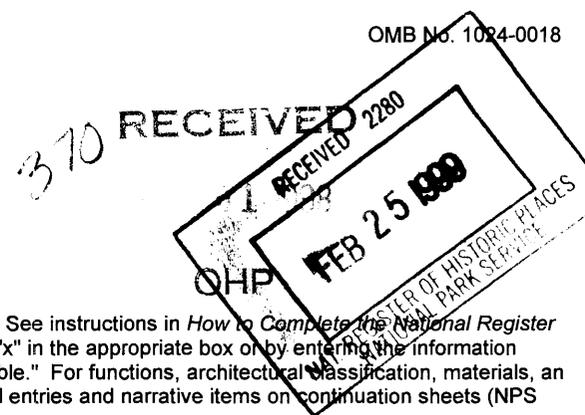


United States Department of the Interior
National Park Service



National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, an areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name The Los Angeles College of Fine Arts of the University of Southern California

other names/site number The Judson Studios

2. Location

street & number 200 S. Avenue Sixty-Six not for publication (N/A)

city or town Los Angeles vicinity (N/A)

state California code CA county Los Angeles code 039 zip code 90042
037

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally.

(See continuation sheet for additional comments.)

Harold Abeyta Jan. 25, 1999
Signature of certifying official/Title Acting Date
State Historic Preservation Officer

State or Federal Agency and bureau _____

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official _____ Date _____

State or Federal agency and bureau _____

4. 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): _____

Edson H. Beall 3/25/99
Signature of the Keeper Date of Action

The Judson Studios
Name of Property

Los Angeles, California
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
 public-local
 public-State
 public-Federal

Category of Property

(Check only one box)

- building(s)
 district
 site
 structure
 object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously in the National Register

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions)

school
student residence
art studio

Current Functions

(Enter categories from instructions)

art studio
residence

7. Description

Architectural Classification

(Enter categories from instructions)

Shingle Style
other: Arts and Crafts

Materials

(Enter categories from instructions)

foundation stone
roof
walls wood shingle, field stone,
concrete block
other unglazed terra cotta, glazed brick

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

(Please see continuation sheets)

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or a grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 # _____

Areas of Significance

(Enter categories from instructions)

- Art _____
- Architecture _____
- Education _____
- _____
- _____

Period of Significance

- Criterion A - 1911-1940 _____
- Criterion B - 1911-1928 _____
- Criterion C - 1911 _____

Significant Dates

- 1911- Building substantially redesigned and reconstructed after major fire _____
- 1920- The Judson Studios (then W.H. Judson Stained Glass Co.) moves to the building _____

Significant Person

(Complete if Criterion B is marked above)

Judson, William Lees _____

Cultural Affiliation

N/A _____

Architect/Builder

Train and Williams, architects _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

The Judson Studios (see property owner)

The Judson Studios
Name of Property

Los Angeles, California
County and State

10. Geographical Data

Acreage of Property Less than one acre

UTM References

(Place additional UTM references on a continuation sheet)

1 11 | 391300 | 3775180
Zone Easting Northing

3 | |
Zone Easting Northing

2 | |

4 | |

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Christy Johnson McAvoy, Principal

organization Historic Resources Group date September 30, 1998

street & number 1728 Whitley Avenue telephone (323) 469-2349

city or town Los Angeles state CA zip code 90028

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Walter and Karen Judson

street & number 200 South Avenue 66 telephone (323) 255-0131

city or town Los Angeles state CA zip code 90042

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instruction gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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**The Judson Studios
Los Angeles, California**

PHYSICAL DESCRIPTION

Summary

The Judson Studios, constructed for use as a small college of art, is a two-story building with a modified L-shaped plan. The style of the building is best characterized as Shingle Style, a variant of Arts and Crafts architecture less commonly seen in Los Angeles. It also stands as a locally unique example of an Arts and Crafts institutional building. The building is constructed of small stones, concrete block, and wood frame. The predecessor to the current building was constructed in approximately 1901, and designed by the dean of the college, William Lees Judson. A major addition was made in 1905, and it was enlarged again in 1909. The building was heavily damaged by fire in 1910 and substantially rebuilt the following year, 1911, by Los Angeles architects Train & Williams on the original foundations with some original elements retained. The building appears substantially as it did when rebuilt in 1911.

Setting

The Judson Studios is located in Garvanza, a community which became an incorporated part of the City of Los Angeles. The building is situated near the Arroyo Seco, a dry river bed, on a level, deep, triangular lot in a suburban setting. The most acute angle of the triangle extends toward Avenue Sixty-Six, and the building itself lies at the rear of the lot at the widest point. Another street, Thorne Street, runs directly behind the building, parallel to Avenue Sixty-Six. The north side of the property is bounded by a property which was formerly a railroad right-of-way, along which street cars entered the community until the 1930s.

The landscape treatment of the property varies. It includes areas of lawn, such as the rear along Thorne Street and the southwest area of the property on Avenue Sixty-Six. Mature trees and ivy groundcover are clustered around the east and north sides of the building. A driveway approaches the building from Avenue Sixty-Six and makes a loop to return to the street. Within this loop is an area of native and drought tolerant plants, much like those seen in the historic photographs, and cast stone pedestals which have been on the grounds since the period of significance.

Exterior

The building's plan consists of two wings joining at an angle of approximately 110 degrees. The angle is set by the railroad right of way and the street grid, with the north wing parallel to the right of way and the south wing parallel to Avenue Sixty-Six and to Thorne Street in the rear. Each wing is covered by a low-pitched, gabled roof with the ridge line running parallel to the length of the wing. The roof is clad in asphalt composition rolled roofing. This appears to have been the original roofing material, though in historic photographs it is darker in color than the light gray material currently in place. The edges of the roof follow the irregularities of the plan, with the depth of the eaves remaining fairly consistent around the perimeter of the building. For example, the edge of the roof is rounded where a turret is located, and steps outwards where window bays project from the facade. The roof originally had exposed rafter tails, but a small strip of wood was later added to the edge of the eaves which covered this detail. The eaves remain open. The only other alteration to the roof is the removal of a very small hip-roofed tower which rose through the roof near the turret.

The base of the building is clad in field stone taken from the alluvial wash of the Arroyo Seco nearby (commonly known as "Arroyo stone"). The stones extend about two-thirds of the way up the first story. Above this point, rectangular, gray concrete blocks form the remainder of the first story. They are exposed on the rear and the south side of the building, and covered with painted shingles on the front and the north side. The second story, clad in the same type of shingles, is defined by a continuous concrete sill on the front of the building.

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The Judson Studios
Los Angeles, California

The second story is clad in painted wood shingles. The rows of shingles are approximately one foot deep, with the shingles themselves extending another two feet upwards. The shingles are spaced so that the lower layers are visible in between successive layers. Each shingle is grooved along its side edges, giving the shingles a further elongated, vertical emphasis.

The primary facade is the west face of the south wing, parallel to and facing Avenue Sixty-Six. The facade has a projecting second-story bay in the approximate center, with two window bays to the north and four to the south. The entrance is located below the projecting bay, flanked by glass sidelights. To the north of the bay is a rounded turret which does not extend above the height of the roof.

Many of the decorative elements of the facade were fabricated of concrete or terra cotta by students of the College of Fine Arts for use on the building. Major features which contribute to the artistic significance of the building include an openwork panel over the front staircase, a frieze of terra cotta tiles over the first-story entrance, and a continuous cast concrete frieze which encircles the entire building just below the eaves. While no documentation exists regarding these elements, it appears that they were part of the 1911 design of the building. The square panels of the concrete frieze form a series of interlocking circles laced with a small foliate design in the bottom of each circle. The terra cotta frieze over the entrance has a low-relief figure of an uplifted hand clutching a hammer in front of the sun; the words "We Can," the motto of the Arroyo Guild of Fellow Craftsmen (see Section 8, Significance), are below. Other minor decorative features of the building's exterior include a terra cotta balustrade around the now-enclosed rear porch, cast concrete vertical elements between window enframements with a simple Art Nouveau-inspired design, and glazed tiles which are set into these vertical elements.

The upstairs gallery and dormitory spaces are accessed by an exterior staircase of concrete and fieldstone. The original terra cotta balustrade has been replaced with a simple metal railing. Over the top of the stairs, perhaps to draw attention to the entrance to the gallery, is a square, openwork concrete panel, one of the main decorative features of the primary facade. The panel is supported by square wood posts, which replaced earlier columns with Ionic capitals. The posts are carried on bases built of small bricks glazed in various colors. In the rear, a wood staircase leads to the enclosed porch and the studio.

Interior

Interior spaces fall into three general categories: the south wing contains office spaces in the front of the first floor, and dormitory spaces on the second floor. The remainder of the building contains studio and gallery spaces. While the interiors of the offices have been altered several times, the dormitory and studio spaces remain intact aside from minor modifications to accommodate changing technology and business practices.

Eight dormitory rooms are located off a double-loaded corridor upstairs in the south wing. Original multi-panel doors and hardware, consisting of oval doorknobs with oval escutcheons with a beaded pattern around the edge, are intact. Two of the hallway doors have panels of 19th century stained glass brought to Los Angeles from Europe by Walter Horace Judson. The rooms are also directly connected to one another, some *en suite* and some *en filade*, with original five-panel doors. The rooms have painted plaster walls and wood enframements around the windows. A picture rail is located about eighteen inches below the ceiling in each room. The rooms contain paneled wood casework including storage cabinets and trundle beds. Small bathrooms and kitchenettes are still present adjoining some rooms. Two of the rear rooms were combined to form a library.

A large, square room upstairs in the north wing houses a gallery space. The gallery has a large, north-facing window to admit natural light. The steel-frame window has a border of blue and gold

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Section 7 Page 3

**The Judson Studios
Los Angeles, California**

painted glass segments which were created and installed in 1928 as a memorial to William Lees Judson, who died that year. The center of the ceiling has a large dropped segment which holds a stained glass skylight, top-lit by a secondary clear-glazed, steel-frame skylight which brings light through the attic to the gallery ceiling. The dropped panel is surrounded by light bulbs which were to throw light onto the gallery walls. The light bulbs are still in place and operating, though an additional contemporary lighting system has also been installed.

The main upstairs studio is a high-ceilinged space typical of early twentieth century art studios. The studio contains large wood work surfaces and has a large, north-facing window which extends the entire height of the wall and then angles inward to form a skylighted dormer. The main downstairs studio space has been the location of kilns. The space is sunken partially below ground level and has interior walls partially of field stone. Most of this field stone appears to have been roughly plastered over at an early date. The kilns were located around the edges of the space, employing the stone walls as built-in fireproof surfaces to counter the heat thrown off by the kilns. The ceiling is supported by rough wood posts. Fenestration is operable steel sash windows.

Fenestration varies throughout the building. Most of the original fenestration is steel industrial sash with operable pivoting segments for ventilation, such as those located in the gallery and studios. Original wood-frame, single-pane, double-hung windows are located in the upstairs dormitory spaces. Many windows have been replaced with clear, leaded glass in a diamond pattern. In the east facing library rooms, the windows have been replaced with stained glass panels, some of which date to the period of significance.

Integrity

The integrity of the Judson Studios remains high, according to all of the seven aspects of integrity defined in *National Register Bulletin 15*. The building has undergone one change of use, from a college of art to a professional stained glass studio in 1920. The physical manifestations of this change, however, were minor and occurred during the period of significance.

The integrity of materials, design, and workmanship in the building are high. The setting of the building is also intact, surrounded by large trees in a suburban setting. The rail right of way on the north border of the site was sold off (street car traffic ceased in the 1930s) and is now included in the adjoining property, which is occupied by a large apartment complex. Mature trees screen this neighboring property. The historic feeling of the property remains, as there have been few changes to the landscaping or to the building itself. The integrity of use and association are also high, since the property has been continuously operated as a stained glass studio by the same family, as noted below (Section 8).

In addition to minor alterations noted above, the only major missing element on the exterior of the building is an Arroyo stone staircase which led to the enclosed porch on the rear the building. The main upstairs studio is entered through this porch, which may have been the reason for locating the stairs here. A wooden staircase has replaced the stone construction.

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The Judson Studios
Los Angeles, California

NARRATIVE STATEMENT OF SIGNIFICANCE

Summary

The Judson Studios was constructed as a school of art in 1901 and used as such until it became a stained glass studio in 1920, the use it retains to the present. The building is significant under Criterion A because it housed the College of Fine Arts of the University of Southern California, the first college of art in the Los Angeles area, until 1920. The building is also significant under Criterion B for its strong connection to William Lees Judson. W.L. Judson was the influential founder and dean of the College of Fine Arts, a noted landscape painter, and a leader of local artistic culture. The building is also significant under Criterion A in the period 1920-1940 as the site of the Judson Studios, which has become one of the nation's most important stained glass studios. The building is also significant under Criterion C because its 1911 design embodies the distinctive characteristics of the period. The building is a unique institutional example of the local Arts and Crafts idiom, which incorporates many aspects of the Shingle Style.

Background

While the Judson Studios is a good example of an Arts and Crafts style building, its primary significance goes beyond its serving as an example of one particular style. The building embodies the phenomenon known as "Arroyo culture," a term coined by historian Dr. Robert Winter to describe a loose artistic movement which involved a number of writers, artists, architects and others interested in molding a particular definition of life in Southern California. It is named for the Arroyo Seco, an alluvial wash which carries seasonal runoff from the San Gabriel Mountains in the north to the Los Angeles River. Along its course, it passes through the communities of Altadena, Pasadena, South Pasadena, Garvanza, Highland Park, and Mount Washington. The Arroyo Seco was the cultural center of Los Angeles in the decades around the turn of the century, and served as the geographical spine and the natural landscape from which creative inspiration was drawn. The College of Fine Arts building was arguably the most important center of Arroyo culture, since it was the only local art school, the headquarters of the Arroyo Guild of Fellow Craftsmen, and also served as a gathering place for artists and craftsmen for discussions and readings, listening to music, and attending meetings of a community poets' and writers' group, the Fortnightly Club.

The Arroyo Seco is characterized by its distinctive plant and animal life as well as its rugged terrain. Lined with California live oak, sycamore, and black walnut trees, the wash is dry for most of the year (the word *seco* being Spanish for "dry") and at the turn of the century it was littered with smooth, rounded granite boulders and rocks of all shapes and sizes. The surrounding hills are covered in chaparral, grasses, and native walnut woodlands.

Several key figures contributed to the strength of the artistic community in the Arroyo. William Lees Judson was one of the first painters to arrive and settle in the Arroyo, coming to Los Angeles in 1893. Aside from the great artistic contribution he made through his paintings, Judson's role in Arroyo culture was cemented by his founding and direction of the College of Fine Arts. Perhaps the most influential figure drawing people to the area was Charles Fletcher Lummis, who settled there five years later in 1898, and began to construct his own Highland Park house of stones taken from the banks of the Arroyo. The construction material and the naming of the house for the Sycamore tree around which it was built (*El Alisal*) are characteristic of the connection between the natural landscape and the local culture. Lummis's intellectual ideal was carried out in the building of this house; in his founding of the Southwest Museum, based on his vast collection of Native American artifacts; and in his many writings about the West which were published and circulated throughout the country. Another

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**The Judson Studios
Los Angeles, California**

major figure in the Arroyo culture and proponent of the Southwest was George Wharton James, a Methodist minister, local booster, and prolific writer. He was a co-founder of the Arroyo Guild of Fellow Craftsmen (see below), and wrote many books about the history and attractions of Southern California. In Los Angeles, Judson was friends with both Lummis and James, though the two were rather bitter rivals themselves. The connection to James is particularly significant because he is said to have personally convinced William Lees Judson, a fellow Englishman, to come to California to settle late in 1892. It should be noted that while Lummis, James, and others were important in drawing attention and inhabitants there, Judson was the Arroyo's leading figure in the visual and fine arts.

Occidental College was also located in Highland Park from 1898 to 1914, which also attracted intellectuals and added to the cultural life of the area. Poets Robinson Jeffers and Nora May French studied at Occidental during this period.

Both James and Lummis were committed to an ideal of life in Southern California that included knowledge and appreciation of the land and its history, and belief in the therapeutic value of manual labor and natural foods. These ideals manifested themselves in many ways along the Arroyo. *Plein Air* painters who gathered there, such as W. L. Judson, painted directly from nature in the canyons and hills along the Arroyo. Craftspeople such as tile maker Ernest Batchelder, whose Pasadena home was also located along the Arroyo, produced items according to the same principals which were often incorporated into Arts and Crafts style residences. Print maker Clyde Browne hosted a salon for artists and writers in his Highland Park residence, Abbey San Encino. This residence is built of dressed Arroyo stone, and features a large, round window by the Judson Studios in the primary facade. In Pasadena, architects such as Greene and Greene defined the Craftsman architectural style, employing natural wood in a manner that brought out its inherent qualities, an iconographical system which made reference to the local natural environment, and building materials - notably the local Arroyo stone - that were actually taken from the land itself. Judson (in 1893), Lummis (from 1898) and Clyde Browne (from 1909) all built or embellished their residences with locally gathered Arroyo stone. In all of these ways, the various participants in the Arroyo culture lived out the ideals they had come there to cultivate.

Significant Historical Contexts of the Judson Studios

The significance of the Judson Studios is tied to two important organizations in Southern California's early twentieth century artistic culture: the USC College of Fine Arts, and the Judson Studios, a major stained glass studio. William Lees Judson, the significant person associated with the site, figures prominently in the first context. The artistic legacy which he left for his family led to the development of the second context. The period of significance under Criterion A, including the College of Fine arts and the Judson Studios, is 1911-1940. For Criterion B, the period of significance is 1911-1928, the year Judson died. The date for Criterion C is 1911, the year the building attained its present form.

- The College of Fine Arts of the University of Southern California

The Arroyo communities, and Garvanza in particular, were beginning to attract many artists to this area of Los Angeles when the College of Fine Arts was organized. Judson was one of the earliest painters to settle in the Arroyo.

The College of Fine Arts began as a loose association of artists who provided instruction in art. It became formalized as an art school under the full name of The Los Angeles College of Fine Arts in 1895, under the direction of W. L. Judson. When it became associated with the University of Southern California in 1899 (and was then renamed the Los Angeles College of Fine

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**The Judson Studios
Los Angeles, California**

Arts of the University of Southern California), it was the first full program of fine arts instruction offered at the collegiate level in Southern California. The second oldest program, at Pomona College, was not established for credit (though art instruction had been offered) until 1905, and other major institutions of higher education established art programs significantly later. Throop Polytechnic in Pasadena, based in the manual arts and in craft, included fine art instruction in its curriculum as well, but never offered a degree in art. Nearby Occidental College first instituted a full program in art instruction for credit in 1935, and Whittier College did so in 1937. Among independent schools not connected to universities or larger colleges, the County of Los Angeles established Otis School of Art in 1918, and Art Center College of Design was established in the 1930s.

When the College of Fine Arts first constructed its own building under Judson's direction in approximately 1901, Judson appears to have been its designer. The location chosen (most likely by Judson) was across Thorne Street from his own house, an unusual, two story, Queen Anne style residence clad in shingles and small Arroyo stones, which he situated at the edge of the Arroyo. The house, of Judson's own design, is still extant, though slightly altered.

The College of Fine Arts was created as a college of art offering full time instruction in the fine and applied arts to undergraduate students. The degrees offered were a Bachelor of Fine Arts, a Bachelor of Arts, and, for students of architecture, a Bachelor of Science. Judson, as dean, was particularly concerned with training artists in practical skills which would allow them to make a living through their art. He felt that this market, for properly trained artists, would soon mushroom. In this respect, his thinking was in line with the tenets of the Craftsman movement and akin to that of William Morris, the acknowledged founder and leader of the Arts and Crafts movement (inspiration to, and English counterpart of, the Craftsman movement in the U.S., which was popularized by Gustav Stickley). Morris, an Englishman about one generation older than Judson, designed and manufactured such items as textiles, wallpaper, carpets, and furniture intended to be of high quality and accessibly priced.

In 1920, the College of Fine Arts moved its classes to the USC main campus and was renamed the School of Fine Arts of the University of Southern California. At this time, the W. H. Judson Art Glass Company (renamed the Judson Studios the following year) came to occupy the building.

During the building's association with the College of Fine Arts, other uses also took place there. The building appears to have acquired its current plan and massing during enlargements for the school's facilities in 1905 and in 1909 to include headquarters for the Arroyo Guild of Fellow Craftsmen. The Arroyo Guild was a short-lived and loose association of artists and craftsmen inspired by the work of William Morris in England and Gustav Stickley in Upstate New York. The Arroyo Guild was established by George Wharton James and William Lees Judson. Judson became the first president, and James was the editor of the journal *Arroyo Craftsman*, of which only one issue was ever produced, in October, 1909. Although the Arroyo Guild is not known to have lasted beyond 1909 and therefore may have no direct association with the post-fire building of 1911, the Guild is still an important part of the story of what shaped the building itself and the activities that took place there. Though the formal association may not have continued past 1909, it can be assumed that its members were still associated in some way with each other and with the building. The entrance to the Judson Studios still bears the motto and insignia of the Arroyo Guild, the words "We Can" below a figure of an upraised fist grasping a hammer before the rising sun. Further research may reveal the dates of the Guild's association and the names of more of its members, in which case this context could be more solidly connected to the building after 1911.

- William Lees Judson, founder of the College of Fine Arts

Both the early development of the College of Fine Arts and the existence of this building are due to the guidance of one person, William Lees Judson. and was most likely in the studios themselves in a teaching capacity every day. Since Judson's home was located across the street, the college was probably rarely without his presence.

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**The Judson Studios
Los Angeles, California**

While his influence was strong in a local context and had a great impact on succeeding generations of Southern California artists, Judson himself had come to the Arroyo at what may have seemed late in his professional life. He came to Los Angeles at the age of 51, but according to Jane Apostal, he was in poor health and it was unlikely that he could have suspected that so many active and productive years were still ahead of him. By this time he had been trained in art in New York, London, and Paris; he had an established career as a portrait painter and as a professor of art; he had been decorated for his military service during the Civil War; and his wife, with whom he had seven children, had died in 1885. His poor health had prevented him from becoming involved in the 1893 World's Columbian Exposition in Chicago, as he had planned for three years to do.

Apostal notes that according to George Wharton James, Judson's health was restored and his work reinvigorated by his arrival in Los Angeles, where he was inspired by the natural beauty of the Arroyo Seco and became a landscape painter. Judson served for a year as the head of the Historical Society of Southern California, a group which exists to the present day. He wrote about the architecture of the missions for their journal, a continuation of his interest in depicting these monuments and the life that went on there in his paintings. Judson's paintings are included in the collections of several museums, including the Southwest Museum and the Irvine Museum in Southern California, and the London (Ontario) Regional Art and Historical Museums.

William Lees Judson continued his integral involvement in the college as dean until his 1920 retirement. However, even after his retirement as dean and the college's move to the main campus of USC, Judson remained actively connected with the school and continued to teach there.

Judson's involvement with the College of Fine Arts made him responsible for the academic training of most of the professional artists educated in Los Angeles for a period of over twenty-five years. As dean of the College of Fine Arts, Judson provided the building and location for the school, was instrumental in setting the curriculum, and had a large hand in faculty selection. His direct influence was felt by several generations of students while he was active with the school, and undoubtedly continued after his death in 1928 because of the strength of the groundwork he had laid. The USC College of Fine Arts was the leading art school in the area, and there were few other opportunities to gain a degree in art in Los Angeles. Apostal quotes a 1905 article by the *Los Angeles Times* art critic as saying that "there is probably no art school west of St. Louis quite so complete in its equipment."

The only other building connected to Judson during this important period of his activity in Los Angeles is his home, mentioned above, located across Thorne Street from the Judson Studios. However, the Judson Studios retains a higher level of integrity, and expresses the importance of his work and his family legacy in the visual arts.

- The Judson Studios, makers of fine stained glass

The occupant of the site to the present day is the Judson Studios, craftsmen of fine stained glass and mosaics. The operation moved to this location upon Judson's retirement from the College of Fine Arts in 1920, at which time the college moved to USC's main campus in Exposition Park. When the studio was first founded in Los Angeles in 1897, stained glass was usually ordered by catalogue from the East. There was, however, an increasing sophistication in local architecture, and growth in many arts allied to architecture such as woodworking, tile production, specialized masonry, and furniture production. This factor, combined with W. L. Judson's belief that artistic products would become available to increasing numbers of people, meant that there was inevitably a place for locally-produced fine stained glass as well. Today the Judson family continues to operate the studio, which is one of only four comparable studios in the United States, and the only one located west of the Mississippi. The Judson Studios is the oldest family-operated stained glass studio in the U.S.

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**The Judson Studios
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The current studio was established in 1897 by three sons of William Lees Judson, Walter Horace, Paul, and Lionel Judson, with the assistance and encouragement of their father. The operation was known as the Colonial Art Glass Company and was located in downtown Los Angeles. The name was changed in 1906 to the W. H. Judson Art Glass Company, then to the Judson Studios in 1921. Walter H. Judson had been an apprentice at a noted stained glass studio in Toronto, studied for two years at the Cincinnati Art Academy, and worked in the field throughout the Eastern United States before settling in Los Angeles.

In its 101 years of operation, the Judson Studios has made an invaluable contribution to the art of stained glass in the Western United States. Their pre-1940 work (see next paragraph for a discussion of period of significance) is located in several hundred churches throughout California, most notably at landmark churches such as All Saints Church in Pasadena, where Judson Studios windows are placed alongside windows by Tiffany; the First Congregational Church on 6th Street; and St. James Church on Wilshire (the latter two c. 1930) in Los Angeles. Their work is included in several mausoleums, hotels, and private houses such as Frank Lloyd Wright's Hollyhock House and Ennis House, which contain significant examples of art glass windows and glass mosaics. Their work is also located in a significant public building, the Natural History Museum of Los Angeles County, where a large dome skylight was installed in 1913 and restored by the studio in 1997. The post-1920 works mentioned above were created at the Judson Studios' current site and represent their most significant commissions.

Though production continued at low levels through the Depression of the 1930s, the onset of World War II brought changes and restrictions to the business. Founder Walter H. Judson died in 1935, and subsequently his son Horace Judson, then in charge of the studio, left temporarily to contribute to the war effort, going to work for Lockheed in approximately 1940. In addition, lead, an essential component of the studio's production, was unavailable during the course of the war. Because of this marked slowdown in production, the period of significance for Criterion A ends in 1940. It should be noted, however, that the studio's busiest years were still ahead, when commissions for World War II memorials greatly increased the demand for stained glass windows in the late 1940s and early 1950s.

The Judson Studios is an important element of the cultural history of the Arroyo Seco, and an essential link between past and present. The Judson family's history in the art of stained glass dates back to approximately 1870, when William Lees Judson worked in stained glass fabrication among several other jobs in the field of art which he held in Ontario, Canada. There had been artists in two preceding generations of the family as well. The studios have been in continuous ownership and operation by the Judson family for five generations, and in 1997 the firm observed the 100th anniversary of its establishment.

Train & Williams, architects of the Judson Studios

The original 1901 building of the College of Fine Arts, designed by W. L. Judson, was destroyed by fire on December 9, 1910. Undaunted, by January 3, 1911, less than a month later, Judson had applied for a permit to reconstruct the building on the same foundations and plan at a cost of \$4,000.

The architects for the rebuilding were Train & Williams, the only architectural firm known to be directly affiliated with the Arroyo Guild of Fellow Craftsmen, and their work was featured in the one and only issue of the *Arroyo Craftsman* in October, 1909. While many other architects were working in the area, their direct association with the Arroyo Guild probably made them an obvious choice. Information about the architects is included here for informational purposes. Not enough is known about their work to claim that this building is a significant example of their work, or to evaluate the firm's influence on or profile among other architectural firms working in Los Angeles at the time.

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Robert Edmund Williams (1869-1951) and Robert Farquhar Train (1874-1960) established the firm of Train & Williams in 1900. Williams was born in Hespeler, Ontario, Canada, and attended Lindsay Collegiate Institute and Victoria University before transferring to the School of Practical Science at Toronto University, where he studied architecture. He did political cartoon work, comic cartoon work, and illustrated verse and serial stories for Toronto papers, working as a draftsman during vacations. He moved to California in 1894, working as a draftsman until entering into partnership with Robert F. Train. Williams was a member of the Southern California chapter of the American Institute of Architects, the Union League Club, and was affiliated with the Knights of Pythias.

Among the many built projects of Train & Williams are the First National Bank in Covina (c. 1918); the Long Beach First National Bank Building; Los Angeles Creamery Building; and the Kern County Hall of Records. They also designed several residences including Robert Williams's own 1905 large, Craftsman style residence on Avenue 66 near the Judson Studios (containing stained glass windows made by the Judson Studios) and two houses which resemble Bavarian hunting lodges in Linda Vista near the Arroyo Seco (1924). The firm's offices were located at 256 South Broadway, in the heart of the commercial district of downtown Los Angeles.

Significant Architectural Aspects of The Judson Studios

The Judson Studios directly reflects the activities that have taken place within it during more than eighty years of instruction in and production of art. As noted in Section 7, ornamental panels and balustrades of concrete and terra cotta are located throughout the building's exterior. These elements were produced by the students of the College of Fine Arts for the students' training and for the adornment of the building. Some of these elements appear to have been original to the 1911 building, while some may have been added later. It is not possible to tell when these elements were added, because most historic photographs of the building are undated. However, all of these features are either original, character-defining features of the 1911 building or minor alterations which do not detract from the significance of the 1911 design. Several windows exhibiting examples of different methods and types of stained glass were produced on the site and have been incorporated into the building as well, and these would fall into the latter category.

Very few Arts and Crafts style institutional buildings were built in the communities along the Arroyo, or elsewhere around Los Angeles. Those which have become facilities of churches or schools, or converted to other institutional uses, were originally designed and constructed as single family residential buildings. Some prominent examples which were originally residences include: the Hathaway Home for Children in Garvanza, originally the residence of its architect (who also designed the Judson Studios), Robert E. Williams; the Waldorf School in Pasadena, formerly the Scripps Residence; Pacific Oaks College in Pasadena; and Greene and Greene's Cole House, converted to offices and meeting rooms by the Neighborhood Church in Pasadena. The Craftsman style was overwhelmingly employed for single family, and sometimes multi-family, residential buildings, as well as for the embellishment of residential neighborhoods with gates, curbs, and shelters. Therefore, the Judson Studios stands as a rare example of an Arts and Crafts style building designed for a purpose other than such residential use, in this case, for an institutional and light industrial use and client.

Stylistically, the building is best understood as Arts and Crafts with elements of Shingle Style. The predominant local interpretation of the Arts and Crafts movement was found in the Craftsman style. This building lacks some canonical characteristics of the Craftsman style as it was developed in the local context, for two main reasons. First, the building is not designed as a residence, as are the vast majority of Craftsman buildings. Second, its architects, who spent their early professional lives outside of Southern California, adapted

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many influences from around the United States to develop their own interpretation of Arts and Crafts tenets. This likely included a familiarity with the origins of the movement in England, as well as first-hand exposure to Shingle Style buildings in the eastern U.S. Many characteristic features of the Shingle Style define the building. These include the irregular plan, the combination of shingle and field stone on the exterior elevations, the turret on the primary facade, the elongated shape of the shingles, the low-pitched and varied gabled roof, and the open eaves.

Conclusion

This unique and unusual building embodies the early institutional history of the USC College of Fine Arts and the Judson Studios, both of which held important places in the cultural history and the early artistic life of Los Angeles and, in particular, the Arroyo Seco area. As noted above, the USC School of Fine Arts, for which the building was constructed, offered the first full time program of art instruction available in Southern California at this property until 1920. The importance of the Judson Studios in the art of fine stained glass in the Western United States can not be overstated, as it was the only studio of its size and quality of production. Operating at this property since 1920, the studio contributed windows of a very high artistic level to hundreds of buildings. Because of these two significant historical associations, the Judson Studios is eligible for the National Register under Criterion A.

The property is also eligible under Criterion B because of its close association with William Lees Judson, a locally well-known landscape painter and prominent figure in the arts in Los Angeles. He founded the USC School of Fine Arts, and generations of art students were trained according to the practical curriculum he developed, which mirrored the ideals of the Arts and Crafts movement.

In addition, the Judson Studios is a unique building which contains ample evidence of the cultural and architectural ideals of its time and place. It also stands as a rare Los Angeles example, with high integrity, of an institutional building in the Arts and Crafts style. For these reasons, it is also eligible under Criterion C.

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The Judson Studios
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PHOTOGRAPHS

Name: The Judson Studios
Location: 200 S. Avenue 66
Los Angeles
Los Angeles County, California
Photographer: Jennifer Minasian, Historic Resources Group
Date of Photographs: July, 1998
Location of Negatives: Historic Resources Group
1728 Whitley Avenue
Los Angeles CA 90028

1. General view east of site from Avenue Sixty-Six
2. Primary facade of south wing, view east
3. South wing, entrance to offices, view northeast
4. Terra cotta frieze on primary facade over entrance
5. Stairs to second floor dormitory spaces and gallery
6. Concrete frieze and openwork panel over stairs to second floor
7. Detail of north wing, primary facade
8. Rear of building from Thorne Street, view northwest
9. Detail of rear of building
10. Detail of rear of building
11. Detail of eaves, shingles, and concrete frieze
12. Detail of Arroyo stone, concrete block, and shingles on rear of building
13. Decorative terra cotta window surrounds with inset tile
14. Interior of second floor gallery
15. Interior of first floor studio
16. Interior of second floor studio
17. Typical door in dormitory area, fit with stained glass panel
18. Interior of second floor dormitory room, now converted to office
19. North facade, view west

Historic view

Photographer: unknown
Date: c. 1940
Location of Negative: The Judson Studios

- View east of primary facade

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SKETCH MAP

Researched and drafted by David G. Cameron, June, 1988

