NPS Form 10-900

OMB No. 10024-0018

United States Department of the Interior
National Park Service

1113

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any 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 certification comments, entries, and narrative items on continuation sheets (NPS Form 10-900a).

1. Name of Property

Historic name: Villa del Coronado

Other names / site number:

2. Location

Street & number: 100-190 East Coronado Road ☐ not for publication

City or town: Phoenix ☐ vicinity

State: Arizona Code: AZ County: Maricopa Code: 013 Zip code: 85004

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 at the following level(s) of significance: ☐ national ☐ statewide ☒ local.

James W. Garrison — 9 NOVEMBER 2009

Signature of certifying official — Date

STATE HISTORIC PRESERVATION OFFICER — ARIZONA STATE PARKS

Title — State or Federal agency and bureau

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

Signature of commenting or other official — Date

Title — State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

☒ entered in the National Register.

☐ determined eligible for the National Register.

☐ determined not eligible for the National Register.

☐ removed from the National Register.

☐ other (explain):

Signature of the Keeper — Date of action

Edson W. Beall — 12/22/09

5. Classification

Ownership of Property
(Check as many boxes as apply.)

- ☒ private
- ☐ public-local
- ☐ public-State
- ☐ public-Federal

Category of Property
(Check only one box.)

- ☒ building(s)
- ☐ district
- ☐ site
- ☐ structure
- ☐ object

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

Contributing	Noncontributing	
16		buildings
		sites
2	4	structures
2		objects
20	4	Total

Number of contributing resources previously listed in the National Register 0

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

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC/multiple dwelling

Current Functions
(Enter categories from instructions.)

DOMESTIC/multiple dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

Modern Movement

Materials
(Enter categories from instructions.)

foundation concrete
walls concrete block
roof asphalt
other brick, steel, aluminum, wood

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a summary paragraph that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary

Villa del Coronado is an apartment complex located just north of downtown Phoenix that comprises twelve two-story and two three-story apartment buildings on 3.7 acres. The buildings are arranged symmetrically around two large courtyards, with two one-story garage buildings and a paved drive located at the rear. Designed in the Modern style, the buildings are distinguished by their projecting eaves, long balconies with metal railings, and wide banks of sliding glass doors.

Narrative Description

See Continuation Sheets, Section 7.

Narrative Description

Setting

The Villa del Coronado apartment complex occupies the southern half of a square city block bounded on the north by Palm Lane, on the south by Coronado Road, on the west by Alvarado Road, and on the east by Third Street. It is situated a little more than a mile directly north of downtown Phoenix.

The area immediately surrounding the complex is mixed-use, with apartment buildings, office buildings, cultural institutions, and parking lots. Across Coronado Road, which is a narrow residential street, are an apartment complex (on the southwest corner of Coronado and Third) and three large historic homes that have been remodeled into office buildings. The office buildings are set back from the street on large lots with grass lawns, abundant vegetation, and mature trees.

Across Alvarado Road, which like Coronado is a narrow street, lies the main parking lot of the Phoenix Art Museum, which occupies the entire block southwest of Villa del Coronado.

The area north of Villa del Coronado (the northern half of the block) is occupied by two apartment complexes and an office building. The rear garage building at Villa del Coronado effectively closes off the rear of the complex, so these adjacent properties are only visible from the upper floors of the Villa del Coronado buildings.

Third Street, which defines Villa del Coronado's eastern boundary, is a busy four-lane arterial street. Other than the aforementioned apartment buildings, this section of Third Street is predominantly commercial in character, with a mixture of newer purpose-built office buildings and remodeled historic homes. Little of Third Street is visible from within Villa del Coronado, owing to the screen of bushes along the complex's eastern edge, but the traffic noise is clearly audible.

Plan and Grounds

The Villa del Coronado complex consists of twelve two-story and two three-story apartment buildings arranged symmetrically around two large courtyards, with two one-story garage buildings and a paved drive located at the rear of the complex.

The orientation of the complex is toward Coronado Road on the south. The two courtyards open to Coronado, the principal walkways into the complex lead to that street, and the three-story buildings (Nos. 140 and 150) face Coronado.

Of the remaining apartment buildings, two face Coronado (Buildings 144 and 146), two face outward toward Alvarado Road and Third Street (130 and 160), and the remainder face inward toward the courtyards.

The courtyards, which are the dominant features of the complex, are open to Coronado and inviting to visitors. At the center of each courtyard, set well back from the street, is a trapezoidal swimming pool flanked by a pair of concrete shuffleboard courts. In front of each pool is a large expanse of lawn, at the center of which is a masonry sign identifying the complex.

Villa del Coronado's eastern and western perimeters are either fully or partially closed to the street. On the Third Street side a low concrete-block wall runs along the eastern perimeter of the complex; it has no openings and is screened from the street by a tall, dense hedge of oleander bushes.

On the Alvarado Road side a similar concrete-block wall runs along the western perimeter, but it has four narrow openings. Three openings are for walkways leading to the west courtyard, while the fourth opening, toward the north, provides access to the front of Building 130, which faces Alvarado Road.

The rear perimeter of the complex is defined by a one-story garage building that extends the length of the block; its back wall sits on the complex's north property line. The garage is separated from the rest of the complex by an asphalt drive that runs between Alvarado Road and Third Street and provides vehicle access to the complex, as well as sixteen parking spaces for visitors and service vehicles.

The second and smaller garage building, which contains a laundry room, is located on the south side of the drive between the three-story buildings. This garage/laundry building is flanked on both sides by extensions of the asphalt rear drive.

The grounds at Villa del Coronado are planted in grass that, with annual winter seeding, is kept green year-round. A few small areas are xeriscaped; these include the southeast and southwest corners of the complex, outside the perimeter walls, and a narrow strip just inside the east perimeter wall. All of the buildings and the swimming pool enclosures are bordered by planting beds with low shrubs, flowers, and other plants.

There are a substantial number of mature trees scattered around the grounds; these include Washington palms, olive trees, and a variety of deciduous trees.

Contributing vs. Noncontributing Resources

All sixteen of the buildings in the complex—the fourteen apartment buildings, the garage/laundry, and the garage—are counted as contributing resources. So, too, are the two swimming pools (as structures) and the two masonry signs (as objects).

The four shuffleboard courts are counted as noncontributing structures. They have lost most of their integrity—the markings have deteriorated to the point where only one is recognizable as a shuffleboard court—and they do not contribute significantly to the complex's Modern design nor to its character as a postwar garden apartment complex.

Design Scheme

The most striking design elements of the Villa del Coronado apartment buildings are the projecting eaves, the long balconies with metal railings, and the wide banks of sliding glass doors.[1] Together they impart a strong horizontal thrust to the building facades—an effect further accentuated by narrow horizontal rectangles of brick trim inset into the building walls.

This horizontality, which is characteristic of Modern buildings, is complemented by finishes and materials that are also typically Modern: exposed concrete block walls, mill-finish aluminum sliding glass doors, steel casement windows with no trim other than a plain sill, open metal balcony railings, slab entry doors, and steel-and-concrete exterior stairways.

Other design features are less characteristically Modern. Red brick is used as ornament on the exterior walls, and the front and side entries of the apartment buildings are sheltered by steel covers with convex curved tops. And the apartment building roofs are hipped—a roof form not typically associated with Modern buildings.

The color scheme is uniform throughout the apartment complex. The predominant color is an eye-catching light pink (salmon pink). A contrasting trim color, mauve, is used on the entry doors, door trim, window frames, and some of the wooden terrace gates. Whether this is the original color scheme is not clear; the one available color rendering from the time of Villa del Coronado's construction suggests that the walls were originally pink, but the rendering is not clear enough to definitely establish the wall color.

Although there is a unifying design scheme for the complex, there are a number of subtle variations from building to building. For example, the coursing on the concrete block walls is not completely uniform, the brick wall trim appears in two different colors and several different patterns, and the two-story buildings have two different floor plans. These variations are described in more detail below.

The interiors of the apartments are open and spacious. In keeping with Modern design principles, the combined living/dining area is a single open space. Located at the front of the apartment, the living area looks out on the front terrace/balcony through a large bank of sliding glass doors. This not only provides light and views but also allows the terrace/balcony to function as an extension of the interior living space.

Common Materials and Features

All of the buildings, including the garages, have cast-in-place concrete slab foundations; there are no basements. All building walls are exposed concrete block. On most of the buildings, the blocks are laid in alternating courses of 4-inch-high and 8-inch-high blocks. The exceptions are the three-story buildings (140

[1] This discussion of common design elements does not apply to the garage and garage/laundry buildings, which are described separately.

and 150) and one of the two-story buildings (160), where only 4-inch-high blocks were used.

The apartment buildings have very low-pitched hipped roofs covered with light gray asphalt shingles. On the two-story buildings, the roof ridgelines are very short, making the roofs appear pyramidal when viewed from the ground. On the three-story buildings, the roofs are cross-hipped. Atop all of the roofs, on the ridges, are small louvered cupolas that provide attic ventilation.

The projecting roof eaves are deep and clad on the underside with plywood. A single row of rectangular screened vents runs down the middle of each plywood soffit. The roof fascia are clad in metal and painted the same color as the walls.

As noted above, brick trim is used in several places. Most notable are the horizontal rectangles of brick inset into the concrete block walls; these are found on most but not all elevations of the apartment buildings and also on some of the building corners, where they resemble quoins. The dimensions and arrangement of these insets vary from building to building, and this variety is amplified by the use of two types of brick. Most of the brick is red with a pronounced striated texture, but buff brick with a smoother surface is used on four of the two-story buildings (120, 142, 148, and 180).

Brick is also used as a surround for the ground-floor entries, and it appears as trim over the front sliding glass doors on the two-story buildings. The red brick is also found in the walls enclosing the ground-floor terraces at the front of the three-story buildings, and in the low walls surrounding the east swimming pool.

The ground-floor terraces are concrete slabs. The rear terraces are enclosed by low concrete block walls. The front terraces of the three-story buildings are enclosed by low brick walls, while those of the two-story buildings are generally unenclosed.

The balconies, both front and rear, are cantilevered concrete slabs. The exposed edges of these balcony slabs are clad in steel (like the roof fascia), with a narrow lip of exposed concrete defining the upper edge. The balconies are enclosed by open steel railings with a distinctive design—a circle enclosed in a square—that is repeated across the length of the balconies.

Access to the terraces and balconies from the apartments is provided by aluminum-framed sliding glass doors in several configurations. The size and arrangement of these doors depend on which floor they are on (ground level versus upper floor) and where in the building they are located (outside apartment versus inside apartment, and front versus rear). They range in size from five-panel assemblies that wrap around the corner of the building and have two operable panels, to simple two-panel sets with a single operable panel.

With three exceptions, the exterior doors on all of the buildings (including the garage and garage/laundry) are unornamented slab doors, some of which have metal kickplates. The exceptions are the front entries to the three-story buildings (which have small fixed windows) and the side entries to the two-story apartment buildings and entries to the laundry room (which have 1/1 aluminum-framed windows).

The windows on all of the buildings, including the garage and garage/laundry, are steel-framed casements. Most have a fixed center light and two outside operable lights. On some the center light is larger, while on others the three lights are of equal size. There are also two-light windows and four-light windows, with the latter found only on the three-story buildings, where they wrap around the outer rear corners.

Almost all of the casement windows are horizontal in shape; the only vertical windows in the complex are those adjacent to the side entries on the two-story buildings. As noted below in the section "Condition and Integrity," one set of apartment windows has been replaced with aluminum-framed sliding windows.

The exterior stairways are constructed of concrete and steel, with visible steel beams. The treads are cast-in-place concrete set in V-shaped metal forms (there are no risers), and the open railings are tubular steel.

Two-Story Buildings

The twelve two-story buildings are built on a rectangular plan with a projecting front entry enclosure.

The two buildings in the rear corners of the complex, Buildings 130 and 160, have footprints of 2,000 square feet; the footprints of the remaining two-

story buildings are 2,400 square feet. Each building has two apartments of equal size on each floor, and each apartment has both front and rear terraces or balconies. The apartments in Buildings 130 and 160 have one bedroom and one bathroom, while those in the other buildings have two bedrooms and two bathrooms.

The exterior features are the same on all the two-story buildings. On the building facade, the one-story entry enclosure is centered between two unenclosed concrete slab terraces. On the second floor a concrete balcony extends the full width of the building and is enclosed by open metal railings.

Each front entry enclosure has three doors, one in front and one on each side. The side doors lead directly into the ground-floor apartments. The front door, which is flanked by two fixed windows glazed with obscure glass, opens onto an interior stairway that leads to the second-floor apartments. The entry enclosure is clad in brick and sheltered in the front by a steel hood with a convex curved top and vertical sides.

The facade is dominated by the sliding glass doors, which wrap around the outside corners of the building. Each door assembly has four panels on the facade and a fifth panel on the side elevation. The wall above each window is clad with brick.

The brick wall trim (the inset rectangles described earlier) can be seen on the second floor between the sliding doors. As noted earlier, the size, shape, and arrangement of these rectangles vary from building to building. The brick color varies as well, with buff brick used on Buildings 120, 142, 148, and 180 and red brick used on the remaining buildings.

Each side elevation has a single entry on the ground floor that is sheltered by a steel hood similar to that over the front entry. On Buildings 130 and 160, there are four windows on each side elevation (two on each floor), while on the remaining buildings there are six windows on each side (three per floor). As on the facade, the inset brick wall trim is found only on the second floor.

The rear elevation is practically a mirror image of the facade. On the ground floor, an exterior service enclosure (which holds the water heater) is centered between two concrete terraces enclosed by low concrete-block walls. On the second floor, there is a full-width concrete balcony with an open metal railing. Access from the apartments to the rear balcony and terraces is through sliding glass doors. A two-flight stairway provides exterior access to the rear balcony.

Underneath the landing of the rear stairway is a concrete-block enclosure for the four heat pumps that serve the apartments. The enclosure is vented by open concrete blocks and accessed through double screen doors. On two of the buildings (144 and 146), these enclosures are located not underneath the stair landing but about six feet out from one corner of the building.

Three-Story Buildings

The three-story buildings, of which there are two, are identical in plan and features. Each is built on a U-shaped plan, with the facade facing the courtyard and the two short wings extending toward the rear.

Each floor is 5,200 square feet in area and has four apartments in two different floor plans: 1,600 square feet and 1,000 square feet. The larger apartments, which have two bedrooms and two bathrooms, are located on the outside of the building, in the wings; these have both front and rear terraces or balconies. The smaller apartments, which have one bedroom and one bathroom, are located on the inside of the building and have only front balconies or terraces.

The building facade has three bays or segments. The left and right bays are recessed from the central bay, which is the largest of the three, and the recesses filled by the terraces and balconies of the outside apartments.

The main entry, which is slightly recessed, is a single slab door with three fixed windows aligned vertically in the center of the door. There is a brick surround around the door, which is sheltered by the second-floor balcony and by a steel hood that hangs from the edge of the second-floor balcony and is similar to that found over the entries of the two-story buildings.

This single door is the only front entry to the building. It opens onto an hallway that leads to the rear of the building and intersects a long interior hallway that provides access to all of the apartments. At the

intersection of the two hallways is an elevator that provides access to the upper floors.

On the facade, the entry is flanked by ground-floor terraces. On the second and third floors, balconies extend most of the width of the central bay. Two sliding glass doors open onto each ground-floor terrace, as do two sliding doors on each half of the balconies. At each end of the bay, there is a single three-light window.

On the left and right bays, in the insets created by their recession from the central bay, there is a terrace on the ground floor and balconies on the upper floors. The terrace is enclosed by a low brick wall and the balconies by open metal railings. The only fenestration on these bays are the sliding door assemblies, which are identical to those on the front of the two-story buildings (four panels on the front and one panel on the side elevation).

The side elevations of these buildings are identical with one exception. Each elevation has four windows for each floor, with the rearmost windows wrapping around the corner to the rear elevation. The exception is found on the third-floor apartment at the west end of Building 150; here the front balcony wraps around the side elevation and the frontmost side window is replaced by a sliding glass door.

On the north (rear) elevation of the rear wings, the only fenestration other than the wraparound corner window is a sliding glass door assembly at the inside corner of the wing. On the ground floor, the sliding door opens onto a terrace enclosed by a low concrete-block wall; on the upper floors, it opens onto the balconies cantilevered from the rear wall.

Two exterior stairways provide access to the rear of the building. Each stairway, which has four flights and broad landings, leads to a single doorway at each floor. These doors open onto the interior hallway that runs along the rear wall between the wings and provides access to all of the apartments. Two three-light windows on the rear wall provide natural light for each hallway.

Attached to the rear wall of the central section, at its midpoint, is a three-story, concrete-block elevator shaft with projecting eaves similar to those on the main building. A two-story rectangular enclosure, also of concrete block, wraps around the elevator shaft on the ground and second floors. This enclosure holds the heat pumps and hot water heaters for the apartments.

Garage and Garage/Laundry Buildings

The main garage located at the rear of the apartment complex is a long, rectangular building that extends the length of the block between Alvarado Road and Third Street. It has a low-pitch shed roof clad with light gray roll asphalt, with concrete-block parapets at either end. Five concrete-block firewalls are located at intervals along the roof. The building holds thirty-three two-car garages, each with its own metal sectional door.

The garage/laundry, which is located between the three-story apartment buildings, is a rectangular building oriented north-south. It has a very low-pitch gabled roof clad with light gray roll asphalt. The gables are clad with vertical dog-eared boards, and the projecting eaves are open underneath, with visible rafter tails.

The garage/laundry holds eight two-car garages, each with a sectional metal door identical to those on the main garage building. The laundry room, which is situated on the south end of the building, is accessed by single doors on the east and west elevations and receives natural light from two casement windows on the building's south wall. The electrical service panel for the complex is located at the north end of this building.

Swimming Pools

There are two swimming pools at Villa del Coronado. Located in the center of the two courtyards, they are identical in size and configuration but differ in material and features.

The pools and pool decks are trapezoidal in shape, with their wider ends toward the front of the courtyard (the south). The decks are enclosed by fences, and each pool enclosure is flanked by two shuffleboard courts.

The east pool's fence, which is believed to be original, is black wrought iron, with a base of red brick identical to that on the apartment buildings. Its relatively ornate design makes it an anomaly in Villa del Coronado's design scheme, which favors cleaner, more Modern lines such as those found on the balcony

railings. The west pool's fence, which is not original, is cream-colored steel and has no masonry base.

At the rear (north end) of each pool deck is a wooden platform resting on a low base of red brick. This platform conceals the pool pumps and filters and, on the west pool only, a pool heater. In addition, along the south end of the west pool there is a narrow wooden enclosure that holds a retractable cover for the pool.

The east pool's deck is imitation flagstone made of concrete and its edges are lined with concrete curbing. The deck on the west pool is textured concrete (cool deck) and its edges are lined with red concrete blocks.

The shuffleboard courts are green-colored concrete pads with white markings. However, because the courts have not been used in years and are no longer maintained, the markings on all but one court have deteriorated to the point where they are not recognizable as shuffleboard courts. The only legible court is the one situated on the east side of the west pool.

Condition and Integrity

Overall the condition of the Villa del Coronado complex is very good. As would be expected on any property of this age, there are minor blemishes. Some chipping and spalling has occurred on the edges of a few concrete balconies, and a few of the low walls have suffered minor damage. Building 142 has subsided somewhat, as evidenced by a downward slant visible on the right half of the facade.

The historical integrity of Villa del Coronado is good, and no alterations of any consequence have been made to the walls, roofs, or floor plans of the buildings. The original balconies and stairways remain intact, as do the perimeter walls and terrace walls.

Very few permanent changes have been made to the fenestration of the buildings, and the changes that have been made are not significant.

All of the original exterior doors remain in place on the three-story buildings and the garage buildings, and all but three of the original exterior doors remain in place on the two-story buildings. Only one front door, the right front entry to Building 130, has been replaced, but it sits at right angles to the facade of the building and cannot be easily seen. Two side doors have been replaced, but neither is visible from the courtyards.

As far as can be determined, the original steel casement windows have been replaced in only one apartment, on the south side of the ground floor of Building 180. The replacement windows, which are mill-finish aluminum sliding windows, are visible only from the narrow passage between Buildings 180 and 190.

At least two of the sliding glass door sets have been replaced as well, but both of these replacements are at the rear of their buildings (180 and 144). Reportedly other sliding glass doors have been replaced, but these could not be identified during a visual inspection from ground level, making it clear that their impact on the buildings' appearance is insignificant.

The most noticeable change to the fenestration of the apartment buildings at Villa del Coronado has been the installation of security screens and screen doors, which a number of residents have added to their entry doors and sliding glass door panels. Their impact on the historical integrity of the buildings is muted, however, for two reasons. First, most of the screens are found at the rear and sides of the buildings; only two apartments have them on their front sliding glass doors. And second, they are reversible alterations whose installation did not require the removal of any historic features.

The two apartments with security screens on their front sliding glass door panels are located in Building 140 (at the southeast corner on the ground floor) and Building 142 (at the southwest corner on the ground floor). Eight apartments (out of a total of seventy-two) have security screens on their rear sliding glass doors. Almost a third of the front entry doors (eleven out of thirty-six) have security screen doors. And eighteen of the side entries on the two-story buildings (out of a total of twenty-four) have either security screen doors or regular screen doors.

Regarding the grounds of Villa del Coronado, overall their integrity is very good. The lawns are still planted in grass, as they were when the complex was built, and the trees on the property are either original or

similar to those originally planted (olives, deciduous trees, and palms, but no native desert trees).

Presumably the xeriscape landscaping at the southwest and southeast corners of the complex is a modification of the original landscape design, which did not have any xeriscaped elements. However, the small size of these areas and the fact that they stand outside the perimeter walls minimize their impact on the historical integrity of the complex.

The most consequential change to the grounds has been the replacement of the fence surrounding the west swimming pool: the previous wrought-iron fence was replaced in 2007. Whether the wrought-iron fences around the pool were in fact original is not entirely clear, given that their design does not fit well into Villa del Coronado's Modern design scheme. It is possible that both wrought-iron pool fences were added sometime after the complex was built, perhaps in response to new requirements for the enclosure of swimming pools. Early promotional literature for Villa del Coronado shows no fence or enclosure around either of the swimming pools.

8. Statement of Significance

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

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

Criteria Considerations
(Mark "x" in all the boxes that apply.)

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

Areas of Significance
(Enter categories from instructions.)
Architecture

Period of Significance
1957

Significant Dates
1957

Significant Person
(Complete if Criterion B is marked above.)
N/A

Cultural Affiliation
N/A

Architect/Builder
Lionel V. Mayell (developer)
Gene Cline (architect)

Period of Significance (justification)

The Villa del Coronado apartment complex was completed in 1957.

Criteria Considerations (explanation if necessary)

N/A

Narrative Statement of Significance

Lionel Mayell and Mayell Enterprises

Lionel Mayell was born in London, Ontario, on 4 February 1897. When he was twelve years old, his family relocated to Los Angeles, where his father enjoyed a successful career in manufacturing and the wholesale grocery business.

In 1916 Mayell entered Occidental College. After graduation he attended law school at the University of Southern California and Stanford University; whether he completed his law degree or practiced law is not known.

It was during his law studies, it appears, that Mayell began his career as an apartment building developer. According to Helen Kooiman Hosier, who wrote the only known published account of Mayell's career, Mayell built his first apartment building by 1920, at which time he was just twenty-three years old.[1]

Hosier did not identify this building, but it probably was the Artaban, an eight-story cooperative apartment building erected in Long Beach, California, in 1922. Mayell's exact role in the Artaban's development is not clear; a brochure for one of his later projects described him as the person who "organized and built" the Artaban, yet a brochure for an earlier Mayell project identified him simply as the "promoter" of the Artaban.[2]

What does seem clear is that Mayell played an important role in the decision to make the Artaban a cooperative development. During this phase of his career, as Mayell worked on other projects in Long Beach, he was always identified with the cooperative ownership concept. And during his postwar career, Mayell would often promote himself as the "pioneer builder-developer of cooperatively owned apartment homes west of Chicago."[3]

Mayell was involved in the development of at least two other apartment buildings in Long Beach. He served as secretary for a syndicate that built the Cooper Arms, a twelve-story cooperative apartment building completed in 1924. And he was the developer for Villa Riviera, a fifteen-story cooperative building completed in 1929. Both buildings are now listed on the National Register of Historic Places.[4]

The Great Depression, which began just as Villa Riviera was being completed and offered for sale, seriously undermined the residential construction sector, and Mayell did no more development work during that decade.

Mayell's career at this point becomes difficult to follow, as Hosier had little of substance to say about his business activities during the 1930s and 1940s. He traveled for some time in Spain promoting cooperative apartments, and he produced a musical variety show that traveled up and down the Mississippi River, performing mostly in the South. Bad weather forced him to liquidate the show—apparently it was performed outdoors—and he was left, in his own words, bankrupt.

Mayell reentered the apartment business in California just as the Second World War was ending. After visiting a Los Angeles–area banker who was familiar with his development work in Long Beach, and arguing that returning war veterans would reinvigorate California's housing market, Mayell obtained a $1,000 loan to capitalize a new development company. He donated half the loan to a Christian evangelical group

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[1] Hosier's portrait of Mayell, "Little Is Much with God: Campus Crusade's Lionel Mayell," is the source for most of the biographical information related here. It is one chapter in a book of biographies of noted religious figures and appears to be based primarily on interviews with Mayell. Hosier's focus was on Mayell's spiritual development and evangelical work, and she had relatively little to say about his development career.

[2] The first claim is from a 1928 promotional brochure for Villa Riviera, while the latter is from a 1922 brochure for the Cooper Arms. Copies of these brochures can be viewed on the websites of their respective buildings.

[3] This self-description is from a Villa del Coronado sales brochure.

[4] Mayell may have been involved in the construction of a fourth Long Beach building, the Glenn-Donald Apartments, which was mentioned in a Mayell Enterprises sales brochure from the 1950s. However, no further information about these apartment has been found.

and used the remaining $500 to found Lionel Mayell Enterprises.

Over the next twenty years, Mayell's company built or designed at least eighteen cooperative apartment projects in Southern California (Pasadena, San Diego, and Santa Barbara), Arizona (Phoenix and Tucson), Texas (Houston), and Florida (St. Petersburg, Winter Park, and Palm Beach Shores).

Mayell is known to have built six apartment complexes in Pasadena. These include Orange Grove Manor, at 164-180 S. Orange Grove Boulevard, built in 1949; an apartment complex at 707 S. Orange Grove, built in 1950; the Capri Aire, at 660 S. Orange Grove Boulevard, built in 1951; Plaza del Arroyo, at 101 N. Grand Ave., built in 1955; Villa San Pasqual, at 1000 San Pasqual, built in 1953-54; and Whispering Waters, at 1000 Cordova Street, built between 1959 and 1961.[5]

Villa San Pasqual was designated a Pasadena city historical landmark in 2005 and 2006. Whispering Waters was proposed for landmark status, but the designation was refused by the city council in response to opposition from residents of the complex.

Two projects in San Diego have been identified as Mayell projects: the Capri Aire, at 5353-77 La Jolla Boulevard, completed in 1958; and Villa del Lido, on Torrey Pines Road in the La Jolla Shores area, built in 1958-59.[6]

In Santa Barbara, three projects have been attributed to Mayell: Villa Capri Aire, at 3944 State Street, which was built starting in 1955; Villa Constance, at 2625 State Street, which was completed in 1958; and Villa Miradero, on Miradero Drive, which was completed in 1963 and won honorable mention that year in an apartment design competition sponsored by *House and Home* Magazine.[7]

Mayell undertook three projects in Arizona, only one of which (Villa del Coronado) was seen through to completion by Mayell's firm. The other two, Villa Catalina in Tucson and Palm Lane Gardens in Phoenix, were begun by Mayell but completed by local partnerships that purchased Mayell's share of the projects.

Villa Catalina, which is located at the southwest corner of 6th Street and Country Club Road in Tucson, was built between 1957 and 1961. After completing the design of Villa Catalina and starting construction, Mayell sold the property to a group of Arizona builders and investors who completed the project.

Palm Lane Gardens, which is located on Palm Lane immediately north of Villa del Coronado, was begun in 1958 and completed in 1959. The plans were commissioned by Mayell but he sold his interest in the project to a group of local builders and investors just as construction was beginning.

The lone Texas project by Mayell, the Ambassador, was built in the prestigious Post Oak neighborhood in Houston starting in 1962. It was originally planned as a large complex with several three-story buildings and a high-rise building, but only one of the three-story buildings was actually constructed.

Mayell is known to have built apartment complexes in three Florida cities—St. Petersburg, Winter Park, and Palm Beach Shores—all of which were named Whispering Waters. The eight-building St. Petersburg complex was completed in 1961, by which time Mayell's firm may no longer have been involved; a newspaper account from the time implied that the project had been taken over by Mayell's local associates.[8] No information was found on the Palm Beach Shores project, and all that is currently known of the Winter Park complex is that Mayell's firm began work on it sometime in 1959 and that it was completed.[9]

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[5] Another Pasadena complex, at 1691 San Pasqual Street, has also been attributed to Mayell, but no documentation on this property has been found.

[6] The Capri Aire is also referred to as the Villa Capri Aire, La Jolla Capri Aire, and La Jolla Capri.

[7] "Today's Best in Apartment Design," *House and Home* 24 (August 1963), 100.

[8] "Whispering Waters Co-Op Completed," *St. Petersburg Times*.

[9] The Palm Beach Shores project is identified in Matthew Gordon Lasner, "Own-your-owns, Co-ops, Town Houses: Hybrid Housing Types and the New Urban Form in Postwar

The unifying theme in Mayell's career as an apartment developer was his advocacy of cooperative apartments, which he often referred to in his sales literature as "own-your-own" apartments.[10]

With one exception (the Ambassador in Houston), all of his apartment projects, including those in Long Beach, were planned and offered to buyers as cooperative or own-your-own apartments. In his publicity literature, Mayell described himself as the "the west's pioneer builder-organizer of cooperatively-owned apartments homes and the originator of the 'ownership-by-deed' plan whereby each owner receives a clear title to his own home."[11]

Some Mayell apartment buildings have since been converted to condominiums, but many—including Villa del Coronado and Villa Catalina—still operate as cooperatives. The Ambassador in Houston, which was built just as the condominium concept was gaining legal acceptance around the country, was from the beginning a condominium apartment complex.

In terms of design, Mayell buildings reflected the architectural fashions current when they were built, as well as the architectural norms of the communities in which they were located.

Mayell's earliest projects, those from the 1920s in Long Beach, were designed in revival styles. The Artaban has been described as Mediterranean revival and the Villa Riviera as "Chateauesque style with Gothic and Renaissance Period elements."

His postwar projects by and large followed mid-century Modern design principles, and Villa del Coronado is representative of them in this respect.

However, at least two of his later projects were not Modern in design, evidence of Mayell's design flexibility and willingness to accommodate local tastes. Villa Miradero, in Santa Barbara, was designed as a "Spanish-style" complex with tile roofs, slump block walls, and heavy wood timbers. And the Ambassador in Houston drew its inspiration from the southern plantation house, featuring Ionic columns, an elaborate cornice, and a circular drive leading to a large porte-cochere and high-ceilinged main lobby.

At its peak, Lionel Mayell Enterprises was a "$100 million business," according to Hosier. In the mid-1960s, though, the company failed owing to "mismanagement by business partners." Once again Mayell found himself in bankruptcy.[12]

Shortly thereafter, in 1966, Mayell left the construction business behind and joined the Campus Crusade for Christ as a staff member. He and his wife Dorothy moved to San Bernadino, where the organization was located and which remained Mayell's home for the rest of his life. He died in San Bernadino on 31 August 1978.

Garden Apartments

The term "garden apartments" appears to first have been used in the late 1910s to describe urban mid-rise apartment buildings that, contrary to the customary practice at the time, did not entirely fill the available lot, but were built with some amount of open space, typically a central courtyard. Urban garden apartment complexes were a big-city phenomenon, and most appear to have been built in New York City, where they were associated with tenement reform.[13]

Southern California." *Journal of the Society of Architectural Historians* 68, no. 3 (September 2009), 401 (note 32); the Winter Park project was mentioned in passing in a 1959 newspaper article announcing Mayell's Whispering Waters complex in St. Petersburg ("Whispering Waters … New, Luxurious," *St. Petersburg Independent*).

[10] Lasner has argued that Mayell's developments were not strictly speaking cooperatives because purchasers owned a fractional share of the building rather than shares in a cooperative corporation that owned the building. Instead he describes Mayell's buildings as "own-your-own" complexes (see "Own-your-owns, Co-ops, Town Houses," 382).

[11] From an advertisement for Villa Catalina in Tucson.

[12] This very brief account of the demise of Mayell's firm can be found on page 133 of Hosier, "Little Is Much with God."

[13] The term "urban garden apartments" is used here to distinguish these mid-rise buildings from other variations of

As one architectural historian has noted, the garden apartment category "comprised many possible approaches and contexts."[14] And so, even as some architects were labeling mid-rise urban apartment buildings as "garden apartments," other architects were using the same term to describe apartment complexes of a very different sort: one- and two-story buildings sharing extensive landscaped grounds and located in the "suburbs."[15]

Over the next two decades, from the late 1920s to the late 1940s, this lower-density version would eclipse its urban predecessor as the most common type of garden apartments. Most importantly, the increasing popularity of low-density garden apartments would bring apartments to mid-size cities and suburban communities where few if any apartment buildings had been built before.[16]

The development and popularization of the low-density garden apartment complex, which here is called the "prewar garden apartment," came during a national boom in apartment construction during the 1920s. The boom was most pronounced in those cities that grew rapidly during this decade, such as Seattle, Minneapolis–St. Paul, and Los Angeles. It was fueled by large numbers of young singles (especially women entering the work force for the first time) and young married couples moving into the cities.

The 1920s apartment boom brought more diversity to the design and construction of apartment buildings. This could be seen in the size of buildings, which ranged from triplexes to mid-rise structures; in the size of apartments, which ranged from compact efficiencies to suites; and in the architectural styles of apartment buildings. The boom also led to the diversification of apartment dwellers, as increasing numbers of apartments were built for working-class and middle-class tenants.

The chief distinguishing characteristics of prewar garden apartments, when compared with earlier types of apartment buildings, were their low lot coverage and low building densities. Writing in 1948, one prominent developer of garden apartments, Gustave Ring, argued that a garden apartment complex should have no more than 20 to 25 percent of its total site occupied by buildings and have a maximum density of ten to fifteen units per acre. Other experts recommended higher densities, such as 30 percent site coverage and twenty-five to thirty units per acre, but the principle remained the same.[17]

The typical prewar garden apartment complex comprised one- and two-story buildings containing a variety of apartment layouts, from one-room efficiencies to two-floor duplexes. The buildings were situated in park-like grounds that not only provided outdoor recreational space but also offered each apartment an attractive view.

Many prewar garden apartment complexes of this period also provided off-street walkways for pedestrians, as well as on- or off-street parking spaces for automobiles. Shallow building plans and staggered elevations allowed more windows and therefore better cross-ventilation and lighting. Entries were designed so that each apartment either had a private doorway or shared a stairwell or balcony with only a handful of other apartments; this eliminated central lobbies or interior corridors, which long had been fixtures of the typical urban apartment building. By keeping building heights at or below three stories (four-story garden

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the garden apartment, which are referred to here as "prewar garden apartments" and "postwar garden apartments."

[14] Richard Plunz, *A History of Housing in New York City: Dwelling Type and Social Change in the American Metropolis* (New York: Columbia University Press, 1990), 122.

[15] In the literature on garden apartments, the term "suburban" is often used to refer to any low-density development on the outer edges of a city's built-up area, without regard for whether that development was located in the city, an adjacent municipality, or an unincorporated area.

[16] The garden apartments of the late 1940s were much closer in style and features to those of the 1920s and 1930s than they were to those of the 1950s. Consequently, the term "prewar" here is stretched to include all of the 1940s.

[17] "Modern Trends in Garden Apartments," *Urban Land* 7, no. 5 (May 1948), 1; Joseph H. Abel and Fred N. Severud, *Apartment Houses* (New York: Reinhold, 1947), 43.

apartments were atypical), elevators were no longer required and could be replaced by stairways.[18]

Consistent with their years of popularity—the late 1920s to the late 1940s—most prewar garden apartment complexes were, in terms of style, traditional in their detailing and stylistic references; variations on Colonial Revival were especially popular. They typically used well-established materials and elements such as brick cladding, shutters, columns and pediments adorning entries, wood double-hung windows, and panel-and-frame doors.

This was a reflection of the prewar garden apartment's architectural origins, for historians consider garden apartments to be inspired by the English garden city movement, a turn-of-the-century effort to develop self-sufficient planned communities that combined the conveniences of urban living with the aesthetic and health benefits of country living.[19]

Largely for business reasons—that is, the need to attract tenants who might have other options for housing—prewar garden apartment developers often aimed for a "home-like" atmosphere that would appeal to middle-class tenants, especially those with families. Gustave Ring advocated four principles of garden apartment design: "1. Plenty of open space. 2. Privacy and quiet for the individual family. 3. Adequate and convenient open air parking for automobiles. 4. Convenient community shopping and recreational facilities." He also argued that every apartment should have good views, preferably through a "wide picture window," and that the common landscaped areas should be substantial. "We are convinced," Ring wrote, "that the long-time trend is toward a decline in density throughout our urban areas and that, in increasing numbers, families will insist on living in uncrowded conditions."[20]

A major factor in the rising popularity of prewar garden apartments was the Federal Housing Administration's mortgage insurance program, which was opened to rental housing projects in 1934. The first FHA-insured apartment complex was Colonial Village in Arlington, Virginia, which comprised 245 buildings on 55 acres and was built between 1935 and 1940. Its size was typical of prewar garden apartment complexes, which often were large; some developments contained more than a thousand apartments.

By 1940 the FHA had insured mortgages on 240 rental apartment projects (of which 200 were garden apartments) containing 29,000 dwelling units. Starting in the early 1940s, after the United States entered the Second World War, garden apartments were built to house war workers. Then, after the war, they were built to provide much-needed housing for returning veterans and their families.

When *Architectural Forum* surveyed prewar garden apartments in 1940, it concluded that "the garden apartment has come of age" and pointed to developments across the country—in New York City, Seattle, Los Angeles, Winston-Salem (North Carolina), and suburban New York—as evidence of their broad popularity. The magazine in particular praised duplex apartments (those with two floors), noting that the duplex was the "nearest thing to 'home' that can be found in apartment buildings—private entrances, front yards, few overhead neighbors and, occasionally, full private basements."

Although the prewar garden apartment would seem to have had little in common with its predecessor, the mid-rise urban garden apartment, in fact they shared one important goal: both were attempts to develop a type of apartment house that offered affordable, decent housing to working-class and middle-class families. As such, they marked a departure from earlier types of apartment buildings.

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[18] For general descriptions of prewar garden apartments, see Abel and Severud, *Apartment Houses*, and Gail Baker, "Garden Apartments: Three Preservation Case Studies in Virginia," *CRM* 22, no. 7 (1999), 23-25.

[19] Baker, "Garden Apartments," 23, and Carl F. Horowitz, *The New Garden Apartment: Current Market Realities of an American Housing Form* (New Brunswick, N.J.: Center for Urban Policy Research, 1983), 17. Baker also considers the German "superblock" an inspiration for the garden apartment.

[20] "Modern Trends in Garden Apartments," 3.

Until garden apartments appeared in the 1920s, the term "apartment" typically meant either a suite of rooms in a luxury building that catered to the upper middle class or wealthy, or a room or two in a tenement built for the poor. A middle ground between these two extremes—rental housing for families who were not poor but who could not afford a house—was notably lacking in most American cities.

Apartments had long occupied an ambiguous position in the American housing market. From the beginning of our nation's history, American cities were prone to rapid and sprawling expansion that favored the construction of detached houses, which remained the most common form of housing even in the largest and mostly densely populated cities.

As cities grew more crowded, the need for more housing (especially affordable housing) was met by subdividing existing houses or converting other types of buildings (such as warehouses) to residential occupancy. As a result, in American cities both large and small, most multifamily dwelling units were found in subdivided houses rather than purpose-built apartment buildings.

The first purpose-built apartment building in the United States was built in Boston in 1855. However, it remained an isolated example of a building type that most Americans associated with Europe. Indeed, New York City's first apartment building, Stuyvesant Flats (1869), was often referred to as the "French Flats."

The Stuyvesant's construction set off the nation's first apartment boom, and over the next two decades hundreds of apartment buildings were erected in the nation's largest cities, especially New York, Boston, and Chicago. Many were built as "apartment hotels," which were so called because they offered centralized services such as housekeeping and meal preparation.

By the end of the nineteenth century, apartment buildings were common in some of the nation's larger cities (New York, Boston, San Francisco, and Chicago) but not in others (Baltimore and Philadelphia). Despite the fact that apartments filled an obvious housing need—before 1900 most city residents lived in multifamily dwellings—Americans continued to be suspicious of apartments and their occupants. Indeed, the apartment's association with cities and with the urban poor lay at the root of its image problem. Many Americans regarded cities as dangerous, immoral, and unhealthy, and they transferred these associations to apartment buildings.

The rise of purpose-built apartment buildings catering to the well-to-do would seem to have provided an antidote to this prejudice against multifamily dwellings. However, as luxury apartments and apartment hotels grew in popularity, so did criticism of apartments. Many American viewed them as cramped and lacking in space, light, and ventilation, which were considered necessities for raising children.

Some critics saw the apartment's lack of privacy in much darker terms. Because apartments placed men and women in close proximity, and therefore provided opportunities for casual mixing of the sexes, they were seen by some as a breeding ground for immoral and even illicit behavior. And because apartments required less housework than did detached houses, they also were seen as undermining the woman's traditional role as the keeper of her family's home.

Despite such criticisms, apartment buildings continued to spread across the country, especially after 1920, when the American housing industry embarked on its second apartment construction boom.

Not coincidentally, the 1920s was also the decade during which the practice of separating building types according to their uses—zoning—became popular. It was in zoning ordinances that the American prejudice against apartments became institutionalized. In 1924 the United States Department of Commerce issued a model zoning statute that, among other provisions, called for the segregation of multifamily and single-family housing. By the mid-1920s, nineteen states had adopted the statute—Arizona did so in 1925—and by 1926 more than four hundred cities had enacted zoning ordinances.

That same year, 1926, the United States Supreme Court upheld the constitutionality of zoning. Although the central issue in the case did not involve the zoning treatment of apartment buildings, the Court nevertheless considered whether it was appropriate to restrict the location of apartments. "'The development of detached

house sections is greatly retarded by the coming of apartment houses, which has sometimes resulted in destroying the entire section for house purposes,'" the justices wrote. Multistory apartment buildings cut off sunlight, stifled air circulation, and brought increased noise and traffic, "'depriving children of quiet and open spaces for play, enjoyed by those in more favored localities.'"[21]

Today these opinions may seem somewhat prejudiced, but they were probably shared by a majority of Americans and even today are reflected in current zoning regulations. As many historians have argued, the apartment has long been regarded by Americans as a residence of last resort and the apartment dweller as a somewhat marginal figure in American society. In large part this reflects the fact that many apartment dwellers are indeed in a "transient social state," that is, their residence in an apartment represents a temporary state of affairs; many apartment dwellers are either young persons waiting to buy their first house or elderly persons who once owned homes.[22]

It is important to understand this context when interpreting the significance of postwar garden apartments, for the American prejudice against apartments remained a force to be reckoned with in the postwar housing market.

Of more immediate concern to apartment builders, though, were the huge numbers of single-family homes constructed after the Second World War. With houses being built in record numbers, and with the GI Bill and federal mortgage insurance making home ownership more affordable than ever, apartment developers needed a concept that would get some traction in the rapidly evolving housing market. The postwar garden apartment was their answer.

The postwar garden apartment took the basic principles of its predecessors—light, ventilation, views, and access to the outdoors—and carried them to their logical conclusion. It offered the privacy and "home-like" qualities that Americans had come to expect in their living quarters, and it was designed to satisfy middle-class tastes. Most importantly, it was designed to compete with the wildly popular ranch house, which was reshaping the interior landscape of the American home.

In many respects, postwar garden apartments were similar to the prewar garden apartments of the 1930s and 1940s. They were low-rise and low-density, and landscaping continued to play a major role, with most garden apartment complexes incorporating courtyards, gardens, or lawns. Most were laid out on plans that were independent of, rather than extensions of, the street grid. Forgoing the traditional practice of placing buildings in an orderly row facing the street, garden apartment developers arranged their buildings around courtyards or other common spaces, or they artfully dispersed them across a large landscaped space.

Postwar garden apartment complexes retained other features of their prewar predecessors. The views from inside each apartment were toward the interior of the complex and its landscaping or recreational features, rather than toward the street. The intimacy this arrangement created was amplified by the use of separate entries for apartments, which rendered a central lobby and long common hallways superfluous. If each apartment was not able to have a private entrance connecting it directly with the outdoors, it shared a stairwell or balcony with no more than a handful of other apartments.

What differentiated the postwar garden apartment from its predecessors was the emphasis placed on private outdoor spaces (balconies and terraces), its association with a single architectural style (Modernism in one guise or another), and the extent to which it incorporated, and therefore helped to popularize, amenities previously found only in single-family homes.

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[21] The case was *Village of Euclid, Ohio v. Ambler Realty Co.* (more commonly known as *Euclid v. Ambler*); the quotations are from Kenneth Baar, "The National Movement to Halt the Spread of Multifamily Housing, 1890-1926," *Journal of the American Planning Association* 58, no. 1 (1992).

[22] John Hancock, "The Apartment House in Urban America," in *Buildings and Society: Essays on the Social Development of the Built Environment* (London: Routledge & Kegan Paul, 1980), 152, 157.

The distinguishing feature of the postwar garden apartment—one might even say its defining feature—was the private balcony or terrace. In prewar garden apartment complexes, practically all of the open space was shared by tenants and accessible to the public; few prewar garden apartments had private balconies or terraces. Starting in the early 1950s, an increasing proportion of garden apartment developers began providing all of their units with terraces (for ground-floor units) or balconies (for upper-floor units). These typically were next to the apartment's main living area, to which they were connected by sliding glass doors and "window walls." This not only provided access to the outdoor space but also allowed it to function as an extension of the interior space.

When *House and Home* magazine in 1961 profiled eleven award-winning apartment buildings, every honoree was a garden apartment complex and every one featured private balconies or terraces accessed by sliding glass doors. The same was true in 1963, when *House and Home* featured another lineup of award-winning apartment building designs. Four years later, in 1967, the author of a textbook on apartment building design would write, "Private terraces and balconies for each apartment are becoming standard requirements in the garden apartment."[23]

The garden apartment's embrace of the private balcony and terrace was not exactly innovative. Indeed, it probably can be attributed to the influence of the ranch house, which not only established a new ideal for the American family home but also exerted considerable competitive pressure on the developers of apartment buildings that sought to attract a middle-class clientele.

As large numbers of Americans moved for the first time into homes that had private yards and terraces, the back yard replaced the front porch as the preferred location for outdoor socializing. Apartment buildings could never match the privacy of the detached single-family house, but they could approximate it by giving each unit its own terrace. Anyone sitting on an apartment's terrace or balcony could still converse with neighbors, of course, but walls and railings (which almost all apartment terraces had) helped defined these outdoor spaces as private rather than public.

One important consequence of giving each apartment its own outdoor space was that the common outdoor spaces—the courtyards, gardens, and lawns—became somewhat less important at postwar garden apartment complexes. Of course, many garden apartments continued to feature substantial open spaces, but a survey of architecture and builders' magazines from the 1950s makes it clear that an increasing proportion were built with rather little space devoted to common areas or landscaping. Most of these denser complexes were infill projects in previously developed urban areas, but even complexes built in locations where land was readily available show a clear trend toward more intimate courtyards and less setback between the buildings and the street. Looking at the apartment developments honored in 1961 by *House and Home*, it is striking how little open space some of them had and how intimate the views were from inside the apartments.

In terms of their design and features, postwar garden apartments projected a modern, up-to-date image. Gone were the Colonial and other traditional styles often found on their prewar predecessors. Most postwar garden apartments were Modern in style or at least incorporated design elements associated with Modernism: flat roofs, planar surfaces, and finishes such as mill-finish aluminum and concrete or concrete block.

Large windows and sliding glass doors brought light into the interiors, created a sense of spaciousness, and allowed terraces and balconies to function as auxiliary rooms. Open floor plans, in which the distinctions among kitchen, dining room, and living room were often blurred, served similar purposes. Light colors, blond wood finishes, minimally textured walls, and scaled-down door and window trims completed the look on the interior.

Postwar garden apartments also strove to be modern by offering the latest appliances—dishwashers, garbage disposals, built-in stovetops and ovens, and large refrigerators—and incorporating other amenities that

[23] Samuel Paul, *Apartments: Their Design and Development* (New York: Reinhold, 1967), 45.

postwar Americans had come to desire in their residences, such as individually controlled heating and air conditioning, wall-to-wall carpeting, large closets, built-in storage, and fireplaces.

This marked a sharp break with past practices in apartment design. In earlier years, such appliances and amenities had been available only in luxury apartment buildings or single-family houses. Now technological innovation and lower manufacturing costs combined with rising incomes and expectations to redefine the appropriate standard of living for middle-class families.

There also was a market imperative, as the developers of postwar garden apartments were forced to compete with the single-family ranch house. Hence one finds, in architecture and building publications, a repeated emphasis on the home-like qualities of the postwar garden apartment. A 1952 California garden apartment was praised as "a luxurious modern house ... within an apartment" and six years later, in 1958, an architect observed that the goal of good apartment design was "privacy, a view, a degree of personal living"—just the qualities Americans expected in their houses. A decade later an apartment design textbook suggested that in the design of garden apartment buildings, "All details relate in scale to the single-family residence."[24]

The competitive pressures exerted by the popularity of the ranch house are clearly evident in a 1958 survey of garden apartment design trends published in *House and Home*, a builder's magazine. "Use the outdoors as you do with a house," the editors advised. This meant incorporating larger windows, sliding glass doors, floor-to-ceiling windows, and balconies and terraces. Privacy was important as well. In addition to giving each apartment its own entrance, builders were advised to place windows in a way that prevented residents from looking into adjacent apartments. And they were encouraged to offer recreational features (swimming pools, "play yards," and exercise facilities) and "bring the indoors up to date" with improved wiring, individual heating and cooling controls, modern kitchen appliances, and amenities such as fireplaces and carpeting.[25]

If these features now seem commonplace in apartments, it is in large part because the garden apartment of the 1950s and 1960s played a central role in popularizing and institutionalizing what had formerly been considered luxuries.

As in the 1920s, the term "garden apartment" was applied in the 1950s to a wide variety of apartment buildings, some of which bore little resemblance to each other. Some were direct descendants of the prewar garden apartment developments of the 1930s and 1940s, differing only in their embrace of Modern design.[26] Others were nondescript buildings that were garden apartments in name only. A 1951 article in *Architectural Forum*, for example, described an eight-unit apartment building in Atlanta as a garden apartment, yet its only claim to the label seems to be that it lacked interior corridors and provided each unit with its own exterior door, as in a motel.[27]

To some extent "garden apartment" was a marketing term as much as it was an architectural one. Often it was shorthand for a "modern" apartment building with features that could not be found on a typical urban apartment house.

By the 1950s, according to one researcher, the garden apartment "had clearly superseded the apartment house as the leading form of rental housing construction" in the United States.[28] By the early 1960s, this dominance was even stronger; in *House and Home*'s annual home design contest for 1961, all the winning

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[24] "Oasis for Good Living," *House and Home* 1 (March 1952), 92; "Garden Apartments: Look How They've Changed," *House and Home* 13 (April 1958), 108; and Paul, *Apartments*, 109.

[25] "Garden Apartments: Look How They've Changed," 108-19.

[26] See, for example, an apartment complex in Golden Valley, Minnesota, described in "Valley Village," *House and Home* 2 (July 1952), 98-101. Its six buildings, which were two stories in height, were set amidst lawns with mature trees but did not have balconies or terraces.

[27] "Garden Apartments," *Architectural Forum* 95 (June 1951), 144-45.

[28] Horowitz, *The New Garden Apartment,* 18.

apartment designs were garden apartments. A year later, in the next edition of the magazine's design contest, one-third of all the entries (including single-family houses) were garden apartment or townhouse plans, a clear reflection not only of their rising popularity but also the fact that apartments represented the "fastest growing area in housing."

By the early 1960s, the nation's third apartment construction boom was well underway, having begun around the time that Villa del Coronado was built. More apartments were built in the "suburbs" after 1962 than were built in cities, so that by 1980 the majority of the nation's multifamily dwelling units were located in suburban rather than urban locations—a complete reversal of the situation that prevailed on the eve of the Second World War.[29]

This trend was most pronounced in the Sunbelt, leading one scholar to describe that region as one of "gigantic apartment complexes."[30] It was fueled by rising employment opportunities in the cities and suburbs, mass-production construction methods that made it feasible to build large complexes efficiently, and road construction that opened up new land for development at relatively low prices.

The 1960s apartment boom, and the spread of garden apartments that accompanied it, also reflected demographic changes. Thanks to the baby boom, the population of young singles was rising, and many of these young adults were leaving their family homes to establish independent households. There also were growing numbers of older singles (thanks to rising divorce rates), married couples without children, and single parent households. And there was a relatively new category of household: the "empty nester" household of elderly couples or singles whose rising living standards allowed them to live on their own rather than with relatives.

The legalization of a new type of apartment ownership—the condominium—also helped propel the apartment boom. First appearing in Puerto Rico in 1958, the condominium principle received a major boost in 1962, when the Federal Housing Administration published a model state statute for condominium regulation. By 1970 most states had adopted the legislation. Unlike cooperatives, which were never built in significant numbers outside a handful of large cities, condominiums could be mortgaged. Their growing popularity (especially in cities with high real estate prices) helped weaken the stigma that had long been attached to apartments by undercutting the argument that apartment dwellers were temporary residents with no commitment to their neighborhood or community.

In the end, though, it was the garden apartment's popularity that drove the 1960s apartment boom. Between 1960 and 1978, nearly half (48.8%) of all rental units built in the United States were garden apartments.[31] By improving the appeal and therefore the image of apartments, garden apartments helped soften opposition to apartments on the part of city planners and politicians, paving the way for zoning changes in suburban areas that allowed apartment buildings to be built in increasing numbers. "The image of multiunit dwellings is increasingly positive, and large apartment complexes are an important element in many American cities," one researcher observed in 1986. "Residence there can be part of the 'good life,' not a way station, as technological and social amenities make multiunit complexes attractive places to live."[32]

Eventually the term "garden apartment" fell out of popular use and its meaning became diluted. Writing in 1983, one researcher defined the garden apartment complex as any apartment development whose buildings

[29] These data are from Larry R. Ford, "Multiunit Housing in the American City," *Geographical Review* 76, no. 4 (October 1986), 401-02, 407. Such data inevitably vary from study to study and source to source, owing to the use of different thresholds (the number of units in a building) for defining apartment buildings and multifamily buildings.

[30] Horowitz, *The New Garden Apartment*, 34-37.

[31] Horowitz, *The New Garden Apartment*, xv-xvi. This estimate was based on a generous definition of garden apartments that did not require them to have private balconies or terraces.

[32] Ford, "Multiunit Housing in the American City," 407.

were three stories or less in height, had common landscaped space in its plan, and provided a private or semi-private entry for each apartment. While many garden apartments had private balconies and terraces, he noted, such features were not required.[33]

That description could be applied to almost any apartment building or complex built in the last few decades—testimony to the garden apartment's impact on multifamily housing design in the United States. Without the postwar garden apartment, the modern low-rise apartment building as we know it today would not exist.

Architectural Significance of Villa del Coronado

As described in Section 7, "Narrative Description," Villa del Coronado was built with all of the features typically found on postwar garden apartments.

The complex features two attractively landscaped courtyards, each with its own swimming pool and pair of shuffleboard courts. Garages provide parking for residents, and there is off-street parking for visitors. Every apartment has at least one terrace or balcony, and many have two (front and rear).

The apartment interiors are open and spacious, and the combined living/dining area is a single space. Located at the front of the apartment, the living area looks out on the front terrace/balcony through a large bank of sliding glass doors. The kitchens were originally equipped with a full complement of modern appliances, including dishwashers and garbage disposals, and all but the smallest one-bedroom apartments have two bathrooms.

Villa del Coronado is also a good example of Modern design as applied to low-rise apartment buildings. The deep eaves, long balconies with metal railings, and wide banks of sliding glass doors impart a strong horizontal thrust to the building facades—an effect further accentuated by narrow horizontal rectangles of brick trim inset into the building walls.

This horizontality, which is characteristic of Modern buildings, is complemented by finishes and materials that are also typically Modern: exposed concrete block walls, mill-finish aluminum sliding glass doors, steel casement windows with no trim other than a plain sill, open metal balcony railings, slab entry doors, and steel-and-concrete exterior stairways.

The hipped roofs are not a typical feature of Modern buildings, but their very low pitch greatly reduces their visual impact. Indeed, they are identifiable as hipped roofs only from a distance; from the Villa del Coronado grounds, they appear to be flat roofs.

Development of Villa del Coronado

Villa del Coronado was constructed between 1955 and 1957 by the Arizona subsidiary of Lionel Mayell Enterprises, a large developer of cooperative apartments based in California.

The Arizona subsidiary, Lionel Mayell Building Enterprises, was incorporated on 22 September 1955 by Lionel V. Mayell and two of his California business partners, Cecil A. Kettle and George Mommé. Kettle, who served on the Arizona board, was placed in charge of Mayell's Phoenix office, while Mommé was named construction superintendent.

In addition to Kettle and Mayell, who served as the Arizona board's president, the remaining members of the Arizona board were William C. Alexander, who was in charge of Mayell's operations in Santa Barbara, California, and two Phoenix residents, Ralph Eaton and Clarence Wheeler. Eaton served as the Arizona board's secretary-treasurer and his company, Eaton Construction, was hired to build Villa del Coronado; Wheeler served as the board's vice president.

Work on Villa del Coronado began in October 1955, when demolition crews removed the four residences that previously stood on the property. The subdivision in which they were located, Los Olivos, had until that time been one of large single-family homes. It was described by the *Arizona Republic* as one of Phoenix's more "exclusive" neighborhoods.

Mayell may have encountered some local resistance to his plans for Villa del Coronado; his firm created an advisory board composed of nearby residents, suggesting that opposition was expected if not in fact present. The board was chaired by Arthur T. LaPrade,

[33] Horowitz, *The New Garden Apartment*, 16-17.

then chief justice of the Arizona Supreme Court. Its other members were Le G. Moore, a vice president of Valley National Bank; Lester Byron, a local architect; and Mrs. Henry Running.

In early publicity for the project, Mayell Building Enterprises promised to preserve the character of the property. "In every way possible all of the beautiful mature landscaping of the tract, which presently has four fine residences, will be preserved," the *Arizona Republic* reported. "Every effort will be made to keep the tract in the atmosphere of a private park."[34]

According to the *Arizona Republic*, the architect of the design for Villa del Coronado was Gene Cline of Los Angeles. However, Cline was not registered as an architect in Arizona, so it is unclear exactly what his role in the project was. Indeed, the *Republic* only credited him with the design of earlier Mayell projects in California and said that Villa del Coronado's design would "largely follow" that of the California buildings.[35]

One of the California projects to which the *Republic* referred was undoubtedly Villa San Pasqual, a Pasadena cooperative apartment complex built by Mayell and completed in 1955. Its two-story buildings are nearly identical to those at Villa del Coronado, with the same balcony railings, concrete-block walls, low-pitch hipped roofs, and sliding glass doors. Indeed, the only significant difference is that the front stairways and second-floor front entries at Villa San Pasqual are exterior rather than interior.

The same design was also used for a third Mayell project, Villa Catalina in Tucson, which was built between 1957 and 1961. Villa Catalina comprises only two-story buildings whose facades are identical to those of the two-story buildings at Villa del Coronado. The only significant difference between the two is the location of the rear stairways; at Villa Catalina these are on the side elevation rather than at the rear of the building.

The only evidence for Cline's involvement in any of these projects remains the 1955 *Arizona Republic* article, so his precise role in designing these three buildings remains unclear. Research in California has failed to identify an architect for Villa San Pasqual, which is now a Pasadena city landmark, and the architect who signed the plans for Villa Catalina was Bert M. Thorud of Phoenix.

Construction at Villa del Coronado began in late November 1955, when work started on the four buildings along Third Street (Buildings 160, 170, 180, and 190). Three more buildings (146, 148, and 150) were begun in March 1956, and three more (100, 142, and 144) in October 1956. Buildings 110, 120, and 130 were started in February 1957, and work on the final building (140) began in March 1957. No inspection record for any of the building permits has survived, but presumably the work was completed, or at least substantially completed, in 1957.

The initial advertising campaign for Villa del Coronado emphasized two selling points: first, the complex's modern features and amenities, and second, the virtues of cooperative apartment ownership.

"Villa del Coronado captures the wide open Western feeling of fabulous Phoenix!" proclaimed a Mayell advertisement from 1955. "Palace-size living rooms look out through sixteen feet of floor-to-ceiling plate glass Marshal doors." Villa del Coronado offered residents "indoor-outdoor" living amid "lavish gardens" and "plentiful shade"—typical amenities for a garden apartment complex of this era.[36]

The apartment interiors were described in ways that suggest Mayell was competing for customers with the many single-family home subdivisions then being offered to buyers in Phoenix. Villa del Coronado apartments were "palatial," with "expansive vistas," "kingsize bedrooms," and "great closets."

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[34] "City To Get $2½ Million Apartment," *Arizona Republic*, 9 October 1955.

[35] No signed plans for Villa del Coronado have been located, and the original building permit applications for the complex were signed by Mayell officers rather than an architect.

[36] Advertisement for Villa del Coronado, *Arizona Republic*, 27 November 1955.

All apartments came with central air conditioning, forced-air heat, and one bathroom for each bedroom. The kitchens were equipped with automatic dishwashers, built-in ranges and ovens, garbage disposals, and double sinks, and they were finished with ceramic tile, Armstrong linoleum, and "commodious cabinets."

Purchasers at Villa del Coronado were given some choices for the finishes and features of their apartments. In addition to being able to choose carpet and tile colors, they also could select the cabinets and fixtures for the master bathroom. They could opt for a freestanding stove rather than a built-in oven and cooktop in the kitchen. Up to ten purchasers were allowed to buy a second garage space.

As with most Mayell apartment developments, the advertisements for Villa del Coronado also promoted cooperative ownership. Residents of cooperative apartment complexes "enjoy the comfort and security of home ownership with the luxury and convenience of apartment living," the advertisements proclaimed. Cooperative apartments were more secure than detached house, Mayell argued—"your home will be safely guarded in your absence." Yet cooperative apartments still came with many of the benefits of home ownership. Villa del Coronado was in a "secure neighborhood protected against encroachment by industry and undesirable tenancy," and the fact that the apartments were owned rather than rented meant "there is little likelihood of turnover."

Most importantly, cooperative ownership offered substantial savings—what Mayell called "luxury with economy." The residents of Villa del Coronado would "enjoy notable savings in taxes, insurance, electricity, gas, water, exterior maintenance and repair, landscape maintenance and other fixed costs due to the pooling of these costs among the owners in the development." The monthly maintenance charges at Villa del Coronado, which included utilities and were based on each apartment's square footage, started at $34 for the smallest apartments—"only a fraction of what these costs would be in a detached home."

The first apartment sales at Villa del Coronado were made in September 1956. At that time only the seven buildings in the eastern half of the complex (Buildings 146 through 190) were offered for sale. Prices ranged from $17,900 for a one-bedroom apartment on the ground floor of Building 160, to $29,900 for the largest two-bedroom apartments on the third floor of Building 150.[37]

The second half of the complex, comprising the seven buildings in its western half, was made available for sale sometime in 1957. By then prices had risen. The smallest apartments, those in Building 130, now sold for $20,900, and the largest apartments, those in Building 140, sold for $32,900.[38] By February 1959, it appears, most if not all of the apartments in Villa del Coronado had been sold.[39]

These prices were high for Phoenix at the time, making it clear that Mayell's description of Villa del Coronado as a "luxury" apartment complex was not just sales rhetoric. In 1960, according to census data, the median value of owner-occupied dwellings in Phoenix was $11,500; for vacant houses available for sale, which presumably were mostly new houses, the median price was $13,000.[40] This meant that Villa del Coronado's most expensive units sold for well over twice the median price of a new single-family home in Phoenix.

The Villa del Coronado sales contract, which was attached to most of the deeds for the original sales, did not prohibit apartment owners from renting their units. However, both the sale and leasing of apartments were subject to the approval of the Villa del Coronado board, which was composed of owners elected by their fellow residents. The sales contract did prohibit the leasing or sale of apartments to "any person other than of the white or Caucasian race."

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[37] The price list was included in each deed; see warranty deed dated 27 September 1956 at the Maricopa County Recorder, Docket 2000, page 426.

[38] Warranty deed dated 27 May 1958 at the Maricopa County Recorder, Docket 2658, page 153.

[39] There are deeds recorded later than February 1959 involving Mayell Building Enterprises as the grantee, but they do not appear to be for original sales.

[40] In current dollars, these values are $82,830 and $93,635.

The fact that the apartments at Villa del Coronado were offered for sale rather than rental made the complex an unusual one in Phoenix. In 1950 only 146 of the city's 3,306 apartments in buildings with five or more units were owner-occupied. By 1960 that number had risen somewhat, to 448, but that still represented just 5 percent of the city's 8,342 apartments in buildings with five or more units.

All of these owner-occupied apartments were cooperatives of one sort or another; Arizona did not legalize condominiums until 1962. Cooperative apartments at this time could not be purchased with conventional mortgages, which no doubt contributed to their rarity. As noted in a 1964 study of housing in Phoenix, the appeal of "sales apartments" was "with almost no exception" limited to single adults and older couples—a characterization that seems to apply to Villa del Coronado, based on what is known about its first residents.

Apartments in Phoenix

Villa del Coronado was built during a transitional decade for housing in Phoenix, when the role of multifamily housing—buildings with two or more dwelling units—was changing.[41]

As huge numbers of single-family houses were constructed in the Phoenix metropolitan area between 1950 and 1960, the proportion of the city's housing units accounted for by multifamily buildings dropped sharply, from 30 percent to 13 percent.[42] This continued a trend from the previous decade, when the proportion fell from 35 percent in 1940 to 30 percent in 1950.

The surge in single-family home construction came in response to the largest ten-year population increase in Phoenix's history. In 1950 the city had 106,818 residents; in 1960 the city's population reached 439,170, a ten-year increase of 311 percent. Some of that increase came from annexing unincorporated subdivisions on the city's perimeter, yet it was still a decade of astounding growth. During the same period, Maricopa County's population doubled from 331,770 to 663,510.

Most of these new arrivals wanted to live in single-family houses, reflecting a national trend. From 1940 to 1959, single-family homes never accounted for less than 75 percent of the nation's housing starts.[43] A brief upsurge in multifamily construction occurred between 1948 and 1950, thanks to the Federal Housing Administration's Section 608 program, which provided mortgage assistance to builders of apartment buildings. But after reaching a postwar high of 20 percent of all housing starts in 1949, multifamily housing's share of

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[41] In many studies of housing, and in statistical sources such as the U.S. Census, apartment buildings are subsumed in the larger category of multifamily buildings, which includes any building with more than one dwelling unit. Unfortunately this broad category includes not only apartment buildings of every size and configuration, but also subdivided single-family houses and duplex houses. This inclusiveness makes it difficult to sort out purpose-built apartment buildings from detached houses, and to distinguish between small apartment buildings (triplexes and fourplexes) and larger apartment buildings.

To avoid some of this confusion, the term "apartment" is used in this nomination to refer to a single dwelling unit in an apartment building and the term "apartment building" is used to describe any building originally designed and constructed with three or more dwelling units (thus excluding duplexes and subdivided single-family houses). When reference is made to all building types with more than one dwelling unit, the terms "multifamily housing" or "multifamily building" are used.

Finally, many housing studies equate multifamily housing with rental housing, but no such assumption about tenancy is made in this nomination. Apartments and multifamily buildings can be both renter- and owner-occupied.

[42] If one-family attached houses (townhouses) are counted as multifamily housing, then the decline was from 33 percent to 19 percent. Unless otherwise noted, all data on housing for Phoenix and Maricopa County cited here are taken from the Census Bureau's reports on housing, the first of which was issued in 1940.

[43] Max Neutze, *The Suburban Apartment Boom: Case Study of a Land Use Problem* (Washington, D.C.: Resources for the Future, 1968), 9. This counts duplexes as multifamily buildings, which has the effect of overstating the number of purpose-built apartment buildings built during this period.

the national housing supply rapidly declined. If only apartment buildings with three or more units are counted, multifamily housing never accounted for more than 10 percent of the nation's housing starts during the 1950s.[44]

In Phoenix this shift toward single-family houses was in part the result of economic factors. Land costs were low enough that there was little economic incentive to build multifamily buildings as opposed to single-family tract houses. But other factors, especially increased automobile use, were also important. As one historical geographer has noted, "The automobile, the baby boom, and the cult of the family meant that single-family suburbia received the capital investment and enthusiasm of the times. The proportion of multifamily units in total housing declined as the single-family house became the accepted norm."[45]

Even renters in Phoenix preferred detached houses over apartment buildings. One study of housing in the Phoenix area, conducted in 1964, found that single-family houses accounted for 62 percent of all the rental units in Maricopa County, while apartment buildings (those with three or more units) accounted for only 20 percent. Even in those parts of the county where apartment buildings were most common—Sunnyslope, downtown Phoenix and the Central Avenue corridor, east Phoenix, Tempe, parts of Mesa, and Scottsdale—apartments accounted for only a quarter of rental units.[46]

Yet, paradoxically, the 1950s could be said to mark the start of the apartment era in Phoenix's housing history, for the data cited above conceal another change: the sharp decline in the number of multiunit houses, which had long been a major source of housing in Phoenix. During this decade, houses accounted for a decreasing share of multifamily housing units, while purpose-built apartment buildings accounted for an increasing share.

This can be seen most clearly in the declining role of duplexes in the city's housing supply. In 1950 duplexes accounted for 13 percent of all housing units in Phoenix, yet by 1960 they accounted for only 3 percent. This decline was not just relative but absolute, as the number of housing units in duplexes fell by one-third, from 9,506 in 1950 to 6,833 in 1960.

During the same period, purpose-built apartment buildings (those with five or more units) also saw their share of the housing supply decline in relative terms. Yet the decline was slight (from 9 percent to 6 percent) and it masked an absolute gain in the number of new apartments. During the 1950s, more than four thousand new apartment units were built in Phoenix.[47]

Indeed, had there not been such a dramatic increase in single-family house construction, it would have been remarkable how many new apartment buildings were being erected in Phoenix during the 1950s.

In fact this growth had begun in the late 1940s. Prior to that time, during the 1930s and early 1940s, the typical Phoenix apartment building was a modest single-story affair with only a handful of apartments. Many of these small buildings were managed by their owners, some of whom lived on the premises. After the war, and especially toward the end of the 1940s, these "mom-and-pop" apartment owners were gradually eclipsed by more ambitious apartment developers. With out-of-town investors providing much-needed capital, and aided by lower land costs in outlying neighborhoods, "major developers began to purchase as many as ten or twenty acres on which they could build scores of apartments."[48]

By the early 1950s, apartment complexes comprising hundreds of units were being built in Phoenix. When plans for the new Park Central shopping center were announced in 1953, they included the

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[44] Louis Winnick, *Rental Housing: Opportunities for Private Investment* (New York: McGraw-Hill, 1958), 20-21.

[45] Ford, "Multiunit Housing in the American City," 396.

[46] Real Estate Research Corporation (RERC), "Housing Market Analysis and Projections: Phoenix Metropolitan Area," Report prepared for the Maricopa County Housing Study Committee (Phoenix, March 1964), 113.

[47] These 4,015 new apartments included only those in buildings with five or more units. If smaller buildings are included, the growth was even more pronounced.

[48] William S. Collins, *The Emerging Metropolis: Phoenix, 1944-1973* (Phoenix: Arizona State Parks Board, 2005), 300.

construction of as many as five hundred apartment units. The first of these, the 97-unit Park Central Terrace Apartments, was soon built at 7th Avenue and Earll Drive. In 1955 the Park Lee Alice Apartments opened nearby with 523 units—the largest apartment complex to be built in Arizona up to that time.[49]

The trend toward larger apartment buildings accelerated as the decade advanced and more apartments were constructed. In 1954 multifamily buildings accounted for 8 percent of all housing starts in the Phoenix metropolitan area. Just four years later, in 1958, they accounted for 18 percent of housing starts (2,100 out of 11,709 new housing units). From 1954 to 1963, more than a quarter of the building permits issued in the metropolitan area were for multifamily building projects.[50]

Looking only at Phoenix, the increasing importance of apartment buildings is even more apparent. In 1954 multifamily buildings accounted for 24 percent of the housing units built that year in the city. In 1955 they accounted for more than half of all housing starts—a level they would maintain, on average, for the remainder of the decade.[51]

As these data suggest, Phoenix accounted for a large proportion of Maricopa County's apartment buildings. From 1960 to 1963, more than half of the building permits issued in the county for multifamily projects were in Phoenix, and fully a third of the county's permits were in just two parts of the city: the eastern section, adjacent to Scottsdale, and a corridor extending from the downtown north along Central Avenue.

Other areas favored by apartment developers included Tempe and parts of west Mesa (reflecting the presence of Arizona State University), Sun City and Youngtown (with their large retiree populations), and Scottsdale, which was fast becoming a favored destination of winter visitors. Scottsdale in particular experienced a surge in multifamily building construction during the 1950s. In 1954 multifamily buildings accounted for just 2 percent of the city's housing starts. That figure rose to 20 percent in 1956 and 21 percent in 1957, shot up to 54 percent in 1958, and then settled down to 43 percent in 1959.[52]

There were many factors behind the increase in apartment construction in Phoenix. Rising land costs and decreasing inventories of developable land encouraged more intensive land uses, and inner-city redevelopment projects often led to the replacement of aging single-family houses with new apartment buildings. At the same time, the cost of homeownership was rising (as property taxes and home prices were raised to pay for new schools, streets, and sewers), helping to make renting a more attractive option than buying for some residents.

Demographic forces were at work as well. The Salt River Valley's populations of retirees, singles, and young married couples without children increased substantially during this period. Traditionally these groups more were likely to rent apartments than to purchase homes.

Winter visitors, whose numbers grew rapidly during the postwar years, also increased the demand for apartments. In 1956, according to one study, 28 percent of all the apartments in Maricopa County were rented to winter visitors; by 1959 that figure had risen to 36 percent, which meant that half of the new apartments built between 1956 and 1959 were built to serve the seasonal market.[53]

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[49] Collins, *The Emerging Metropolis,* 234-36, 300-303.

[50] The exact figure was 28 percent; RERC, "Housing Market Analysis and Projections," 71.

[51] The proportion of housing starts accounted for by multifamily buildings was 24.1 percent in 1954, 54.5 percent in 1955, 45.1 percent in 1956, 56.4 percent in 1957, 43.2 percent in 1958, and 54.7 percent in 1959. See Sidney Art, "Demand for Luxury Apartments in Maricopa County," Report prepared for the Arizona Biltmore Estates, Phoenix (Stanford Research Institute, 1959), 8-10.

[52] RERC, "Housing Market Analysis and Projections," 85; Art, "Demand for Luxury Apartments," 8-10.

[53] Art, "Demand for Luxury Apartments," 13. It is not clear if these apartments included all units in multifamily

As in most American cities, Phoenix experienced a boom in apartment construction after 1960, and it was large enough to reverse the trend toward single-family houses that had occurred during the late 1940s and 1950s. In 1960 single-family houses accounted for 76 percent of the city's housing units; by 1980 that share had fallen to 70 percent.

Multifamily buildings, in contrast, saw their share of the housing supply increase during the same period, rising from 13 percent in 1960 to 25 percent in 1980. These figures count every building with more than two dwelling units as a multifamily building; if the definition is narrowed to buildings with five or more units, the growth rate is even higher. Buildings with five or more units accounted for 6 percent of the city's housing units in 1960 and 20 percent in 1980—a threefold increase. Much of that growth came in large apartment complexes (those with ten or more units), which by 1980 accounted for 17 percent of all the housing units in the city.

How many of these were garden apartments is difficult to say, as there has never been a survey of multifamily housing in Phoenix. A 1971 study of housing in Arizona identified the garden apartment as one of four types of multifamily housing commonly found in the state, but it made no attempt to quantify the garden apartment's significance.[54]

There has been a survey of multifamily housing in Scottsdale. It identified more than 350 buildings constructed in the two decades following the Second World War and intensively studied 101 of them. "The overwhelming majority of postwar complexes in Scottsdale were garden apartments, designed with buildings arranged around a courtyard," the report's authors wrote. "These courtyards became outdoor living spaces, typically with lush landscaping, pools, and other recreational amenities such as barbeques, shuffleboards, and putting greens. Ground floor terraces and second floor balconies often overlooked the courtyards and merged with inside living spaces through the use of window walls and sliding glass doors in the building designs."[55]

The same could probably be said of Phoenix, even though large apartment complexes—those with five or more units—were less common in Phoenix than they were in Scottsdale (larger complexes were more likely to be garden apartments than were small apartment buildings).[56] It seems reasonable to assume that many, if not a majority, of the apartment buildings constructed in Phoenix after the mid-1950s were garden apartments.

Certainly the garden apartment had a major impact on the design of all Phoenix apartments during this period. As even the most cursory examination of the built environment in Phoenix reveals, the features most often associated with the garden apartment—central courtyards, ample landscaping, shared recreational facilities (such as swimming pools), balconies and terraces, and sliding glass doors—are now commonly found at apartment buildings of all sizes and plans.

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buildings (two or more units) or only those in buildings with five or more units.

[54] Wilbur Smith and Associates, "Operation of the Arizona Housing Market," Report prepared for the Arizona Department of Economic Planning and Development (March 1971), 5-2 and 5-3.

[55] Debbie Abele and Liz Wilson, "Scottsdale Postwar Multifamily Housing Survey," report prepared for the Historic Preservation Commission (Scottsdale, 2003), 17-18.

[56] According to Abele and Wilson (16), larger buildings (those with five or more units) were twice as common in Scottsdale as in Phoenix.

Narrative Statement of Significance

(Provide a summary paragraph that includes the level of significance and applicable criteria.)

Summary

Villa del Coronado is nominated for listing on the National Register of Historic Places at the local level of significance under Criterion C. It is significant for three reasons. First, it is associated with Lionel Mayell, a prominent California-based developer of cooperative apartment buildings in southern California, Arizona, and Texas. Second, it is an example of Modern design as applied to low-rise apartment buildings. And third, it is an example of the postwar garden apartment, whose appeal rested on its embrace of indoor-outdoor living.

Narrative Statement of Significance

See Continuation Sheets, Section 8.

Developmental History / Additional Historic Context Information (if appropriate)

Villa del Coronado was constructed between 1955 and 1957 by the Arizona subsidiary of Lionel Mayell Enterprises. The complex, which was completed in 1957, was built during the opening years of a long period of apartment construction that transformed the built environment of Phoenix and its metropolitan area. For more information on the development of Villa del Coronado, and on apartments in postwar Phoenix, see Continuation Sheets, Section 8.

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # _____
- ☐ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data:

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

Name of repository:

_____

Historic Resources Survey Number (if assigned): _____

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Villa del Coronado

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10. Geographical Data

Acreage of Property 3.7 acres
(Do not include previously listed resource acreage)

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

	Zone	Easting	Northing		Zone	Easting	Northing
1	12S	400630	3703550	3			
2				4			

Verbal Boundary Description (describe the boundaries of the property)

The Villa del Coronado apartment complex occupies the south half of the square block bounded by Palm Lane (on the north), Alvarado Road (on the west), Coronado Road (on the south), and Third Street (on the east).

The southern, western, and eastern boundaries of the apartment complex are defined by streets: Coronado, Alvarado, and Third, respectively. The northern boundary is defined by the rear wall of the rear garage building, which falls on or near the line dividing the square block into equal north and south halves.

The complex occupies four land parcels whose legal descriptions are (from west to east): Los Olivos Subdivided Lot 18 Ex E 145'; Los Olivos Subdivided E 145' of Lot 18; Los Olivos Subdivided W 147.50' Lot 24; and Los Olivos Subdivided Ex W 147.50' of Lot 24.

Boundary Justification (explain why the boundaries were selected)

The boundaries enclose the Villa del Coronado apartment complex as it was built in 1957.

11. Form Prepared By

Name / Title Mark E. Pry
Organization History Plus Date 3 November 2009
Street & number 315 E. Balboa Drive Telephone (480) 968-2339
City or town Tempe State Arizona Zip code 85282-3750
Email address markpry@history-plus.com

Additional Documentation

Submit the following items with the completed form:

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.

Continuation Sheets

Additional Items (check with the SHPO or FPO for any additional items)

Photographs

Submit clear and descriptive black and white photographs. The size of each image must be 1600 x 1200 pixels at 300 dpi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property	Villa del Coronado
City or Vicinity	Phoenix
County and State	Maricopa County, Arizona
Photographer	Mark E. Pry
Date Photographed	October 2008

Number and Description of Photograph(s):

1 of 13 View of west courtyard from the southeast. Building 144 is in the right foreground, Building 140 is in the center rear, and Building 100 is on the left. [AZ_MaricopaCounty_VillaDelCoronado_01.tif]

2 of 13 View of east courtyard from the south. Buildings 146 and 148 are on the left and Building 150 is behind the swimming pool. [AZ_MaricopaCounty_VillaDelCoronado_02.tif]

3 of 13 View of front of property looking east down Coronado Road. Buildings 144 and 146 are visible. [AZ_MaricopaCounty_VillaDelCoronado_03.tif]

4 of 13 Front of Building 100 from the east. [AZ_MaricopaCounty_VillaDelCoronado_04.tif]

5 of 13 Front corner of Building 144 from the southeast. [AZ_MaricopaCounty_VillaDelCoronado_05.tif]

6 of 13 Rear of Building 142 from the southeast. [AZ_MaricopaCounty_VillaDelCoronado_06.tif]

7 of 13 Front of Building 140 from the southeast. [AZ_MaricopaCounty_VillaDelCoronado_07.tif]

8 of 13 Rear corner of Building 150 from the northeast. [AZ_MaricopaCounty_VillaDelCoronado_08.tif]

9 of 13 Rear of Building 140 from the north. [AZ_MaricopaCounty_VillaDelCoronado_09.tif]

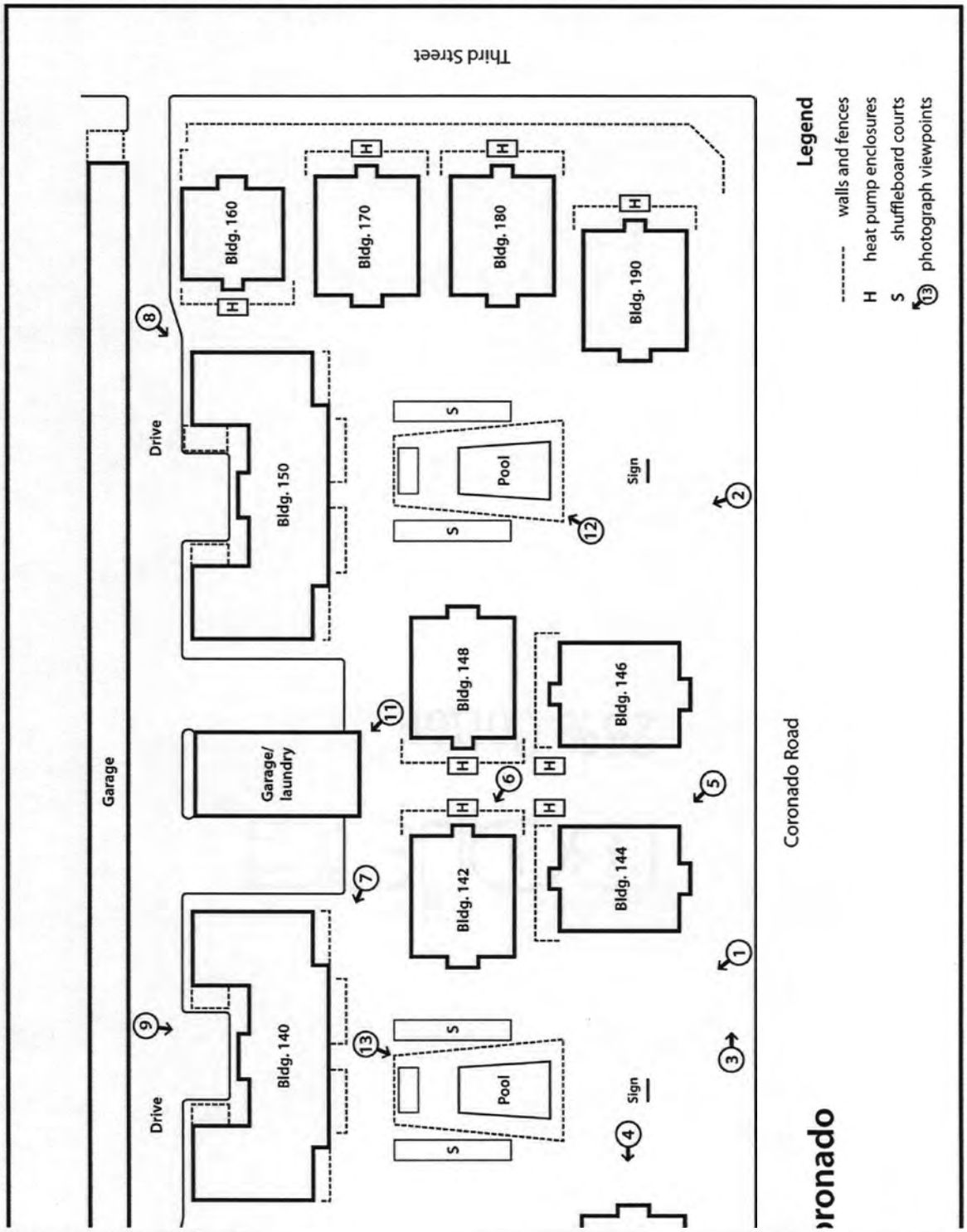
10 of 13 View of rear drive looking east. The garage building is on the left. [AZ_MaricopaCounty_VillaDelCoronado_10.tif]

11 of 13 Garage/laundry building from the southeast. [AZ_MaricopaCounty_VillaDelCoronado_11.tif]

12 of 13 East swimming pool from the southwest. [AZ_MaricopaCounty_VillaDelCoronado_12.tif]

13 of 13 West swimming pool from the northeast. [AZ_MaricopaCounty_VillaDelCoronado_13.tif]

Site Plan


Third Street
Legend
walls and fences
H heat pump enclosures
S shuffleboard courts
photograph viewpoints
Bldg. 160
Bldg. 170
Bldg. 180
Bldg. 190
Bldg. 150
Bldg. 148
Bldg. 146
Bldg. 142
Bldg. 144
Bldg. 140
Garage/ laundry
Garage
Drive
Drive
Pool
Pool
Sign
Sign
Coronado Road
oronado

Sales Brochure

Page from an original sales brochure for Villa del Coronado.

VILLA DEL CORONADO, PHOENIX, ARIZONA

"NOTHING BETTER UNDER THE ARIZONA SUN"

VILLA del CORONADO — Lionel V. Mayell's first Arizona cooperatively-owned apartment home project will exceed in beauty and utility any of the $14,000,000 in modern garden-type apartment home developments by its builder during the last 36 years. Consisting of 14 buildings, 72 one and two-bedroom apartment homes, the block-long residential neighborhood promises to become a Phoenix showplace, with lavish semitropical landscaping around two large pools aireated with exquisite multicolored leaping fountains— elaborate gardens, private walled patios, spacious lanai balconies, palatial exteriors.

While one and two-bedroom homes will predominate, the builders of VILLA del CORONADO have arranged for larger homes to be custom designed according to owner's preference. VILLA del CORONADO is built around large rooms and great closets. Interiors of queenly elegance with sweeping vistas through plate glass sliding doors lead directly from spacious living rooms and master bedrooms into lush private patios. These offer the ultimate in the enjoyment of Arizona's sublime indoor-outdoor living!

LOCATION: Fronting on East Coronado between Third and Alvarado streets, "VILLA del CORONADO sits exclusively and ideally for convenience and accessibility, close to everything.

EXCLUSIVE: An elaborately beautiful residential community of 72 homes, "VILLA del CORONADO" is a secure neighborhood, permonently maintained in value with a minimum turnover in population or tenancy.

PALATIAL: "VILLA del CORONADO" exteriors reflect the characteristic beauty of the Mayell motif, exquisitely designed and constructed with sweeping lawns and gardens, two swimming pools, aireated with leaping, multi-colored fountains against the background of lush semitropical decor to welcome owners and their guests.

ICE COLD: Refrigerated air conditioning will be provided by the latest 1956 LENNOX, giving utmost in comfort — quietness — and economy in every room of the beautiful "VILLA del CORONADO." Its completely automatic combination Heating-Cooling Thermostat miraculously produces on one hand a mellow, warm-comfort, and on the other "Weather-Cold Anticipation" assuring supreme comfort during summer days.

BEDROOMS: Kingsize bedrooms built to suit the fastidious choice of your queenly lady! Large and airy with sliding plate glass doors, great closets and as modern as tomorrow morning!

ELEVATORS: "VILLA del CORONADO" three-story buildings are equipped with modern elevators as simple to operate as opening a door! Two large, livable, lanai verandas for all second and third-story homes — and a private walled patio for every downstairs home!

LAUNDRIES: Completely equipped automatic laundries with washers, ironers and dryers for all home owners in "VILLA del CORONADO." A commodious hobby shop for the leisure time of those who enjoy home crafts.

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UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Villa del Coronado

MULTIPLE NAME:

STATE & COUNTY: ARIZONA, Maricopa

DATE RECEIVED: 11/13/09 DATE OF PENDING LIST: 12/01/09
DATE OF 16TH DAY: 12/16/09 DATE OF 45TH DAY: 12/27/09
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 09001113

REASONS FOR REVIEW:

APPEAL:	N	DATA PROBLEM:	N	LANDSCAPE:	N	LESS THAN 50 YEARS:	N
OTHER:	N	PDIL:	N	PERIOD:	N	PROGRAM UNAPPROVED:	N
REQUEST:	N	SAMPLE:	N	SLR DRAFT:	N	NATIONAL:	N

COMMENT WAIVER: N

_✓_ ACCEPT ___ RETURN ___ REJECT 12-22-09 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA_____

REVIEWER_____ DISCIPLINE_____

TELEPHONE_____ DATE_____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.


VILLA
DEL
CORONADO

0130659 Courtyard_west_panorama_006

<F2-5> 03/19/09

Villa del Coronado
Maricopa County, AZ
1 of 13


VILLA
DEL
CORONADO
•146-150 PRIVATELY 160-190•
OWNED APARTMENTS

0130659 Courtyard_east_Panorama_005

<F2-5> 03/19/09

Villa del Coronado
Maricopa County, AZ
2 of 13

0130883 Front of complex_144 and 146_009

<F2-5> 03/19/09

Vilb del Coronado
Maricopa County, AZ
3 of 13

0130659 2-story buildins_100_front_001

<F2-5> 03/19/09

Villa del Coronado
Maricopa County, AZ
4 of 13

0130659 2-story building_144_front corne

<F2-5> 03/19/09

Villa del Coronado
Maricopa County, AZ
5 of 13

0130883 2-story buildins_142_rear_002

<F2-5> 03/19/09

Villa del Coronado
Maricopa County, AZ
6 of 13

Villa del Coronado
Maricopa County, Az
7 of 13

0130659 3-story buildins_140_front_003

<F2-5> 03/19/09

0130659 3-story building_150_rear corner

<F2-5> 03/19/09

Villa del Coronado
Maricopa County, AZ
8 of 13

0130883 3-story building_140_rear_005

<F2-5> 03/19/09

Villa del Coronado
Maricopa County, AZ
9 of 13

0130883 Garage and drive_010

<F2-5> 03/19/09

Villa del Coronado
Maricopa County, AZ
10 of 13

0130883 Laundry buildins_011

<F2-5> 03/19/09

Villa del Coronado
Maricopa County, AZ
11 of 13

0130883 Swimming pool_east_012

<F2-5> 03/19/09

Villa del Coronado
Maricopa County, AZ
12 of 13

0130883 Swimming pool_west_013

(F2-5) 03/19/09

Villa del Coronado
Maricopa County, AZ
13 of 13

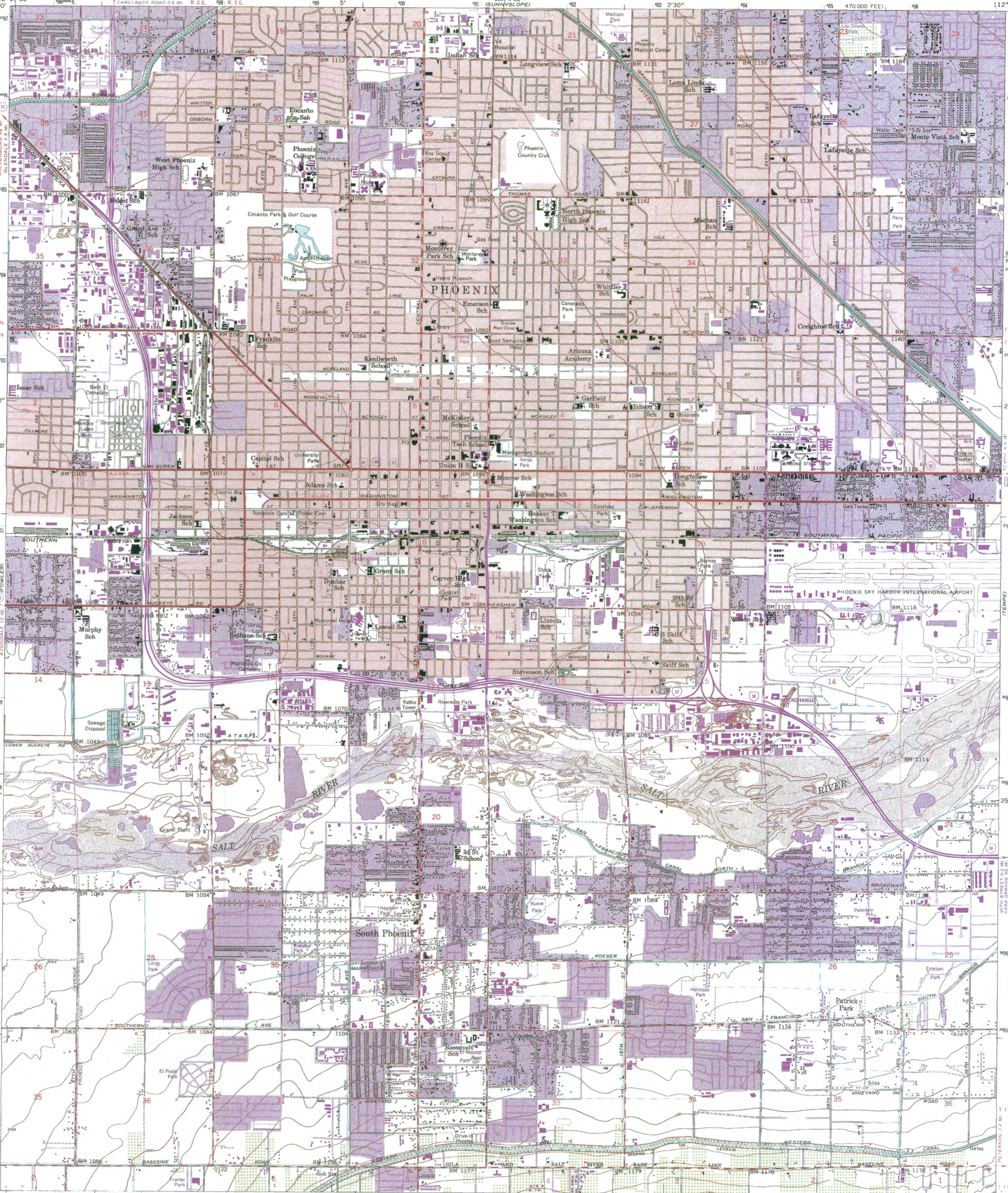
VILLA DEL CORONADO
PHOENIX — MARICOPA CNTY - AZ
UTM 12 400630 3703550

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

PHOENIX QUADRANGLE
ARIZONA—MARICOPA CO.
7.5 MINUTE SERIES (TOPOGRAPHIC)
NE/4 PHOENIX 15' QUADRANGLE

3551 II SW (GLENDALE)

3651 III SW (PARADISE VALLEY)



3550 I SW (LAVEEN)

3650 IV SW (GUADALUPE)

Mapped by the Army Map Service
Published for civil use by the Geological Survey

Control by USGS, NOS/NOAA and USCE

Topography by photogrammetric methods from aerial photographs taken 1951. Field checked 1952

Polyconic projection. 10,000-foot grid ticks based on Arizona coordinate system, central zone
1000-meter Universal Transverse Mercator grid ticks, zone 12, shown in blue. 1927 North American Datum
To place on the predicted North American Datum 1983 move the projection lines 2 meters south and 65 meters east as shown by dashed corner ticks

Red tint indicates areas in which only landmark buildings are shown

There may be private inholdings within the boundaries of the National or State reservations shown on this map

UTM GRID AND 1982 MAGNETIC NORTH
DECLINATION AT CENTER OF SHEET

Revisions shown in purple and woodland compiled by the Geological Survey from aerial photographs taken 1978 and other sources. This information not field checked
Map edited 1982

Purple tint indicates extension of urban areas

SCALE 1:24 000

1 ½ 0 1 MILE

1000 0 1000 2000 3000 4000 5000 6000 7000 FEET

1 .5 0 1 KILOMETER

CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

QUADRANGLE LOCATION

ROAD CLASSIFICATION

Heavy-duty | Light-duty
Medium-duty | Unimproved dirt
Interstate Route | U. S. Route | State Route

PHOENIX, ARIZ.
NE/4 PHOENIX 15' QUADRANGLE
N3322.5—W11200/7.5

1952
PHOTOREVISED 1982

DMA 3550 I NE-SERIES V898

Arizona® State Parks

"Managing and conserving Arizona's natural, cultural and recreational resources"

November 9, 2009

Janet Matthews
Keeper of the National Register
National Park Service
1201 Eye Street, NW 8th Floor (MS 2280)
Washington, D.C. 20005-5905

RE: Three National Register Nominations:

Villa del Coronado	Palm Lane Gardens	Villa Catalina
Maricopa County	Maricopa County	Pima County

Dear Ms. Matthews:

I am pleased to resubmit three National Register of Historic Places nominations form for the properties referenced above.

The Villa del Coronado nomination includes 16 contributing buildings 2 structures, 2 objects, and 4 noncontributing structures; Palm Lane Gardens has 11 buildings and 2 structures; and Villa Catalina has 24 contributing buildings, 6 structures, and 1 noncontributing structure.

These three nominations share a common historic context related to the development of the garden apartment. They are not, however, associated with an existing multiple property documentation form.

Accompanying documentation is enclosed, as required. If you have any questions or concerns you may contact me at wcollins@azstateparks.gov.

Sincerely,

William S. Collins

William S. Collins, Ph.D.
Deputy State Historic Preservation Officer
State Historic Preservation Office

encl.

Arizona State Parks
1300 W. Washington
Phoenix, AZ 85007

Tel & TTY: 602.542.4174
AZStateParks.com

800.285.3703 from
(520 & 928) area codes

General Fax:
602.542.4180

Director's Office Fax:
602.542.4188