

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

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SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

Pasadena Civic Center District (Continuation sheet Item I, page 1)

AND/OR COMMON

Same

2 LOCATION

STREET & NUMBER

See continuation sheet (Item 2, page 1)

NOT FOR PUBLICATION

CITY, TOWN

Pasadena

CONGRESSIONAL DISTRICT

Twenty-second

VICINITY OF

STATE

California

CODE

91109

COUNTY

Los Angeles

CODE

3 CLASSIFICATION

| CATEGORY | OWNERSHIP | STATUS | PRESENT USE | |
|--|---|---|---|--|
| <input checked="" type="checkbox"/> DISTRICT | <input type="checkbox"/> PUBLIC | <input checked="" type="checkbox"/> OCCUPIED | <input type="checkbox"/> AGRICULTURE | <input type="checkbox"/> MUSEUM |
| <input type="checkbox"/> BUILDING(S) | <input type="checkbox"/> PRIVATE | <input type="checkbox"/> UNOCCUPIED | <input type="checkbox"/> COMMERCIAL | <input checked="" type="checkbox"/> PARK |
| <input type="checkbox"/> STRUCTURE | <input checked="" type="checkbox"/> BOTH | <input type="checkbox"/> WORK IN PROGRESS | <input checked="" type="checkbox"/> EDUCATIONAL | <input type="checkbox"/> PRIVATE RESID |
| <input type="checkbox"/> SITE | <input type="checkbox"/> PUBLIC ACQUISITION | <input type="checkbox"/> ACCESSIBLE | <input checked="" type="checkbox"/> ENTERTAINMENT | <input checked="" type="checkbox"/> RELIGIOUS |
| <input type="checkbox"/> OBJECT | <input type="checkbox"/> IN PROCESS | <input type="checkbox"/> YES: RESTRICTED | <input checked="" type="checkbox"/> GOVERNMENT | <input type="checkbox"/> SCIENTIFIC |
| | <input type="checkbox"/> BEING CONSIDERED | <input checked="" type="checkbox"/> YES: UNRESTRICTED | <input type="checkbox"/> INDUSTRIAL | <input type="checkbox"/> TRANSPORTA |
| | | <input type="checkbox"/> NO | <input checked="" type="checkbox"/> MILITARY | <input checked="" type="checkbox"/> OTHER Athl |

4 OWNER OF PROPERTY

Multiple ownership. See continuation sheet (Item 4, page 1)

STREET & NUMBER

CITY, TOWN

Pasadena

VICINITY OF

STATE

California

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,

REGISTRY OF DEEDS, ETC.

Assessor's Office, City Hall- Room 107

STREET & NUMBER

100 North Garfield Avenue

CITY, TOWN

Pasadena

STATE

California

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Not yet in official city survey, but most individual structures are listed in Gebhard and Winter's A Guide to Architecture in

DATE

Los Angeles and Southern California.

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS

CITY, TOWN

STATE

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NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER 1 PAGE 1

| <u>Historic Name</u> | <u>Common Name</u> |
|---|---------------------------|
| A. United States Post Office | Main Post Office |
| B. Young Womens Christian Association | YWCA |
| C. Turner and Stevens Company, Funeral Directors | Turner and Stevens |
| D. American Legion - Pasadena Post #13 | American Legion |
| E. First Baptist Church | same |
| F. Young Mens Christian Association | YMCA |
| G. Public Library of the City of Pasadena | Central Library |
| H. Pasadena City Hall | same |
| I. Los Angeles Gas and Electric Corporation | Southern California Gas C |
| J. Hall of Justice | Police Department |
| K. Pasadena Civic Auditorium | same |
| L. County Courts | same |
| Memorial Park | same |

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NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER 2 PAGE 1

Location - continued

The Pasadena Civic Center District is anchored on the north by the Pasadena Public Library, and on the south by the Pasadena Civic Auditorium. It is linked by the Garfield Avenue axis. The District is generally bounded on the west by Arroyo Parkway and Marengo Avenue and on the east by Euclid Avenue.

- A. United States Post Office - 281 East Colorado Boulevard
- B. Young Womens Christian Association - 28 North Marengo
- C. Turner and Stevens Company - 95 North Marengo Avenue
- D. American Legion - 125, 129, 131, 135, 137 North Marengo Avenue
- E. First Baptist Church - 75 North Marengo Avenue
- F. Young Mens Christian Association - 235 East Holly Street 5/18/92
- G. Central Library - 285 East Walnut Street
- H. Pasadena City Hall - 100 North Garfield Avenue
- I. Southern California Gas Company - 281 Ramona Street
- J. Hall of Justice - 142 North Arroyo Parkway
- K. Civic Auditorium - 300 East Green Street
- L. County Courts - 200-202 North Garfield Avenue
- Memorial Park - bounded by East Holly Street, North Raymond Avenue, and East Walnut Street

Library Monument - 4/5/95 GY2

All locations
9/1/79 ID
Additional data is
shown

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RECEIVED

DATE ENTERED

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

CONTINUATION SHEET

ITEM NUMBER 4 PAGE 1

Owner of properties:

- A. United States Post Office - continuously owned by the Federal Government, United States Postal Service
- B. Young Womens Christian Association - continuously owned by the YWCA
- C. Turner and Stevens - originally owned by Mr. Hamilton J. Stevens and now owned by the Service Corporation International
- D. American Legion - continuously owned by the Legion Corporation of Pasadena
- E. First Baptist Church - continuously owned by the Baptist Church
- F. Young Mens Christian Association - continuously owned by the YMCA
- G. Public Library - owned by the City of Pasadena
- H. Pasadena City Hall - owned by the City of Pasadena
- I. So. California Gas Company - was owned by the Los Angeles Gas and Electric Company until 1937 when the building was named the Southern California Gas Company
- J. Hall of Justice - owned by the City of Pasadena
- K. Pasadena Civic Auditorium - owned by the City of Pasadena
- L. County Courts - owned by the County of Los Angeles
- Memorial Park - has belonged to the City of Pasadena since the 1880's

DESCRIPTION

| CONDITION | | CHECK ONE | CHECK ONE |
|--|---------------------------------------|---|---|
| <input type="checkbox"/> EXCELLENT | <input type="checkbox"/> DETERIORATED | <input checked="" type="checkbox"/> UNALTERED | <input checked="" type="checkbox"/> ORIGINAL SITE |
| <input checked="" type="checkbox"/> GOOD | <input type="checkbox"/> RUINS | <input type="checkbox"/> ALTERED | <input type="checkbox"/> MOVED DATE _____ |
| <input type="checkbox"/> FAIR | <input type="checkbox"/> UNEXPOSED | | |

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Bennett, Parsons and Frost envisioned the Civic Center as being the center of the City, and the dome of the City Hall as being the chief landmark of the town. In this the plan strongly resembled the unexecuted portion of Daniel Burnham's Chicago Plan, with a giant domed City Hall at the end of the axis. The architects realized that the visitor to Pasadena would cross the Arroyo Seco by way of the spectacular existing Colorado Street Bridge, swing around Carmelita Park where the Art Museum was to be located, and proceed along the major axis, Holly Street, with the huge City Hall dome at the end as the climax of the composition.

The minor axis crossed the major axis in the center of the Plaza in front of the City Hall. Terminating the north end of this axis is the Public Library and terminating the south end is the Civic Auditorium. Other lower and less important public and commercial buildings would line Holly Street and Garfield Avenue. Thus, proceeding from west to east, the Hall of Justice, First Baptist Church, Turner and Stevens, American Legion Hall, YWCA, YMCA, Post Office, Gas Company and Courthouse form the urban infill of the district and compliment rather than compete with the major public buildings at the ends of the axes. The whole Civic Center complex is slightly more elevated than the older business district to the west, the grade occurring just at the western boundary of the district. Bennett, Parsons and Frost saw that this topographic feature would enhance their plan. The buildings are set far enough back from the streets to provide space for handsome plantings, but are not so widely spaced that the feeling of a harmonious continuity is lost. The YMCA and YWCA are both set far enough back from the Holly Street "mall" to provide space for double rows of now handsome and mature carob trees, and the Court House and Gas Company are set far enough back from the northern portion of the minor axis to be planted with a fine row of magnolias on each side of Garfield Avenue leading to the Library.

The magnolia planting continues in front of the wings of the City Hall and proceeds south down Garfield on both sides. The west side of the City Hall Plaza is semi-circular, with Holly Street intersecting the semi-circle at its center. To the east of the YMCA and YWCA are small park areas, attractively landscaped with paths, lawns, shrubs, flowers and California redwood trees. These unbuilt areas allow the facades of the Post Office to the south and the balancing Gas Company on the north to play their parts in the composition. The main entrance to the Gas Company is on the angled corner of the structure, thus tying this building visually to the main plaza. On the other corner there is an arched loggia at the entrance to the Court House, which makes this structure, as well, play its part in the urban composition.

See continuation sheet. (Item 7, page 1)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 1

The sidewalks all around the central plaza are effective in adding interest to the space as well. They are composed by subtly colored bricks, laid in basket weave and other patterns and broken up by contrasting patterned strips of "cast stone" concrete. One interesting feature of the plan is that the southern portion of the minor axis is longer than the northern portion, and is intersected by the City's main shopping street, Colorado Boulevard. Thus the district is not exclusively a single use "ghetto" of governmental buildings, but was interwoven into the shopping and commercial district. Bennett, Parsons and Frost were well aware of some of the principles of successful urban planning which today's practitioners are just "discovering".

Buildings and sites contributing to the character of the district:

A. United States Post Office (281 Colorado Boulevard): The Post Office is a typical "American Renaissance" structure of its period. The most noteworthy feature of its general style is that the architects apparently tried to do something which would be particularly appropriate to Southern California. While generally a composition which shows the influence of McKim, Mead and White, it does have white plaster walls and a red tile roof, as well as an entrance loggia composed of a series of arches slightly reminiscent of the California missions. Here, however, the Mission influence stops, as it is a formal public building, set on a podium of white marble, with sophisticated white marble pilasters between the columns and white marble arched pediments with delicate finials over the first story windows. The steps were originally white marble as well, but have been replaced by a fine red granite which is probably just as effective and much more practical. The five pairs of iron grided gates and the iron balconies on the second floor give the building an even more Mediterranean flavor, although their design is soberly American and not Spanish or Italian in derivation.

The vaulted ceiling of the entrance vestibule is especially interesting, being composed of buff-colored tile or brick in a herring-bone pattern. It strongly suggests the vaulting Gustavino and Company used in so many public buildings on the east coast during the period, but is probably not true "Gustavino" vaulting, which was self supporting. The main hall is without doubt the building's most noteworthy feature. It resembles the interior courtyard of a Renaissance palace, covered by a very fine sky-light of patterned colored glass. The arcades surrounding the court are richly ornamented with polychromed terra cotta, in warm but suitable pastel shades, cream and ochre predominating, but with vivid blue on some of the medallions.

(continued)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 2

The capitals of the columns are adorned with American eagles. Circular bas-reliefs decorated with the Great Seal of the United States and the Great Seal of the State of California occur over three of the five doors into the vestibule. The arches around the upper level of the hall are very flattened and suggest a Spanish Renaissance precedent while the terra cotta decoration seems to be more Italian to conform to the exterior. However, the column capitals, with their American eagles, suggest that the whole structure is an original American Renaissance design. The fact that the government erected such a lavish structure is evidence that Pasadena was recognized nationally as a city where good architecture was taken seriously. The building was published in the Western Architect (Vol. 27, Nov. 1918, p. 15-16), a leading American architectural periodical of the day.

In 1939, the northern addition, designed by Sylvannus B. Marston, was dedicated. It is a fine exercise in harmonious addition to an older structure and succeeds admirably in relating the whole expanded building to the rest of the Civic Center. The scale and mass echo the older structure, but the monumental base and the elaborate ornament have been dispensed with, making for a more relaxed and Californian interpretation of the Italian Renaissance. The building depends for its distinction entirely upon the fine proportion of its openings and for the successful way it relates to the rest of the buildings in the Civic Center. The wrought-iron grillwork of the main entrance is well designed.

Major repairs to the main building were completed in 1959. General maintenance of the building since its construction has been excellent.

B. Young Womens Christian Association (28 North Marengo Avenue): Julia Morgan was an important American Architect and this is an important work of her middle period. Miss Morgan's work almost always functioned well, and this is no exception. The proportions are excellent, the scale makes one feel at home. The Mediterranean style is eminently suitable for Southern California and the details, especially on some of the interiors, transplant some of the richness and imagination of the handling of wood in the Bay Area to Southern California. An example is the ceiling in the gymnasium, with its interesting scissors trusses. The building is understated and unobtrusive, virtues lacking in many buildings in this area.

In 1927, Architect F.C. Marsh and Contractor William Crowell built a 15' x 47' addition for rest rooms and dressing rooms on the roof deck. There were also several minor improvements to the gymnasium in the same year. In 1952, Rose Connor, architect and H.C. Olsen, contractor, enlarged the southern end of the loggia and made other minor alterations. In 1956, Rose Connor enclosed a porch for

(continued)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 3

additional cafeteria space. The architectural firm of Pulliam, Matthews and Associates enlarged the first floor with a flat-roofed concrete extension in 1972.

C. Turner and Stevens Company (95 North Marengo Avenue): This mortuary complex, built before the Civic Center ideal was conceived, is the only building in the district which does not conform in style to the California Mediterranean idiom. The clients undoubtedly wanted an "English" building, but the whole is more "craftsman" than English, which is not surprising since Sylvanus Marston, (1883-1946), the senior partner in the firm, had practiced in Pasadena for a number of years and had produced many interesting "craftsman" houses in the heyday of that style before the First World War. There is a pleasant open arcade, the roof of which swoops up to relate it to the main mass of the building in a way reminiscent of Greene and Greene and Bernard Maybeck. The chapel, too, has a roof which ties the whole composition to the ground so that the building fits admirably into its slightly sloping site. The fenestration, as well, is reminiscent of the "craftsman" style, being arranged in generous horizontal bands in many cases, and the gable ends of contrasting sizes on the east show that in many cases the "craftsman" architects were strongly influenced by English vernacular architecture. The brickwork, which is of fine color and texture, very well executed, lends warmth, interest and scale to the building. The windows, too, are well executed. All materials are fine quality, and the whole structure is admirably maintained. In 1954, the interior courtyard was paved and a pergola built.

D. American Legion (125,129,131,135,137 North Marengo Avenue): This is a fine example of a tasteful, dignified, not too formal civic building in the Mediterranean style of Southern California. It was probably more the work of Garrett Van Pelt, Jr. (1879-1974) who contributed to the development of this style. He was well acquainted with the architecture of Europe and Mexico, writing a book on Mexican architecture. This particular building, however, exhibits more Italian influence than most of Van Pelt's work, no doubt an attempt to make the building's style conform very closely to that of the other Civic Center buildings. The first story is boldly rusticated in the Tuscan manner and contains at the center a large-scaled arched opening with deep voisoirs in the Florentine manner. The gates to this main entrance are fine examples of the iron work of the period. The corridor which gives access to the Legion headquarters on the second floor, has a vaulted ceiling in the Renaissance manner, as well as a fine floor of travertine and contrasting black marble, beautifully executed. The second story, the main room of which is set back to provide a pleasant

(continued)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 4

open deck between the end pavillions, is an admirable example of California Mediterranean. Well proportioned doorways with simplified Renaissance details and a handsome plaque which identifies the building have lunettes over them. The tiled-roofed end pavillions which lend a touch of informality, are also well proportioned and contain fine examples of custom -designed steel windows of the period. There have been additions made to the facade of one of the first floor offices which are removable and have not damaged the original detail. With the exception of minor water damage on the second floor, the building has been maintained in good condition.

E. First Baptist Church (75 North Marengo Avenue): Carleton M. Winslow (1876-1946) was the "right-hand man" to Bertram Goodhue from 1911, until Goodhue's death in 1925, when he established his own practice. His training was at the Ecole des Beaux-Arts in Paris. This church which fits very well both in style and scale into the district, shows a broad knowledge of European architecture and an unmistakable Goodhue influence. The beautiful tower, which is the dominant feature, is derived from the tower of the famous Romanesque church of St. Trophine in Arles, France. The entrance portal is also derived from Romanesque precedents. The rest of the building has fenestration in the Gothic style, which is not as inappropriate as it might appear at first sight. Many churches in Europe had parts which were constructed in different eras, and a mixture of styles was not uncommon. The simple warm plaster walls and Mediterranean tile roofs tie the whole complex together and relate it successfully to the other District buildings. The articulated buttresses which lend scale and interest to the otherwise unadorned elevations are borrowed from Goodhue's churches. The Gothic Rose Window over the Romanesque portal is a strong statement. The northern elevation with the octagonal turret next to the Gothic transept and low tiled-roofed element abutting the apse, are particularly successful design elements and are skillful adaptations of the infinitely rich vocabulary of European ecclesiastical architecture. The interior of the main church is surprising, but well adapted to the requirements of the Baptists. The space seems to plunge downward, and then upward to the exposed pipes of the magnificent organ which constitutes the main decorative feature.

The Parish Hall and auxiliary buildings, built on the site of the original Victorian church, pulled down after the new church was completed, present another rich complexity of form simplified and united by plaster and tile.

(continued)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 5

The exposed concrete beams which span the Parish Hall were decorated by Lucille Lloyd, a Pasadena artist who worked in the arts and crafts tradition and was a teacher in the Stickley School of Art, the art department at Throop Polytechnic Institute. In 1930, Carleton M. Winslow added a classroom wing of three stories to the south of the original sanctuary. The entire complex has been well maintained.

F. Young Mens Christian Association (235 East Holly Steet): Benton's original brick building has entirely disappeared. Marston and Van Pelt added rooms to the west and changed the entrance to open on the new extension of Holly Street, which did not even exist when the original building was constructed. They changed the style to simplified California Mediterranean to conform with the other Civic Center Buildings. They probably did not have as large a budget as they might have wished for their transformation, but the results contributed importantly to the architectural unity of the district nevertheless, as the building takes its place very well in the civic ensemble. Rustication was limited to quoins at the corners of the first story, but the new windows are well-proportioned and the entrance, with its interesting steps and Italian inspired wrought iron lighting fixtures, make the Holly Street elevation a success. The architects added a hipped Mediterranean tiled roof with a simple cut-back cornice in the California manner. The rows of arched windows, with Renaissance columns between, are an economical way of suggesting a loggia in the tradition of a Tuscan palace or villa. The lunettes above the end windows recall the American Legion Hall across the street. The later addition to the east, done in 1925, is simpler still. This building was not be one of the focal points of the civic ensemble, so the simplicity becomes an asset. In 1926, the same firm designed another addition to house handball and tennis courts. The exterior of the building has been well maintained. The interior has been extensively "modernized".

G. Central Library (285 East Walnut Street): Myron Hunt had built the main campus buildings at Occidental College and the commissions for the H.E. Huntington estate in a somewhat formal Italian style. A little later he built the Flintridge Country Club in a very simple California style, recalling the vernacular architecture of the Spanish period. Charles Fletcher Lummis called it the most authentic Mission-Revival building in Southern California. Myron Hunt imaginatively combined these two architectural approaches in the Library design. The buildings occupied the northern terminus

(continued)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 6

of Bennett's minor axis of the Civic Center. Behind it were the peaks of the San Gabriel mountains. Hunt realized that a very simple horizontal mass which complimented rather than competed with the mountains, would be the most effective solution. Therefore, the main mass is one long horizontal tiled gable in the vernacular manner. To complete the axis, however, and give the building sufficient dignity, Hunt built on a rather high podium, and at the center, a series of rather monumental arched openings with classical columns between their light and extravagantly high main hall. One enters through a California adaptation of a European monumental wall, and proceeds through a patio, complete with fountain, to gain access to the main entrance. The tiled-roofed porch which surrounds the patio on three sides and forms sheltered outdoor reading areas for the Children's Room and the former Periodical Reading Room is noteworthy for its naturally finished wood classic columns. The entrance gates are fine examples of wrought-iron work of the period.

The interior of the Main Hall, from which easy access is gained to all other departments, is especially noteworthy for its beautifully detailed and naturally finished oak panelling. The natural wood finishes, especially the original lighting fixtures, some of which have been relocated in the Children's Room and other places, recall Hunt's early career in the Midwest. He occupied an office in Steinway Hall in Chicago with Frank Lloyd Wright and other pioneers of the Prairie School, and some of his early works were included in H. Alan Brooks The Prairie School: Frank Lloyd Wright and his Midwest Contemporaries. The Library was the most popular building in the new Civic Center, the one whose style seemed most successfully to capture the mood Pasadenans thought embodied the spirit of their City.

In 1968, two wings were added to the east and a one-story room to the children's section as well as a ramp entrance to the west. The architects were Paul Haynes and David Oakley, the contractor was Weymouth Crowell, son of William Crowell. The Library has been maintained in excellent condition.

H. Pasadena City Hall (100 North Garfield Avenue): The City Hall, designed by Bakewell and Brown, is the dominant building of the District. Those who are familiar with the work of Arthur Brown can identify it without recourse to a guidebook. All the decoration from the very large scaled cornice, to the swags, garlands, lions' heads, urns, pylons and other ornaments, to the characteristic and beautiful lighting fixtures, is reminiscent of his work in San Francisco and Washington, D.C., so praised by Henry Hope Reed in The Golden City. The inspiration for these undoubtedly came from a number of sources, as Brown knew European architecture intimately. The dominant period is the mannerist phase

(continued)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 7

of the Italian Renaissance and one sees the influence of Michaelangelo's Porta Pia, as well as the work of Palladio, Carlo Maderso and even Bernini, as well as a touch of French neo-Classicism. All is very plastic, three-dimensional, bold and very large in scale. Some of the building is quite unadorned however; for example, the loggia which forms the eastern side of the courtyard. This and the use of custom-made, rather modern, metal sash windows recall Bertram Goodhue's Los Angeles Public Library or even the work of Irving Gill. The functionless open dome structure is the building's most striking and unusual feature. It is reminiscent of the Palace of Fine Arts in San Francisco, designed by Brown's old teacher at Berkeley, Bernard Maybeck. Here Brown has created a Baroque fantasy inspired more by the Bibiena family and Piranesi than any other structure in the area. The outsize "lantern" on the top is a viewing gallery which overlooks the whole City. Brown's color scheme of warm plaster over the reinforced concrete walls and a slightly lighter color for the cast concrete ornament, complimented by the very deep quiet blue-grey of the custom-made metal sash, the subtle variegated red-browns of the roof and paving and the natural lean of the lanterns has been carefully preserved. The interiors were made so that they might be redivided as the occasion arose, and space was provided for future additions on the east side. The central courtyard with its impressive cast-stone fountain is always accessible, through the pierced archways, and offers a planting which changes with the seasons. Silk-floss trees and native oaks provide shade. There have been no alterations to the exterior of the building since its construction and it has been excellently maintained.

I. Southern California Gas Company (281 Ramona Street): The Mediterranean Renaissance Revival was so well established in Southern California by the late 1920's that even the anonymous architects of the Gas Company could produce a building of interest and some distinction. The first floor is rusticated concrete, successful simulating cut stone, and is pierced by a series of fine arched openings with deep voisoirs. Between the smaller windows of the second floor, Sebastiano Tomasello executed a beautiful series of scraffito panels in terra cotta and subtle yellow, in the manner of the Italian Renaissance. These touches give this simple little structure an interest and scale which make it a definite addition to the Civic Center plaza. The roof is hipped and covered with the fine red-brown Mediterranean tile used on the other district buildings. The custom-designed metal windows and doors are well proportioned.

(continued)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 8

In 1967, Architect John Galbraith designed an extremely sensitive two story addition with parking on the first floor and offices on the second. The facade of the building has been very well maintained. The only remaining original detailing on the interior is the ceiling in the main entrance.

J. Hall of Justice (142 North Arroyo Parkway): In almost any location in Southern California other than the Pasadena Civic Center, this would be a noteworthy, historic building. Admittedly, it is not quite up to the standard of the other structures, but it is a period piece which conforms completely in style and scale to the other buildings in the District. It is an Italian Renaissance palazzo with a simulated rusticated stone base, red tiled, hipped roof and plaster walls. Interesting features are the balustraded balconies on the top story, the wrought iron lamps of spikey Florentine inspiration on the exterior at ground-floor level and the cast-stone ornamentation with pairs of engaged classical columns and a pediment above the main entrance. The plaster quoins at the corners also add interest.

An addition to the north was constructed in 1950. The architect was H. Palmer Sabin, a distinguished Pasadena architect who won several awards. The addition is completely sympathetic to the original. In fact, it enhances the whole structure, as Sabin was a fine architect who handled the problem of putting windows in buildings in a very convincing way. Two floors were added to the north end of the existing building in 1967.

K. Civic Auditorium (300 East Green Street): The Civic Auditorium, designed by Edwin Bergstrom, Cyril Bennett and Fitch H. Haskell in 1924, was erected 1931-33. The entrance element of the building is covered by a hipped Mediterranean tile roof. There is no cornice. The eaves are treated as they might be in a rather simple Italian villa. The same type of roof covers the stage house to the rear. The auditorium roof is ornamented with pylons and parapet walls in the Italian Renaissance manner. The first story, containing the entrance doors, is rusticated concrete simulating stone. The color is a warm, medium brown. The second story is treated in the Italian manner as a "piano nobile." It is colored light buff. The large windows on this floor are surrounded by slightly recessed arched, decorated blue and grey tile panels. Over the top of each window is alternately a theatrical mask or a crown, representing the Coat of Arms of the City of Pasadena.

The floor of the foyer is marble. The ceiling is vaulted and decorated with inset colored panels. The corridor, giving access to the auditorium, has a coffered ceiling decorated with stenciled Italian Renaissance

(continued)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 9

motifs. The interior of the auditorium is richly colored, light buff, grey and Pompeian red, being the dominant colors. The side walls are painted in a "trompe l'oeil" manner, simulating undulations and slender columns. Around the proscenium arch are decorations in the Pompeian manner, depicting architectural scenes. Pompeian Grisaille or trompe l'oeil scenes also decorate the side and back walls under the balcony. The ceiling looks to the uninitiated like English "Adam" work, but is also based on Pompeian revival prototypes. Thus the auditorium is decorated after the rediscovery of Pompeii. All these decorations were designed and executed by John B. Smeraldi, an Italian artist who emigrated to Southern California. His first major commission was the design and decoration of the interiors of the Biltmore Hotel in Los Angeles, designed by Schultz and Weaver in 1923.

At the rear of the building is an exhibit hall executed in the same Italian Renaissance manner. The front of the complex sits on a podium surrounded by a cast-stone balustrade. The design is knowledgeable, refined and simplified Italian Renaissance, well adapted to Southern California.

In 1977, an acoustical shell was added as were new seats in the main auditorium. The exhibit hall has now been converted to an ice rink. No alterations have occurred to the exterior and the building remains in excellent condition.

L . County Courts (200-202 North Garfield Avenue): This is a very rare example of a post World War II public building in the Mediterranean style. It owes its success to the fact that there were still some people in the architectural offices of the City in 1950 who had been active during the heyday of the Mediterranean era of the 1920's. The building conforms well to the architecture of the Civic Center. It has warm plaster walls and a hipped roof of red tile. The fenestration on the west is more severe than that of the earlier structure, but is softened by the fine street trees. The arched south loggia with Baroque ornamentation was designed by Orrin Stone, a designer and draftsman who had worked for most of the major eclectic architects in Pasadena in the 1920's. The large window on the south elevation which lights the staircase hall is a particularly happy feature. It is well proportioned and adds interest and scale to the most important side of the building.

The interiors are typical of the early 1950's.

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INVENTORY -- NOMINATION FORM

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 10

Memorial Park at the northeast corner of the Civic Center District deserves special mention. Originally named Library Park, it is one of the oldest parks in the city, dating from the 1880's.

Pasadena's first public library was built here. The stone arch of the Library still stands and bears this inscription, "Memorial Arch of Pasadena's First Public Library." A stone building of Romanesque architecture erected here in the 1880's, financed largely by public subscription, served as Pasadena's main public library from 1890 to 1927. It was condemned as unsafe in 1933 and torn down in 1954. The entrance arch was restored in 1955 at the request of the Pasadena Historical Society and is dedicated to the memory of Pasadena's pioneers, who in the early and difficult days established the Public Library as an expression of reverence for literature and art. Their spirit, symbolized in this remaining archway, lives on.

There exists a large outdoor theatre, or bandshell, standing among the trees in the park, as well as a senior citizens' center. Many of the trees here date from the first days of the park. Of special note is a long row of palms along Raymond Avenue which were planted about the time the Library was built.

Memorial Park also contains three Civil War monuments. A larger than life statue in bronze on a granite base bears this inscription, "Erected by the Citizens of Pasadena to perpetuate the memory of the Defenders of the Union 1861 to 1865." Two stone, terra cotta and tile drinking fountains near the outdoor theatre bear these inscriptions, "Dedicated to our Mothers (the other, to our Fathers) by the Daughters of Union Veterans of the Civil War 1861-1865. These monuments to the Civil War dead as well as the valuable green space that the park provides, attest to its valuable contribution to the life of Pasadena and to its historical importance to the City.

8 SIGNIFICANCE

| PERIOD | AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW | | | |
|---|--|--|---|---|
| <input type="checkbox"/> PREHISTORIC | <input type="checkbox"/> ARCHEOLOGY-PREHISTORIC | <input checked="" type="checkbox"/> COMMUNITY PLANNING | <input type="checkbox"/> LANDSCAPE ARCHITECTURE | <input checked="" type="checkbox"/> RELIGION |
| <input type="checkbox"/> 1400-1499 | <input type="checkbox"/> ARCHEOLOGY-HISTORIC | <input type="checkbox"/> CONSERVATION | <input checked="" type="checkbox"/> LAW | <input type="checkbox"/> SCIENCE |
| <input type="checkbox"/> 1500-1599 | <input type="checkbox"/> AGRICULTURE | <input type="checkbox"/> ECONOMICS | <input type="checkbox"/> LITERATURE | <input checked="" type="checkbox"/> SCULPTURE |
| <input type="checkbox"/> 1600-1699 | <input checked="" type="checkbox"/> ARCHITECTURE | <input checked="" type="checkbox"/> EDUCATION | <input checked="" type="checkbox"/> MILITARY | <input checked="" type="checkbox"/> SOCIAL/HUMANITARIAN |
| <input type="checkbox"/> 1700-1799 | <input checked="" type="checkbox"/> ART | <input type="checkbox"/> ENGINEERING | <input checked="" type="checkbox"/> MUSIC | <input checked="" type="checkbox"/> THEATER |
| <input type="checkbox"/> 1800-1899 | <input type="checkbox"/> COMMERCE | <input type="checkbox"/> EXPLORATION/SETTLEMENT | <input type="checkbox"/> PHILOSOPHY | <input type="checkbox"/> TRANSPORTATION |
| <input checked="" type="checkbox"/> 1900- | <input type="checkbox"/> COMMUNICATIONS | <input type="checkbox"/> INDUSTRY | <input checked="" type="checkbox"/> POLITICS/GOVERNMENT | <input type="checkbox"/> OTHER (SPECIFY) |
| | | <input type="checkbox"/> INVENTION | | |

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

District significance

The district, a Civic Center designed by Bennett, Parsons and Frost, is a nationally significant example of civic art in the "City Beautiful" style of the 1920's. The main features of the plan were actually executed, and the key buildings actually built, by nationally recognized architects in a homogenous style.

The plan managed to solve some of the severe traffic problems which plagu Pasadena (Colorado Boulevard was the only through east-west street in the center of the City before the execution of the plan.) The plan recommended the creation of Green Street and Holly Street as additional east-west arteries.

The designers also managed to locate the main buildings as terminations of axes, which showed the structures off to their best advantage, and gave a sense of interest, scale and unity to the center of the City, a virtue lacking in most American town plans, which present streets as endless corridors extending to the horizon.

Significant persons

Leading citizens of the City succeeded in creating the Pasadena City Planning Commission in 1922. After its creation, the Commission determined that the City, which had been growing rapidly since the construction of resort hotels and the arrival of the Santa Fe and Southern Pacific Railroads around the turn of the century, needed a new City Hall and new Public Library, as well as a Civic Auditorium which might attract conventions, and an Art Museum. A far-sighted member of the Commission, Dr. George Ellery Hale of the California Institute of Technology, visited Chicago that year and asked Edward H. Bennett, of the firm of Bennett, Parsons and Frost, to visit Pasadena and prepare a plan which would include these necessary buildings in a harmonious ensemble. Hale selected Bennett because he had studied under Bernard Maybeck and had inherited the planning practice from Daniel H. Burnham who designed Washington, D.C. Burnham had also been a friend of Hale.

In 1922 the architects arrived in Pasadena and were flown over the City. In 1923, their plan was published and their recommendations for its implementation were put into effect. A bond issue was passed which would make possible the building of the new streets and the erection of the new City Hall and Public Library as well as insure the eventual construction of the auditorium. - See continuation sheet, (Item 8, page

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INVENTORY -- NOMINATION FORM

CONTINUATION SHEET Significance ITEM NUMBER 8 PAGE 1

Carmelita Park, which was to be the location of the Art Museum, was given to the City by public-spirited citizens. In 1924, the architects of the major civic buildings were selected in a manner typical of the period, limited architectural competitions. Myron Hunt, (1862-1946), an MIT-trained architect who had worked for Shepley, Rutan and Coolidge, and built the Henry Huntington house (1908) and library (1916), was the winner of the competition for the Public Library. John Bakewell, Jr., (1872-1963), trained at U.C. Berkeley and the Ecole des Beaux Arts, and Arthur Brown, Jr. (1874-1957) who had similar training and was the only architect to be named to the Institut de France, Office of the Legion of Honor, were the ones selected to design our City Hall. They had also designed the city halls of San Francisco and Berkeley. Edwin Bergstrom, Cyril Bennett and Fitch Haskell (1883-1957) won the Civic Auditorium competition. Haskell, the designer, had studied at Harvard, Massachusetts Institute of Technology and the École des Beaux Arts and had worked for Mc Kim, Mead and White before coming to California.

Growth of the business district was possible only to the east, as the Arroyo Seco and the expensive residential district precluded growth to the west. The Main Post Office, (Oscar Wenderoth), YWCA (Julia Morgan), and YMCA (Arthur Benton) had already been built in the district (1914, 1910 and 1921 respectively.) The Civic Center contributed to the development of the business district immediately adjacent to it. Banks, savings and loan establishments and brokerage and insurance and real estate offices were constructed on Garfield Avenue and Colorado Boulevard near the Post Office and City Hall, and what had, in the smaller Pasadena of earlier days, been a quiet residential area, became the business and government center of a growing city, with the erection of the American Legion Hall, Hall of Justice, Gas Company building and the new First Baptist Church in the district.

At the time that the plan for the district was developed, Pasadena enjoyed the highest per capita income of any city of its size in the United States. This was still true as late as 1940, when a Columbia University professor concluded that it was the "ideal city" in the country in which to live. This economic fact explains more than anything else, the ambitious nature of the district's plan, the creation of new streets, the rerouting of old ones to put buildings at the end of formal axes, the plaza in front of the City Hall and the profusion of ornament on the buildings. Other small cities simply did not have the resources to import expensive planners from the Middle West to plan complexes of buildings. So Pasadena's effort remained unique in the country, state and region. Los Angeles, a much larger city, planned an ambitious civic center at the same time, and some of the men who planned the civic buildings of Los Angeles were the same men who planned the buildings in Pasadena.

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NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

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CONTINUATION SHEET Significance ITEM NUMBER 8 PAGE 2

Fitch Haskell was chief of design on the Patriotic Hall and Myron Hunt was on the team which planned the County Hospital. The style which was originally planned for the Los Angeles buildings was the style which was employed for the Pasadena buildings- Mediterranean Renaissance. Beverly Hills, a small city, at the time erected only one civic building which combined city hall, courthouse, library and police station under one roof, and made no effort to plan the structure's surroundings.

The American Architect and Building News, the oldest and at the time probably the most prestigious architectural magazine in the United States, published the Public Library and the City Hall extensively, an honor not conferred on any other smaller city in the region, indicating that the architectural establishment in the country considered these to be well-designed and important examples of American civic architecture.

Qualities which make the district distinct from its surroundings-
Upon entering the district, one is aware that this is an important place in the city. Far less commercial and much more park-like, the Civic Center area is distinct from its surrounding neighborhoods both in architectural style and feeling. The streets are wider here, and lined with trees, the sidewalks are wider too; some of them paved in tile and brick set in decorative patterns. Small parks abound, planted with trees and flowers. Unlike other areas in the city, this section was planned around the citizen, truly a place for people--to walk, to picnic and sunbathe, and to sit with friends among the trees and enjoy the open vistas.

Fronting City Hall is a large open plaza, an ideal place for street fair, open air concerts and festivals. Because it is not a major traffic area it is an easy matter to close off streets without disrupting the traffic flow through Pasadena.

To the north and south are modest residential neighborhoods. To the west and east are business and industrial areas and some comfortable, but unremarkable residential neighborhoods. It is clear that this is not just a fortuitous collection of old civic buildings but a carefully planned architectural entity; not a museum piece but a viable and vital civic area. Except for minor changes, the majority of the buildings in the Civic Center District are still intact- a major difference in comparison to other places in the city where nearly every building of this era has been destroyed through modernization. Although there have been intrusions, it is obviously a unique collection of buildings and sites whose greatest value and impact arise from the fact that they relate to each other and the environment in a special way. This district must be preserved as a unit. The whole here is greater than the parts.

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CONTINUATION SHEET Significance ITEM NUMBER 8 PAGE 3

Streetscapes on Marengo Avenue, including the Citizens' Bank Building and the Security-Pacific Bank Building and also the Euclid Street structures which include the All Saints' Church and the Maryland Hotel Apartments contribute to the tone and scale of the district, on its perimeters. Structures specifically mentioned may, in the near future, be added to this district for the support role they play.

Intrusions-

The original integrity of the Civic Center has not always been respected. The new court building (See photo #22) and its parking garage, show an abandonment of architectural standards. Their detailing and scale fights the atmosphere which the original architects of the Civic Center strove to achieve.

The Mutual Savings building adds another discordant note to the grouping. Both scale and material are out of keeping with the Civic Center as a whole.

The most serious threats to the integrity of the Civic Center are the Pasadena Center adjacent to the Auditorium, and the Plaza Pasadena. Future residents will be hard put to connect the Civic Auditorium with the rest of the Civic Center.

Justification for inclusion of these buildings-

Quoting from the official city document, entitled "Pasadena Civic Auditorium" in 1932:

Pasadena is particularly proud of her Civic Center which contains \$6,000,000 worth of public buildings as well as headquarters for the government offices, the school administration building and the offices of the public utilities.

The Civic Auditorium, City Hall, the Public Library are the three principal units of the Civic Center. The Hall of Justice, in which the courts, police and superior, an Emergency Hospital, police headquarters and a modern jail are located, the Central Fire Station, the Post Office, County Courts, American Legion, the YMCA and YWCA complete the Civic Center plan.

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CONTINUATION SHEET Significance

ITEM NUMBER 8

PAGE 4

Justification for areas of significance-

Architecture- See Section 7, description.

Art and Sculpture- Sgraffito details by Sebastiano Tomasello on the Southern California Gas Company building is last remaining example of this work in Pasadena; John B. Smeraldi's paintings on the walls and ceilings of the Civic Auditorium; Maud Daggett's Peter Pan frieze on the fireplace in the Childrens' Room of the Public Library; Jess Stanton's tile work on the Civic Auditorium facade; terra cotta and glass work in the Main Post Office; decorative work on beams and ceiling of the First Baptist Church; and bronze statue by Theodore A. Ruggles-Kitson, sculptor.

Community Planning- An outstanding example of the City Beautiful movement of the 1920's, designed by Bennett, Parsons and Frost of Chicago.

Education- Both the Library and the Baptist Church serve as centers of learning.

Law- The full functions of the law are carried out in the City Hall, in the Hall of Justice which includes a Police Department and a jail and in the County Court Building.

Military- The military influence can be felt throughout the district: The American Legion Post #13, the statue and plaques in Memorial Park, and the recruiting offices for the military branches which are located in the American Legion building.

Music- In addition to the Civic Auditorium which has featured notables of the music profession throughout the years, there are opportunities for music to be performed in the Music Room and Auditorium of the Library, in the Memorial Park bandshell and in the Plaza area in front of City Hall. Obvious touches of music fill the air around City Hall, such as the bells in the tower of the First Baptist Church and the organs in both Turner and Stevens Mortuary chapel and the sanctuary of the First Baptist Church.

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INVENTORY -- NOMINATION FORM

CONTINUATION SHEET Significance ITEM NUMBER 8 PAGE 5

Political Administration- The role of City Hall in governing and determining processes of municipal legislation.

Religion- The tenets of the Christian religion are espoused by the YMCA, YWCA, First Baptist Church and Turner and Stevens Mortuary.

Science- The U.S. Meteorological Measuring Station, east of the YMCA in the small park area inconspicuously serves its important function.

Social humanitarianism- The entire area speaks to the humanitarianism of the designers as they planned this inviting and accessible space for future generations. Additionally, the YWCA, YMCA and First Baptist Church speak to humanitarianism as one of their prime goals.

Theater- Opportunity for theater abounds in the Civic Center District: such greats as Ethel Barrymore and Marcel Marceau have performed on the Civic Auditorium stage and there is impromptu theater space on the steps of City Hall, the bandshell and the stage in the auditorium of the Library.

| <u>Building</u> | <u>Dates</u> | <u>Architect</u> and (Builder) |
|------------------------------------|--------------|--|
| A. Post Office | 1914-1915 | Oscar Wenderoth |
| B. YWCA | 1920 | Julia Morgan |
| C. Turner and Stevens Mortuary | 1922 | Marston and Van Pelt (W.A. Taylor) |
| D. American Legion Post | 1924 | Marston, Van Pelt and Maybury (John N. Simpson) |
| E. First Baptist Church | 1925-1926 | Carleton M. Winslow (W.C. Crowell) |
| F. YMCA | 1910 1925 | Arthur Benton (J.A. Harmont) Marston, Van Pelt |
| G. Library | 1925 | Myron Hunt, H.C. Chambers (W.C. Crowell) |
| H. City Hall | 1925-1926 | John Bakewell and Arthur Brown (Ornsdorff Construction) |
| I. Southern California Gas Company | 1929 | Gas company architects (Frederick J. Alexander) |
| J. Hall of Justice | 1930 | Joseph J. Blick, W.W. Warren |
| K. Civic Auditorium | 1931-1932 | Edwin Bergstrom, Cyril Bennett, Fitch Haskell (W.C. Crowell) |
| L. County Court Building | 1952 | Breo Freeman (Westwood Builders) |

9 MAJOR BIBLIOGRAPHICAL REFERENCES

See continuation sheet (Item 9, page 1)

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 63

QUADRANGLE NAME _____

QUADRANGLE SCALE _____

UTM REFERENCES

A 1,1 | 3,94 | 1,60 | 3,7 | 7,9 | 2,0,0

B 1,1 | 3,94 | 6,9,0 | 3,7 | 7,9 | 2,0,0

ZONE EASTING NORTHING

ZONE EASTING NORTHING

C 1,1 | 3,9,4 | 1,6,0 | 3,7 | 7,8 | 3,9,0

D 1,1 | 3,9,4 | 6,9,0 | 3,7 | 7,8 | 3,9,0

E _____

F _____

G _____

H _____

VERBAL BOUNDARY DESCRIPTION

The northern boundary of the Pasadena Civic Center District starts at the intersection of Raymond Avenue and Walnut Street. It runs east along Walnut Street until its intersection with (Item 10, page 1)

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

| STATE | CODE | COUNTY | CODE |
|-------|------|--------|------|
| | | | |
| | | | |

| STATE | CODE | COUNTY | CODE |
|-------|------|--------|------|
| | | | |

11 FORM PREPARED BY

NAME / TITLE

September 15, 1978

ORGANIZATION

DATE

Pasadena Heritage

(213) 793-4378

STREET & NUMBER

TELEPHONE

54 West Colorado Boulevard

CITY OR TOWN

STATE

Pasadena

California 91105

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL _____

STATE _____

LOCAL _____

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

KEEPER OF THE NATIONAL REGISTER

ATTEST:

DATE

CHIEF OF REGISTRATION

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CONTINUATION SHEET

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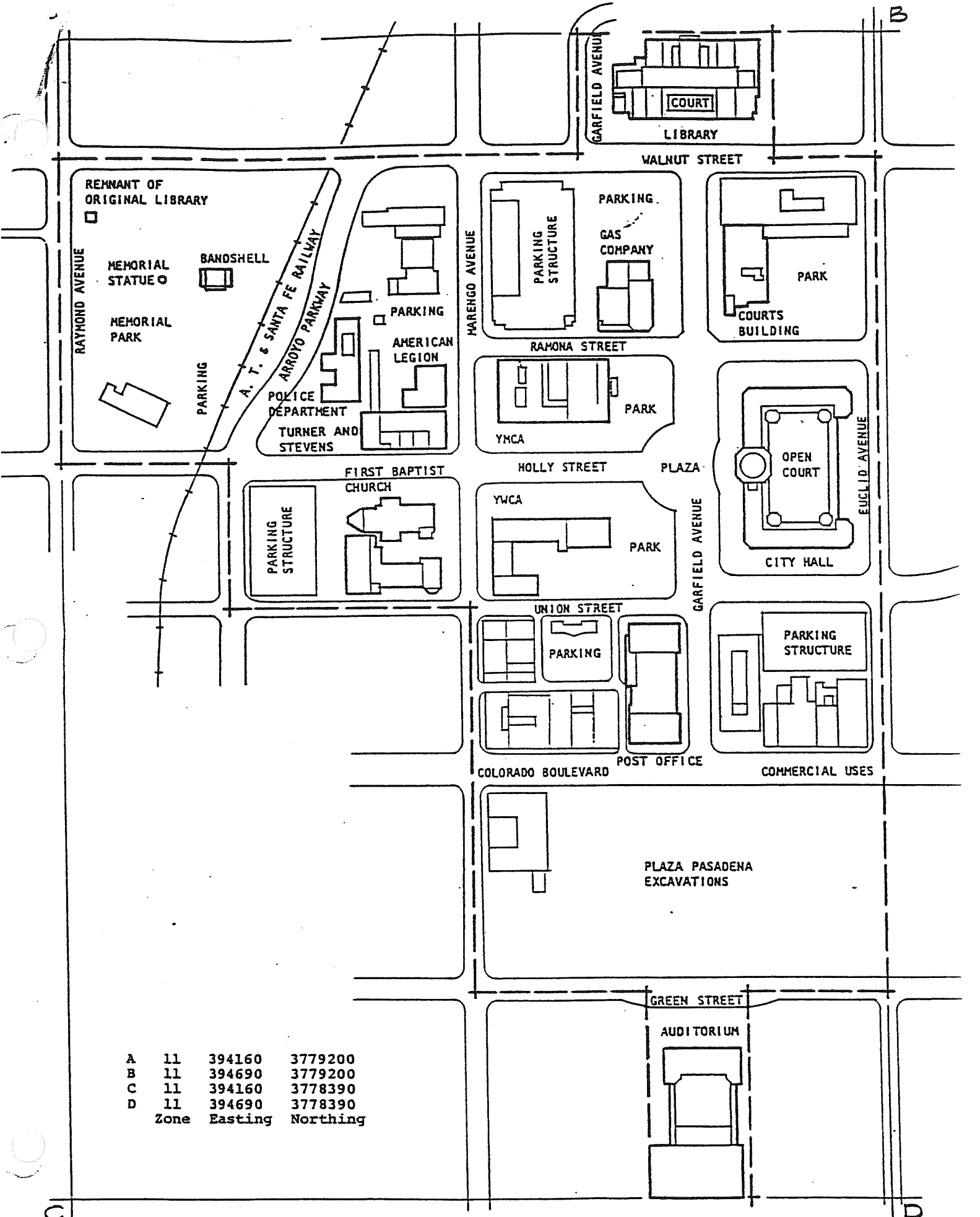
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CONTINUATION SHEET Verbal Boundary ITEM NUMBER 10 PAGE 1

Garfield Avenue just west of the Library property. From this point it runs north and then east along Garfield Avenue as it turns behind the Library. It continues to the east immediately north of the Library to intersect the east property line of the Library. Turning south it continues until intersecting Walnut Street. From there it proceeds east to intersect Euclid Avenue. Turning south, it continues southward crowing Colorado Boulevard and the excavations for the new Plaza Pasadena until it intersects Green Street. From there it runs west until intersecting a north-south line parallel with eastern edge of the promenade adjacent to the east wall of the Civic Auditorium. It follows this line southward to intersect an east-west line projected from the south wall of the former Exhibit Hall (now an ice-skating rink) attached to the Civic Auditorium. From there it extends west to intercept a north-south line projected north from the west wall of the Exhibit Hall. It continues north along this line until it intersects Green Street once again. The boundary proceeds west to an intersection with Marengo Avenue and north along Marengo Avenue to intersect Union Street. It proceeds west along Union Street intersecting Arroyo Parkway. It then continues north to intersect Holly Street and then west to intersect Raymond Avenue, proceeding north to the starting point at the intersection of Raymond Avenue and Walnut Street.



B

REMNANT OF ORIGINAL LIBRARY

MEMORIAL STATUE

MEMORIAL PARK

BANDSHELL

A. T. & SANTA FE RAILWAY
ARROYO PARKWAY

POLICE DEPARTMENT
TURNER AND STEVENS

PARKING
AMERICAN LEGION

FIRST BAPTIST CHURCH

PARKING STRUCTURE

PARKING STRUCTURE

PARKING
GAS COMPANY

PARK

COURTS BUILDING

RAMONA STREET

PARK
YMCA

OPEN COURT

EUCLID AVENUE

CITY HALL

HOLLY STREET

PARK
YMCA

PLAZA

UNION STREET

PARKING

PARKING STRUCTURE

POST OFFICE

COMMERCIAL USES

COLORADO BOULEVARD

PLAZA PASADENA EXCAVATIONS

GREEN STREET

AUDITORIUM

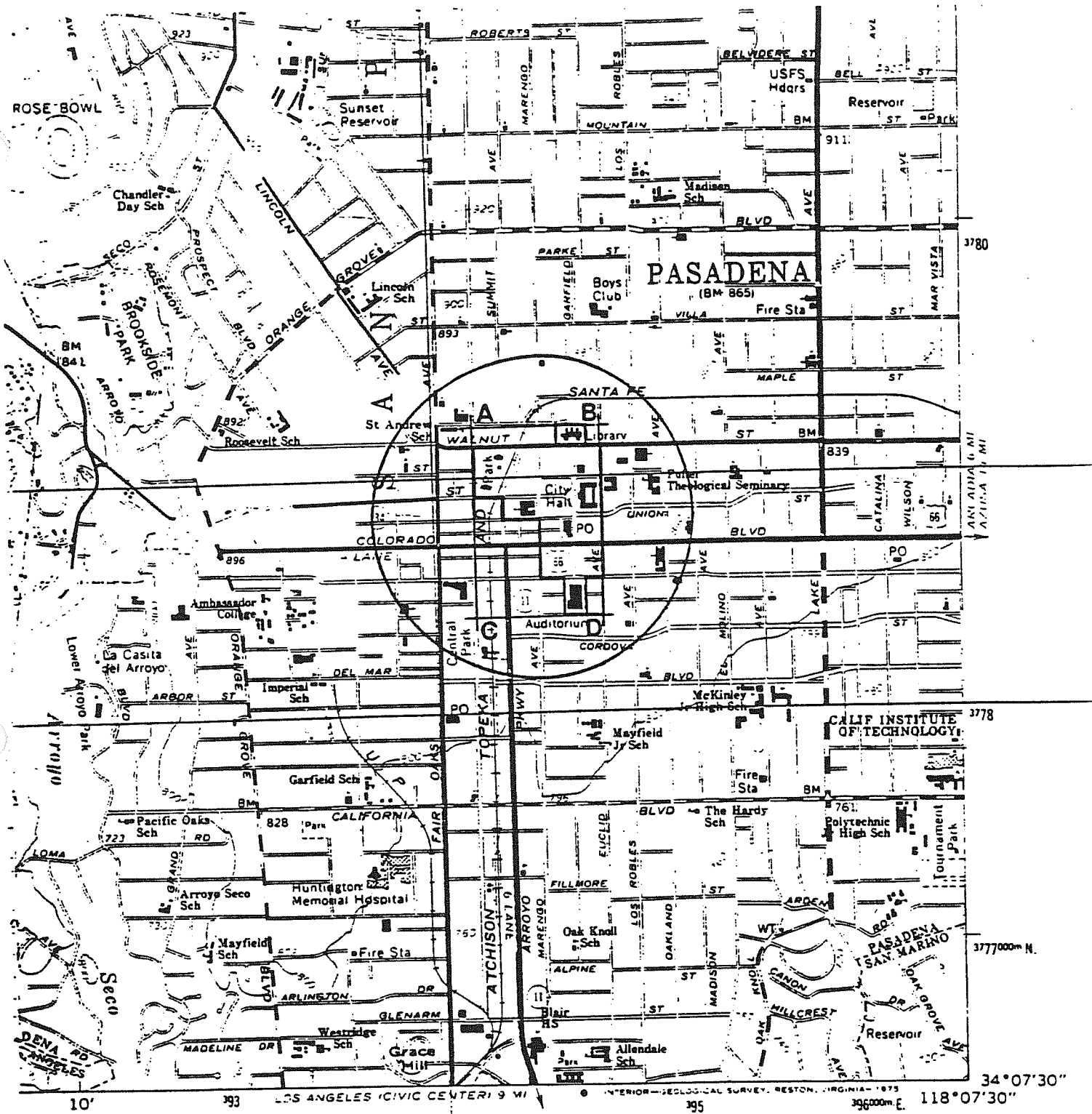
| | | | |
|---|------|---------|----------|
| A | 11 | 394160 | 3779200 |
| B | 11 | 394690 | 3779200 |
| C | 11 | 394160 | 3778390 |
| D | 11 | 394690 | 3778390 |
| | Zone | Easting | Northing |

SKETCH MAP SCALE 1" = 200'



C

D



A 11 394160 3779200
 B 11 394690 3779200
 C 11 394160 3778390
 D 11 394690 3778390
 Zone Easting Northing

ROAD CLASSIFICATION
 Heavy-duty ————— Light-duty —————
 Medium-duty ————— Unimproved dirt —————
 U.S. Route State Route

QUADRANGLE LOCATION

PASADENA, CALIF.
 N3407.5—W11807.5/7.5

1966

AMS 2352 II NW—SERIES V895

TEL MONTE
3352 II SE

Addendum

N. All Saints Episcopal Church (132 N. Euclid): was built in 1923 in the English Gothic style. The architect, Reginald Johnson, (1882-1952), of the firm Johnson, Kaufman, and Coate, had been practicing in Pasadena since 1912 and was primarily known as an architect of luxurious Spanish and mediterranean style residences. His father was the first bishop of Los Angeles, Joseph H. Johnson. The exterior of the church is faced with granite and the roof is slate. A castled tower dominates the building. The stained glass windows pierce the stone walls. Several of the windows are by Louis C. Tiffany. The main altar and reredos are of French Caen stone, carved in Massachusetts by the William Ross Company. The aisle tiles, made in random sizes and in colors varying from rich reds to bluish grays through browns and buffs, were made by the Batchelder Tile company.

In 1926-27 additional property was acquired for a parish house and rectory. The architects for these buildings were Cyril Bennett and Fitch Harrison Haskell, designers of the Civic Auditorium. These church buildings were also done in the English Gothic style and form an integrated courtyard with the church itself. The Parish Hall suffered extensive damage in 1976 during two fires. Reconstruction is under way.

The All Saints Church had several locations before the present site. In 1882 the first services were held in a home and then moved to the public school at Colorado and Fair Oaks. Later they were located over the first city library, between Raymond and Fair Oaks. In 1884 a lot was purchased on Garfield, opposite the present Post Office. A small frame church was completed in 1885 and sat among the area's orange groves. The first Euclid Avenue church was built in 1889 and a parish hall and other buildings were added as time went on. These buildings made way for the present church.

All Saints Episcopal Church has always been a center for the Pasadena community. It has included many prominent Pasadenans in its membership and has been the center of community pride and civic service activity.

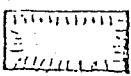
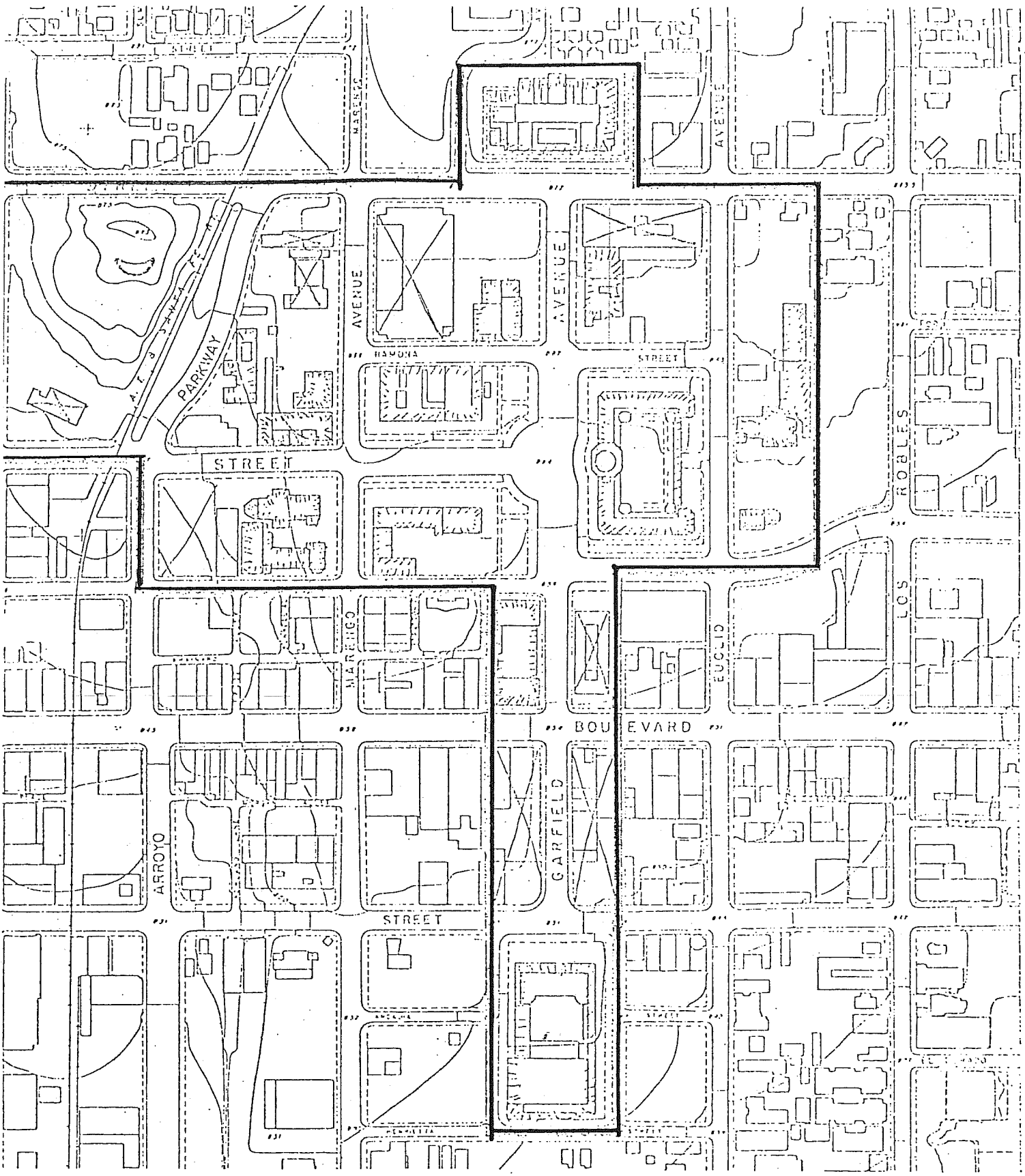
All Saints is also of significance because of its architect, Reginald Davis Johnson. Johnson had a distinguished architectural career. The Journal of the AIA in noting his death mentioned his "lavish but restrained houses which raised the standard of residential architecture generally." (p. 81 Feb. 1953) His specialty was mediterranean and Spanish architecture. Some of his best known buildings include: the Tod Ford home on Grand Ave., St. Paul's cathedral in Los Angeles, and the Post Office and Biltmore Hotel in Santa Barbara. Later in his career Johnson became known for his social concerns especially in the field of housing. He fought to clear slums and design adequate housing for the poor. He took a significant role in establishing the first program of low rent dwellings for Los Angeles. He served on local, state and national housing organizations. He also served as president of the Southern California chapter of the AIA, was one of their Fellows, and received an award for excellence in residential work from the AIA.

O. Maryland Hotel Apartments (80 N. Euclid): This tall rectilinear six story concrete building was built in 1926 by Edward B. Rust. It is of historic significance as the last remaining piece of the Maryland Hotel-Apartment complex. This complex was begun in 1902 by the architect John Parkinson on the northwest corner of Los Robles and Colorado. (The property extended from Colorado to All Saints Church and from Euclid to Los Robles.) The hotel opened in 1905. An east

wing and bungalows were added in 1906 by architect Myron Hunt. In April 1914 a fire gutted most of the hotel and Hunt was placed in charge of reconstruction. The hotel reopened in November 1914.

The Maryland Hotel was distinctive as a year round hotel. It was owned by Daniel M. Linnard who also operated other Pasadena hotels such as the Green, the Vista del Arroyo, and the Raymond. The Maryland was a center for Pasadena social life. The Charity Ball, a major Pasadena social event, was held at the Maryland for years. Theodore Roosevelt stayed at the hotel during his 1911 visit to Pasadena.

In 1937 the property was sold to the Broadway Department store and the main hotel structure was razed. The bungalows and the apartment complex remained. In 1948 the bungalows were closed and many were moved to other sites in the city. Those remaining were demolished for a Broadway parking lot. The Maryland apartments and a wall near All Saints church which still has "Maryland Hotel" on it, are all that remain of this complex.



CONTRIBUTING



NON-CONTRIBUTING

Revised Boundaries