

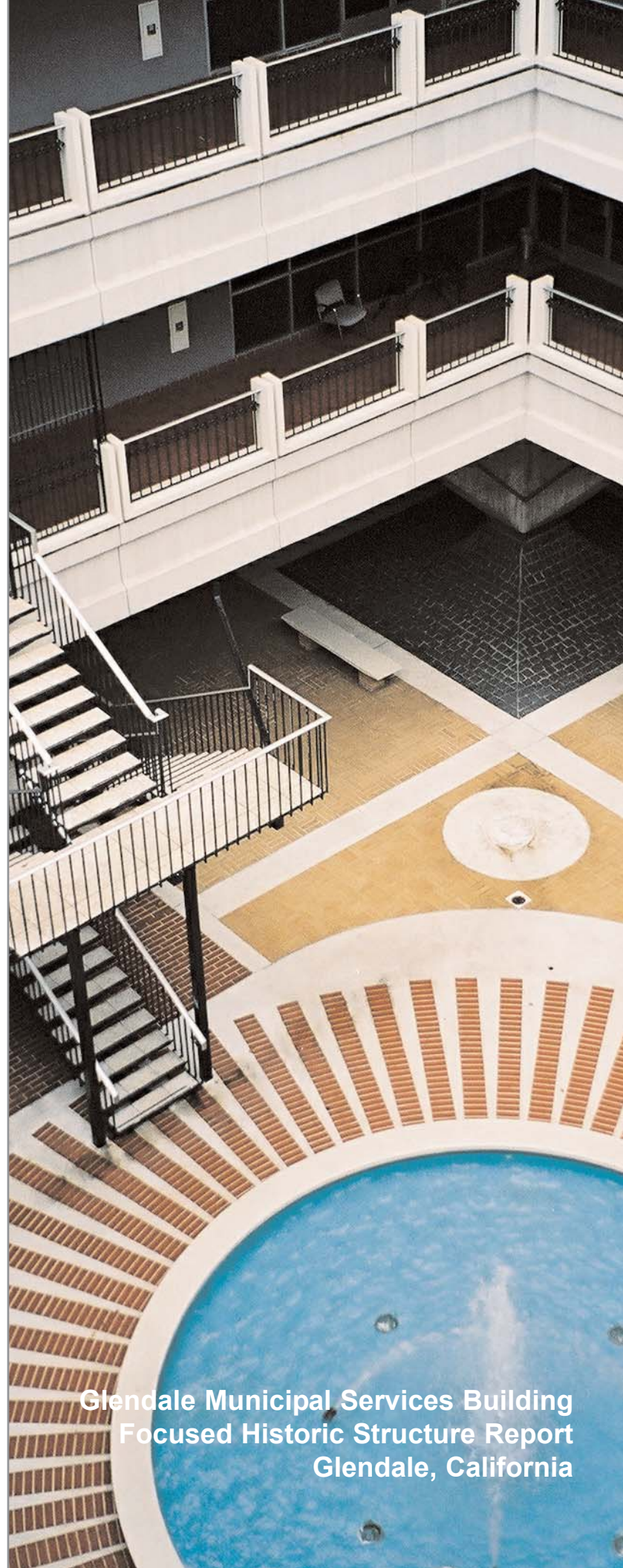
ARCHITECTURAL RESOURCES GROUP  
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January 24, 2005



**Glendale Municipal Services Building  
Focused Historic Structure Report  
Glendale, California**

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- Appendix B** Selected Historic Architectural Drawings, Glendale Municipal Services Building by Merrill W. Baird AIA and Albert C. Martin and Associates, dated November 11, 1964.
- Appendix C** Selected Historic Landscape Drawings, Glendale Municipal Services Building by Robert Herrick Carter and Associates, dated November 11, 1964.
- Appendix D** Selected Historic Landscape Drawings for Glendale Municipal Services Building by William L. Peacock ASLA, dated November 20, 1972.
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## **I. Introduction**

### **Introduction**

In October 2004 Architectural Resources Group (ARG) was contracted by Nabih Youssef & Associates, Structural Engineers, to provide services regarding a historic resource assessment of the Municipal Services Building in Glendale, California, due to a proposed seismic retrofit of the building. ARG's scope for this project includes site visits and documentary research resulting in this draft report covering a brief discussion of historical contexts, building description, statement of significance, list of character-defining features, integrity evaluation, and treatment and use recommendations regarding the proposed seismic retrofit with regard to the historic characteristics of the Municipal Services Building. Due to the nature of the proposed seismic work, this report focuses on an evaluation of the building exterior, plaza and lobby with less attention given to upper floors and interiors which not be as affected by the proposed project.

### **Methodology**

The methodological approach for this report was based on site visits and documentary research conducted at the Glendale Public Library, Central Library Branch, Special Collections Room. Additional sources of material include discussions with City staff that utilize the building and other documentary sources such as Glendale Sanborn fire insurance maps and the ARG in-house library to complete historical background information.

Though the Municipal Services Building has been recognized as significant by the local community, architectural advocacy groups, and historic preservation organizations, it has not been specifically designated as a historic resource on the national, state or local level. The eligibility criteria for the National Register of Historic Places, the California Register and the Glendale Register all use the same basic evaluating criteria; the most stringent being that of the National Register. The building's importance has been demonstrated by its inclusion on a number of tours, including the Glendale Historical Society's tour of post-war public buildings in 2001 and the Los Angeles Conservancy Modern Committee's tour of the Twenty Most Significant Modern Sites in Los Angeles County in September 2004.

## Introduction to Municipal Services Building

Designed by architect Merrill W. Baird of Glendale, working in collaboration with A. C. Martin Architects of Los Angeles, the Municipal Services Building at 633 East Broadway, Glendale, was completed in 1966 at a cost of \$1.8 million. Prominently sited at the corner of East Broadway and Glendale Avenue, this civic building anchors an important intersection, serves as a heraldic element of Glendale's civic center, and exemplifies the ideals of modernist design and city planning theories. Urban design and planning philosophies that influenced most American cities in the 1950s and 60s embraced modernization. American cities focused on reinventing their identities to express ideals of forward-looking progress and civic pride. Designed in the modernist idiom, the building was planned to be the key element of Glendale's civic campus of buildings, to make a statement about the stature of Glendale as a community set apart from its larger neighbor Los Angeles, and to complement the adjacent Art Moderne City Hall completed in 1942.

Upon the building's completion, City Manager C. E. Perkins, for whom the adjacent civic building and plaza is named, was quoted as saying. "The new building reflects the evolution of Glendale from a suburban bedroom community to an independent city".<sup>1</sup>

From the outset this award-winning building was recognized for its architecture and innovative use of steel to achieve a dramatic expression. Incorporating refined geometric design motifs and a delicate architectural vocabulary into all exterior elements - building form, facades, plaza, fountain, materials, and ornament - the Municipal Services Building serves as an excellent example of 1960s design, use of materials, construction technologies.

At present the building houses the same mix of city services as when it opened, including the departments of Public Works, Engineering and Building Permits, Traffic, Planning, and Industrial Safety. Nearly 150 workers use the building. In the spring of 2005 Glendale will begin a \$5 million seismic retrofit of the building. Each piloti will be lifted from its base, and mounted on a base isolation system for seismic safety. The elevator, which currently operates on a hydraulic system located in the basement, is planned to be rebuilt to be suspended from above, thereby leaving the building unencumbered during a tremor. During the retrofit, the building will remain open and in full use.

## II. Brief Discussion of Historical Contexts

### Glendale History

The area that is now the town of Glendale was formerly part of the vast Rancho San Rafael, an agricultural land, consisting of grazing land and farms that cultivated wheat, corn, beans, and hay. Controlled by the Verdugo family throughout the 1800s, the Rancho included most of present day Glendale, Burbank, Eagle Rock and Highland Park. Toward the end of the 1800s the Rancho San Rafael was dissolved and the land was divided into smaller parcels, including the original 150-acre townsite, which was named Glendale. This was platted, filed and recorded, with the County Recorder as the "Town of Glendale" in 1887. With the completion of the Southern Pacific Railroad between Los Angeles and San Francisco, Glendale prospered and significant Victorian-era buildings were erected. Shortly afterwards Glendale became linked to Central Los Angeles by the Pacific Electric Railroad. When Glendale incorporated in 1906, it consisted of 1,486 acres. Throughout the 20<sup>th</sup> century, annexations have increased the size of the City to 30.5 square miles.

Nestled beside the Verdugo Mountains, Glendale is 10 miles north of downtown Los Angeles. While it can be characterized as a suburban community, Glendale is also the third-largest city in Los Angeles County with a population of nearly 200,000. The City has a series of neighborhoods, delineated by streets, washes, and mountain ridges, each with a unique history and character and often with tree-lined streets and interesting architecture in a variety of styles from eclectic revival to mid-century modern. The city has a downtown core, a civic center, and commercial streets. Continual change has resulted in Glendale having a broad collection of post-war Modern buildings, including commercial, residential and public.<sup>2</sup>

### Development of the Civic Center Campus

The Municipal Services Building is one in a collection of interesting civic buildings in the same immediate vicinity, the Glendale civic center campus, an area that has been referred to as the "Broadway Corridor of Civic Modernism."<sup>3</sup> Because of the Municipal Services Building's visible site, exposure, innovative modernist architecture, appealing pedestrian-oriented plaza and lush greenery, it is perhaps the most successful among this assembly of public buildings.

In the 1950s and 1960s many American cities relied on the prevailing city planning policies to renew both their downtown core and civic center. Cities generally embraced modernization and tried to convey an image of forward-looking progress. Like many other American cities, Glendale tailored its civic center to

reflect a more polished self-image. Bounded by Broadway, Glendale Avenue, Wilson Avenue and Isabel Street, this city block was envisioned by city planners “as a seat of local government in a ‘town square’ and at the same time reflect the cultural tastes of the community.”<sup>4</sup> A master plan report dating to 1960 called for a new cultural arts building and a technical building (the Municipal Services Building).<sup>5</sup>

A more cohesive civic center was planned complete with “landscaping, terraces and walkways... and general site improvements giving the development an appealing central square atmosphere.”<sup>6</sup> The choice of this city block as the focal point for the civic center was logical due to the existing buildings already located there: the City Hall, the city garage, the police building and jail, a power plant, and public service building. In addition, the southeast corner of the city block was also the junction of two important thoroughfares East Broadway and Glendale Avenue, an obvious site for a public building that would provide prominent views and could be exploited to convey a new image for Glendale to the maximum number of passers-by.

Until 1964 the corner of East Broadway and Glendale Avenue was the site of the Glendale Pharmacy and Thrifty Drug Store, a grouping of single-story buildings with a stylized rounded corner in the Art Moderne idiom.<sup>7</sup> The site had been occupied with various other single story commercial buildings since Glendale’s earliest days.<sup>8</sup> The Thrift Drug Store and two adjacent buildings were cleared so that the block could be solely dedicated to civic buildings and the corner re-made as a defining element of the city.

From the outset the Municipal Services Building, was recognized for its innovative architecture and shortly after construction, the building won praise as the “Gateway to the Glendale Civic Center.”<sup>9</sup> The building successfully anchors this significant intersection, serves as a heraldic element of Glendale’s civic center, exemplifies the ideals of modernist design, and harmoniously interacts with the adjacent civic structures. Other buildings that comprise Glendale’s civic center and relate to the Municipal Services Building, either through function or aesthetics, are described in the following paragraphs.

The modernist architecture of the Municipal Services Building complements that of Architect Arthur Wolfe’s County Courthouse (600 East Broadway) at the opposite corner. Inaugurated in 1959, the courthouse predates the Municipal Services Building by seven years.<sup>10</sup> Both employ strong horizontal elements, large expanses of glazing, floating stairs, and paved open areas to relate in a sympathetic spatial way and to define two prominent corners in a concentration of civic buildings.

Designed by Glendale architect Albert E. Hansen, the WPA-era City Hall at 613 East Broadway was built between 1940-42 and is an excellent example of the Art Deco style.<sup>11</sup> The building and its tower remain the central element of the civic center. The design for the Municipal Services Building defers to the City

Hall by maintaining a compatible height, color palette, and simplicity of line, and reducing the bulk of the highest floor, the third floor, by pulling back the building mass at all four corners.



*Figure 1: View of the City Hall tower to the west from Cafeteria of the Municipal Services Building.*

Though not within the sightlines of the Municipal Services Building due to mature trees and a parking structure, the Glendale Police Department (1960) by Marion J. Varner and Raymond Jones is located at the corner of East Wilson and Isabel Street and occupies the northwest corner of the same city block as the Municipal Services Building.<sup>12</sup> Predating the subject building by six years, the Police Department exemplifies mid-century design. Both buildings achieve an open, airy effect and employ strong horizontals, large expanses of glazing and cantilevered overhangs that provide shade.

### **Planning for the Municipal Services Building**

As early as the late 1940s, city officials envisioned a civic building to house all municipal services. In 1963, the city produced a 28-page document, a very specific program outlining the needs and requirements for:

... a building of approximately 55,000 square feet, to be located on the northwest corner of Broadway and Glendale Avenue. The building is contemplated as an integral part of the civic center development, to harmonize with and complement existing permanent civic center buildings. It will be a major building, secondary in visual importance only to the City Hall, although its mass may in fact be greater.<sup>13</sup>

While the City required that the building function efficiently and provide satisfactory service to the public, the program also specified that, "Function must not overwhelm aesthetics, however; the building must be aesthetically pleasing and inspire community pride. Architectural treatment, landscaping, and other elements are to contribute to an overall pleasing appearance for the entire civic center area."<sup>14</sup>

The City specifically addressed the design philosophy and aesthetic considerations, stating that the "treatment of color, line, and building materials should reflect the importance of [the] building, as something considerably more than an austere office building, and yet not convey the feeling of undue lavishness to the point of conspicuousness."<sup>15</sup>

The document went on to say:

The function of the Municipal Services Building will be to provide housing for several major and several minor units of City government, including the following: Public Works Administration, Engineering – Administration, design and related units, Building – Administration, inspection, Traffic Engineering, Planning – Zoning and Advance Planning, City Physician, Industrial Safety, Purchasing. In addition, it is contemplated that the building will include a hearing room, three conference rooms, and employees' cafeteria and small dining room, a training room, and certain civil defense facilities including storage space, auxiliary emergency generator, and possibly a fallout shelter.<sup>16</sup>

The design process began in 1963. The original design concept contemplated supports encased in classically decorated columns, but the design evolved so that the columns were removed and the building rested on the piloti. Three years later, the Municipal Services Building was completed at a cost of \$1.8 million and was financed entirely by city sales tax revenue. Upon completion, the building featured amenities that were not standard or common in public buildings at the time, such as full air-conditioning and accessibility for disabled building users. The resulting building was summed up by Mayor Howard Peters, Glendale's mayor during the building's design and construction:

Several yeas ago we began planning a new building in which to consolidate various municipal services. The ideal spot was that Glendale Avenue and Broadway, but we hesitated to "wall in" the intersection with a conventional kind of building. The designers came up with a plan that fills our needs to perfection. The Municipal Services Building is framed with steel. It has three floors of space for efficient functioning of interrelated departments. A landscaped plaza at Street level was made possible by elevating the entire structure on pylons.... I understand that the unusual design could be accomplished best – perhaps only – with steel.<sup>17</sup>

On August 14, 1966 the City held an Open House and hosted a formal dedication ceremony. To gauge the importance of the building to the community at the time it is worth noting that the Glendale Youth Band played the National Anthem and other musical selections and the Glendale Employees' Association



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hosted building tours and refreshments.<sup>18</sup> Upon unveiling, the building was successfully received, celebrated for its original design, and was variously described as “modernistic,” “unusual,” “futuristic,” and “innovative.” The year after it was completed, the building was honored with a design award.

Glendale’s “unorthodox” Municipal Services Building with its foundation of fresh air has won a 1967 Certificate of Merit for the city from American City Magazine... The building described as “literally off-the-ground” by *America City*, which City Manager C.E. Perkins says is the primary publication of municipal government throughout the nation.<sup>19</sup>

To the present day, the building is appreciated for its design. The booklet of the recent Los Angeles Conservancy Modern Committee tour of Los Angeles County states, “The building seems to float, reflecting both the powerful vision and the dramatic execution of engineering technology behind it.”<sup>20</sup>

## Architects of the Municipal Services Building

### Merrill W. Baird, AIA

Prolific Southern California architect Merrill W. Baird, A.I.A., was born in Indianapolis, Indiana in 1903. After attending the University of Colorado and University of Southern California, Baird worked as a draftsman for ten years in Los Angeles before opening his own architectural firm in Santa Monica in 1935. In 1936, Mr. Baird moved his office to Glendale and remained there until he retired. The architect spent his early career concentrating on residential home design; during World War II he designed over 5,000 homes for a single contractor. Baird is credited with several important buildings in Glendale, including: the First National Bank, the California Bank Building, Fire Station No.8, the Electronics Specialties Building, the Glendale Community Hospital, Antelope Valley Community Hospital, and many others.

Yet Baird is perhaps most well known for his “Building on Stilts” – the Glendale Municipal Services Building. With fellow architects from the firm of Albert C. Martin & Associates, Baird labored eighteen months on the design for this raised structure. In a 1968 article in the *Glendale News Press*, Baird was quoted as saying, “The original design for the building included tall decorative columns surrounding it... I decided you would not be able to see the building because of all the columns so I started removing columns.” The design evolved so that the columns were removed all together and the resulting building, supported on four piloti, has become one of Baird’s most well known.

Throughout his life, Baird served on various boards and was a member of several service organizations. His positions were: a city councilman from 1949-1951, president of the State Association of California

Architects (two terms), president of the Glendale Chamber of Commerce, Charter Member of the Verdugo Club, and member of the Elks, Lions, and Alpha Rho Chi, Architectural Fraternity. Baird died in 1973 at the age of 70.<sup>21</sup>

### **Albert C. Martin and Associates, FAIA (now AC Martin Partners)**

Established in Los Angeles in 1908 by Albert C. Martin (1879-1960), the firm now known as AC Martin Partners, has been one of Southern California's most prolific firms throughout the 20<sup>th</sup> century and remains a family-run business, intact after three generations. Founder Albert C. Martin completed his formal education in architecture and engineering at the University of Illinois in 1902. Among Martin's significant commissions were the Ventura County Courthouse in Ventura (1911-1912), the Chapel of Mary Magdalen in Camarillo (1913), St. Alphonsus Catholic Church in Fresno (1914), the Million Dollar Theater in Los Angeles with William L. Woollett (1918), the New Calvary Cemetery entrance gates in Boyle Heights (1923), St. Vincent de Paul Catholic Church in Los Angeles (1923-1925), St. Monica's Catholic Church in Santa Monica (1925), the Boulevard Theater in Los Angeles (1925), the Los Angeles City Hall, with John C. Austin, John Parkinson and Austin Whittlesey (1926-1928), and the Art Deco-style May Company in Los Angeles with S. A. Marx (1940).

While responsible for some of the most easily recognized buildings in the region, the firm has also achieved steady success designing thousands of local buildings from stores to office parks to schools and has played an important role in shaping the urban landscape of greater Los Angeles. The firm prospered in the post-war era and designed some of the first industrial parks for the emerging aerospace industry and the Lakewood Center Mall, one of the area's first suburban retail complexes. As a leading proponent of the Corporate International style, the firm helped create the post-World War II skyline of downtown Los Angeles with such high-rise works as the striking twin towers of the Atlantic Richfield/Arco Plaza (1972), the Union Bank Building (1968), the Security Pacific Plaza (1973-1974), the Wells Fargo Building (1979), and the Manulife Plaza (1981-1982).<sup>22</sup>

For the Municipal Services Building, architect Mark Bielski of Albert C. Martin and Associates and Glendale architect Merrill W. Baird collaborated on the building's design. Recognizing the importance of a heavily trafficked intersection and the sharing the desire to create an "open and enjoyable" experience at a busy corner, they conceived the idea of a floating box.<sup>23</sup> A.C. Martin's structural department handled the steel framing and innovative engineering aspects of the building.

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The names of both firms, Baird's and Martin's, appear on the original drawings. While the design was a collaborative effort, it seems clear that local architect Merrill Baird refined the concept with A. C. Martin and Associates bringing strong engineering skills and experience to the project.

## **Municipal Services Building Landscape Architects**

### **Robert Herrick Carter and Associates**

Robert Herrick Carter, one of California's first licensed landscape architects, was responsible for the original hardscape and plantings for the Municipal Services Building. As founder of Robert Herrick Carter and Associates, he was responsible for many important designs throughout Los Angeles County. A native of Southern California, Carter graduated from the University of Southern California after studying architecture and founded his business in the 1940s. With no formal training in landscape architecture, Carter developed his business into a landscape contracting enterprise providing general exterior landscape installation. As a licensed landscape architect, one of his earliest designs was for the Los Angeles Museum of Art. Carter's practice included many projects for the various campuses of the University of California and international projects. During the 1960's his office was located at 10150 National Boulevard in Los Angeles.

For the Municipal Services Building, Carter created a landscape compatible with the geometries and axial quality of the building. Using relatively few types of plants, low-growing ferns and ground cover, Carter created a low but rolling textured surface at the ground level. The planting beds within the plaza were covered with *apsidium capense* or leather leaf fern creating the effect of a soft green cushion in the shady spaces of the plaza. Facing City Hall were six evergreen pear trees, *pyrus kawakami*.

Just outside the plaza area on the north and south, Carter installed drift plantings, a term that describes a more freeform and naturalistic approach to the arrangement of plants. Comprised of a variety of tree types, including lemon scented gum, Queensland umbrella tree, Tasmanian tree fern, Serbian bellflower, Boston ivy and baby tears, these areas were characterized by flora of varying height and variety, in contrast to the low carpet of green inside the plaza perimeter. Carter also designed the hardscape elements of the plaza including the four unglazed stoneware planters in the center of the plaza, which were planted with saucer magnolias that would grow to be quite tall and full at 8 square feet. The drift plantings appear to have fared better than the plaza-level planting which did not survive.

### **William L. Peacock, ASLA**

In 1973 a second landscaping and planting plan for the Municipal Services Building was carried out by William L. Peacock, ASLA, whose firm William L. Peacock, Inc. has been in practice in Glendale since 1960. The Peacock plan retained most elements of the original hardscape designed by Carter and Carter's drift plantings at the north and south but treated the planted areas of the plaza differently. Favoring freeform groupings, Peacock created a tropical shade garden and introduced many more planted elements of varying bulk, scale and height. Selected examples of the plantings used by Peacock include: *Asplenium bulbiferum*, a type of fern, camellias, *Cycas revolute* or Sago palm, Tasmanian tree fern, Burford holly, and star jasmine. Baby tears and Japanese spurge were used for ground cover. A tropical shade garden would be an appropriate choice due to the conditions on the sheltered underside of the building, an area not subject to direct sunlight.

The current Peacock scheme is no longer intact though some of the heartier plants still survive. At the plaza level many areas are marked by overgrown agapanthus and bare areas dirt are evident. The planting scheme seems not to have been successful due to irrigation difficulties. The ficus trees along the Glendale Avenue side were added later but no documentation for this work exists.

### **Architectural Style**

The Municipal Services Building is sometimes referred to as "Brutalist" in style, as in this description, "toned-down Brutalism hovering on pilote over a plaza wth fountain."<sup>24</sup> In fact, the style of the Municipal Services Building conforms most closely to the tenets of the New Formalism (c. 1960-present) as defined by architectural historians David Gebhard and Robert Winter in their publication *Los Angeles: An Architectural Guide*:

The New Formalism (or neo-Palladianism) represents yet another 20th century effort to enjoy the advantages of the past and also the full advantages of the present. In this compromise the Meisian aesthetic of the Corporate International style returns to the Classical. Symmetry, classical proportions, arches, traditional rich materials such as marble and granite are now used. The form of the building often tends to be a symmetrical pavilion, set on a podium. The style came about in the hands of Edward D. Stone, Philip C. Johnson, and Minoru Yamasaki. Since the New Formalism shares many points of similarity with the earlier Regency Formalism, it is difficult to indicate a specific for the early examples in Southern California. By the early 1960s, with the work of Stone himself in Southern California, the style was well on its way.<sup>25</sup>

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Some characteristics of New Formalism that can be generally applied to the Municipal Services Building are described as:

- single volume preferred;
- buildings separated from nature and usually set on podium;
- suggestion of classical columns (piers) and entablatures;
- wall surfaces smooth, often elegantly sheathed in stone;
- delicacy of all details – no heavy, monumental qualities;
- grilles of polished metal, concrete and stone; and,
- formal landscape: pools and above all fountains; frequent use of monumental high art sculpture.

### **Design Influences**

Various descriptions of the Municipal Services Building, writings of scholars and critics, and recollections of the architects themselves refer to the very obvious design influence of the theories of Le Corbusier's, especially with regard to the "floating box". The aesthetic tradition of Swiss architect Le Corbusier (1887-1965), a proponent of the International Style and one of the most influential architects of the 20th century is evident here. Le Corbusier's vast body of work explored the design of cities, government buildings, apartments, furniture, and revolutionary houses such as his 'machine for living', the renown Villa Savoye. At the Municipal Services Building, the concepts of Le Corbusier that have been incorporated include the modular proportioning system of concrete panels, brise-soleil shading devices at the roofline, and the tendency to lift buildings above the ground, to give them the appearance of floating.

### III. Description

#### Building Description

Constructed on a steel frame and encased in concrete, Glendale’s Municipal Services Building of 1966 achieves an airy openness not typically associated with government buildings or of buildings clad in concrete. Sited at the intersection of Glendale Avenue and Broadway, the flat-roofed, three-story building has two street-facing elevations and serves as a visual landmark for the Glendale civic center complex. The building’s north and west elevations face plazas. Expansive landscaped plazas at the north and west sides of the building are in contrast to the street-facing elevations looking to Broadway and Glendale Avenue.



*Figure 2: The east elevation of the building.*

In plan the building is a square O-shape, open at the center. The most innovative feature is the design concept itself, of a square building raised on four pilotis 21’ over grade. Combined with a sunken, landscaped public plaza set beneath the central open courtyard, the result is a unique public building.

Its three stories, small mezzanine above the lobby area and basement total 55,000 square feet. The two main floors, the first and second stories, each contain approximately 20,000 square feet. The third floor is comprised of approximately 9,000 square feet. The 5,500 square foot basement area below the plaza originally contained rooms for field engineers, civil defense equipment, storage of city records, and mechanical equipment.<sup>26</sup>

All elevations are similar. On the exterior, the façade expresses a strict rhythm, regularity and the repetitive ornament associated with modern design and usually conveyed with contemporary building materials. The façades are clad in pre-cast curtain wall panels, two stories in height and of white cement; in total 76 panels were used to clad the exterior. The panels are divided by slim vertical members, resulting in an extremely rigorous and rhythmic, yet refined, façade. The deeply recessed panels give the impression of set back, glazed window walls on the first and second floors. The exterior expression of doubled vertical elements is carried throughout the rest of the building and is subtly repeated in the interior gallery handrails.

At the base of the building exposed structural concrete was also used decoratively as in the visible and deliberately emphasized form board markings on the pilotis and underside of the plaza ceiling, again emphasizing fine vertical lines and delineations. The markings are called out on the original drawings.

Dropped several feet below grade, the plaza is well insulated from street noise and imbues a sense of privacy. This welcoming public place is well-defined by the low concrete site walls at the perimeter, the fountain, floating stair and associated elements including the brick paving pattern.

One of the building designers, architect Mark Bielski was quoted as saying of the plaza:

“I think [this building] inspires people who are in this plaza, sitting on benches or walking around, to let them dream a little bit, as opposed to a straightforward, purely functional building. It’s not all about business here.”<sup>27</sup>

The low site walls are interrupted at four locations to accommodate sets of wide brick stairs that lead to the plaza and the building entrance lobby on the north elevation.



Figure 3: The plaza and piloti faced with rough granite pavers.

The central courtyard configuration allows for natural light to penetrate to the interior. The open galleries with iron balustrades that function as open-air interior corridors that line the courtyard allow efficient interaction between the departments.

The straight roofline features a wide overhang or brise-soleil that extends beyond the exterior walls and is comprised of individual aluminum panels. The third floor is not fully built out to fill the building envelope. At each of the four corners the building is cut away, a device that adds visual interest to all four elevations and softens a too boxy effect of the building when viewed from the street. In addition, this treatment at the third floor allows the building to relate more sensitively to the square tower atop City Hall to the west.

Upon completion, the building featured amenities that were not standard or common in public buildings at the time, such as full air-conditioning and accessibility for disabled building users.

### **Entrance Lobby**

The entrance lobby measures 900 square feet and is the only enclosed interior building space on the ground floor level. Its sole function is circulation. It features aluminum-framed window walls with pairs of double-entry doors facing north and south. The floating stair gives a feeling of spaciousness in tight quarters as do the expanses of glazed walls, offering views to the exterior plantings and brightening the lobby space. The lobby walls are covered in dark blue glass mosaic tiles, which also form a frieze, that runs from the interior through to the exterior. Though small and functional, the entrance lobby offers some thoughtful design features, some of which re-appear in other parts of the building.

### **Circle Within a Square Design Motif**

The basic design theme is strongly axial and with a repeated geometric pattern that relies on a circle within a square motif. In plan this theme is clearly articulated by the square courtyard “cut-out” set into the square building footprint with a circular fountain in the center. In plan another square occurs at the low perimeter site walls stretched just outside the building’s footprint. The plaza’s paving pattern moderates the strong square motif as the circular fountain is set into a white cement field that is a square with rounded corners, a transition between square and circle. The four-corners theme is echoed in the directional spray of the four arched streams of the fountain. Also related to the circular motif were the four unglazed stoneware planters with rectangular texturing by designer David Cressey for the Los Angeles-based firm Architectural Pottery. Originally located on white cement circles embedded in the buff brick paving, three planters, elements of the original plaza design, have been removed and are in storage though one is in poor condition. The white cement circles remain.



**Steel Framework**

The unique structural steel framework of the building utilizes approximately 700 tons of Bethlehem Steel Corporation structural members fabricated and erected by Central Industrial Engineering Company of Santa Fe Springs. The 700-ton steel frame forms the four sides of the building and encloses a 60' x 60' square interior courtyard. The four massive support columns, the piloti, are the only physical connection the building has to the ground with the exception of the 900 square foot main entrance and lobby for the stairwell and elevator. Each piloti weighs 10 tons. The piloti are fabricated from steel plate in the shape of box girders and are concrete-encased. These taper in depth from 15' deep at the pedestal to 4' 6" at the extreme end. Where the box girders descend 15', they rest on a steel capped plate that is 3' square and 14" thick. The massive steel girders permit the 37' cantilever from beyond the center of each piloti to the building perimeter. The structure also incorporates counterweights to support the cantilever. At the plaza level the exposed pedestal base of each piloti is faced with rough black granite pavers.



*Figure 4: A detail of the piloti.*

### **Building Materials**

Exterior building materials are original and include pre-cast elements, concrete panels, alternating with expanses of window wall, aluminum sun shades at the roofline, formed by individual vertical and flat panels (a brise-soleil), tinted sheet glass and opaque glass, iron balustrades that line open gallery corridors, and a free-standing stair at the plaza stair with grille and gate detail and railing and a similar stair with floating treads on the interior. Other materials associated with Modernist design are successfully incorporated into the design such as aluminum for handrails and other framing details and glass mosaic tile in the area of the lobby on both the exterior and interior. The handrailings that line the galleries are stock railing with welded strap rosettes.

### **Elements of High Artistic Value**

Original building materials include several elements of high artistic value, materials that are not “off the shelf” but were crafted for the building and specified by the architects. These materials include the glass mosaic tile found in the area of the lobby and used on the interior and exterior walls. Another example are the four unglazed stoneware planters, elements of the original plaza design, by designer David Cressey for the Los Angeles-based firm Architectural Pottery. While not specifically commissioned for the building, these elements, together with other features, are of high artistic value.

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#### IV. Significance and Character-Defining Features

Collaboratively designed by architects Merrill W. Baird, AIA of Glendale and A. C. Martin Architects of Los Angeles, with landscaping design by Robert Herrick Carter and Associates, the Municipal Services Building was completed in 1966. This modernist building is prominently sited at the corner of Glendale and Broadway, anchoring a significant intersection and heralding the civic center. From the outset the building was meant to inspire civic pride and was quickly recognized for its innovative architecture.

While the interior spaces were designed as fairly utilitarian with maximum flexibility, they have been continually altered over time. By contrast, the exterior was designed to convey a specific message. Carefully planned in the modernist idiom as a composed whole, the elements of the exterior, building form, plaza features, landscaping, were deliberated calculated to work together, to integrate all elements into a single architectural expression of forward-looking progress as it was understood in the 1960s.

Architecturally significant, the Municipal Services Building serves as an excellent example of 1960's design. The original construction epitomizes mid to late 20th century building technologies, materials, construction techniques, and noteworthy craftsmanship. It is an excellent example of an innovative use of steel to achieve a dramatic expression. Significant as a symbol of local government and as an expression of Glendale's identity, the Municipal Services Building remains a pivotal element of the civic center campus.



Figure 5: Detail of West Elevation



Figure 6: Tile frieze is present at both the interior and exterior of the building.



Figure 7: Tile frieze at exterior corner

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Listed below the character-defining features of the Municipal Services Building. A character-defining feature is an aspect of a building's design, construction, or detail that is representative of the building's function, type, or architectural style. Generally, character-defining features include specific building systems, architectural ornament, construction details, massing, materials, craftsmanship, site characteristics, and landscaping within the period of significance. For a historic resource to retain its significance, its character-defining features must be retained to the greatest extent possible.

**Character-Defining Features - Building Exterior**

- free-standing building with four elevations, two street-facing, two plaza-facing
- balanced and symmetrically composed façades
- intact Modernist architectural idiom
- four pylons or pedestals (also called piloti - pilote plural) faced in granite pavers
- 1 x 6 form board markings meant for decorative effect
- elevator lobby and associated features including:
  - squared glass mosaic tiling on interior and exterior
  - steel staircase with floating terrazzo treads
  - flat aluminum handrails
- aluminum framed glazed doors
- large expanses of glazing in the elevator lobby
- tile seal of the City of Glendale



Figure 8: Exterior view of lobby



Figure 9: Plaza and stair



Figure 10: Lobby Stair

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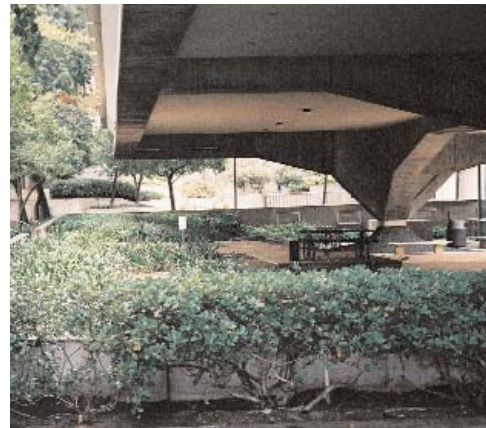
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**Character-Defining Features - Building Exterior (con't)**

- recessed light fixtures
- surface mounted light fixtures
- aluminum sun shades at roofline, formed by individual vertical and flat panels (brise-soleil)
- open gallery corridors
- exterior pre-cast elements, concrete panels, alternating with window wall
- stair with grille and gate detail and railing
- handrailings along gallery – stock railing with welded strap rosettes
- aluminum handrails and aluminum-framed double doors
- glass mosaic tile
- sunken plaza and associated features and landscaping (below)



*Figure 11: Plaza as viewed from above*



*Figure 12: Western edge of plaza*



*Figure 13: Looking into the plaza from the south*

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**Character-Defining Features - Plaza**

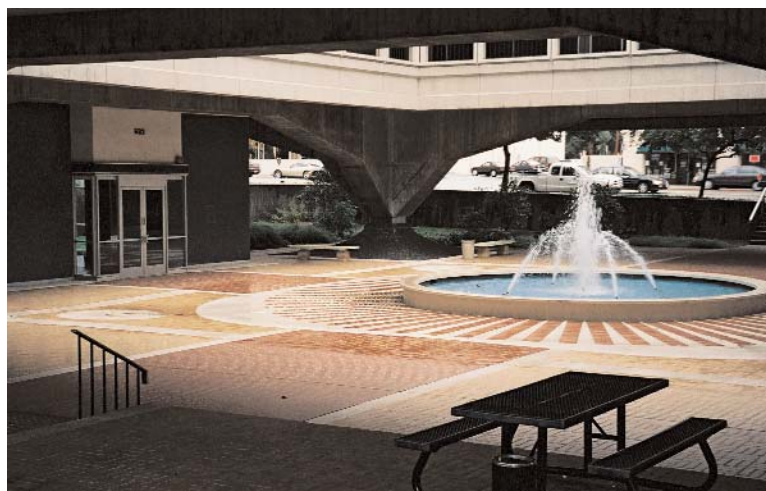
- highly stylized overall design of the courtyard including.
- paving pattern of alternating buff colored bricks and red brick pavers
- circular reflecting pool one foot in depth with central fountain
- red brick paver walks
- overall proportion, massing, and openness of interior courtyard and spatial relationship to plaza
- interior elevations
- brick stair, 4 sets leading to plaza
- open tread exterior stair between ground and first floor
- benches
- battered concrete site walls with louvered openings
- ramp for disabled accessibility
- integrated planting scheme



*Figure 14: The plaza looking east*



*Figure 15: The adjacent plaza with its landscape and hardscape elements.*



*Figure 16: The plaza, fountain, and lobby form an integrated design element.*

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Figure 17: The northwest corner of the building showing the overhang and landscaping.



Figure 18: The accessible ramp at the plaza an early use of this type of entry feature.



Figure 19: The plaza and fountain from Glendale Avenue.

## V. National Register Eligibility and Period of Significance

### Criteria / National Register of Historic Places Eligibility

The National Register of Historic Places is the Nation's master inventory of known historical resources and includes listings of buildings, structures, sites, objects, and districts that possess historical, architectural, engineering, archaeological, or cultural significance at the national, state or local level. There are four criteria under which a structure, site, building, district, or object can be considered significant for listing on the National Register. These include resources that:

- A) are associated with events that have made a significant contribution to the broad patterns of history (such as a Civil War battlefield or a Naval Ship building Center),
- B) are associated with the lives of persons significant in our past (such as Thomas Jefferson's Monticello or the Susan B. Anthony birthplace),
- C) embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction (such as Frank Lloyd Wright's Taliesin or the Midwestern Native American Indian Mounds),
- D) have yielded or may likely yield information important in prehistory or history (such as prehistoric ruins in Arizona or the archaeological sites of the first European settlements in St. Augustine, Florida or at the Presidio of San Francisco).

Resources that meet the above-listed criteria are protected under Section 106 of the National Historic Preservation Act when an undertaking utilizing federal funding is proposed. The National Register affords no protection to resources where private funding is used to alter or change those resources.

### Eligibility

The Municipal Services Building appears to meet the level of significance necessary for individual National Register of Historic Places eligibility, and by default, for California Register of Historical Resources listing at the local level. Resources listed in the National Register are automatically listed in the California Register. The Municipal Services Building meets National Register Criterion A and C.

The Municipal Services Building is typical of the pattern of civic development that occurred nationwide in the 1950s and 1960s. The building played a role in the development of a civic center campus for the City of Glendale, as the building was an integral piece in the planning stages. In addition the building conveys



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its part in the development of a modern government campus in Glendale that reflected the Modern era and growth of the City. The campus was envisioned as a grouping of attractive government buildings for the use of the public, emphasizing modern efficiency of government services amid park-like landscaping.

Architecturally significant, the Municipal Services Building boasts one of the most unique civic designs in Southern California and is distinguished by the innovative use of steel to achieve a dramatic expression. Incorporating refined geometric design motifs and a delicate architectural vocabulary into all exterior elements - building form, facades, plaza, fountain, materials, and ornament - the Municipal Services Building serves as an excellent example of 1960s design, use of materials, construction technologies. It is an excellent example of its type, period, and method of construction. Further, it is associated with prominent master architects Merrill Baird and A.C. Martin.

For all these reasons, the building maintains an elevated level of significance, which is necessary to demonstrate when a property is nearing 50 years of age. According to National Register Bulletin 15, properties that have achieved significance within the last 50 years, must meet Criteria G. This consideration of exceptional importance guards against the listing of properties of passing contemporary interest. As stated above, this property appears to meet the level of significance necessary for individual National Register of Historic Places and the California Register of Historical Resources eligibility at the local level. The building is an outstanding example of a civic building type because of the building's visual quality, history, and high level of integrity.

### **Period of Significance**

A building's period of significance is defined as the span of time in which a property attains significance as related to historic contexts. Generally original features that date to the period of significance should be retained or mitigated to the highest degree possible. The period of significance of the Municipal Services Building covers the period 1960 - 1966. The year 1960 is the beginning of the period of significance and marks the planning of a civic center campus for the City of Glendale, of which the Municipal Services Building was an integral piece. This date is associated with the development of a modern government campus in Glendale that reflected the Modern era and growth of the City. The campus was envisioned as a grouping of attractive government buildings for the use of the public, emphasizing modern efficiency of government services amid park-like landscaping. The year 1966 is the completion date of the building's construction and of its inauguration and dedication. Since construction, the building has continued to function as originally intended and remains extremely intact at the exterior though the interiors have been altered.

This property has not yet reached 50 years of age, a standard marker often used as a basis to measure a property's architectural or historical significance. Due to the exceptional design quality, intact condition, and high level of integrity of the Municipal Services Building, and as an exceptional example of civic buildings constructed in Southern California in the post-war era, the property is considered significant and a contributing element in the development of the Glendale Civic Center.

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## **VI. Evaluation of Integrity**

Integrity is the authenticity of a historic resource's physical identity evidenced by the survival of characteristics that existed during the resource's period of significance. Integrity involves several aspects, including location, design, setting, materials, workmanship, feeling, and association. To retain historic integrity, a property will always possess several, and usually most, of the aspects.

Completed in 1966, the Municipal Services Building retains its original intended use. Since it was constructed, the building has continued to house the following uses, the departments of Public Works, Engineering and Building Permits, Traffic, Planning, and Industrial Safety. Nearly 150 workers use the building.

Since the building was completed, exterior modifications have been extremely minor and have not affected the original exterior architectural expression. As an example of the level of modifications: the exposed cast concrete has been painted in limited locations; cosmetic patching of cracks has taken place; and, asbestos abatement was carried out in the early 1990s. The four unglazed stoneware planters, elements of the original plaza design, have been removed. Continual changes have occurred to the interior of the Municipal Services Building with the most recent update being the renovated cafeteria on the top floor, which affords fine views of the City Hall tower to the west. To a large degree, original circulation has been retained. Changes to the building exterior, plaza and landscaping have been few, though other features, expanded plazas and the general setting (especially to the west and north) outside the footprint of the building have changed over time. The building retains a very high degree of integrity.

### **Location**

Location is the place where the historic property was constructed or the place where the historic event occurred. The Municipal Services Building remains in its original footprint at the northwest corner of the intersection of Broadway and Glendale Avenue.

### **Design**

Design is the combination of elements that create the form, plan, space, structure, and style of a property. The most innovative feature is the design concept itself, of a square building raised on four pilotis 21' over grade. Combined with a sunken, landscaped public plaza set beneath the central open courtyard, the result is a unique public building. The original design concept however contemplated the treatment of the supporting elements at the ground floor level of the building to be dressed with Classically-inspired

ornament. Under the architects Merrill W. Baird AIA and A.C. Martin & Associates, the design evolved so that the columns were removed all together and the building was supported by the four piloti. In plan the building is a square O-shape, open at the center. The Modernist aesthetic is intact and the building retains all the key elements of the original design, such as the structure's expression, proportions, massing, architectural vocabulary, circulation through and around the building, and character-defining features and elements. The basic design theme of a repeated geometric pattern that relies on a circle within a square motif is also intact and conveys its 1960s sensibility. The four elevations of the building remain intact and convey their original expression. No additions or modifications to the exterior envelope have been carried out.

### **Setting**

Setting is the physical environment of a historic property, constituting topographic features, vegetation, manmade features, and relationships between buildings or open space. The larger setting of the Municipal Services Building can be characterized as a very busy downtown setting within a concentration of civic buildings, a civic center campus, defined by the adjacent City Hall. The immediate setting around the building has changed since 1966 with the completion of the red brick plaza and parking garage with 438 spaces on the north and west sides of the building in 1983 and demolition of the 1929 Power and Light Building at the east side (or rear elevation) of the building in 1992. The original plaza of the Municipal Services Building, has been visually augmented by a paved open space at the rear that was formerly the site of the Power and Light Building (1929). At the plaza level, the shade garden setting has been enhanced over time. Despite changes over time, the structure remains unaffected by these evolutions outside of the building envelope, and still exemplifies the architects' original design tenets.

### **Materials**

Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. It was the City's intent when it directed the architects to construct the Municipal Services Building with materials of the highest quality. Exterior building materials are original and include pre-cast elements, concrete panels, alternating with expanses of window wall, aluminum sun shades at the roofline, formed by individual vertical and flat panels (a brise-soleil), tinted sheet glass and opaque glass, and a free-standing stair at the plaza. Other materials associated with Modernist design are successfully incorporated such as aluminum for handrails and other framing details and glass mosaic tile in the area of the lobby on both the exterior and interior. In addition, exposed concrete was used both structurally and decoratively as in the visible and

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emphasized form board markings on the pilotis and underside of the plaza ceiling. The Municipal Services Building is an excellent example of the use of modern materials. The building retains a high degree of original materials.

### **Workmanship**

Workmanship is the physical evidence of the crafts of a particular culture, people, or artisan during any given period in history or pre-history. The original construction epitomizes mid 20<sup>th</sup> century modernist building technologies, construction techniques, and noteworthy craftsmanship. As an example board form marks visible on the pilotis and underside of the plaza ceiling are illustrative of modern concrete building techniques.

### **Feeling**

Feeling is a property's expression of the aesthetic or historical sense of a particular period of time. The Municipal Services Building is still cited for its innovative design, the floating box concept, and embodiment of design philosophy that was prevalent in the mid-20th century era. Due to the exceptional design quality, intact setting, and high level of integrity of the Municipal Services Building, and as an exceptional example of civic buildings constructed in Southern California in the post-war era, the property retains its original feeling.

### **Association**

Association is the direct link between an important historic event or person and a historic property. Significant, not only for its architecture, but also for its role in the development of community planning and civic architecture in Glendale, the Municipal Services Building illustrates the desire of municipalities to serve the public efficiently in an aesthetically pleasing building. In addition, it is associated with architects Merrill W. Baird and the firm of A.C. Martin & Associates, both prolific in Southern California during the 20th century. The building continues to convey its links to these important associations.

## VII. Treatment Recommendations

This narrative discusses and analyzes the current condition and ultimate treatment and use of the Glendale Municipal Services Building as affected by the City of Glendale's decision to pursue a voluntary seismic upgrade of the structure. Recommended treatment in general is to preserve the extant historic materials and features, but not to arbitrarily restore missing features unless they are highly characteristic and in need of treatment for other reasons, such as severe deterioration. Any proposed rehabilitation associated with new construction will be carefully considered so that existing character-defining features of the site and building are retained to the greatest degree possible. The treatment recommendations are based on the assumption that a base isolation system, as previously selected by the City of Glendale, in a structural evaluation of the building, will be installed to address insufficiencies in lateral loading. While such an installation will render the upper levels of the building untouched, considerate removal of original elements at the plaza level and the elevator lobby will be required.

### Treatment Recommendations

The treatments recommended in this report will have effects on the cultural resource; however, it is intended that the treatments will result in benefits providing for a higher level of preservation of the resource than is now provided. Some proposed work will include actions that could be considered to have adverse effects. One of the most important design criteria, however, is that the modifications be designed to minimize these effects, both physically and visually. Those adverse effects will be mitigated by providing an improved environment for the preservation of the building and the safety of its users.

The information below is summarized in the Matrix of Character-Defining Features and Concept Review at Appendix G. The following overall design qualities should be retained in any new design elements:

- Unified, balanced and symmetrical design of the central plaza
- Visibility through the plaza
- Framed view out of sunken plaza
- Circle within the square design motif
- Equal access from all four sides of building

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- Color palate of light materials at plaza, with specific areas of dark materials (i.e. piloti bases)
- Floating building of solid materials, composed of clear or aggregate materials at grade level and monolithic materials above.

### Plaza Elements

It is assumed that any character defining features not listed below will remain in place and unaffected by proposed structural work.

- Fountain – Remove and replace with a new fountain. Important design qualities include the directionality of water spouts, and its overall central placement within the plaza, its construction of materials similar to the plaza paving, and the fact that it is a kinetic element that can be viewed from outside the building. Due to functional concerns, it would be acceptable to redesign the fountain so that it has less water weight and creates less noise.
- Paving – Remove and replace in kind. Important characteristics of the pavers include their color palette, size, and their placement in a radial transition from circle of the fountain to the square of the building.
- Piloti – Reinterpret both shape and cladding of the piloti due to the new structural design.
- Unglazed Stoneware Planters (in storage) - Reinstall, if possible. Replicate missing elements.
- Landscape Plantings and Layout - Reinterpret with new plantings. Important qualities include the axial, symmetrical layout of all of the elements and the angularity and scale of plantings.
- Steel Stair to Gallery Above - Retain in place; remove lowest treads; code upgrade may be required to correct open risers and non-compliant handrails.
- Benches - Reinstall or replace in kind. Important qualities include their material (the same as that used of the fountain); simple, angular, unadorned design; and orthogonal placement within the plaza.
- Disabled Ramps - Construct new, to meet current accessibility code requirements. Like the existing, the new ramps should not be a focal point of the plaza and should be constructed of materials similar to those used throughout the rest of the plaza.

### **Elevator Lobby**

It is assumed that any character defining features not listed below will remain in place and unaffected by proposed work.

- Aluminum-Framed Glass Doors and Walls – Reinterpret with contemporary, mullionless glazing, which is in keeping with the original design intent of a “floating box”.
- Steel Staircase with Floating Terrazzo Treads - Retain in place; remove lowest treads; code upgrade may be required to correct open risers and non-compliant handrails.
- Mosaic Tiles at Frieze and Walls - If possible, these elements should be protected in place during construction. If removal is necessary, they should be carefully protected and reinstalled. Due to breakage and areas of disrepair throughout the current installation, it would be acceptable to raise the lower edge of the tile installation so that it does not abut the floor (where it is subject to impact damage) and use salvaged tiles to patch deteriorated areas throughout that remaining areas.
- Elevator Doors and Surrounds – Remove and replace.
- Flooring - replace in kind, to match new at plaza.
- City Seal at Floor – Remove and reinstall.

### **Code Requirements**

Under the scope of work the City has established for a voluntary seismic upgrade, the occupancy use of the building will not change, and it will remain open and in full use during construction. It is assumed that no code upgrades of existing building elements not affected by the seismic retrofit will be required.

The rehabilitation design shall conform to all applicable codes and standards required by law and the City of Glendale. The governing codes for any proposed work include the 2000 edition of the Uniform Building Code (UBC) with California Amendments, as adopted by the State of California (2001 California Building Code [CBC]), the 1998 State Historic Building Code (SHBC) (Part 8 of the 2001 CBC), and Uniform Federal Accessibility Standards.



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### Application of State Historic Building Code

If the Glendale Municipal Services Building is listed on the National, State or Local Register of Historic Places it will be considered a qualified historic building under the SHBC. Building codes, such as the CBC, prescribe solutions to conditions based on new construction models. When conformance with prevailing codes—such as the CBC—would adversely affect the historic character of a qualified historic building, the SHBC may be invoked as a means to preserve historic fabric and explore solutions that meet the intent, but not necessarily the letter, of the CBC.

For the proposed project, the benefits of using the SHBC would be as follows:

- Means of Egress

SHBC Section 8-502.1 exception 3 states that, *“the enforcing agency shall grant reasonable exceptions to specific provisions covered under applicable regulations where such exceptions will not adversely affect the life safety intended. (Examples: stairways of less than required widths or stairways with risers and treads at variance with that of the CBC).”* For the GMB, this section could, at the discretion of the Building Department, be invoked to allow the exiting stairways, with open risers and non-compliant handrails, to remain unaltered.

- Alternative Accessibility Provisions

SHBC Section 8-603.4 states that, *“In lieu of separate gender toilet facilities as required in the regular code, an accessible unisex toilet facility may be designed.”*

- Alternative Structural Regulations

SHBC Section 8-7 provides alternative regulations for the structural safety of qualified historic buildings and requires that enforcing agencies accept any reasonably equivalent alternatives to the regular code when dealing with such structures. Section 8-706.1 specifically states that, *“The forces used to evaluate the structure for resistance to wind and seismic loads need not exceed 0.75 times the seismic forces prescribed by the 1995 edition of the California Buildings Code.”* Use of such code may further limit the extent of historic materials that need to be removed for seismic upgrade.

### VIII. Section 106 Review

The proposed project uses funding from the Federal Emergency Management Administration (FEMA). Consequently, the project qualifies as a federal undertaking as defined by the Advisory Council on Historic Preservation's regulations governing Section 106 Compliance. The project requires review under Section 106 of the National Historic Preservation Act of 1966 (NHPA), which states that Federal agencies must take into account the effects of their undertakings on historical properties. Historical properties are defined as those properties included in the National Register of Historic Places or those that meet the criteria for listing in the National Register.

Under Section 106, if properties included in or eligible for the National Register are found, the agency (FEMA) then assesses what effect its undertaking may have on them. The agency can make one of three determinations:

- No effect: the undertaking will not affect historic properties.
- No adverse effect: the undertaking will affect one or more historic properties, but the effect will not be harmful.
- Adverse effect: the undertaking will harm one or more historic properties.

In making these determinations FEMA reviews the project against the Secretary of the Interior's Standards for Rehabilitation. If a proposed project meets all of the Standards, it is deemed to have no adverse effect.

#### **The Secretary of the Interior's Standards For Rehabilitation**

Rehabilitation - is defined as the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values.

(1) A property will be used as it was historically or be given a new use that requires minimal changes to its distinctive materials, features, spaces and spatial relationships.

(2) The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.

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(3) Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

(4) Changes to a property that have acquired historic significance in their own right will be retained and preserved.

(5) Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property will be preserved.

(6) Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

(7) Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic properties will not be used.

(8) Archaeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

(9) New additions, exterior alterations, or related new construction will not destroy historic materials and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale, and proportion, and massing to protect the historic integrity of the property and its environment.

(10) New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

**Review to Date**

Architectural Resources Group has been contracted to review the proposed project with respect to the Secretary of the Interior Standards in preparation for the City's Section 106 review. ARG's review will take place once design documents for such work are finalized and will be included as an Appendix to this report. To date, ARG has been actively involved with the city design architects (HLW) and landscape architecture firm (Land Images) in defining the scope of work and design direction for the proposed project.

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## X. Endnotes

<sup>1</sup> "Municipal Services Building Wins National Honor." *Glendale News Press*, 15 January 1968.

<sup>2</sup> Information on the history of the City of Glendale has been synthesized from *Los Angeles: An Architectural Guide* by David Gebhard and Robert Winter, together with other general history sources located at the Glendale Public Library.

<sup>3</sup> The Glendale Historical Society's tour of post-war public buildings in 2001 was titled, "Your Government in Glendale, a Tour of the Broadway Corridor of Civic Modernism."

<sup>4</sup> "Glendale Plans 'Square.'" *Los Angeles Times*, 19 May 1963.

<sup>5</sup> "Glendale Plans 'Square.'" *Los Angeles Times*, 19 May 1963.

<sup>6</sup> "Glendale Plans 'Square.'" *Los Angeles Times*, 19 May 1963

<sup>7</sup> "City Makes Way for Progress." *Glendale News Press*, 21 July 1964.

<sup>8</sup> Sanborn Map Company, *Glendale, California*. New York: Sanborn Map Company. Various years.

<sup>9</sup> The building won an award, a Certificate of Merit from American City Magazine in 1967. The article referred to the building as "The Gateway to the Glendale Civic Center." Documentation from the clippings file of the holdings of the Glendale Public Library, Central Library Branch, Special Collections Room.

<sup>10</sup> Glendale Historical Society. *Your Government in Glendale*. (tour booklet) Los Angeles: Los Angeles Conservancy Modern Committee. 2001.

<sup>11</sup> Glendale Historical Society. *Your Government in Glendale*. (tour booklet) Los Angeles: Los Angeles Conservancy Modern Committee. 2001.

<sup>12</sup> Glendale Historical Society. *Your Government in Glendale*. (tour booklet) Los Angeles: Los Angeles Conservancy Modern Committee. 2001.

<sup>13</sup> City of Glendale. *A Program of Criteria for Municipal Services Building*. 1963.

<sup>14</sup> City of Glendale. *A Program of Criteria for Municipal Services Building*. 1963.

<sup>15</sup> City of Glendale. *A Program of Criteria for Municipal Services Building*. 1963.

<sup>16</sup> City of Glendale. *A Program of Criteria for Municipal Services Building*. 1963.

<sup>17</sup> Undated and uncited clipping from the clippings file of the holdings of the Glendale Public Library, Central Library Branch, Special Collections Room.

<sup>18</sup> Municipal Services Building Dedication Program, dated August 11, 1966, from the holdings of the Glendale Public Library, Central Library Branch, Special Collections Room.

<sup>19</sup> "Municipal Services Building Wins National Honor." *Glendale News Press*, 15 January 1968.

<sup>20</sup> The Los Angeles Conservancy Modern Committee. *20 Years 20 Sites 20 Bucks: Highlights from Past ModCom Events and Preservation Issues*. p. 12.

<sup>21</sup> Information in this paragraph obtained from an article that appeared in the *Glendale News Press*, "Merrill Baird Has 'Arrived,'" 11 March 1968 and from information in the *Glendale Community Book*, 1957.

<sup>22</sup> Information on the firm of AC Martin Partners has been synthesized from an article in the *Los Angeles Times*, "AC Martin: A Dynasty of Design Endures," together with other general architectural history sources.

<sup>23</sup> "Father of the 'Stilts Building.'" *Glendale News Press*, 8 October 2002.

<sup>24</sup> Gebhard, David and Robert Winter. *Los Angeles: An Architectural Guide*. Layton: Peregrine Smith, 1994. p. 269.

<sup>25</sup> Gebhard, David and Robert Winter. *Los Angeles: An Architectural Guide*. Layton: Peregrine Smith, 1994. p. 706-

7.

<sup>26</sup> Press Release titled "Unorthodox Municipal Services Building," undated (circa 1966).

<sup>27</sup> "Father of the 'Stilts Building.'" *Glendale News Press*, 8 October 2002.



## **Appendices**

- Appendix A**      **DPR Form – State Department of Parks and Recreation Forms 523 A-L Series.**
- Appendix B**      **Selected Historic Architectural Drawings titled Glendale Municipal Services Building by Merrill W. Baird AIA and Albert C. Martin and Associates, dated November 11, 1964.**
- Appendix C**      **Selected Historic Landscaping Drawings titled Glendale Municipal Services Building by Robert Herrick Carter and Associates, dated November 11, 1964.**
- Appendix D**      **Selected Historic Landscape Drawings for Glendale Municipal Services Building by William L. Peacock ASLA, date November 20, 1972.**
- Appendix E**      **Historic Photos of the Municipal Services Building.**
- Appendix F**      **Existing Conditions Photos by Architectural Resources Group date October 2004.**
- Appendix G**      **Matrix of Character-Defining Features and Concept Review by Architectural Resources Group.**