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INTERAGENCY RESOURCES DIVISION
NATIONAL PARK SERVICE

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Stuart Company Plant and Office Building
other names/site number Johnson & Johnson/Merck Consumer Pharmaceuticals Building

2. Location

street & number 3360 East Foothill Boulevard ☐ not for publication N/A
city, town Pasadena ☐ vicinity N/A
state California code CA county Los Angeles code 037 zip code 91107

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		Contributing	Noncontributing
☒ private	☒ building(s)	2	buildings
☐ public-local	☐ district	0	sites
☐ public-State	☐ site	4	structures
☐ public-Federal	☐ structure		objects
	☐ object	6	0 Total

Name of related multiple property listing:
N/A

Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ☐ nomination ☒ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet.

Signature of certifying official — Date: Oct 4, 1994

California Office of Historic Preservation
State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet.

Signature of commenting or other official — Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

☐ entered in the National Register.
☐ See continuation sheet.
☑ determined eligible for the National Register. ☐ See continuation sheet.
☐ determined not eligible for the National Register.
☐ removed from the National Register.
☐ other, (explain:) _____

Signature of the Keeper — Date of Action: 11-23-94

6. Function or Use

Historic Functions (enter categories from instructions)	Current Functions (enter categories from instructions)
INDUSTRY/PROCESSING/EXTRACTION: Manufacturing Facility	VACANT/NOT IN USE
COMMERCE/TRADE: Business	

7. Description

Architectural Classification (enter categories from instructions)	Materials (enter categories from instructions)
MODERN MOVEMENT: New Formalism	foundation CONCRETE walls CONCRETE; METAL:aluminum; GLASS roof CONCRETE; GRAVEL other

Describe present and historic physical appearance.

Completed in 1958, the Stuart Company Plant and Office Building is located at 3360 East Foothill Boulevard in Pasadena, California. The complex is centered within a large development of office, manufacturing and industrial buildings. The total area of the site is 439,084 square feet (approximately 5.66 acres). The portion of the site which contains contributing resources is approximately 2.9 acres.

The contributing resources are as follows: two buildings, the Plant and Office building and the bath house; four structures, the reflecting pool located at the north (front) elevation, and the swimming pool, pavilion and garden wall located in the courtyard. The Plant and Office building, designed in the New Formalism style, is a steel and concrete building measuring 190 feet by 190 feet. An arcade consisting of a patterned concrete wall with a flat roof above, supported by round steel columns, is an integral part of this building, and extends easterly for a total of 403 feet. Two additions to the main building and a ramp over the reflecting pool are the only visible alterations. All the contributing resources, as well as the alterations, are described in further detail in this section. The building, site and contributing structures have retained a high degree of integrity since 1958, the period of significance.

To the south of the site is the Foothill (210) Freeway; to the east is Halstead Street and a municipal fire station. Light industrial plants and warehouses exist to the west and north. Sierra Madre Villa Avenue borders the site to the west. To the northwest of the site is a residential neighborhood of single-family houses.

Oriented to the north, the Plant and Office Building is set back 150 feet from the street. A formally landscaped area, with lawns, mature palms and ferns, occupies the space in front of the building. A parking lot is within the landscaped space. A raised concrete curb and retaining walls define the planted areas. The two-story Plant and Office Building, which originally housed office, laboratory and warehouse uses, is square in plan, measuring approximately 190 feet by 190 feet. The building is constructed of steel columns and beams with reinforced concrete floor slabs. Exterior walls of the building below grade are reinforced concrete. Above grade, the north and east elevations are glass and aluminum curtain walls; the west and south walls are of concrete block cast with an oval "capsule" pattern.

Distinguishing the north facade of the building is a one-story concrete screen, set beneath an overhanging flat roof. Slender, regularly placed, round steel columns, animated with thin metal stock in a meandering geometric pattern, support the roof. The columns have a gold lacquer

☒ See continuation sheet

finish. The white screen wall, which consists of individual concrete blocks in a repeating circle-and-square pattern, extends across the front facade of the main building and continues to the east to reach a total 403 feet in length. Raised brass bosses punctuate the surface of the screen at each corner intersection of concrete blocks. Seven large gold-lacquered saucers, suspended from chains, enliven the front of the east screen. Identical metal saucers, originally used as planters for vines and ferns, also appear inside the central atrium of the building. A recessed main entrance to the complex divides the screen wall into two sections. To the west of the entrance, the screen wall and the building behind cantilever over a shallow reflecting pool. Five jet fountains and freestanding circular planters are set within the reflecting pool. The pool extends just to the east of the entrance; beyond it, running 192 feet to the east, the screen steps back in plane and, as a perforated freestanding wall, delineates the southern edge of the parking area.

At night, the latticed screen wall was originally brilliantly illuminated from behind. The effect is a dramatic tableau : interior offices appearing through a transparent, gossamer-like wall and reflected below in the pool. Originally, the fountains in the basin of the pool were also illuminated.

The upper floor of the building is entered from street level (East Foothill Boulevard) and houses reception areas, testing and control laboratories, offices and general storage The building descends below grade to the lower floor, reached by a wide concrete stair located in the atrium. Throughout the interior of the building, two prevailing decorative elements are the color scheme (blue and white) and latticed grillework (both concrete and metal).

The two-story atrium is the most significant feature of the interior. Illuminated by 81 translucent plastic skylights set within a coffered, suspended plaster ceiling, the atrium features large globular luminaires, hanging planters, and concrete block walls imprinted with castings of oval-shaped pharmaceutical pills. A glass curtain wall divides the atrium from the adjoining courtyard.

Located to the east of the building, the rectangular courtyard is an enclosed garden and recreational space symmetrically organized around a central swimming pool. The courtyard measures 104 feet deep by 192 feet wide and is at grade with the lower floor. A lawn area, 57 feet deep by 97 feet wide, is in the northwest corner of the courtyard. Centered in the lawn area is an elliptical-shaped swimming pool (30' by 50') designed for use by employees of the plant. To the south of the lawn area is a garden with five rectangular low concrete planters, each measuring 7 feet by 23 feet and approximately one foot high, containing orange trees and oriented vertically toward the pool. Alternating between each of these planters is an 11' x 17' rectangular plot of grass, oriented horizontally. Throughout the garden and around the perimeter of the entire courtyard is concrete paving embedded with smooth beach pebbles. The turf, paving, planters and trees are organized in a symmetrical plan. A steep embankment with ground cover on the north and a solid block wall on the south enclose the open space.

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Pasadena, Los Angeles County, California

A freestanding shade pavilion is located to the east of the swimming pool. Exuberantly "futuristic" in design, the pavilion is a conical-shaped hyperbolic paraboloid, supported by ten 8-inch round metal pipe columns and surmounted by a needle with three round finials. The original finish on the folded plate roof of the pavilion was gold lacquer, matching the columns and hanging planters on the north facade. Presently, the pavilion is painted in a silver-gray color. The pavilion is flanked by a tall cypress tree, as well as a low round concrete planter containing shrubs, on both the north and south sides. A 28-foot by 34-foot bath house is located directly east of the pavilion. The flat-roofed bath house is constructed of concrete blocks with an imprinted "pill" pattern similar to those on the interior of the main building.

Since its completion in 1958, the building, including its interior fixtures and original landscaping, has had minimal alterations. A ramp, bridging the reflecting pool, and pipe railings have been added to the front entrance. In 1960, a 20,000 square foot addition to the south (rear) wall extended the warehouse and loading dock facilities. Only one new opening was made in that portion of the former exterior wall which connected to the addition. In 1970, a 12-foot by 13-foot addition to the west wall of the Plant and Office Building made a connection to an existing adjacent warehouse building. None of these changes significantly compromised the integrity of the original Plant and Office Building; only the ramp, for example, is within public view on the primary facade.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:
☐ nationally ☒ statewide ☐ locally

Applicable National Register Criteria ☐ A ☐ B ☒ C ☐ D

Criteria Considerations (Exceptions) ☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☒ G

Areas of Significance (enter categories from instructions)	Period of Significance	Significant Dates
ARCHITECTURE	1958	1958

Cultural Affiliation
N/A

Significant Person
N/A

Architect/Builder
Stone, Edward Durell

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The Stuart Company Plant and Office, constructed in 1958, possesses exceptional significance at the state level. It is eligible for the National Register under Criterion C in the area of architecture as an outstanding example of mid-century modern architecture in California. It is one of the earliest expressions in that state of the New Formalist (or Neo-Formal) style and of architect Edward Durell Stone's philosophy and work.

Admirers of the Stuart Company Building in the late 1950s and early 1960s envisioned its design as a promising new development in architecture. Its design, to them, represented a new chapter in architecture, a modern expression of romanticism. With its "Persian facade of milk-white screening,"[31] its golden columns, reflecting pools and fountains, cantilevered walls, spacious light-filled atrium, generous landscaping, and dramatically illuminated grillework, the Stuart Company building signified that modern factory buildings could be both functional and beautiful. "In addition to being luxuriously attractive and coolly efficient," Wolf Von Eckardt wrote in Mid-Century Architecture in America (AIA, 1961), "the building disproves the common idea that a handsome commercial building necessarily costs more than an ugly one. The company reportedly saved about $13 per square foot as against what a conventionally designed structure might have cost."[32]

The Stuart Company building was widely acclaimed at the time of its dedication in both popular and professional journals, as well as throughout the architectural profession. In May of 1958, the American Institute of Architects (AIA) cited the building as one of the five best designs for 1958 and awarded it a National First Honor Award. The Stuart Company Building is the only building in Pasadena to receive a prestigious AIA National Honor Award in the 1950s. In 1958, the building was featured in an exhibition of contemporary architecture at the Cleveland Museum of Art.[1]

"It is surely one of the most elegantly ornamented factories yet to grace the industrial scene,"[2] Architectural Forum observed upon the opening of the building. Time magazine noted the building's "richness" and said, "this building records all the gains of modern architecture and yet remains a romantic building."[3] Architectural Record featured photographs of the building under the heading "Splendor in the Factory,"[4] and Time described the building as a "palace...that combines beauty, efficiency, and the atmosphere of a country club."[5] The Pasadena Star News described it as "...an architectural marvel of 20th Century building,"[6] and the Los Angeles Times characterized it as "one of California's important major buildings in recent years."[7]

☒ See continuation sheet

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In part due to Stone's presence in the state, Neo-Formalism became a widely disseminated style in civic, commercial and residential architecture in the 1950s, 1960s and 1970s. Combining historical architectural forms with the sheen of modern design, it proved highly popular, and its motifs -- decorative grilles, slender colonnades and white forms -- were frequently used. Though the style has suffered from critical disapprobation, it had a major impact on the state as a modern expression.

Summary of Exceptional Significance of Stuart Pharmaceutical Factory

The Stuart Building is exceptionally significant as an outstanding example of mid-century modern architecture and specifically the Neo-Formal style in California, and as the state's first fully realized example by one of the styles' creators, internationally renowned architect Edward Durell Stone. With other major examples of the style being remodelled in recent years, the significance of the Stuart Building only increases.

California is a state known for its excellence in Modern architecture. Neo-Formalism is one of its most influential phases, seen in major cultural centers, department stores, banks, city halls and other buildings throughout the state. The Stuart Building is significant in the establishment of the style which challenged many of the tenets of International Style architecture and lead the way for the re-introduction of historic references in contemporary architecture.

Distinguishing characteristics of the New Formalist style include

1. references to historical building styles and types
2. delicate or filigree applied decorative elements
3. symmetry
4. pools of water and/or fountains used as a setting
5. a degree of separation from the surrounding landscape
6. a consistent white color
7. large unified forms conveying a sense of monumentality
8. slender or abstracted columns

A building which contains many (though not necessarily all) of these elements can be identified as an example of New Formalism, as distinguished from other Modern styles discussed below. The Stuart Building is clearly an example of New Formalism by this definition. Designed during the formative stage in the style's history, the Stuart Building is the first of Stone's buildings in

California to include most of the style's distinguishing characteristics -- those which would become Stone's trademarks.

The Stuart Building is also, in the opinion of several architectural historians and critics to be cited, an exceptionally skillful example of the style. It is a gleaming white building, ornamented with slender gold columns and broad hanging planters. Its filigree screen walls recall Moghul and Moorish styles. It appears to float above a reflecting pool set in a broad lawn. Its consistent color and unified rectilinear form convey a sense of monumentality to this factory/office building. These elements were used to impart a sense of beauty and romance, pointing to what are considered by its practitioners to be "eternal" qualities of good design.

The Stuart building is more than a collection of the style's elements. It conveys the sense of uplift, of providing a beautiful and therefore advantageous surroundings for workers, of a calm atmosphere separated from the jarring world outside which Stone and other New Formal designers sought.

The Stuart Building shows the able hand of a master architect who is not only inventive in his development of this distinct style, but who also is confident in his manipulation of its elements. Though the style proved highly popular and was used after the Stuart Building by many commercial as well as less sensitive architects, the fineness of the Stuart Building's proportions, its balance of ornament and form, its careful spatial interconnection of exterior entry, interior atrium and exterior garden, and its solution of the functional mechanics of the program show why the Stuart Building is one of the very finest and most frequently cited examples of Neo-Formalism.

The Stuart Building is also exceptionally significant as a better example of Stone's mature style than any another Stone building in California in the 1950s. Compared to buildings by other architects in California using the Neo-Formal style, such as the Los Angeles Music Center (1964-69) by Welton Becket and the Los Angeles County Museum of Art by Pereira Associates (1964) the Stuart building is a significantly finer piece of architecture.

With the decline in popularity of the Neo-Formal style in the early 1970s, it is possible today to catalog its examples and establish its major monuments. With significant remodelling of the Music Center underway, and a major addition to the Museum of Art masking most of the original building, the Stuart Building is exceptionally significant today as the best intact, major example of the Neo-Formal style.

Stuart Company Plant and Office Building
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The Stuart Company Building and the Career of Edward Durell Stone

Edward Durell Stone (1902-1978) is, arguably , ranked among the leading American architects of the mid-20th century. His work was widely publicized and influenced the architecture of his era on an international scale. A dissenter against the International Style, he introduced, in the 1950s, a "personal style that was lush and highly decorative, the very opposite of the International Style."[8] The Stuart Company Building was pivotal in the development of this personal style, and in the emergence of Stone as one of the nation's premier architects and one of its most outspoken commentators on modern design. To comprehend the impact on Edward Durell Stone's career of the Stuart Company Building and the design philosophy it embodies, the full progression of his career must be examined.

Stone practiced as an architect for more than half a century. His career, which began in 1923, passed through several phases. His early training consisted of academic study, travel in Europe as a Rhodes Scholar, and an apprenticeship with two eminent architectural firms. Stone attended the University of Arkansas (in his native state) and, between 1925 and 1927, enrolled in architecture schools at Harvard University and the Massachusetts Institute of Technology. During these years, he also worked in the Boston office of Coolidge, Shepley, Bulfinch & Abbott (with whom he designed the quadrangle at the Waldorf-Astoria Hotel in 1930). In 1932, he was the senior draftsman on the team that designed the interior of Radio City Music Hall (1932) in collaboration with Donald Deskey (b. 1894), a renowned Bauhaus-inspired interior designer.[9]

Although trained in Beaux Arts classicism, Stone, in the 1930s, was an early practitioner (among American-born architects) in the International Style. In 1933, he designed one of the first International Style houses in the United States by an American-born architect, the Richard H. Mandel house in Mt. Kisco, New York. Set on a 90-acre site, the striking white house, with its flat roofs and curved glass block walls, generated widespread interest in architectural journals.[10] For this project, Stone again teamed up with Donald Deskey, who designed the interior furnishings. In 1936, he organized his own firm, with an office in Rockefeller Center. Most of his commissions consisted of designing Modern style houses for wealthy clients, among them A. Conger Goodyear, Henry R. Luce, and George P. Marshall. In 1938, he designed the exterior of the Museum of Modern Art, "one of New York's great International Style structures"[11] and one of the earliest International Style buildings constructed in the United States. In 1938 he also worked on designs for the 1939 New York World's Fair. The commission for the Museum of Modern Art, and the notable interiors in the Waldorf-Astoria Hotel and Radio City Music Hall were the foremost achievements of his early career.

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Nearly twenty years elapsed between his work on the Museum of Modern Art and a commission of comparable importance, the U.S. Embassy at New Delhi. During that time, Stone gradually abandoned his embrace of the International Style. By the 1950s, he was an outright apostate. Writing in the New York Times, he railed against the "world of plate glass and aluminum that is upon us" and, especially, its "vulgar tailfin automobile." The Modern movement, he asserted, was an "extreme" revolution: "It left in its wake furniture of contorted metal tubing, glass, and synthetic floor materials and other hospital-like home furnishings." Why, he asked, "[s]hould we throw away 2,500 years of earlier culture...[for] what has been fashionable for only twenty years... Is it wrong," he challenged his contemporaries, "to pursue the past?"[12]

Stone's pursuit of the past led him to the most distinguished phase of his career. Beginning in 1954, when he inaugurated the "Stone screen," Stone briefly rode the crest of a movement that attempted to transform modern design. A 1959 profile, describing him as "...hard at work reintroducing certain venerable principles of proportion, ornamental grace, and visual drama," termed his architecture as "the new romanticism." The public, the article continued, greeted his work with "enthusiasm and even his most doctrinaire colleagues have been forced to admit that they are pleasing to the eye."[13] Another article from 1959, entitled "The Counter-Revolution in Architecture," attributed Stone's fame to his success at stimulating the "unresponsive public eye with a chiaroscuro splendor quite unfamiliar after two decades of boxes."[14] The author describes Stone's "metamorphosis in 1954, when he forsook martinis and the International Style and turned to coffee, fountains, and decorative grilles."[15] This, according to the author, was not only a personal metamorphosis in Stone's career, but a "counter-revolution" in worldwide design philosophy:

> Mr. Stone's adventures impressed a number of architects, and many who, unlike him, had never really been at home with modern architecture, were relieved to see the discipline broken by one of the old hands. Grilles of various sorts appeared all over the world and in many circles architectural decoration was again considered respectable... The very presence of contrived decorative effects, however sophisticated, broke the spell of the modern pioneers' fundamental law that every element must be useful.[16]

Time magazine fully certified his fame by featuring him on one of its covers against a backdrop of the screen wall from the Stuart Company building. The magazine characterized him as "the most versatile designer and craftsman of his generation."[17]

Allan Temko, architecture critic for the San Francisco Chronicle wrote in 1978 that

> at the apogee of his reputation in the 1950s and 1960s, when he made the cover of Time magazine, Stone nearly replaced his hero, Frank Lloyd Wright, as the popular image of a great national architect. His unabashedly romantic buildings, enclosed by intricate ornamental grilles that also acted as sun-screens, gently

> filtering light into lush interior courts filled with plants and fountains ... were seen as an eloquent reply to what was "cold" and "sterile," or "acid" and "rigid," in the "glass boxes" of the puristic International Style.[18]

Stone was most influential between 1954, when he began his commission for the U.S. Embassy in New Delhi, India, and 1971, when the Kennedy Center for the Performing Arts was dedicated in Washington, D.C. During these two decades, his work in the style known as New Formalism typically featured elements derived from three sources: Frank Lloyd Wright (1869-1959), temples from ancient Greece and Rome, and Islamic architecture from North Africa and the Moghul Empire in India. From Wright, Stone conceived of buildings with horizontal massing and broad overhanging roofs. From classical sources, he utilized symmetrical, temple-like forms with columns and white exteriors, often executed in marble. From traditional Islamic architecture, he animated the exterior walls of his buildings with ornamentation and set them in reflecting pools.[19] During the most celebrated years of his career, Stone was best known for enveloping buildings with perforated screens.

The four most publicized examples of Stone's "new formalism" were the U.S. Embassy at New Delhi, the Stuart Company building in Pasadena, the American Pavilion at the 1959 World's Fair in Brussels, and a residence in Dallas for Bruno and Josephine Graf (1959). Completed in January, 1959, the U.S. Embassy received a 1961 AIA Honor Award, at which time it was called "a modern classic."[20] All of these buildings were showcases for Stone's innovative use of the concrete screen wall.

Stone himself said in 1958 that "the work I have done in the last five years," which includes the Stuart Company Building, is the work "which I consider to be the most significant architecture I have done."[22]

Popular acclaim for Stone's work soared in the 1950s and remained high through the 1960s. With the celebrity came major commissions throughout the United States and in seven countries on three continents: Pakistan, Panama, Peru, Lebanon, Belgium, Iran, and India. In the 1950s, Stone joined the ranks of Louis Kahn (1901-1974), the firm of Skidmore, Owings, and Merrill, and Mies van der Rohe (1886-1969) in shaping a postwar phenomenon in architecture: architectural firms with a worldwide practice.[23] So in demand was Stone among corporate clients that the staff in his New York City office grew to 200 employees, and he opened satellite offices in Palo Alto and Los Angeles. Eventually, he presided over one of the largest and most successful architectural practices in the world. At one point, in 1966, his firm had $1-billion worth of commissions on the drawing boards.[24]

Stone's quarrel with modern architecture grew through the 1960s. He deplored buildings executed in aluminum and glass ("...most...of them add nothing to my pleasure"). His notion of

great architecture was a building that endures as a permanent record of its time; a building that "leave[s] you with a feeling of exaltation....It should lift your spirit."[25] In quest of permanence, his designs became larger in scale and more neoclassical in design, more monumental and stately. With their vast expanses of marble and features such as bay windows and arches, the buildings of this later phase of Stone's career veered even farther from the steel-and-glass towers of the International Style. These were clearly modern buildings, but ones that "broke the box." Three of his best known works from this phase of his career were the Venetian style Huntington Hartford Gallery of Modern Art (1965) and the General Motors building (1967) in Manhattan, and the Kennedy Center (1971) in Washington, D.C. Both the General Motors building (a 50-story office tower), and the Kennedy Center featured huge interior lobbies teeming with red carpeting and chandeliers. An enormous marble building, the Kennedy Center has been described as a "slightly decorated, massive white marble box ringed by slender gold columns alludes in its vaguely classical way to a Greek temple or perhaps the Lincoln Memorial."[26]

Architectural critic Wolf Von Eckardt described New Formalism in *Mid-Century Architecture in America* (AIA, 1961), with the Stuart Company as a centerpiece of the movement:

> It was, if anything, more optimistic than ever before in our history, tending, in fact, towards buoyant romanticism. Some even saw a "modern baroque" in such buildings as Edward D. Stone's "pill factory", the Stuart Pharmaceutical Headquarters, and Minoru Yamasaki's Community Center on the Wayne University campus and his Reynolds Metal Company building in Detroit. Baroque or not, these and a good many other buildings dared a decorativeness which rivals that of the Alhambra and Venetian Gothic... Modern architects now realize in Giedion's words, that "people want the buildings that represent their social and community life to give more than functional fulfillment. They want their aspirations for monumentality, joy, pride and excitement to be satisfied." Ed Stone was among the first to exclaim: "Let's go to bat for beauty!" Yamasaki holds that beauty is a need in life which architecture must satisfy by being an object of love.[27]

The "graceful, magnificently landscaped palace"[28] in Pasadena did not, as Stone ventured, change the shape of the world. Yet, because it was celebrated and influential in its time, it remains a significant cultural resource. Moreover, the building retains its importance as a major work of an internationally noted architect and a distinguished landscape architect because it has been nominally changed since 1958.

Modernism in California in the Mid-Century

The architectural "spirit of mid-century," of the Sputnik era, breathed with optimism. Expectations soared that the emerging architecture of the time would transform the landscape of America and the world. The new architecture would restore the collaboration of artist and architect by integrating modern sculptural forms into architecture. The result would be buildings designed with imagination and plasticity. Buildings would have lively and daring shapes; they would have textured surfaces, with playful variations of light and shadow.[29]

Stone captured this sense of optimism at the dedication of the Stuart Company Building. He suggested that the building in Pasadena might be a model for a new phenomenon in architecture:

> If we can persuade industrialists and business men that they can have buildings and factories that do not sacrifice the least bit of usefulness and yet can be esthetically pleasing, why, we can change the shape of the world.[30]

California architecture in the post-World War II decades was distinguished by a diverse spectrum of modern design philosophies. Some examples were influential internationally. In order to establish the context of modern architecture in California in which the Neo-Formal Stuart building can be seen to be exceptionally significant, the following paragraphs outline the major modern styles represented in the state in this period. They include the International Style, the Late Moderne, expressionist and organic architecture and the New Formalism.

The most widely publicized Modern buildings in California architecture reflected the design concepts of the International Style. These residential and commercial designs applied the International Style design principles of simple, unornamented geometric forms using modern materials (primarily steel, wood and glass) and structures that were directly expressed.

In residential design, this style is typified by the Case Study house program sponsored by *Arts + Architecture* magazine from 1945 to 1962. Architects involved included Richard Neutra, Charles Eames, A. Quincy Jones, Craig Ellwood, Pierre Koenig and others; Koenig's Case Study House #21 (1958) on Wonderland Park Ave. in Los Angeles and Charles Eames' own house (1947) in Pacific Palisades are representative. In Northern California architects Marquis & Stoller, Joseph Esherick and others provided comparable residential examples of Modern architecture which often used wood, characteristic of that

region. The style was also used by large corporate architecture firms; notable examples are San Francisco's Crown Zellerbach building (1957-59) by Skidmore Owings & Merrill, and Los Angeles' CBS Television City (1952), Marineland of the Pacific (1954) in Palos Verdes and the Union Oil building (1955) in downtown Los Angeles by architects Pereira and Luckman.

The Late Moderne was a commercial and residential style. Unlike the Case Study houses, Late Moderne architecture did not usually express structure and materials openly; instead it was influenced by the forms and compositional motifs of modern art (including the work of Alexander Calder and Joan Miro) to convey a sense of a progressive age. Geometric shapes clad in stucco, tall pylons, window bezels, and soffits and canopies in biomorphic shapes, often punctuated with cut-out circles typify the style. Paul R. Williams was one noted architect working in this style, particularly in his additions to the Beverly Hills Hotel (1947-51). Architect Wayne McAllister designed a number of car-oriented restaurants, notably the Bob's Big Boy restaurant (1949) in Burbank, California, a Los Angeles County landmark. Wurdeman and Becket used the style in large scale institutional buildings like the General Petroleum Building (1949) on South Flower St.

Expressionistic and organic modern design was also represented in modern residential design by the work of John Lautner, a student and colleague of Frank Lloyd Wright. Silvertop (1957) in Los Angeles' Silver Lake district, generally recognized as Lautner's masterpiece, uses concrete in strongly sculptural forms that connect the building to the natural setting. Wright himself was also active in California in the 1950s, designing several residences and his largest public building, the Marin County Civic Center (1957), all of which expressed his organic design principles and concern with linking architecture to nature. Other Wright followers, notably Lloyd Wright in Southern California and Aaron Green and Charles Warren Callister in Northern California, used elements of the organic style. Callister's First Church of Christ, Scientist (1952) in Belvedere adapted modern concepts to the climate and traditional materials (often wood) of that region. In commercial architecture, the firm of Armet and Davis created the California Coffee Shop style rooted in the organic formal principles of Frank Lloyd Wright, but adapted to the scale and site of the car-oriented commercial strip. Their Wichstand Coffee Shop (1955) in Los Angeles, a State Point of Historical Interest, is an excellent example. In larger, public structures, Pereira and Associates with Paul R. Williams used expressionism for the Theme Building at Los Angeles International Airport (1962).

Stuart Company Plant and Office Building
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Neo-Formalism is distinguished by simplified historical forms reinterpreted in modern materials and shapes, and decorated with applied ornament. It openly disputed some of the tenets of the widely-accepted International Style that rejected applied ornament and historic forms. Stone's United States Embassy (1954) in New Delhi, India, is recognized as one of the first and defining examples of the style, an affirmative step away from the rigorous, undecorated lines of International Style design and toward a richly ornamented, historically influenced modern architecture. Other major architects linked nationally to Neo-Formalism are Philip Johnson and Minoru Yamasaki. The Reynolds Aluminum Building (1959) in Detroit with its shimmering, gold anodized aluminum screen around four sides of the free standing pavilion, and his simplified Classical temple form for the Northwest National Life Insurance Company (1964) in Minneapolis were two of Yamasaki's major contributions to the style. Johnson's Amon Carter Museum of Western Art (1961) in Texas and the New York State Theater (1964) at Lincoln Center in New York show his stylized use of Classical forms, replacing the classical orders with slender, tapered columns.

Of these three architects, only Stone was practicing in the 1950s in California. Yamasaki's first major building in the state was the Century Plaza Hotel in Century City, opening in 1966. Johnson is not represented by this style in California at all. Other minor designers working in the style, such as artist Millard Sheets in his series of Home Savings and Loan buildings beginning in 1955 in Beverly Hills, cannot be compared to Stone in the influence, variety and quality of his work. "By the early 1960s," note historians David Gebhard and Robert Winter, "with the work of Stone himself in Southern California, the style was well on its way." [87]

In this context, the California work of Edward Durell Stone stands out as a distinct expression of Modern architecture. After the Stuart building, Neo-Formalism was widely used throughout the state on major public monuments as well as the banks, commercial buildings and residences found in everyday life. The Seibu department store (1961) in Los Angeles by Welton Becket Associates at Fairfax and Wilshire Blvd. is one example. Using the style as a commercial element communicating elegance and progressiveness, these buildings do not express the refinement of detailing, proportion and spatial complexity that the Stuart building, as a singular commission, does.

An indication of the style's wide influence can be seen in its choice for two major public building complexes: Pereira and Associates' Los Angeles County Museum of Art (1964) and Welton Becket and Associates' Music Center (1964-69). Both are notable designs but of a later date, demonstrating the significance of the 1958 Stuart Building. As a smaller building, the Stuart's spaces are more intimate, its detail and ornament more refined than the monumental scale of those public buildings. As did Stone himself in his later, larger buildings, those architects found that the sophistication of spaces, the links to the surroundings, and the integration of ornament were more difficult to sustain with an increase in the size of Neo-Formal projects.

Neo-Formalism represents a unique approach to Modern architecture. It is related to the other modern styles mentioned above in its functionalism, its modern materials, its integration of inside and outside, and in its simplified lines. Yet it is distinct from the International Style in drawing on historic sources and embracing ornament. Unlike Expressionistic and Organic design, it was formal in organization, using strong axes and traditional architectural forms. It did not use the Late Moderne's distinctive motifs. The Stuart building is an excellent and well maintained example of this important style.

Neo-Formalism and the Stuart Company Plant

The Neo-Formal Stuart building (1958) represents the earliest use of this style in California by one of its major proponents. Other than his own New York City townhouse (1956), a Manhattan brownstone remodelled with a screen wall, it is arguably the earliest example by Stone in the United States. For the present purpose, this nomination will focus on Stone's California buildings.

Primary among the Stuart building's Neo-Formal elements is the concrete screen wall which covers most of the street facade. Stone's New Delhi embassy building is also faced with a similar screen wall, though it is a square four-sided free-standing building. There Stone was influenced by traditional Indian examples of screen walls used for ventilation and sunscreens. At the Stuart building this wall unites the facade as a single horizontal form beneath a flat roof. This unity is emphasized by the building's elevation above the reflecting pool over which it appears to float. This degree of separation from its surroundings is also seen in the New Delhi building, which is raised on a garage plinth.

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Aesthetically, Stone believed that the screen offered modern architecture a device to impart pattern, warmth, interest, and privacy to buildings. Practically, he believed that the screen deflected the sun from glass walls and cooled interiors of building in hot climates. [44]

Art critics and urban planners welcomed the screen wall (or grille) for its potential to transform the urban landscape. In a New York Times article titled "Filigree Arrives", Stone is described as "an architect who is making the filigree look a hallmark of modern American architecture. Mr. Stone feels that such embellishments add softness and elegance to the tailored lines of modern houses."[47] "Can the grille," queried another writer, "play a role in veiling unsightly pockmarks of urban blight which for economic reasons must stand?"[48] Endlessly repeated on schools, hospitals, apartment houses, hotels, academic buildings -- and even on gas stations -- the Stone screen, by 1959, was "being so widely imitated...that it threaten[ed] to wind up as another contribution to urban monotony, which is precisely what Stone wish[ed] to avoid."[49]

In its article on Stone titled "More than Modern," Time magazine reported on the significance of the "Stone screen":

> Stone found in the arabesque grilles, used from the windows of Spain's Alhambra to the walls of Hindu temples, a device both ornamental and effective in filtering the sun's rays, which in New Delhi send temperatures up to 120. By wrapping the grille around the building, Stone achieved not only a massive, highly textured facade, but also successfully reintroduced on a grand scale the element of decoration that has been one of modern architecture's taboos.[53]

Stone contended in the late 1950s that screens could transform the landscape of urban America. Quoted in Time magazine, he said:

> I have come to the belief that the device of the grille is warranted in most parts of the U.S. I think it serves not only to satisfy a wistful yearning on the part of everyone for pattern, warmth and interest, but also serves the desperately utilitarian purpose of keeping the sun off glass and giving privacy.[54]

If used on a grand scale, as he recommended for the downtown of Akron, Ohio, screens could visually unify the central business districts of American cities and occlude view of "blighted" areas. He told interviewers that Americans, in future years, would be looking at vast quantities of screens.

Stone's prominence as an architect helped greatly to popularize the grille wall, but he did not invent it, nor even reintroduce it to Modern architecture. Before featuring them at the New Delhi embassy, Stone had used masonry garden walls with limited open work in his

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1946 El Panama Hotel in Panama, as well as on the hotel's stair towers, in response to the need for ventilation in that tropical climate. Such walls had been used traditionally in Indian architecture since the Moghul Empire. In the 16th century, latticed wooden screens, known as *mushrabiyya*, were common features within marble palaces. highly ornamental, these screens provided privacy while allowing air and light to penetrate into the interiors of buildings. Moorish buildings in Spain and North Africa also had screens within window openings, and elaborately screened balconies were common on buildings in Spanish Colonial cities.

Frank Lloyd Wright had used punctured concrete blocks in his Southern California houses in the 1920s, a precedent of which Stone was well aware. Le Corbusier used concrete brise soleil, though they were usually cast in place with forms, not unitary blocks. Several other Modern architects, especially in tropical climates, had recognized and used open screen walls on a large scale before Stone. Brazilian architect Lucio Costa, for example, had used open patterned tiles in 1948 at his Parque Guinle apartment buildings in Rio de Janeiro as a screen for the entire facade of those eight-story structures.

It is a mark of Stone's distinct new direction that he could integrate formalist properties in a building which also fits within the Modern canon. The Stuart building shares with the Case Study aesthetic, for example, a low profile, a flat roof, and a structure of steel and concrete clad in glass curtain walls. Unlike the New Delhi embassy and like many Case Study houses, the Stuart building is asymmetrical. To accommodate the automobile -- a progressive necessity in California in this era -- the left side of the facade, while continuing the concrete screen, is an open-air carport overlooking the garden. Stone embellishes this carport with gold colored steel columns decorated with zig-zag metal ornament and large, striking planters suspended from the roof, thus giving it more dignity than a typical garage structure.

The interior atrium is the Stuart building's second major architectural element, and it also reflects formal ideas found at the New Delhi Embassy. There, a two-story, open air courtyard covered with a screen to filter light is at the core of the building. It is both corridor and a pleasant visual relief landscaped with pools and vegetation. In the Stuart building, the courtyard is enclosed, but flooded with natural light via eighty-one skylights. It is also a central circulation space, and is also decorated with plants.

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Stone uses clean horizontal lines in the atrium railings, geometric forms in the coffered skylights and "floating" stair treads in the Stuart atrium. These sharp lines contrast with the randomly sized and located globe luminaires and shallow, saucer-shaped planters (similar to those used in Wright's V. C. Morris store [1947] in San Francisco) hanging from the ceiling, and circular planters on the main floor. Also reflecting Wright's integration of indoors and outdoors, these planters and a glass curtain wall open the view directly to the outside garden on axis with the atrium. Likewise the two types of decorative concrete block -- the filigree circle and square patterned block and the solid blocks with the capsule-shaped pattern -- are used both inside and outside to break down the division between exterior and interior.

The garden, including swimming pool, pavilion and bath house, is also integral to the design. It provided an enjoyable amenity for Stuart employees, reflecting founder Arthur Hanisch and Stone's desire to improve the humane quality of the factory experience by offering outdoor space, and bringing natural light and green vistas into the central atrium circulation space.

The landscape design is an excellent example of the way landscape architect Thomas Church's designs consciously complement the architecture by contrasting geometric planters and beds with a variety of natural foliage. The garden pavilion by Stone is particularly noteworthy. Though the roof is constructed of molded plywood, it echoes the sculptural forms of expressionistic modern architecture. Its fanciful scallop shape (originally painted gold) topped with three gilded balls adds an appropriately lighthearted ornamental element to the work environment. In this garden Stone makes Modernism at play a delight.

It is important to note that the Stuart building is predominately white, with gold ornament in planters, columns and on the intersection of the concrete blocks, and blue accents in spandrel areas. The New Delhi embassy was also white. Though in these years of experiment many of his California buildings (such as the Stanford Hospital and Palo Alto Main Library) used earth tone colors, it was clean white textured surfaces like the Stuart building's which were to become a hallmark of his later work.

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Though related to other Modern styles, the Stuart building announces Stone's decision to go his own way by introducing ornamental elements based on historical precedent, the concrete screen wall and the textured concrete walls. He would elaborate on these elements in other buildings in the next few years, but his clear intention in the Stuart building was to break with the strictures of International Style modernism.

The Stuart Building and Suburbanization

The Stuart building is significant, especially in California, as an example of a suburban factory and company headquarters building. It is part of a major shift in the United States population to the suburbs after 1945. Businesses like the Stuart Company were moving jobs to the suburbs just as a housing boom began there, leaving behind traditional downtown financial and business centers. Stanford Industrial Park, developed in Palo Alto, California in the early 1950s, is one prominent and influential example of this trend. The Stuart building is part of that trend; the pill company established its headquarters on Foothill Blvd in suburban Pasadena, rather than in central Pasadena.

The Stuart building is noteworthy as an example of this new suburban type by a major architect. While Stone used historical elements to help shape this building, he also responded to site and program. This can be seen in the way the relaxed, asymmetrical facade responds to the suburban California site and accommodates the automobile in the carport and landscaping.

The architecture conformed to its suburban site. Its low profile and wide setback was possible because of the availability of large pieces of property in suburban areas. Its front parking lot -- integrated into the architecture by the device of the screen wall carport -- responded to the fact that most executives and workers drove to work. Likewise its pool and recreational facilities were typically suburban amenities used by employees' families.

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Comparison with Stone's other buildings in California

Stone was working on several other buildings in California in the years of planning and designing the Stuart building. Their variety suggest that he was searching for an appropriate style to solve the limitations he saw in established Modernism. They also show the Stuart building as a pivotal building as he developed the ideas of the New Delhi Embassy into the pronounced style with which he became identified in his large-scale projects of the late 1960s and 1970s.

His buildings of the 1950s in Northern California, where he had an office in Palo Alto, reflected his strong interest at the time in regional character. The Main Library (1959) and the Mitchell Branch library (1959) in Palo Alto, for example, both adapted to the San Francisco Bay Area regional tradition with shingled, gabled roofs. The Main Library circles the building with terra-cotta-colored concrete screens, a departure from the usual white grille walls. Such regional elements do not figure prominently in his later works.

In larger scale complexes like the Stanford Hospital (1959) in Palo Alto, Stone retained the easy integration of inside and outside by designing landscaped courtyards throughout the building. Its textured concrete piers with their bold geometric patterns echoed Wright's own textile block designs in California in the 1920s. They are tinted tan to blend with the natural stone colors of the original Stanford buildings nearby -- another example of Stone's attention to historic precedent which placed him outside the mainstream in the 1950s. The unified composition of the main facades -- patterned concrete columns at regular intervals holding a high flat roof, with shallow saucer-shaped planters like those at the Stuart building between columns -- update Classical temple elements in modern materials and design. Harvey Mudd College (1957) at Claremont reflects similar themes.

Yet the Stuart Building is more significant to the course of Stone's work and Neo-Formalism in California. It was also more widely publicized than those two buildings. The white color, the precast concrete block screen walls, the slender structural columns seen in the facade, as well as the use of a pool over which the main portion of the facade appears to float, all appear in the Stuart building, though not in the Stanford Hospital or Harvey Mudd College. As judged by the criteria of the defining elements of the style as stated in the introduction, the Stuart building is more closely tied to Stone's mature vocabulary.

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Several of Stone's California buildings after the Stuart factory elaborated on its design themes more directly. Some returned to the free-standing, symmetrical form of the 1954 Embassy building in smaller structures -- Perpetual Savings Bank (1962) in Westwood (now demolished) and Beckman Auditorium (1963) at California Institute of Technology in Pasadena are both temple-like, circular designs -- but used ornamental features, white textured walls and formal, integrated landscaping as seen in the Stuart. Medium-sized projects with more complex programs like the Stuart office-factory produced more complex plans. The Monterey Community Hospital (1963) in Monterey, California is perhaps the Stone project most similar to the Stuart in size, dual levels, outdoor gardens, indoor atrium and use of white grille screen walls.

On the basis of the wide publicity received by the Stuart building and the U.S. Pavilion at the 1958 Brussels World's Fair, Stone's reputation, office and the size of his buildings grew steadily. The white, eight-story Perpetual Savings Bank (1962) in Beverly Hills is an urban mid-rise building, but Stone still attempted to bring nature inside by lining deep arcades on every floor with planters.

Other California projects took different design tacks. Office buildings in Redwood City, West Los Angeles and San Jose all reflected, at various scales, Stone's 1961 design for the National Geographic Society headquarters in Washington, D.C. In all of these offices, white concrete pilasters interspersed with black glass form a strongly vertical freestanding tower capped by a thin, wide, flat eave. Often this overhang was incised with decoration or perforated with holes allowing the sun to cast patterned shadows over the facade.

Often, as at the Stuart building, an outdoor plaza or garden, ringed by a colonnade screen, captured an outdoor area for the use of the building. This was the original concept for the Palo Alto City Hall (1970), and was seen on a larger scale at several inter-related Stone-designd buildings for the University of Southern California in the late 1960s, including the Von Kleinsmid Center of International and Public Affairs (1966), Phillips Hall of Education (1968) and the Social Science Building (1968). Other designs for the Admiralty Apartments (1962) in Redwood City, and the Seaside City Hall (1968) add no major new themes to Stone's work.

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Stone's national reputation in the 1960s and 1970s was increasingly based on such large, high profile projects around the country as New York's Huntington Hartford Museum (1965), St. Louis' Busch Stadium (1965), the General Motors Building (1967) in Manhattan, the North Carolina Statehouse (1963), the Kennedy Center for the Performing Arts in Washington, D.C. (1971) (which shares the Stuart's colonnade of thin gold columns), and the Standard Oil Building, Chicago. The large scale symmetries of these buildings are represented in California on a smaller scale by the midrise Ahmanson Center (1970) on Wilshire Blvd.

In the context of Stone's California buildings, the Stuart building is clearly a pivotal project. It combines for the first time in the United States most of the major ideas which would cement Stone's reputation: indoor-outdoor planning, rich ornamental patterns, historic sources, a clean white pavilion form set off by landscaping, a plinth and a reflecting pool. It added an important new perspective on modernism to the California scene.

Critical Opinion of Edward D. Stone's Reputation

Though critical opinion has neglected New Formalism in recent decades, architectural historians of note recognize the unique stature of the Stuart building and the significance of Neo Formalism as an important part of the history of modernism.

Stone was controversial in the profession in his time because of his outspoken criticism of accepted Modernist theory and design. "The moment the New Delhi embassy was unveiled, Stone was dropped like an embezzler by *le monde* of fashionable architecture," wrote author Tom Wolfe in 1981. "He was an apostate pure and simple." [72]

For Stone and his contemporaries, the Stuart Company building was "aesthetically pleasing" because it exemplified many of the creative features that marked a significant chapter of post-war architecture, while deviating from the austere conventions of the International Style. It had an ornamented and textured surface. It integrated the interior with the exterior by hovering the structure over a shallow pool and visually merging the atrium with the courtyard. It incorporated modern sculptural forms in the circle-and-square pattern of the screen wall and the rounded and elliptical shapes of the raised planters and swimming pool. It also gestured, with the courtyard pavilion, to the experimental practices in the 1950s of using thin concrete shell forms in bold and imaginative ways.[35]

A similar view was expressed in 1959, in an article titled "Counter-Revolution in Architecture":

> The abundant decade of the 1950s unquestionably called for a new approach, a new affluence in architecture. The austerity of the International Style may have been meaningful and refreshing after a surfeit of ornamentation, but now it seemed only a restrictive bore. Again the quest split into two parts of architecture: a search for new richness on the surface and a search for new excitement in form. The simplest and most convenient way to study the vigorous development of these two quests is to follow the two men whose work seems to express the spirit of the mid-century more vividly than others': Edward D. Stone – for the surface quest – and Eero Saarinen -- for the excitement. These are two of the most distinguished members of modern architecture's second generation, two who helped substantially in their time to promote the perfection and public acceptance of the glass box (and two incidentally who have received the accolade of a Time cover story).[39]

Stone's critical reputation did not improve, but his popularity did. "One will note that Stone's business did not collapse following his apostasy, merely his prestige. The Taj Maria [the New Delhi embassy] did wonders for his practice in a commercial sense...There were still others....happy enough to find an architect with modernist credentials, even if they had lapsed, who was willing to give them something else. But in terms of his reputation within the fraternity, Stone was poison. He was beyond serious consideration. He had removed himself from the court. He was out of the game," continues Tom Wolfe.[73] Yet professional ostracism did not hinder Stone's public reputation. "A few architects, notably Eero Saarinen and Edward Durell Stone, caught the public imagination and contributed to the development of Populuxe design," wrote critic Thomas Hine[74] Other critics felt Stone had sold out to commercialism. Critic James T. Burns, Jr., quoted in 1977, called Stone's trademark style "an eminently salable brand of bland gorgeousness."[75]

Criticism of Stone's work in the 1960s continued in the 1970s. Alluding to the widespread imitation of the "Stone screen," particularly in Las Vegas' Caesars Palace hotel (1966), Robert Venturi, Denise Scott Brown and Steven Izenour wrote in 1972 that "Roadside copies of Ed Stone are more interesting than the real Ed Stone."[76] The following year critic Charles Jencks compared Stone's Perpetual Savings Bank in Beverly Hills to Guerrini, Lapadula and Romano's Palace of Italian Civilization (1942) at EUR in Rome commissioned by Mussolini.[77] Jencks dismissed Stone's larger works of the 1960s as High Camp, "a seriousness that fails."[78]

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But in the 1980s, a shift in his stock can be detected. While still not acclaimed by the intelligentsia, his brand of architecture could be appreciated at least for its popular appeal. Author Tom Wolfe led this tempered re-evaluation in 1981: "Stone and Saarinen, like Frank Lloyd Wright and Goff and Greene, were TOO American, which meant both too parochial (not part of the International style) and too bourgeois. Somehow they actually catered to the Hogstomping Baroque exuberance of American civilization. When Stone designed the Kennedy Center in Washington with a lobby six stories high and 630 feet long....he was ENCOURAGING the barbaric yawps. He was glorifying The Client's own grandiose sentiments." [79]

Though some have seen him as a grandfather of sorts for Postmodernism because of his use of ornament, [80], no currently popular styles acknowledge his influence. But that does not discount his great influence on other architects throughout the country from the 1950s through the 1970s.

In 1985 historians David Gebhard and Robert Winter went even further than Wolfe in re-assessing Stone's early work with the passage of time. His Palo Alto Main Library they found to be an "appropriate looking and ingratiating work;" [81] the Monterey Hospital was "formal, almost classical, the detailing highly polished and refined." [82]

While the Beckman Auditorium at Cal Tech was still "Stone's World's Fair stage," [83] Gebhard and Winter found Stone's mid- to late-1960s buildings at USC to be "the finest of the post-World War II group of buildings on the USC campus." [84] The Perpetual Savings Bank in Westwood was "Stone at his elegant best." [85] With this perspective, Gebhard and Winter could judge that the Stuart building "and the American Embassy in New Delhi are Stone's best designs in the post-World War II era... Church's design for the garden fully acknowledges the mood that Stone was trying to convey." [86]

Though a major assessment of Stone's career has yet to be written, noted historians recognize the importance of his work, and specifically of the Stuart Factory, which concur with the publicity and honors it received when it opened. The following are excerpts from letters received this year in support of this nomination which indicate some of the professional academic opinion of Stone and the Stuart building today:

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"I...can state without reservation that the Stuart complex is among his most accomplished designs of the period....The Stuart property...ranks among the most unusual and sophisticated in design vocabulary among industrial buildings of any era in the Los Angeles basin, and indeed in the state."
Richard Longstreth
Director of Historic Preservation Program,
Professor of Architectural History
The George Washington University, Washington, D.C.

"The Stuart Building...provided the architect with his first opportunity to establish in this country a prototype for the direction of 'modern' architecture which the [New Delhi]embassy had set and which ultimately became known as the 'New Formalism.' This movement dominated architectural design in the late 1950's and 1960's and the Stuart Building was widely copied, with variations on its cast grillework employed through the nation."
Ernest E. Jacks
Professor and Associate Dean Emeritus,
Curator of Edward Durell Stone Archives
University of Arkansas, School of Architecture

"The Stuart Company Building in Pasadena is in my judgement, one of a very small number of major monuments of Post World War II modernism in California. In this building, and in his American Embassy Building in New Delhi, India, Edward D. Stone created two of the most impressive modernist buildings of these years. Stone was certainly a key figure in returning Post World War II modernism to the more formal design concepts of the Ecole des Beaux Arts. Both of these Stone designs were widely acclaimed when built, and they have continued to occupy a major place within the history of 20th century architecture."
David Gebhard
Professor
Curator, Architectural Drawing Collection
University of California, Santa Barbara

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

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"[The Stuart factory is] one of Edward Durell Stone's best works... Stone pioneered a particular type of decorated and romantic modern of which the Stuart Company is an excellent example, indeed one of the best in the United States."
Richard Guy Wilson
Commonwealth Professor and Chair
Department of Architectural History
University of Virginia
School of Architecture

"Although several of [Stone's] important designs in southern California are on our USC campus, it has long been clear to me that the Stuart Company Building was his best in this region."
Robert S. Harris, FAIA
Director, Graduate Programs in Architecture
ACSA Distinguished Professor
School of Architecture
University of Southern California

SUMMARY

The Stuart Pharmaceutical Factory is a building of exceptional significance because of its pivotal role in the development of Modern architecture in the 1950s in California.

As has been seen, California developed a rich and varied modern tradition in the 1950s. Among its many variations, Neo-Formalism was one of the most important. The fact that one of the creators of the style, internationally-recognized architect Edward Durell Stone, was actively working in the state at the time he was developing his Neo-formal design philosophy helped to promote and popularize the style. Of his buildings in California in the 1950s, the Stuart Building is the most representative example of his mature style. Its elements define the style Stone became known for worldwide: the delicate concrete screen wall, the dazzling white form appearing to float above a reflecting pool, its large, light-filled atrium used as an employee center, its indoor planting, the integral garden designed by landscape architect Thomas Church. The fine details, careful proportions and integrated functions, all intended to uplift and improve the work environment, show this

to be the work of a master architect. It was widely heralded in its day, helping to cement, along with the New Delhi Embassy and the U.S. Pavilion at the Brussel's World's Fair, Stone's reputation and spread the Neo-Formal style. Along with it, Stone and other Neo-Formalists opened the door to welcome historic references back into architecture, a trend furthered with the introduction of Postmodernism in the 1970s.

The Stuart Building is today intact when many other Neo-Formal monuments are being altered. It is recognized by several established historians as Stone's best work in California. Most of the ideas for which he became famous were seen for the first time in California in the Stuart building. It has made a unique contribution to the scope of modern architecture in California in the Post-World War II era.

ADDITIONAL INFORMATION

Thomas D. Church, landscape architect

The garden in the courtyard of the Stuart Company Building does not possess exceptional significance on its own but may become eligible for the National Register in its own right once it reaches the 50-year-old mark. The garden is a significant example of the work of Thomas D. Church (1902-78), one of the most important figures in modern American landscape architecture and one whose influence endures in that profession and related disciplines. His legacy survives in many intact projects, hundreds of articles and two books, and is apparent in the work of his associates and apprentices who have also contributed to the profession, among them Lawrence Halprin, Garrett Eckbo, Douglas Baylis and Robert Royston.[60]

Born in Boston, Church grew up in the San Francisco Bay area to which he remained closely associated for all of his life. He studied landscape architecture at the University of California at Berkeley and later at Harvard University, traveling to Europe on a fellowship as a part of his Master's thesis.[61] He taught at Ohio State University before returning to California in 1929 to teach at Berkeley and begin a career as a practitioner. He was principal of his own San Francisco firm, Thomas D. Church and Associates, from 1933 until 1976.

Church's work has undergone little critical examination outside the landscape architectural profession, where such commentary has concentrated on his contributions to small-scale residential garden design. The breadth of work over his career, however -- both in terms of style as well type of project -- extended well beyond residential design to include campus planning and multi-family housing, corporate and institutional commissions. He collaborated with several leading architects of his day, most notably Edward Durell Stone, with whom he worked on three

projects, and Eero Saarinen. Several widely published, diverse commissions brought Church an international reputation beginning in the 1950s.

Church's life-long identification with the so-called "California style" paralleled a public fascination with the "California way of life," which so characterized the idealized view of American suburban life in the post-war period.[62] His early work is often credited as defining what came to be known as the California style: redwood decks, swimming pools, strong paving and ground plane patterns and most of all, outdoor spaces well-suited to entertaining, relaxing and recreation, thus extending indoor living to the outdoors. Some have even identified Church as the originator of the modern residential wooden deck.[63]

Church is best known for his residential designs, having completed over 2,000 gardens, Church's projects were widely published in both professional and popular journals, as were his articles on small garden design. His philosophy of design, summed up in the title of his book, Gardens are for People,[64] greatly influenced the practice of landscape architecture. His designs were not only esthetically provocative, but were developed in direct response to the needs of the client.[65] This design philosophy extended to the care of the garden. Church often incorporated existing site features; extensive paving; less expensive native plants; low-maintenance, slow-growing plants and ground covers; and concrete mowing strips, all within rather simple and restrained designs. "We started our practice in the bottom of the depression when simplicity and ease of maintenance were basic requirements. We soon realized that good design was not only compatible with this idea but that the two were madly in love."[66]

While employing traditional landscape principles, Church's designs ranged from those drawing from historic precedent to highly stylized and abstract landscapes for which there was no apparent precedent. He was an avid student of modern art and architecture, the influence of which is apparent in his work.[67] While his early work consisted primarily of small, somewhat traditional gardens for San Francisco townhouses, it was his later work which came to symbolize modern landscape architecture.

His best-known work, the Donnell Garden (1948) in Sonoma, California, typifies the modern landscape, with its fluid abstract lines, its strong edges and patterns and its careful homage to the site. The design is simple and straightforward, a flowing composition of fields of paving and grass organized around a free-form pool with an abstract sculpture by Adaline Kent. As in many of Church's designs, the pool is an aesthetic invention as well as a functional one. This garden was recently cited with a "Classic Award" in Landscape Architecture magazine's annual awards program as a landscape of lasting significance and importance to the profession.[68] "The composition of space and the treatment of edges in particular are approached in a different manner from that previously seen in garden design."[69]

In addition to his private residential work, Church was the landscape architect for the University of California campuses at Berkeley and Santa Cruz and for Stanford University. Church collaborated with architects William W. Wurster and Harry A. Thomsen on two important post-war housing projects in San Francisco, Valencia Gardens (1943) and Park Merced (1941-1950), projects often cited as successful examples of such housing. His best known large-scale projects include the Technical Center (1956) for General Motors in Warren, Michigan, with Eero Saarinen, and the Stuart Company building in Pasadena, with Edward D. Stone (1958).

Church's other projects include: United States embassies in Havana, Cuba and Rabat, Morocco; the Des Moines Art Center (1946); Shopper's World (1947) in Framingham, Massachusetts, the nation's first central-mall shopping center; the Court of Honor of San Francisco's Civic Center; the Exposition Garden at the 1940 Golden Gate International Exposition; Longwood Gardens (1971-74) in Delaware and the Sunset magazine headquarters (1962) in Menlo Park, California.

Church first collaborated with Edward Durell Stone on the El Panama Hotel (1946) in Panama City, Panama, and later the Stanford Medical Center gardens (1958) in Palo Alto, California. This association led Church to recommend Stone to Arthur Hanisch for the Stuart Company building.[70] Church had previously designed the landscaping for Hanisch's Pasadena home and had also collaborated with Pasadena architect Roland E. Coate on the Clayton House (1950) in nearby Arcadia.

As executed, the landscape design of the Stuart Company building suggests that Church worked closely with Stone on the project. The highly stylized and restrained composition has many of Church's hallmark design elements, including concrete mowing strips and terraced ground planes, a low-maintenance plant palette and the pool as a major design element. While in some respects more traditionally organized than Church's design for the Donnell Garden, the two projects have a number of similarities. The overall design is sculpted and simple, with a highly stylized and restrained planting scheme, and suggests an intimacy between the landscaping and the building that seamlessly unifies the two.

The Stuart Pharmaceutical Company and its founder, Arthur O. Hanisch

Once a leading U.S. pharmaceutical distributing firm, the Stuart Company had a long affiliation with Pasadena. Founded here in 1941, it operated as an independent company until 1961, when it merged with Atlas Powder Company (later Atlas Chemical Industries and, finally, ICI Americas, Inc.).

The company originally specialized in the manufacture and distribution of twelve pharmaceutical products. It was best known for a multi-vitamin product known as Stuart's Formula Liquid (named for Stuart Hanisch, one of Arthur Hanisch's sons) and for pioneering the well-known liquid product, Mylanta. In the 1980s, as the western regional production and distribution center for ICI Americas, the Pasadena facility produced over 40 products, including widely advertised liquids and tablets for gastrointestinal ailments. The facility, which grew from 140 employees in 1958 to 375 in 1987, significantly expanded its physical plant in 1979.

Stuart Company Plant and Office Building
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The joint venture of Johnson & Johnson/Merck Consumer Pharmaceuticals has owned and operated the facility since January 1990. The facility closed in July 1993.

A native of Waupun, Wisconsin, Arthur O. Hanisch (1895-1966) was a resident of Pasadena for thirty-four years. A successful entrepreneur and industrialist, his business interests were in California and in Illinois. His most successful venture was the Stuart Company; other business endeavors included real estate development (locally, for the Brumette and Demblon Building Company), children's hosiery, metal plating and medical research.

Hanisch began the Stuart Company in 1941 with only $2,500 in capital. Seventeen years later his company grossed $8 million. In 1955, Hanisch reputedly commissioned Stone to design the Pasadena building at the suggestion of Thomas D. Church, who had previously worked with Stone and was about to resume their partnership at the Stanford University Medical Center in Palo Alto. In a 1959 interview, Stone described Hanisch as a "perfect client". Hanisch gave his architect free rein to design the $3 million building, and he even chose to avoid seeing it until its completion in January 1958.[71]

Hanisch took great pride in the design of the Stuart Company building. He believed that esthetics in the workplace design had a practical benefit on his employees and contributed to the success of his company.

Hanisch's professional achievements also included a significant innovation in vascular surgery and cancer research. Working with Michael DeBakey of Baylor University, he developed a synthetic replacement piece used for vascular transplant operations. Hanisch was subsequently appointed to a national commission on heart disease. He also served as a trustee of the Eleanor Roosevelt Memorial Foundation and as a member of the U.S. Committee of the World Health Organization.

Hanisch's residence in Pasadena is a hybrid California Ranch/Modern style house, designed in 1951 by Henry Eggers and Walter Wilkman. Thomas D. Church was the landscape architect, and Helen Logan was the interior decorator. The house, at 940 Hillcrest Place, was featured in a twenty-two page article in the September 1951 issue of House Beautiful. It is constructed of Bouquet Canyon stone, redwood, glass and tile.

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NOTES

[1] New York Times, May 25, 1958, sec. VIII, p. 1.

[2] "A Delicately Screened Factory," Architectural Forum (April 1958), p. 125.

[3] "Palace for Pills," Time, January 20, 1958, p. 70.

[4] "Splendor in the Factory," Architectural Record (April 1958), p. 166.

[5] "Palace for Pills," p. 70.

[6] Independent (Pasadena) Star News, April 22, 1963.

[7] "$3,000,000 Pasadena Building Completed," Los Angeles Times, June 1, 1958, sec. VI, p. 1.

[8] Paul Goldberger, "Edward Durell Stone Services Will Be Held Tomorrow," New York Times, August 8, 1978, sec. C, p. 10.

[9] Reinhard, Hofmeister, Corbett, Harrison & MacMurray, Hood & Fouilhoux were architects for Rockefeller Center. Deskey began his career as an architect in Berkeley. He is credited with introducing metal tubular furniture to the United States. See "Biggest Theatre," Time, July 11, 1932, p. 34. Alan Balfour, Rockefeller Center: Architecture as Theater (New York: McGraw, Hill, 1978). David Hanks, Donald Deskey (New York: Dalton, 1978).

[10] Architectural Forum, August 1935, pp. 78-88.

[11] Paul Goldberger, City Observed: New York (New York: Random, 1979), p. 173.

[12] Edward Stone, "The Case Against the Tailfin Age," New York Times Magazine, October 18, 1959, p. 31.

[13] Winthrop Sargeant, "Profiles from Sassafras Branches, Edward D. Stone," New Yorker, January 3, 1959, pp. 32.

[14] Robin Boyd, "The Counter-Revolution in Architecture," Harper's, September 1959, p. 42.

[15] Boyd, p. 44.

Stuart Company Plant and Office Building
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16 Boyd, p. 42.

17 "More Than Modern," Time, March 31, 1958. p. 56.

18 Allan Temko, "The Legacy of Edward Stone," San Francisco Chronicle, August 21, 1978.

19 Sargeant, p. 35.

20 Wolf von Eckardt, Mid-Century Architecture in America. (Baltimore: The Johns Hopkins Press, 1961), p. 115.

21 deleted

22 "More than Modern," p. 56

23 Henry Russell Hitchcock, Architecture: 19th and 20th Centuries, 3rd rev. ed. (Baltimore: Penguin, 1968), p. 383.

24 "Man With a Billion on the Drawing Board," Business Week, October 8, 1966, p. 125.

25 "Are Most Cities Too Ugly to Save? Interview with Famed Architect, Edward Durell Stone," U.S. News & World Report, 30 November 1964, p. 85.

26 Roger K. Lewis, Shaping the City, (Washington: AIA Press, 1986), p. 150.

27 Von Eckardt, p. 27.

28 Sargeant, p. 36.

29 Malcolm Leland, "Sculpture Forms for Architecture," Arts and Architecture (May 1958), p. 25. Erwin Hauer, "Sculptural Trellis Walls," Arts and Architecture (September 1957), p. 29.

30 Stone quoted in "Palace for Pills", p. 70.

31 "A Delicately Screened Factory," p. 125.

32 Von Eckardt, p. 103.

33 deleted

34 deleted

35 Leland, p.25. "Concrete Shell Forms - Felix Candela," Arts and Architecture (October 1958). pp. 18-19. A Spanish-born architect practicing in Mexico, Candela (b. 1910) was the leading exponent of concrete shell designs.

36 deleted

37 deleted

38 deleted

39 Boyd, p.42.

40 deleted

41 deleted

42 deleted

43 deleted

44 "More than Modern," p. 59.

45 deleted

46 deleted

47 Cynthia Kellogg, "Filigree Arrives," New York Times Magazine, December 1, 1957. p. 110.

48 "More Than Modern," p. 56.

49 Sargeant, p. 35.

50 deleted

51 deleted

52 deleted

53 "More Than Modern," pp. 56.

54 "More Than Modern," pp. 58.

55 deleted

56 deleted

57 deleted

58 deleted

59 deleted

60 David C. Streatfield in William H. Tishler, ed., Landscape Architecture: Designers and Places (Washington, D.C.: The Preservation Press, 1989), pp. 112-115. Pam-Anela Messenger, "Thomas D. Church: His Role in American Landscape Architecture," Landscape Architecture, March 1977, p. 139.

61 Messenger, p. 130.

62 Elizabeth Navas Finley, "An Outdoor Room in Thomas Church's Gardens: People Are Just as Important as the Plants," The San Francisco Chronicle, October 16, 1991, p. 11.

63 Finley, p. 11

64 See: Thomas D. Church, Grace Hall, and Michael Laurie, Gardens Are for People (New York: McGraw-Hill, 1983); Thomas D. Church, Your Private World: A Study of Intimate Gardens (San Francisco: Chronicle Books, 1969).

65 Streatfield, p. 114.

66 Church quoted in Messenger, p. 130.

Stuart Company Plant and Office Building
Pasadena, Los Angeles County, California

[67] Messenger, p. 124. Church traveled to Finland in 1937 to meet Alvar Aalto, who, like Walter Gropius, Moholy-Nagy, Piet Mondrian and others, was theorizing new ways to perceive space. Church studied abstract theory and forms in his designs and collaborated with artists on many projects as part of this exploration.

[68] Landscape Architecture, November 1992, p. 53.

[69] Messenger, p. 130.

[70] Interview with Arthur Stuart Hanisch, February 17, 1993.

[71] Sargeant, p. 37. "Palace for Pills," p. 70.

72 Tom Wolfe, From Bauhaus to Our House, (New York: Farar Straus and Giroux, 1981). p. 87.

73 Ibid p. 89.

74 Thomas Hine, Populuxe, (New York: Alfred A Knopf, 1986), p 14.

75 C. Ray Smith, Supermannerism, (New York: E.P. Dutton, 1977), p 69.

76 Robert Venturi, Denise Scott Brown and Steven Izenour, Learning from Las Vegas, (Cambridge: MIT Press, 1972), p. 8.

77 Charles Jencks, Modern Movements in Architecture, (New York: Doubleday, 1973), p. 185.

78 Ibid., p. 192.

79 Wolfe. p. 92.

80 Richard Horn, Fifties Style Then and Now, (New York: Beech Tree Books, 198) p. 131.

81 David Gebhard and Robert Winter, The Guide to Architecture in San Francisco and Northern California, (Salt Lake City: Peregrine Smith, 1985), p 171.

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Pasadena, Los Angeles County, California

82 Ibid., p 467.

83 David Gebhard and Robert Winter, Architecture in Los Angeles: A Compleat Guide, (Salt Lake City: Gibbs Smith, 1994), p. 404.

84 Ibid., p. 277

85 David Gebhard and Robert Winter, Architecture in Los Angeles: A Compleat Guide, (Salt Lake City: Peregrine Smith, 1985), p 375.

86 Gebhard and Winter 1994, p. 405

87 Gebhard and Winter, 1985 p. 495

9. Major Bibliographical References

See Continuation Sheet.

[x] See continuation sheet

Previous documentation on file (NPS):
- [ ] preliminary determination of individual listing (36 CFR 67) has been requested
- [ ] previously listed in the National Register
- [ ] previously determined eligible by the National Register
- [ ] designated a National Historic Landmark
- [ ] recorded by Historic American Buildings Survey # _____
- [ ] recorded by Historic American Engineering Record # _____

Primary location of additional data:
- [ ] State historic preservation office
- [ ] Other State agency
- [ ] Federal agency
- [x] Local government
- [ ] University
- [ ] Other

Specify repository:
City of Pasadena, Urban Conservation Archives

10. Geographical Data

Acreage of property 2.9 acres

UTM References

	Zone	Easting	Northing
A	11	400400	3779040
B			
C			
D			

[ ] See continuation sheet

Verbal Boundary Description

The boundary of the Stuart Company Plant and Office Building is shown as the dotted line on the accompanying sketch map.

[XX] See continuation sheet

Boundary Justification

The boundary of the Stuart Company Plant and Office Building has been drawn to include the historic resource and exclude the more recent, non-contributing elements. The boundary includes a 1960 warehouse addition which does not contribute to the significance of the property but is directly connected to the Plant and Office Building on its south side.

[ ] See continuation sheet

11. Form Prepared By

name/title Leonard M. Kliwinski and Alan Hess (for)
organization Pasadena Heritage date 1/31/94
street & number 80 West Dayton Street telephone (818) 793-0617
city or town Pasadena state CA zip code 91105

United States Department of the Interior
National Park Service

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Section number 9 Page 1

Stuart Company Plant and Office Building
Pasadena, Los Angeles County, California

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United States Department of the Interior
National Park Service

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Stuart Company Plant and Office Building
Los Angeles County, California

INDEX TO PHOTOGRAPHS

Photographer: Leonard M. Kliwinski (#1)
Sue Mossman (#2,3)
A. Stuart Hanisch (#4-10)

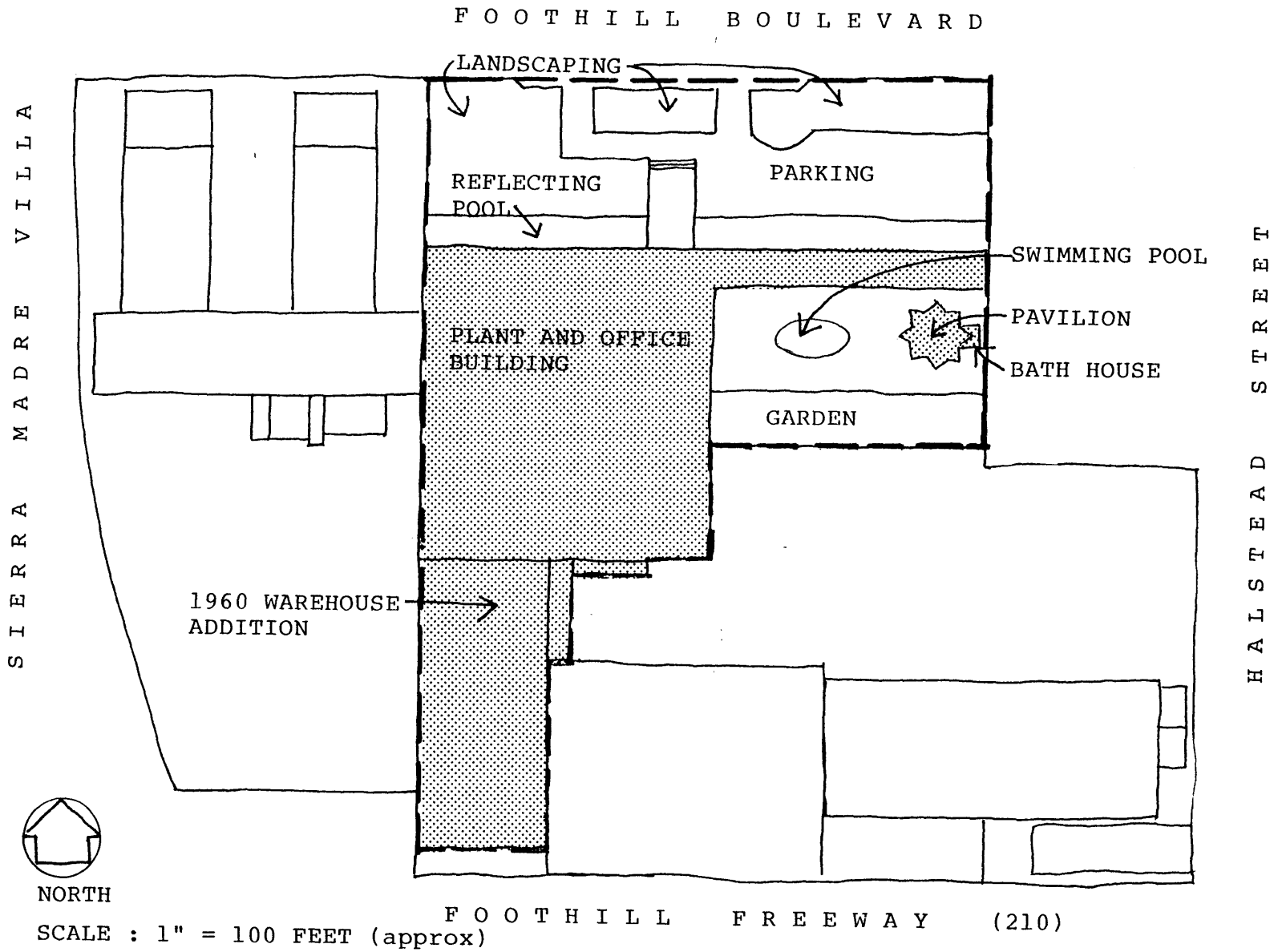
Date of photographs: November 1993

Location of original negatives: Pasadena Heritage, 80 W. Dayton St., Pasadena, CA 91105

1. Front elevation and lawn, looking southeast.
2. Partial front elevation showing main entry, looking southwest.
3. Detail of main entry at front elevation, looking south.
4. Side (east) elevation, looking west from courtyard.
5. Pool, pavilion and courtyard, looking east.
6. Overall view of interior atrium and stair.
7. Interior atrium showing patterned concrete wall.
8. Interior detail of atrium stair, light fixtures and indoor garden.
9. Interior corridor at main entry (upper level of atrium).
10. Detail of concrete block grille at interior offices (upper level of atrium).

STUART COMPANY PLANT AND OFFICE BUILDING
PASADENA, LOS ANGELES COUNTY, CALIFORNIA
3360 East Foothill Boulevard

SKETCH MAP



SCALE : 1" = 100 FEET (approx)

NPS Form 10-900-a
(8-86)

OMB Approval No. 1024-0018

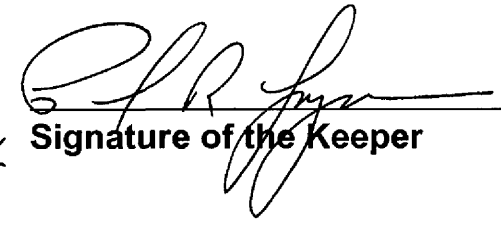
United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number _____ Page _____

Stuart Company Plant and Office Building
Pasadena, Los Angeles County **CALIFORNIA**
94001326

I, hereby, certify that this property is entered in the National Register of Historic Places.



Signature of the Keeper **Date of Action** 10/20/98

STATE OF CALIFORNIA -- THE RESOURCES AGENCY PETE WILSON, Governor

OFFICE OF HISTORIC PRESERVATION
DEPARTMENT OF PARKS AND RECREATION
P.O. BOX 942896
SACRAMENTO 94296-0001
(916) 653-6624
FAX: (916) 653-9824

94-1326

Removed at Own Obj

September 1, 1998

Ms. Carol D. Shull
Keeper of the National Register
National Park Service
Mail Stop 2280, Suite 400
1849 "C" Street, NW
WASHINGTON, DC 20240

Subject: Stuart Company Plant and Office Building
Pasadena, Los Angeles County, California
National Register of Historic Places

Dear Ms. Shull:

We are writing to request that the Stuart Company Plant and Office Building, located in Pasadena, Los Angeles County, California, be formally listed on the National Register of Historic Places.

This property was nominated to the National Register in 1994. Because the property was privately owned and the owner objected, the property was not listed; it was instead determined eligible for the National Register. The property is now under new, public ownership and we wish to have the status of the property changed to listed.

On June 23, 1998, we notified the current owner and the chief elected local official of our intention to have the status of the property changed. We received no comments.

If you have any questions regarding this request to list, please contact Cynthia Howse of my staff at (916) 653-9054.

Sincerely,

Daniel Abeyta

Daniel Abeyta
Deputy State Historic Preservation Officer