

**United States Department of the Interior**  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in 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.



**1. Name of Property**

Historic name: Grand Central Air Terminal

Other names/site number: N/A

Name of related multiple property listing:  
N/A

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

**2. Location**

Street & number: 1310 Air Way

City or town: Glendale State: California County: Los Angeles

Not For Publication:  Vicinity:

**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

Applicable National Register Criteria:

\_\_\_ A      \_\_\_ B      \_\_\_ C      \_\_\_ D

<p>_____  <b>Signature of certifying official/Title:</b></p> <p>_____  <b>State or Federal agency/bureau or Tribal Government</b></p>	<p>_____  <b>Date</b></p>
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<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____  <b>Signature of commenting official:</b></p> <p>_____  <b>Title :</b></p>	<p>_____  <b>Date</b></p> <p>_____  <b>State or Federal agency/bureau or Tribal Government</b></p>

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#### 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:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 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

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>          </u>	buildings
<u>          </u>	<u>          </u>	sites
<u>1</u>	<u>          </u>	structures
<u>          </u>	<u>          </u>	objects
<u>2</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register N/A

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

TRANSPORTATION: air-related

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**

(Enter categories from instructions.)

COMMERCE/TRADE: business

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY REVIVALS:

Spanish Colonial Revival

MODERN MOVEMENT:

Art Deco

**Materials:** (enter categories from instructions.)

Principal exterior materials of the property:

WALLS:

Stucco

Cement Tile

Concrete (cast stone)

ROOF:

Terra Cotta

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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### Summary Paragraph

Grand Central Air Terminal is located at 1310 Air Way, between Grandview Avenue and Sonora Avenue, in the City of Glendale, California. The property includes one building and one structure. The building is a two-story airport terminal building with an attached, five-story air traffic control tower. The structure is an adjacent semi-subterranean electrical vault. The terminal building is constructed of a structural steel skeleton and masonry infill exterior walls finished with stucco, ceramic tile, and cast stone. The terminal was designed by Los Angeles architect Henry L. Gogerty in the Spanish Colonial Revival style, with an Art Deco air traffic control tower and interior decorative features. The terminal building was put into service in 1929, while still under construction; construction was completed in 1930. The building was rehabilitated according to the Secretary of the Interior's Standards for Rehabilitation in 2015, and it retains integrity of location, design, materials, workmanship, feeling, and association.

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## Narrative Description

Grand Central Air Terminal is located on the south side of Air Way, between Sonora Avenue and Grandview Avenue in the City of Glendale, California. The property is flanked by industrial and office buildings to the east, west, and southwest. The parcel immediately to the south consists of a landscaped open space with a large central lawn stretching to Grand Central Avenue. The terminal building is flanked by a small surface parking lot to the west and by a concrete-paved concourse to the south.

The building's principal (west) façade fronts a wide circular concrete driveway that served as a drop-off and pickup area for departing and arriving passengers. A circular planter in the center of the drive contains a related structure: a square, semi-subterranean concrete vault that originally housed the terminal's electrical equipment, and now contains mechanical units. The vault has a flat roof composed of metal ventilation grilles. The walls have a continuous cornice featuring a wave pattern, and decorative cast stone ventilation grilles representing stylized airplanes. The vault is accessed via an exterior staircase on its south side.

The terminal is a two-story, nine-bay-by-twelve-bay rectangular building combining the Spanish Colonial Revival style with Art Deco influences. Spanish Colonial Revival characteristics include its overall horizontal massing, low-pitched gable and shed roofs clad in clay Mission tiles, stucco wall cladding, large arched openings, cast stone detailing, exterior tiled staircase, and decorative encaustic cement tile. Art Deco features are incorporated into the air traffic control tower near the southwest corner of the building and include the tower's vertical emphasis; cast stone bas-relief spandrel panels with stylized figurative, chevron and sunburst patterns; and stylized cast stone angels at the tower's four upper corners. Fenestration consists of divided-light steel sash casement windows.

The west façade is asymmetrical. There is a nine-bay arcade across the entire ground floor and a seven-bay loggia at the second. There are projecting bays at the north and south ends; each bay has an arched opening and decorative plaster banding at the ground floor and deeply recessed windows with sloping subsills of cast stone at the second floor. The roof of the north bay is a side gable, and the roof of the south bay is a front-facing gable. The six central arches of the ground floor arcade are supported on squat, round columns of cast stone. The lower portion of the east wall of the arcade is clad in decorative encaustic cement tile. The floor of the arcade is integrally colored concrete tile pavers. Decorative metal lanterns, replicated from historic photographs, hang from the arcade and loggia ceilings. An exterior staircase with clay tile treads and risers has a stepped stucco parapet and leads to the second-floor loggia. The loggia has square cast stone columns resting on a stucco-clad parapet; the columns support a shed roof with decorative exposed rafter tails at the eaves. The gable above has a circular ventilation grille with a decorative, barbed frame. Additional cast stone decorative elements include parapet coping, mascarons at the base of each loggia column, and a large escutcheon at the top of the stairs.

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The south façade is asymmetrical. It originally faced the airport's taxiway and runway, and is dominated by the five-story Art Deco control tower. At the tower's ground floor, a large rectangular opening originally led to the terminal's baggage check room. At the tower's second through fourth floors, paired steel sash casement windows with decorative cast stone spandrel panels are separated by a narrow, stucco-clad central pier; those at the second floor open to an overhanging balcony with decorative plaster piers and brackets. Each of the four corner piers of the control tower terminates in a cast stone angel with outstretched wings, holding an airplane propeller. The tower's fifth floor is occupied by the glass-walled control room, topped by a pyramidal roof clad in clay Mission tiles.

West of the control tower is the south arcade, composed of four two-story arches with steel-framed glazing. The arches have decorative plaster voussoirs and are supported on clustered piers of cast stone and stucco. The easternmost arch has a bulkhead clad in decorative encaustic cement tiles. Decorative metal light fixtures, replicated from historic photographs, are mounted on the wall between the arches. The overhanging eave above features decoratively shaped exposed rafter tails. The arcade terminates with a two-story gabled bay with a pair of glazed metal doors at the ground floor, flanked by small rectangular windows screened with decorative cast stone grilles. Above, a pair of steel-framed glass doors opens to a second overhanging balcony supported on decorative plaster brackets. The remaining five bays of the south façade feature segmental arches at the ground floor, with divided-light steel sash casement windows. Large rectangular plate glass windows above are separated by square cast stone piers. This portion of the terminal building features a flat built-up roof concealed with a shallow mansard clad in clay Mission tile.

The terminal's east façade is asymmetrical. It has segmental-arched, steel sash casement windows at the first story and large, rectangular plate glass windows separated by square cast stone piers at the second story. Decorative plaster banding wraps the northeast corner and continues to the north façade. The building steps down to one story at the northeast corner.

The terminal building's north façade, facing Air Way, is asymmetrical. Four large, glazed, arched openings mirror those of the south façade. They are flanked by slightly projecting gabled bays, each with a steel-framed glazed storefront at the first story and tripartite second-story windows with decorative cast stone trim. In the westernmost bay is the arched entrance to the west arcade, above which is a rectangular window with a decorative cast stone grille. To the east of the central composition are two rectangular storefronts with steel-framed glazing and decorative metal grilles. Second-story windows above have alternating cast stone and metal grilles. The two easternmost bays have blind segmental arches with metal grilles; these originally opened to a sandwich shop and were subsequently filled. The lower portions of the north façade have horizontal plaster banding.

### Interior

The historic main entrance to the building is asymmetrically located on the west façade, near the north end of the west arcade. The entrance consists of a pair of fully glazed steel doors, set within a deep plaster embrasure. The doors lead through a small vestibule into the former

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passenger waiting room. The vestibule has a carpeted floor, plaster walls, and a beamed plaster ceiling with zigzag panels, reconstructed from the original plans. A new staircase and elevator are located north of the vestibule, occupying a former office space.

The interior of Grand Central Air Terminal is centered on the two-story passenger waiting room, now used as a corporate event space. The room has a concrete slab floor covered in carpet tiles, walls clad in smooth plaster with a decorative plaster cornice, and a textured acoustical ceiling. An elaborate double switchback staircase leads from the former waiting room to the second floor. The staircase has decorative ceramic tile risers, terra cotta tile treads, and a decorative metal railing that replicates the original. The stair is framed with a tall arched opening featuring intricately detailed plasterwork in sunburst and zigzag patterns. Four large arched openings connect the former waiting room to the enclosed south arcade. A steel bridge with a glass guardrail spans the north end of the room, connecting the east and west portions of the second story. The bridge was constructed as part of the 2012-15 tax credit project.

Opening from the east side of the former waiting room is the former coffee shop, which occupies the southeast corner of the ground floor and is now used as an open office space. The floor is carpet over the original stamped concrete slab. The walls are finished in plaster, with decorative encaustic cement tile cladding below the windows. Decorative pilasters with foliate capitals along the north and south walls support the ceiling beams. The beamed plaster ceiling has decorative panels with a distinctive zigzag pattern. Decorative metal light fixtures were reconstructed from historic photographs. North of the former coffee shop are new offices, toilets, and support spaces occupying the terminal's former kitchen, sandwich shop, barbershop, office, and toilets.

At the top of the main staircase is the former passenger lounge, which extends the full width of the building from north to south. It is a long, narrow space with carpeted floor, plaster walls with a decorative cast plaster cornice, and a plaster ceiling. Two sets of three arched openings on the west wall open to balconies overlooking the waiting room below. The arches are filled with fixed frameless glass. On the east wall, rectangular openings with decorative plaster surrounds lead to the former dining room. These openings have been filled with frameless fixed plate glass and frameless glass doors as part of the 2012-15 tax credit project. A glass partition sections off the north end of the lounge for use as a lunchroom.

The former dining room, now used as an open office area, has a carpeted floor and plaster walls. Plaster columns and pilasters with stepped plaster brackets support an elaborate plaster ceiling with zigzag panels, intricate moldings, and central skylights. The walls are clad in plaster and the floor is plywood. North of the dining room are offices, occupying the terminal's former service pantry, and toilets.

The west portion of the second floor is occupied by office spaces. A conference room at the southwest corner, formerly the airport director's office, has a beamed and paneled wood ceiling. A narrow wood staircase leads to the upper levels of the control tower, which have wood floors and plaster walls and ceilings.

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### Alterations

At the start of the 2012-15 rehabilitation project the terminal building was in overall fair condition and did not appear to be significantly altered from its condition as documented in the 2002 HABS report prepared by PCR Services Corporation.<sup>1</sup> Although it had been altered over time, the building retained significant character defining features on the exterior and interior. The building exterior retains the majority of its plaster wall cladding, cast stone details, and decorative tile work. Some of the tile work has been covered with an applied texture coating and/or paint. A number of window and door openings had been filled including the large glazed arched openings on the north and south façades. Several of the original windows remained in place. The southwest corner of the ground-floor arcade had been enclosed, as had the north portion of the second-floor loggia. A sloping roof, supported on wood posts, had been added over the west exterior stair, and a secondary steel staircase had been added to the east façade. The clay Mission tile roofing had been removed, as had the skylight roof monitors over the east portion of the building. Most exterior lighting fixtures had been removed.

The building's overall interior floor plan was substantially intact although there had been some alteration by removal of some partitions and finishes and the addition of others. On the ground floor, the central two-story waiting room retained most of its decorative plaster cornice, as well as the decorative plaster balcony at the west end of the room. Two plaster balconies on the east wall had been removed, as had the textured plaster ceiling. Mezzanines had been constructed across the north and south ends of the room. The former coffee shop retained most of its decorative coffered ceiling and some plaster wall finishes, pilasters, and capitals. Most of the interior finishes and details had been removed in the remaining ground floor interior spaces, including the former kitchen, sandwich shop, barber, offices, and toilets.

The elaborate tiled staircase leading from the Waiting Room to the second floor was substantially intact; the tiles had been painted over and a portion of the decorative wrought iron guardrail had been removed. The elaborate plaster arch over the stair remained intact. The second-floor lounge showed signs of fire and water damage, but retained some decorative plaster detailing and one original skylight. The textured plaster ceiling had been removed. The framing of the arched openings to the missing waiting room balconies remained intact, but the openings had been filled. The former dining room was substantially intact and retained most of its highly decorative plaster ceiling, beams, coffers, foliate screens, and distinctive stepped corbels. Four decorative columns and the decorative skylight panels had been removed. Ancillary service areas had been almost completely altered and few details remained. Some office partitions in the west section of the second floor had been removed, and additional office space was created by enclosing the two north bays of the loggia. The decorative wood beamed ceiling in the southwest office remained intact, although the room's plaster wall finish had been almost entirely removed.

The interiors of the third- and fourth-floor tower rooms remained substantially intact. The air traffic control room at the tower's top floor retained some plaster wall and ceiling finishes; all navigation equipment had been removed. All plumbing fixtures and most electrical fixtures

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<sup>1</sup> PCR Services Corporation, *Historic American Buildings Survey, Grand Central Air Terminal, HABS No. CA-2728*, February 2002.



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throughout the building had been removed. A secondary interior staircase connecting the kitchen to the preparation room had been removed, as had all interior doors and most exterior doors, including the main entry doors.

### 2012-15 Rehabilitation Project

The 2012-15 Federal Rehabilitation Tax Credit project was done in compliance with the Secretary of the Interior's Standards for Rehabilitation. The project included:

- The removal of incompatible additions and alterations;
- A complete seismic retrofit;
- Installation of new plumbing, mechanical, electrical, fire and life safety systems;
- Construction of new interior office partitions, two stairs, an elevator, and a bridge across the former waiting room to connect the east and west portions of the second floor.

With the exception of the bridge—a functional necessity—interior interventions were limited to what had been the building's back-of-house spaces: the former kitchen, service pantry, administrative offices, and storefronts. These were also the spaces that had retained the least amount of historic fabric. The building's exterior and the principal historic public spaces—the former waiting room, coffee shop, grand staircase, lounge, and restaurant—were restored to their original appearance.

The building's remaining steel casement windows were retained and repaired. New laminated glazing was installed to improve energy efficiency without altering the windows' historic appearance. Missing windows, including the large arched openings on the north and south façades, were reconstructed to match the originals. Exterior and interior decorative tile was restored, with missing and severely damaged tiles replaced by new tiles custom made to replicate the originals. Severely damaged and missing decorative cast stone and plaster features were reconstructed using molds from surviving intact originals. Where no originals remained, as in the case of the dining room column capitals, replacements were made using archival photographs. Archival photographs were also used to reconstruct historic light fixtures throughout the building, the missing portion of the decorative wrought iron railing of the grand staircase, and the paneled ticket counter in the former waiting room, which now serves as a bar for the event space. A paint seriation analysis was conducted to determine and document the building's historic exterior and interior colors, which have now been restored. Exterior work also included the installation of new clay tile roofing to match the original.

Site work included the demolition of a non-historic industrial building on the parcel located immediately to the south of the Grand Central Air Terminal to create a large landscaped open space and restore the view of the terminal building from Grand Central Avenue, which roughly corresponds to the airport's historic runway. Large letters cast into the concrete sidewalk spell out the words AIR TERMINAL, recalling a portion of the painted signage that once spelled out GRAND CENTRAL AIR TERMINAL GLENDALE down the center of the runway.

Grand Central Air Terminal remains an excellent and rare example of its property type.

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### Character Defining Features

Exterior character defining features of Grand Central Air Terminal include:

- Circular driveway, central planter, concrete curb and steps, and vault;
- Horizontal massing;
- Asymmetrical facades;
- Art Deco control tower;
- Gable, shed, and hipped roofs clad in clay Mission tile;
- Plaster wall cladding with applied cast stone decorative elements;
- Arcades, loggia and balconies;
- Exterior tiled staircase;
- Decorative gable vents and pierced plaster grilles;
- Divided light, steel sash casement windows;
- Decorative exposed rafter tails at overhanging eaves and wood beamed ceilings at arcades;
- Decorative cement encaustic tile cladding.

Interior character defining features of Grand Central Air Terminal include:

- General configuration and spatial relationships of the vestibule, former waiting room, south arcade, coffee shop, grand staircase, lounge, and dining room;
- Plaster wall and ceiling surfaces and decorative pilasters and moldings, including decorative ceilings in the former coffee shop and dining room;
- Tiled staircase;
- Interior balcony;
- Beamed and paneled wood ceiling in former director's office.

### Integrity

Although there have been alterations to the property over time, Grand Central Air Terminal retains six of the seven aspects of integrity.

- **Location:** Grand Central Air Terminal remains on its original site and therefore retains integrity of location.
- **Design:** The building retains significant character defining features of its original Spanish Colonial Revival and Art Deco architecture, including asymmetrical composition, horizontal massing, Art Deco control tower, gable roofs clad in clay Mission tile, stucco wall cladding, cast stone decorative elements, cement encaustic tile cladding, arcades, loggias, and steel sash casement windows. It therefore retains integrity of design.
- **Setting:** The existing neighborhood of low- and mid-rise industrial and commercial buildings does not reflect the property's historic semi-rural, open setting. The property does not retain integrity of setting.

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- **Materials:** Although there have been some alterations over time, Grand Central Air Terminal retains the majority of its historic materials including stucco cladding, terra cotta and cement tile, and cast stone decorative details. It retains integrity of materials.
- **Workmanship:** Although there have been some alterations over time, Grand Central Air Terminal reflects the physical evidence of period construction techniques with decorative cast stone elements, cement encaustic tile, metal balustrades, and decorative plasterwork including moldings, pilasters, and coffered ceilings. It retains integrity of workmanship.
- **Feeling:** The building retains integrity of location, design, materials, and workmanship, and therefore continues to convey its historic character as an early aviation development and passenger facility. It retains integrity of feeling.
- **Association:** The property retains integrity of location, design, materials, workmanship, and feeling, which combine to convey its historic significance and important association with early commercial air travel and aviation development. It retains integrity of association.

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## 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 old or achieving significance within the past 50 years

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**Areas of Significance**

(Enter categories from instructions.)

TRANSPORTATION

ARCHITECTURE

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

A: 1929-1959

C: 1930

\_\_\_\_\_

**Significant Dates**

1929

1930

\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Gogerty, Henry L., FAIA

\_\_\_\_\_  
\_\_\_\_\_

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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Grand Central Air Terminal is eligible for listing in the National Register of Historic Places under Criterion A at the state level of significance in the area of Transportation for its association with aviation history. It is a rare, intact example of an early aviation passenger terminal and serves as a physical record of events that helped shape the development of air travel and the aviation industry in Southern California. This airport played a pivotal role in the development of aviation and commercial air travel in Southern California, at a time when the state was a national leader in fostering this nascent industry. Grand Central was the West Coast terminus of the first regularly scheduled transcontinental commercial passenger air service, inaugurated in 1929, and is one of the best extant examples of an early airport passenger terminal building in the state. Grand Central Air Terminal is also eligible under Criterion C at the state level of significance in the area of Architecture, as an excellent and rare example of Spanish Colonial Revival architecture, with Art Deco influences, applied to the design of an early airport terminal building. It is one of only two remaining pre-World War II, Spanish Colonial Revival airport passenger terminal buildings in California.<sup>2</sup> It is an outstanding example of the work of prominent Los Angeles architect Henry L. Gogerty. The period of significance under Criterion A is 1929, the year the terminal was dedicated, to 1959, the year the airport ceased operations. Under Criterion C the period of significance is 1930, reflecting the date that construction of the entire terminal building was completed.

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**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

## CRITERION A

### Aviation History in Southern California

The aviation industry played a significant role in the growth and development of Southern California in the early twentieth century, beginning just a few years after the Wright brothers' first flight in 1903. The first plane built in Southern California was handcrafted by stunt pilot and airplane designer Glenn Martin in 1906 in Santa Ana.<sup>3</sup> In January 1910, the Los Angeles Chamber of Commerce worked with aviation pioneers Glenn Curtiss, Charles Willard, and Roy Knabenshue to coordinate the nation's first air meet at Dominguez Field in the city of Carson. The event was intentionally held in winter to showcase the region's warm weather; it attracted 226,000 spectators and helped popularize the airplane. The popularity of the airplane grew quickly, and during World War I nearly 17,000 planes were constructed and 10,000 people taught to fly nationwide.<sup>4</sup> This new mode of transportation was popularized by wealthy aviation enthusiasts like film director Cecil B. DeMille, who established an airfield at Wilshire Boulevard

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<sup>2</sup> The other extant example is the historic terminal at Oakland International Airport, constructed in 1929.

<sup>3</sup> Leonard Pitt and Dale Pitt, *Los Angeles A to Z: An Encyclopedia of the City and County* (Berkeley: University of California Press, 1997), 8.

<sup>4</sup> "Theme: Aviation and Aerospace, 1911-1989," *Survey L.A. Historic Context Statement*.

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and Crescent Avenue (later Fairfax Avenue) in 1919.<sup>5</sup> Millionaire local businessman Leslie Brand hosted the first “fly-in” in the history of aviation on April Fool’s Day, 1921, at the private airfield on his Glendale estate.<sup>6</sup>

Beginning in the 1920s aircraft companies established or relocated operations to Southern California, which offered expanses of open, undeveloped land, favorable climatic conditions, and adequate infrastructure, including water, power, and transportation systems to support development of factories, testing facilities, and new housing for a rapidly expanding workforce. One of the first was Donald Douglas, Glenn Martin’s chief engineer, who formed his own company in Santa Monica in 1920.<sup>7</sup> Growth of the aviation and aerospace industries in Los Angeles County can be attributed primarily to civic boosterism through the efforts of newspapers, entertainment companies, and the Los Angeles Chamber of Commerce, which promoted the region’s natural advantages, including weather conducive to year-round flying, and outdoor construction and maintenance of airplanes.

As aviation grew safer and became more familiar to the public, it began to develop from a hobby for millionaires and barnstormers into a viable commercial enterprise. The 1925 Kelly Air Mail Act stimulated growth in the private airline industry by shifting responsibility for mail delivery from the Army Air Corps to private companies. The 1926 Air Commerce Act further legitimized the industry by establishing the Department of Commerce Aeronautics Branch to create, maintain, and chart airways; investigate and record causes of accidents; and make regulations related to qualifications of pilots and safety of planes.<sup>8</sup> By the late 1920s a concerted effort was underway to establish a commercial municipal airport for the greater Los Angeles area. Several sites were under consideration, including Dominguez Field, site of the first American air meet in 1910; Griffith Park, which had been functioning as a National Guard airbase; Mines Field in Westchester, a farming tract that at the time was hampered by its distance from downtown Los Angeles (but would ultimately become the site of Los Angeles International Airport); and the Glendale Municipal Airport. In 1928, Captain Charles A. Spicer, a former World War I fighter pilot, formed a syndicate which purchased and expanded the Glendale Municipal Airport, settling the decision in Glendale’s favor.

### City of Glendale

The town of Glendale, located seven miles north of downtown Los Angeles at the foot of the Verdugo Hills, was founded in 1887 on land that had formerly been part of the Rancho San Rafael, the second Spanish land grant in Alta California. The town developed as a citrus center then languished in the depression of the 1890s. At the turn of the twentieth century businessman Leslie Combs Brand purchased 1,000 acres in the Verdugo foothills and convinced railroad tycoon Henry Huntington to extend his Pacific Electric Railway line to Glendale from Los Angeles. The streetcar line engendered tremendous population growth and significant commercial and residential development in adjacent areas. Glendale incorporated in 1906 at the

<sup>5</sup> “Theme: Aviation and Aerospace, 1911-1989,” *Survey L.A. Historic Context Statement*.

<sup>6</sup> John Underwood, *Grand Central Air Terminal* (San Francisco: Arcadia Publishing, 2006), 12.

<sup>7</sup> Pitt, *Los Angeles*, 8.

<sup>8</sup> “Theme: Aviation and Aerospace, 1911-1989,” *Survey L.A. Historic Context Statement*.

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instigation of Brand,<sup>9</sup> who is often referred to as “The Father of Glendale.” An early aviation enthusiast, Brand built an airstrip at his Glendale estate, El Miradero, in 1919, and in 1921 hosted the first “fly-in” in aviation history.

The city of Glendale experienced explosive growth during the regional population boom of the 1920s. Promoted as convenient to Los Angeles while boasting its own commercial, civic, and cultural institutions, Glendale’s population grew from 13,756 in 1920 to 62,736 in 1930. In 1925 Glendale proclaimed itself the “Fastest-Growing City in America.” This dramatic population increase and rapid growth spurred the development of many new residential neighborhoods on the outskirts of town. Real estate entrepreneurs capitalized on the desire for home ownership, and the citrus orchards, vineyards, and country estates that had once characterized the area were subdivided for development.<sup>10</sup>

#### Glendale Municipal Airport Development History

In December of 1922 the Glendale City Council, convinced that aviation would become a major industry, allocated funds for the purchase of 33 acres near the Los Angeles River in order to establish an airport. Corrugated metal hangars were constructed, and the Glendale Municipal Airport opened on March 17, 1923 with an “air rodeo” that attracted participants and spectators from all over Southern California. The airport was soon purchased by a syndicate called the Glendale Airport Association, headed by aviation enthusiast and prominent local surgeon Dr. Thomas C. Young.<sup>11</sup> From the start, the airport attracted renowned aviators such as Amelia Earhart, Charles Lindbergh, Earl Daugherty, Leslie Tait-Cox, and Roscoe Turner, and became the base of operations for aircraft designers and manufacturers such as the Kinner Airplane & Motor Corporation, which built biplanes for Earhart; and Waterhouse & Royer, whose Glendale-built Cruizair monoplane was the prototype for Lindbergh’s *Spirit of St. Louis*.<sup>12</sup>

In 1928, Captain Charles A. Spicer, a former World War I fighter pilot, formed a syndicate which purchased the Glendale Municipal Airport and expanded it to 175 acres, to serve as a commercial municipal airport for the greater Los Angeles area. A new concrete runway was constructed, which was 3,800 feet long and 100 feet wide.<sup>13</sup> Los Angeles architect Henry L. Gogerty was retained to design a new passenger terminal building in the popular Spanish Colonial Revival style. The passenger terminal included an Art Deco control tower, a spacious waiting room, coffee shop, restaurant, and barbershop, as well as airport offices. The airport’s name was changed to “Grand Central Air Terminal.” With the terminal building still under construction—only the central waiting room and south arcade had been completed—the new airport was dedicated on February 22, 1929 with ceremonies attended by over 200 celebrities including Wallace Beery (who flew in on his own plane), Gary Cooper, Dolores Del Rio, and

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<sup>9</sup> Adapted from Pitt, *Los Angeles*, 175.

<sup>10</sup> Historic Resources Group, “Draft Historic Context,” *City of Glendale Royal Boulevard Historic Resources Survey*, 2008, 4.

<sup>11</sup> Underwood, *Madcaps*, 23.

<sup>12</sup> Underwood, *Madcaps*, 23-28.

<sup>13</sup> Underwood, *Madcaps*, 45.



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Jean Harlow, and at least 12,000 spectators.<sup>14</sup> Shortly thereafter, the Spicer syndicate sold the airport to the Curtiss Airport Corporation, which had been purchasing airports throughout the United States. In June of that year Curtiss merged with the Wright Company and became the Curtiss-Wright Flying Service.<sup>15</sup>

In 1928, the newly formed Transcontinental Air Transport (TAT) announced plans to inaugurate the first regularly scheduled transcontinental commercial passenger air service between New York and Los Angeles, using airplanes by day and trains at night. Charles Lindbergh, the head of TAT's technical committee, selected Grand Central Air Terminal as the service's western terminus.<sup>16</sup> TAT's first eastbound flight from Glendale began on July 8, 1929, with Charles Lindbergh piloting the first leg of the 48-hour flight. Among the passengers were film stars Mary Pickford and Douglas Fairbanks, Sr.<sup>17</sup> Within a few years Grand Central had become the West Coast base of a number of airlines, including TAT (which would soon merge with Western Air Express to form Transcontinental & Western Air, Inc., later known as Trans World Airlines or TWA), Maddux, Pickwick, Century-Pacific, PanAm, and American, establishing itself as the primary airport in Southern California providing scheduled commercial passenger service to the public in the 1930s.<sup>18</sup>

Glendale continued as a center of aviation training and technology through the 1930s. In 1931 Curtiss-Wright opened a technical institute as an aviation trade center to complement its other uses on the site. The Curtiss-Wright Technical Institute occupied a corner of the Air Terminal building. In 1932 Joe Plosser, a Century-Pacific pilot, was invited to form the Grand Central Flight School, which operated out of a small building at the northwest corner of the property that became known as "Plosserville."<sup>19</sup> Douglas Aircraft's DC-1, built for TWA, debuted at Grand Central in 1933,<sup>20</sup> and in 1934 Howard Hughes rented a garage a few blocks from the airport to serve as the engineering department of what would become the Hughes Aircraft Company. Hughes' first plane, the Model A, was built and stored in a Grand Central hanger.<sup>21</sup> That same year, the Technical Institute's director, Major Corliss C. "Mose" Moseley, leased the entire airport from Curtiss-Wright and formed Aircraft Industries, Inc., an authorized service, sales, and distribution agent for several aircraft manufacturers.<sup>22</sup>

In addition to its role as a center of the aviation industry in California, Grand Central Air Terminal in the 1930s was an integral part of the film industry, thereby extending to the terminal the cachet associated with Hollywood and motion pictures. The airport first attracted the burgeoning Hollywood film industry with the arrival of brothers Royal and Octavius Wilson,

<sup>14</sup> "All Sky Roads Lead To Glendale's Airport – The Gateway To Sunny Southland," *Glendale News-Press*, January 1, 1931, 12.

<sup>15</sup> Underwood, *Madcaps*, 45.

<sup>16</sup> Underwood, *Madcaps*, 45-46.

<sup>17</sup> "Prominent Guests At Inauguration Of Air-Rail System," *Glendale News-Press*, July 8, 1929.

<sup>18</sup> Underwood, *Madcaps*, 49-55.

<sup>19</sup> Underwood, *Grand Central*, 83. This building has been demolished.

<sup>20</sup> Underwood, *Madcaps*, 67.

<sup>21</sup> Underwood, *Madcaps*, 79.

<sup>22</sup> Underwood, *Madcaps*, 131.

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stunt flyers specializing in motion picture work, who set up shop at the Glendale airport in 1927. A large proportion of films at that time featured flying scenes, and the Wilson brothers got most of the work, with Royal piloting most of the stunt flights and Octavius flying the accompanying camera plane.<sup>23</sup> As evidenced by Grand Central Air Terminal's dedication ceremonies, which drew over 200 celebrities, the new mode of transportation made the airport a favorite departure and arrival point of film stars and studio moguls including Mary Astor, Clark Gable, Howard Hughes, Alexander Korda, and Jack Warner. Due to its proximity to studios in Hollywood and Burbank the terminal also became a popular venue for location filming through the 1930s. It was featured in several films including *Central Airport* (1933) directed by William Wellman, *Bright Eyes* (1934) starring Shirley Temple, *Hats Off* (1937) with John Payne, *Hollywood Hotel* (1937) starring Dick Powell, *Sky Giant* (1938) with Joan Fontaine,<sup>24</sup> and *Five Came Back* (1939) starring Lucille Ball.<sup>25</sup>

By the late 1930s the inevitability of another European war was obvious, as was the inadequacy of the underfunded U.S. Air Corps to meet the challenge. Major General Henry A. "Hap" Arnold conceived a plan to contract with selected civilian aviation schools to train cadet pilots for the Army and Navy. On July 1, 1939 the first class of cadets reported for training at nine schools around the country; 35 of them reported to the Grand Central Flight School for the six-week program.<sup>26</sup> With the Japanese attack on Pearl Harbor on December 7, 1941, Grand Central Air Terminal became an armed camp. The buildings and runway were painted in camouflage to serve as the headquarters of the 318<sup>th</sup> Fighter Wing, responsible for the operational training of Lockheed P-38 pilots. Because the big P-38 required a longer runway, Grand Central's runway was extended 1,200 feet by closing Sonora Avenue and paving an extension to Western Avenue.<sup>27</sup> Over the next four years Grand Central played a significant role in the war effort as the training facility for thousands of combat pilots and airplane mechanics. In 1944, with the end of the war in sight, "Mose" Mosley purchased Grand Central Air Terminal outright. Aircraft Industries, Inc. became the Grand Central Airport (later Aircraft) Company, while the Curtiss-Wright Institute became the Cal-Aero Technical Institute.<sup>28</sup>

During the war the Los Angeles Department of Airports was able to secure commitments from the major American commercial airlines<sup>29</sup> to relocate after the war to Los Angeles Municipal Airport (formerly Mines Field) with the implementation of a master plan for improvements to that facility. The plan included expansion of the airfield and construction of new terminals and administration buildings. Voters approved a bond measure to fund the improvements in 1945, and by 1947 six major airlines had moved to Westchester. In 1949, the Los Angeles Municipal Airport was officially named "Los Angeles International Airport" after the Civil Aeronautics

<sup>23</sup> Underwood, *Madcaps*, 31-32.

<sup>24</sup> City of Glendale, "Runway to the Stars," Grand Central Air Terminal Glendale, [www.ci.glendale.ca.us/GCATG/pages/influential/pages/runway\\_on\\_location.htm](http://www.ci.glendale.ca.us/GCATG/pages/influential/pages/runway_on_location.htm) (accessed November 8, 2012).

<sup>25</sup> Helen Gao, "Where Flying 'Fad' Took Off: Glendale Site Lifted Aviation to Heights," *Daily News*, May 13, 2002.

<sup>26</sup> Underwood, *Grand Central*, 93-94.

<sup>27</sup> Underwood, *Grand Central*, 105.

<sup>28</sup> Underwood, *Madcaps*, 132.

<sup>29</sup> United Airlines, TWA, Western Air, American Airlines, and Pan American Airways.

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Administration determined the airport suitable for international, intercontinental, and non-stop domestic flights.

Grand Central Air Terminal's runway extension was eliminated in 1947 when the City reopened Sonora Avenue, making the airport a Class II facility sufficient only for small private planes. Cal-Aero's contracts for the training of Air Force mechanics, which had been extended with the outbreak of the Korean War, expired in 1952 and the school closed its doors at the end of the 1954 term.<sup>30</sup> Grand Central Aircraft closed its doors in 1959<sup>31</sup> and the property was subsequently subdivided as an industrial park. The Terminal building was used primarily as an office building until 1991, and was purchased by the Walt Disney Company in 1997.

Grand Central Air Terminal is one of the oldest and best of the few extant examples of early airport passenger terminal buildings in California. Of these only two are direct contemporaries of Grand Central: the historic terminal at Oakland International Airport, constructed in 1929, and the former United Airport Terminal Building at Burbank Bob Hope Airport, completed in 1930. The Oakland terminal was the first to offer flights to and from the Hawai'ian Islands, and was the departure point for Amelia Earhart's ill-fated around-the-world flight attempt in 1937.<sup>32</sup> The Burbank terminal building was substantially altered beginning in 1966 and no longer retains the character defining features of its original Spanish Colonial Revival design.

Grand Central Air Terminal is a rare physical record of the events that helped shape the development of air travel and the aviation industry in Southern California. The airport played a pivotal role in the development of aviation and commercial air travel in Southern California, at a time when the state was a national leader in fostering this nascent industry, and it was the West Coast terminus of the first regularly scheduled transcontinental commercial passenger air service, inaugurated in 1929.

## CRITERION C

### Spanish Colonial Revival Architecture<sup>33</sup>

Grand Central Air Terminal is an excellent example of Spanish Colonial Revival architecture with Art Deco details applied to an institutional building. The Spanish Colonial Revival style attained widespread popularity throughout Southern California following the 1915 Panama-California Exposition in San Diego, which was housed in a series of buildings designed by chief architect Bertram Grosvenor Goodhue in the late Baroque *Churrigueresque* style of Spain and Mexico. The *Churrigueresque* style, with areas of intricate ornamentation juxtaposed against plain stucco wall surfaces and accented with towers and domes, lent itself to monumental public

<sup>30</sup> Underwood, *Grand Central*, 112.

<sup>31</sup> Underwood, *Grand Central*, 120.

<sup>32</sup> Oakland International Airport, December 8, 2004, *Business Jet Center Moves Into Newly Renovated Facility at OAK* [press release], retrieved from [www.oaklandairport.com/business-jet-center-moves-into-newly-renovated-facility-at-oak/](http://www.oaklandairport.com/business-jet-center-moves-into-newly-renovated-facility-at-oak/).

<sup>33</sup> City of Los Angeles, Department of City Planning, "Context: Architecture and Engineering; Theme: Mediterranean/Northern European, 1887-1952," in *SurveyLA Historic Context Statement*, May 2010.

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edifices, churches and exuberant commercial buildings and theaters, and was less suited to residential or smaller scale commercial architecture; for that, architects drew inspiration from provincial Spain, particularly the arid southern region of Andalusia. The resulting style, based on the appearance of adobe construction with stucco-clad volumes arranged around patios, low-pitched tile roofs, and spreading, horizontal orientation, was a deliberate attempt to develop a “native” architectural style suited to the climate and lifestyle of California.

The popularity of the Spanish Colonial Revival style extended across nearly all property types, including a range of residential, commercial, and institutional buildings, and coincided with Southern California’s population boom of the 1920s, with the result that large expanses of Los Angeles and surrounding cities were developed in the style. It shaped the region’s expansion for nearly two decades, reaching a highpoint in 1929 and tapering off through the 1930s as the Great Depression gradually took hold, finally falling out of favor in the early 1940s with the cessation of most private development due to World War II. Like other revival styles, Spanish Colonial Revival was often simplified, reduced to its signature elements or combined with the emerging Art Deco and Moderne styles, a trend exemplified early on by Grand Central Air Terminal in Glendale and later by Union Station in Los Angeles.<sup>34</sup>

#### Art Deco Architecture

The design of Grand Central Air Terminal incorporates a number of Art Deco influences. Art Deco originated in France in the 1910s as an experimental movement in architecture and the decorative arts. It developed into a major style when it was first exhibited in Paris at the 1925 *Exposition Internationale des Arts Decoratifs et Industriels Modernes*, from which it takes its name. The Exposition’s organizers had insisted on the creation of a new, modern aesthetic. The architecture of the Art Deco movement rejected the rigid organizational methods and classical ornamentation of the Beaux Arts style. It emphasized a soaring verticality through the use of stepped towers, spires, and fluted or reeded piers, and embraced highly stylized geometric, floral, and figurative motifs as decorative elements on both the exterior and interior. Floral and geometric patterns, glazed terra cotta tiles, bright colors, and ornate metalwork, especially in aluminum, were hallmarks of the style.

Art Deco was the first popular style in the United States that consciously rejected historical precedents. It was instead a product of the Machine Age and took its inspiration from industry and transportation. It was only briefly popular, from the late 1920s until the mid-1930s, and was employed primarily in large-scale commercial, institutional, and multi-family residential buildings. It was rarely used for single-family residences. By the mid-1930s, in the depths of the Great Depression, the highly decorated style was already viewed as garish and overwrought and was soon abandoned in favor of the cleaner, simpler Streamline Moderne style.

Grand Central Air Terminal is an excellent example of the Spanish Colonial Revival style, and is a rare example that includes significant Art Deco characteristics. It is an excellent representative of an early “simple” airport terminal design, which drew upon architectural forms previously

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<sup>34</sup> John and Donald Parkinson *et al.*, 1934-1939.

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established for building types associated with railroad transportation. The facility projected the image of a suburban railway station in both design and name, thus providing continuity in the physical manifestation of one of California's most important contexts, transportation and aviation. Grand Central Air Terminal includes significant character defining features of the Spanish Colonial Revival style as applied to institutional buildings, including: stucco exterior walls; low-pitched gable, hipped and/or flat roofs clad in clay tile; single- and multi-paned windows; secondary materials including wood, wrought iron, polychromatic tile, and cast stone; towers and turrets; shaped wood rafter tails at the eaves; arched openings; window grilles; occasional use of embellished door and window surrounds; corbelled overhangs; and asymmetrical façade design. It also incorporates a number of character defining features of Art Deco style architecture including the vertical emphasis of the air traffic control tower; stylized floral and figurative elements, and geometric decorative motifs such as zigzags and chevrons, in cast stone and plaster; and decorative metal balustrades and grilles.

### Henry L. Gogerty FAIA

Grand Central Air Terminal was designed by Henry L. Gogerty FAIA, a prolific and versatile Los Angeles architect who worked for decades in both the entertainment and aviation sectors. A native of Zearing, Iowa, Gogerty received a classical Beaux Arts education, earning his bachelor's degree in architecture and engineering from the University of Illinois in 1917 and a special certificate of architecture from the University of Southern California.<sup>35</sup> Gogerty arrived in Southern California in 1923, and by 1925 had begun an association with architect Carl Julius Weyl. Together Gogerty and Weyl designed an important grouping of ornate Spanish Colonial Revival commercial buildings on Hollywood Boulevard including the Baine Building (1926), the Palace Theater (1926), and Hollywood Toys (1927). These buildings, with their *Churrigueresque* ornamentation, wrought iron grillwork and balconies, courtyard patios, Moorish arches, and decorative colonettes, create a sophisticated yet relaxed, upscale shopping and entertainment district, and demonstrate Gogerty's strong technical skills and painstaking attention to the details of period revival styles.<sup>36</sup>

Gogerty parted ways with Weyl in 1928 and soon thereafter began work on Grand Central Air Terminal. Grand Central Air Terminal received national attention as soon as it was completed, with features in *Architect and Engineer* in November 1930 and *Architectural Forum* in December 1930. In the 1930s Gogerty designed a number of schools, libraries, and commercial buildings, and in 1941 he participated on a team of architects appointed to design a new administration building for the proposed Los Angeles International Airport.<sup>37</sup> Gogerty was recognized as an innovator in aviation buildings for his designs for the Hughes Aircraft Company facilities in Playa Vista and Fullerton. From 1941 to 1953, as Hughes Aircraft developed into a major defense contractor and developer of electronics applications for the

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<sup>35</sup> Pacific Coast Architecture Database, "Gogerty, Henry,"

<http://www.digital.lib.washington.edu/architect/architects/1414/>

<sup>36</sup> *Hollywood Boulevard Commercial/Community District National Register of Historic Places Inventory-Nomination Form*, 1980.

<sup>37</sup> The Gogerty design for the Los Angeles International Airport was abandoned with the entrance of the United States into World War II.

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aerospace and defense industries, Gogerty designed a number of buildings at the Playa Vista site including offices, engineering buildings, research and development buildings, and large manufacturing spaces including the massive cargo plane assembly buildings where Hughes constructed the Spruce Goose, a prototype World War II flying transport built entirely of wood.<sup>38</sup>

Gogerty was nationally recognized for his designs for more than 350 schools, including his design and development of a gliding acoustical wall which provided flexible classroom configurations. The design was awarded a national achievement award from the American Institute of Architects. In later years Gogerty designed and operated the Desert Air Hotel and Palm Desert Airpark in Rancho Mirage.<sup>39</sup> Gogerty was awarded Fellowship in the American Institute of Architects in 1953<sup>40</sup> and was professionally active until his death in 1990 at the age of 96.<sup>41</sup> In addition to his National Register-eligible works in the Hollywood Boulevard Commercial District, a number of Gogerty's buildings at the Hughes Aircraft site in Playa Vista were determined eligible for listing in the National Register in 1991,<sup>42</sup> and his 1932 Fern Avenue School in Torrance was listed in the National Register in 1992.<sup>43</sup>

Grand Central Air Terminal is an excellent and rare surviving example of Spanish Colonial Revival architecture, with Art Deco influences, applied to the design of an early airport passenger terminal. It was designed by one of the most prominent and prolific architects of early twentieth century Los Angeles. The building retains significant exterior and interior character defining features of the Spanish Colonial Revival and Art Deco styles including smooth stucco and plaster wall surfaces; arcades and balconies; divided light casement windows; decorative features in cast stone, plaster, wood, metal, and tile; stylized floral and figurative elements; and geometric decorative motifs such as zigzags and chevrons.

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<sup>38</sup> "Henry L. Gogerty," *Los Angeles Times*.

<sup>39</sup> "Henry L. Gogerty," *Los Angeles Times*.

<sup>40</sup> Pacific Coast Architecture Database.

<sup>41</sup> "Henry L. Gogerty; Architect Who Designed Gliding Classroom Walls," *Los Angeles Times*, April 6, 1990.

<sup>42</sup> Historic Resources Group, *Hughes Industrial Historic District Historic Treatment Plan, Volume 1*, 1998, 2.

<sup>43</sup> National Park Service, "National Register of Historic Places," nps.gov.

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## 9. Major Bibliographical References

**Bibliography** (Cite the books, articles, and other sources used in preparing this form.)

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**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 # CA-2728  
 recorded by Historic American Engineering Record # \_\_\_\_\_  
 recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

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

Name of repository: Glendale Public Library, Special Collections; California State Library Archives; Los Angeles Public Library

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

**10. Geographical Data**

**Acreage of Property** 1.4 acres

**Latitude/Longitude Coordinates (decimal degrees)**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

1. Latitude: 34.162966

Longitude: -118.286680

**Verbal Boundary Description** (Describe the boundaries of the property.)

TR=Parcel Map as per BK 83 P 50 to 61 of P M Lot 15  
Los Angeles County Assessor Identification Number 5627-023-021

**Boundary Justification** (Explain why the boundaries were selected.)

The boundary description represents the parcel that includes the historic terminal building, circular driveway and electrical vault associated with Grand Central Air Terminal. The remaining acreage of the former airport property has been excluded because it has been subdivided and developed into an industrial park, and therefore does not retain integrity.



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### 11. Form Prepared By

name/title: John LoCascio, AIA, Senior Architect  
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telephone: 626-793-2400 x109  
date: 09/01/2016

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### Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

### Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

### Photo Log

Name of Property: Grand Central Air Terminal  
City or Vicinity: Glendale  
County: Los Angeles  
State: California  
Photographers: John LoCascio; Paul Turang  
Date Photographed: January 2016 (LoCascio); June 2016 (Turang)

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 22 Exterior, general site and setting, aerial view looking northwest (June 2016)
- 2 of 22 Exterior, north façade, view looking southeast (January 2016)

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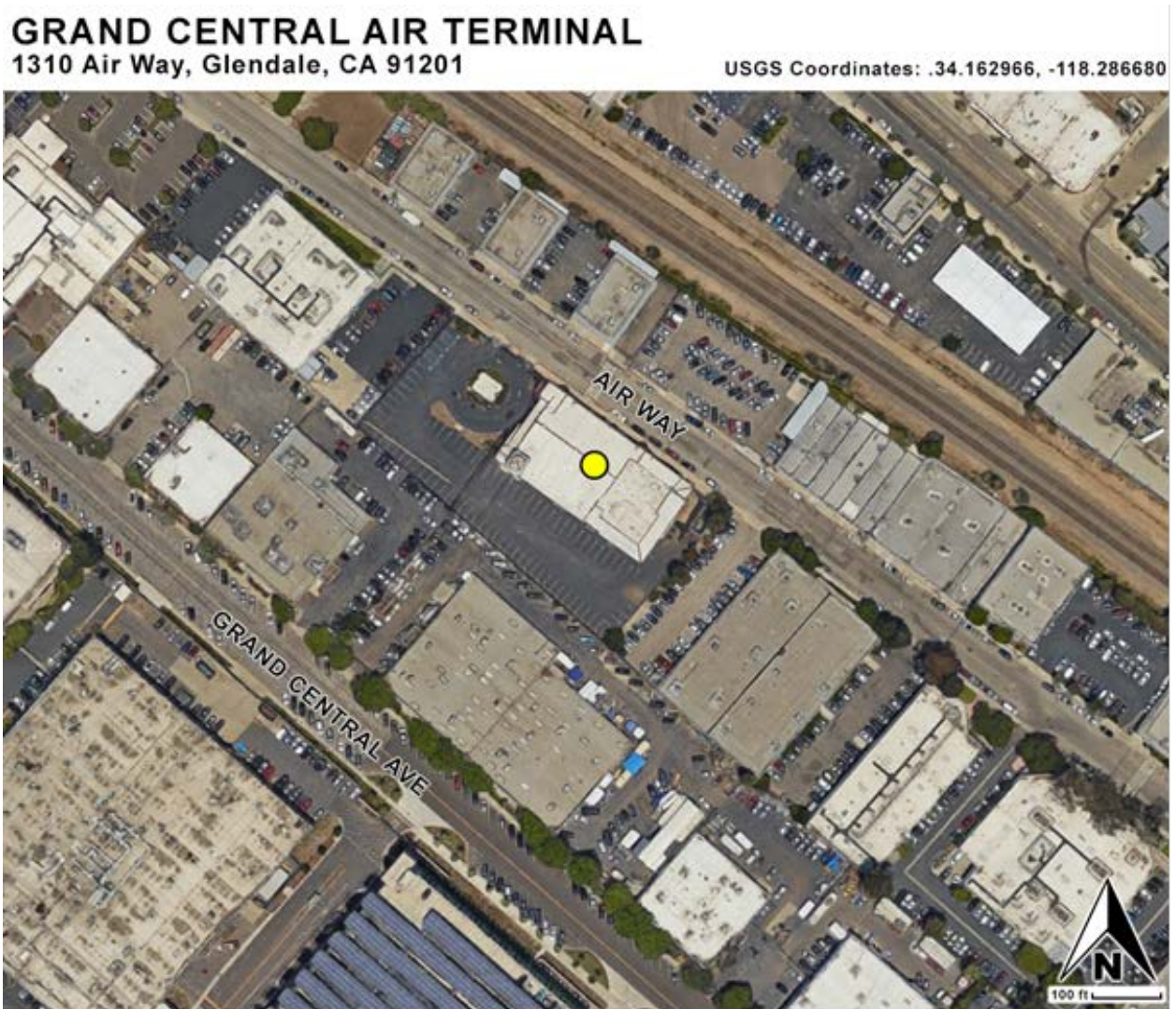
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- 3 of 22 Exterior, west façade, circular drive and electrical vault, view looking southeast (January 2016)
- 4 of 22 Exterior, west façade, view looking southeast (June 2016)
- 5 of 22 Exterior, west and south façades, view looking northeast (June 2016)
- 6 of 22 Exterior, detail of air traffic control tower, view looking northeast (January 2016)
- 7 of 22 Exterior, south façade, view looking northwest (January 2016)
- 8 of 22 Exterior, east façade, view looking northwest (January 2016)
- 9 of 22 Exterior, south façade, concourse and lawn, view looking northwest (June 2016)
- 10 of 22 Exterior, west arcade, view looking south (January 2016)
- 11 of 22 Interior, first floor, former waiting room, view looking northeast (June 2016)
- 12 of 22 Interior, first floor, former waiting room, staircase, view looking east (June 2016)
- 13 of 22 Interior, first floor, former coffee shop, view looking northeast (June 2016)
- 14 of 22 Interior, first floor, former coffee shop, view looing southeast (January 2016)
- 15 of 22 Interior, second floor, former lounge, view looking southwest (June 2016)
- 16 of 22 Interior, second floor, former lounge, view looking north (June 2016)
- 17 of 22 Interior, second floor, former restaurant, view looking southeast (June 2016)
- 18 of 22 Interior, second floor, former waiting room from new bridge, view looking southeast (June 2016)
- 19 of 22 Interior, second floor, former administrator's office, view looking southwest (January 2016)
- 20 of 22 Interior, third floor, control tower, view looking northwest (January 2016)
- 21 of 22 Interior, fourth floor, control tower, view looking northeast (January 2016)
- 22 of 22 Interior, fifth floor, control tower, view looking southeast (January 2016)

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### Figure 1 Location Map



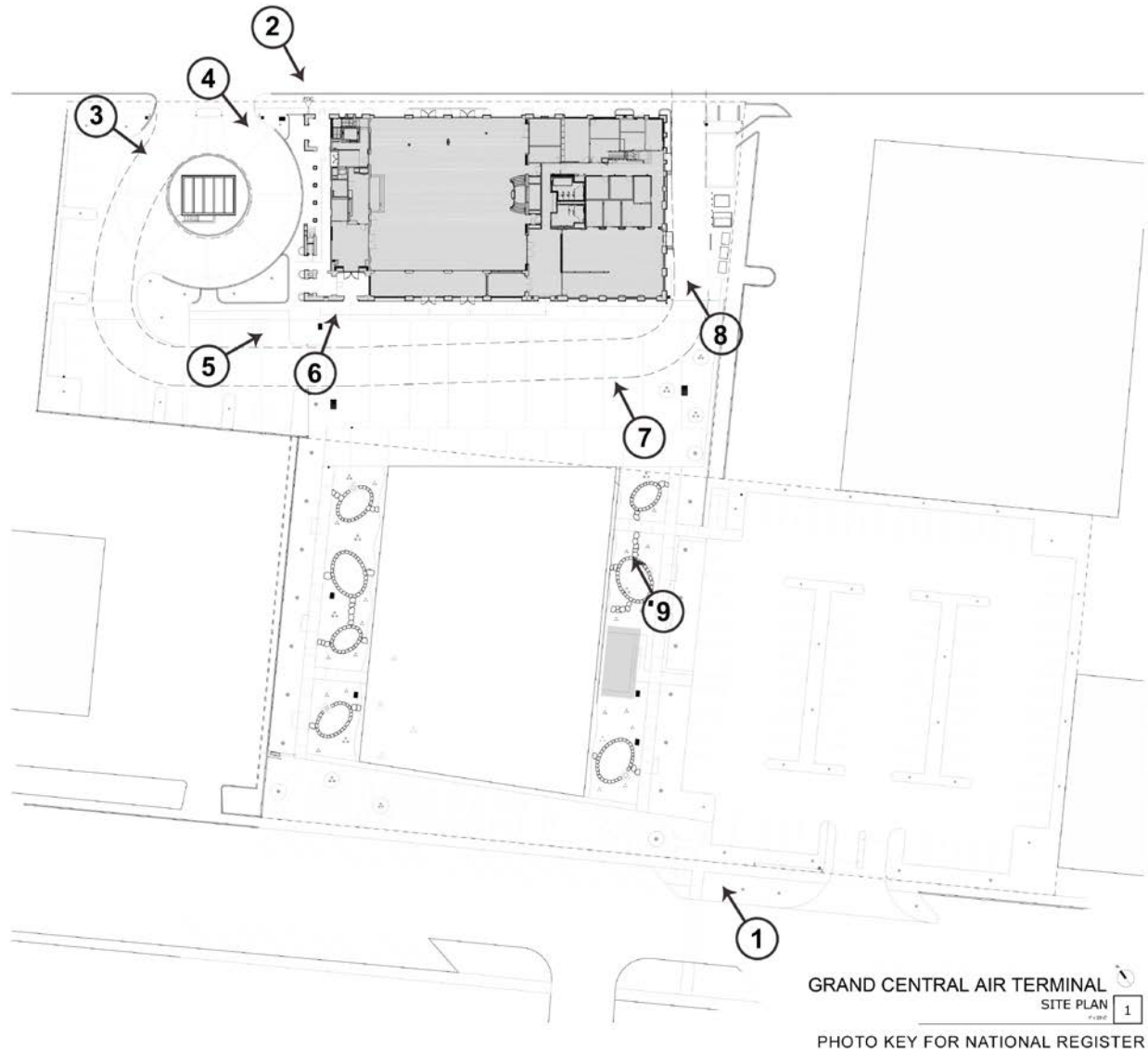
**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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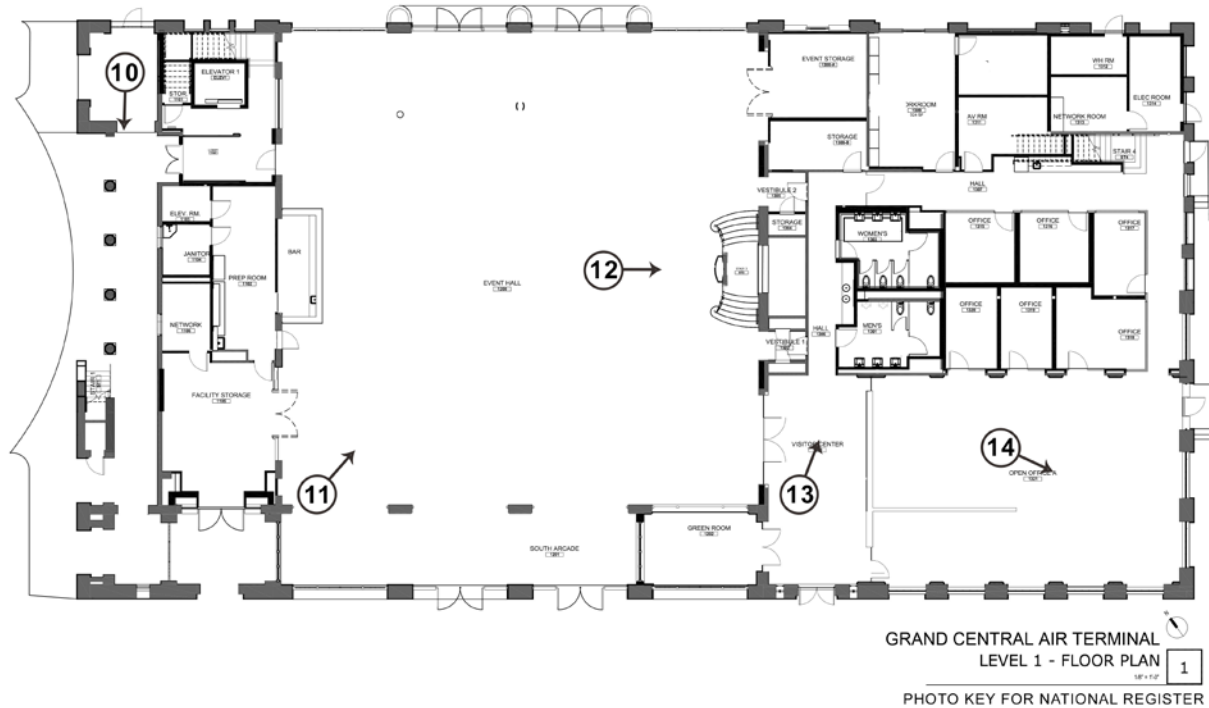
**Figure 2 Sketch Map/Photo Key-Site Plan**



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Figure 3 Sketch Map/Photo Key-First Floor

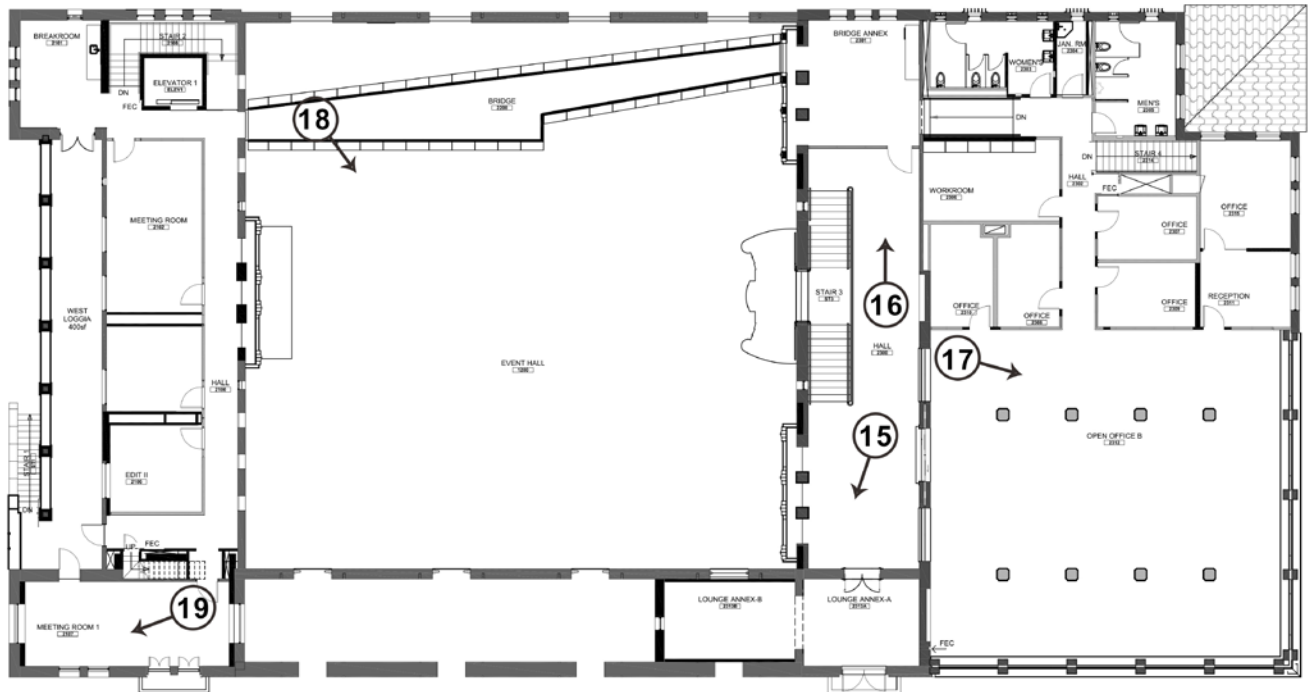




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**Figure 4 Sketch Map/Photo Key-Second Floor**



GRAND CENTRAL AIR TERMINAL  
 LEVEL 2 - FLOOR PLAN 1  
 PHOTO KEY FOR NATIONAL REGISTER

**Figure 5 Sketch Map/Photo Key-Tower Floors**



GRAND CENTRAL AIR TERMINAL  
 LEVEL 3 - TOWER FLOOR PLAN 2

GRAND CENTRAL AIR TERMINAL  
 LEVEL 4 - TOWER FLOOR PLAN 3

GRAND CENTRAL AIR TERMINAL  
 LEVEL 5 - TOWER FLOOR PLAN 4

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**Figure 6** Exterior, north and west façades, view looking southeast, c. 1930  
Source: California State Library Archives



**Figure 7** Exterior, west façade, view looking southeast, c. 1930  
Source: California State Library Archives



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**Figure 8** Exterior, south façade, view looking northeast, c. 1930  
Source: California State Library Archives



**Figure 9** Interior, waiting room staircase, view looking southeast, c. 1930  
Source: California State Library Archives





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**Figure 10** Interior, waiting room ticket counter, view looking southwest, c. 1930  
Source: California State Library Archives



**Figure 11** Interior, coffee shop, view looking west, c. 1930  
Source: California State Library Archives



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**Figure 12** Interior, second-floor lounge, view looking south, c. 1930  
Source: Los Angeles Public Library



**Figure 13** Interior, restaurant, view looking northwest, c. 1930  
Source: California State Library Archives



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**Figure 14** Exterior, aerial view looking southwest, 1932  
Source: *Abandoned and Little-Known Airfields*, [www.airfields-freeman.com](http://www.airfields-freeman.com)



**Figure 15** Shirley Temple and James Dunn at Grand Central Air Terminal, *Bright Eyes*, 1934  
Source: City of Glendale



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**Figure 16** Exterior, north façade, view looking southwest, 1937  
Source: Bison Archives



**Figure 17** Exterior, west façade, circular drive and vault, view looking northeast, 1937  
Source: Bison Archives

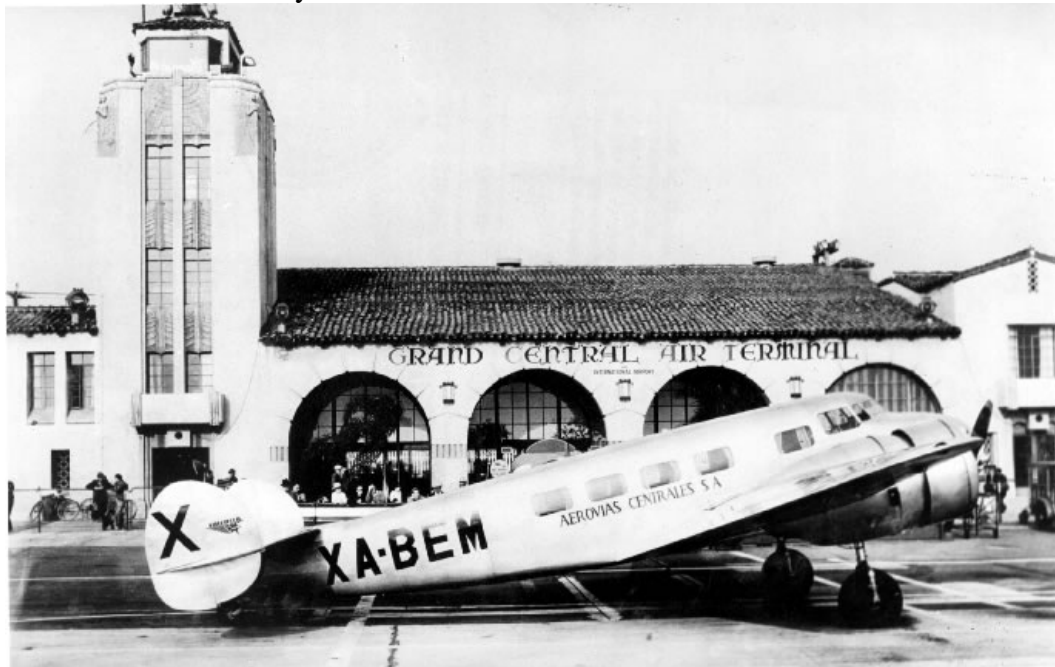




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**Figure 18** Exterior, south façade, view looking north, 1930s  
Source: City of Glendale



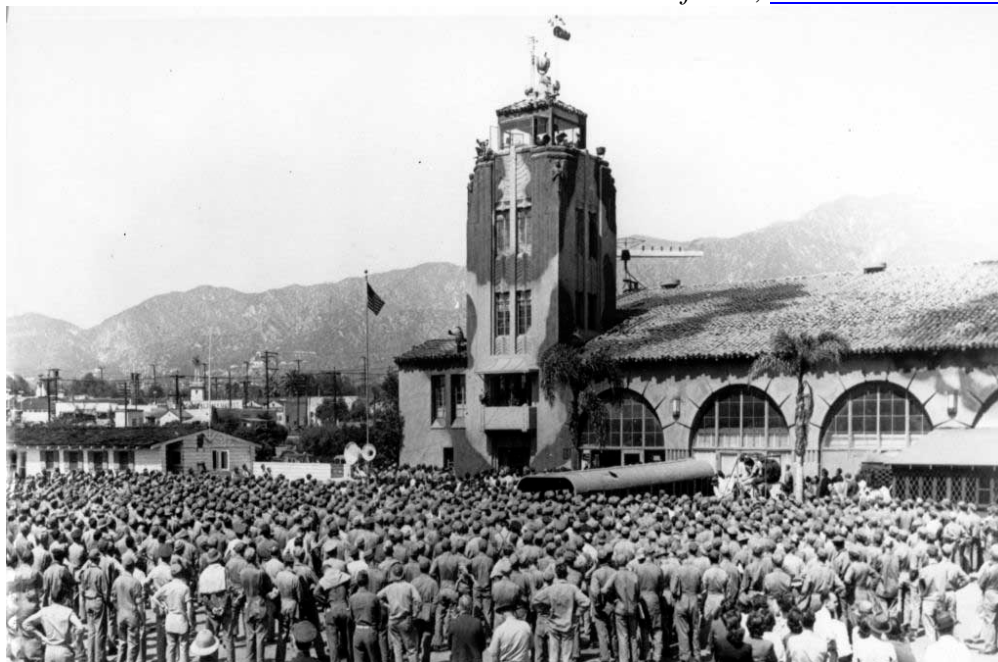
**Figure 19** Interior, Curtiss-Wright drafting room in former restaurant, view looking east, 1940  
Source: City of Glendale



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**Figure 20** Exterior, south façade in wartime camouflage, view looking northwest, 1942  
Source: *Abandoned and Little-Known Airfields*, [www.airfields-freeman.com](http://www.airfields-freeman.com)



**Figure 21** Exterior, aerial view looking southeast, 1949  
Source: Bison Archives

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