NPS Form 10-900
(Oct. 1990)

OMB No. 10024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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NATIONAL REGISTER OF HISTORIC PLACES
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This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of 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 an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. 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 Bullock's Pasadena

other names/site number

2. Location

street & number 401 S. Lake Avenue N/A☐ not for publication

city or town Pasadena N/A☐ vicinity

state California code CA county Los Angeles code CA 037 zip code 91101

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.)

Daniel Abeyta, Deputy 6/13/96
Signature of certifying official/Title Date

State Historic Preservation Officer
State of 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 certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the 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

Carol R. Flynn — 7/19/96

Bullock's Pasadena
Name of Property

Los Angeles CA
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- [X] private
- [ ] public-local
- [ ] public-State
- [ ] public-Federal

Category of Property
(Check only one box)

- [X] building(s)
- [ ] district
- [ ] site
- [ ] structure
- [ ] object

Number of Resources within Property
(Do not include previously listed resources in the count.)

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

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

N/A

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions
(Enter categories from instructions)

Commerce/Trade
- Department Store

Current Functions
(Enter categories from instructions)

Same

7. Description

Architectural Classification
(Enter categories from instructions)

Modern Movement
- Moderne
- Late Moderne

Materials
(Enter categories from instructions)

foundation Concrete
walls Reinforced Concrete
roof Concrete
other Fieldstone and Brick

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

(See continuation sheets)

Bullock's Pasadena
Name of Property

Los Angeles CA
County and State

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.)

Property is:

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

Areas of Significance
(Enter categories from instructions)

Architecture

Landscape Architecture

Period of Significance

1947

Significant Dates

1947

Significant Person
(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Wurdeman, Walter - Architect, Interior Designer

Becket, Welton - Architect, Interior Designer

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

9. Major Bibliographical References

Bibilography
(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 # _____

Primary location of additional data:

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

Name of repository:

_____

Bullock's Pasadena
Name of Property

Los Angeles CA
County and State

10. Geographical Data

Acreage of Property 8.2 Acres

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing
1	11	395560	3777800
2			
3			
4			

☐ See continuation sheet

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 Alan Hess, Architect with Leslie Heumann and Maggie Valentine

organization for Pasadena Heritage date February 1996

street & number 80 west Dayton Street telephone (818) 793-0617

city or town Pasadena state CA zip code 91105

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 SHPO or FPO.)

name Federated Department Stores, Inc.

street & number 7 West 7th Street telephone (513) 579-7000

city or town Cincinnati state Ohio zip code 45202

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 time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

DESCRIPTION

Bullock's Pasadena is a large, free-standing suburban department store located on an 8.2-acre site at 401 S. Lake Ave., Pasadena. The contributing resources include the 289,225 square foot department store building plus a stone and wood gateway on the Del Mar St. side. A non-contributing three-story concrete parking structure sits on the south side of the property. With the exception of a small 1957 addition by the original architect, the exterior is in original condition; much of the original landscaping remains, though overgrown. Many of the original interiors also remain.

Design on Bullock's Pasadena began in 1945 and it opened September 10, 1947. The store, by the prominent Los Angeles architecture firm of Wurdeman and Becket, represents one of the best examples of the Late Moderne phase of the Moderne style of architecture in California.[1]

Bullock's Pasadena is a car-oriented building; the primary approach is via automobile, and the two original on-grade parking facilities created a carefully designed and landscaped base for the sculptural qualities of the building itself. The four-story structure sits in the center of the sloping site, and part of the lower floor is underground. A north parking lot extends to the northern boundary at Del Mar St. the south parking lot has been replaced by the current three-level parking structure. The site can be entered from Lake Ave., Del Mar St., or Hudson Ave.

To the immediate east, north and south of the building, a commercial district along Lake Ave. consists of two and three story commercial buildings developed since Bullock's Pasadena opened. To the west is a school and a residential district, both of which existed when the department store opened. When the department store opened in 1947, Lake Ave. was still used as a route on the interurban Red Car train that connected Los Angeles to Pasadena.

Bullock's Pasadena is built of reinforced concrete on a steel frame and is sheathed with Pennsylvania fieldstone on the ground floors and whitewashed brick on the upper floors. No two elevations of the building are alike, but through ornament and fenestration they are linked together as a unified, nine-sided structure. Bands of metal-framed windows, which are varied in size and placement, illuminate the interior on all sides. The

horizontality of the fenestration is emphasized by continuous, flat concrete hoods which shade most of the windowbands (a hallmark of the Late Moderne style), and by the coping which edges each level. An outdoor dining terrace sits atop the north wing at the upper level; its parapet wall is topped by a distinctive colonnade of flat pylons pierced by circles and holding a wide, flat trim piece.

Luxuriant landscaping surrounds the asymmetrical structure. Designed by landscape architect Ruth Shellhorn, the landscaping is an integral part of the design. It frames and balances the horizontal volume of the building, and it adds color, shade and design to the parking lots.

Though the building is four stories high (including an office and service penthouse on the flat roof), a ground-hugging horizontality characterizes the building. Each floor exhibits a different dimension and plan and the slight slope of the site has been exploited to allow street level entrances on both the lower and middle levels. Spotlights are integrated into the landscaping, terraces, walls and roofdecks; originally the building was illuminated at night.

The east facade faces Lake Ave. and appears to be two stories tall, raised on a sloping, ivy-covered planting bed. At the south, the lower level, fringed with a broad metal trellis, emerges from this gentle grade. The ivy bed is bisected by a flight of steps leading to the store's only sidewalk-oriented entry, located approximately in the center of the facade. The glass doorway opens onto the middle level and is shaded by a curvilinear canopy of shiny stainless steel, supported by diagonal metal braces and emerging from a stone wall with a planter lining its top. Full-length windows are set into the fieldstone wall to the left (south) of the entry and a 135 foot glazed wall supported by a grid of mullions extends to the right (north.) This window wall is currently shaded by an aluminum sunscreen added in 1957. A projecting hood, supported at the south end by a slab pierced by portholes, frames this portion of the east facade. Above it, the upper level is set back and features a band of windows recessed beneath a concrete hood and balanced by three separate apertures to the right.

The plans of both the middle and upper floors angle to the northeast in a secondary wing. On the middle level at the ground floor, four bezelled display windows of varying sizes are set into the fieldstone surface of the middle level, to be viewed from the Virginia

greenstone walkway which circumscribes the east and north sides. The walkway is recessed under the upper level; stout concrete columns support the upper floor and an overhang. The canopy ceiling was originally painted with a Roman Gold shade of paint; it is currently painted gray. On the upper level, a large outdoor dining terrace and garden, defined by an overhang carried on piers with circular cut-outs, continues onto the north elevation. Rounded corners characterize both the lower canopy.

From Del Mar St., Bullock's Pasadena is approached through stone gates ornamented with wood trellises and set in planters. This gateway leads to a landscaped avenue, through the upper motor court, and to the main entry and drop-off point. This avenue was originally planted with flowering kumquat trees, recently removed. The north elevation contains a car entrance to the middle level along the recessed walkway, at the junction of the two obtusely-angled wings which compose this facade. Flamboyantly grained curly teak piers, greenstone paving which continues into the foyer, and landscaped planters detail the entrance. The walls of this walkway continue in stone, with four large display cases as on the Lake Ave. side. On the whitewashed brick upper level, a ribbon band of windows continues from the north elevation onto the west elevation. The penthouse is visible over the west section, and features window walls on the east and north which are shaded by a concrete overhang.

The west elevation, removed from Hudson Ave. by a raised parking deck, is characterized by bands of windows in the upper and penthouse levels. A roof terrace for the use of employees is off the penthouse. Notable detailing includes fin-like piers which divide the upper level windows, and a loggia of rectangular fins, pierced by square openings, which support the penthouse's overhang. Again, fieldstone covers most of the ground (middle) level, restating the hierarchy of materials.

The south facade consists of three levels, with a major entry on the lower level from the south parking lot and another entry (added in 1957) at the middle level. The second and third floors are set back in steps. Ribbon windows, again framed by sharp edged trim, enliven the second and third floor facades; three rectangular windows complement the third level facade.

The southern entries on the lower and middle levels are similar in design to the car entrance on the north. The fenestration repeats the schemes seen elsewhere on the store,

except on the lower level's patio shop in the southeast corner. Extensively glazed, this entry is also paved with greenstone, and shaded by a metal pergola. This casual, shaded patio area reflects the patio shop which was originally situated immediately inside.

The department store' truck receiving dock is located on the lower level; it sits under one of the parking decks on the Hudson Ave. side and is accessed from the south side.

Landscape design

Landscaping was used as an integral part of Bullock's Pasadena's architecture to underscore the casual, indoor-outdoor lifestyle of Southern California. Designed by landscape architect Ruth Shellhorn and architect Carl McElvy, the wide variety of plant species evokes the informal groupings of fine residential landscaping in the region. Low ground covers and bushes predominate, with groupings of palms and eucalyptus as strong vertical accents to the horizontal blocks of the building. Planters are designed into the architecture along the stone wall by the Lake Ave. entrance, and along the brick railing around the third level tea room terrace. In addition, each motor court/parking lot had its own seasonal plants and colors. Throughout, the languid tropical theme was emphasized in glossy banana leaves. Each parking area and side was highlighted by different color flowers: golds and oranges along the Lake Ave. parking lot, blending into blues and pinks along the Hudson Ave. side. Reds and oranges were featured in plants on the north, Del Mar St. side.

Fieldstone retaining walls define the planting areas on the east side of the building, echoing the horizontality of the building design. Algerian ivy covers the planting bed that slopes up to the middle level entry. In balancing contrast, tall lemon eucalyptus stand at the south end of the facade, and tall palms at the point where the two wings of this facade form an angle. Cocculus shrubs at either end of the facade create a frame for the structure at an intermediate height of about twelve feet and help to blend the building into the landscape. Shrubs also lined the stairs leading to the east facade's door. Other ground cover included star jasmine and Carolina jasmine, and jasmine was used in the planters lining the outdoor dining terrace on the upper level.

The north parking lot was defined by its entry avenue lined with kumquat trees, now

removed. Magnolia and rubber trees stand in islands in the parking lot to provide shade and scale. For smaller scale color, annuals were planted under the kumquats to emphasize the entry axis, with the color of flower changing with the season. Tangerine-colored bougainvillea adorned the stone gateway at the street. At the flagpole drop-off area, bird-of-paradise were planted. Lavender trumpet vines filled out the cyclone fencing around the parking lot. The corner of Del Mar St. and Lake Ave. was planted with Sago palms and Phoenix reclimat.

In the south parking lot, red hibiscus was espaliered along the retaining wall along the Hudson Ave. side. The parking lot fence was covered with bougainvillea.

After the parking structure was added, the south ground level entry was re-landscaped with bird-of-paradise, Sago palms and Rhapis palms.

Interior designs

The interiors of Bullock's Pasadena were as carefully designed as the exterior and form a major part of its architectural significance. "The elegance of the interior craftsmanship...evokes (in an elitist fashion) the Arts and Crafts tradition which one so closely associates with early Pasadena," write Gebhard and Winter.[2] The interweaving of indoors and outdoors suggested by the greenstone flooring is affirmed by the use of interior planters and fieldstone walls. Extensive use of exotic woods including English oak, teak, Brazilian rosewood, mahogany, birch, pine and maple, in addition to buff-colored brick, contributes to a warmth and an informal elegance that pervades the interior. In the tradition of Bullock's Wilshire in Los Angeles, painted murals and other decorative art work were commissioned for various areas in the store.

Also designed by Wurdeman and Becket along with Raymond C. Dexter of Bullock's, the interiors of Bullock's Pasadena were planned as a collection of sixty-one separate, smaller specialty shops, each with its own style, under the roof of a modern, efficient department store. Clothing, furniture, food, furs, toys, appliances, home furnishings -- all could be purchased at this one location. Each department was given its own architectural design in a small, shop-like space. This design supported Bullock's desire to give individualized service to its customers. This approach contrasts with the open, high-ceilinged selling floors of most other department stores of the period, such as Coulter's (Stiles O.

Clements, 1938) and May Co. (A.C. Martin, 1940) on Wilshire Blvd.

Together, the individual departments constituted a catalog of styles popular in the post-war period. They ranged from a Victorian candy shop to a masculine Men's Department to an casually ultra-modern Women's Sportswear Department to an adventure fantasy theme in the Boy's Shop. Each was crafted with a high degree of skill. "The interior design," wrote an employee in 1947, "finally relates itself to this particular community by creating a casual suburban atmosphere, in keeping with the informal life and activities of our customers."[3]

The lower level originally contained the furniture and housewares departments. At its center was the Fountain Court with New Orleans-style wrought iron ornament and an ornamental pool-fountain. The Patio Store's large picture windows and metal trellis sun screen echoed the simpler patios of the new homes being built in suburbia. Furniture was sold by displaying it in home-like settings; one department display had an ornamental fireplace; in others, dropped soffits and indirect lighting imitated fine home interiors. Stock was stored behind the scenes and would be arranged in back rooms where serious customers could make their final selections of colors and accessories.

For the China and Glass department on the lower level, Beverly Hills industrial designer Paul Laszlo designed a setting of low curving honey-colored maple cabinets with glass display shelves. A wall of glass cabinets circles the department.

Laszlo is typical of the respected and fashionable talents hired to work on Bullock's Pasadena. Born and trained in Europe, Laszlo was a noted Southern California designer whose work included buildings, interiors, textiles and furniture. From his studio on Rodeo Drive in Beverly Hills, he catered to the upper middle class with modernistic designs using modern fabrics and materials such as molded plywood. He was responsible for the design of most of the custom cabinets and furniture in Bullock's Pasadena.

Besides offices, receiving docks and stockrooms, the lower level includes an auditorium which was used for informational presentations to customers.

The Middle Level originally included both Men's and Women's Departments for clothing and accessories. The Del Mar entry lobby is decorated with teak and Virginia greenstone

floors that emphasize the indoor-outdoor quality of the space. Pale green translucent patterned glass fits between teak fins. Adjacent to the lobby was a stock room where purchases would be delivered while the customer continued to shop. When they left, all their packages would be delivered to the main entry where they could be easily picked up by car.

The long, high-ceilinged hall of the toiletries department off the Del Mar lobby features custom-made copper chandeliers hanging overhead with murals (by Annette Honeywell) of tropical trees and plants gracing the soft green walls. Louvered custom-made stock cabinets line the walls and soft indirect light falls from lighting coves circling the ceiling. Small bezelled wood frames display jewel-like perfume bottles. At the far end, a tall gateway of Honduras Mahogany panelling leads to the elevator lobby.

The Women's Sportswear Department along the Lake Ave. side creates an informal but contemporary atmosphere by using elements associated with Frank Lloyd Wright's Usonian homes: thin, broad planes of wood cantilever off of massive rectilinear columns of tan-toned Roman brick to form abstract compositions; these wood soffits drop the ceiling height to an intimate level. Kelly green walls and Old Gold carpet originally decorated the department, which had a fireplace flanked by coach lamps. In the neighboring millinery department just inside the Lake Avenue entrance, the tall windows and Pennsylvania fieldstone of the exterior wraps around inside to emphasize the store's indoor-outdoor atmosphere.

The Women's Dress Department was called the Victorian Room. With Venetian glass candelabra hanging from the tall pink ceilings, gray-blue satin damask drapes swagged from the large faux-windows and opulently curved tufted settees, its imagery was borrowed from Victorian styles and French *haute couture* salons.

The Men's Shop on the north side mirrored the masculine role models of the period. It is a dark-toned, wood panelled den and was consciously located at the tip of one wing, with its own entry, where it "can be reached without running the gauntlet of femininity," noted *Architectural Forum* magazine.[4] The floor is a rustic tan brick, like the tack room in a horse stable. Cork ceilings and light oak paneling (with bleached redwood burl and teak) is ornamented with traditional linenfold patterns. A water color mural of early Pasadena by artist Wing Howard in a primitive style is on one wall.

The elevator lobbies on all three levels use curving mahogany columns that frame the symmetrically parqueted wood doors. Directly over the doors antiqued mirrored glass with more tropical imagery of conch shells and flowers (designs by Annette Honeywell) mark each doorway. A highlight of the main floor elevator lobby is an exquisite tapestry designed for Bullock's Wilshire by French artist Jean Lurcat, and later brought to Bullock's Pasadena. Using the abstracted forms of Modern art of the period, it depicts a tropical scene.

Throughout the main circulation paths of the store, floors are covered in square rubber tile mixing salmon, black and tan. These tiles include a few of the carefully calibrated 400 shades of paint, stain and fabrics used throughout the building.

The Top Level contained youth departments, toys, and the Coral Tea Room. The Boy's Shop on the third floor is fitted out like a ship's cabin. Portholes and curving braces like the ribs of a sailing ship create the theme elements. Overhead is painted a map of the Northern Hemisphere.

The Coral Room included rattan furnishings. Tropical murals by Annette Honeywell were painted on the walls. It includes an auditorium for fashion shows. The Tea Room included an outdoor terrace with three circular planters, cabanas, and views of the San Gabriel Mountains framed by the colonnade of upright slabs topped with a thin, continuous concrete canopy.

The Fourth floor, or penthouse, originally included offices for buyers, employee lounges, an outdoor terrace, a hospital, a radio station and an outdoor terrace for employees.

Alterations to the original design

The middle level of Bullock's Pasadena was extended to the south in 1957 by Welton Becket and Associates. The roof parking deck over the lower level patio furniture department was enclosed, a three-level parking structure was built over the south motor court, and a separate I. Magnin's store was built to the south of the structure. A new entry point on the south side of the middle level was added for access directly to the top level of the parking structure. Also, the large window on Lake Ave. was covered with a metal grille. The 7200 square foot addition was designed in the same style as the original

building and appears virtually seamless.

The parking structure is a three-level concrete waffle pan structure. It is entered both from Lake Ave. and via a bridge link from the upper Del Mar St. parking area. An outdoor stair at the south lower level entry uses the same stone which faced the original building. It is a modernistic, planar composition which blends effectively with the original building.

Much of the landscaping remains intact, though not maintained as originally intended. It is overgrown, especially along the Lake Ave. facade, hiding much of the original facade from the view of motorists travelling north or south on Lake Ave. The kumquat trees lining the Del Mar St. entry avenue has been removed. The eucalyptus, magnolia and palm trees dotting the parking lot and Lake Ave. facade are still in place, though overgrown. The Algerian ivy on the Lake Ave. slope and the shrubs are also in place. The south Lake Ave. parking lot planting was lost in the 1957 remodelling, though Ruth Shellhorn, the original landscape architect, designed a new pedestrian entry court with a planter and vegetation that ties in with the original landscape design.

The exterior is in excellent condition. Though some of the stone paving on exterior terraces are cracked, and though some of the variety of color in the original building have been lost to repaintings over the years, the exterior facades are intact.

Much of the original interior remains. Though some important interiors have been remodeled, and some interior partitions have been removed to create an open floor for merchandising, several of the major and most important interiors are intact or could be restored.

When the middle level cosmetics aisle was expanded in 1973, care was taken to reproduce the Honeywell murals and to match the existing floors and display cases. The interiors which still retain their original integrity in 1996 include the Toiletries Department, the Boy's Shop, the China and Glass Department, Del Mar entry lobby, the elevator lobbies and the penthouse level. These include some of the most impressive interiors of the original design. The Men's Department, the Women's Sportswear Departments and the Coral Tea Room have been altered by the removal of some partitions and the removal of fixtures, furnishings and murals, but retain most of their original character and could be restored.

Traces -- ceiling coves, moldings, etc. -- remain of the furniture departments and the Women's Dress Department. While over 400 colors were originally used throughout the building, most have been lost to repainting.

Among the interiors that are no longer extant are the Fountain Court (removed in 1990), Victorian Room, Collegienne Sportswear, and Candy Shop.

NOTES

1.The term Late Moderne, as used in *The Architecture of Los Angeles* by Paul Gleye, p. 149, refers to the style of a cohesive collection of buildings, built from roughly 1938-1955, that is related to (though distinct from) the Streamline phase of the Moderne style. As Gleye reports, it has not been sufficiently investigated. As a popular and frequently commercial style expressing the modern era, it can be linked to the Moderne styles, and not to the high art International Style. But there are enough buildings reflecting the style, and there are sufficient stylistic distinctions between the Late Moderne and the Streamline Moderne and the Zigzag Moderne to give this phase of the Moderne its own label. For further information, see the subheading "Late Moderne" under the "Significance" section of this nomination.

2. David Gebhard and Robert Winter, *Los Angeles: An Architectural Guide,* Gibbs-Smith, Salt Lake City, 1994, p 402.

3. "An Introduction to Bullock's Pasadena," press release by Paul Parker, Publicity Director, Oct. 13, 1947.

4. *Architectural Forum,* Vol 88, No. 5, May 1948, p. 104.

Architect/Builder (continued)

Dexter, Raymond C. - Interior Designer
Honeywell, Annette - Artist
Shellhorn, Ruth - Landscape Architect
McElvy, Carl - Landscape Archtect
Laszlo, Paul - Furniture Designer
Howard, Wing - Artist

STATEMENT OF SIGNIFICANCE

Bullock's Pasadena is a significant example at the state level of architecture and of the broad trend to suburbanization in the post-World War II era. Under Criterion C, Bullock's Pasadena was an influential transitional model for commercial architecture (specifically, the department store) as businesses moved from traditional downtown sites to the auto-oriented suburbs following World War II. Key design decisions, including the building's suburban siting, fully integrated landscaping, accomodation of the car, and its expression of a suburban lifestyle, helped to shape the conventions and patterns of subsequent suburban architecture and planning. Also under Criterion C, Bullock's Pasadena is significant as an excellent example of the work of the architectural firm of Wurdeman and Becket and as an example of the Late Moderne style of architecture, the latter phase of the Moderne. The building inaugurated Wurdeman and Becket's prominent role in the design of stores, shopping centers and malls in the post-World-War II era, and played a major role in establishing that firm's state and national reputation under the name Welton Becket and Associates following Wurdeman's death.

❐❐❐

Bullock's Pasadena: the evolution of the department store and the development of post-war suburbia

The opening of Bullock's Pasadena in 1947 was an important step in the post-World War II suburbanization of America. Its design was well adapted to conditions in the newly-evolving districts known as suburbs; in a broader sense it helped to establish
the architectural concepts that made the broad social trend to suburban living appealing, successful and viable at a crucial stage in its development. The evolution of the department store and the development of suburbia are inter-related; on one hand suburbia could not function and grow without the retail services department stores provided; on the other hand department stores had to adapt themselves to the new conditions of suburbia. Since the development of the department store in the 1880s, they had been tied to the central downtown where high concentrations of customers made their mass merchandising and large inventory possible. They were multi-storied blocks, reached by foot or trolley, and occupied their entire block, with front doors on the sidewalk. By the 1950s, a different model for the department store had emerged: on a suburban site, it was

flanked by smaller stores and stood in the middle of a large parking lot. It was low and horizontal, not compact and vertical. Customers arrived by car. As a stand-alone department store, Bullock's Pasadena is a significant step in the transition of retail architecture and customers' lifestyles from the traditional downtown department store to the suburban shopping mall.

The advances in suburban department store design related to both customer and car can be seen in comparison with an earlier trendsetter, Bullock's Wilshire (1928), which marked the first move of a major department store in California to an outlying area accessed by car. Though it was a multi-storied building with conventional display windows and front doors on the sidewalk, Bullock's Wilshire also had a rear parking lot and a major entry facing that lot; most of its customers would be arriving from that side. Bullock's Pasadena, marks a further step in the transition of the department store from downtown to suburb. Much more like a suburban residence than an urban high rise building, it was a horizontal and lowrise structure, with casual indoor-outdoor spaces and lush landscaping framing the building. The parking lots take up a major portion of the site, and are designed for easy and pleasant use. In an expression of the consciously residential character of the design, the Del Mar St. entry featured rattan patio furniture on which customers could sit in the shade while waiting for their cars to pull up. The carefully planned landscaping in both parking lots underscored the importance of these entries. These were residential suburban design elements which Wurdeman and Becket had perfected in their residential designs, which were then borrowed and expanded for public and commercial architecture in suburbia.

The parking lot and car entries took on greater emphasis in this design with two separate well-landscaped parking lots breaking down the expanse of asphalt -- and the pedestrian sidewalk entry along Lake Ave. was de-emphasized in the design as an entry point. Two of the store's three levels were coveniently accessible from the two lots. Instead, the street facade's role shifted to presenting an eyecatching, up-to-date appearance that could communicate the elegance and stylishness of Bullock's merchandise to drivers passing by; individual show windows meant for pedestrians would obviously no longer be able to play that role in the car-oriented department store. The new Late Moderne style of architecture played an important role in communicating a sense of Bullock's sophistication to drivers; so did the large window facing Lake Ave. which opened up part of the interior shopping floor to view. By separating itself from the sidewalk and any

traditional urban solution, Bullock's Pasadena helped to create a model for the regional shopping mall as a self-contained destination shopping center completely surrounded by parking.

In 1947 the American economy was booming with war industries returning to the production of consumer goods. New cars were once again available for sale. To meet the demand for housing in this prosperous peacetime, large tract subdivisions were being developed in California's formerly rural or suburban areas such as the San Gabriel Valley, San Fernando Valley, Orange County, Santa Clara County, and Contra Costa County. The first West Coast freeways to reach these suburbs had begun construction before World War II in Los Angeles County, and were rapidly expanded in the 1950s. Attracted to this suburban market, developers built bowling alleys, restaurants, supermarkets, movie theaters and soon theme parks alongside the housing tracts to establish a new form of suburban city plan.

Shopping venues were key elements in the process of making suburbs functional and appealing. Shopping centers of various sizes and configurations also followed the population into the suburbs: a long string of single-story stores separated from the commercial strip by a parking lot; larger stores such as supermarkets, either standing alone or with restaurants and stores around it. It was a pioneering step for Bullock's, a major department store catering to the upper middle class, to endorse the trend to suburban living by building one of California's first post-war, single-use department stores in a suburban, residential area. To have it be such a costly and lavishly designed structure showed Bullock's architectural leadership as well.

Bullock's chairman, P.G. Winnet, also wanted their newest store to be unmistakably Southern Californian to attract upper middle class San Gabriel customers. For $2 million Bullock's planned a 290,000 square foot building they billed as the "Store of Tomorrow" when it opened on September 10, 1947 with 900 employees. It sat on 8.2 acres in a then-residential district along Lake Avenue -- not in the traditional downtown of Pasadena along Colorado Blvd. several blocks away, where The Broadway department store had opened a branch in 1940 (Albert B. Gardner, architect) in the Streamline Moderne style. Bullock's Pasadena surrounded itself with 600 parking spaces to make it easily accessible to car-mobile suburbanites.

Though the scale and breadth of suburbanization in the 1940s and 1950s was greater than ever before, the concept of a car-oriented department store outside a central downtown (the traditional site for department stores since their invention before 1900) was not new to Bullock's Pasadena. It was, in fact a concept which had been seen earlier in the century at the Country Club Plaza, a shopping center built in 1922 in Kansas City, Missouri, and at Highland Park Shopping Village (1931) in Dallas, Texas. Similar examples of the dispersion of department stores, shopping centers and neighborhoods can be seen in cities where mass transit (notably trains and inter-urban trolleys) dominated; in Chicago, for example, this suburbanization followed the rail lines where shopping districts developed around stations.

As with other phenomena related to the development of the car-oriented city of the twentieth century, the idea may not have originated in California, but it was developed to a high degree there, notably in the 1928 Bullock's Wilshire (Parkinson and Parkinson, architects.)[1] In many ways Bullock's Wilshire and Bullock's Pasadena can be seen as important stages in the evolution of an urban design tradition for the car-oriented city of the twentieth century. Bullock's started in downtown Los Angeles; it became the first California downtown department store to open a branch outside of the traditional downtown area, in the newly developing Westlake Park district close by the wealthy Hancock Park residential area. The move acknowledged the growth of commercial roadside business along major arteries to outlying areas since the early 1920s. Bullock's Wilshire also integrated parking into its design, placing the parking lot at the rear of its property, building an elaborate and gracious porte cochere which validated the car lifestyle by making the car entry of equal importance to the traditional pedestrian entry directly on Wilshire Blvd. In service and in the high level of interior furnishings and decor it was aimed at the upscale "carriage" trade. Bullock's Wilshire was an excellent example of the then-fashionable ZigZag Moderne style influenced by 1925 Exposition des Art Decoratif in Paris. Convenient, integrated parking, a site close by upscale residential neighborhoods, a fashionable style and high levels of craftsmanship -- all of these characteristics of Bullock's Wilshire, along with the oversight of the same Bullock's executive, Raymond C. Dexter, were repeated and improved upon at Bullock's Pasadena when it was built nineteen years later. This comparison demonstrates the evolution of car-culture planning and architecture.

Bullock's Wilshire set a trend which was followed on Wilshire in the next few years by

Desmond's Department Store (Gilbert Stanley Underwood, 1929) and Coulter's (Stiles O. Clements, 1937) and May Co. (A. C. Martin, 1940). All of these were two-sided buildings, with a multi-storied urban facade on the boulevard, plus a car entry at the rear parking lot.

The effort to adapt to the convenience of the customer arriving by car was seen in numerous other department store buildings in Los Angeles and throughout the United States before World War II. Sears had opened a store on Pico Blvd. (John Redden and John Raben, 1939) in another rapidly growing mid-central district; in addition to parking on grade, it included roof-top parking to supplement its grade-level parking. Escalators carried customers from the roof parking down through the center of the three story structure.

After World War II, several department stores in the Los Angeles area sought out new sites to take advantage of suburban growth. In order to show the distinguishing character of Bullock's Pasadena, it is instructive to analyze the various design and siting strategies of these stores.

Completed the same year as Bullock's Pasadena, the May Co.'s Crenshaw Blvd. store (A.C. Martin, 1947) also represented the move of a downtown and Miracle Mile department store into an area experiencing development. It was joined the following year by the Broadway Crenshaw and the Crenshaw Shopping Center (Albert B. Gardner, 1948); this included a collection of buildings with one department store anchor, a market, bank and ten smaller stores. It featured ten acres of parking for 2000 cars.

Another free-standing department store, Milliron's Department Store (Gruen and Krummeck, 1949), was built in a developing commercial strip on Sepulveda in Westchester. A one-story department store, it also integrated parking lots into the plan, and added roof-top parking accessible via two criss-crossed ramps at the rear of the building. Faced with unpainted brick, its facade displays regular bays marked by structural fins creating a flat-canopied loggia above the roofline. This system circumscribes the building, sweeping down to form a modernistic arch over the rear entries to the rooftop parking ramps. Though it was windowless, Milliron's provided four freestanding display kiosks for window displays along the sidewalk side.

Another store to move to the suburbs after Bullock's Pasadena was Robinson's Department Store (777 E. Colorado, Pasadena, Pereira and Luckman, 1958); its location was also in an established downtown, on Colorado Blvd. in central Pasadena. Its style belongs to the Modern of the 1950s; it is a simple windowless rectangular box, with a modernistic steel trellis/colonnade along its main frontage.

Like Bullock's Pasadena, all three of these buildings oriented major entries to their parking lots; unlike Bullock's Pasadena, however, all were situated directly on the sidewalk of existing (or newly developed) commercial strip shopping districts. Bullock's Pasadena, in contrast, was built in a residential neighborhood well outside Pasadena's formal downtown. And though Bullock's Pasadena had an entry on Lake Ave., it was a secondary entry and its facade was setback behind a bermed, ivy-covered embankment. Neither did the other stores target the upscale clientele of Bullock's Pasadena, nor include interior designs as elaborate and as compartmentalized as Bullock's Pasadena. The differences show how Bullock's Pasadena broke the model of the downtown department store and established a new setback prototype oriented to the parking lot. These innovations became standard in the regional shopping malls arriving on the suburban scene later.

Elsewhere in California, the push to develop shopping centers in suburban areas lagged a few years behind Los Angeles. Both downtown San Francisco and Oakland continued as strong shopping districts into the 1950s. In 1946, the I. Magnin stores hired architect Timothy Pflueger to remodel their downtown San Francisco store on Union Square; Pflueger also designed a new building in the Regency style for the same company in downtown Santa Barbara the same year. In Fresno, Gottschalk's department store (Walter Wagner and Martin Temple, c. 1945) exhibited all the elements of the traditional downtown department store in a Streamline Moderne building. All these buildings are signs of the continuing vitality of traditional pedestrian downtown shopping districts downtowns in these towns. In the immediate post-war period, only Los Angeles spawned suburban department stores, including May Co. Crenshaw, Broadway Crenshaw, Millirons and Bullock's Pasadena.

As suburbs grew, so did shopping centers specifically designed for car access. Also adapted to the car culture and prominent throughout California was a series of Town and Country shopping centers, beginning in Sacramento c. 1947, designed by owner Jere

Strizek. The Sacramento Town and Country was a collection of 64 small stores, services and restaurants clustered in several one and two-story rustic ranch-style buildings in the middle of a parking lot; the casual nature of suburban life was interpreted in a rustic "ranch-style" architecture of heavy timber and Spanish tile roofs. Like Bullock's Pasadena they presaged the later development of shopping malls which broke completely from the street or traditional sidewalk and created an inner pedestrian environment with multiple shops. Similar Town and Country shopping centers were built over the next ten years in Marin County, Santa Ana, Campbell and San Jose.

Bullock's Pasadena's influence spread beyond Southern California in a number of publications published in the 1950s. The multi-level car-oriented entrances continued to be repeated (a San Francisco Sears on Geary used a total of four parking levels, c. 1950.) The inclusion of original art continued in many of the first shopping malls to reinforce the sense of quality and urban potential.

Though single, free-standing department stores like Bullock's Pasadena and Milliron's had been successful, the trend in department store planning was to turn to the concept of linking a large department store anchor to smaller stores. This created a denser, more varied shopping district in order to appeal to consumers. This lead to the invention of the shopping mall, a large anchor store surrounded by smaller shops and setback from the road in the middle of a large parking lot. In effect, with the transition of Bullock's Lake Ave. residential area into a commercial area with the addition of stores like Desmond's and I. Magnin, this is what happened de facto along Lake Ave. around Bullock's Pasadena. But elsewhere, malls were being designed all at once as planned developments.

The immediate post-war period was one of experimentation as architects, developers and city officials attempted to create livable suburban areas with the services that suburban residents demanded. With Bullock's Pasadena as a stage in that transition, the future of suburban retail was to be in shopping centers (collections of stores usually stretched along a major commercial strip) and regional shopping malls (clusters of stores with one or more large anchor department stores, linked by covered or open air pedestrian malls and surrounded by large parking lots.) Lead by such models as Seattle's Northgate Shopping Center mall (John Graham & Co., architect, 1950), Shopper's World in Framingham, Massachusetts (Ketchum, Gina and Sharp, architects, 1951), Detroit's Northland Mall (Victor Gruen, 1954) and Eastland Mall (Gruen, 1957), the first enclosed shopping mall at

Southdale Shopping Center, Minneapolis, Minnesota (Victor Gruen, 1956), Old Orchard in Skokie, Illinois (Loebl, Schlossman and Bennett, with notable landscaping by Lawrence Halprin and Associates, 1957) the shopping mall became the dominant retail type in suburbia.

Because of their involvement with Bullock's Pasadena, Welton Becket and Associates played a major role in designing many of these malls and shopping centers. San Francisco's Stonestown Shopping Center (Welton Becket, John A. Huberty & Angus McSweeney, 1951) was a collection of small shops oriented to a linear pedestrian mall and anchored by an Emporium department store. It sat in the middle of 35 acres of parking. Stonestown was built as a multi-functioned district, including medical offices and a theater. Situated near the existing San Francisco State College and the highrise and lowrise Park Merced housing development, it sat on the west side of San Francisco. Hillsdale Shopping Center in San Mateo (Welton Becket and Associates, 1954), Stevens Creek Plaza (Welton Becket and Associates, 1956) and Valley Fair Shopping Center in San Jose (Gruen Associates, 1957) were situated in newly developed suburban areas. They represent the next stage after Bullock's Pasadena's free-standing structure in the evolution of shopping centers.

Other notable examples in the state include San Diego's Linda Vista Shopping Center (Earl F. Giberson and Whitney R. Smith, c. 1950), planned like Stonestown around an open pedestrian mall. Newport Beach's Lido Shopping Center (Dwight Gibbs, 1949) included a market, movie theater, drugstore and city hall in a loosely-connected group of buildings oriented to the sidewalk shopping district. Associated with prominent architects and designed ith a high level of quality, these examples were published in architecture magazines. Their planning concepts and style often were mirrored in numerous commercial vernacular shopping center developments being constructed to service new suburban areas throughout the state.

In this context of post-war department stores adapting to the new suburban districts, Bullock's Pasadena stands out for its contribution to commercial and suburban design. Its car oriented, suburban concepts were thoroughly conceptualized and carefully applied in a cohesive, complex, innovative design. At a time when the planning and architectural conventions for suburbia were still in development, when the design of parking lots and the relation of public buildings in these areas had not yet been determined, it was the most

sophisticated and most advanced of the period in California, as noted by historians David Gebhard and Robert Winter:

> "The design and siting of this posh upper-middle-class store is in many ways unique, even to the California scene. Essentially it appears from Lake Avenue as a building in a park. As was mentioned when the building opened in 1947, 'because the new store was planned to serve the people of Pasadena and the San Gabriel Valley, whose lives are spent in garden communities and whose homes express a marked degree of love for the out-of-doors, the architects designed a building in keeping with the garden theme so dear to the dwellers in those prosperous and progressive communities of cultivated states.' (*Southwest Builder and Contractor,* Sept. 26, 1947)." [2]

For its architecture, Bullock's Pasadena was recognized and influential in its day; the American Institute of Architects presented the building with an Award of Merit in 1950, and in 1952 the Pasadena Chapter of the AIA declared it as one of the "outstanding examples of architecture constructed over the last half century."

The consideration of the car-mobile customer seen in Bullock's Pasdena was to typify suburban commercial design and urban planning over the following decades. It represented a new type of city design suited to the automobile.

This significance was recognized at the time. Bruno Funaro, a dean at the Columbia University School of Architecture, along with co-author Geoffrey Baker described in 1954 the process of how "department stores go suburban" They identify the first step in the process by referring to a Macy's on a conventional Main Street in White Plains, New York; the second step is to a site off Main Street (Macy's Jamaica, which included roof parking.) The third step is represented by a Lord & Taylor store along the "Miracle Mile" of Manhasset, Long Island, "in what may be the automobile equivalent of a developing Main Street, strung out horizontally far beyond the historic limits of pedestrian shopping." [3]

The Lord & Taylor store in Manhasset, Long Island (Starrett & Van Vleck, architects; Raymond Loewy Associates, designers, 1941) plays an important role in the nationwide

expansion of department stores from downtowns to the suburbs. It bears comparison to Bullock's Pasadena. Unlike Bullock's Pasadena's residential site, the free-standing Lord & Taylor is on a suburban commercial strip. Its Late Moderne styling is low, horizontal and casual. It employs a two-level parking lot, though an entry into the lower level directly from the parking lot was added with a later remodel. It has a formal entry and pssenger drop-off on the commercial strip. Originally two public levels with a third level for offices, it is now a three-level department store.[4]

Though it shares several stylistic points with the Lord & Taylor, including whitewashed brick walls, stone walls interspersed with tall windows, a roof terrace, Late Moderne styling, Bullock's Pasadena is a more complex and sophisticated design. It is a larger building with finer interiors. It integrates its two separate parking lots fully into the department store circulation patterns.

Bullock's Pasadena would refine and improve on several of Lord & Taylor's elements, making it the "fourth step" in the process of suburbanization according to Baker and Funaro. Bullock's Pasadena "has escaped from the Main Street pattern entirely, established itself on an independent block among residences and schools. Such an innovation is well suited, of course, to Los Angeles, where there is an average of one car per family, and shopping districts are seldom within walking distance." The entry on Lake Ave. "is a mere side door. Automobile shoppers, on the other hand, having parked their cars among luxuriant flower beds, are welcomed by a large and shady portico, furnished with comfortable chairs."[5]

Ironically, though Bullock's Pasadena played an important role in the exploration of new suburban design, in its transitional role it also pointed to the past. Though it had many innovative features in its response to the car and to the suburban lifestyle, its luxury, style of service and expensive furnishings relate more directly to upscale department stores (and particularly Bullock's Wilshire) of the 1920s and 1930s. As a store for the wealthier "carriage trade," its individualized departments and emphasis on service reflected its clientele, in comparison with merchandisers catering to a more general audience, such as Sears, Emporium and May Co.

The leadership role of Bullock's Pasadena and the extraordinary quality of its interiors make it a major part of the story of the development of the suburban department store

and of suburbia itself. It was the first to break away from the downtown sidewalk and establish itself in a residential area; it was conceived as a suburban, free-standing building in a landscaped setting, not as an building in a dense urban setting; with landscaping, stone gateways and an approach avenue, its parking lot was highly designed and redefined this functional element as an architectural opportunity; it used its architectural imagery rather than display windows to promote itself as a sophisticated, up-to-date store; it adopted the casual, out-of-doors lifestyle of its suburban customers as its own in terms of spaces and style. Taken together, these elements broke new ground in defining the suburban department store.

Significance of Bullock's Pasadena's landscape design

Bullock's Pasadena's landscape design played an important contributing role to the building's redefinition of department store design for the suburbs and suburban customers.

The landscape design for Bullock's Pasadena was considered a major element of the architecture. For suburbia, a conventional commercial building with a facade and signs was not wanted; Bullock's wished to create an environment that would appeal to its suburban customers. The landscaping strengthened and underscored the major themes of the environment Bullock's wished to create: an informal yet elegant setting that reflected the informal, car-oriented suburban lifestyle of its upscale customers; lush, colorful semi-tropical plants that reflected the benign Southern California climate where outdoor living was the norm. The building was horizontal and set in a lushly landscaped setting -- like many of the fine modern residential designs in the surrounding San Gabriel Valley suburbs. From Lake Ave., the building was set back beyond an ivy-covered slope, a distinctly non-urban appearance.

Landscape architect Ruth Shellhorn was selected by site planner Carl McElvy to design the landscaping; they share credit for the work, though Shellhorn selected and sited the plantings. McElvy was later California State Architect. Shellhorn graduated from Cornell University's Department of Landscape Architecture in 1933, one of the few women in the program. After Bullock's Pasadena she continued to design the landscaping for new Bullock's stores, including Palm Springs with Wurdeman and Becket, until 1980. She also designed numerous residential gardens, worked with Wurdeman and Becket on the

Prudential building (1948) on Wilshire Blvd., and worked on the original landscape design for Disneyland (1955).

The remarkable attention paid to the landscaping of the parking lots of this store was unparalleled. Most department stores were in urban areas where landscaping had not been an issue due to high density. Neither did Bullock's Wilshire, the May Co. at Fairfax and Wilshire nor other department stores in outlying areas pay much attention to landscaping. But on a large suburban site with a horizontal building, open space (including parking lots) between structures was available for landscaping. Bullock's, wishing to create a quality building, encouraged Shellhorn to design a new type of suburban parking lot landscape. Her use of Algerian ivy as a ground cover and star jasmine as a shrub instead of a vine were among the first such uses.

The primary innovation of the landscaping was in helping the architects define the setting for a public building in the suburbs. Urban conventions did not apply. The careful attention to the landscaping of the parking lot was one unusual element, as were the ideas borrowed from suburban residential design, including the planted setback and the accent trees to frame the building. By carrying exterior elements such as stone flooring, and murals of tropical plants in the cosmetics department near the Del Mar St. entry, the inside is linked to the outside.

The broad-leaved plants, the colorful and exotic flowers, the scent of jasmine all contributed directly to the environment the architects were creating. In addition, the trees and shrubs helped to relate the building to the ground; for example, the shrubs on either side of the Lake Ave. facade create a stepped line from the roof to the earth. To aid the composition of the facades, tall eucalyptus and palms trees added strong verticals to the overall horizontal lines of the structure.

Extant examples of department stores compared to Bullock's Pasadena

Bullock's Pasadena is important today not only because it was a major example of its type, era and style in California, but because more of its original character remains than in any of the other comparable examples.

Of the free-standing department stores in California from the immediate post-war period,

Milliron's (now Mervyn's) still stands, though the display kiosks have been removed from the sidewalk, and the rooftop parking is closed. The original interior, never as sophisticated as Bullock's Pasadena's, is no longer intact. May Co. Crenshaw and Broadway Crenshaw remain intact on the exterior, though interiors have been remodelled. Stonestown Shopping Center underwent a major remodelling in the 1980s and little remains beyond a large slab pylon signboard from the original architecture. Robinson's Pasadena (now Target) remains intact on the exterior. The interior has been altered. Though the exterior of the Lord & Taylor in Manhasset, Long Island, is still in good condition, all of the original Raymond Loewy interiors have been removed.

Bullock's Pasadena as a significant example of the work of Wurdeman and Becket

The architecture firm of Wurdeman and Becket (and after Wurdeman's death in 1948, Welton Becket and Associates) is one of the most prominent California firms in the mid-twentieth century. During Walter Wurdeman and Welton Becket's association, the firm established its influence in Southern California and its national reputation with innovative and prominent designs. After Wurdeman's untimely death, the renamed firm went on to design a wide spectrum of buildings throughout the world, including highrise office buildings, major department stores and shopping malls, hotels, and civic and cultural buildings. Bullock's Pasadena is one of the most innovative, well-crafted and influential buildings from their assocaition.

Walter C. Wurdeman (d. 1948) and Welton D. Becket (1902-1969) met as classmates at the University of Washington in the 1920s. After studying at the Ecole des Beaux Arts in Fountainebleu, France, Becket arrived in Los Angeles in 1931. Wurdeman, who had also moved to Los Angeles, met again and worked together at the architecture firm of Charles F. Plummer, where they were able to pursue their own projects. These included the designs for Clifton's South Seas cafeteria (1933) in downtown Los Angeles, and the winning competition design for the Pan-Pacific Auditorium (1935). Both buildings were widely publicized as examples of Los Angeles architecture.[6] Clifton's Cafeteria, with a waterfall on its artificial-rock facade and a cave-like interior landscaped with neon palm trees, exemplified a non-traditional, themed architecture for entertainment. The Pan-Pacific's design , and particularly the entrance pylon with its curving fins, was one of the "classic examples" of the Streamline Moderne according to historians David Gebhard and Harriette Von Breton.[7] Historian Marcus Whiffen identifies the Pan-Pacific Auditorium

as a defining example of the Streamline Moderne in the United States.[8]

With the success of these projects, Wurdeman and Becket formed a partnership. They designed many residences for members of the film industry, as well as garden apartments. They also contributed as part of a team of Los Angeles architects to public housing, including Hacienda Village (1941-42) and Pueblo Del Rio Public Housing (1941-42) in Vernon, CA. They also designed a jai alai stadium in Manila, The Philippines (1941). But it was their familiarity with the casual residential style of upscale Southern California communities such as Bel Air and Beverly Hills that lead to their selection as architects for Bullock's Pasadena; this combination of elegance and informality typified the lifestyle of the upper middle class suburban consumers that Bullock's Pasadena wished to attract.[9]

As they began work on Bullock's Pasadena in 1945, Wurdeman and Becket's commissions grew larger.[10] Their Prudential Building (1948) remains a landmark building bringing the modern idiom to offices on Wilshire Blvd.'s Miracle Mile. They also designed the General Petroleum Building on Wilshire at Flower (1949), one of the first new highrises in downtown Los Angeles after World War II, and were appointed supervising architects for the UCLA campus (1948-1968.). Wurdeman and Becket remained partners until Wurdeman's death in 1948. Renamed Welton Becket and Associates, the firm went on to design other important and landmark buildings. Bullock's Pasadena's success lead to many other commissions in the fast-evolving field of retail architecture, including Stonestown Shopping Center (1951) in San Francisco, and several other Bullock's stores, including Bullock's Westwood (1951) and Bullock's Century City (1965). Other prominent buildings by Welton Becket Associates include the circular Capitol Records Building (1954) on Vine St. in Hollywood, the Los Angeles Police Department's Parker Center headquarters (1955), Santa Monica Civic Auditorium (1959), the Los Angeles Music Center (1964-69), buildings in the UCLA Medical Center, as well as many shopping centers, office buildings, civic buildings and hotels (including the 1958 Habana Hilton in Havana, Cuba) around the world. In 1960 *Life* magazine identified Becket as one of the most influential architects of the time.[11] The firm was merged with Ellerbe Architects in 1987, becoming Ellerbe Becket, one of the largest architectural-engineering firms in the United States today. In 1995 it closed its Los Angeles office and is now headquartered in Minneapolis.

Bullock's Pasadena was a key building in establishing the national reputation of this firm.

Widely published in architecture and trade publications, Bullock's Pasadena was seen as an innovative and high quality design at a time when the character of post-war suburban architecture was still evolving. Shopping centers became a major part of the office's work across the United States.

During their partnership, Wurdeman and Becket designed several major public buildings, with Wurdeman as the primary design partner. Of these Bullock's Pasadena stands out for its innovations, influence and design. The Pan-Pacific Auditorium exhibited the firm's ability to render a popular style in a distinctive and sophisticated manner, but it was primarily a facade design; the auditorium itself did not have strong Streamline Moderne elements. The partnership's major office buildings (General Petroleum and Prudential) are both important, the former as the first new high-rise building in downtown Los Angeles after World War II, the latter because of its composition of tall and low slabs and varying window treatments that make it a successful free-standing building on its non-urban site. At Bullock's Pasadena, this sensitivity to the scale and siting issues of a suburban site was fully realized. Also contributing to Bullock's Pasadena's outstanding character is the convenient and impressive relation of the two parking lots to their respective building entries and interior levels, plus the great attention to landscaping in the parking lots. At a time when the conventions of suburban retail design were not fully developed, these elements of Bullock's Pasadena were innovative. As the Pan-Pacific building defined the Streamline Moderne, Wurdeman and Becket's design for Bullock's Pasadena was equally fresh and sophisticated in defining the Late Moderne style. In addition, Bullock's Pasadena included complete and varied interiors. From the publicity in the architectural and retail press, this commission lead to many other commercial retail projects that made the firm of Welton Becket and Associates a leader in the field. Taken together, these points illustrate the unique position of Bullock's Pasadena in the work of Wurdeman and Becket.

Interiors

Bullock's Pasadena's interiors constitute an extraordinary collection of design themes and motifs from the late 1940s. Because each department had its own design suitable for its merchandise and customers, there is a wide range of styles. Because of the upscale clientele, the worksmanship is uniformly excellent and the materials are often luxurious.

Of particular note are the Men's Store, a rugged and masculine design with natural materials and deep tones; the Toiletries Department, a long hall that acts as a major entry point to the store and establishes the tropical, indoor-outdoor theme of the architecture; the Women's Sportswear Department, an exercise in casual modernity reflecting the Usonian designs and natural materials of Frank Lloyd Wright; the elevator lobbies, featuring the clean, rectangular forms of the Late Moderne; the Boys' Shop, a themed environment designed to appeal to the youthful imagination; the Coral Room, the tea room with rattan furniture, tropical murals and an outdoor terrace re-stating the building's indoor-outdoor theme; and the Decorative Accessories Shop, a handsome example of Late Moderne furnishings, contrasting solid curvilinear forms with thin, open slab-like shapes, created by Paul Laszlo, a leading Southern California designer. Each department is a strongly unified design, with colors, materials and thematic elements that contribute to the creation of a unique atmosphere. Together they create a broad spectrum of the design themes, interests and ideas of the post-World War II era.

Late Moderne architecture

The term Late Moderne, as used in *The Architecture of Los Angeles* by Paul Gleye, refers to the style of a cohesive collection of buildings, built from roughly 1938-1955, that is related to (though distinct from) the Streamline phase of the Moderne style.[12] Bullock's Pasadena is one of the best examples of the style.

Due to the hiatus in non-military construction during World War II, the style was relatively short-lived. It also has been relatively unacknowledged. Writes Gleye, "Almost no research has been undertaken regarding this style, and the architectural significance of these buildings has remained unappreciated. Future investigations will, it is hoped, bring the postwar Moderne greater recognition as a significant architectural period."[13]

As used here, the term Late Moderne refers to an evolution of the Moderne or Art Deco style, beginning in the late 1930s, pausing during World War II and reaching a high point following World War II. The development of the Moderne, a popular, often commercial architectural style which incorporated modernistic materials, forms and ornament, began in the 1920s. It was promoted by the 1925 Exposition des Arts Decoratif in Paris; featuring elaborate geometric ornament, this phase is often referred to as the Zigzag Moderne. The second or Streamline phase, in the 1930s, introduced pronounced flowing

or teardrop forms.[14] By the late 1930s, architects in Los Angeles and elsewhere were further altering the style to produce what can be called the Late Moderne. Historians David Gebhard and Harriette Von Breton report how the Streamline Moderne began to change:

> "Styling of the most elegant of these commercial buildings...gradually began to change by the late thirties...One approach fused the [Hollywood] Regency with the Streamline Moderne;...[George Vernon Russell and Douglas Honnold] were anticipating post-1945 styling by eschewing the imagery of both the Streamline and the Regency in favor of the neutral box, or series of boxes. This approach was evidenced in Russell's [1940] remodeling of Ciro's Restaurant[15] on Sunset Boulevard...[and] a row of six shops (including the Frankl Galleries) with individual facades like picture frames hung on the interior walls of a fashionable Beverly Hills residence"[16] (Shops on Rodeo Drive, Douglas Honnold and George Vernon Russell, Beverly Hills, 1938.)

The Late Moderne is distinct from the Streamline Moderne in its massing and ornament. Its forms incorporate elements of the high art International Style: compositions of solid rectilinear volumes placed in balanced contrast to each other; often with large windowless expanses, punctuated by ribbon or rectangular windows or openings with heavy bezel frames. Identifying the style are entries and display windows that are often exaggerated in size for visibility; these elements are often outlined by heavy frame elements, or highlighted by a curvilinear, freeform canopy or soffit. Rigorously geometrical plans are usually softened with bends or dogleg angles. Unlike the International Style, Late Moderne architecture often has a sense of weight about its volumes. Warm materials like natural stone are used in contrast to planar surfaces. The Late Moderne uses a distinct ornamental catalog that includes grids, fins and pylons (often with holes cut out of them) and large bezeled window frames. The Late Moderne shares with the Streamline Moderne an emphasis on contained volumes, united by consistent concrete or stucco surfaces; it contrasts with the specific structural expressionism and the exposed steel or concrete structures which defined the later modernistic styles of the 1950s.

In *Los Angeles Architecture* Gleye states, "The late Moderne style which lasted from the mid-1940s until the late 1950s was descended from the Streamline, but the curve and

teardrop were replaced by sharp angularity, and the smooth stucco walls were often replaced with brick. The most readily identifiable facade element of this period is the bezeled window. Like the crystal of a pocket watch, windows were outlined in a protruding, bezel-like flange, often in a material and color that contrasted with the wall. Frequently the bezel would extend beyond the windows to wrap around corners or dive into the ground in an inverted L-shape, giving the facade a look of tautness." [17]

Among the architects associated with the style are Wayne McAllister, Stiles O. Clements, Paul R. Williams, S. Charles Lee, Pereira and Luckman, and Wurdeman and Becket; on the national scene, Morris Lapidus,Walter Dorwin Teague and Raymond Loewy contributed to the style.

Though primarily a commercial style, it was used in residences and public buildings as well. Cinema examples of the style include the Arden Theater (Atlantic Blvd., Lynwood, California, S. Charles Lee, 1947) and the Compton Drive-In movie theater (architect unknown, c. 1950). Bob's Big Boy restaurant in Burbank (Wayne McAllister, 1949), a Los Angeles County historic site, is an excellent example of the Late Moderne's use of abstract volumes and free-form canopies, highlighted by a sculptural pylon with neon signage.

Besides Bullock's Pasadena, stores of note using the Late Moderne style include the May Co.'s Crenshaw Blvd. store (A.C. Martin, 1947), the Broadway Crenshaw and the Crenshaw Shopping Center (Albert B. Gardner, 1948), Milliron's Department Store (Gruen and Krummeck, 1949), Town and Country Shops in Palm Springs (A. Quincy Jones and Paul R. Williams, 1948), Sears (prototype, used at Victory Blvd and Laurel Canyon Blvd, San Fernando Valley, Los Angeles, c. 1955) and Wurdeman and Becket's Bullock's Palm Springs (1948); it features a central grill-clad window and a forecourt with display cases stepping in towards the entry. At El Rancho Santa Anita Market and Pharmacy (Roland Crawford, E.L.E. Co., Barnett Hopen & Smith, c. 1948), a thick frame lined the pharmacy building, with an exaggerated two-story high glass entry, and "picture frame" display windows ornament a side wall of overscaled corrugated brick. Baker and Funaro call it "Californian Commercial."[18]

The style was also used in modernized storefronts in downtowns across the country. Morris Lapidus was a prime exponent, as in the Sachs Furniture Store, New York.[19]

Gruen and Krummeck used the style in storefronts for Grayson's in Seattle and San Diego (c. 1947)[20] and the Robinson store in Philadelphia.[21] H. Roy Kelley's storefront ticket office for Western Airlines in Los Angeles used a flat canopy pierced by four overscaled metal-clad columns and enclosed by dramatically scissor-angled glass.[22]

Supermarkets also adopted the style, including the Von's Super Market at the Crenshaw Center (Stiles O. Clements, 1948) and a later Von's prototype (Arthur Froehlich, c. 1950). Raymond Loewy designed a prototype for Lucky markets in 1945 which was used nationwide; California examples still stand in Palo Alto and San Leandro.

Hotels also used the style, as in the additions to the Beverly Hills Hotel by Paul R. Williams (1947-51), including the Polo Lounge.

Citizens National Bank (5780 Wilshire Blvd, Stiles O. Clements 1948) featured a large window divided into a grid and set in a frame which extended out from the solid block of the two story building itself; Clements designed several other bank prototypes as well. The Gilmore Bank at Farmer's Market (architect unknown) is an extant example of a bank building in the Late Moderne style.

Public buildings in the Late Moderne style include the Los Angeles County Courthouse (Paul R. Williams, E. J. Stanton, Adrian Wilson, Austin Field & Fry, 1955). Bezeled windows and loggias set in contrast to large expanses of blank wall create the composition. At a smaller scale, several Los Angeles fire stations, such as the one at Stanley and Santa Monica, were designed in the Late Moderne in the 1940s.

In office structures, Wurdeman and Becket's General Petroleum building (612 South Flower St., 1949) "was the first large postwar building in downtown Los Angeles" and utilized the Late Moderne style.[23] Bezeled windows and aluminum sunscreen fins, plus a clearly defined volume, mark it as a Late Moderne building. The same firm's Prudential Building on the Miracle Mile (1948) also uses ranks of bezel-framed windows; with a curtain wall facing its wings, however, it marks a transition to the Corporate Modern style of the 1950s. Another excellent example of a Late Moderne office building is the Union Oil Building (Pereira and Luckman, 1953) facing the Harbor Freeway in downtown Los Angeles. Its tower, lozenge-shaped in plan, is clad in stone detailed to conceal structure and highlight abstract form and volume.

The Mutual/Don Lee Broadcasting System Studio on Vine near Sunset (architect unknown, 1951) is another Late Moderne building. Symmetrical in plan, it features the style's flat columns with punched out holes, grid grills, and thin caps atop wall parapets.

Though the Late Moderne was primarily a commercial style, it can also be seen in residences, such as the Tevis Morrow residence in Pacific Palisades (Paul R. Williams, 1947) where painted brick, a bezelled frame on the front door, horizontal lines and delicate Lucite balustrades were used.

After reaching a highpoint in the late 1940s, the Late Moderne style was cut short by the emergence of new modernistic styles, notably the Corporate International style influenced by Mies van der Rohe and the development of the curtain wall, and the popular modernism of the exuberant Googie style seen in coffee shops, gas stations, car washes, car dealerships and other suburban and roadside structures throughout California and the nation. These styles were to dominate the architectural scene in the 1950s. The Late Moderne relied on form, surface and the abstract volumes of Modern Art, defined by plastic and sculptural materials such as stucco, concrete or paint. The new Modern styles relied on structural expressions (steel cantilevers or frames, concrete folded plates or other roofs) for their architecture.

Bullock's Pasadena as an example of the Late Moderne

Gebhard and Winter write that Bullock's Pasadena "extends the Streamline Moderne idiom into the post-war era, but, as was becoming increasingly common in the late-1930s, the architects have combined the Streamline with [the] delicate and sophisticated image of the Regency."[24] The Streamline idiom, "combined" with elements of the Regency (especially in interiors) give the building its Late Moderne character. It is one of the very best and most complete examples of the Late Moderne style remaining in California, if not the country. Its massing of rectilinear white volumes accented with natural stone, fins with cut-out holes, bezel frames at windows and entries and thin horizontal concrete canopies are all hallmarks of the style. Its fine proportions, its mix of color and materials, and the richness of detail elevate it into the top ranks of examples of the Late Moderne style.

In composition, Bullock's Pasadena is a collection of volumes, contained within an

encompassing skin of white-painted brick. The volumes of the two main wings are set at an oblique angle to each other, clearly relating them but softening the impact that a single large volume would have on the popular audience.

The building incorporates four facades, each distinct and yet related. They are pronounced at night, when floodlights integrated into the landscaping were switched on. The Lake Ave. facade is an asymmetrical composition of interlocking planes of white-painted brick, natural stone and glass. The thin concrete frame that shades and frames these planes are typical of the Late Moderne, as are the large holes that figure on the frame's vertical portion to the south, the curvilinear metal canopy over the entry supported on slender diagonal columns, the grid pattern of mullions on the window wall, and the bezel display windows along the walk on the north end of the facade.

The smaller wing, to the north, is angled outward slightly to the main wing, softening the expanse. The outdoor dining terrace on the upper floor of this wing is lined with a flat cover held up on thick, planar pylons punctured by large round holes. This modernistic colonnade is an example of Late Moderne ornament that is distinct from Streamline ornament; the forms here are more abstract, less flowing or teardrop in form.

The interior designs represents several different styles matching the atmosphere of the individual departments, from the Regency details of the Victorian Salon to the ship theme of the Boy's Department. Several relate to the contemporary Late Moderne, however. The Cosmetics department is dominated by two large wood pylons that are ornamented with bezelled niches for the display of perfume bottles. Both the north and south entries are flanked by thick, rounded fins protruding at an angle. Freeform soffits with indirect lighting were originally used in the ceilings of the furniture department on the lower level. All of these are Late Moderne elements.

The quality of the design is evident in the handling of the large volumes, broken down into well-proportioned wings. The ornamental vocabulary of bezels, stone walls, thin canopies and fins is used imaginatively but with restraint from facade to facade, balancing consistency and variety. At nearly every corner and level, the forms are locked together as ribbon windows continue around corners, or volumes interlock, to create a cohesive volume evident from any point of view; this is best expressed in an elegant and strong detail on the Lake Ave. facade, where the north wing's thin canopy extends through the

south wing's large glass wall and wraps securely around a thick structural column inside to lock the two wings together visually. Such elements allow the eye to move around the horizonal volumes and lines smoothly to create a united whole to a complex set of shapes.

Comparison to other Late Moderne examples

The Late Moderne style was used in several other department store and shopping centers in the post-war period, including the May Co. at Crenshaw (Albert C. Martin, 1947), the Broadway-Crenshaw Department store and the Crenshaw Shopping Center in which it was located (Albert B. Gardner, 1948). While all of these are fine buildings, they do not present as strong an example of the Late Moderne as Bullock's Pasadena does. With its telescoping, gear-like tower, the Broadway represents a transitional design closer to the earlier Streamline Moderne; in comparison Bullock's Pasadena is a clear step in new direction. The May Co., with its prominent circular corner tower, updated the imagery of the May Co. on Wilshire Blvd built seven years before.Milliron's (Gruen Associates, 1949) is also a Late Moderne design. It emphasizes curvilinear elements, in particular the canopy which circumscribes the building and crates a curving arch over the ramps to the roof parking lot. Bullock's Pasadena is a more sophisticated design stylistically because of its setback from the sidewalk, its more highly developed exterior form, and its more elaborate and varied use of materials, interior design and ornamental devices.

While many popular versions of the Late Moderne which used exaggerated forms and oranamental devices (see El Rancho Santa Anita Market and Pharmacy, Roland Crawford, E.L.E. Co., Barnett Hopen & Smith, c. 1948), Bullock's Pasadena exhibits refined proportions and elegant, even luxurious details and materials.

Bullock's Pasadena one of the best and most thoroughly realized examples of the Late Moderne. Intended as an upscale department store, it sought to create a contemporary yet elegant image through its architecture. Materials, proportion, details were all critical, and Wurdeman and Becket delivered a creative architecture that exhibits the highest qualities of design.

NOTES

1. Bullock's also opened a department store in the outlying district of Westwood Village in the 1930s.

2.David Gebhard and Robert Winter, *Los Angeles: An Architectural Guide*, Gibbs-Smith, Salt Lake City, 1994, p 402.

3.Geoffrey Baker and Bruno Funaro, *Shopping Centers: Design and Operation,* Reinhold Publishing Corp., New York, 1951, p 165.

4. For more information on Lord & Taylor, see *Women's Wear Daily,* May 27, 1941, p 35; *The Bulletin of the National Retail Dry Goods Association,* May 1941, p 19 and June 1941, p 14-15; *Architectural Record,* June 1941, p 41-47 and April 1948, p 111-122; *Department Store Economist,* June 10, 1941, p 33; *Retail Management,* April-May 1948, p 19.

5. Baker and Funaro, p 165.

6. Regarding Clifton's, see *Life,* Nov. 27, 1944, pp 102-105; regarding the Pan-Pacific Auditorium, see Gebhard and Winter, *Los Angeles: An Architectural Guide*, p 188.

7. David Gebhard and Harriette Von Breton, *L.A. in the Thirties, 1931-1941,* Peregrine Smith, Inc., 1975, p. 4.

8. Marcus Whiffen, *American Architecture since 1780: A Guide to the Styles*, MIT Press, 1992, p 241.

9. MacDonald Becket, son of Welton Becket, who was employed by Wurdeman and Becket in 1948, in an interview with Alan Hess, February 25, 1996.

10. *Southwest Builder and Contractor,* Jan. 1, 1945, p. 33.

11. *Life,* 1960.

12. Paul Gleye, *The Architecture of Los Angeles,* Rosebud Books, Los Angeles, 1981, p 152. Gleye uses the word "late" in both capitalized and lower case forms. This nomination capitalizes "Late" in recognition of the characteristics that clearly distinguish Late

Moderne buildings from the Streamline Moderne and the Zigzag Moderne.

13. Gleye, *The Architecture of Los Angeles,* p. 149.

14. David Gebhard and Robert Winter, *Architecture in Los Angeles; A Compleat Guide*, Gibbs M. Smith., Inc. 1985, p 489.

15. Ciro's is pictured in *Out With the Stars,* by Jim Heimann, Abbeville Press, New York, 1985, p. 184.

16. Gebhard andVon Breton, p 49.

17.Gleye, p 149-151. Though Gleye dates the style from the mid-1940s, examples cited by Gebhard and Von Breton above indicate that it had begun before the war.

18. Baker and Funaro, p. 141.

19. Pictured in Louis Parnes, *Planning Stores that Pay*, F.W. Dodge, New York 1948, p. 181.

20. Parnes, p. 192, 193.

21. Parnes, p. 197.

22. Parnes, p 178.

23. Gleye, p 152.

24. David Gebhard and Robert Winter, *Los Angeles: An Architectural Guide,* Gibbs-Smith, Salt Lake City, 1994, p 402.

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

VERBAL BOUNDARY DESCRIPTION

Lake Ave. Syndicate Tract esc for in St of lots 1 to 11; all of lots 12 - 22 incl; also Miller & Axfords sub ex of sts lot 1 and ex of st lots 2, 3, 4, and 5 and all of lots 6, 7, 8, 9 and ex of st lot 10.

BOUNDARY JUSTIFICATION

The boundaries indicated on the sketch map and verbal description describe the original boundaries of the Bullock's Pasadena site. The Bullock's building, north parking court and the remaining original landscape features are included within these boundaries as is the the greater portion of the non-contributing parking structure.

BULLOCK'S PASADENA PHOTOGRAPHS

Black and White Photographs - Numbers 1 - 9

Photographer: Shereen Sampson
Date of Photographs: February 1996
Location of original negatives:
Pasadena Heritage, 651 South St. John Avenue, Pasadena California

Description of Views:

1. Southeast corner (looking north from parking structure)
2. Southeast corner (looking north from Lake Avenue).
3. East facade and Lake Avenue entrance (looking northwest from Lake Avenue).
4. North facade and parking court (looking southeast from parking court).
5. Detail of north facade (looking east from parking court).
6. Detail of north entrance (looking south from parking court).
7. North facade and entrance showing landscaped drive (looking south from parking court).
8. West and north facades (looking south from parking court).
9. Close-up of west and north facades (looking southeast from parking court).

continued on next page

BULLOCK'S PASADENA PHOTOGRAPHS

Color prints from transparencies - Numbers 10 - 12

Photographer: unknown
Date of photographs: circa 1950
Location of original transparencies:
Ellerbe/Becket Archives, Minneapolis, Minnesota

10. North and East Facades (looking southwest from Lake Avenue).

11. North parking court and portions of north facade (looking southwest from Lake Avenue).

12. South and east facades (looking northwest from Lake Avenue).

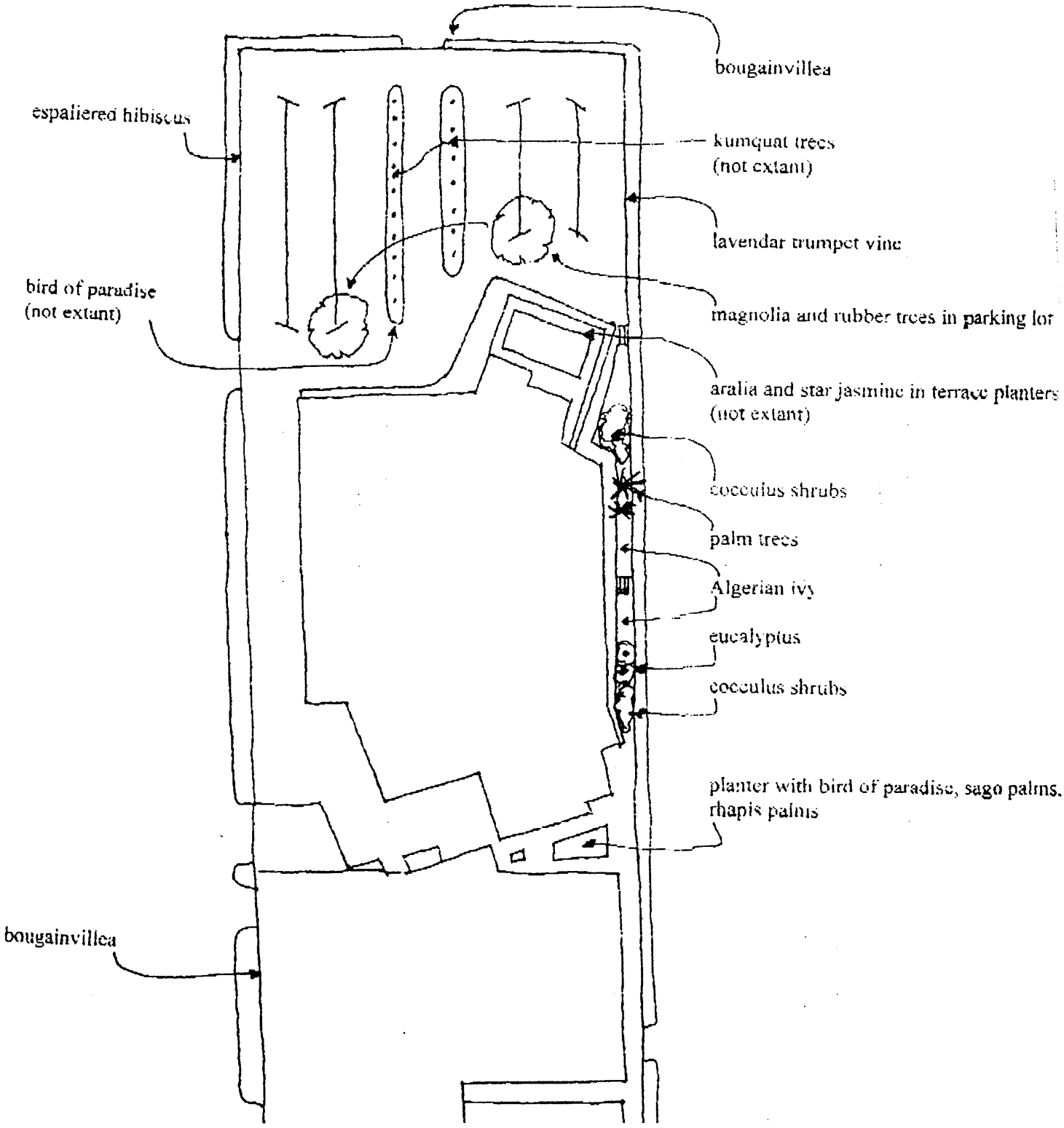
Bullock's Pasadena
401 South Lake Avenue
Pasadena, California

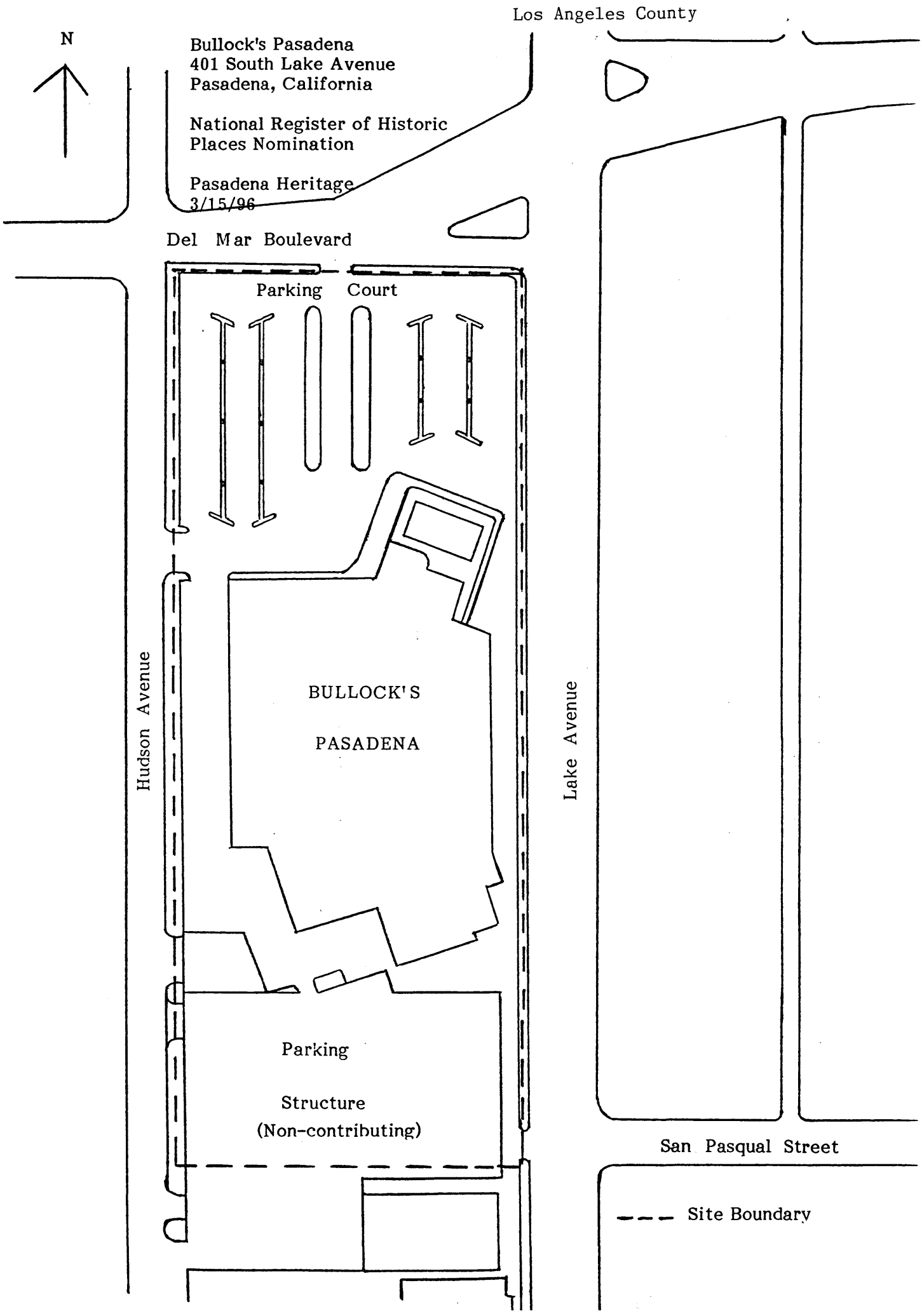
Los Angeles County

National Register of Historic
Places Nomination Form

Pasadena Heritage 3/15/96

INDICATION OF ORIGINAL HISTORIC LANDSCAPE PLAN
by Ruth Shellhorn, Landscape Architect

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Hudson Avenue
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Lake Avenue
Parking
Structure
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San Pasqual Street
Site Boundary