berkeley and after the war became a partner in the architectural firm of Orr, Palmer, Inslee, Huber and Strange. By 1959, the firm had become Inslee, Strange & Senefeld. During his career, Inslee designed 388 churches in California, Arizona, Nevada and Hawaii.[493] He also designed several health facilities, hospitals, and convalescent homes as well as municipal buildings, telephone buildings and several residences. Inslee was an educator in the community as well as an architect. He developed the vocational architectural drafting classes at Glendale Community College from 1938-1941 and taught drafting at Hoover High School.[494] Inslee served as chairman of the Glendale City Planning Commission from 1961-1969 and was a member of the Design Review Board in 1987. He was also an active member of the local chapter of the AIA.

Inslee's works within the South Glendale project area include: the First Lutheran Church of Glendale (1949-1955) at 1300 E. Colorado Street; Carlson Hall at the First Methodist Church of Glendale at 134 N. Kenwood Street (1950); the Educational Building at Glendale Presbyterian Church at 219 E. Harvard Street (1950); Central Christian Church in Glendale at 305 E. Colorado (demolished); and Glendale Evangelical Brethren Church at 626 N. Pacific Avenue (1960) with its expressive roof form.

One of the most expressive church buildings to be constructed in Glendale during the postwar period was the modernistic sanctuary of the First United Methodist Church (1961, Flewelling

[490] "Glendale Council Oks City's First Mini Park," *Los Angeles Times*, August 10, 1989, http://articles.latimes.com/1989-08-10/news/gl-188_1_park-spaces (accessed September 2014).
[491] "Glendale Council OKs City's First Mini-Park," *Los Angeles Times*, August 10, 1989, http://articles.latimes.com/1989-08-10/news/gl-188_1_park-spaces (accessed September 2014).
[492] "The first mini-park for our mini-people," *Glendale News Press*, March 26, 2003, http://articles.glendalenewspress.com/2003-03-26/news/export19869_1_mini-parks-tile-playground (accessed September 2014).
[493] "Inslee Vision of Churches," *Glendale News Press*, October 22, 1993.
[494] Amirkahanian, Ani, "Renowned Local Architect Dies at 96," Glendale News Press, May 3, 2006, http://articles.glendalenewspress.com/2006-05-03/news/gnp-inslee03_1_glendale-mayor-larry-zarian-glendale-high-school-glendale-resident (accessed August 2014).

and Moody). The congregation outgrew its Gothic space in the years after World War II. After a brief flirtation with the construction of another Gothic-style edifice, the project was awarded to the architectural firm of Flewelling and Moody. Walter Moody was a member of the congregation, and his partner Ralph C. Flewelling was the son of a Methodist minister. Flewelling had also been a student of Gothic advocate Ralph Adams Cram at the Massachusetts Institute of Technology (MIT).


L: First United Methodist Church (1961, Flewelling and Moody). Photo: Julius Shulman. Source: The J. Paul Getty Trust, The Getty Research Institute. R: First Lutheran Church (1326 Colorado). Photograph 2014; Historic Resources Group.

The design process included the creation of eleven scale models before a final design was selected.[495] The church is unambiguously Mid-century Modern in style but includes a number of Gothic references including its vertical emphasis and use of stained glass. It has "…cruciform plan, unfinished water-stained concrete sections, symbolic references in the terrazzo floor and furniture, scripture carved into the concrete, and windows double glazed so the tinted exterior glass would cast a muted weathered glow over the colored interior glass."[496] The unique pulpit, shaped like the prow of a ship, was inspired by Herman Melville's *Moby Dick*. The building also features a folded plate roof, forty-foot windows and a three-legged, free-standing steeple that towered thirty feet over the Gothic tower of the older sanctuary.

Another house of worship in the South Glendale project area is the Chapel of the Jesus Ethic/The Ann Ree Colton Foundation, (1965, Culver Heaton)[497] at 336 W. Colorado Street. After the original "Foundation House" in the complex burned down in 1977, a new building, Agape Hall (1994, Tom Zartl) was constructed.[498]

In 1977, the new United Community Church (1977, Peter T. Creamer) opened at 333 W. Colorado Street. Designed on an octagonal plan, the building features a unique amphitheater-designed sanctuary space to hold religious concerts, musicals and plays as well

[495] "Modern Church's Non-Gothic Tale," *Los Angeles Times*, May 25, 1986, I1.
[496] "Modern Church's Non-Gothic Tale," *Los Angeles Times*, May 25, 1986, I1.
[497] Pasadena-based Culver Heaton (1912-1992) was an ecclesiastical architect who designed more than 300 churches in California, Arizona and Nevada. At one time he was Western Regional Director for the Guild for Religious Architecture. Heaton also designed the Salem Lutheran Church (1957-8) in north Glendale.
[498] Zartl was an architect from Culver Heaton's firm.

as services. Sofa-style seating for 1,450 people with the "pulpit" at the center was described as providing "living room comfort" for parishioners.[499] Interior design was provided by Darrel Howe. The church campus includes a theology school, chapel, library, children's playground and recreational center.

Health and Wellness Institutions

After World War II, hospitals and the medical community expanded to meet increasing demand by Southern California residents. In 1946, the Glendale Research Hospital was purchased by Dr. Charles B. Behrens and became Behrens Memorial Hospital. It added new offices, a lobby, a clinical laboratory and an obstetrics facility. In 1972, the hospital relocated outside the South Glendale project area to better serve foothill residents. It was renamed Verdugo Hills Hospital.

In 1955 Physicians and Surgeons Hospital built a large three-story addition (1955, George R. Postle) and changed its name to Memorial Hospital of Glendale. In 1957-1958, a five-story Modern-style addition was constructed (1957, George R. Postle) at the corner of S. Central Avenue and W. Laurel Street to house an obstetrical department, surgical unit and food service department.[500] In 1966, ground was broken on an eight-story addition (1969) at the corner of Central Avenue and Los Feliz Boulevard.

In 1955, the Glendale Sanitarium and Hospital opened a 153-bed surgery, maternity and pediatrics hospital (1955, Jay Dewy Harnish and Eugene W. Fickes, Jr.) at 1509 E. Wilson Avenue. The facility, however, ultimately lay in the path of the 134 and 2 Freeway interchange and was demolished.

Again, the presence of a strong medical community in Glendale resulted in the construction of a number of new medical office buildings in the second half of the 20th century. An example of this is the Memorial Medical Building (1978, Rochlin & Baran & Associates) at 1500 S. Central Avenue. The $3 million, 40,000-square-foot concrete-and-glass medical building was designed to house offices for thirty-five physicians, a ground-floor pharmacy and radiological lab. The West Los Angeles-based Rochlin and Baran are well known for their hospitals and medical office buildings from the period.[501] From 1949-1952 Rochlin interned in the prestigious architecture firms of Lloyd Wright and Charles Eames. In 1952 he and Baran formed their own architecture firm. Other medical buildings of note in the South Glendale project area include the three-story brick 504 N. Central Avenue (1953) and 633 N. Central Avenue (1960).

[499] "Parishioners Offered Living Room Comfort," *Los Angeles Times*, April 24, 1977, I1.
[500] "Dedication of Hospital Addition Slated Today," *Los Angeles Times*, June 16, 1857, F1.
[501] Fred Rochlin, AIA (1923-2004) and Ephraim Baran, AIA (born 1921) designed a large number of hospitals and medical facilities throughout Southern California, including City of Hope, St. John's Hospital, Tarzana Medical Center, Kaiser West Los Angeles, Northridge Medical Center, West Hills Hospital, and the UCLA Jonsson Cancer Research Center. Apart from medical facilities, Rochlin & Baran also designed some of the nation's leading observatories including the U. S. Naval Observatory in Flagstaff, Arizona, the University of Hawaii Observatory at Mauna Kea, the U.S. Solar Observatory in Sacramento, New Mexico, and the McDonald Observatory in Fort Davis, Texas.

Buildings related to the medical profession, such as nursing homes, were also frequently constructed in Glendale during the 1960s. The Chandler Convalescent Hospital at 525 S. Central Avenue combines a two-story entrance with one-story room corridors organized around two central courtyards. Likewise, the Broadview Retirement Hotel (1962, George Kirkpatrick, AIA)[502] at 535 W. Broadway is constructed of brick, stucco and glass for a residential feel and scale, and its C-shaped plan wraps around an open entry courtyard. A companion building to the rear also contains an open central courtyard at the center of its plan. Part of Kirkpatrick's design philosophy was to make senior housing "comparable to a large single family residence."[503] Kirkpatrick is responsible for the design of buildings that appear on the California Register and function as contributors to districts listed on the National Register of Historic Places.

Other senior housing facilities from this period include the Riverdale Convalescent Hospital and Sanitarium (1966) at 611 S. Central Avenue;[504] and the Casa Verdugo Convalescent Lodge (1962, Merrill W. Baird) at 1208 S. Central Avenue.

[502] Pasadena-based George Kirkpatrick, AIA (1927-2011) graduated with a degree in architecture from USC and designed Dominguez Valley Hospital (1962-1963), San Marcos Hospital (1964), the Villa Scalabrini Retirement Center with rooms grouped around five independent but physically related courtyards, and Ararat Home of Los Angeles (1990) designed especially around the cultural needs of the Armenian community. He also designed the Leisure World Shopping Center (1976-77) in Laguna Hills.
[503] "Groundbreaking Slated for Retirement Center," *Los Angeles Times*, September 26, 1976, K2.
[504] Now the Glenridge Center.

Property Types: Civic or Institutional building, Designed Landscape, Landscape feature or park

Civic property types include city halls, courthouses, post offices, libraries, schools, and buildings associated with public infrastructure agencies such as those providing power and water. Non-governmental institutional buildings include churches, meeting halls, and other buildings associated with social organizations. Landscape features established as part of civic programs, such as street trees and public parks are also evaluated under this theme.

Developments that took place in the recent past require additional consideration for listing in the National Register of Historic Places. A property that is less than 50 years old can be listed in the National Register if it meets Criteria Consideration G, which states that "a property (which has achieved) significance within the past 50 years is eligible if it is of exceptional importance." The California Register does not have a specific criteria consideration, but the guidelines state that significant time must have passed for the development of a scholarly perspective on the potential resource. There is no age requirement for local designation.

An **institutional property** from this period may be significant:

CRITERIA	REASON
A/1/1 (Event)[505]	As an excellent, unique, or rare example of civic or institutional development reflecting the growth of South Glendale in the post-World War II era. Institutional buildings, features, or designed landscapes may be eligible for an association with an institution that continued to play a significant role in the development of Glendale during this period (including health and wellness); or as an excellent or rare example of a particular institutional property type. Properties may also be significant for an association with a particular ethnic community in South Glendale. Note that changing demographics in South Glendale may mean that an institution originally constructed for one group may become eligible for a cultural association with another group later in its history.
C/3/3 (Architecture)	As an excellent or rare example of an architectural style from the period. Additional information about architectural styles from each period and their associated character-defining features are outlined in the Architecture & Design context.

[505] Note that eligibility criteria are listed in the standard format National Register/California Register/Local.

Post-World War II Civic & Institutional Development (1945-2000): Integrity Considerations

In order to be eligible for listing at the federal or state levels, a property must retain sufficient integrity to convey its historic significance under the Post-World War II Civic & Institutional theme. The Glendale Municipal Code does not specifically address integrity; however, standard preservation practice requires that a property retain the ability to convey its significance in order to be eligible for designation. Due to tremendous development pressures throughout South Glendale's history, properties from this period are relatively rare; therefore a greater degree of alteration may be acceptable.

CRITERIA	REQUIRED ASPECTS OF INTEGRITY
A/1/1 (Event)	A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s).[506] An institutional property from this period eligible under Criteria A/1/1 (Event) should retain integrity of location, design, workmanship, materials, and feeling, at a minimum, in order to reflect the important association with the City's commercial development during this period. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.[507] Replacement of original storefronts is a common and acceptable alteration.
C/3/3 (Architecture)	A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique.[508] An institutional property significant under Criterion C/3/3 (Architecture) should retain integrity of design, workmanship, materials, and feeling, at a minimum, in order to be eligible for its architectural merit. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.

[506] *National Register Bulletin 15.*
[507] *National Register Bulletin 15.*
[508] *National Register Bulletin 15.*

Post-World War II Civic & Institutional Development (1945-2000): Registration Requirements

To be eligible under the Post-World War II Civic & Institutional Development (1945-2000) theme, a property must:

- date from the period of significance;
- represent significant institutional development from the period, including the growth and establishment of important municipal or social or cultural institutions; an association with health and wellness institutions; or
- represent an excellent or rare institutional property type;
- display most of the character-defining features of the property type or style;
- if less than 50 years old, convey "exceptional importance" for listing in the National Register; and
- retain the essential aspects of integrity for listing in the National or California Registers.

Context: Architecture and Design

INTRODUCTION

Following is a brief description of the architectural styles found in the South Glendale study area. Buildings that are significant for the embodiment of the distinguishing features of an architectural style and/or as a significant work of a master architect or designer will be evaluated under this context. Designed landscapes or landscape features may also be significant under this context.

For each significant architectural style there is a discussion of the origins and a list of character-defining features intrinsic to each. A property that is eligible for designation as an excellent example of its architectural style retains most - though not necessarily all - of the character-defining features of the style, and continues to exhibit its historic appearance. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.[509] A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique.[510]

For guidance on the proper treatment of historic resources and appropriate alterations to specific architectural styles, refer to *The Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings*.

Properties significant as an excellent or rare example of an architectural style are eligible under the following criteria:

- Criterion C/3/3: 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.

There may be properties that are eligible under this context that have not reached 50 years of age, which is the generally accepted threshold for assessing historic significance. A property that is less than 50 years old can be listed in the National Register of Historic Places if it meets Criteria Consideration G which states that "a property (which has achieved) significance within the past 50 years is eligible if it is of exceptional importance." The California Register does not have a specific criteria consideration, but the guidelines state that significant time must have passed for the development of a scholarly perspective on the potential resource. There is no age requirement for local designation.

[509] *National Register Bulletin 15.*
[510] *National Register Bulletin 15.*

Sub-Theme: Queen Anne

The eclectic and elaborate Queen Anne style was one of the most popular styles for domestic architecture in the United States from the 1880s until about 1900, although it continued in California until about 1910. Misnamed after the early-19th century British sovereign, the style actually originated in 19th-century Britain and combines freely adapted elements of English Gothic, Elizabethan, and classical architecture. Like the Stick style that it quickly replaced, Queen Anne uses exterior wall surfaces as a primary decorative element and was popularized throughout the United States by the rapidly-expanding railroad network that made pre-cut architectural features easily available. The style is characterized by irregular compositions with complex multi-gabled and hipped roofs, intricately patterned shingles and masonry, turned spindlework, and classical elements executed in wood.

Character-defining features include:

- Asymmetrical façade
- Steeply-pitched roof of irregular shape, usually with a dominate front-facing gable
- Wooden exterior wall cladding with decorative patterned shingles or patterned masonry
- Projecting partial-, full-width or wrap-around front porch, usually one story in height
- Cut-away bay windows
- Wood double-hung sash windows
- Towers topped by turrets, domes or cupolas
- Tall decorative brick chimneys
- Ornamentation may include decorative brackets, bargeboards and pendants, as well as Eastlake details, such as spindle work
- Detached carriage house, usually at rear of property

Extant Example:

119 N. Cedar St., E. D. Goode House (Glendale Register #8). Source: Historic Resources Group, July 2014.

Sub-Theme: American Foursquare

The American Foursquare was one of the most popular house types in the United States from about 1890 well into the 20th century. The compact, sparsely ornamented Foursquare was an antidote to the ornate Queen Anne and, because of its simplicity, affordability, and ease of construction, was a popular mail-order "kit home." It is thus found on small urban and suburban lots throughout the country.

Character-defining features include:

- Square or rectangular plan and compact, two-story massing
- Symmetrical or asymmetrical composition
- Hipped or pyramidal roof, sometimes with wide boxed eaves and eave brackets or dentil molding
- Central hipped dormer
- Exterior walls finished in horizontal wood siding
- Projecting one-story porch across front, sometimes extending over driveway as a *porte-cochère*
- Wood double-hung windows
- Detached carriage house, usually at rear of property

Extant Example:

710 E. Harvard St. Source: Historic Resources Group, July 2014.

Sub-Theme: Neoclassical Cottage

The term "Neoclassical Cottage" is used to describe simple house forms or cottages with fewer decorative features than other styles from the period. While vernacular residences may display certain characteristics of recognizable styles, especially Queen Anne, decorative detailing is typically confined to the porch or cornice line.

Character-defining features include:

- Symmetrical façade
- Simple square or rectangular form
- Gabled or hipped roof with boxed or open eaves
- Wood exterior cladding
- Simple window and door surrounds
- Bay windows
- Details may include cornice line brackets
- Porch support with turned spindles or square posts
- Detached carriage house, usually at rear of property

Extant Example:

1323 E. Maple St. Source: Historic Resources Group, July 2014.

Sub-theme: Residential Vernacular/Folk Victorian

The term "Residential Vernacular" is used to describe simple houses or cottages with little or no distinguishing decorative features. These buildings are characterized by their simplicity and lack of any characteristics of recognizable styles. Early farmhouses often fall within this category.

Character-defining features include:

- Simple square or rectangular form
- Gabled or hipped roof with boxed or open eaves
- Wood exterior cladding
- Simple window and door surrounds

Extant Example:

227 Everett St. Source: Historic Resources Group, July 2014.

Sub-theme: Commercial Vernacular

Although not an officially recognized style, "commercial vernacular" describes simple commercial structures with little decorative ornamentation, common in American cities and towns of the late 19th and early 20th centuries. They are typically brick in construction, with minimal decorative detailing.

Character-defining features include:

- Simple square or rectangular form
- Flat roof with a flat or stepped parapet
- Brick exterior wall surfaces, with face brick on the primary facade
- First-story storefronts, typically with a continuous transom window above
- Wood double-hung sash upper-story windows, often in pairs
- Segmental arch window and door openings on side and rear elevations
- Decorative detailing, if any, may include cornices, friezes, quoins, or stringcourses

Extant Examples:

L: 1023 Brand Blvd R: 880 E. Broadway. Source: Historic Resources Group, July 2014.

Sub-theme: Mission Revival

The Mission Revival style is indigenous to California, which drew upon its own colonial past as a counterpart to the Colonial Revival of the Northeastern states. The style grew out of the romanticized image of old California fostered by Helen Hunt Jackson's popular 1884 novel *Ramona*, and through the efforts of writer Charles Fletcher Lummis, who promoted California tourism with his magazine *Land of Sunshine* and founded the Landmarks Club in 1895 to restore the crumbling Spanish missions. Beginning in about 1890 California architects borrowed and freely adapted features of the California missions, including bare plaster walls, curvilinear bell parapets or *espadañas*, arcades, and tile roofs, often in combination with elements of other styles. Never common beyond the Southwest, its regional popularity was spurred by its adoption by the Santa Fe and Southern Pacific Railroads as the preferred style for train stations and resort hotels, where the original scale of the missions could be more successfully replicated. The style was less successful and therefore rarer in residential applications, but continued in decreasing use until at least 1920.

Character-defining features include:

- Red clay tile roofs with overhanging eaves and open rafters
- Shaped parapets
- Cement plaster exterior wall finish
- Arched window and door openings
- Details may include bell towers, arcades, quatrefoil openings or patterned tiles
- Detached carriage house or garage at rear of property

THEME: CRAFTSMAN

Craftsman architecture grew out of the late-19th century English Arts and Crafts movement. A reaction against industrialization and the excesses of the Victorian era, the movement stressed simplicity of design, hand-craftsmanship, and the relationship of the building to the climate and landscape. Craftsman architecture developed in the first decade of the 20th century as an indigenous California version of the American Arts and Crafts movement, incorporating Southern California's unique qualities. Constructed primarily of stained wood, with wide overhanging eaves, balconies, and terraces extending the living space outdoors, the style embodied the goals of the Arts and Crafts movement.

The Craftsman bungalow dates from the early 1900s through the 1920s. The bungalow's simplicity of form, informal character, direct response to site, and extensive use of natural materials, particularly wood and stone, was a regional interpretation of the reforms espoused by the Arts and Crafts movement's founder, William Morris. Craftsman bungalows generally have rectangular or irregular plans, and are one to one-and-a-half stories tall. They have wood clapboard or shingle exteriors and a pronounced horizontal emphasis, with broad front porches, often composed with stone, clinker brick, or plastered porch piers. Other character-defining features include low-pitched front-facing gable roofs, and overhanging eaves with exposed rafter tails.

As opposed to smaller developer-built or prefabricated bungalows, two-story Craftsman houses were often commissioned for wealthy residents and designed specifically with the homeowner's needs and the physical site in mind. They generally feature a low-pitched gable roof, wide overhanging eaves with exposed rafter tails, and windows grouped in horizontal bands. A high-style Craftsman house is distinguished by the quality of the materials and complexity of design and may feature elaborate, custom-designed woodwork, stained glass, and other fixtures.

By World War I, the Craftsman style declined in popularity and was replaced by Period Revival styles. The Craftsman bungalow continued to be built into the 1920s, but was often painted in lighter colors, stripped of its dark wood interiors, or blended with characteristics of various Revival styles.

Character-defining features include:

- Horizontal massing
- Low-pitched gable roof with rolled or composition shingle roofing
- Wide overhanging eaves with exposed rafter tails, outriggers, or knee braces
- Exterior walls clad in wood shingle, shake, or clapboard siding
- Projecting partial- or full-width, or wrap-around front porch
- Heavy porch piers, often of river stone or masonry
- Wood sash casement or double-hung windows, often grouped in multiples
- Wide front doors, often with a beveled light
- Wide, plain window and door surrounds, often with extended lintels
- Extensive use of natural materials (wood, brick or river stone)
- Detached garage at rear of property

Extant Examples:

L: 537 W Milford St. R: 1900 Vassar St. Source: Historic Resources Group, July 2014.

Sub-Theme: Tudor Revival

The Tudor Revival style is loosely based on a variety of late medieval English building traditions including Perpendicular Gothic, Tudor, Elizabethan, and Jacobean. It has its origins in the late 19th-century English Arts and Crafts movement, whose leaders drew inspiration in part from English domestic architecture of the 16th and 17th centuries because of its picturesque qualities and sympathetic relationship to the natural landscape. The earliest examples of the style appeared in the United States in large estates of the 1890s. The Tudor Revival style grew in favor after World War I and reached its peak of popularity in the 1920s and 1930s, as architects and developers adapted it to the country's rapidly growing suburban residential communities and advancements in masonry veneering techniques allowed even the most modest examples to emulate the brick and stone exteriors of English prototypes.

High style Tudor Revival houses are typically two and sometimes three stories in height with steeply-pitched, multi-gable roofs; slate roof shingles are found in the finer examples, but wood shakes and composition shingles are also common. At least one front-facing gable is almost universally present as a dominant façade element. The buildings are usually rambling compositions of multiple volumes in a variety of sizes and shapes. Exterior walls are veneered in brick or stone, or feature decorative half-timbering, sometimes in elaborate patterns, with plaster between, which mimics the appearance of medieval construction techniques. Tall, narrow casement windows, sometimes with leaded diamond-shaped lights, are frequently set in horizontal groupings or projecting bays. Main entrances are frequently set in crenellated turrets or under secondary gables with catslides, and feature paneled wood doors framed by four-centered pointed arches. Projecting exterior chimneys with multiple flues and elaborate brickwork are sometimes located on the primary façade.

Sub-types of the Tudor Revival style include the English Revival bungalow and the Storybook cottage. The English Revival bungalow, so called because of its simpler features, is usually veneered in plaster, with brick or stone used only at the chimney or around the primary entrance. Half-timbering, if used at all, is usually limited to the primary front-facing gable. The Storybook cottage is a more whimsical version of the Tudor Revival style, derived from the quaint medieval cottages of the Cotswold region of southwestern England. Storybook cottages typically feature very steeply-pitched roofs with composition shingles laid in irregular patterns and rolled eaves to suggest thatching, eyebrow dormers, and exterior walls veneered in a rough, irregular plaster finish. The Storybook style was particularly popular in Hollywood where motion picture set designers sometimes moonlighted as architects.

Character-defining features include:

- Asymmetrical façade and irregular massing
- Steeply-pitched multi-gabled roof with a prominent front-facing gable and slate, wood shake, or composition roofing
- Brick or plaster exterior wall cladding, typically with half-timbering and decorative details in stone or brick
- Tall, narrow divided-light windows, usually casement, often grouped horizontally or in bays; may have leaded diamond-shaped lights
- Entrance with pointed arch, set in turret or under secondary gable
- Prominent chimney with elaborate brickwork
- Detached garage at rear of property

Extant Examples:

L: 1212 Cottage Grove Dr. (Contributor to Cottage Grove Historic District); R: 1227-1229 S. Central Ave. Source: Historic Resources Group, July 2014.

Sub-Theme: Spanish Colonial Revival

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

The popularity of the Spanish Colonial Revival style extended across nearly all property types, including a range of residential, commercial, and institutional buildings, and coincided with Southern California's population boom of the 1920s. It shaped the region's expansion for nearly two decades, reaching a high point in 1929 and tapering off through the 1930s as the Great Depression gradually took hold. Like other revival styles, the Spanish Colonial Revival style was often simplified, reduced to its signature elements, or creatively combined with design features of other Mediterranean regions such as Italy, southern France, and North Africa, resulting in a pan-Mediterranean mélange of eclectic variations (see Mediterranean Revival Style). It was sometimes combined, although much less frequently, with the emerging Art Deco and Moderne styles.

Character-defining features include:

- Asymmetrical façade
- Irregular plan and horizontal massing
- Varied gable or hipped roofs with clay barrel tiles
- Plaster veneered exterior walls forming wide, uninterrupted expanses
- Wood-sash casement or double-hung windows, typically with divided lights
- Round, pointed, or parabolic arched openings
- Arcades or colonnades
- Decorative grilles of wood, wrought iron, or plaster
- Balconies, patios or towers
- Decorative terra cotta or glazed ceramic tile work
- Detached garage at rear of property

Extant Examples:

TL: 600-604 S. Central. TR: 746 Alta Vista Dr. BL: 333 Colorado St. BL: 1233 Orange Grove St. BR: 427 Adams St.
Source: Historic Resources Group, July 2014.

Sub-Theme: Mediterranean Revival

The Mediterranean Revival style is distinguished by its eclectic mix of architectural elements from several regions around the Mediterranean Sea, including Spain, Italy, southern France, and North Africa. Much of the American architecture of the late 19th and early 20th centuries can be broadly classified as ultimately Mediterranean in origin, including the Beaux Arts, Mission Revival, Spanish Colonial Revival, and Italian Renaissance Revival styles. By the 1920s, the lines between these individual styles were frequently blurred and their distinguishing characteristics blended by architects who drew inspiration from throughout the Mediterranean region. These imaginative combinations of details from varied architectural traditions resulted in the emergence of a distinct Mediterranean Revival style.

In contrast to the more academic and more literal interpretations such as the Andalusian-influenced Spanish Colonial Revival style or the restrained, dignified Italian Renaissance Revival style, the broader Mediterranean Revival frequently incorporated elements of Italian and Spanish Renaissance, Provençal, Venetian Gothic, and Moorish architecture into otherwise Spanish Colonial Revival designs. The Mediterranean Revival style is sometimes more formal and usually more elaborately composed and ornamented than the simpler, more rustic Spanish Colonial Revival style, and often more flamboyant than the sober Italian Renaissance Revival style. Typical features of the Mediterranean Revival style include arched entrance doorways with richly detailed surrounds; arcades and loggias; stairways and terraces with cast stone balustrades; and Classical decorative elements in cast stone or plaster, including architraves, stringcourses, cornices, pilasters, columns, and quoins.

Character-defining features include:

- Frequently symmetrical façade
- Rectangular plan and two-story height
- Hipped roof with clay barrel tiles and wide boxed or bracketed eaves, or eave cornice
- Exterior walls veneered in smooth plaster
- Wood-sash casement windows, typically with divided lights; sometimes double-hung windows
- Palladian windows or other accent windows
- Arched door or window openings
- Elaborate door surrounds
- Arcades, colonnades, or loggias
- Terraces and stairs with cast stone balustrades
- Cast stone or plaster decorative elements including architraves, stringcourses, cornices, pilasters, columns, and quoins
- Decorative grilles of wood, wrought iron, or plaster
- Balconies, patios or towers
- Decorative terra cotta or glazed ceramic tile work
- Detached garage at rear of property

Extant Examples:

T: 313 E. Broadway, U. S. Post Office (Glendale Register #32). B: 323 Lomita Ave. Source: Historic Resources Group, July 2014.

Sub-Theme: French Revival

French Revival style architecture in Southern California often consists of two sub-types, Chateauesque and French Provincial. The Chateauesque style is loosely modeled on the 16th century chateaux of France's Loire Valley and combines features of French Gothic and Renaissance architecture. The style gained popularity in the United States in the late 19th century and is most closely associated with Richard Morris Hunt, the first American architect to study at the *École des Beaux-Arts* in Paris. The style did not gain popularity in Southern California until the 1920s; it was most frequently used there for luxury apartment buildings and only occasionally for large single-family residences. Chateauesque style buildings are typically two or more stories in height and feature multiple, steeply-pitched hipped roofs with towers, turrets, spires, tall chimneys, and highly ornamented dormers. Exterior walls are usually veneered in stone, brick, or scored plaster, and are ornamented with classical pilasters, stringcourses, and cornices. Windows are typically divided light wood casements and are frequently paired or grouped with prominent mullions.

The more modest French Provincial style was popularized after World War I and is based upon country houses of the French provinces, including Normandy. Although it shares several basic features with the more elaborate Chateauesque style, the French Provincial style is much simpler in its composition and detailing. It is characterized by a prominent, steeply pitched hipped roof with flared eaves and a classical eave cornice; simple rectangular plan and massing; exterior walls veneered in smooth plaster; and divided light, wood sash casement or double-hung windows, usually with louvered wood shutters. Second floor windows sometimes break the cornice line with shallow dormers. The Norman variation usually features decorative half-timbering and a circular entrance tower with a conical roof.

Character-defining features of the Chateauesque style include:

- Multiple, steeply pitched hipped roofs
- Complex massing
- Stone, brick, or scored plaster veneer at exterior walls
- Towers, turrets, spires; and highly ornamented dormers
- Tall chimneys
- Divided light wood casement windows, paired or grouped, with prominent mullions
- Classical pilasters, stringcourses, and cornices
- Detached garage at rear of property

Character-defining features of the French Provincial style include:

- Steeply pitched hipped roofs with flared eaves and eave cornice
- Rectangular plan and simple massing
- Smooth plaster veneer at exterior walls
- Divided light, wood sash casement or double hung windows that sometimes break the cornice line
- Louvered wood shutters
- Decorative half-timbering and circular entrance tower with conical roof (Norman variation)
- Detached garage at rear of property

Extant Examples:

L: 600 Garfield Ave. R: 1118 Lexington Dr. Source: Historic Resources Group, July 2014.

Sub-Theme: American Colonial Revival

American Colonial Revival describes a varied style that combines a number of architectural features found throughout the American Colonies, particularly in New England. The style has neither the strict formality of the Georgian Revival nor the decorative embellishments of the Neoclassical, although it sometimes incorporates elements of both. It also adapts elements of Dutch colonial architecture, such as the gambrel roof. American Colonial Revival buildings are typically one or two stories in height, and are sometimes symmetrical but frequently asymmetrical, with rectangular, L-shaped, or irregular plans. They typically feature side gable or cross gable roofs, sometimes with gabled dormers; exterior walls clad in horizontal wood siding and occasionally brick; prominent brick chimneys; double hung, divided light wood sash windows, usually with louvered wood shutters; paneled wood doors, sometimes with sidelights, transom lights, or fanlights; and restrained use of Classical details. Some American Colonial Revival houses have small, pedimented porches, while others have shed-roofed porches supported on wood posts extending the length of the primary façade.

The U.S. Centennial Exposition of 1876 inspired a sense of patriotism in Americans and fostered an interest in the styles of the Colonial era. Early examples of a revival style in the late 19th century were rarely accurate reproductions, but were instead free interpretations with details inspired by colonial precedents, while later examples shifted to more historically correct proportions and details. The American Colonial Revival style was popular for grand homes in the early 20th century, and by the 1920s was being applied to more modest homes. The restoration of Colonial Williamsburg in the 1930s refueled interest in the style, and it remained popular into the post-World War II era. Local examples primarily date from the 1930s and early 1940s, and often are a simplified version of the style.

Character-defining features include:

- Side gable or cross gable roof, sometimes with dormers
- Asymmetrical composition (occasionally symmetrical)
- Horizontal wood siding at exterior walls
- Paneled wood entry door, sometimes with sidelights, transom light, or fanlight
- Double hung, divided light wood sash windows, usually with louvered wood shutters
- Projecting front porch
- Prominent brick chimney
- Detached garage at rear of property

Sub-Theme: Neoclassical

Neoclassical styles include elements of the late-18th century Classical Revival and Adam (Federal) styles as well as the early19th-century Greek Revival style, sometimes combining them in the same building. The Classical Revival style was influenced by the work of the 16th century Italian architect Andrea Palladio, who adapted Roman temple forms to residential design. The style is characterized by a dominant entrance portico, usually full height, with classical columns supporting a pediment, and the frequent use of the tripartite Venetian (Palladian) window as a focal point. The Classical Revival style was championed in the United States by Thomas Jefferson, whose designs for the Virginia state capitol, the University of Virginia, and his own home, Monticello, are among the finest American examples of the style.

The related Adam style, a contemporary of the Classical Revival, is based on the work of the Scottish architects and designers Robert, John, and James Adam, who lightened the sober, rectilinear Georgian style by adding round arches, semicircular niches, domes, semicircular or elliptical fanlights, and delicate classical Roman decorative details such as swags, garlands, urns, and grotesques in cast plaster or brightly-colored paint. Both the Classical Revival and the Adam styles were popular in the post-Revolutionary War United States (where the Adam style is known as the Federal style on patriotic principle) from the 1780s until the 1830s, by which time both were supplanted by the Greek Revival style. The Greek Revival was based on classical Greek, rather than Roman, precedents and was popular in the United States from about 1830 until the outbreak of the Civil War. It is usually characterized by simple forms and bold classical details, including Etruscan or Greek Doric columns and heavy entablatures at the eave and porch.

The Neoclassical styles did not achieve the broader popularity of their related American Colonial Revival contemporary in the 1920s and 1930s. The style is best identified by its symmetrical façade typically dominated by a full-height porch with the roof supported by classical columns. Like the Renaissance Revival, this style was widely used for imposing civic buildings, institutional buildings, and banks.

Character-defining features include:

- Symmetrical façade
- Rectangular plan, sometimes with side wings
- Low-pitched hipped or side gable roof
- Exterior walls clad in masonry veneer or horizontal wood siding
- Paneled wood entrance door with sidelights, transom light, and classical surround
- Double-hung, divided light wood sash windows, sometimes with louvered wood shutters
- Venetian (Palladian) window or round or elliptical accent windows (Classical Revival and Adam/Federal)
- Semicircular or elliptical fanlights over entrance doors (Classical Revival and Adam/Federal)
- Pedimented entrance portico, usually full height, supported on classical columns (Classical Revival and Greek Revival); wide classical entablatures (Greek Revival)
- Roof balustrade (Classical Revival and Adam/Federal)
- Decorative details including swags, garlands, urns, and grotesques (Adam/Federal)

Extant Example:

500 S. Central Ave. Source: Historic Resources Group, July 2014.

THEME: EARLY MODERNISM

Sub-Theme: International Style

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. The United States became a stronghold of Modern architecture after the emigration of Gropius, Mies, and Marcel Breuer. Two Austrian emigrants, Richard Neutra and Rudolph Schindler, helped introduce modern architecture to Southern California in the 1920s. Their buildings were minimalist in concept, stressed functionalism, and were devoid of regional characteristics and nonessential decorative elements. In 1932, the Museum of Modern Art hosted an exhibition, titled simply "Modern Architecture," that featured the work of fifteen architects from around the world whose buildings shared a stark simplicity and vigorous functionalism. The term International Style was coined by Henry Russell Hitchcock and Philip Johnson in the accompanying catalog.

The early impact of the International Style in the United States was primarily in the fields of residential and small-scale commercial design. The economic downturn of the Depression, followed by World War II, resulted in little architectural development during this period. It was not until the postwar period that Americans embraced Modernism, and its full impact on the architectural landscape is observed. Within the International Style, two trends emerged after World War II. The first emphasized the expression of the building's function, following the early work of Walter Gropius, who created innovative designs that borrowed materials and methods of construction from modern technology. He advocated for industrialized building and an acceptance of standardization and prefabrication. Gropius introduced a screen wall system that utilized a structural steel frame to support the floors and which allowed the external glass walls to continue without interruption.

The second postwar trend in the International Style is represented by Mies van der Rohe and his followers. Within the Miesian tradition there are three subtypes: the glass and steel pavilion, modeled on Mies' design for the Barcelona Pavilion (1929); the skyscraper with an all-glass curtain wall like his Seagram Building (1954) in New York; and the modular office building like his design for Crown Hall (1955) at the Illinois Institute of Technology (IIT). While "form follows function" was the mantra of Gropius, "less is more" was the aphorism of Mies. He focused his efforts on the idea of enclosing open and adaptable "universal" spaces with clearly arranged structural frameworks, featuring pre-manufactured steel frames spanned with large sheets of glass.

Pure examples of the International Style are rare.

Character-defining features include:

- Rectangular massing
- Balance and regularity, but not symmetry
- Clear expression of form and function
- Steel frame structure used as an organizing device
- Elevation of buildings on tall piers (piloti)
- Flat roofs
- Frequent use of glass, steel, concrete, and smooth plaster
- Horizontal bands of flush windows, often meeting at corners
- Absence of ornamentation
- Column-free interior spaces

Sub-Theme: Art Deco

Art Deco originated in France in the 1910s as an experimental movement in architecture and the decorative arts. It developed into a major style when it was first exhibited in Paris at the 1925 *Exposition Internationale des Arts Decoratifs et Industriels Modernes*, from which it takes its name. The Exposition's organizers had insisted on the creation of a new, modern aesthetic. The architecture of the Art Deco movement rejected the rigid organizational methods and classical ornamentation of the Beaux Arts style. It emphasized a soaring verticality through the use of stepped towers, spires, and fluted or reeded piers, and embraced highly stylized geometric, floral and figurative motifs as decorative elements on both the exterior and interior. Ornate metalwork, especially aluminum, glazed terra cotta tiles, and bright colors were hallmarks of the style.

Art Deco was the first popular style in the United States that consciously rejected historical precedents. It was instead a product of the Machine Age and took its inspiration from industry and transportation. Art Deco was employed primarily in commercial and institutional buildings, and occasionally in multi-family residential buildings. It was rarely used for single-family residences. By the mid-1930s, in the depths of the Great Depression, the highly decorated style was already viewed as garish and overwrought, and it was soon abandoned in favor of the cleaner, simpler Streamline Moderne style.

Character-defining features include:

- Vertical emphasis
- Smooth wall surfaces, usually of plaster
- Flat roofs with decorative parapets or towers
- Stylized decorative floral and figurative elements in cast stone, glazed terra cotta tiles, or aluminum
- Geometric decorative motifs such as zigzags and chevrons
- Stepped towers, piers, and other vertical elements
- Metal windows, usually fixed or casement

Extant Examples:

TL: 1015-1025 Chevy Chase Dr. TR: 1377-1385 Colorado St. BL: 501 E. Broadway BR: 1001 Palmer Ave. Source: Historic Resources Group, July 2014.

Sub-Theme: Streamline Moderne

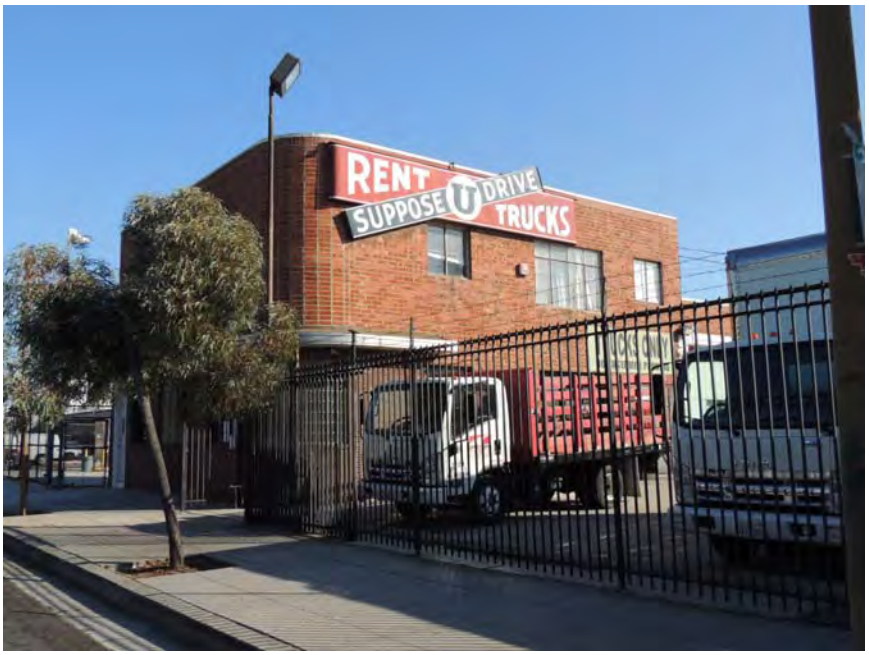
The constraints of the Great Depression cut short the development of Art Deco architecture, but replaced it with a more pure expression of modernity, the Streamline Moderne. Characterized by smooth surfaces, curved corners, and sweeping horizontal lines, Streamline Moderne is considered to be the first 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; buildings executed under those programs are often referred to PWA Moderne. 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, although Art Deco and Streamline Moderne were not necessarily opposites. A Streamline Moderne building with a few Deco elements was not uncommon, but the prime movers behind the Streamline Moderne style such as Raymond Loewy, Walter Dorwin Teague, Gilbert Rohde, and Norman Bel Geddes all disliked Art Deco, seeing it as falsely modern.

The origins of the Streamline Moderne are rooted in transportation design, which took the curved form of the teardrop, because it was the most efficient shape in lowering the wind resistance of an object. Product designers and architects who wanted to express efficiency borrowed the streamlined shape of cars, planes, trains, and ocean liners. Streamline Moderne architecture looked efficient in its clean lines. It was in fact relatively inexpensive to build because there was little labor-intensive ornament like terra cotta; exteriors tended to be concrete or plaster. The Streamline Moderne's finest hour was the New York World's Fair of 1939-40. Here, the "World of Tomorrow" showcased the cars and cities of the future, a robot, a microwave oven, and a television, all in streamlined pavilions. While the style was popular throughout Southern California during the 1930s, there are relatively few examples simply because there was so little construction activity during the Depression.

Character-defining features include:

- Horizontal emphasis
- Asymmetrical façade
- Flat roof with coping
- Smooth plaster wall surfaces
- Curved end walls and corners
- Glass block and porthole windows
- Flat canopy over entrances
- Fluted or reeded moldings or stringcourses
- Pipe railings along exterior staircases and balconies
- Steel sash windows

Extant Examples:



T: Adams Square Vintage Gas Station. Source: Michael Locke via flickr.com.
B: 3809 San Fernando Rd. Source: Historic Resources Group, July 2014.

THEME: 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. 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 include:

- 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
- Wood shutters
- Lack of decorative exterior detailing

Extant Examples:

L: 1423 Barrington Way. R: 501-613 Maple Ave. Source: Historic Resources Group, July 2014.

Sub-Theme: Mid-century Modern

Mid-century Modern is a term used to describe the post-World War II 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 Southern California, this often meant the use of wood post-and-beam construction. Mid-century Modernism is often characterized by a clear expression of structure and materials, large expanses of glass, and open interior plans.

The roots of the style can be traced to early Modernists like Richard Neutra and Rudolph Schindler, whose local work inspired "second generation" Modern architects like Gregory Ain, Craig Ellwood, Harwell Hamilton Harris, Pierre Koenig, Raphael Soriano, and many more. These postwar architects developed an indigenous Modernism that was born from the International Style but matured into a fundamentally regional style, fostered in part by *Art and Architecture* magazine's pivotal Case Study Program (1945-1966). The style gained popularity because its use of standardized, prefabricated materials permitted quick and economical construction. It became the predominant architectural style in the postwar years and is represented in almost every property type, from single-family residences to commercial buildings to gas stations.

Character-defining features include:

- One or two-story configuration
- Horizontal massing (for small-scale buildings)
- Simple geometric forms
- Expressed post-and-beam construction, in wood or steel
- Flat roof or low-pitched gable roof with wide overhanging eaves and cantilevered canopies
- Unadorned wall surfaces
- Wood, plaster, brick or stone used as exterior wall panels or accent materials
- Flush-mounted metal frame fixed windows and sliding doors, 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

Extant Examples:

TL: 500 Glendale Ave. TR: 134 S. Kenwood St. BL: 1330 Romulus Dr. BR: 1339 Romulus Dr. Source: Historic Resources Group, July 2014.

Sub-Theme: Corporate Modern

Corporate Modernism drew from International Style and Miesian precedents, celebrating an expression of structure and functionality in outward appearance. Embraced whole-heartedly in postwar Los Angeles, Corporate Modernism was the predominant style of large-scale corporate office buildings from the late 1940s until the late 1960s. Practitioners of the style embraced new construction techniques which allowed for large expanses of glass, visually broken by strong horizontal or vertical divisions of steel or concrete.

Character-defining features include:

- Box-shaped form
- Constructed of concrete, steel and glass
- Flat roofs, either with flush eaves or cantilevered slabs
- Horizontal bands of flush, metal-framed windows, or curtain walls
- Lack of applied ornament
- Articulated ground story, often double-height and set back behind columns or *pilotis*
- Integral parking lot, either subterranean above grade
- Landscaped plaza or integral plantings at ground floor

Sub-Theme: 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 roadside commercial architecture of the 1950s, including coffee shops, bowling alleys, and car washes.

Character-defining features include:

- Expressive rooflines, including butterfly, folded-plate, and cantilevers
- Organic, abstract, and parabolic shapes
- 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

Sub-Theme: New Formalism

New Formalism is a sub-type of Late Modern architecture that developed in the mid-1950s as a reaction to the International Style's strict vocabulary and total rejection of historical precedent. New Formalist buildings are monumental in appearance, and reference and abstract classical forms such as full-height columns, projecting cornices, and arcades. Traditional materials such as travertine, marble, or granite were used, but in a panelized, non-traditional form. In Southern California, the style was applied mainly to public and institutional buildings. On a larger urban design scale, grand axes and symmetry were used to achieve a modern monumentality. Primary in developing New Formalism were three architects: Edward Durrell Stone, who melded his Beaux Arts training with the stark Modernism of his early work; Philip Johnson; and Minoru Yamasaki. All three had earlier achieved prominence working within the International Style and other Modernist idioms.

Character-defining features of New Formalism include:

- Symmetrical plan
- Flat rooflines with heavy overhanging cornices
- Colonnades, plazas and elevated podiums used as compositional devices
- Repeating arches and rounded openings
- Large screens of perforated concrete block, concrete, or metal

535 N. Brand Blvd. Source: www.showcase.com

Sub-Theme: Brutalism

Brutalism was another architectural movement that developed in the 1950s in response to the International Style. In contrast to the International Style's often light and skeletal appearance, Brutalism created massive, monolithic structures that stretched the limits of concrete construction. More properly known as "New Brutalism," the name was derived from *béton brut*, the concrete casting technique that left a roughly finished surface bearing the imprint of the formwork, used by Le Corbusier in the *Unité d'Habitation*, Marseille, France (1952). One of the style's most significant American promoters was John Portman, who designed several enormous atrium hotels and office clusters known for their spectacular spatial effects, including the Bonaventure Hotel in Los Angeles. The style was particularly popular in the construction of government, educational, and financial buildings. Other well-known examples of the style in Southern California include the Salk Institute in La Jolla (1959) by Louis Kahn and the Geisel Library at the University of California, San Diego (1969) by William Pereira.

Character-defining features of Brutalism include:

- Bold geometric shapes
- Sculptural façade articulation
- Exposed, roughly finished cast-in-place or pre-cast concrete construction
- Window and door openings as voids in otherwise solid volumes
- Raised plazas and base articulation

Glendale Central Library, 222. E. Harvard St. Source: www.la-bike.org.

Sub-Theme: Late Modernism

Late Modern is a blanket term used to describe the evolution of Modern architecture from the mid-1950s through the 1970s. It is typically applied to commercial and institutional buildings. Unlike the straightforward, functionalist simplicity of International Style and Mid-century Modernism, Late Modern buildings exhibit a more deliberate sculptural quality with bold geometric volumes, uniform surfaces such as glass skin or concrete, and a sometimes exaggerated expression of structure and systems. Significant architects who produced works in the style include Marcel Breuer, Philip Johnson, Cesar Pelli, Piano and Rogers, and John Portman.

Character-defining features of Late Modern style include:

- Bold geometric volumes
- Large expanses of unrelieved wall surfaces
- Uniform use of cladding materials including glass, concrete, or masonry veneer
- Exaggerated expression of structure and systems
- Hooded or deeply set windows
- Little or no applied ornament

600 N. Brand Blvd. Source: www.showcase.com

Postmodernism developed in the 1970s partly in response to the social and political upheavals of the 1960s, and like Late Modernism was a conscious reaction against the rigid architectural language of earlier Modern styles. But while Late Modern architects attempted to adapt the tenets of Modernism to contemporary culture, Postmodern architects rejected them altogether and instead resurrected traditional building forms, from the Classical to the vernacular, in an effort to reintroduce decorative detail and human scale, and to convey symbolic meaning through commonly recognizable features. Traditional details, including pediments, arches, keystones, and columns, were used in unconventional and abstracted ways, and were frequently applied as superficial surface ornament unrelated to the underlying structural system. Postmodern buildings frequently feature an exaggerated monumentality and a broad palette of colors, from saturated to pastel. Some of the early leading architects of the movement include Robert Venturi, Michael Graves, and Charles Moore, whose Piazza d'Italia in New Orleans (1979), a pastiche of Roman colonnades, neon lighting, bright colors, and a tiered fountain in the shape of the Italian peninsula, has become an icon of the style.

The Postmodern rejection of orthodox Modernism also fostered the development in the 1980s of Deconstructivism, as architects in Europe and the United States began to develop forms that reflected what they perceived to be a chaotic world and critiqued or subverted the traditional notions of architectural order. Deconstructivist buildings typically feature seemingly random colliding forms and intersecting planes that lack any geometric organization, executed in cheap, off-the-shelf industrial materials such as stucco, corrugated metal, plywood, and chain link. Some of the style's most prominent practitioners worked in the Los Angeles area and helped to define Deconstructivism, including Frank Gehry, Eric Owen Moss, Craig Hodgetts and Thom Mayne.

Character-defining features of Postmodern architecture include:

- Formal composition
- Exaggerated monumentality
- Abstracted classical details including pediments, arches, keystones, and columns, usually applied as surface ornament
- Broad palette of saturated and pastel colors

Character-defining features of Deconstructivist architecture include:

- Seemingly random arrangement of colliding forms and intersecting planes
- May have dramatic rooflines, including shed-like or mono-pitch
- Typically incorporates industrial materials, such as cinder block, asphalt, corrugated metal, or chain link fencing
- Displays eclectic and starkly contrasting elements, materials, colors, patterns, or massing, often resulting in a loosely- assembled or unfinished appearance

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APPENDIX A

City of Glendale
South Glendale Historic Context
HISTORIC RESOURCES GROUP

Address	Direction	Street	Suffix	Resource Name	Architectural Style	Year Built	Status Code	Notes	Source
316		Acacia	Ave		Clipped Colonial	1923	5S3		Glendale Craftsman Style Architecture Survey (GPA)
321		Acacia	Ave		Bungalow	1912	5S3		Glendale Craftsman Style Architecture Survey (GPA)
137	S	Adams	St			1906	3S		Historic Properties-Glendale Status Codes up to 3
137		Adams	St		Transitional	1906	5S3		Glendale Craftsman Style Architecture Survey (GPA)
604		Alta Vista	Dr	Vercellini House	Spanish Revival	1928		Glendale Register #41	Glendale Register of Historic Places
142		Belmont	St		Aeroplane	1912	5S3		Glendale Craftsman Style Architecture Survey (GPA)
100	N	Brand	Blvd	Security Trust and Savings Bank	Classical	1923		Glendale Register #16	Glendale Register of Historic Places; Glendale Downtown Specific Plan (Jones & Stokes)
142	N	Brand	Blvd				3CS	Identified as eligible for the California Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
201	N	Brand	Blvd	F. W. Woolworth Building	Streamline Moderne	1942		Glendale Register #38	Glendale Register of Historic Places; Glendale Downtown Specific Plan (Jones & Stokes)
209	N	Brand	Blvd				5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
216	N	Brand	Blvd	Alex Theatre	Classical Revival, Egyptian Revival, Moderne	1925		Glendale Register #20	Glendale Register of Historic Places; Glendale Downtown Specific Plan (Jones & Stokes); Listed Properties in National Register
221	N	Brand	Blvd				5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
337	N	Brand	Blvd					Identified as eligible for the California Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
401	N	Brand	Blvd	Glendale Federal Savings and Loan		1958	2CS	Individual property determined eligible for listing in the California Register by the SHRC; Not identifiedby J&S because property was less than 45 years old at time of survey (2006).	Glendale Downtown Specific Plan (Jones & Stokes); Historic Properties-Glendale Status Codes up to 3
156	S	Brand	Blvd	Huntley-Evans Building		1921	1S	Listed in NR	Glendale Downtown Specific Plan (Jones & Stokes); Historic Properties-Glendale Status Codes up to 3
224	S	Brand	Blvd				5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
230	S	Brand	Blvd				5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
232	S	Brand	Blvd	Masonic Temple	Art Deco	CBD		Glendale Register #15	Glendale Register of Historic Places; Glendale Downtown Specific Plan (Jones & Stokes)
929	S	Brand	Blvd	Bekins Storage		1929	2D3		Historic Properties-Glendale Status Codes up to 3
1800	S	Brand	Blvd	Seeley's Building	Streamline Moderne	1925/46		Glendale Register #65	Glendale Register of Historic Places
201	E	Broadway		Burn Davis Building		1923	3S	Identified as eligible for the National Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes); Historic Properties-Glendale Status Codes up to 3
205	E	Broadway					53S	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
215	E	Broadway					3S	Identified as eligible for the National Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
313	E	Broadway		U. S. Post Office	Italian Renaissance	1934		Glendale Register #32; Listed in the NR.	Glendale Register of Historic Places; Glendale Downtown Specific Plan (Jones & Stokes); Listed Properties in National Register
501	E	Broadway					5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
600	E	Broadway					3S	Identified as eligible for the National Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
613	E	Broadway		Glendale City Hall	Art Deco	1940		Glendale Register #31; Listed in the CR.	Glendale Register of Historic Places; Glendale Downtown Specific Plan (Jones & Stokes)
633	E	Broadway					3S	Identified as eligible for the National Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
701	E	Broadway		Hotel Glendale	Beaux Arts Classical	1924		Glendale Register #17; Listed in NR.	Glendale Register of Historic Places; List of Properties in National Register
920	E	Broadway		Harrower Lab	Commercial Vernacular	1920		Glendale Register #18	Glendale Register of Historic Places
351	W	Broadway					5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)

Address	Direction	Street	Suffix	Resource Name	Architectural Style	Year Built	Status Code	Notes	Source
353	W	Broadway					5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
357	W	Broadway					5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
325		Burchett	St		Bungalow	1911	5S3		Glendale Craftsman Style Architecture Survey (GPA)
434		Burchett	St		Bungalow	1916	5S3		Glendale Craftsman Style Architecture Survey (GPA)
119	W	California	Ave				3S	Identified as eligible for the National Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
121	W	California	Ave				3S	Identified as eligible for the National Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
1415		California	Ave		Bungalow	1913	5S3		Glendale Craftsman Style Architecture Survey (GPA)
119	N	Cedar	St	Goode House	Queen Ann-East Lake Victorian	1892		Glendale Register #8	Glendale Register of Historic Places
120	S	Cedar	St	FH Martin House		1910	3S		Historic Properties-Glendale Status Codes up to 3
101	N	Central	Ave				5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
227	N	Central	Ave				3S	Identified as eligible for the National Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
346	N	Central	Ave				3CS	Identified as eligible for the California Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
540	N	Central	Ave				3CD	Identified as eligible for the California Register as contributor to historic districty by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation.	Glendale Downtown Specific Plan (Jones & Stokes)
607	N	Central	Ave				3CD	Identified as eligible for the California Register as contributor to historic districty by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation.	Glendale Downtown Specific Plan (Jones & Stokes)
610	N	Central	Ave				3CD	Identified as eligible for the California Register as contributor to historic districty by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation.	Glendale Downtown Specific Plan (Jones & Stokes)
633	N	Central	Ave				3CD	Identified as eligible for the California Register as contributor to historic districty by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation.	Glendale Downtown Specific Plan (Jones & Stokes)
403	S	Central	Ave	403 S. Central Ave	Art Deco (Utilitarian)	1923/29		Glendale Register #89	Glendale Register of Historic Places
400	W	Cerritos	Ave	Glendale Southern Pacific Railroad Depot					List of Properties in National Register
623		Chestnut	St		Eclectic	1921	5S3		Glendale Craftsman Style Architecture Survey (GPA)
337		Chevy Chase	Dr		Bungalow	1910	5S3		Glendale Craftsman Style Architecture Survey (GPA)
825		Chevy Chase	Dr		Bungalow	1916	5S3		Glendale Craftsman Style Architecture Survey (GPA)
201	E	Colorado	St				5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
220	E	Colorado	St				3CS	Identified as eligible for the California Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
326	E	Colorado	St				3CS	Identified as eligible for the California Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
206	W	Colorado	St				3S	Identified as eligible for the National Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
360	W	Colorado	St				5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
112	N	Columbus	Ave				5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
612		Columbus	Ave		Bungalow	1911	5B		Glendale Craftsman Style Architecture Survey (GPA)
616		Columbus	Ave		Bungalow	1911	5D2		Glendale Craftsman Style Architecture Survey (GPA)
		Cottage Grove	Dr	Cottage Grove Historic District	Period Revival Bungalows	1961			Glendale Register of Historic Places

Address	Direction	Street	Suffix	Resource Name	Architectural Style	Year Built	Status Code	Notes	Source
1116		Doran	St		Colonial	1924	5S3		Glendale Craftsman Style Architecture Survey (GPA)
1130		Doran	St		Multi-Family	1923	5S3		Glendale Craftsman Style Architecture Survey (GPA)
408		Dryden	St		Cottage	1925	5S3		Glendale Craftsman Style Architecture Survey (GPA)
606		Dryden	St		Clipped Colonial	1923	5S3		Glendale Craftsman Style Architecture Survey (GPA)
425	E	Elk	Ave				5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
215	W	Elk	Ave				5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
210		Everett	St		Eclectic	1913	5S3		Glendale Craftsman Style Architecture Survey (GPA)
324		Garfield	Ave		Bungalow	1911	5S3		Glendale Craftsman Style Architecture Survey (GPA)
333		Garfield	Ave		Bungalow	1911	5S3		Glendale Craftsman Style Architecture Survey (GPA)
119	N	Glendale	Ave				5S1	Listed in GR.	Glendale Downtown Specific Plan (Jones & Stokes)
902	S	Glendale	Ave	G. A. R. Meeting Hall	Bungalow	c.1900		Glendale Register #13	Glendale Register of Historic Places
219	E	Harvard	St				3CS	Identified as eligible for the California Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
222	E	Harvard	St				3CS	Identified as eligible for the California Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
305	E	Harvard	St				3S	Identified as eligible for the National Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
314	E	Harvard	St	Kiefer & Eyerick Mortuary		1928	3S	Identified as eligible for the National Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes); Historic Properties-Glendale Status Codes up to 3
408	E	Harvard	St				5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
409	E	Harvard	St				5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
423	E	Harvard	St				5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
407		Harvard	St		Eclectic	1913	5S3		Glendale Craftsman Style Architecture Survey (GPA)
1006		Harvard	St		Transitional	1906	5S3		Glendale Craftsman Style Architecture Survey (GPA)
120	N	Isabel	St				3S	Identified as eligible for the National Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
140	N	Isabel	St				3CS	Identified as eligible for the California Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
115	S	Isabel	St				5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
607		Isabel	St		Aeroplane	1924	5S3		Glendale Craftsman Style Architecture Survey (GPA)
417		Ivy	St		Bungalow	1909	5S3		Glendale Craftsman Style Architecture Survey (GPA)
115	N	Jackson	St				5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
123	N	Jackson	St				5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
129	N	Jackson	St				5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
116	S	Jackson	St				3CS	Identified as eligible for the California Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
121	S	Jackson	St				5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)

Address	Direction	Street	Suffix	Resource Name	Architectural Style	Year Built	Status Code	Notes	Source
122	S	Jackson	St				3CS	Identified as eligible for the California Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
132	S	Jackson	St				3CS	Identified as eligible for the California Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
136	S	Jackson	St				3CS	Identified as eligible for the California Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
139	S	Jackson	St				5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
220	S	Jackson	St				3CS	Identified as eligible for the California Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
436		Jackson	St		Colonial	1920	5S3		Glendale Craftsman Style Architecture Survey (GPA)
529		Jackson	St		Colonial	1919	5S3		Glendale Craftsman Style Architecture Survey (GPA)
119	N	Kenwood	St				5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
127	N	Kenwood	St				5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
130	N	Kenwood	St				3S	Identified as eligible for the National Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
132	N	Kenwood	St				5S1	Listed in GR.	Glendale Downtown Specific Plan (Jones & Stokes)
134	N	Kenwood	St				5S1	Listed in GR.	Glendale Downtown Specific Plan (Jones & Stokes)
117	S	Kenwood	St				5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
117	S	Kenwood	St	Glnedale Realty Board, Unity Temple		1926	3S		Historic Properties-Glendale Status Codes up to 3
128	S	Kenwood	St				5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
216	S	Kenwood	St				5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
229	S	Kenwood	St				3S	Identified as eligible for the National Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
231	S	Kenwood	St				3S	Identified as eligible for the National Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
232	S	Kenwood	St				3S	Identified as eligible for the National Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
301		Kenwood	St		Transitional	1911	5S3		Glendale Craftsman Style Architecture Survey (GPA)
312		Kenwood	St		Clipped Colonial	1920	5S3		Glendale Craftsman Style Architecture Survey (GPA)
321		Kenwood	St		Bungalow	1900	5S3		Glendale Craftsman Style Architecture Survey (GPA)
329		Kenwood	St		Transitional	1910	5S3		Glendale Craftsman Style Architecture Survey (GPA)
534		Kenwood	St		Aeroplane	1913	5S3		Glendale Craftsman Style Architecture Survey (GPA)
735	E	Lexington	Dr	Glendale YWCA		1940	2S2		Historic Properties-Glendale Status Codes up to 3
1134	E	Lexington	Dr	Edmonstone	Spanish and Mission Revival	1928		Glendale Register #39	Glendale Register of Historic Places
121	W	Lexington	Dr				3CD	Identified as eligible for the California Register as contributor to historic districty by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation.	Glendale Downtown Specific Plan (Jones & Stokes)
921		Lexington	Dr		Cottage	1922	5S3		Glendale Craftsman Style Architecture Survey (GPA)
925		Lexington	Dr		Bungalow	1908	5S3		Glendale Craftsman Style Architecture Survey (GPA)
140	N	Louise	St	Glendale YMCA	Spanish Colonial Revival	1926		Glendale Register #14	Glendale Register of Historic Places; List of Properties in National Register
224		Louise	St		Multi-Family	1914	5S3		Glendale Craftsman Style Architecture Survey (GPA)
317		Louise	St		Bungalow	1913	5S3		Glendale Craftsman Style Architecture Survey (GPA)

Address	Direction	Street	Suffix	Resource Name	Architectural Style	Year Built	Status Code	Notes	Source
339		Louise	St		Bungalow	1923	5S3		Glendale Craftsman Style Architecture Survey (GPA)
545		Louise	St		Bungalow	1913	5S3		Glendale Craftsman Style Architecture Survey (GPA)
400	S	Louise	St	Holy Family Elementry School		1925	2S2		Historic Properties-Glendale Status Codes up to 3
424		Maple	St		Bungalow	1914	5S3		Glendale Craftsman Style Architecture Survey (GPA)
1281		Marioposa	St	Richardson House	Pioneer Construction	1873		Glendale Register #5	Glendale Register of Historic Places
128	N	Maryland	Ave				5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
224	N	Maryland	Ave				5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
1159		Melrose	Ave		Bungalow	1912	5S3		Glendale Craftsman Style Architecture Survey (GPA)
368		Milford	St		Bungalow	1910	5S3		Glendale Craftsman Style Architecture Survey (GPA)
373		Myrtle	St		Bungalow	1913	5S3		Glendale Craftsman Style Architecture Survey (GPA)
124	S	Orange	St	5642-001-802			3CS	Identified as eligible for the California Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
801		Orange Grove	Ave		Bungalow	1912	5S3		Glendale Craftsman Style Architecture Survey (GPA)
1006		Orange Grove	Ave		Bungalow	1913	5S3		Glendale Craftsman Style Architecture Survey (GPA)
418		Raleigh	St		Colonial	1920	5S3		Glendale Craftsman Style Architecture Survey (GPA)
342		Riverdale	Dr		Transitional	1920	5B		Glendale Craftsman Style Architecture Survey (GPA)
346		Riverdale	Dr		Bungalow	1910	5B		Glendale Craftsman Style Architecture Survey (GPA)
350		Riverdale	Dr		Bungalow	1910	5D2		Glendale Craftsman Style Architecture Survey (GPA)
354		Riverdale	Dr		Bungalow	1912	5D2		Glendale Craftsman Style Architecture Survey (GPA)
358		Riverdale	Dr		Bungalow	1911	5B		Glendale Craftsman Style Architecture Survey (GPA)
362		Riverdale	Dr		Bungalow	1910	5B		Glendale Craftsman Style Architecture Survey (GPA)
1339		Romulus	Dr	1339 Romulus Dr	Moderne	1961		Glendale Register #83	Glendale Register of Historic Places
335		Salem	St		Aeroplane	1914	5S3		Glendale Craftsman Style Architecture Survey (GPA)
371		Salem	St		Bungalow	1914	5S3		Glendale Craftsman Style Architecture Survey (GPA)
3717		San Fernando	Rd		Art Deco				San Fernando Road Industrial Survey
5406		San Fernando	Rd		Spanish Colonial Revival	1929			San Fernando Road Industrial Survey
6135		San Fernando	Rd		Art Deco				San Fernando Road Industrial Survey
3720-3722		San Fernando	Rd		Vernacular, Commercial	1922			San Fernando Road Industrial Survey
3901-3903		San Fernando	Rd		Moorish Revival	1930			San Fernando Road Industrial Survey
6300-6320		San Fernando	Rd		Spanish Baroque Revival	1930			San Fernando Road Industrial Survey
6401-6409		San Fernando	Rd		Art Deco Moderne	1929			San Fernando Road Industrial Survey
420		Stocker	St		Multi-Family	1910	5S3		Glendale Craftsman Style Architecture Survey (GPA)
573		Stocker	St		Colonial	1925	5S3		Glendale Craftsman Style Architecture Survey (GPA)
119		Verdugo	Rd		Multi-Family	1923	5S3		Glendale Craftsman Style Architecture Survey (GPA)
355		Vine	St		Bungalow	1912	5S3		Glendale Craftsman Style Architecture Survey (GPA)
1211		Viola	Ave		Transitional	1909	5S3		Glendale Craftsman Style Architecture Survey (GPA)
1233		Viola	Ave		Clipped Colonial	1921	5S3		Glendale Craftsman Style Architecture Survey (GPA)
200	E	Wilson	Ave				3S	Identified as eligible for the National Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
200	W	Wilson	Ave				5S3	Identified as eligible for the Glendale Register by J&S at reconnaissance-level, pending intensive-level survey and formal evaluation	Glendale Downtown Specific Plan (Jones & Stokes)
500		Wilson	Ave		Multi-Family	1914	5S3		Glendale Craftsman Style Architecture Survey (GPA)
512		Wilson	Ave		Bungalow	1922	5S3		Glendale Craftsman Style Architecture Survey (GPA)

Address	Direction	Street	Suffix	Resource Name	Architectural Style	Year Built	Status Code	Notes	Source
664		Wilson	Ave		Bungalow	1916	5S3		Glendale Craftsman Style Architecture Survey (GPA)
822		Wilson	Ave		Transitional	1902	5S3		Glendale Craftsman Style Architecture Survey (GPA)
441		Windsor	Rd		Bungalow	1912	5S3		Glendale Craftsman Style Architecture Survey (GPA)