HISTORIC RESOURCES ASSESSMENT

PLATINUM TRIANGLE MASTER PLAN LAND USE PROJECT

CITY OF ANAHEIM

ORANGE COUNTY, CALIFORNIA



(Masters 2014)

LSA

July 2020

HISTORIC RESOURCES ASSESSMENT

PLATINUM TRIANGLE MASTER PLAN LAND USE PROJECT

CITY OF ANAHEIM

ORANGE COUNTY, CALIFORNIA

Prepared for:

SRB Management, LLC
1300 Quail Street, Suite 100
Newport Beach, California 92660

Prepared by:

Eugene Heck, M.A. and Casey Tibbet, M.A.
LSA Associates, Inc.
1500 Iowa Avenue, Suite 200
Riverside, California 92507
(951) 781-9310

LSA Project No. SRB2001

LSA

July 2020

MANAGEMENT SUMMARY

LSA conducted a Historic Resources Assessment (HRA) for the Platinum Triangle Master Plan Land Use Project located in the City of Anaheim (City), Orange County, California. The assessment included archival research, a field survey, and this report. The project area consists of Sub-Area A of the Stadium District of the Platinum Triangle (Sub-Area A), which is approximately 151 acres and developed with Angel Stadium of Anaheim (Stadium), surface parking, and the City National Grove of Anaheim live music theater. The Stadium and the related Big A sign structure are the only historic-period (50 years of age or older) resources in the project area. The project proposes to develop Sub-Area A with new mixed-use development at a lower density than what is currently authorized by the Platinum Triangle Master Land Use Plan and Platinum Triangle Mixed Use Overlay Zone. The currently proposed lower density development would consist of 5,175 dwelling units, 2,700,000 square feet of office uses, 1,750,000 square feet of commercial uses, approximately 5 acres of parks, parking, and retention of the existing 45,500-seat Stadium and the Big A sign structure. The project is proposed to be developed in phases based on market demand. The City, as Lead Agency for the project, required this study as part of the environmental review process to comply with the California Environmental Quality Act (CEQA).

The purpose of the study is to provide the City with the necessary information and analysis to determine, as mandated by CEQA, whether the proposed project would cause substantial adverse changes to any historical resources that may exist in or around the project area. In order to identify and evaluate such resources, LSA conducted historical background research and carried out intensive-level field surveys.

As a result of these efforts, it was determined that the stadium has been extensively altered and no longer conveys its association with its period of significance (1966–1975). It does not meet the criteria for listing in the California Register of Historical Resources (California Register) or for designation under the local criteria. However, the Big A sign structure appears eligible for listing in the California Register under Criteria 1 and 3 at the regional level and for designation as a Historically Significant Structure under Criteria 1 and 3 of the local ordinance. The Big A clearly conveys its association with its period of significance (1966) and a significant period in the City's development (1950–1970) (California Register and local criteria 1). It is an iconic and significant visual feature of the City and larger region (local criterion 3) and a significant example of Modern architecture with Googie elements as applied to an A-frame sign (California Register and local criteria 3). When it was constructed, the 23-story scoreboard/sign topped by a lighted halo was the tallest structure in the region and, because of the scoreboard/sign's unique design and high visibility, the new stadium immediately garnered the nickname "the Big A". The relocation of the Big A next to the freeway in 1979 only enhanced its communication function and visibility. To the millions of people traveling the freeway, the Big A is easily the most recognizable identifying feature of Anaheim.

As stated in National Park Service (NPS) Preservation Brief #25, signs "become landmarks, loved because they have been visible at certain street corners—or from many vantage points across the city—for a long time. Such signs are valued for their familiarity, their beauty, their humor, their size, or even their grotesqueness. In these cases, signs transcend their conventional role as vehicles of information, as identifiers of something else. When signs reach this stage, they accumulate rich layers

of meaning. They no longer merely advertise, but are valued in and of themselves. They become icons." The Big A has reached this status; therefore, it qualifies as a "historical resource," as defined by CEQA.

CEQA establishes that "a project that may cause a substantial adverse change in the significance of a historical resource is a project that may have a significant effect on the environment" (PRC §21084.1). "Substantial adverse change," according to PRC §5020.1(q), "means demolition, destruction, relocation, or alteration such that the significance of a historical resource would be impaired." The current project does not propose to demolish, relocate, or alter the Big A sign structure and will not cause a substantial adverse change to the significance of this historical resource.

If, in the future, the Big A sign structure is proposed to be altered, relocated, demolished, reconstructed, or incorporated into new development, it is recommended that mitigation similar to the following be implemented to ensure that no adverse impacts to the Big A will result.

- Prior to issuance of building permits for any alteration, relocation, demolition, or reconstruction of the Big A, including impacts that may be associated with construction-related vibration, the City of Anaheim Planning and Building Department Director or designee will ensure that the following are incorporated into the project design:
    - An Impacts assessment will be required using the applicable *Secretary of the Interior's Standards for the Treatment of Historic Properties* (SOIS) to ensure that the historical significance of the Big A will not impaired in the relocation process.
    - HABS/HAER (Historic American Building Survey/Historic American Engineering Record) documentation of the Big A sign structure shall be performed prior to any work being done.
    - In the event that the existing Big A needs to be repaired or replaced or its location is redeveloped requiring relocation of the sign, compliance with applicable *SOIS*, as well as National Park Service Preservation Brief #25 (The Preservation of Historic Signs) will be required.

TABLE OF CONTENTS

MANAGEMENT SUMMARY i
TABLE OF CONTENTS iii
APPENDICES iii
FIGURES iv
INTRODUCTION 1
HISTORIC OVERVIEW 5
FOUNDING AND EARLY AGRICULTURE (1857–1905) 5
EARLY SUBURBANIZATION AND THE EBB OF AGRICULTURE (1906–1949) 5
TOURISM, SUBURBANIZATION, AND INDUSTRIAL GROWTH (1950–1970) 6
METHODS 15
ARCHIVAL RESEARCH 15
FIELD SURVEY 15
RESULTS 16
ARCHIVAL RESEARCH 16
Development and Expansion of Major League Baseball 16
Architecture and Engineering of Major League Ballparks 20
People Associated with Anaheim Stadium and the Angels Organization (1960–1975) 31
A-frame Architecture 43
FIELD SURVEY 44
Anaheim Stadium 44
The Big A Sign 56
SIGNIFICANCE EVALUATION 59
DEFINITIONS 59
California Register of Historical Resources 59
City of Anaheim 60
EVALUATION 60
CONCLUSION 62
RECOMMENDATIONS 63
REFERENCES 64

APPENDICES

Appendix A: Department of Parks and Recreation (DPR) 523 Forms

Appendix B: 1966 Angels Program
Appendix C: Del Webb's 1964 Plans
Appendix D: 1979 Plan
Appendix E: 1997 Plans

FIGURES

Figure 1: Regional and Project Location 2
Figure 2: Project Location 3
Figure 3: Sub Area A 4
Figure 4: Tomorrow Land art print 9
Figure 5: Anaheim promotional page 9
Figure 6: Opening day April 19, 1966 9
Figure 7: Angels' Leadership 11
Figure 8: Top: Primary Angel logo 1961–1964; center: Primary Angel logo 1965–1970; bottom: 1973 Jersey logo 11
Figure 9: Moving the Big A 12
Figure 10: Anaheim Stadium during the Rams era 12
Figure 11: Angels Stadium 2020 14
Figure 12: Artist's sketch of the stadium 27
Figure 13: Anaheim Stadium circa 1966 28
Figure 14: Anaheim Stadium circa 1966 29
Figure 15: The Big A Sign, view to the north (4/29/2020) 29
Figure 16: Anaheim Stadium during the Rams' years (1980–1995). Note the Big A sign in the upper right corner of the postcard 30
Figure 17: Anaheim Stadium overview 32
Figure 18: View from the top seat in right field (4/29/2020). 32
Figure 19: Gene Autry Timeline 33
Figure 20: Gene Autry Timeline 33
Figure 21: Del Webb (right), with Anaheim Mayor (left), and Gene Autry (center) checking the progress of Anaheim Stadium 35
Figure 22: Nobel Herzberg, second from right, 1964 38
Figure 23: Fred Haney (right) and Bill Rigney, 1960 39
Figure 24: Dean Chance 1965 baseball card 40
Figure 25: Jim Fregosi 1968 baseball card 41
Figure 26: Nolan Ryan baseball card circa 1973 42
Figure 27: Nolan Ryan at Anaheim Stadium. Strikeout number 383 on September 28, 1973 42
Figure 28: Tunnel B area, view to the southeast (4/29/2020) 45
Figure 29: Back of left field scoreboard, view to the south (4/29/2020). 45
Figure 30: Back of stadium (behind outfield), view to the southwest (4/29/2020) 46
Figure 31: Exhibition Center, view to the southwest (4/29/2020) 46
Figure 32: Annex office building (center of photo), view to the northwest (4/29/2020) 46
Figure 33: Right Field Gate 4, view to the northwest (4/29/2020) 47
Figure 34: Gate 4 ticket booth, view to the northwest (4/29/2020) 48
Figure 35: Homeplate Gate, view to the northeast (4/29/2020) 48

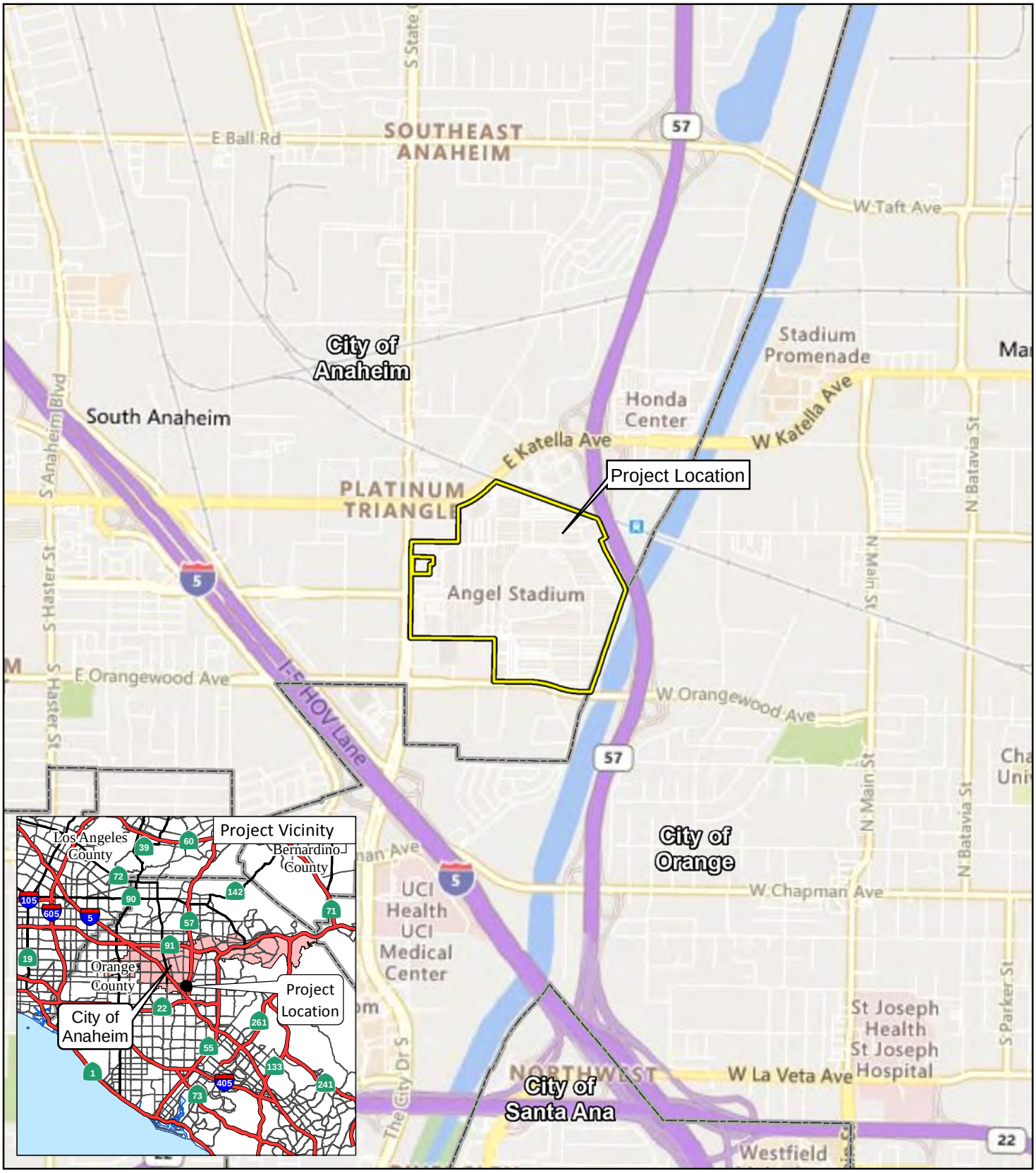
Figure 36: Plaza Food Court, view to the west (4/29/2020) 48
Figure 37: Left Field Gate 1, view to the west (4/29/2020) 49
Figure 38: Rear of the edge of the original left field seats, view to the south (4/29/2020) 49
Figure 39: Left field ramps, view to the south (4/29/2020) 51
Figure 40: Escalator, exposed pipes, TV screen, concessions (4/29/2020) 51
Figure 41: Ushers' Lounge (1966), in left field stands (4/29/2020) 52
Figure 42: Homeplate Gate. Diamond Club is on the right side of the photo (4/29/2020) 52
Figure 43: Service Level walkway (4/29/2020) 52
Figure 44: Dugout Suites lobby (4/29/2020) 53
Figure 45: View from the pitcher's mound at section replaced in 1997. The dugout suites are visible at field level. Press boxes and owner's box are visible in the middle (4/29/2020) 53
Figure 46: Dugout suites seating (4/29/2020) 54
Figure 47: Field, Terrace, and Club seating (4/29/2020) 54
Figure 48: View of the field and seating from the press box area (4/29/2020) 55
Figure 49: Left field scoreboard and extravaganza (4/29/2020) 55
Figure 50: Right field scoreboard and seating (4/29/2020) 56
Figure 51: The Big A sign, view to the south (4/29/2020) 57
Figure 52: The Big A sign viewed from the upper wall of the right field stands, view to the east (4/29/2020) 57
Figure 53: Overview of the stadium and the Big A sign. Drone photo taken by LSA (4/29/2020) 58

INTRODUCTION

In March, April, and May 2020, at the request of SRB Management, LLC, LSA Associates, Inc. (LSA) performed a historic resources study on approximately 151 acres of land in the City of Anaheim (City), Orange County, California (Figures 1 and 2). The subject property of the study is located in Township 4 South, Range 10 West, San Bernardino Baseline and Meridian, as depicted on the United States Geological Survey (USGS) *Anaheim, California* 7.5-minute topographic quadrangle map.

The project area consists of Sub-Area A of the Stadium District of the Platinum Triangle (Sub-Area A), which is approximately 151 acres and developed with Angel Stadium of Anaheim (Stadium), surface parking, and the City National Grove of Anaheim live music theater (Figure 3). The Stadium and the related Big A sign structure are the only historic-period (50 years of age or older) resources in the project area. The project proposes to develop Sub-Area A with new mixed-use development at a lower density than what is currently authorized by the Platinum Triangle Master Land Use Plan and Platinum Triangle Mixed Use Overlay Zone. The currently proposed lower density development would consist of 5,175 dwelling units, 2,700,000 square feet of office uses, 1,750,000 square feet of commercial uses, approximately 5 acres of parks, parking, and retention of the existing 45,500 seat Stadium and the Big A sign structure. The project is proposed to be developed in phases based on market demand. The City as Lead Agency for the project required this study as part of the environmental review process to comply with the California Environmental Quality Act (CEQA; PRC § 21000, et seq.).).

LSA performed the present study to provide the City with the necessary information and analysis to determine, as mandated by CEQA, whether the proposed project would cause substantial adverse changes to any historical resources that may exist in or around the project area. In order to identify and evaluate such resources, LSA conducted historical background research and carried out intensive-level field surveys. This report is a complete account of the methods, results, and final conclusion of the study.



LSA

LEGEND

Project Location

City Boundary

FIGURE 1

N

0 1000 2000

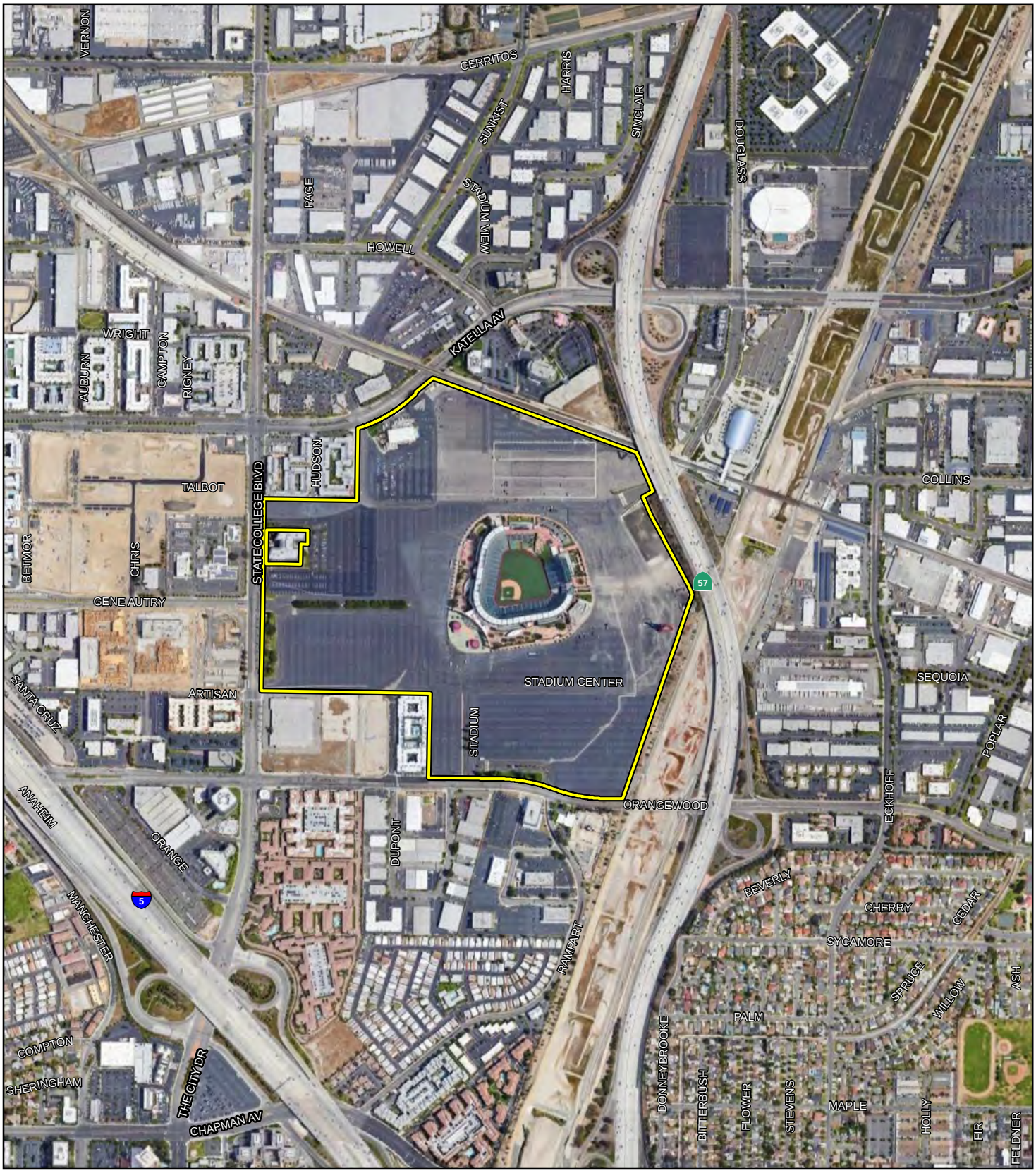
FEET

SOURCE: Bing (2018)

I:\SRB2001\GIS\MXD\Cultural\ProjLoc_Cult.mxd (5/14/2020)

Stadium District Area A Redevelopment Project

Project Location and Regional Vicinity Map



LSA

LEGEND

Project Location

FIGURE 2

N

0 500 1000

FEET

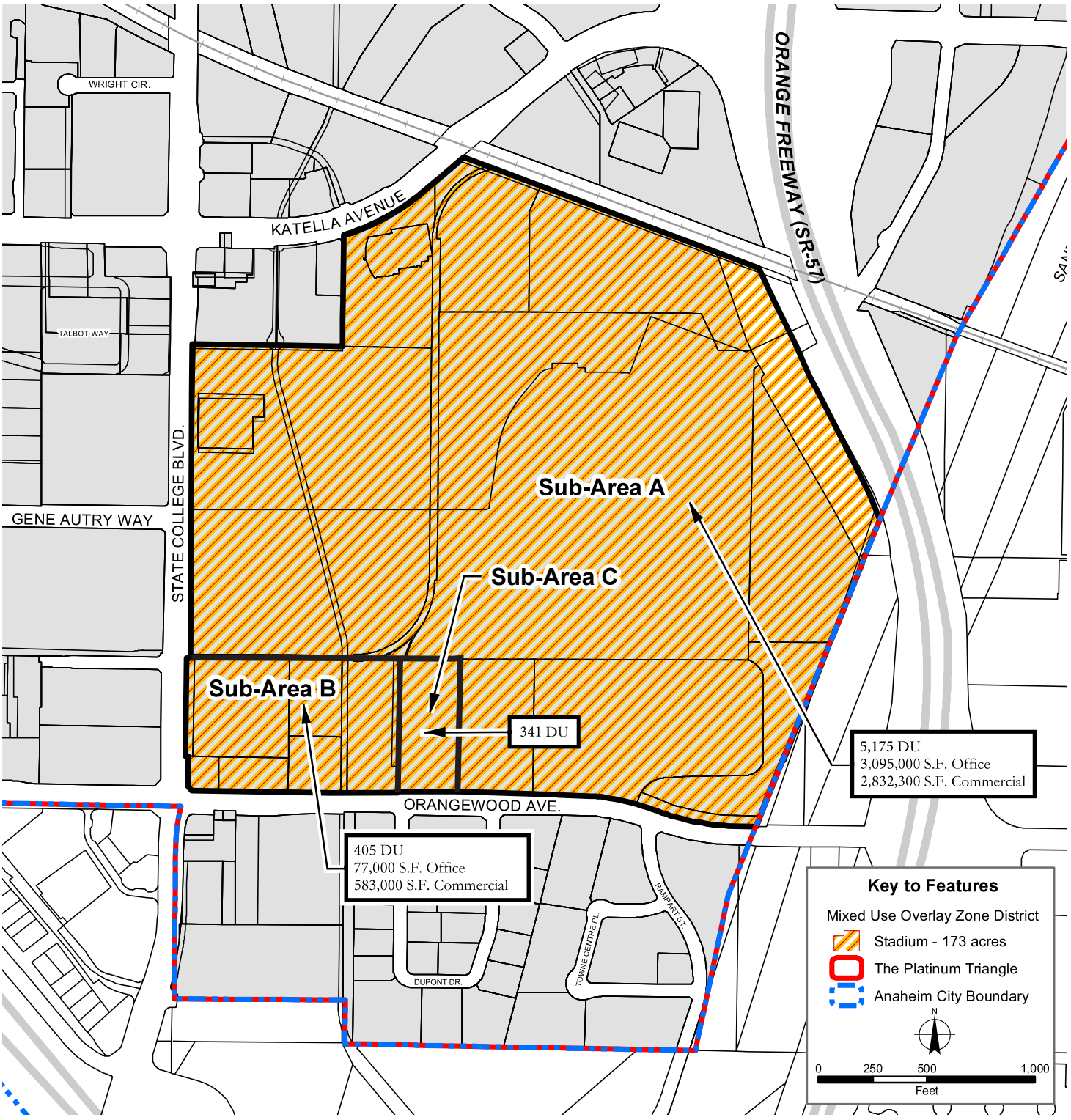
SOURCE: Google (2018)

I:\SRB2001\GIS\MXD\Cultural\ProjArea.mxd (5/14/2020)

Stadium District Area A Redevelopment Project

Aerial Photograph of Project Site and Surrounding Land Uses

Stadium District



THE PLATINUM TRIANGLE

City of Anaheim, CA

CITY OF ANAHEIM
Planning GIS
April 27, 2016

2439-30

Figure 3: Sub-Area A

HISTORIC OVERVIEW

According to the City's Historic Preservation Plan, Anaheim's history is generally divided into three periods: Founding and Early Agriculture (1857–1905); Early Suburbanization and the Ebb of Agriculture (1906–1949); and Tourism, Suburbanization, and Industrial Growth (1950–1970). The Stadium and related features were constructed during the Tourism, Suburbanization, and Industrial Growth period. For that reason, the discussion of the earlier periods is brief.

FOUNDING AND EARLY AGRICULTURE (1857–1905)

Anaheim, which was founded in 1857 by German immigrants and incorporated in 1876, had its start as an agricultural community that produced grapes, wine, walnuts, lemons, and Anaheim chili peppers (City of Anaheim 2004 and 2010). The grape and wine industry collapsed after the blight of 1885 and was virtually eliminated by 1889, when Orange County was established (City of Anaheim 2010). In 1901, the project area consisted of undeveloped land on the banks of the Santa Ana River approximately three miles southeast of Anaheim and about two miles northwest of downtown Orange (USGS 1901).

EARLY SUBURBANIZATION AND THE EBB OF AGRICULTURE (1906–1949)

By the early 20th century, Anaheim was a flourishing community with "four theaters, an opera house, a Carnegie public library, and a hospital" as well as a "thriving commercial district" supported by "stops on the Southern Pacific and Santa Fe railroad lines," (City of Anaheim 2010:9; USGS 1895). Although agriculture remained the economic base of the City, in the early 1900s, farmers in the central part of town (more than 2.5 miles northwest of the project area) began subdividing their land for residential development. These subdivisions were laid out in grid patterns and developed with single-family residences designed in the popular architectural styles of the time (City of Anaheim 2010).The period from 1905 to 1907 "marked the beginning of the new commercial district," but progress slowed during World War I (1914–1918) and anti-German sentiment caused the community to change street and business names (Deneau and Marsh 1978:7). In 1920, the Grand Opera House was opened on East Center Street (now Lincoln Avenue) (Deneau and Marsh 1978). The following year, the 1,300-seat California Theater and business block was built at the northeast corner of West Center Street and North Clementine Street, "beginning an east-west building war that lasted throughout the 1920s" (Deneau and Marsh 1978:8; Sanborn Fire Insurance Map 1922). The "building war" resulted in the construction of the Anaheim City Hall; the Kraemer Building, which had an automatic elevator; the Angelina Kraemer Hotel, which was advertised as the first fire-proof hotel in the country; Rust's open-air market; the SQR Store, which was a three-story emporium that featured a pneumatic tube system; and a seven-story office building that was the Orange County's first skyscraper and its tallest building until the 1950s (Deneau and Marsh 1978:8). The last major commercial construction before the 1929 Depression consisted of the Pickwick Stage Company Building and two-story El Torre Hotel at South Los Angeles Street and Chestnut Street (Ibid.).

As is well documented, the 1930s were a period of severe economic depression throughout the country. Unemployment skyrocketed, development was nearly at a standstill and dust storms in the Great Plains states caused thousands of people to abandon their farms and migrate west to California and other states. As part of the New Deal of 1933, numerous federal and State relief programs were

established in an effort to stop the economic freefall. On March 10, 1933, a magnitude 6.4 earthquake occurred in the Long Beach area. "Although only moderate in terms of magnitude, this earthquake caused serious damage to weak masonry structures on land fill from Los Angeles south to Laguna Beach," including Anaheim (USGS 2016). Among the New Deal-funded relief projects in Anaheim was the La Palma Park baseball and football stadium, now known as Dee Fee Field.

Dee Fee Field, also known as Glover Stadium, opened in 1939 as a multi-sport field (*Los Angeles Times* 1989). The Works Progress Administration (WPA) provided the funding and 63 laborers for the project, which began in December 1937 (Ibid.). The Seattle Rainiers, a minor league baseball team in the Pacific Coast League (PCL), dedicated the field in 1939 as part of their spring training activities (*Los Angeles Times* 1939). The PCL continued to use the facility for spring training in the 1940s and 1950s and throughout the years many noteworthy people played on the field including Connie Mack and his Philadelphia Athletics (spring training 1940); Joe DiMaggio during World War II with the Santa Ana Air Base team; the former American League Saint Louis Browns (1946); pitcher Johnny Vander Meer (as part of the PCL in the 1950s); and some of the best high school players in Orange County including Mike Witt (who later played for the Angels) (*Los Angeles Times* 1989; *Pomona Progress Bulletin* 1940). In addition; the field has hosted the Orange County high school all-star baseball game more than 20 times (Ibid.).

In 1941, the United States entered World War II (WWII) and moratoriums on construction were in place across the country to conserve resources needed for the war effort. During the war years, an estimated 7 million soldiers spent time in California, which led the nation in the number of new military facilities constructed during the war (California Department of Transportation 2011:9). "California ranked first among the states in government contracts for shipbuilding (17.3 percent of all contracts) and aircraft (15.6 percent) in addition to the construction and expansion of military facilities (11.1 percent)" (Ibid.). These facts played a critical role in the post-war population boom, which was disproportionately high in the Western states, and especially in California.

TOURISM, SUBURBANIZATION, AND INDUSTRIAL GROWTH (1950–1970)

In the post-WWII period, large tracts of land held by single owners, typically used for agricultural purposes, "interfaced well with the expanding freeway system" and facilitated construction of large-scale facilities such as Disneyland (1955), Anaheim Stadium (1966), and the convention center (1967) (City of Anaheim 2010:19; Angel Stadium 2016; Anaheim Convention Center 2016). These and other facilities transformed Anaheim into a regional destination for tourism and recreation during this period.

In 1900, ranked 21st most populous state in the union, just ahead of Kansas, but behind Mississippi (U.S. Census). "The population of the United States grew by more than 50 percent between 1940 and 1970, from about 132 million residents to just over 203 million," but between 1950 and 1970 California's population grew by 88 percent (California Department of Transportation 2011:15). During that same period, California almost tripled from 7 million to 20 million (U.S. Census). Many servicemen who had been stationed in California chose to return to California rather than their home states and others from across the country were attracted by the booming defense industry. The baby boom added even more people to the state's exploding population and by 1962, 1 in 12 Americans lived in California (California Department of Transportation 2011).

"Anaheim grew tremendously in both land area and population in the decades after World War II" with the annexation process gaining momentum in the 1950s as population increased from 14,556 in the early 1950s to 104,184 by 1960 (City of Anaheim 2010:10, 11). Industry, including defense-related and electronics manufacturing, became an important part of the City's economy during this period (City of Anaheim 2010). To support the population growth, former agricultural properties miles from the City's core were annexed and soon subdivided into residential tracts resulting in "multiple centers of activity" and a "pulling away from the historic downtown" (ibid.:11).

Prior to the 1950s, recreational opportunities in Anaheim, as well as many other places, were fairly small-scale due in part to transportation options and distances between towns. In Anaheim, recreation options were mainly limited to a few theaters, City Park (now Pearson Park), La Palma Park, and Dee Fee Field (City of Anaheim 2010:19). By the 1950s, thanks to earlier labor laws limiting work hours, higher post-war incomes, and improved transportation, people had more leisure time, disposable income, and freedom of movement, resulting in increased tourism and demand for recreation. This was especially true in southern California with its temperate climate that allows year-around outdoor activity.

In 1952, Anaheim's first big-scale tourist attraction, Jack Dutton's Jungle Garden, opened with the tropic-themed Palms Restaurant, a zoo, a park, and a nightclub (City of Anaheim n.d.). Located on six acres at Orangethorpe and Raymond avenues, north of present-day Anaheim Resort, it "was the place to be seen"; however, despite its reported popularity, throughout the 1950s it did not receive much media attention and does not appear to have made more than a negligible impact on local development (*Los Angeles Times* 2008; City of Anaheim n.d.).

In March 1954, it was reported that Walt Disney's movie studio and the American Broadcasting Company (ABC) had entered into an agreement making Disney "the first major film studio to enter the television field" (*Times, The* 1954a). As part of the agreement, Disney planned to "produce both live and cartoon pictures for the television network" and ABC would be a partner in the planned "$6,000,000 miniature world's fair, Disneyland, which the cartoon maker plans to build" (Ibid.). In May 1954, it was announced that Disney had purchased 160 acres of land in Anaheim for $1,000,000 from about 15 owners (*Pomona Progress Bulletin* 1954). This followed a survey by the Stanford Research Institute, which identified Anaheim as the best area for Disney's new project (Ibid.). Mr. Disney stated construction would begin soon and he expected 5,000,000 people a year to visit Disneyland (*Times, The* 1954b). Adding to the interest, it was also reported that Disney would begin a one-hour television program on ABC in the fall and that filming would eventually occur at Disneyland (*Pomona Progress Bulletin* 1954). In June 1954, news articles proclaimed that "A world-wide tourist Mecca unmatched by any of the many visitor attractions in Southern California—including even the movie studios—will open its gates on July 1, 1955" (*Valley Times* 1954). Disneyland would feature four different "lands"—Fantasyland, Frontierland, Tomorrowland, and Adventureland—and the one-hour television shows would be based on aspects of each of these lands (Ibid.). The project was billed as a "place for people to find happiness and knowledge … a place for parents and children to share pleasant times [together] … a place for teachers and pupils to discover greater ways of understanding and education … [a place where] the older generation can recapture the nostalgia of days gone by, and the younger generation can savor the challenge of the future" (Ibid.). In other words, a happy place for everyone.

The exceptional marketing by Disney and ABC created tremendous excitement and anticipation. By July 1954, real estate advertisements for land, existing homes, and new housing tracts were already using proximity to Disneyland as a selling point (*Los Angeles Times* 1954a, 1954b, 1954c). By January, 1955, Disney was predicting that 8 million people would visit Disneyland annually and announced plans to start construction on "the largest hotel and motor hotel to have been built in California since before World War II. The cost $10,000,000!" (*Valley Times* 1955). The project, financed by Disneyland, Inc. led by Jack Wrather, was proposed to have 500 rooms, several restaurants, a shopping center, and be the first hotel to have a color television in every room (Ibid.). The noteworthy architectural and engineering firm of Pereira & Luckman and contractors H.M. Hodges and Byron E. Vandegrift were hired to design and build the hotel (*Los Angeles Times* 1955). This project was instrumental in opening the door for other hoteliers to invest in the burgeoning resort area, which at that time only had about 100 hotel rooms (City of Anaheim n.d.).

Disneyland had a profound impact on the development of Anaheim, propelling it from a small, relatively unknown town to a worldwide destination. Numerous famous people visited Disneyland in the late 1950s including President Truman, the Prime Minister of Pakistan, the King of Morocco, the King of Jordan, the King of Belgium, and the Crown Prince of Ethiopia (City of Anaheim n.d.). In 1959, while visiting Los Angeles, Soviet leader Nikita Khrushchev expressed a desire to visit Disneyland, but was denied by the U.S. government for security reasons (History 2020). This displeased Khrushchev and caused a minor political incident (Ibid.). On December 31, 1957, not quite 18 months after opening (July 17, 1955), Disneyland welcomed its 10 millionth visitor (City of Anaheim n.d.).

From 1954 to 1970, the City embraced the Googie architecture that characterized Disney's Tomorrowland (City of Anaheim n.d.; Figure 4). In the early 1960s, industrialist and president of Best Western, Al Stovall built five "cosmic-themed" motels near Disneyland and advertised them as "Moon Level Luxury at Down To Earth Rates" (Designyoutrust 2018). Stovall's designs, which were inspired by the daily news stories about the space race, further popularized Googie architecture and the resort theme in Anaheim. In 1961, the Anaheim/Orange County Visitor & Convention Bureau (now Visit Anaheim) was established to promote Anaheim as a resort destination (VisitAnaheim.org 2020; Figure 5). That same year (1961), the Los Angeles Angels of the American League (AL) became one of four big-league baseball expansion teams, but it would be four years before they changed their name to the California Angels (1965) and five years before they made Anaheim their home (Baseball Reference n.d.).

In April 1966, Anaheim Stadium, a new Major League Baseball (MLB) park in Anaheim held its opening day for the home team California Angels (*Los Angeles Times* 1966; Figure 6). To fund the stadium, the City "established a body called Anaheim Stadium Incorporated, a non-profit corporation which would negotiate the contract, arrange for the selling of private corporation bonds to pay for land and construction, and lease the facility to the City for a period of 35 years, or until the bonds are retired" (Anaheim Stadium 1966:7). The stadium, which was a standard design modified by Nobel Herzberg and built by the Del E. Webb Corporation, immediately became known as "the Big A" because of its most striking feature: a 23-story high, Googie style A-frame scoreboard with a halo around it that was located behind left-center field (Anaheim Stadium 1966; Figure 6). At the time, the sign/scoreboard was touted as cutting edge for its use of the most current electronics and computerized information, which included animation and a "memory system" that could spew out all manner of baseball trivia,



Figure 4: Tomorrow Land art print
(Found online at: https://www.pinterest.com/pin/52424783134570903/)

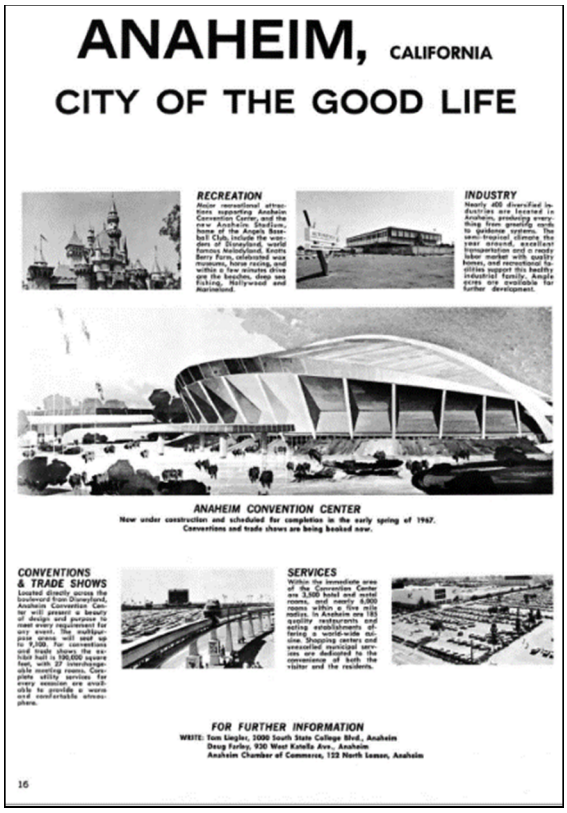


Figure 5: Anaheim promotional page
(Anaheim Stadium 1966)



Figure 6: Opening day April 19, 1966
(Source: Richter 2017).

as well as traffic conditions (Anaheim Stadium 1966). The stadium had 43,204 seats on three levels and 42-inch wide aisles (*Los Angeles Times* 1966). From home plate to the foul poles in right and left fields the distance was 333 feet and from home plate to the middle of center field it was 406 feet (*Ibid.*). The power alleys in right and left field were 375 feet from home (Ibid.). The playing field sported a blend of Bermuda and Kentucky blue grasses and a "fertigation" system that pumped fertilizer through the irrigation system (Anaheim Stadium 1966).

Designed as a multipurpose stadium, it included a press box on the third base side for football games, as well as "a moveable grandstand on huge pneumatic tires" that would increase the seating to 56,000 (Anaheim Stadium 1966:8). The new stadium also featured ramps and escalators and the brand new, "space-age" Hammond X-66 Organ "located in a special sound-proof glass booth in the press box area" (Anaheim Stadium 1966:53; Herzberg & Associates 1965).

The new MLB expansion team was owned by Bob Reynolds (President), a two time All-American football star from Stanford and a successful businessman, in partnership with singer/actor/ businessman Gene Autry (Chairman of the Board) (Figure 7). Former baseball player, manager, and broadcaster Fred Haney was named General Manager and Bill Rigney, former San Francisco Giants manager, was named field manager (Figure 7). The new team's "franchise players" included Dean Chance (pitcher, 1961–1964), Jim Fregosi (shortstop, 1961–1964), and Bo Belinsky (pitcher, 1962–1964) (Baseball-Reference n.d.).

Known as the Los Angeles Angels from 1961 to 1964, their primary logo featured the initials "LA" on a baseball flanked by angel wings and topped by a halo. In 1965, the LA was changed to CA to reflect their new identity as the California Angels. The Big A was first incorporated as a logo on the 1973 team uniforms. Figure 8 shows the evolution of the team logo.

In 1965, Tom Liegler was hired to manage the stadium and the $12,000,000 municipal convention center adjacent to Disneyland (Anaheim Stadium 1966). In July 1967, Anaheim Stadium hosted the MLB All-Star game and the Convention Center opened (Baseball Reference n.d.; VisitAnaheim.org 2020). Some of the events the Convention Center hosted the first year were the Orange County Home and Decorator Show, a wrestling exhibition, the Republican Central Committee, the American Institute of Aeronautics and Astronautics, and a diverse variety of concerts including Jimi Hendrix, Led Zeppelin, the Supremes, Wayne Newton, the Bee Gees, and Joan Baez (City of Anaheim n.d.). In its first year, the convention center hosted 45,000 delegates and the City became a premier destination for conventions, meetings, and special events (Ibid.).

Throughout the 1970s, Disneyland continued to attract famous and noteworthy people and influence the flavor of the City as evidenced by the 1972 opening of the Sheraton Anaheim, designed as a medieval castle (City of Anaheim n.d.). In 1973, Elvis played the Anaheim Convention Center and the following year, just seven years after opening, 135,000 square feet were added to the Center (Ibid.). Also in 1973, Angel pitcher Nolan Ryan broke Dodger pitcher Sandy Koufax's single season strikeout record (set in 1965) and in 1975 he tied Koufax's 1965 record-setting four no-hitters, two of which Ryan threw in Anaheim Stadium (1974 and 1975) (Nonohitters.com 2008–2020). Ryan went on to break Koufax's no-hitter record in 1981 as a Houston Astro and was inducted into the Baseball Hall of Fame in 1999 as a California Angel (Baseball Hall of Fame n.d.). In 1979, the Angels won the West



Figure 7: Angels' Leadership
Los Angeles Times 1960.



Figure 8: Top: Primary Angel logo 1961–1964; center: Primary Angel logo 1965–1970; bottom: 1973 Jersey logo
(Sportslogos.net 1997–2020)

Division title and plans got underway to renovate the stadium to accommodate the Los Angeles Rams National Football League (NFL) team. To accommodate the renovations, the Big A scoreboard had to be moved. On Wednesday morning July 18, 1979, nearly 1,000 fans came to watch the 240-ton Big A be relocated approximately 1,300 feet to the parking lot near the freeway (*Los Angeles Times* 1979; Figure 9).

In 1979–80, seating was constructed in the open area between the outfield and parking lot, enclosing the Stadium and increasing the seating capacity to more than 65,000 (mopsquad n.d.). The renovations resulted in an asymmetrical outfield configuration that reduced the distance from home plate to mid-right field by approximately nine feet (Skidmore, Owings & Merrill 1979; Figure 10). Among the numerous modifications to the stadium was the construction of 113 luxury suites around the stadium and a new press box on the third base side, which was the only side of the stands that was parallel to the football field (Ibid.; *Los Angeles Times* 1980).



Figure 9: Moving the Big A
(*Los Angeles Times* 1979)

In August 1980, the Rams played their first game in the renovated stadium (*Los Angeles Times* 1980). The Rams made the stadium their home until 1995 when they relocated to St. Louis.

During the 1980s, the Convention Center shifted from concerts to trade shows and expanded again (City of Anaheim n.d.). Large hotels in the City continued to be built and/or expanded. The 1,600-room Anaheim Hilton and Towers hotel, reportedly the largest in southern California, opened two miles from Disneyland and 50 feet from the Convention Center in May 1984, just in time to help accommodate the thousands of visitors converging on southern California for the Los Angeles Olympics (*Los Angeles Times* 1984). Two Olympic wrestling events were hosted at the Anaheim Convention Center (City of Anaheim n.d.).

In the 1990s, Anaheim began moving away from the Googie style, especially the kitschy collection of signs around Disneyland (City of Anaheim n.d.). Hoping to create a more dignified image for the



Figure 10: Anaheim Stadium during the Rams era
Image found online at: https://i.pinimg.com/originals/b2/dc/25/b2dc25693cb7746276d41b6dd18c5548.jpg

Anaheim Resort Area, the City opted for monument signs with a uniform appearance (Ibid.). The Convention Center was expanded for the third and fourth times and Disneyland also expanded adding California Adventure (Ibid.). In 1993, a new indoor arena, home to the Anaheim Ducks National Hockey League team, was built northeast of the Stadium on the opposite side of the 57 freeway. The hockey team, which was originally owned by Disney and called the Mighty Ducks after the movie franchise, was sold in 2005 and the name was shortened to the Anaheim Ducks (Stainkamp 2010). The arena has been called the Anaheim Arena, the Arrowhead Pond of Anaheim, and the Honda Center (Ibid.).

In the mid-1990s, the Walt Disney Company, a minority owner of the Angels, took control of the team and reached a new deal with the City to stay at the Stadium until 2031. The team then became the Anaheim Angels. A 1996 news article reported on the "Disney-fying" of the stadium, stating that Disney "has plans to give Orange County the happiest ballpark on Earth. Disney wants a 'festive atmosphere' and will redo everything from the seats to adding sculptures of caps and balls on the outside" (*Orange County Register* 1996). The article listed a number of proposed major alterations to just about every part of the stadium, including the possibility of moving the Big A back to the outfield area (Ibid.). According to José Padilla, Facility Maintenance Manager, among the numerous changes made was the removal and reconstruction of the entire section of the stadium behind home plate, from the field to the exterior (Padilla 2020). Included in this was the addition of 10 dugout suites behind home plate (Ibid.). In order to optimize the view of the playing field from the new dugout suites, the slope of the field was reduced from about 1 percent to about 0.02 percent (Lopas 2020). In addition, the soil profile of the field was changed and centerfield was also modified, leaving the distance from home to left field the only original outfield dimension (Ibid.).

The fully renovated stadium opened on April 1, 1998, with a capacity of 45,050 (mopsquad n.d.). Modifications included replacement of the 20,000 outfield seats with bleachers, "a video display board, an out of town scoreboard below the right field seats, a 'California spectacular' [extravaganza] in which geysers erupt and a stream cascades down a mountainside covered with real trees and artificial rocks behind the left-center field fence, and new bullpens" (Ibid.). In addition, all of the seats were replaced, "a plaza was constructed outside the stadium with two giant Angel hats" and (in 1997) the stadium was renamed Edison International Field (Ibid.; Figure 11). In 2002, the Angels went to the World Series for the first time and won the title. After the 2003 season, the stadium was renamed Angel Stadium, but to most fans it will always be known as the Big A (Ibid.).

Thanks in large part to the early and continued success of Disneyland, the City has become a premiere destination for tourism and recreation. Today, the Anaheim Resort area (generally located northwest of the stadium) consists of 1,078 acres designated for recreation and tourist/convention-related activities and supporting uses (City of Anaheim 2019–2020). It includes Disneyland, Anaheim Convention Center, hotels, restaurants, and shops, employs more than 30,000 people, and generates 27 percent (after City services and other expenses) of Anaheim's annual general fund (Ibid.).



Figure 11: Angels Stadium 2020
Drone photo taken by LSA (4/29/2020).

METHODS

ARCHIVAL RESEARCH

LSA completed archival research during the months of March, April, and May 2020. Research methods focused on the review of a variety of primary and secondary source materials relating to the history and development of the project area. Sources included, but were not limited to, building permits, online sources, published literature in local, regional, and baseball history, news articles, historic aerial photographs, and historic maps. In addition, LSA visited various archives including two archives located at the Stadium that included numerous original blueprints and ephemera and interviewed various people associated with the Angels' organization including José Padilla, Facility Maintenance Manager, Sam Maida, Director of Ball Park Operations, and Barney Lopas, Head Groundskeeper. Attempts were also made to contact Michael McKay, a long-time employee who recently retired.

Primary historical themes that were identified include the general history of Anaheim including the sub-theme Tourism, Suburbanization, and Industrial Growth (1950–1970), which includes sports and recreation (discussed in the Historical Overview); the Development and Expansion of MLB; Architecture and Engineering of MLB Parks with the multi-faceted sub-theme Construction of Anaheim Stadium and the Big A; and People Associated with Anaheim Stadium and the Angels Organization. These and related information are discussed in the Archival Research Results section of this report.

FIELD SURVEY

On April 29, 2020, LSA architectural historians Casey Tibbet, M.A., and Eugene Heck, M.A., accompanied by Dennis Lechner, photographer, and Anthony Greco, drone pilot, conducted the intensive-level architectural survey of the Stadium and Big A with the assistance of José Padilla, Facility Maintenance Manager. The survey included, but was not limited to, the following areas: the playing field; the bullpens; the Extravaganza; the dugouts and the dugout suites; each level of seating; various ramps, escalators, elevators, and concourses/walkways; storage rooms; interior batting cages; press boxes; the exterior of the stadium; and the Big A. Mr. Lechner took numerous still photographs of these features and Mr. Greco took digital video footage of the stadium and the Big A, including a "fan's walk" from the parking lot into the stadium, up the ramps to the farthest seat in right field. Ms. Tibbet and Mr. Heck took detailed notes based on their observations and the information provided by Mr. Padilla.

Both Angels Stadium and the Big A sign were evaluated on Department of Parks and Recreation (DPR) forms and the DPR forms and detailed descriptions of these resources are provided in Appendix A. Appendix B is a 1966 Angels program detailing the stadium's history.

RESULTS

ARCHIVAL RESEARCH

The general history of Anaheim including the sub-theme Tourism, Suburbanization, and Industrial Growth (1950–1970), which includes sports and recreation, was discussed in the Historical Overview above. Additional themes identified by archival research are discussed below.

Development and Expansion of Major League Baseball

Prior to the mid-19th century, the United States did not have large urban centers like those in Europe (e.g., London and Paris). The Industrial Revolution changed that as more and more Americans were drawn into cities by steady work and reliable wages. Missing the sense of community they had in their rural towns, these people formed an inordinate number of fraternal organizations, benevolent societies, relief associations, and clubs (Markusen 2019:17). "The first baseball clubs were of this type … [and] no pre-Civil War club did more to advance the game than the Knickerbocker Base Ball Club of New York City" (Markusen 2019:17 and 18).

The Knickerbockers wrote down the first rules of baseball in 1845 (baseballreference.com n.d.). The rules specified that there would be 90 feet between the bases, laid out at right angles. The pitcher was required to deliver the ball from within a box delineated by chalk, whose front line was 50 feet from home plate. The area right of a line from home to first base was out of bounds as was the area left of a line from home to third base. No distance to the outfield or for what constituted hitting a home run was specified. Thanks to increased newspaper publication, which almost doubled nationwide between 1850 and 1860 and the publication of the Knickerbocker Rules in 1860, the rules began to spread uniformity throughout the country (Markusen 2019). Within five years, the Knickerbocker Rules replaced most others and within 10 years they stood alone (Markusen 2019:19).

With 15 other New York area clubs, the Knickerbockers formed the National Association of Base Ball Players (NABBP) in 1857 (baseballreference.com n.d.). This was the first organization to govern the sport and to establish a championship (Ibid.). With hundreds of clubs across the country, professional play began in 1869, with the first prominent professional team being the Cincinnati Red Stockings (Ibid.). In 1870, the NABBP split into two groups, one for amateurs and one for professionals, but "professionalism intruded so strongly that by the mid-1870s, [many clubs] had given up baseball entirely, reverting to being social clubs" (baseballreference.com n.d.; Markusen 2019:21). By 1876, NABBP had been replaced by the National League of Professional Base Ball Clubs (baseballreference.com n.d.).

As an association, the NABBP, allowed any team to join by submitting an entry fee (Markusen 2019). "Schedules and player contracts were left to individual teams … [and] multiple teams could and often did represent the same city" (Markusen 2019:33). As a league, the National League of Professional Base Ball Clubs established a different model that was focused on the club rather than the player. In the National League "players would play, and experienced business owners would handle baseball's business end" (Markusen 2019:34). The National League did not play on Sundays and did not allow alcohol at games. In addition, it introduced a host of new policies that centralized leadership, limited membership, granted exclusive territorial rights, and introduced league-wide scheduling and rules for

player discipline (Markusen 2019). The controversial "five-man rule" allowed owners to reserve exclusive rights to five of its players, depriving those players of most of their leverage at contract time (Ibid.). This soon expanded to every player.

Several rival associations sprang up, including the American Association, which began play in 1882 (Markusen 2019). The American Association played games on Sundays and allowed teams to set their own ticket prices and make decisions regarding alcohol sales, but it had an organization-wide schedule and granted territorial rights (Ibid.). In many respects, it was a hybrid of the NABBP and the National League. Recognizing the strength of this rival, the National League first tried to discredit it and then to partner with it via the National Agreement of 1883, part of which required the American Association to adopt the reserve clause (Ibid.). This created the umbrella of "Organized Baseball" with other rivals thereafter referred to as outlaws or wreckers (Ibid.).

In 1885, the Brotherhood of Professional Base Ball Players, was organized as the game's first players' union (Markusen 2019). This group also formed the Players' National League and attracted more than 100 established major league players, including most of its biggest stars (Ibid.). With three organizations to choose from, fans began to lose interest. By 1890, professional baseball was struggling to survive and the investors backing the Players' League pulled out (Ibid.). At the end of the 1891 season, the National League and the American Association merged with a total of 12 teams (Ibid.). Although efforts were made to revive the American Association, it was not to be. In 1900, baseball executive Ban Johnson formed the American League from the Western League, which was a minor league (Ibid.). Johnson planned no major deviations from the National League's structure and in 1903, the two leagues signed an agreement very similar to the one signed in 1883 (Ibid.). The first World Series was played that same year with Boston beating Pittsburg five games to three. "The wisdom of that decision [the 1903 agreement] was made apparent when it was followed by 50 years of such remarkable stability that none of the 16 teams in either league folded or relocated" (Markusen 2019:40).

Expansion of Major League Baseball

Except where noted, this section is adapted from *Baseball's Business: The Winter Meetings, Volume 2, 1958–2016*, Chapter 3: 1960 The Missouri Compromise, by Charles H. Martin (2017).

In the late 1950s, many cities were interested in having their own MLB team. With only 16 MLB franchises, it was clear that there were more Major League-ready cities than there were teams. With the Dodgers and Giants relocating to California in 1958, there was a move afoot to bring a second club to New York. In July 1959, William Shea and the legendary Branch Ricky formed a third major league called the Continental League (National Baseball Hall of Fame 2010). Both National League and American League owners were squarely opposed to the new league. Knowing this, "Shea signed up seven cities to receive teams and join his New York franchise: Atlanta, Buffalo, Dallas-Fort Worth, Denver, Houston, Minneapolis-St. Paul, and Toronto" (Ibid.). In response, the National League voted to expand from eight teams to 10, provided that the Continental League disband. Then, aware that the status quo regarding baseball's reserve clause might not hold much longer and sensing that expansion was now inevitable, the Major League owners invited the owners from the Continental League to a meeting in Chicago in August 1960.

At the meeting, led by New York Yankees owner Del Webb and Los Angeles Dodgers owner Walter O'Malley, the major-league owners announced plans to outflank the Continental League by adding up to four new franchises no later than 1962 and four more in the future. The Continental League was effectively dead, but some of its prospective owners suddenly dreamed of having their own American or National League franchise. Now the major-league owners were left to fight among themselves over the details of how to turn their expansion dream into reality. Del Webb, chairman of the American League's expansion committee, had made overtures toward expanding into Houston, but Walter O'Malley announced that the Houston Continental League group had applied for membership in the National League. When the National League owners met in New York on October 17, 1960, they officially approved franchises for Houston and New York, to begin play in 1962. The New York group was led by heiress and philanthropist Joan Whitney Payson, and the Houston group was headed by oil fortune heir Craig Cullinan, both of whom were owners previously aligned with the Continental League.

Not to be outdone, American League President Joe Cronin called for the league to meet to further discuss expansion plans. On October 26, 1960, American League leaders voted to expand to 10 teams and to one-up the National League by beginning play in 1961. They authorized Calvin Griffith to move his team "lock, stock and bat boy" from Washington to Minneapolis-Saint Paul and approved a new franchise for the capital. They also sanctioned a tenth franchise in Los Angeles and said baseball would have its first 162-game schedule. Cronin called the expansion plan the most forward-looking and progressive program in baseball history, stating "we've let the National League get too far out ahead of our league." In their haste to act, "these teams had no general managers, no managers, no players, no ticket sales department and a spring training that would begin in four months" (McCue and Thompson 2011).

The American League's drive to move into the Los Angeles market was motivated by Dan Topping, co-owner of the Yankees with Del Webb. When it became apparent in August that the National League was aiming for New York, Topping asked Commissioner Frick to affirm that not just New York was open territory, Los Angeles was open territory, too. Frick promised that he would vote to that effect should there be a tie between the leagues in the matter (Joe King, *The Sporting News*, November 2, 1960:4). However, a few days later, after considering objections from O'Malley about a possible American League move to Los Angeles, Frick announced that under Major League Rule 1C, the American League could not place a second team in Los Angeles without the unanimous consent of the owners. On November 17, 1960, the American League leaders awarded the new Washington franchise to General Elwood "Pete" Quesada and his group, over syndicates headed by Admiral John Bergen of New York and Edward Bennett Williams of Washington. Quesada became the first Hispanic American to own an MLB team when he acquired the expansion franchise for Washington D.C. in 1961.

On November 30, 1960, a settlement made possible the American League's entry into Los Angeles in 1961. Amendments were drafted to change Rule 1C, including that any Major League city with more than 2.4 million people could now be invaded by a rival without the consent of the other League. Only New York, Los Angeles, and Chicago fit that description. This was followed up by more meetings in December 1960, known as the Winter Meetings.

On December 6, as both leagues met separately, O'Malley told the Associated Press that he was willing to permit the American League to operate with a tenth club in Los Angeles in 1961 under

certain conditions, which he declined to elaborate (Martin 2017:53). The American League brought in for screening purposes the soon-to-be new owners of the Los Angeles Angels, headed by Gene Autry and Bob Reynolds. That evening the American League owners called in the press to meet "the owners of the new Los Angeles club." By the next afternoon, the "Missouri Compromise" had been hatched and approved. Or, as the *Saint Louis Post-Dispatch's* Neil Russo put it, "O'Malley finally yielded, all the way to the bank," as agreements were reached, among others, indemnifying the Dodgers (Martin 2017:57).

Major League baseball's historic decision to expand was easily the biggest story to come out of the Winter Meetings of 1960, but the continuing struggles of the minor leagues and their increasingly problematic relationship with their parent clubs were a matter of grave concern. As *The Sporting News* observed: "The major leagues, in agreeing to expand, necessarily invaded some minor league territory. This in itself puts an additional burden on the majors. They not only must build strong franchises in new cities, they also must do everything possible to keep the remaining minor league sector alive. Without the minors the majors have no lifelines. In recent years there has been so much agitation for Major League franchises that interest has deteriorated in minor-league ball. Poor facilities and availability of Major League radio and television have further weakened the minors. Despite all the pump priming, minor-league attendance continued to dwindle to the point that revelation of the figures has been delayed. The burden will rest with the major leagues" (Martin 2017:68).

As the Winter Meetings took place, only the Pacific Coast League was sure to have eight teams going forward, due to their willingness to go to Honolulu to replace Sacramento. The International League also had to leave the mainland, replacing Miami with San Juan, but still lacked an eighth team. Montreal no longer had a working agreement or Major League tie-up. The American Association was faced with the knowledge that it was going to lose teams in Minneapolis, Saint Paul, and Houston due to the big-league expansion. Deeper into the minors the situation was even worse. The Southern Association was on life support. The Double-A Texas League had only six teams. The Mexican League, also classified as a Double-A circuit, decided it was not going to get help from the majors and so would develop its own players (Martin 2017:70).

After the Winter Meetings, the American League held its expansion draft on December 14, 1960, in Boston, to fill the rosters of the Washington Senators and the Los Angeles Angels. Each existing American League club had to make available for the draft seven players who had been on their active roster as of August 31, 1960, and eight others from their 40-man roster. The expansion clubs paid $75,000 for each of the 28 players they drafted, with a maximum of seven players drafted from each existing club, not including minor-league selections. They were required to take at least 10 pitchers, 2 catchers, 6 infielders and 4 outfielders. The clubs also had the option of drafting one non-rostered player for $25,000 from each established franchise. Baseball historian Eric Thompson wrote, "Between October 26, 1960 when the American League expansion was announced and December 14, 1960 when the expansion draft took place the following obstacles were overcome:

1. Ownership for the two new franchises was established.
2. New policies for future expansion were established.
3. A method of player distribution, convoluted and mishandled as it was, was established.
4. A 162-game schedule was developed.

5. Stadium issues in Los Angeles were settled" (Martin 2017:9).

Architecture and Engineering of Major League Ballparks

Like all building types, the design and materials of major league baseball stadiums have evolved over time. In the earliest days of the sport (mid-1800s), amateur teams played in open fields and traveled by wagon. By the 1870s, wooden stadiums were being built, but these often burned down and by the 1910s, new stadiums made use of structural steel, masonry, and to a limited extent reinforced concrete. In the post-WWII era, stadiums evolved again to accommodate the suburban lifestyle, bigger crowds, greater comfort, and a variety of events. Key innovations during this period allowed concrete to compete more favorably with structural steel advancing the construction of loges. A new trend in stadium design, often referred to as the retro ballpark era, began in the 1990s. Parks from this period typically incorporated features from pre-war stadiums such as asymmetrical playing fields and old-fashioned façades. While perhaps creating some sense of nostalgia, these parks have been criticized for providing expensive comfort for the few as opposed to good viewing for the many.

Each of these eras in ballpark design is discussed in more detail below. The information in this section was obtained from *Play Ball! The Rise of Baseball as America's Pastime: Course Guidebook*, by Bruce Markusen (2019), *Green Cathedrals: The Ultimate Celebration of All 271 Major League and Negro League Ballparks Past and Present*, by Philip J. Lowry (1993), and *Ballpark: Baseball in the American City* (2019) by Paul Goldberger.

The Wooden Ballpark Era (1871–1908)

This era generally begins with the opening of Hamilton Field, in Fort Wayne, Indiana, where the first professional league baseball game was played in 1871 and concludes with the abandonment of Columbia Park, in Philadelphia in 1909 in favor of the larger Shibe Park (Markusen 2019:57-63; Goldberger 2019:60-75).

The early years of baseball were characterized by the difficulty of finding appropriate playing sites. Suitable rural fields were usually claimed for agriculture and urban sites for commerce or industry. When the Knickerbocker Club of New York City framed the first written rules of baseball in 1845, they had already been forced to move three times in short succession because the sites they chose in Manhattan were too small or were co-opted for other purposes. Eventually, they made a permanent home at Elysian Fields in Hoboken. However, trees in the outfield made fielding difficult. As the game evolved, players began using a harder ball, so hits were longer. The club was composed of amateurs and spectators were charged for the ferry trip from New York to Hoboken, but not to watch the game. Spectators mingled freely with the players in the outfield, far from the action.

Neighborhood baseball clubs were becoming extremely numerous in Brooklyn when William Cammeyer bought a vacant lot known as Union Grounds in 1862 and converted it to an ice-skating rink. The next spring, he drained the pond and laid out a baseball diamond. Intense interest in local rivalries enabled Cammeyer to charge people a dime to watch the games. He built a six-and-a-half-foot high fence around Union Grounds to keep non-paying customers out. He did not intend to create a dividing line between fly balls that could be caught and those that were out of play, but that in fact became the critical role that ballpark fences would soon come to play. Cammeyer's fence was a matter of capitalism, not ground rules. His motivation for presenting baseball inside a fenced enclosure was

to attract a large crowd, make money, and yet retain some degree of decorum. The Union Grounds had a covered viewing section set aside for women and their gentlemen companions, a further statement of gentility intended to encourage the attendance of women, whose presence was thought to dampen the raucousness of men.

Other entrepreneurs soon began constructing their own diamonds and this flurry of activity brought significant changes to baseball. Outfields had previously extended to the horizon or the nearest natural barrier, but with these parks now being fully enclosed, batters could swing for the fences by trying to hit the ball out of the ballpark. Because owners were unable to spend much money on them, 19th century ballparks where regarded as temporary structures. Team owners spent as little money as possible for land no one else wanted and then hired talented groundskeepers to get the field ready for play. These ballparks had limited seating capacities and few amenities of any kind. Worst of all, their wood frames made them fire traps that burned down with distressing regularity. One thing in favor of these ballparks was that their small size produced considerable intimacy, with spectators close to the action. In the early years, players were liable to sprawl on the ground or even sit with the spectators while their teammates were batting. In 1882, the National League mandated that ballparks feature a bench and during the 1890s the first covered benches and dugouts made their appearance.

The Classic Parks Era (1909–1957)

This era begins with the opening of the first steel and concrete stadium, Shibe Park, in Philadelphia in 1909 and closes with the demise of Ebbets Field in Brooklyn and the Polo Grounds in Manhattan in 1957, when the Dodgers and Giants left (Goldberger 2019:76-112; Lowry 1993:xi-xix).

The first two decades of the 20th century saw major advances in construction equipment, building materials, and design. Small wooden bleachers surrounded by a fence were indeed intimate, but as baseball became more popular and ticket revenues increased, the ballpark could be increased in size and the expense justified. The classic ballpark emerged as the logical development of seating expansion from the wooden stands. With the widespread use of structural steel and masonry, or to a limited extent reinforced concrete, significant improvements were made in seating quality and capacity. The single greatest achievement of this era was the upper deck. This contrivance allowed more people to sit closer to the action of the diamond than was dreamed possible in the wooden seat era. As an added advantage, the use of structural steel made the seats relatively fireproof.

The problems of providing a good view of the game or event were very much the same as those faced by the ancient Greeks, who Sir Bannister Fletcher credits with developing the first grandstand for a sporting event. A seat deck profile must be developed where the spectator looks between the heads of the spectators in the row directly in front and over the heads of those in the next row and all succeeding rows. This is a compromise. If each spectator looks directly over the heads of those in front of him the seat deck would become unnecessarily steep. For psychological reasons, this steepness should be limited to a maximum of 37 to 38 degrees from the horizontal. As such, the compromise seat deck takes on a concave parabolic shape that becomes increasingly steep as the seat deck is moved closer and/or higher with respect to the game or event.

The ancient Greeks, dealing with a long, linear footrace, could afford to elongate the seat deck and thereby shorten its depth. Likewise, a relatively short single seat deck worked fine for the small crowds

of spectators during the infancy of baseball but proved woefully inadequate when attendance at a game approached 20,000 to 30,000. In addition, the long linear seat deck of the ancient Greek footraces is not applicable to baseball, with its main attraction occurring on a diamond, 90 feet on each side.

The logical solution thus became the upper deck. With this configuration, the back half of a deep, single seat deck could be cut off, lifted up, and pushed forward to allow a much closer and intimate view than otherwise possible. The advent of modern design methods and structural steel enabled this to be achieved. However, there were tradeoffs. Supports for the upper deck must extend to the lower level if one is over the other, so some seats are lost altogether in the lower level and some are unfortunately situated behind columns. If the upper deck is cantilevered, columns are eliminated but other problems arise. Pedestrian movement also becomes a costly item. Ramps, escalators, and raised concourses with restrooms and concession stands become very expensive. Despite problems, the structural steel and masonry classic ballpark splendors multiplied and fans came and enjoyed them.

If a fan had the money or had special contacts, he or she could sit right behind home plate. A fan with less money or influence would sit along the first or third baseline. The regular fan most often was content to sit in the pavilion areas along the foul lines or, for the ultimate in economy, the bleachers. If you were a kid fortunate enough to catch an out-of-the-park foul or homer, you could get in with the baseball as a ticket of admission. Amenities were sparse: limited concession menus, long waits and toilet lines, stiff hard chairs or bleacher seats, and sudden downpours were expected; but traffic jams and long delays were unheard of since most fans could walk or take a trolley to the game.

The classic ballpark was totally integrated into the neighborhood. A little known but crucial benefit of this neighborhood integration was that ballparks took on an asymmetrical form as dictated by the property lines of the site. Fenway's Green Monster, bordering Lansdowne Street, literally added a new dimension to baseball, as did League Park's 40-foot high right field wall, located only 290 feet from home plate. Sometimes the asymmetrical outfield configuration was not dictated by land constraints. When the Osborn Engineering Company worked with Jacob Ruppert, one of the New York Yankee owners in 1920, Ruppert wanted a short right field fence to accommodate his newly acquired slugger, Babe Ruth. The asymmetrical configurations of these classic era ballparks have contributed to some legendary plays.

The Era of Postwar Stadiums (1958–1992)

This era starts in 1958 with the groundbreaking for Candlestick Park in San Francisco, the first stadium to be built entirely of reinforced concrete, and ends with the opening of Camden Yards in Baltimore in 1992 (Goldberger 2019:171-195; Lowry 1993:xv-xiv). Most of the postwar stadiums were in the suburbs and open to the sky; a sub-type, covered stadiums (domes), also emerged at this time. The Houston Astrodome, deemed the Eighth Wonder of the World, was the first of this sub-type (1964) (National Trust for Historic Preservation 2020).

The expansion of MLB to the West Coast ushered in the so-called super stadium era. Just as Homer Barton noted, "The people will be much the same but with new and different wants." Now, these new and different wants of the people spawned such stadiums as Candlestick Park (1960), Dodger Stadium

(1962), RFK (1962), Shea Stadium (1962), the Astrodome (1965), Busch Stadium (1966), Three Rivers Stadium (1970), and its nearly identical cousin Riverfront Stadium (1970).

A stadium had to accommodate a vast array of games and events to obtain funding, and fans simply demanded more comfort. Stadium designers had to respond to these new criteria. They were also responding to a new order of architecture known as the Modernist Movement. Originating in Europe in the earlier part of the 20th century, this form of architecture immigrated to this country when such notable architects as Walter Gropius and Ludwig Mies van der Rohe fled Hitler's Europe and became U.S. citizens. This form of architecture embodied simple, functional design or, in the words of Mies, "form follows function" and "less is more." During this time, concrete came into its own with respect to stadium construction. Such innovations as admixtures, high-strength lightweight concrete, sophisticated reinforcing design, air entrainment, and the use of computer design allowed concrete to compete more favorably with structural steel.

With the new, lightweight, high-strength concrete, it was no longer necessary to construct massive footings to support a typical heavy concrete structure. Admixtures, including plasticizers, allowed easy pumping and made concrete curing relatively quick, so that prerequisite structural concrete members could readily support future pours. New developments in reinforcing steel design in conjunction with the use of computers enabled concrete to span greater distances and work as a more effective cantilever. Without the advent of this technology, multi-deck stadiums of concrete could not have been built.

Those recent advances suited the modernist stadium architects. Now the structure of a stadium could be vividly exposed, whereas with structural steel a skin had to be utilized to hide its spaghetti form. Modernists delved into abstracts about symmetry and the visual presentation of a building as a free-standing entity—in full view within a parklike setting—to be aesthetically appreciated by the masses. The massive flight of affluent city-dwellers to the suburbs, in conjunction with the greater dependence on the automobile and its attendant parking requirements, also fostered the standalone stadium concept. It no longer made sense to nestle a stadium within the confines of an urban neighborhood. Since form followed function and function was symmetry, it followed that the playing field configuration also became symmetrical. These stadiums are often referred to as concrete donuts.

Comfort was indeed the word for these second-generation stadiums, and that word was spelled L-O-G-E. These modern contrivances accomplished two significant things: first, they helped foster a caste system with respect to spectators and second, they wreaked havoc with upper deck seating geometries. The caste system was created when loges became a necessary evil for funding purposes. Loge goers demanded optimum viewing location, exclusive parking, segregation from other fans, and catered food service. Because optimum viewing was a priority, loges were often hung from beneath the upper deck in one, two, or even as many as three tiers. A simple corollary is that the greater the amount of private funding required for a stadium, the greater the number of loges, and the greater the negative impact on the upper deck geometries.

Unfortunately, with any number of loge tiers placed underneath the upper deck, the first seat of the upper deck will be higher and the whole upper deck must move back from the game or event to stay within the maximum deck angle of 37 to 38 degrees. Obviously, the further the deck moves back the worse the spectator's view.

The same design anomaly also applies to column-free viewing. First incorporated in 1962 with the construction of Washington's RFK Stadium, this concept has been carried over into every modern stadium since. Unfortunately, it is not the panacea it was originally thought to be. For columns to be eliminated, two conditions must be met: first, the upper deck must be cantilevered from the back of the lower seat deck; second, the roof over the upper deck must be limited to the amount of roof element that can be cantilevered from the back of the seat deck. Neither of these conditions please the fans because they will be sitting farther away overall and they will not have protection from rain and sun. The cause of this once again is explained by the seating deck geometries.

Baseball is such that the seating around the infield will be in the greatest demand. If you shorten the length of the lower deck in order to support the upper deck as reasonably close to the game or event as possible, you effectively eliminate a large portion of seats from the prime infield area. As one can imagine, this condition is exaggerated when loges enter the picture. Some of the classic ballparks (Cleveland Stadium and Wrigley Field for example) had new loges installed under the upper deck, much to the chagrin of the fans sitting in the back of the lower deck, who then suffered from "tunnel vision."

In addition to the concrete donut stadiums, a subtype known as domed stadiums, emerged during this period. The first of these was the Astrodome in Houston, Texas. Former Houston Mayor Roy Hofheinz is credited with pioneering domed stadiums. After being rained out several times at Houston's minor league stadium, he took inspiration from the Colosseum in Rome, which used giant awnings to shield spectators from the sun (Trumpbour 2016). Because of Houston's subtropical climate prone to hot, humid summers with rainstorms, it was believed that a covered stadium was essential if Houston wanted to win its bid for a major league team. In 1960, Hofheinz presented a model of a domed stadium to the National League owners, hoping to lure a major league team to Houston (ballparksofbaseball.com 2001–2020). In October 1960, Houston was awarded an MLB franchise and voters approved an $18 million bond for construction of the domed stadium (Ibid.).

Originally known as Harris County Domed Stadium, the Astrodome was "the world's first indoor, air conditioned domed stadium" and "the 18-story multipurpose structure set the bar for arena design and construction for decades to come" (National Trust for Historic Preservation 2020). The stadium, which "showcased the first installation of an artificial playing surface, soon to be known as Astroturf," was home to MLB's Houston Astros and the NFL's Houston Oilers (Ibid.). "The stadium featured six levels of multi-colored seats that circled from the left field foul pole to home plate and around to the right field foul pole. The Astrodome was one of the first stadiums to have luxury suites with 53 and each of the 42,217 seats in the Astrodome was cushioned. Behind the pavilion seats in centerfield was a $2 million, 474-foot long scoreboard, homerun spectacular, and display picture board. The Astrodome also had five different restaurants located throughout the stadium" (ballparksofbaseball.com 2001–2020). Although the Astrodome was a modern marvel that inspired construction of numerous other domed/covered stadiums, it has sat empty since the Astros left after the 1999 season and today the only covered stadium still in use from the Era of Postwar Stadiums is the Toronto Blue Jays stadium, which was built in 1989 and features a retractable roof (Newcomb 2018; BlueJays.com 2020).

The overall failure of the super stadium era can be summed up by a conversation by a major Southwest developer and Osborn Construction's V.P. for Design regarding the 1989 World Series: "I

watched the Cubs play from the upper deck of Wrigley Field and thoroughly enjoyed it, columns and all. I then watched the World Series from the upper deck of column-less Candlestick Park and couldn't see a thing without binoculars." As the 90s arrived, people lamented the demise of the classic ballpark. This, combined with a new world of media saturation and information overload, led to the next era of stadiums.

Retro Ballparks (1992–2017)

This era of ballpark design is ushered in by the opening of Camden Yards in Baltimore in 1992 and closes with the opening of SunTrust Park (renamed Trust Park in 2020) in Atlanta (Goldberger 2019:196-221).

In this era of stadiums, a large majority of architects abandoned the modernist school to embrace post-modernism, the incorporation of classical forms in a simplified way within the context of new building design. The era of the regenerated classic ballpark arrived, replete with natural grass fields, asymmetrical playing fields, and old-fashioned façades. Stadiums such as those in Baltimore, Chicago, Denver, Arlington, and Cleveland were built during this era. In fact, the word stadium was replaced with ballpark in the new park names.

Stadium types such as the "fixed dome" and the "operable dome" disappeared. However, the loge remained and in fact, multiplied at an ever-increasing rate. The monetary problems faced by cities, counties, and states required private financing at least of the magnitude of 50 percent, which ensured that the loge remained a fixed element in the stadium design.

The media's role in this new era of ballparks cannot be underestimated. Along with creating player celebrities with multimillion dollar per year salaries, the media demanded that the ballpark designer create a unique identity for media recognition. Many times, Cubs station WGN cameras would pan the classic ivy-covered brick of Wrigley Field's outfield walls signaling to viewers young and old across America exactly where the game was being played. Regenerated classic ballparks have these instant visual signifiers engineered into them. Something unique must be created with respect to the field landscaping to make it identifiable to a national television audience. The Camden Yards ballpark in Baltimore achieved this by maintaining the presence of an old restored brick warehouse in right field. Although baseball purists much prefer the regenerated classic ballparks to the now despised concrete donuts of the second era, their design achieved opulent comfort for the few at the expense of good viewing for many. The political reality regarding public/private partnerships needed to get new stadiums built during this era of stadium design ensured the problematic loge remained a character-defining feature of the retro ballparks, but this was not the design preference of the architects.

It remains to be seen whether a new era has truly begun, but recent developments suggest that there is a movement away from connecting ballparks with the real city, which began in Baltimore with Camden Yards, toward envisioning the ballpark more like the centerpiece of a developer-built theme park.

Anaheim Stadium (1966–1975)

The use of sport to advance a community's reputation has long been an important factor in promoting the growth and development of western townsites and cities (Reiss 1981:50). "Since the days of the

Cincinnati Red Stockings, professional baseball teams have often been organized with the express goal of advertising the hometown" (Ibid.). Although the City was already a major destination spot thanks to world-famous Disneyland, in the mid-1960s it set its sights on capturing the Los Angeles Angels by offering a stadium.

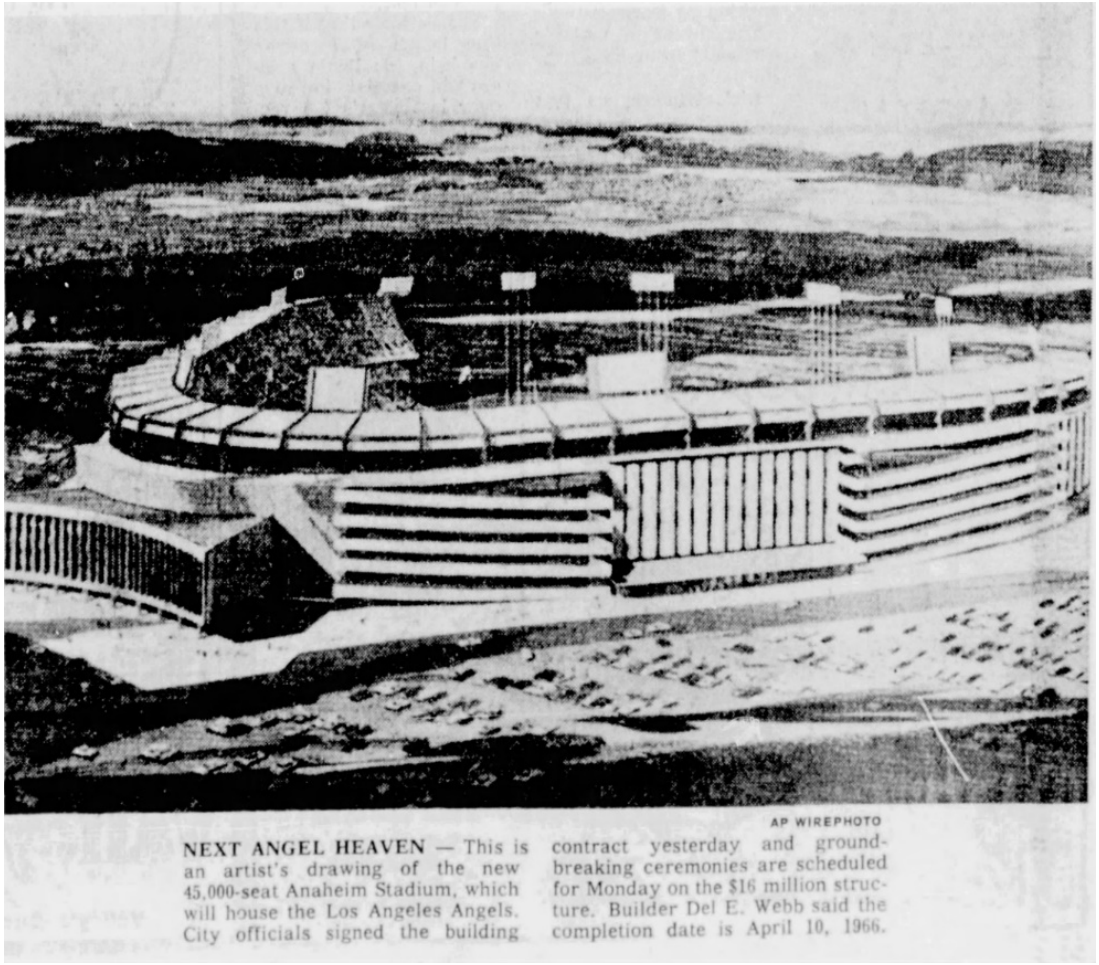
Following some early conversations between Cedric Tallis, Angels business manager, and Anaheim Mayor Arthur Coons, on March 10, 1964, Tallis notified the City that the Angels wanted a 45,000-seat stadium and parking for 12,000 cars on game days, plus the exclusive right to occupy office space in the stadium (California Court of Appeals n.d.:8). On March 21, the Golden West Baseball Company (GWBC, Angels ownership) met with Anaheim officials in Palm Springs, but information about the talks leaked, nearly jeopardizing the deal (California Court of Appeals n.d.; *Los Angeles Times* 1964a). The City had been working with 16 property owners to purchase approximately 155 acres of land where it planned to build a new 50,000-seat stadium, but when the property owners found out why the City wanted the land, the prices shot up (*Los Angeles Times* 1964a). Hoping to attract not just the Angels, but possibly a professional football team and track and field and other outdoor sporting events, "The proposal calls for a joint agreement between the city and the county to set up a non-profit corporation to arrange some $20 million in private capital funds to be repaid from rent revenues" (Ibid.). "Consideration is also being given to construction of an indoor sports arena which could house hockey and basketball games" (Ibid.). The Angels acknowledged that they had received a very attractive offer from Anaheim, but had not made a decision (Ibid.).

The intention was for the City to partner with Orange County to spread the risk of financing, but on April 10, 1964, after a joint hearing to review the stadium venture, the County pulled out citing economic risks that were too great (California Court of Appeals n.d.). The City decided to pursue the venture on its own and on April 18, it was reported that Anaheim had "exercised options on acreage and is planning a 50,000 seat stadium at a cost of $16 million" (*Valley Times* 1964a). This caused the Los Angeles City Council to take action. As a counter to Anaheim's offer, it suggested that Los Angeles could possibly build a stadium for the Angels in the San Fernando Valley and requested City planners to survey suitable vacant land near freeways for that purpose (Ibid.). The City Council expressed that it would be a shame for the Los Angeles Angels to no longer be in Los Angeles. Although he professed to agree with that sentiment, Angels' President Bob Reynolds stated that Anaheim had made a good faith offer and was prepared to go forward and therefore the Angels would continue to work with them (Ibid.). By the end of May, Cedric Tallis publicly stated that the Angels were only looking at Anaheim for their new home and, in fact, their attorneys were currently working out a deal with the City (*Los Angeles Times* 1964b). When asked whether he was concerned about losing fans by moving to Anaheim, he said he believed they were moving closer to many of their fans explaining "The freeways already in and those projected by 1966, when the move would be made, gives us 2.8 million people within a 20 mile radius and 600,000 just five miles from the stadium. Orange County has a population of 1.3 million now and the rate of increase is 10% plus a year" (Ibid.).

On June 15, 1964, the City formed the non-profit Anaheim Stadium, Inc. (ASI) to finance the project (California Court of Appeals n.d.:8). "The City leased the stadium property to ASI which then sold bonds in the amount of $21.5 million to finance the construction and to assist the City in acquiring the site. ASI leased back the facility and its appurtenances to the City" (Ibid.). On June 22, it was reported that the State Division of Highways estimated that construction of the Orange Freeway, the one Cedric

Tallis had expected to be constructed in 1966, was at least five years away (*Los Angeles Times* 1964c). Anaheim City Manager Keith Murdoch "said he would push for completion of the route from the Garden Grove-Santa Ana-Orange freeways interchange in north Santa Ana to the Riverside Freeway between Fullerton and Anaheim by the time the stadium opens" (Ibid.).

On August 8, 1964, the Angels signed a 35-year lease on Anaheim Stadium, beginning with the 1966 American League Season (*Los Angeles Times* 1964d). While for many this was cause for celebration, others were concerned about the cost of the stadium. Fearing there would be a $400,000 per year shortfall in paying the bond back, the Citizens Committee of California (Anaheim Chapter) threatened to join with the Anaheim Republican Assembly and the Anaheim Telephone Taxpayers Committee to try to get a ballot referendum if a construction contract was signed for the stadium (Ibid.). Despite this, on August 27, 1964, it was reported: "Leonard Smith, an Anaheim realtor and chairman of the Anaheim Stadium, Inc., the non-profit group representing the city of Anaheim, signed the contract [with Del E. Webb] for the stadium-boosters' group" (*Valley Times* 1964b). An artist's sketch of the stadium based on Webb's May 14, 1964, standard stadium design, accompanied the article (Figure 12 and Appendix C).



AP WIREPHOTO

NEXT ANGEL HEAVEN — This is an artist's drawing of the new 45,000-seat Anaheim Stadium, which will house the Los Angeles Angels. City officials signed the building contract yesterday and ground-breaking ceremonies are scheduled for Monday on the $16 million structure. Builder Del E. Webb said the completion date is April 10, 1966.

Figure 12: Artist's sketch of the stadium
(*Valley Times* 1964 8/27/64)

On August 31, 1964, in front of more than 1,000 people, actress Pat Wymore, assisted by Gene Autry, Mayor Odra L. Chandler, and Del Webb, broke ground on the Angels new stadium (*Los Angeles Times* 1964e). After various Angels players were introduced, a fire truck from Disneyland pulled up and Tommy Walker, representing Walt Disney, presented a Mickey Mouse flag pennant to Bill Rigney (Ibid.). Work on the site began immediately.

Although this was the Era of Postwar Stadiums, when the concrete donut design was the standard and domed stadiums were just starting to be constructed, Anaheim Stadium did not follow either of these trends. Del Webb's bid was based on a concept plan he had shared with Anaheim Stadium, Inc., in May 1964, but it was for a baseball-only park. The City insisted on a multi-sport facility. In response, Nobel Herzberg went before the Stadium Commission in July 1964 and told them he could add a football press box by cutting 1,942 seats and still stay within budget (*Los Angeles Times* 1965). He later incorporated a moveable grandstand that could roll into position and increase the seating to 56,000 for football games although there is no indication this was ever used (Anaheim Stadium 1966). With these alterations, Webb's standard ballpark design was modified to follow the multipurpose stadium trend, but was not a concrete donut since most of the outfield area had no permanent seating (Figure 13). The new stadium incorporated elements of the International and New Formalism styles, including unadorned white exterior walls, the horizontal lines of the ramps, and the cantilever construction of the main entrance, which featured a concave shape with a band of slender vertical elements (Figure 14). While the stadium was understated, the 23-story high Googie style Big A scoreboard was anything but and it immediately became the most identifiable feature of the stadium and its nickname (Figure 15).

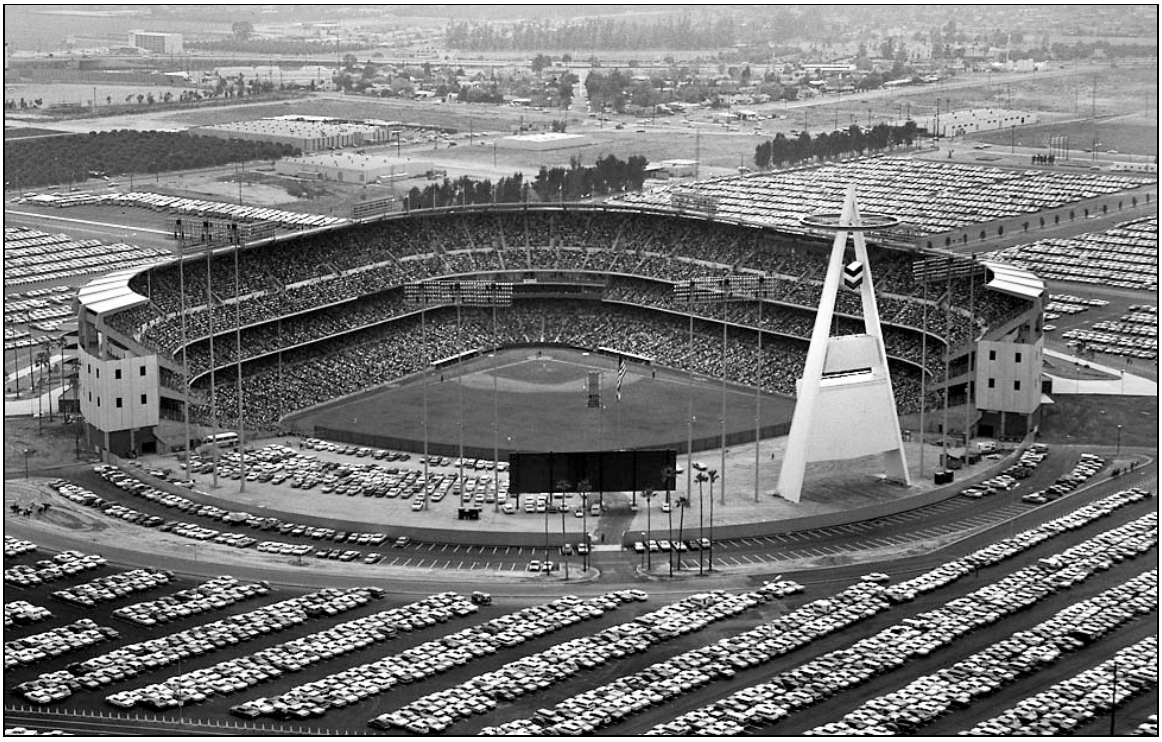


Figure 13: Anaheim Stadium circa 1966
(Image found on Twitter at: https://twitter.com/OldBallparks/status/720613792367845377)

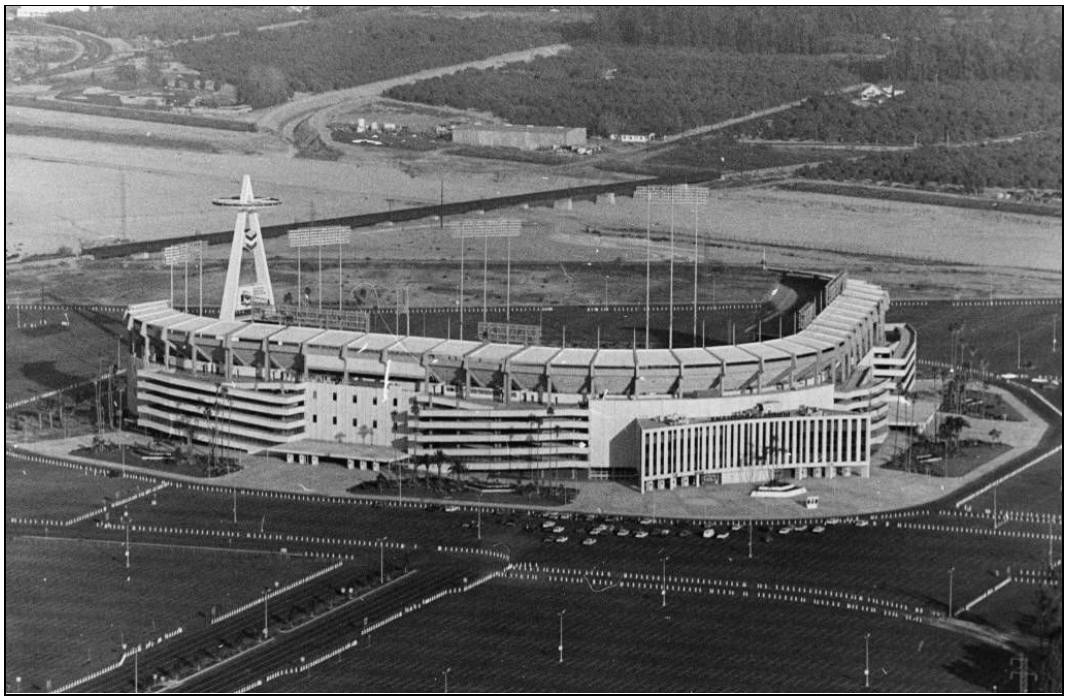


Figure 14: Anaheim Stadium circa 1966
(Image found online at: https://i.pinimg.com/originals/4a/d7/35/4ad735004d67835b9a7b1003c0d236a3.jpg)

According to the original contract between the City and GWBC, the City leased the stadium from Anaheim Stadium, Inc. for a minimum term of 35 years during which time the City would operate, maintain, and repair the facility and would share with GWBC the net parking revenues from Angels game days (California Court of Appeal n.d.). The City retained exclusive possession of the property and GWBC agreed to pay the City $160,000 annually or a fixed percentage of the gate, whichever was higher, for use of the stadium on game days (Ibid.). Following this agreement, the City used eminent domain to gain the last part of the stadium property (Ibid.).

In November 1964, John Nuveen & Company bought $21.5 million in revenue bonds at a fixed rate of 3.99 percent over 35 years (*Los Angeles Times* 1964f). The City set aside $1,150,000 in a reserve fund to remain for the life of the bonds as a guarantee to bond holders (Ibid.). The reserve fund was anticipated to earn more than



Figure 15: The Big A Sign, view to the north (4/29/2020)

3.99 percent and thereby would more than offset the City's bond retirement payments, which were $1,088,840 annually (Ibid.).

From the outset, the City had tried to attract other uses to the stadium to gain more revenue (California Court of Appeal n.d.). Early plans (1964) had included a proposed sports arena on the Orangewood portion of the parking area and in November 1965, "the City was reviewing a detailed proposal to install permanent drag strip facilities on the Orangewood portion of the proposed parking area" (Ibid.:13). Between 1964 and 1978, the City entertained many proposals for uses on the land surrounding the stadium, but none came to fruition (California Court of Appeal n.d.). Finally in 1977, the City proposed that the Rams NFL team move to Anaheim. As an incentive, the City offered the Rams "a share of the profits from the Rams commercially developing the land around the stadium for the benefit of the City and the team. Pursuant to those negotiations, the Rams' owner formed the partnership ASA [Anaheim Stadium Association] with a real estate developer" (Ibid.:4). On November 21, 1978, the City Council approved ASA's ground lease (California Court of Appeal n.d.). The City financed the $28,000,000 stadium expansion and ASA invested millions in the development and planning costs (Ibid.). As a result of the renovations made to accommodate the Rams, the stadium finally became a concrete donut (Figure 16).

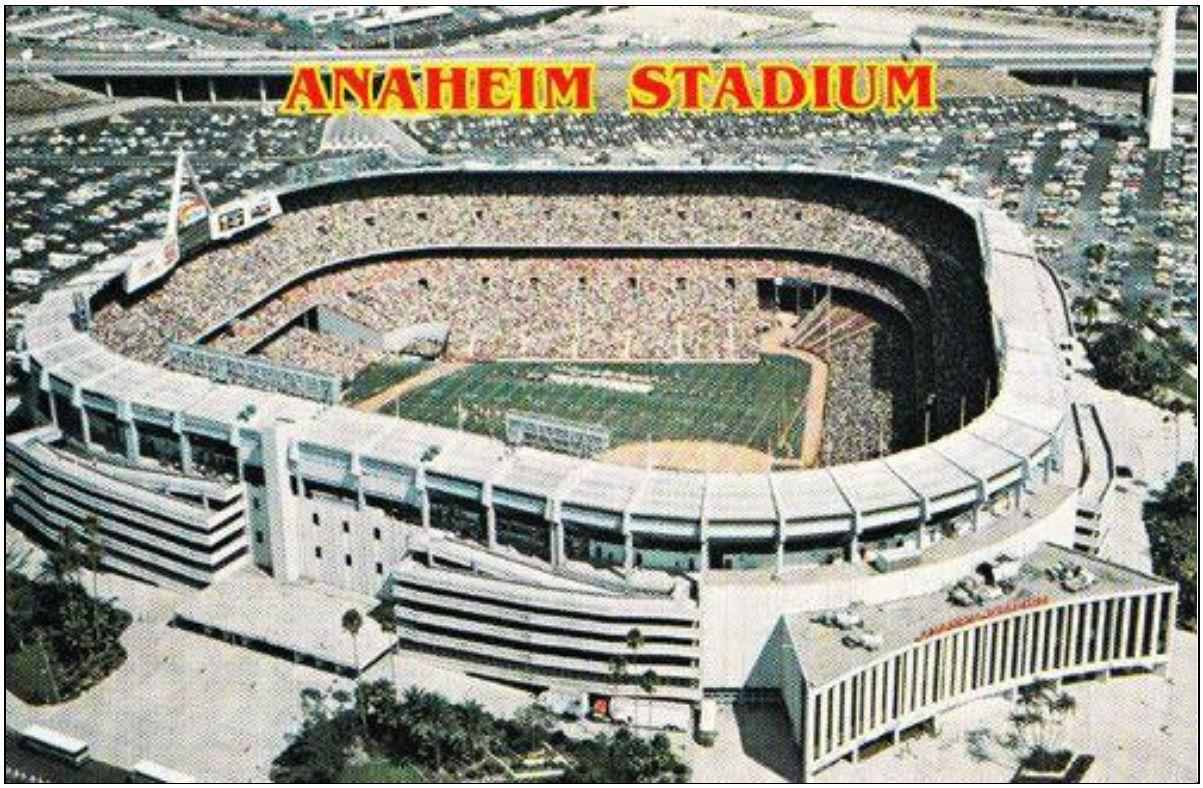


Figure 16: Anaheim Stadium during the Rams' years (1980–1995). Note the Big A sign in the upper right corner of the postcard
Image found online at: https://www.hippostcard.com/listing/anaheim-stadium-california-angels-los-angeles-rams-rare-1980s-american-postcard/16102955

To accommodate the Rams, numerous modifications were made to the stadium (Appendix D). The most obvious being the addition of seating in the outfield area, reconfiguration of the outfield, and the relocation of the Big A sign to the parking lot near the freeway. In addition, 113 luxury suites were installed around the stadium and a new press box was built on the third base side (Skidmore, Owings & Merrill 1979; *Los Angeles Times* 1980). The Rams played in the stadium from August 1980 to 1995 when they relocated to St. Louis.

"A restrictive stadium lease, industry inflation, collusion fines, and soaring salaries made it infeasible for the Autrys to make money. No longer able to absorb the losses and faced with mounting debt, they decided to sell the franchise (Goldman 2006:206)". The Disney Corporation had a rising presence in Anaheim following the acquisition of the NHL's Mighty Ducks. CEO Michael Eisner expressed an interest in the Angels, reasoning that ownership of the Angels and Ducks could unleash a synergistic effect on the region and help boost attendance at Disneyland. A competition for the team began, with a group headed by former MLB commissioner Peter Ueberroth taking the lead. A last-minute bid by Disney won out, however, when they agreed to not only match Ueberroth's offer of $130 million, but to take on Autry's debt of $10 million for baseball operating losses, as well (Goldman 2006).

In 1996, the Walt Disney Company gained control of the team and proposed a "$100 million modernization that would turn the 30-year old stadium into a state-of-the-art baseball park" on par with Camden Yards, the new Baltimore Orioles stadium, which kicked off the Retro Ballparks Era (1992–2017) (*Orange County Register* 1996; Appendix E). Modifications ultimately included replacement of the entire section of the stadium behind home plate, including the original entrance, installation of 10 dugout suites, replacement of the 20,000 outfield seats with bleachers, "a video display board, an out of town scoreboard below the right field seats, a 'California spectacular' in which geysers erupt and a stream cascades down a mountainside covered with real trees and artificial rocks behind the left-center field fence, and new bullpens" in left field (mopsquad n.d.; Padilla 2020). In addition, all of the seats were replaced, "a plaza was constructed outside the stadium with two giant Angel hats" and, due to the construction of the dugout suites, the playing field was regraded (Ibid.; Lopas 2020; Figures 17 and 18). Other alterations include the construction of an Annex building near tunnel A on the east side of the stadium. In 2003, Disney sold the team to Arte Moreno and subsequently additional minor alterations have been made to the stadium.

People Associated with Anaheim Stadium and the Angels Organization (1960–1975)

The period of historic significance for Angel Stadium with respect to engineering and architecture is 1966, the year it was built. However, for the purposes of this study, the period of significance with respect to people and/or events associated with the stadium begins in 1960 (when Gene Autry was awarded the American League Los Angeles expansion franchise) and ends in 1975 (at which time the stadium was nine years old).

Major League Baseball's 1960 winter meeting resulted in four new teams: the Angels, the Colt-45s (now the Astros), the new Washington Senators under Lieutenant General Elwood Ricardo "Pete" Quesada (now the Texas Rangers), and the New York Mets. Comparing ownership and management among these expansion teams, the Angels had the most wins in their first season, but the Mets were the first to win a World Series Championship (1969). Noteworthy people associated with the stadium



Figure 17: Anaheim Stadium overview
Drone photo taken by LSA (4/29/2020).



Figure 18: View from the top seat in right field (4/29/2020).

and the Angels franchise from 1960 to 1975, as well as players who made important accomplishments on the playing field at Anaheim from 1966 to 1975, are considered.

Gene Autry, Team Owner (1961–1995)

The life and accomplishments of Gene Autry are well documented, therefore, they are only summarized here (Figures 19 and 20). Best known as "The Singing Cowboy" and as the only person with five stars (recording, radio, television, films, and theater) on the Hollywood Walk of Fame, Autry was also a shrewd businessman and, with partner Bob Reynolds, the first owner (1960–1995) of the American League expansion team the Los Angeles Angels.

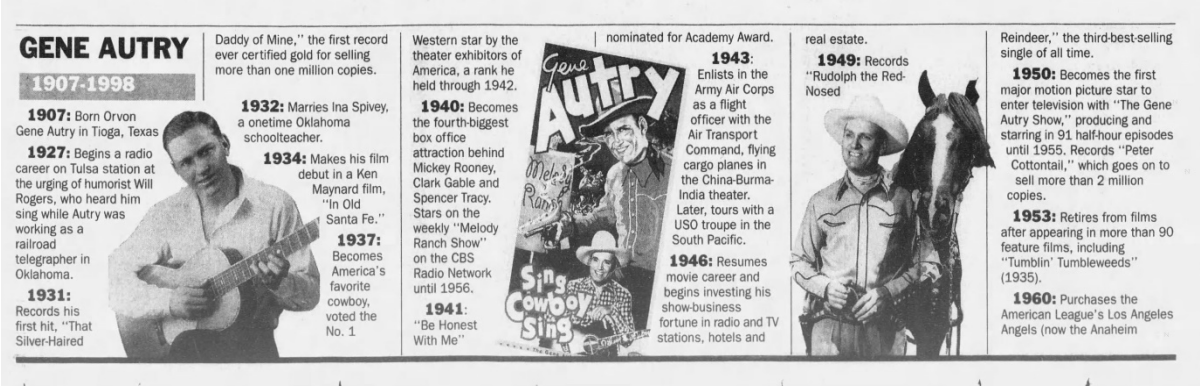


Figure 19: Gene Autry Timeline
(*Los Angeles Times* 1998:24)

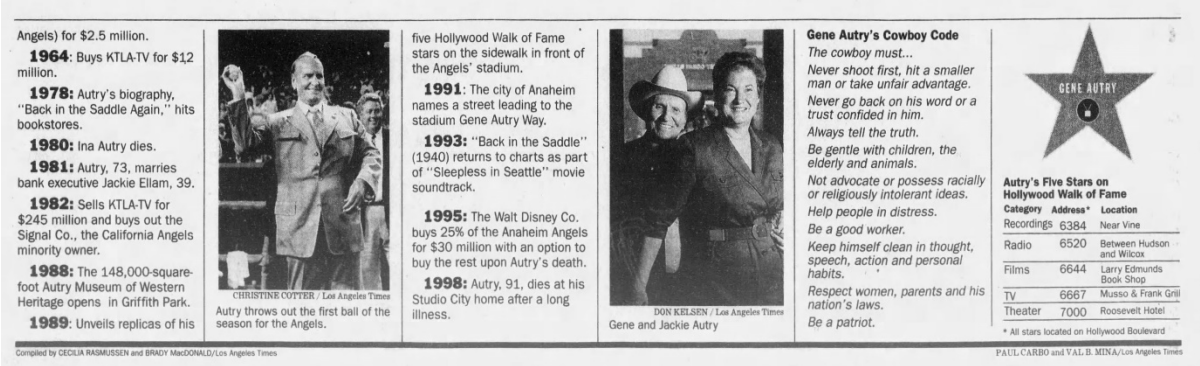


Figure 20: Gene Autry Timeline
(*Los Angeles Times* 1998:25)

Orvon Grover Autry was born in Texas in 1907 (Corbett 2018). At age 20, he tried his luck as a singer in New York with no success (Ibid.). He did, however, pick up a new name "Gene Autry" (Ibid.). In 1927, he got his first radio gig at a station in Tulsa, Oklahoma, where he became known as Oklahoma's Yodeling Cowboy; his first hit record was *That Silver-Haired Daddy of Mine* (1931), which ushered him into "the big time on Chicago's *WLS Barn Dance*, the model for Nashville's enduring *Grand Ole Opry* (Ibid.). In 1934, Autry, along with his wife Ina and sidekick Smiley Burnette, moved to Hollywood where he became the original "singing cowboy" movie star (Ibid.).

In 1939, Autry took his show to Dublin, Ireland, where Philip K. Wrigley, owner of the National League (NL) Chicago Cubs, happened to see him (*Los Angeles Times* 1998). Wrigley owned Doublemint chewing gum and was looking for a radio show to sponsor (Ibid.). Impressed that an American singing cowboy could draw a crowd of 250,000 in Ireland, Wrigley invited Autry to audition, leading to the *Melody Ranch Show*, which ran 16 years on the CBS radio network (Ibid.).

In 1940, movie theater owners voted Autry the number 4 male box-office attraction and his 1941 income reached nearly a half million dollars (Corbett 2018). However, this was to be the pinnacle of his movie stardom; he opted to break his studio contract in order to serve in the Army Air Corps during WWII (Ibid.). The studio promoted Roy Rogers to the top spot and Autry never regained it. His career in show business began a slow but steady decline. Heavy drinking began to take a toll, making him unreliable and resulting in Wrigley canceling his radio and television series in 1956 (Ibid.). Autry's business ventures, which included oil wells, hotels, and real estate, continued to do well. "One of his biggest money-makers was Los Angeles radio station KMPC" (Corbett 2018:415).

In 1951, Bob Reynolds approached Autry with a business proposition (George-Warren 2007). Reynolds, an All-American at Stanford in the 1930s, played professional football for the Detroit Lions in the fledgling National Football League (NFL). The team was owned by a self-made millionaire, George A. Richards, who also owned the largest independent radio station in Los Angeles, KMPC (Ibid.). After his playing career ended, Reynolds got a job as a salesman at KMPC and worked his way up to general manager of the station. Upon Richards's death in 1951, his widow wanted to sell and Reynolds had the inside track. Autry partnered with Reynolds and they bought KMPC for $800,000 in 1952 (George-Warren 2007). Autry and Reynolds made a series of investments together after that, growing their business into the multi-station Golden West Broadcasting Corporation (George-Warren 2007).

KMPC was known as "Southern California's Sports Station" and when Walter O'Malley moved his Brooklyn Dodgers to Los Angeles in 1958, KMPC started airing the Dodger games. O'Malley was living and working at the Statler Hotel near Chavez Ravine, but his family resided at a summer home in Lake Arrowhead, 90 miles east of Los Angeles. Because KMPC's signal was too weak to reach Lake Arrowhead, O'Malley decided to switch the broadcast rights to "50,000-Watt KFI," whose signal reached his house (Corbett 2018). This motivated Autry to attend a meeting of the major league team owners in December 1960 in St. Louis. The American League (AL) wanted a piece of the Los Angeles market and Autry wanted to maintain KMPC's reputation as the top southern California sports station.

Although Autry and Reynolds were interested in acquiring the AL franchise in Los Angeles for themselves, they knew an investment group led by "Hammerin' Hank" Greenberg and Bill Veeck had secretly already won the approval of the AL owners and appeared to have it in the bag. Autry brought former player, manager, and broadcaster Fred Haney with him to St. Louis and they focused their attention on negotiating for broadcasting rights (Ibid.). When Greenberg and Veeck could not reach an agreement with Walter O'Malley, the door opened for Autry and Reynolds (Ibid.; *Progress Bulletin* 1960a).

Autry, the principal investor, was to serve as Chairman of the Board of the new organization with Reynolds as President and Fred Haney as General Manager (*Progress Bulletin* 1960b). In accordance with the deal struck in St. Louis, the Angels played at Wrigley Field in 1961 and then moved to

O'Malley's Dodger Stadium in 1962 (DeLine 2018). The Angels and Dodgers shared Dodger Stadium for the 1962–1965 seasons before moving to the new Anaheim Stadium for the 1966 season.

Autry eventually bought out Reynolds, giving him control of the organization; but real success eluded the franchise during the 36 years he owned the Angels (Felber 2020). Autry spent lavishly on his team once the era of Free Agency began after the 1976 season (Corbett 2018:8). It paid off in terms of attendance and with the help of free agent (and seven-time batting champ) Rod Carew, they finally made it to a post-season game in 1979. However, they did not advance to the World Series until 2002, four years after Autry's death (Ibid.). By comparison, one of the other 1960 expansion teams, the New York Mets, lost 100 games in five of their first eight seasons, yet amazingly managed to win the World Series in 1969, 33 years ahead of the Angels. (Baseball-Reference n.d.; Lacques 2019).

Del Webb, Del Webb Construction Company, Stadium Contractor (1964–1966)

Except where noted, the following has been adapted and condensed from an article on the Society for American Baseball website written by Daniel R. Levitt and Mark Armour (Levitt and Armour n.d.).

Del Webb's father was a native-born Californian who spent his youth playing baseball before becoming a construction executive. Del followed a similar path. After washing out as a ballplayer, Webb spent several years as a carpenter before starting his own construction company. By landing a number of large government contracts during the Depression and World War II, Webb built his construction company into one of the largest and most profitable in the country (Figure 21).

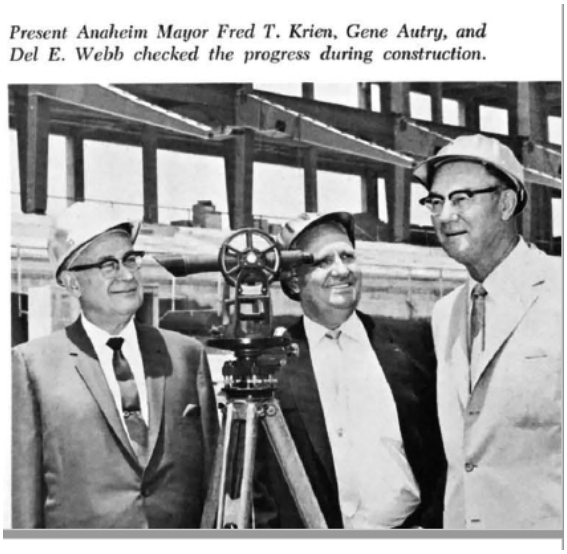


Figure 21: Del Webb (right), with Anaheim Mayor (left), and Gene Autry (center) checking the progress of Anaheim Stadium
(Anaheim Stadium 1966)

As the War dragged on, Webb began considering additional business challenges. The idea of owning a baseball team intrigued him and he informally scouted for opportunities to acquire one. As it happened, one of the most profitable and successful teams in America was available because of estate tax issues and, on the heels of the Depression, in the middle of the War very few had money to spend buying a baseball team. In January 1945, Webb purchased an interest in the New York Yankees, America's preeminent sports franchise, for a war-depressed, bargain-basement price.

Three years later, Webb, along with Dan Topping, acquired full ownership of the team as equal partners. Webb's force of personality and good business sense quickly made him one of baseball's most powerful owners and he dominated the most important baseball issues of the 1950s and early 1960s, particularly the franchise shifts and expansion. He and Topping also continued the tradition of

Yankee excellence: under their 17 years of direct control, the Yankees won 14 pennants and 9 World Series.

Webb's next high-profile baseball involvement came in December 1950 when the owners were considering extending the contract of baseball commissioner Happy Chandler. Webb did not like Chandler, who had investigated him to make sure that Webb's involvement with the Las Vegas underworld had ended with his construction of the Flamingo Hotel. Despite initial support for Chandler among many of the owners, the Yankees duo, supported by St. Louis Cardinals owner Fred Saigh, maneuvered the vote away from Chandler, ending his reign as Commissioner of Baseball.

During the 1950s, the owners spent considerable time and energy mulling over the geographic future of their sport. After 50 years of franchise stability, many of baseball's owners began to salivate over the potential huge payday in untapped metropolitan areas. Webb believed in realignment as opposed to expansion, as there were still plenty of struggling two-team cities that could no longer support two teams.

St. Louis Browns owner Bill Veeck, after an abortive attempt to move his franchise to Baltimore early in 1953, tried again at the end of the season. He believed he had effectively lobbied the other owners and expected approval. Webb, however, wanted Veeck, who was barely in front of his creditors, out of baseball and maneuvered him into selling to a more stable Baltimore group. Veeck received a nice price for the team and the franchise moved to Baltimore.

The next year, the league had to deal with another club in a two-team city going bankrupt. The Philadelphia Athletics were on the verge of receivership. One of the most aggressive and persistent suitors for the Athletics was Arnold Johnson, a Chicago based businessman and business associate of Webb and Topping who also owned the minor league Kansas City Blues stadium and planned to move the A's there. After some financial maneuvering that benefitted Messrs. Johnson, Topping, and Webb, the Athletics moved to Kansas City.

By the end of the 1950s, it was clear to most observers there were more Major-League-ready cities than there were franchises. Business interests and politicians in those cities were pressing baseball for expansion. The inherently conservative baseball owners, however, continued to resist growing beyond 16 franchises. Ironically, the greatest pressure came in New York. To rectify the situation, well-connected New York lawyer Bill Shea, with the support of New York politicians and the possibility of a new stadium in Queens, began looking for potential investors and cities to support a new Continental League, which would join the American and National Leagues.

After fighting it for roughly a year, Webb eventually decided that a National League expansion team in Queens was the least bad option. Webb was also the driving force behind an American League expansion team in California, reasoning that if the National League could force a second team on his city, he would do the same in Los Angeles, even though other cites appeared to have more support.

In the 1960s, Webb and Topping botched two managerial firings, but these public relations disasters were generally overshadowed by the sale of the Yankees to CBS in 1964. CBS now owned 80 percent of the Yankees and agreed to keep Webb and Topping on as executives, but Webb had little desire to remain in a generally ceremonial position; in March he sold his remaining share for $1.4 million.

Del Webb owned the Yankees during one of the greatest runs in professional team sports. The team that he and his partners had purchased in 1945 for $2.89 million sold 20 years later based on a valuation of $14 million, and along the way the Yankees were consistently baseball's most profitable franchise. Although he did not initially intend to play an active ownership role, once he and Topping took full control, Webb became the most influential power broker in the American League. However, when *Time* magazine put Webb on its August 3, 1962, cover the accompanying article devoted only one paragraph to his ownership in the Yankees. Instead, the article focused on his achievements in construction.

The publicly-traded Del E. Webb Corporation built and owned hotels in Las Vegas, shopping malls and office buildings in Phoenix and Tucson, large housing communities throughout the Southwest, military bases and missile silo complexes all over the country, and large high-profile construction projects all over the world. Perhaps most significantly, Webb created and introduced the giant retirement communities now ubiquitous across the country. In the late 1950s, Webb bought 10,000 acres in Arizona on the distant edge of the Phoenix metropolitan area to build a community for active seniors. The concept proved a huge and immediate hit. Webb delivered a "complete and functioning town," for people who "loved their grandchildren, but didn't want to 'raise somebody else's children." Named Sun City, the community became the blueprint for many similar developments throughout the southern United States built by Webb and later imitators. Webb reportedly won the Anaheim Stadium contract because he agreed to deliver a completed stadium by April 1966 (*Los Angeles Times* 1964g).

As his empire grew, Webb began living a much faster paced life, although he was a teetotaler and an anti-smoking fanatic. He split his time between three first-class permanent hotel suites: the Beverly Hilton in Beverly Hills, California, which he built; the Mountain Shadows resort in Phoenix, which he also built; and the Waldorf Astoria in New York. Each had an ample staff and was kept fully furnished, including a complete set of clothes. In 1953, after 34 years of marriage, Hazel divorced him although the two remained close. In August 1961, Webb married the much younger Toni Ince. He had no children from either marriage.

Not surprisingly for someone building casinos in Las Vegas in the 1950s and 1960s Webb worked with suspected mobsters. Accusations later surfaced that some of these business relationships might be less than fully above board and Webb was accused of being "an active business partner with organized crime figures for three decades." Articles claimed that Webb was more intimately involved in the ownership of the casinos than previously believed. Surprisingly, given the widespread distribution the series received and the other high profile public personalities referenced in the articles, few repercussions ever came out of the enormous investigative effort.

Webb died on July 4, 1974. At his request, no funeral was held. His body was cremated and his ashes scattered over Arizona.

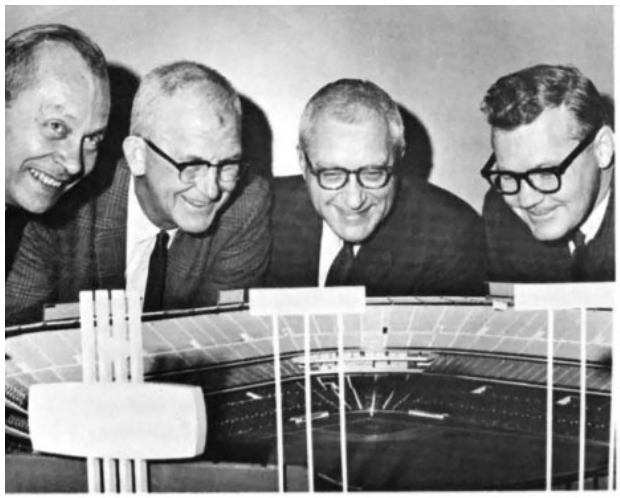
Nobel Herzberg, Stadium Engineer/Designer (1964–1966)

Nobel William Herzberg was born in 1906 in Iowa (Ancestry.com var.). By 1920, his family was living in North Dakota and while there, he married Carol Hoy in 1930 (Ibid.). From 1931 to at least 1933, he lived in Washington D.C. where he worked for the Interstate Commerce Commission (Ibid.). He attended the University of North Dakota and, by 1938, had received an M.A. degree in engineering

(American Society of Civil Engineers 1950). At that time, he was living in Binghamton, New York, and working as an engineer for the United States Department of the Interior (Ancestry.com var.). During World War II, he lived in Jacksonville, Florida and served in the U.S. Naval Reserves (Ibid.). After the war, he was employed by Osborn Engineering as a civil engineer and relocated to Parma, Ohio where he and Carol remained at least until the mid-1960s (Ibid.; United States Congress, Senate Committee on Rules and Administration 1963–64).

In 1964, Herzberg participated in the Bobby Baker hearings before the U.S. Senate Committee on Rules and Administration with regard to his role in the construction of the District of Columbia (RFK) stadium (United States Congress. Senate Committee on Rules and Administration 1963–64). At the time, he was working for Osborn Engineering. During those hearings, he indicated that he had been involved with the following stadiums: Milwaukee Stadium; Reading Stadium in Reading, Pennsylvania; Arkansas Memorial Stadium in Little Rock; repairs/revisions to Yankee Stadium in New York; Michigan Stadium; and Notre Dame Stadium (Ibid.). He also noted that he was currently (October 1964) consulting on the stadium being built in Oakland California and was designing the Anaheim Stadium (Ibid.). The 1964–1966 plans for Anaheim Stadium list Nobel W. Herzberg & Associates as the engineers, indicating that he was no longer with Osborn Engineering (Figure 22).

Although the Anaheim promotional information paints him as one of the foremost stadium engineers in the country, very little additional information about Nobel Herzberg was found. An engineer by training, his name does not appear in the American Institute of Architects (AIA) database, nor in the Eighth Edition (1959) of *Who's Who in Engineering*. L*os Angeles Times* reportage suggested that Nobel Herzberg designed what is today known as RFK Stadium in Washington D.C., but his testimony at the 1964 Bobby Baker hearing confirms that he was in fact the project manager and not the designer. Newspaper accounts also provide the following information:



Smiles of Progress — From the left: Cedric Tallis, Vice President of the California Angels; Rex Coons, Anaheim Mayor from April 1963 to April 1964; Nobel Herzberg, architect, and Odra L. "Chuck" Chandler, former Mayor.

Figure 22: Nobel Herzberg, second from right, 1964
(Anaheim Stadium 1966)

- In 1956, while he was Vice President of Osborn Engineering, Herzberg was hired to conduct a stadium location study by the Green Bay Packers (*Green Bay Press-Gazette* 1956a and 1956b);
- In 1957, Herzberg acted as a consulting engineer to the Mayor of San Francisco and Charles L. Harney, the contractor who owned the land where Candlestick Park was eventually built (*San Francisco Examiner* 1957);
- In 1958, the Cincinnati Stadium Development Committee, Inc. retained Osborn Engineering to study two or three stadium sites for the Cincinnati Redlegs (*Cincinnati Enquirer* 1958). Herzberg

arrived for a "general tour" of Cincinnati and remarked that "it was possible that a multiple-use stadium might be the answer to Cincinnati's ballpark problem" (Ibid.). Homer T. Borton, President of Osborn, said "… such a stadium could include a shopping center, restaurants, bowling alleys or almost any other type of retail business beneath the seats" reflecting the new Postwar Era Stadium design trend (discussed above) (Ibid.).

Herzberg had a history of heart trouble and died suddenly from a massive heart attack in April 1970 at the age of 63 (*St. Joseph News-Press* 1970). At the time, he was the consulting architect for the Kansas City Royals and the Harry S. Truman Sports Complex, which he modeled on Anaheim Stadium, but his design was never built (Ibid). Instead, two stadiums were built in 1973, one for the AL Kansas City Royals expansion franchise and the other for the NFL Kansas City Chiefs. Construction was a joint venture of Sharp, Kidde and Webb construction firms. Architect Charles Deaton's plan for side-by-side stadiums with a shared rolling roof was never built either, due to cost. This project made the reputation of Kivett & Meyers, the firm who modified and implemented Deaton's plan (Goldberger 2019:181). In 1975, they merged with the Kansas City firm HNTB and went on to design the following stadiums: Giants Stadium, RCA Dome, Bronco Stadium at Mile High, and Ralph Wilson Stadium. In 1983, several HNTB architects were hired by the St. Louis-based architectural firm Hellmuth, Obata and Kassabaum (HOK), forming what would later become Populous, and opening their primary office in Kansas City, Missouri. Fifty years after the death of Nobel Herzberg, the architects at Populous based in Kansas City are widely acknowledged to be the foremost designers of sports and recreation facilities in the world (Goldberger 2019:182–183).

Fred Haney, General Manager (1960–1967)

The information about Fred Haney has been adapted and condensed from an article on the Society for American Baseball website written by James Gordon in 2011 (Gordon 2011).

Fred Gerard Haney (1898–1977) had a 65-year baseball career that led him from athletic stardom in high school to the General Manager's office of the Los Angeles Angels. He was a player, coach, scout, World Series-winning manager, broadcaster, and General Manager (Figure 23). On the field, Fred was a fierce competitor, disputing calls and plays with opponents, umpires, and fans. Off the field, he was a devoted family man with many lifelong friends, who performed charitable works involving youth, veterans, and baseball.

Haney was born on April 25, 1898, in Bernalillo, New Mexico Territory, and after the family relocated to Los Angeles, he attended Polytechnic High School where he was a four-



Figure 23: Fred Haney (right) and Bill Rigney, 1960 (*San Bernardino County Sun* 1960)

year Letterman in three sports. He was one of the first great high-school athletes of Los Angeles and went on to play at various levels of professional baseball from 1919 to 1934 before managing teams from about 1934 to 1942. During his playing career, he played for the Los Angeles Angels of the PCL twice (1919 and 1929–1932). In the early 1940s, he moved into broadcasting, becoming a play-by-play announcer for the Angels and Hollywood Stars (both PCL teams) home games. He ended each broadcast with "This is Fred Haney, rounding third and heading for home."

While continuing as program director at KLAC, in 1948, Fred was hired as manager for the Hollywood Stars. In 1949, he was named Minor League Manager of the Year by *The Sporting News.* Haney's career as a manager culminated in two trips to the World Series with the Milwaukee Braves: a 1958 win and a 1959 loss.

By 1960, Haney was back in Los Angeles working as a radio and television broadcaster when he became part of the Autry/Reynolds successful bid for the AL expansion team in Los Angeles. As the new General Manager for the team, Haney's first move was to hire Bill Rigney to be field manager (1961–1969). He then got to work selecting players to draft using his vast baseball contacts. Overruling Rigney, who wanted to draft young players for the future, Haney drafted a mix of young players and veterans who could compete with the Dodgers for local attention. Of the 30 players the Angels drafted, the gems were two teenagers: Jim Fregosi and Dean Chance (both discussed below).

Haney also hired front office staff, organized the refurbishment of Wrigley Field (in Los Angeles), developed a spring training facility in Palm Springs, and made 20 trades to improve the new team. In their first season they won 70 games and had a 46–36 home record, feats that no other expansion team since has matched. In 1962, the team relocated to Dodger Stadium and Haney made multiple trades to adjust the team for the pitcher-friendly field. The team finished in third place and Haney was named Major League Executive of the Year by *The Sporting News* and UPI.

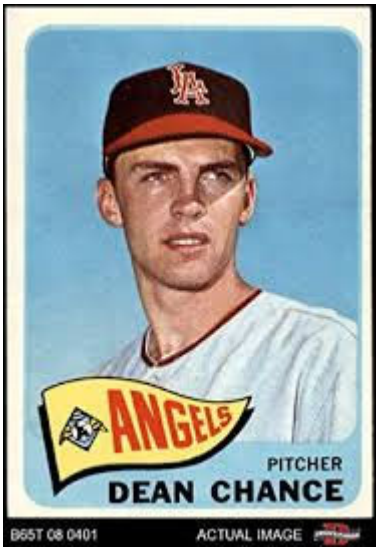


Figure 24: Dean Chance 1965 baseball card
(Image found on Amazon.com)

After the 1968 season, Autry asked the 70-year-old Haney to step down. Haney continued to follow the Angels until his death in 1977, two years before the Angels won their first American League West title.

Dean Chance, Angels Pitcher (1961–1966)

The information about Dean Chance has been adapted and condensed from an article on the Society for American Baseball website written by Tom Nahigian (Nahigian n.d.). Although Dean Chance only played one season in Anaheim Stadium, he is noteworthy for his contribution to the early success of the team (Figure 24).

Wilmer Dean Chance was born in 1941 in Wooster, Ohio and grew up on a dairy farm. He was an outstanding high school athlete and was signed out of high school by the Baltimore Orioles in 1959 for $30,000. He pitched for two seasons in their

farm league and was traded to the new Washington Senators expansion team in 1960 before being immediately traded to the Angels.

In 1962, Chance started for the Angels, and pitched over 200 innings a season for seven straight years. The Angels finished in third place in 1962, which was remarkable for a second-year expansion team. Chance pitched 50 games and started 24 games, finishing with an earned run average (ERA) of 2.96 and 14 victories. He came in third for Rookie of the Year. The 1963 year was not as good for him, but he bounced back in 1964, pitching three consecutive complete game shutouts and finishing 15–4, with a second half of the season ERA of 1.29. Chance received the Cy Young Award, which at the time was given to only one pitcher in baseball.

In 1966, the Angels moved into their own ballpark, Anaheim Stadium, and led the league with an attendance of 1.4 million. In their new digs, the Angels won 80 games, while Chance finished 12–17 with a 3.08 ERA. In December 1966, the Angels traded Chance to the Minnesota Twins. Angels Manager Bill Rigney said of the trade, "I'm not sure we'll find another arm like Dean's, but we had to do something about our first-base situation and overall hitting." Chance allowed, "I'm not surprised to be traded, but I am shocked that the Angels would trade me to an AL club. I'm shocked that they'd run the risk of letting me come back to haunt them."

Jim Fregosi, Angels Shortstop (1961–1971), Angels Manager (1978–1981)

James Louis "Jim" Fregosi played for the Angels from 1961 to 1971 (Baseball-Reference n.d.; Figure 25). He was acquired from the Boston Red Sox by the Angels during the draft for expansion teams and made his major league debut with the Angels on September 14, 1961, at age 19 (Baseball-Reference n.d.). Fregosi hit his first grand slam in 1962 and followed it up just nine days later with the first-ever inside-the-park homerun in Dodger Stadium (Armour n.d.). He had a breakout season in 1964, becoming the first ever Angel to "hit for the cycle" meaning he hit a single, a double, a triple, and a homerun in that order in one game; he was also selected to play in the All-Star game (Huber n.d.; Armour n.d). Fregosi continued to do well in 1965 and won a Gold Glove award in 1967, leading all shortstops in double plays (Armour n.d.; Porter 2000). He "played in six All-Star games and received MVP [Most Valuable Player] votes for eight successive seasons from 1963 to 1970 with the Angels" (Porter 2000:511–512). In 1968, while playing the Twins in Minneapolis, he hit for the cycle again, only this time it was in reverse order (aka an unnatural cycle), a feat that has only been accomplished 10 times (Huber n.d.; Anonymous 2020). As of May 2019, only 34 players had hit for the cycle more than once (thisdayinbaseball.com 2019).

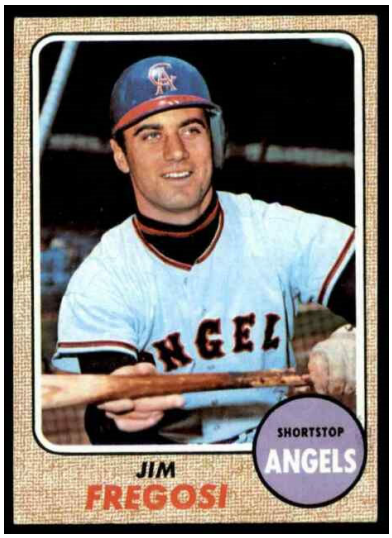


Figure 25: Jim Fregosi 1968 baseball card
(Image found on eBay)

In 1971, the team struggled and, near the end of the season, 28 year old Fregosi was moved to left field (Armour n.d.). Fregosi was traded to the New York Mets for the 1972 season and is often remembered as the player who was traded for pitching great Nolan Ryan and three other players

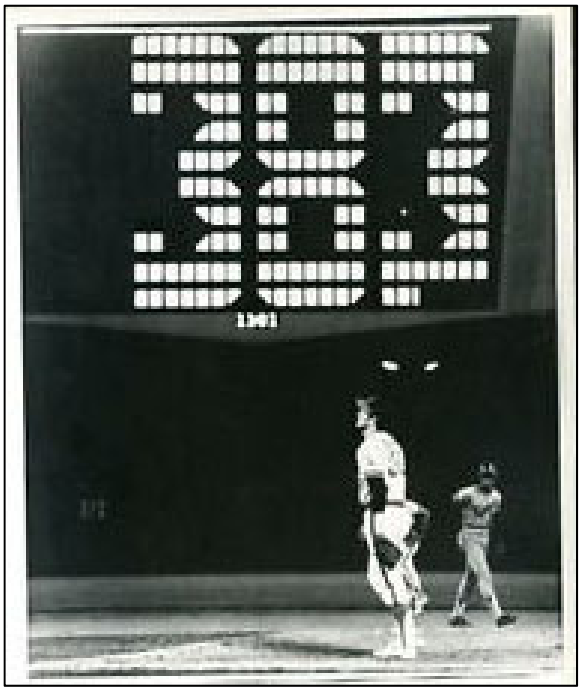
(Porter 2000). In 1978, Fregosi retired as a player; he was the Angels' leader in games played (1,429), at-bats (5,244), hits (1,408), and triples with 70, a record he still holds (MLB.com 2020). He was the Angels' Manager from 1978 to 1981 and won the West Division in 1979, the first for the Angels (Ibid.). The Angels replaced Fregosi for the 1982 season and he went on to manage several teams at various levels of professional baseball. His number (11) was officially retired by the Angels in 1998 (MLB.com 2020).

Nolan Ryan, Angels Pitcher (1971–1979)

Nolan Ryan played for the Angels from 1971 to 1979 and was inducted into the Baseball Hall of Fame in 1999 (Baseball Hall of Fame n.d.; Figures 26 and 27). During his career, which spanned four decades, he played for five teams and pitched a record-setting seven no-hitters, four of which occurred while he was an Angel (Ibid.). As an Angel, in 1973, Ryan threw strikeout number 383, breaking Dodger pitcher Sandy Koufax's single season strikeout record (1965) and tied Koufax's record setting four no-hitters (1965), two of which Ryan threw in Anaheim Stadium in 1974 and 1975 (Nonohitters.com 2008–2020). However, unlike Koufax whose 1965 no-hitter was also a perfect game, Ryan never pitched a game where he did not allow any baserunners (Chuck 2010). In fact, Ryan threw only four walkless games, none of which coincided with his no-hitters (Ibid.). Ryan broke Koufax's no-hitter record in 1981 while playing for the Houston Astros (Ibid.).



Figure 26: Nolan Ryan baseball card circa 1973


Figure 27: Nolan Ryan at Anaheim Stadium. Strikeout number 383 on September 28, 1973 (image found on eBay)

In 1993, Nolan Ryan retired "with 324 wins and a major league-record 5,714 strikeouts" as well as a record 2,795 walks (Baseball Hall of Fame n.d.; Chuck 2010). His accomplishments include playing more seasons (27) than any other player in major league history since 1900; holding the records for

strikeouts (5,714), fewest hits allowed per nine innings (6.56), and no hitters (7); and striking out a record seven pairs of fathers and sons (e.g., Bobby and Barry Bonds) (Smackbomb.com n.d.). During his Hall of Fame induction ceremony he chose to wear his Texas Rangers hat, reflecting his Texas heritage and the team where he pitched his 5,000th strikeout and his 6th and 7th no-hitters (Anonymous 2020). However, the Hall of Fame lists the Angels as his primary team (Baseball Hall of Fame n.d.).

A-frame Architecture

The A-frame's popularity coincided with an economic expansion that brought vacation homes within reach of a rapidly expanding middle class. As Americans began to enjoy longer weekends and extended vacations, they yearned to get away from their everyday life, to obtain what was once available only to the rich: a second home in the country. There was a new emphasis on recreation and sports (Randl 2004:31).

Architecture during this time was also undergoing change. Blending elements of modernism, local building traditions, and recent technological advances, architects, especially on the West Coast, developed entirely new expressions: origami-like roof forms (Dodger Stadium), space age motifs (Houston Astrodome), and site plans fine-tuned to the car culture coming out of Detroit. As critic Alan Hess remarked of a shopping center in Fresno, "The expanses of the commercial strip are organized by different architectural orders than those of conventional urban cities" (Hess 1985:114). The colossal scale of the Big A is entirely appropriate, given its suburban roadside setting.

The A-frame's popularity lasted from around 1950 through the first half of the 1970s (Randl 2004). This 25-year period saw burgeoning financial fortunes for many Americans. During the 1950s, as industry shifted from wartime production to the manufacture of consumer goods and as the economy ballooned, an increasing number of families had more discretionary income and leisure time. Economic prosperity fostered a rapid expansion of the post-war middle class. Between 1955 and 1965, the average income of an American worker rose 50 percent, while total disposable income increased 57 percent (Ibid). Returned veterans filled a variety of new, largely white-collar jobs in corporations, government bureaucracies, service industries, the media, and the military-industrial complex. As the percentage of middle-class families rose, their role and influence as culture creators grew proportionally. Big league baseball courted them every bit as much as did the manufacturers of do-it-yourself A-frame kits.

From their earliest introduction as a post-war vacation house form, A-frames were well suited to the new economic and cultural atmosphere. A-frame designers were determined to keep costs down to attract people of more modest financial means. Though grand versions were built, the A-frame was more often seen as a natural "entry level" vacation home. Plan books and popular magazines like *Better Homes and Gardens* and *House Beautiful* featured a variety of small, 600- to 1,000-square foot A-frames, their dramatic shape compensating for their diminutive size. Construction costs were often kept around $10 per square foot; construction time was measured in weekends. Articles boasted of how easy fast and inexpensive the A-frame was to build, one stating that "with a few long poles and not much dough, you can build your own Shangri-La" (Randl 2004:34). The A-frame contributed to the promise that through economic prosperity and the beneficence of American capitalism, everyone could have access to the good life.

Although the fabrication, transportation, and erection of free-standing steel signs was common in California by the mid-20th century, the Big A sign has been successfully promoted as the symbol of both Anaheim and the Angels. It is widely acknowledged by national authorities on baseball architecture to be the outstanding character-defining feature of Anaheim Stadium (Goldberger 2019:180; Lowry 1993:15).

FIELD SURVEY

During the field survey, the following historic-period buildings/structures were documented and recorded in the project area: Angels Stadium and the Big A sign. Both resources were evaluated on Department of Parks and Recreation (DPR) forms and the DPR forms and detailed descriptions of these resources are provided in Appendix A.

Anaheim Stadium

The stadium is surrounded by surface parking and the Big A sign is located approximately 600 feet east of the stadium near the Orange Freeway (SR-57). The overall shape of the stadium is irregular; a closed compound curve, more circular than rectangular or triangular. It has five stories with an average of 15 feet between levels. The Service Level is the lowest level, except for the dugout suites, and it is not open to the public. The public levels are as follows from lowest to highest: Field Level (100), Terrace Level (200), Club Level (300), Lower Level (of the upper deck, 400), and Upper Level (of the upper deck, 500). A Mezzanine Level is suspended beneath a portion of the Club Level behind home plate. Levels 300, 400, and 500 are cantilevered grandstands. The outfield seating area features a large water and rock feature, the bullpens, fake turf areas, seating, and concession stands. There are also two scoreboards in the outfield. Stadium access includes ramps, elevators, and escalators.

The stadium is constructed of reinforced concrete and structural steel, with some masonry beneath the seating bowl (e.g., concessions and restaurants). The siding consists of a rough, stucco-like texture painted beige (originally “gleaming white quartz facing”); no exposed concrete was observed on the exterior (*La Habra Star* 1966). The roof over the upper deck is cantilevered over the Upper Level (500), but does not extend to the Lower Level (400). The roof appears to be clad with galvanized steel panels. Part of the Terrace Level (200) is covered by the cantilevered levels (300, 400, and 500) above.

Circumnavigating the stadium in a clockwise direction starting at Tunnel B (northwest corner of the stadium), the following observations were made regarding the exterior (Figures 28–38):

- To the right of the Tunnel B portal is a tall steel column, (No. 1 on the 1965 plans) and to the left of the portal is another steel column half its width and about two-fifths its height (No. 59 on the 1997 plans [Appendix E]) (Figure 28). The columns are painted dark green and the finish on the reinforced concrete (RC) surfaces has been painted beige. The original finish was described as “Gleaming white quartz facing making the structure visible for miles” (*La Habra Star* 1966).
- The back of a large scoreboard, with stairs and catwalks, painted dark green (Figures 29 and 30). It is surmounted by a sheet metal sign in the shape of the Big A, facing both the playing field and the parking lot and centered atop the scoreboard.
- Exhibition Center area, with an external pedestrian ramp, steel painted dark green (Figure 31).

- An exterior stairway structure, steel painted dark green.
- The Annex Building, a four-story office building in Post-modern (Deconstructionist) style, is a Disney-era addition (Figure 32).



Figure 28: Tunnel B area, view to the southeast (4/29/2020)



Figure 29: Back of left field scoreboard, view to the south (4/29/2020).



Figure 30: Back of stadium (behind outfield), view to the southwest (4/29/2020).

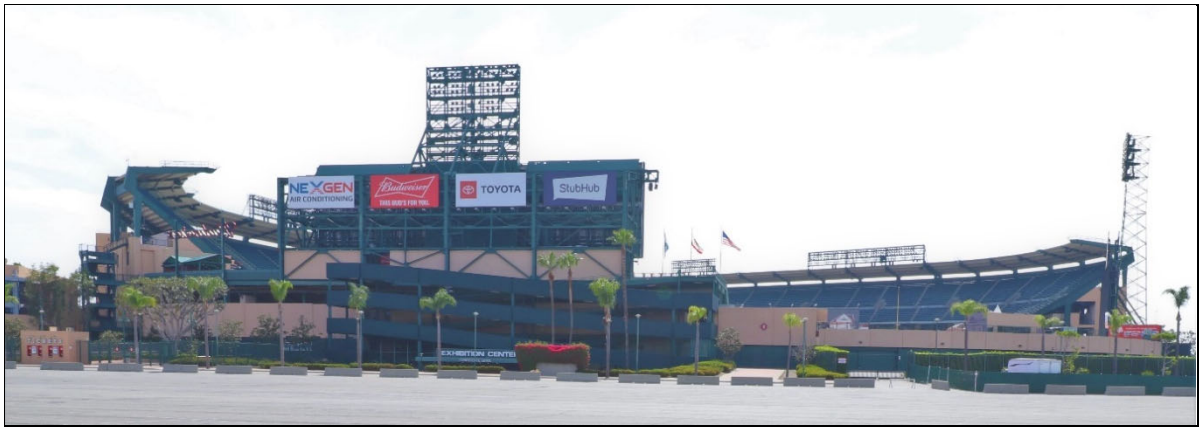


Figure 31: Exhibition Center, view to the southwest (4/29/2020)



Figure 32: Annex office building (center of photo), view to the northwest (4/29/2020)

- Right Field Gate 4, flanked by a pair of ticket booths (Figures 33 and 34). Behind the gate is the most dominating feature of the stadium: a pair of external pedestrian ramps, straight, double-tread (back-to-back single treads, basically two structures). The ramp has five pitches at about an 8-degree slope and is made of steel painted dark green. The RC wall between the two ramps is punctuated by two rows of rectangular openings, with four between each pair of columns, a total of twelve. The wall is painted beige.
- The main façade: Homeplate Gate and Plaza (Figure 35). The original façade has been entirely reconceived. Column No. 19 and the stadium itself are barely visible above signage over the gate reading "Angel Stadium Anaheim." The letters are mounted on a curved steel beam, flanked by a pair of decorative baseballs, each touched by the handles of three Louisville Sluggers that flare out to the beam overhead. A concrete post and beam structure painted beige has been extended horizontally in a sweeping concave curve, creating ten openings, five on each side of the Homeplate Gate. The first three openings have ticket windows in groups of four; above their canvas awnings are panels displaying vinyl-wrap graphics of Angel players in action. The remaining openings are filled by wrought iron entrance and exit gates, Gate 1 to the left and Gate 2 to the right. The plaza is paved with bricks of different colors depicting a baseball diamond. A pair of large red Angel Cap metal mesh sculptures each rests on four cylindrical RC columns. The sculptures are oriented toward the plaza's imaginary home plate on the paver bricks. The perimeter of the plaza is protected by a security barrier, which continues the baseball motif in the form of closely spaced groups of three posts between spheres incised with baseball stitches. The hardscaped plaza is relieved somewhat by landscaping.
- Plaza Food Court restaurant with outdoor dining area (Figure 36).
- Left Field Gate 1, flanked by a pair of ticket booths, and standing before a pair of external pedestrian ramps, identical to the structures by the Right Field Gate (Figure 37).
- An expanse of RC wall punctuated by two rows of rectangular openings, four openings total between each pair of columns; the wall is painted beige (Figure 38). The leftmost tall column is No. 1, to the right of the Tunnel B portal.



Figure 33: Right Field Gate 4, view to the northwest (4/29/2020)



Figure 34: Gate 4 ticket booth, view to the northwest (4/29/2020)



Figure 35: Homeplate Gate, view to the northeast (4/29/2020)


Figure 36: Plaza Food Court, view to the west (4/29/2020)

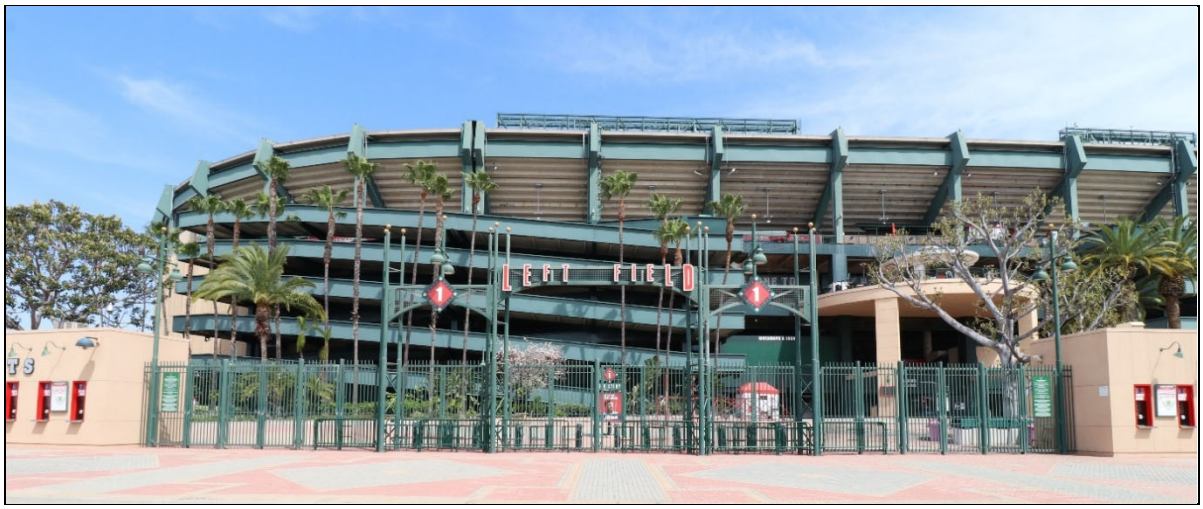


Figure 37: Left Field Gate 1, view to the west (4/29/2020)



Figure 38: Rear of the edge of the original left field seats, view to the south (4/29/2020)

The following observations were made within the stadium (Figures 39–50):

- The Left Field pedestrian ramps begin at the Field Level concourse by a concession stand. The ramp has an RC deck. The steel beam web connections appear to be riveted; pipe handrails are welded to the beams; at some of the beam-to-beam connections, there are drain grates on the deck.
- Overhead, exposed pipes are visible; a flat screen television is by the concession stand; RC beams; steel girders; underside of precast concrete treads form the ceiling; ample width, sunlight, and air at Field Level concourse; entrance to Diamond Club restaurant. Otis escalators are at the two

locations marked "Future escalators" on the 1965 plans; they look modern. The escalators and the pedestrian ramps go up to Level 400.

- The typical aisle seat throughout the stadium has an embossed corporate logo of Southern California Edison (SCE).
- Cracks, spalling, and occasionally exposed rebar were seen in the aisles and seating areas, (especially at the Field Level), as were areas that have been patched.
- The low outfield wall has pads: "365" in white paint on the right field wall by the small electronic sign board above portal.
- Nine portals were seen at the Field Level, exactly as depicted on the 1965 plans.
- An Usher's Lounge was seen on the left field side, as depicted on the 1965 plans; however, a second Ushers' Lounge on the right field side is no longer extant.
- The 1965 Field Level plans show a Hall of Fame; a Wives' Lounge; a Police Office; lobbies, and a First Aid Office; none of these features is extant. Some of them are being used for storage.
- The Diamond Club restaurant (1997) is situated between the main gate and home plate; it has a field side outdoor patio.
- The Field Level along the first base line has box seats, a TV platform, and the Visitors' Dugout and tunnel.
- Signage observed at the Dugout Suite Level indicates there are 10 suites at this level.
- The Service Level behind the Dugout Suites accesses the Umpires' Locker Room, the home batting tunnel, the Angels Clubhouse, the Visitors' Clubhouse, Radiology and Video Coaching Room, and the tunnels to the field; it is accessed by stairs, ramps, or elevators.
- Circulating along the Service Level an electric vehicle was seen charging in a standard wall outlet; masonry (concrete block) of various structures was seen under the seating bowl; exposed pipes, ducts and vents; exposed concrete flooring and walls; various doors and fire doors.
- Viewing the stadium seating outside, the basic form is seen to be a seating bowl with a cantilevered double grandstand. The upper grandstand is further divided into two levels (400 and 500). However, a loge level is also seen beneath the lower grandstand (Club Level, aka Level 300). The area behind home plate has two additional levels.
- Terrace Level is beneath the overhang of the level above it. Viewed from the infield and proceeding from left to right the following features are located on the Terrace Level: the Terrace Club; the Legends Suites 5 and 4; the General Manager's suite with a small roll-up door; the owner's suite with a large roll-up door; the Don Julio Club (formerly the Press Box), and Legends Suites 3, 2, and 1.
- Likewise, a Mezzanine Level behind home plate accommodates the following features: the Autry Suite, TV booths 4, 3, 2, and 1; radio booths 4, 3, 2, and 1; the announcer booth, the audio booth, and the director's booth.
- The Club Level can be accessed by pedestrian ramps, escalators or elevators. Platinum Suites fill this level; the premier seating in the stadium looks like a ribbon of windows when viewed from

the field. They are configured as one full suite or two half-suites. They have ADA areas for the wheelchair-bound. Party Rooms 1 and 2, at the farthest end of the Club Level (by the left field foul pole), are the largest loges in the stadium and are available to groups for single event bookings.

- All stadium seating is assigned seating; there are no "bleacher" seats in the sense of unassigned, general admission seats. Per José Padilla, Facility Maintenance Manager, a fan can buy an "SRO" ticket and view a game from designated areas within the stadium, for example, a restaurant patio area.
- A vacant concession stand on the 400 level had kitchen equipment and a walk-in cooler.
- The original 1965 plans show two elevators. They are both extant, but one has been converted to a freight elevator. Mr. Padilla unlocked a mechanical room, showing the original equipment for the passenger elevator and a sheet confirming the installation date (1965).



Figure 39: Left field ramps, view to the south (4/29/2020)

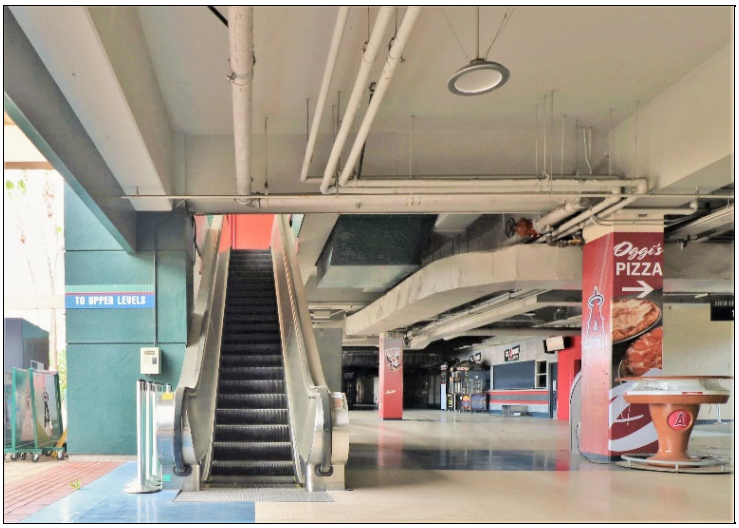


Figure 40: Escalator, exposed pipes, TV screen, concessions (4/29/2020)



Figure 41: Ushers' Lounge (1966), in left field stands (4/29/2020)



Figure 42: Homeplate Gate. Diamond Club is on the right side of the photo (4/29/2020)



Figure 43: Service Level walkway (4/29/2020)



Figure 44: Dugout Suites lobby (4/29/2020)

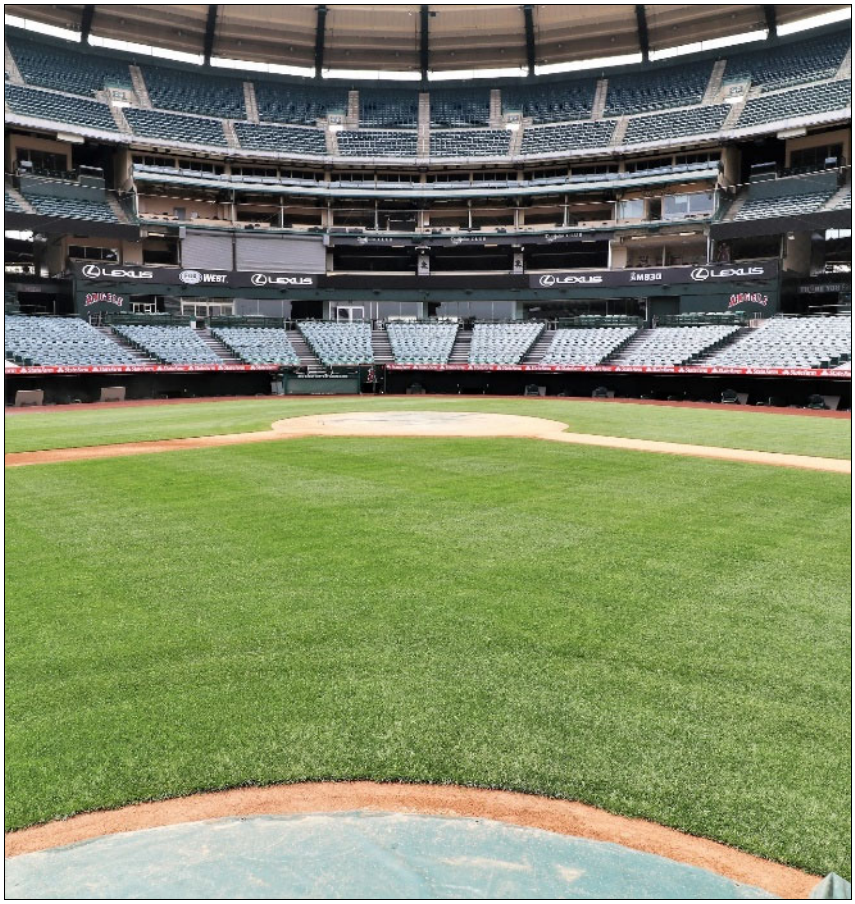


Figure 45: View from the pitcher's mound at section replaced in 1997. The dugout suites are visible at field level. Press boxes and owner's box are visible in the middle (4/29/2020)



Figure 46: Dugout suites seating (4/29/2020)

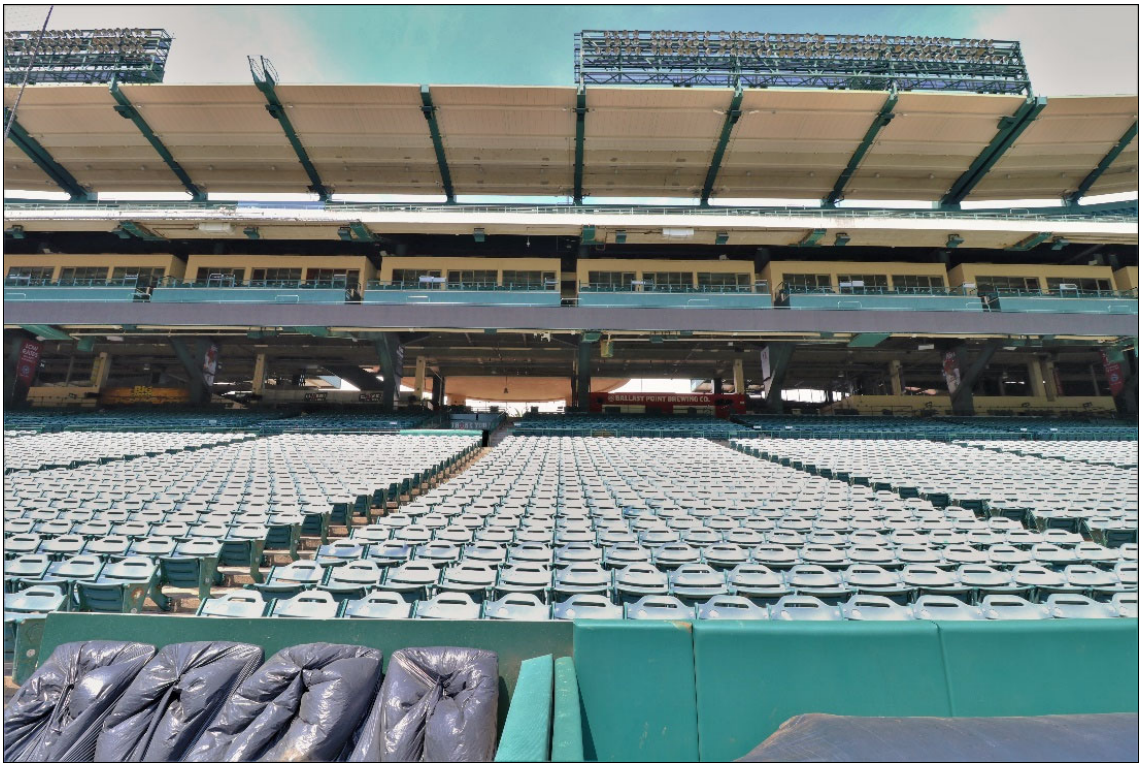


Figure 47: Field, Terrace, and Club seating (4/29/2020)



Figure 48: View of the field and seating from the press box area (4/29/2020)



Figure 49: Left field scoreboard and extravaganza (4/29/2020)



Figure 50: Right field scoreboard and seating (4/29/2020)

The existing stadium differs in numerous and substantial ways from the original. First and foremost, it has been enclosed. Originally, the outfield area between column No. 1 and column No. 37 was open with a view of the distant Saddleback Mountain. The Big A sign stood there, toward the left field side (column No. 1 side). Today, the Service Level, Field Level, and Terrace Level concourses go all the way around. The formerly open area is filled with flat-roofed exhibition halls, a massive scoreboard in right-center field surmounted by stadium lights and supported by a sturdy steel structure, an exterior pedestrian ramp that is compatible with the original ramps, and a similar but smaller scoreboard arrangement by left-center field. The second substantial alteration is to the façade. The original façade has been completely reconceived in the post-modern idiom (1997). The integrity of the stadium has been severely compromised by these alterations. Refer to the DPR form (Appendix A) for a more detailed discussion of the alterations.

The Big A Sign

The Big A sign, a 220-foot tall free-standing sign in the shape of an A with a halo on top, was designed in the Modern style with Googie elements (Figures 51–53). Changeable messages are displayed from the circular sign at 200 feet elevation and from a rectangular sign halfway up the two-legged A-frame. The Big A sign stands in the Anaheim Stadium parking lot. It is oriented toward the Orange Freeway (SR-57), about 400 feet west of the Santa Ana River and 1,300 feet due south of the Stadium Overhead (Bridge No. 55-0399), which conveys SR-57 over the Metrolink tracks. The legs of the A are wide at the base and taper to the apex. They are clad in corrugated metal painted red. The cross-stroke of the letter A is perceived as the negative space between two signs mounted to the A, formed by the upper edge of the video board housing and the lower edge of the conventional sign above it. The halo is 70 feet in diameter, attached to the A by six steel beams and guy wires radiating from the apex. The original 2-foot by 2-foot light panels on the halo have been replaced by the existing light panels. The panels mounted to the halo function as a ring-shaped changeable message sign. A warning light is mounted to the apex of the A.

The Big-A sign retains sufficient integrity with respect to location, feeling, association, setting, materials, workmanship, and design to convey its importance as an example of Modern architecture, with Googie elements as applied to a sign.



Figure 51: The Big A sign, view to the south (4/29/2020)



Figure 52: The Big A sign viewed from the upper wall of the right field stands, view to the east (4/29/2020)



Figure 53: Overview of the stadium and the Big A sign. Drone photo taken by LSA (4/29/2020)

SIGNIFICANCE EVALUATION

Based on the research and field results discussed above, the following sections present the historical significance evaluation for Anaheim Stadium and the Big A sign and the conclusion on whether either qualifies as a "historical resource" as defined by CEQA.

DEFINITIONS

CEQA (PRC Chapter 2.6, Section 21083.2 and CCR Title 145, Chapter 3, Article 5, Section 15064.5) calls for the evaluation and recordation of historical resources. The criteria for determining the significance of impacts to historical resources are based on Section 15064.5 of the *CEQA Guidelines* and *Guidelines for the Nomination of Properties to the California Register*. Properties eligible for listing in the California Register and subject to review under CEQA are those meeting the criteria for listing in the California Register, National Register, or designation under a local ordinance.

California Register of Historical Resources

The California Register criteria are based on National Register criteria. For a property to be eligible for inclusion in the California Register, one or more of the following criteria must be met:

1. It is associated with the events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States;
2. It is associated with the lives of persons important to local, California, or national history;
3. It embodies the distinctive characteristics of a type, period, region, or method or construction, or represents the work of a master, or possesses high artistic values; and/or
4. It has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California, or the Nation.

In addition to meeting one or more of the above criteria, the California Register requires that sufficient time has passed since a resource's period of significance to "obtain a scholarly perspective on the events or individuals associated with the resource." Fifty years is used as a general estimate of time needed to develop the perspective to understand the resource's significance (CCR 4852 [d][2]).

The California Register also requires that a resource possess integrity, which is defined as "the authenticity of an historical resource's physical identity evidenced by the survival of characteristics that existed during the resource's period of significance" (California Office of Historic Preservation 1999:2). To retain integrity, a resource should have its original location, design, setting, materials, workmanship, feeling, and association. Which of these factors is most important depends on the particular criterion under which the resource is considered eligible for listing (California Office of Historic Preservation 1999).

City of Anaheim

The City of Anaheim Citywide Historic Preservation Plan provides criteria "for selecting special properties that merit historic designation" (City of Anaheim 2010:23). Properties may be recognized as Historic Districts, Historically Significant Structures, or added to the List of Structures of Historical Interest (Ibid.). To meet the criteria as a Historically Significant Structure, a resource must be at least 50 years old and possess sufficient historic integrity in addition to meeting one or more of the following criteria:

1. It strongly represents a significant event or broad patterns of local, regional, or national history.
2. It is associated with the life of a significant person in local, regional, or national history.
3. It is a very good example of a significant architectural style, property type, period, or method of construction; or it represents the work of an architect, designer, engineer, or builder who is locally, regionally, or nationally significant; or it is a significant visual feature of the City.

EVALUATION

In compliance with CEQA, this property is being evaluated for historical significance using the California Register criteria and City of Anaheim criteria for designation as a Historically Significant Structure. Because the two sets of criteria are so similar, they have been grouped together to avoid redundancy.

California Register Criterion 1: ***Associated with events that have made a significant contribution to the broad patterns of local or regional history or the cultural heritage of California or the United States.***

Anaheim Criterion 1: It strongly represents a significant event or broad patterns of local, regional, or national history.

Anaheim Stadium: Three broad patterns were considered in addition to events: the development of major league baseball franchises, the expansion of the number of major league baseball franchises, and the public funding of the construction of major league ballparks. Major league baseball had already arrived on the West Coast at the time the franchise was established. There were four stadiums associated with 1960 expansion franchises and although Anaheim Stadium is associated with post-season victories, those events did not occur during the period of historic significance (1966–1975). The manner in which the construction of the stadium was financed is not historically significant. The stadium does not appear to be eligible for listing under either State or local criterion 1.

Big A Sign: The Big A was erected as part of the project to construct Anaheim Stadium. Because of its high visibility and unique Googie style design, it has become an iconic symbol not just of the stadium and the Angels baseball team, but of Anaheim itself. Although it has sustained alterations to its location, materials, and setting, it retains sufficient integrity to clearly convey its period of significance (1966) and its association with a significant period in Anaheim's history (Tourism, Suburbanization, and Industrialization 1950–1970).

California Register Criterion 2: Associated with the lives of persons important to local, California or national history.

Anaheim Criterion 2: It is associated with the life of a significant person in local, regional, or national history.

Anaheim Stadium: Persons considered in this context include Gene Autry, Del Webb, Fred Haney, Dean Chance, Jim Fregosi, and Nolan Ryan. Each of these people is associated with the stadium; however, in the case of Gene Autry, Fred Haney, and Del Webb, their most significant accomplishments are not associated with the stadium. In the case of the players, the overall level of integrity of the stadium, including the playing field, no longer conveys the historic significance of their achievements. The stadium does not appear eligible for listing under either State or local criterion 2.

Big A Sign: The Big A sign is not associated with the lives of significant persons in California or national history and therefore it is not significant under California Register criterion 2 or local criterion 2.

California Register Criterion 3: Embodies the distinctive characteristics of a type, period, region or method of construction or represents the work of a master or possesses high artistic values.

Anaheim Criterion 3: It is a very good example of a significant architectural style, property type, period, or method of construction; or it represents the work of an architect, designer, engineer, or builder who is locally, regionally, or nationally significant; or it is a significant visual feature of the City.

Anaheim Stadium: There is a considerable body of scholarly literature regarding the evolution of ballparks, but no definitive typology has gained universal assent. Anaheim Stadium was constructed by Del Webb Company from a standard plan for an American League ballpark. Nobel Herzberg and Associates elaborated the plan, for example, by designing a football press box and perhaps the Big A free-standing scoreboard/sign, but they did not deviate much the standard plan and did not follow the trends of the day (concrete donut or dome). Research to date indicates that Nobel Herzberg was involved with other projects to build a major league ballpark, but he was not a particularly innovative or influential person in the field of stadium design. Anaheim Stadium has undergone two major renovations and it no longer retains sufficient integrity of materials, workmanship, or design with respect to its period of significance (1966–1975). It is ineligible for listing in the California Register under criterion 3 or for designation under the local criterion 3 either individually or as part of a potential historic district.

Big A Sign: Although the fabrication, transportation, and erection of free-standing steel signs was common in California by the mid-20th century, the extraordinarily large Big A sign has been successfully promoted as the symbol of both Anaheim and the Angels. It is widely acknowledged by national authorities on baseball architecture to be the outstanding character-defining feature of Anaheim Stadium (Goldberger: 180; Lowry: 15). The Big A sign retains sufficient integrity with respect to location, feeling, association, setting, materials, workmanship, and design to convey its importance as an example of Modern architecture, with Googie elements as applied to an A-frame sign. Moving the sign enhanced its communication function and did not diminish its integrity. Likewise, the changes in design, materials and workmanship have not significantly diminished its ability to convey its importance. The Big-A Sign is a significant example of Modern architecture with Googie elements as applied to an A-frame sign and is eligible for listing under California Register criterion 3 at a regional level of significance. For the same reason, as well as its iconic status as a significant visual feature of the City, it is also eligible under criterion 3 of the local ordinance.

California Register Criterion 4: Has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California or the nation.

The stadium and the Big A sign were built in 1966 using common materials and construction practices. Neither has the potential to yield information important to the history or prehistory of the local area, California, or the nation.

CONCLUSION

For the reasons discussed above, the stadium does not appear to meet the criteria for listing in the California Register or for designation under the City's ordinance. However, the Big A sign structure does appear eligible for listing in the California Register under criteria 1 and 3 at the regional level and for designation as a Historically Significant Structure under criteria 1 and 3 of the local ordinance. It clearly conveys an association with a significant period in the City's past (1950–1970), is a significant example of Modern architecture with Googie elements as applied to an A-frame sign, and is one of the most iconic and significant visual features of the City and greater region.

RECOMMENDATIONS

The foregoing report has provided background information on the project area, outlined the methods used in the current study, and presented the results of the various avenues of research. As a result of these efforts, it was determined that the stadium has been extensively altered and no longer conveys its association with its period of significance (1966–1975). It does not meet the criteria for listing in the California Register or for designation under the local criteria. However, the Big A sign structure appears eligible for listing in the California Register under criteria 1 and 3 at the regional level and for designation as a Historically Significant Structure under local criteria 1 and 3. The Big A clearly conveys its association with its period of significance (1966) and a significant period in the City's development (1950–1970) (California Register and local criteria 1). It is an iconic and significant visual feature of the City and larger region (local criterion 3) and a significant example of Modern architecture with Googie elements as applied to an A-frame sign (California Register and local criterion 3).Therefore, it qualifies as a "historical resource," as defined by CEQA.

CEQA establishes that "a project that may cause a substantial adverse change in the significance of a historical resource is a project that may have a significant effect on the environment" (PRC §21084.1). "Substantial adverse change," according to PRC §5020.1(q), "means demolition, destruction, relocation, or alteration such that the significance of a historical resource would be impaired." The current project does not propose to demolish, relocate, or alter the Big A sign structure and will not cause a substantial adverse change to the significance of this historical resource.

If, in the future, the Big A sign structure is proposed to be altered, relocated, demolished, reconstructed, or incorporated into new development, it is recommended that mitigation similar to the following be implemented to ensure that no adverse impacts to the Big A will result.

- Prior to issuance of building permits for any alteration, relocation, demolition, or reconstruction of the Big A, including impacts that may be associated with construction-related vibration, the City of Anaheim Planning and Building Department Director or designee will ensure that the following are incorporated into the project design:
    - An Impacts assessment will be required using the applicable *Secretary of the Interior's Standards for the Treatment of Historic Properties* (SOIS) to ensure that the historical significance of the Big A will not impaired in the relocation process.
    - HABS/HAER (Historic American Building Survey/Historic American Engineering Record) documentation of the Big A sign structure shall be performed prior to any work being done.
    - In the event that the existing Big A needs to be repaired or replaced or its location is redeveloped requiring relocation of the sign, compliance with applicable *SOIS*, as well as National Park Service Preservation Brief #25 (The Preservation of Historic Signs) will be required.

REFERENCES

American Society of Civil Engineers
1950 Directory. Accessed via the Rensellaer Polytechnic Institute (RPI) archives in April and May 2020.

Anaheim Convention Center
2016 Wikipedia article. Accessed online in June 2016 at: https://en.wikipedia.org/wiki/Anaheim_Convention_Center.

Anaheim Stadium
1966 The Inaugural Year. The Complete Story of Anaheim Stadium, the Angeles and Their Fans. Accessed online in March 2020 at: http://louspirito.com/baseball/angels/1966_Angels_Program.pdf.

Ancestry.com
Var. A variety of records were accessed online in March, April, and May 2020 at: http://home.ancestry.com/. These include city directories, voter registration records, and United States Census Data.

Angel Stadium
2016 Wikipedia article. Accessed online in June 2016 at: https://en.wikipedia.org/wiki/Angel_Stadium.

Anonymous
2020 Hitting for the Cycle. Accessed online in April 2020 at: https://en.wikipedia.org/wiki/Hitting_for_the_cycle#Major_League_Baseball.
2020 Nolan Ryan. Accessed online in March 2020 at: https://en.wikipedia.org/wiki/Nolan_Ryan#California_Angels_(1972%E2%80%931979).

Armour, Mark
n.d. Jim Fregosi. Article written for the Society for American Baseball Research accessed online in April 2020 at: https://sabr.org/bioproj/person/3bbb6d84.

Ballparksofbaseball.com
2001–2020 Astrodome. Accessed online in May 2020 at: https://www.ballparksofbaseball.com/ballparks/astrodome/.
n.d. 1960–1969 Ballpark Attendance. Information accessed in May 2020 at: https://www.ballparksofbaseball.com/1960-1969-mlb-attendance/.
n.d. 1950–1959 Ballpark Attendance. Information accessed in May 2020 at: https://www.ballparksofbaseball.com/1950-1959-mlb-attendance/.

Baseball Hall of Fame
n.d. Nolan Ryan. Accessed online in April 2020 at: https://baseballhall.org/hall-of-famers/ryan-nolan.

Baseball Reference
n.d. Los Angeles Angels Team History and Encyclopedia. Accessed online in March 2020 at: https://www.baseball-reference.com/teams/ANA/index.shtml.
n.d. 1967 All=Star Game Box Score, July 11. Accessed online in April 2020 at: https://www.baseball-reference.com/allstar/1967-allstar-game.shtml.
n.d. 1969 New York Mets Statistics. Accessed online in April 2020 at: https://www.baseball-reference.com/teams/NYM/1969.shtml.
n.d. Jim Fregosi. Accessed online in April 2020 at: https://www.baseball-reference.com/players/f/fregoji01.shtml.

BlueJays.com
2020 Rogers Centre Information. Accessed online in May 2020 at: https://www.mlb.com/bluejays/ballpark/information.

California Court of Appeal
n.d. In the Court of Appeal of California Fourth Appellate District Division Three. Golden West Baseball Co., Plaintiff, Appellant and Cross-Respondent vs. City of Anaheim, et al., Defendants, Respondents and Cross-Appellants. Accessed online in May 2020 at: https://books.google.com/books?id=SUJJDCwnFXYC&pg=PA8&lpg=PA8&dq=when+was+%22Anaheim+Stadium,+Inc.%22+formed&source=bl&ots=tskbVF8xW9&sig=ACfU3U3S2HUTsxyyNI-1xiNiOcIW-eddUg&hl=en&sa=X&ved=2ahUKEwicm7ukg6npAhVWvZ4KHYU4BrkQ6AEwAHoECAoQAQ#v=onepage&q=when%20was%20%22Anaheim%20Stadium%2C%20Inc.%22%20formed&f=false.

California Department of Transportation
2011 *Tract Housing in California, 1945–1973. A Context for National Register Evaluation.* Caltrans Division of Environmental Analysis, Sacramento.

California Office of Historic Preservation
1999 California Register and National Register: A Comparison (for purposes of determining eligibility for the California Register), OHP Technical Assistance Series #6.

Chuck, Bill
2010 Nolan Ryan's No-Hitters and No-Walk Games. The New York Times, May 15. Accessed online in March 2020 at: https://bats.blogs.nytimes.com/2010/05/15/nolan-ryans-no-hit-no-walk-games/.

Cincinnati Enquirer
1966 DeWitt Enters Firm In Study For River Front Stadium Play. April 14, page 1.

City of Anaheim
2004 General Plan/Zoning Code Update Environmental Impact Report. Prepared by the Planning Center. On file at the Anaheim Planning Department.
2010 Citywide Historic Preservation Plan. Prepared by Architectural Resources Group. On file at the City of Anaheim Planning Department.

2019-20 The Anaheim Resort Fact Sheet. Accessed online in March 2020 at: https://www.anaheim.net/DocumentCenter/View/30151/Anaheim-Resort-fact-sheet-winter-2019-20.
n.d. A History of The Anaheim Resort Area (Draft). On file in the City archives at Angels Stadium.

Corbett, Warren
2018 Gene Autry. Article written for the Society for American Baseball Research. Accessed online in April and May 2020 at https://sabr.org/node/44601.

DeLine, Jessica
2018 A bit of history on the "Angels" in California. Accessed online in April 2020 at: https://www.halosheaven.com/2018/1/29/16945394/a-bit-of-history-on-the-angels-in-california.

Deneau, Andrew L., and Diann Marsh
1978 National Register of Historic Places Inventory – Nomination Form for Historic Resources of Anaheim Colony (OHP No. 041201). Provided by the South Central Coastal Information Center located at California State University, Fullerton.

Designyoutrust
2018 Moon Level Luxury At Down To Earth Rates: Al Stovall's 1960s Space Age Lodge in Anaheim, California. Article dated August 27, accessed online in March 2020 at: https://designyoutrust.com/2018/08/moon-level-luxury-at-down-to-earth-rates-al-stovalls-1960s-space-age-lodge-in-anaheim-california/.

Felber, Bill
2020 The Los Angeles Angels All-Time Bracket. Accessed online in April 2020 at: https://calltothepen.com/2020/04/09/los-angeles-angels-franchise-bracket/

George-Warren, Holly
2007 Public Cowboy No. 1: The Life and Times of Gene Autry. Oxford University Press, Inc.

Goldberger, Paul
2019 *Ballpark: Baseball in the American City.* Alfred A. Knopf, New York.

Goldman, Rob
2006 Once They Were Angels. Sports Publishing LLC.

Gordon, James
2011 Rounding Third and Heading for Home: Fred Haney, L.A.'s Mister Baseball. Society for American Baseball Research. Accessed online in April and May 2020 at: https://sabr.org/research/rounding-third-and-heading-home-fred-haney-las-mister-baseball.

Green Bay Press-Gazette
1956a Friday Meeting Set to Discuss Stadium Study. April 24, page 42.
1956b Council To Get Stadium Site Report July 10. July 3, page 26.

Herzberg & Associates
1965 American League Baseball Stadium, Anaheim California for Anaheim Stadium, Inc. Drawing No. 130-A-3, Lower Deck Plan (3/10/1965). On file at Angels Stadium.

Hess, Alan
1985 *Googie: Fifties Coffee Shop Architecture*. Chronicle Books, San Francisco.

Historicaerials.com
Var. Aerial photographs of Anaheim accessed online in March through May 2020 at http://www.historicaerials.com/.

History
2020 This Day in History, September 19, 1959. Khrushchev barred from visiting Disneyland. Accessed online in March 2020 at: https://www.history.com/this-day-in-history/khrushchev-barred-from-visiting-disneyland.

Huber, Mike
n.d. July 28, 1964: Dean Chance, Angels defeat Yankees as Jim Fregosi hits for the cycle. Article written for the Society for American Baseball Research accessed online in April 2020 at: https://sabr.org/gamesproj/game/july-28-1964-dean-chance-angels-defeat-yankees-jim-fregosi-hits-cycle.

King, Joe
1960 "A. L. Speeds Expansion – Ten Clubs in '61." *The Sporting News*, November 2, page 4.

Lacques, Gabe
2019 Why no team will ever be able to replicate what the 1969 Mets did. USA Today online, accessed in April 2020 at: https://www.usatoday.com/story/sports/mlb/2019/09/30/mets-1969-world-series-amazin-miracle/3787068002/.

La Habra Star
1966 Anaheim Stadium Nears Completion. March 11, page B-1.

Levitt, Daniel R., and Mark Armour
n.d. Del Webb. Society for American Baseball Research. Accessed online in April and May 2020 at: https://sabr.org/bioproj/person/db1a9611.

Lopas, Barney
2020 Personal communication via telephone with Mr. Lopas, Head Groundskeeper, on April 9, 2020.

Los Angeles Times
1939 Portland Nine Begins Spring Drills Today. March 1, page 35.
1954a Real Estate Advertisements. "Disneyland 1, 3, 5, 8, 20 acres." August 28, page 28.
1954b Real Estate Advertisements. "Anaheim Living Near Disneyland." July 23, page 41.
1954c Real Estate Advertisements. "Golden West Park." August 1, page 126.
1955 Big Project's Start Slated. March 6, page 125.
1960 Pilots Angels (photo caption). December 13, page 73.

1964a Anaheim's Angel Deal in Jeopardy. March 31, page 75.
1964b Anaheim Only Angel Interest. May 24, page 46.
1964c Orange Freeway Priority Sought. June 22, page 90.
1964d Stadium Protest Campaign Ready. August 14, page 3.
1964e Angels Officially Open Work on New Stadium. September 1, page 38.
1964f Interest Rate Set on Stadium Bonds. November 15, page 177.
1964g Angel Stadium Contract Draft Sent to Webb. July 25, page 57.
1965 Designer Cuts 1,942 Seats at Angel Stadium. July 17, page OC10.
1966 Stadium Stroll with an Angel; Little Leaguer Gets Early Look. April 3, pages 183 and 198.
1979 Big Crowd Visits Big A on Big Day. July 18, page 50.
1980 Big A: How Suite It Is for (Some) Rams Fans. August 12, page 36.
1984 Southland's Largest Hotel Opens Doors. May 27, page 154.
1989 Golden Years: Anaheim's Glover Stadium Celebrates 50 Years of Treasured Sports Memories. June 23, accessed online in March 2020 at: https://www.latimes.com/archives/la-xpm-1989-06-23-sp-2627-story.html.
2008 Closed Anaheim Club is all the Rage – for its Real Estate. January 19, page 104 (B9).

Lowry, Philip J.
1993 *Green Cathedrals: The Ultimate Celebration of All 271 Major League and Negro League Ballparks Past and Present*. Forward by Dale Swearingen, AIA. Reading, Mass.: Addison-Wesley.

Markusen, Bruce
2019 *Play Ball! The Rise of Baseball as America's Pastime: Course Guidebook.* The Great Courses. Chantilly, Virginia.

Martin, Charles H.
2017 Baseball's Business – The Winter Meetings, Volume 2, 1958-2016. Society for American Baseball Research, Inc., Phoenix, Arizona.

Masters, Nathan
2014 When Los Angeles Angels Flew to Anaheim. KCET, Lost LA. Accessed online in March, April, and May 2020 at: https://www.kcet.org/shows/lost-la/when-the-los-angeles-angels-flew-to-anaheim.

McCue, Andy, and Eric Thompson
2011 Mis-Management 101: The American League Expansion for 1961. Originally published in the 2011 The National Pastime. Accessed online at the Society for American Baseball Research website in April and May 2020 at: https://sabr.org/research/mis-management-101-american-league-expansion-1961.

MLB.com
2020 Angels. Accessed online in April and May 2020 at https://www.mlb.com/angels/stats/.

Mopsquad
n.d. Los Angeles Angels of Anaheim. Angel Stadium. Accessed online in April 2020 at http://www.mopsquad.com/baseball/teams/angels/stadium.htm.

Nahigian, Tom
n.d. Dean Chance. Society for American Baseball Research. Accessed online in April and May 2020 at: https://sabr.org/bioproj/person/51d19253#sdendnote11sym.

National Baseball Hall of Fame
2010 Ricky Shaped Baseball's Future Via Continental League. Written by Chris Blake as Part of the Inside Pitch series. Accessed online in May 2020 at: https://baseballhall.org/discover/inside-pitch/rickey-reshaped-baseballs-future-via-continental-league.

National Park Service
1991 The Preservation of Historic Signs, by Michael J. Auer. Accessed online in June 2020 at: https://www.nps.gov/tps/how-to-preserve/briefs/25-signs.htm.

National Trust for Historic Preservation
2020 The Astrodome. Accessed online in May 2020 at: https://savingplaces.org/places/the-astrodome#.XrSXj2hKjL8.

Newcomb, Tim
2018 All 30 Major League Baseball Stadiums, Ranked. Popular Mechanics. Accessed online in May 2020 at: https://www.popularmechanics.com/adventure/sports/g22739210/major-league-baseball-stadiums-ranked/.

Nohitters.com
2008–2020 Angel Stadium of Anaheim No-Hitters. Accessed online in May 2020 at https://www.nonohitters.com/angel-stadium-of-anaheim-no-hitters/.

Orange County Register
1996 Disney-Fying Anaheim Stadium. May 19. On file in the Stadium archives.

Padilla, José
2020 Personal communications with Mr. Padilla, Facility Maintenance Manager, in person on March 16 and April 29, 2020, and via email in March, April, and May 2020.

Pomona Progress Bulletin
1940 Pomona Made Mistake, But So Did Great Connie Mack. February 20, page 10.
1954 Disneyland Plans Told By Creator. May 11, page 13.

Porter, David L., Editor
2000 *Biographical Dictionary of American Sports: Baseball, Revised and Expanded Edition, A-F.* Greenwood Press, Westport CT and London.

Progress Bulletin
1960a No Longer in the Air, L.A. Has the Angels. December 8, page 23.
1960b New Team Will Play at Wrigley. December 8, page 23.

Randl, Chad
2014 *A-frames.* Princeton University Architectural Press. New York.

Reiss, Steven A.
1981 Power Without Authority: Los Angeles' Elites and the Construction of the Coliseum. *Journal of Sport History*, Vol. 8, No. 1 (Spring).

Richter, Chuck
2017 #34 – April 19, 1966, Official Opening of Anaheim Stadium. Top-50 Greatest Moments in Angels Baseball. Accessed online in May 2020 at: https://thesportsdaily.com/2017/02/27/34-april-19-1966-official-opening-of-anaheim-stadium-top-50-greatest-moments-in-angels-baseball/.

San Bernardino County Sun
1960 Angels Name Rigney as Manager. December 13, page 23.

Sanborn Fire Insurance Maps
1922 and 1949 City of Anaheim, page 27 (both dates). Accessed online in March 2016 via the Los Angeles Public Library website at: http://www.lapl.org/collections-resources/research-and-homework.

San Francisco Examiner
1957 Mayor Expects Decision On Giants' Move Soon. June 20, page 41.

Skidmore, Owings & Merrill
1979 Addition to Anaheim Stadium, Anaheim California, Anaheim Stadium Inc. On file at Angels Stadium.

smackbomb.com
n.d. Nolan Ryan, the Nolan Ryan Express. The Strikeout King. Article accessed online in March 2020 at: http://www.smackbomb.com/nolanryan/strikeouts.html.

Sportslogos.net
1997–2020 Los Angeles Angels of Anaheim Logos. Accessed online in May 2020 at: https://www.sportslogos.net/logos/list_by_team/922/Los_Angeles_Angels_of_Anaheim/.

Stainkamp, Mike
2010 A Brief History: Anaheim Ducks. Accessed online in April 2020 at: https://bleacherreport.com/articles/428483-a-brief-history-anaheim-ducks.

St. Joseph News-Press
1970 Architect Dies At Kansas City. April 23, page 19.

thisdayinbaseball.com
2019 Jim Fregosi Ties Record Hits For The Cycle. Accessed online in April 2020 at: https://thisdayinbaseball.com/jim-fregosi-ties-record-hits-for-the-cycle/

Times, The
1954a Walt Disney, ABC Join. March 30, page 2.
1954b Disney Planning $9 Million Fair. May 5, page 3.

Trumpbour, Robert
2016 Astrodome (Houston, TX). Article written for the Society for American Baseball Research. Accessed online in May 2020 at https://sabr.org/bioproj/park/astrodome-houston.

United States Congress, Senate Committee on Rules and Administration
1963-64 Hearings. Volume 1. Construction of the District of Columbia Stadium and Matters Related Thereto. U.S. Government Printing Office. Accessed online in May 2020 at: https://books.google.com/books?id=I0Dgru2iNugC&pg=RA5-PA77&lpg=RA5-PA77&dq=noble+W.+herzberg&source=bl&ots=Psiu8X5GDp&sig=ACfU3U0UEaopKMyggq1Clxm4CgPdBwRE_g&hl=en&sa=X&ved=2ahUKEwjrtNKx4Z3pAhUGoZ4KHT-xCoIQ6AEwBXoECAwQAQ#v=onepage&q=noble%20W.%20herzberg&f=false.

USGS (United States Geological Survey)
1895 *Anaheim, California* 15-minute topographic quadrangle.
1901 *Anaheim, California* 15-minute topographic quadrangle.
2016 Historic Earthquakes, Long Beach, California. Accessed online in June 2016 at: http://earthquake.usgs.gov/earthquakes/states/events/1933_03_11.php.

Valley Times, The
1954 Expect Disneyland To Be Tourist Mecca. June 10, page 21.
1955 Listening Post and TV Review. January 21, 1955.
1964a Angels Look to Anaheim. April 18, pages 19 and 21.
1964b Anaheim Contract Signed. August 27, page 19.

Visitanaheim.org
2020 About Visit Anaheim. Accessed online in April 2020 at: https://visitanaheim.org/about-us

APPENDIX A

DEPARTMENT OF PARKS AND RECREATION (DPR) 523 FORMS

State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Primary # _____
HRI # _____
Trinomial _____
NRHP Status Code 6Z
Other Listings _____
Review Code _____ Reviewer _____ Date _____

Resource Name or #: Anaheim Stadium

P1. Other Identifier: Edison International Park, Angel Stadium of Anaheim, Angels Stadium

***P2. Location:** ☐ **Not for Publication** ☒ **Unrestricted** ***a. County:** Orange **and** (P2b and P2c or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad:** *Anaheim, CA* **Date:** 1981 PR 2019 **T**4S; **R**10W; S.B.**B.M.**

c. Address: 2000 East Gene Autry Way **City:** Anaheim **Zip:** 92806

d. UTM: Zone: 11; _____mE/ _____mN (G.P.S.)

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate): The stadium property is generally bounded by South State College Boulevard on the west, East Orangewood Avenue on the south, the Santa Ana River and SR-57 on the east, and East Katella Avenue and ATSF railroad tracks on the north.

***P3a. Description:** (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

The Big A scoreboard/sign is evaluated separately on its own DPR form.

Anaheim Stadium is located in a surface parking lot on approximately 150 acres. Homeplate Gate is oriented to the south. The overall shape of the stadium is irregular; a closed compound curve, more circular than rectangular or triangular. It has five stories with an average of 15 feet between levels. The Service Level is the lowest level, except for the dugout suites, and it is not open to the public. The public levels are as follows from lowest to highest: Field Level (100), Terrace Level (200), Club Level (300), Lower Level (of the upper deck, 400), and Upper Level (of the upper deck, 500). A Mezzanine Level is suspended beneath a portion of the Club Level behind home plate. Levels 300, 400, and 500 are cantilevered grandstands. The outfield seating area features a large water and rock feature called the "extravaganza", fake turf, seating, and concession stands. There are also two scoreboards in the outfield. Access includes ramps, elevators, and escalators.

The stadium is constructed of reinforced concrete and structural steel, with some masonry beneath the seating bowl (e.g. concessions, restaurants, etc.). The siding consists of a rough, stucco-like texture painted beige, originally "gleaming white quartz facing" (*La Habra Star* 1966). No exposed concrete was observed on the exterior. The roof over the upper deck is cantilevered over the Upper Level (500), but does not extend to the Lower Level (400). The roof appears to be clad with galvanized steel panels. Part of the Terrace Level is covered by the cantilevered levels (400 and 500) above.

***P3b. Resource Attributes:** (List attributes and codes) HP42-Stadium/Sports Arena

***P4. Resources Present:** ☒Building ☐Structure ☐Object ☐Site ☐District ☐Element of District ☐Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)



See Continuation Sheet

P5b. Description of Photo: (View, date, accession #) Overview of stadium and Big A, view to the northwest (LSA 4/29/2020)

***P6. Date Constructed/Age and Sources:** ☒Historic ☐Prehistoric ☐Both
1966 (*Los Angeles Times* 1966)

***P7. Owner and Address:**
City of Anaheim

***P8. Recorded by:** (Name, affiliation, and address)
Eugene Heck, M.A.
Casey Tibbet, M.A.
LSA Associates, Inc.
1500 Iowa Avenue, Suite 200
Riverside, California 92507

***P9. Date Recorded:**
April 29, 2020

***P10. Survey Type:** (Describe) Intensive-level CEQA compliance

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.") Historic Resources Assessment, Platinum Triangle Master Plan Land Use Project, City of Anaheim, Orange County, California 2020. Prepared by LSA (Project No. SRB2001).

***Attachments:** ☐NONE ☒Location Map ☐Sketch Map ☒Continuation Sheet ☒Building, Structure, and Object Record ☐Archaeological Record ☐District Record ☐Linear Feature Record ☐Milling Station Record ☐Rock Art Record ☐Artifact Record ☐Photograph Record ☐ Other (List):

BUILDING, STRUCTURE, AND OBJECT RECORD

*NRHP Status Code 6Z

*Resource Name or # (Assigned by recorder) Anaheim Stadium

B1. Historic Name: Anaheim Stadium
B2. Common Name: Angels Stadium, The Big A
B3. Original Use: Stadium **B4. Present Use:** Stadium
***B5. Architectural Style:** International style with New Formalism elements (originally); vernacular (currently)
***B6. Construction History:** (Construction date, alterations, and date of alterations)
Permits issued by the City of Anaheim prior to the mid-1990s were unavailable. However, numerous plans were found for the original construction (1964–1966), the 1979–1980 renovations, and the 1997 renovations, as well as other miscellaneous alterations (on file at the stadium). Plans from each of the major periods of construction are included as appendices to the related Historic Resources Assessment (2020). In addition to the plans, a myriad of news articles chronicle the original construction and subsequent major renovations.
***B7. Moved?** ☒No ☐Yes ☐Unknown **Date:** _____ **Original Location:** _____
***B8. Related Features:** Big A-Sign (evaluated separately on its own DPR form) and surface parking
B9a. Architect: Nobel W. Herzberg **b. Builder:** Del E. Webb Construction Company
***B10. Significance: Theme:** Sports and Entertainment **Area:** City of Anaheim
Period of Significance: 1966–1975 **Property Type:** Stadium **Applicable Criteria:** NA
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)
The 1966 stadium is not eligible for listing in the California Register of Historical Resources (California Register) under any criteria, nor does it meet the City's criteria for designation. It has undergone substantial alterations and it no longer retains a sufficient level of integrity with respect to feeling, association, materials, design or workmanship to convey its importance from the period of significance, which is defined as 1966 (its date of construction) to 1975 (45, rather than 50, years ago to allow time for completion of the environmental process). It is not a historical resource as defined by the California Environmental Quality Act (CEQA). See below for a detailed evaluation.

Historic Context. Refer to the related report (see P11 above) for detailed historic context information.

B11. Additional Resource Attributes: (List attributes and codes)

***B12. References:**

La Habra Star
1966 Anaheim Stadium Nears Completion. March 11, page B-1.
Los Angeles Times
1966 Stadium Stroll with an Angel; Little Leaguer Gets Early Look. April 3, pages 183 and 198.

B13. Remarks:

***B14. Evaluator:** Eugene Heck, M.A., LSA Associates, Inc., 1500 Iowa Avenue, Suite 200, Riverside, California 92507

***Date of Evaluation:** May 2020

(Sketch Map with north arrow required.)

Refer to Location Map

(This space reserved for official comments.)

***P3a. Description:** (continued from page 1)
Circumnavigating the stadium in a clockwise direction starting at Tunnel B (northwest corner of the stadium), the following observations were made regarding the exterior:

- To the right of the Tunnel B portal is a tall steel column, (No. 1 on the 1965 plans) and to the left of the portal is another steel column half its width and about two-fifths its height (No. 59 on the 1997 plans). The columns are painted dark green and the finish on the reinforced concrete (RC) surfaces has been painted beige. The original finish was described as "Gleaming white quartz facing making the structure visible for miles" (*La Habra Star* 1966).
- The back of a large scoreboard, with stairs and catwalks, painted dark green. It is surmounted by a sheet metal sign in the shape of the Big-A, facing both the playing field and the parking lot and centered atop the scoreboard.
- Exhibition Center area, with an external pedestrian ramp, steel painted dark green.
- An exterior stairway structure, steel painted dark green.
- The Annex Building, a four-story office building in Post-modern (Deconstructionist) style, is a Disney-era addition.
- Right Field Gate 4, flanked by a pair of ticket booths. Behind the gate is the most dominating feature of the stadium: a pair of external pedestrian ramps, straight, double-tread, (back-to-back single treads, basically two structures). The ramp has five pitches at about an 8-degree slope and is made of steel painted dark green. The RC wall between the two ramps is punctuated by two rows of rectangular openings, with four between each pair of columns, a total of 12. The wall is painted beige.
- The main façade: Homeplate Gate and Plaza. The original façade has been entirely reconceived. Column No. 19 and the stadium itself are barely visible above signage over the gate reading "Angel Stadium Anaheim." The letters are mounted on a curved steel beam, flanked by a pair of decorative baseballs, each touched by the handles of three Louisville Sluggers that flare out to the beam overhead. A concrete post and beam structure painted beige has been extended horizontally in a sweeping concave curve, creating ten openings, five on each side of the Homeplate Gate. The first three openings have ticket windows in groups of four; above their canvas awnings are panels displaying vinyl-wrap graphics of Angel players in action. The remaining openings are filled by wrought iron entrance and exit gates, Gate 1 to the left and Gate 2 to the right. The plaza is paved with bricks of different colors depicting a baseball diamond. A pair of large red Angel Cap metal mesh sculptures each rests on four cylindrical RC columns. The sculptures are oriented toward the plaza's imaginary home plate on the paver bricks. The perimeter of the plaza is protected by a security barrier, which continues the baseball motif in the form of closely spaced groups of three posts between spheres incised with baseball stitches. The hardscaped plaza is relieved somewhat by landscaping.
- Plaza Food Court restaurant with outdoor dining area.
- Left Field Gate 1, flanked by a pair of ticket booths, and standing before a pair of external pedestrian ramps, identical to the structures by the Right Field Gate.
- An expanse of RC wall punctuated by two rows of rectangular openings, four openings total between each pair of columns; the wall is painted beige. The leftmost tall column is No. 1, to the right of the Tunnel B portal.

The following observations were made within the stadium:

- The Left Field pedestrian ramps begin at the Field Level concourse by a concession stand. The ramp has an RC deck. The steel beam web connections appear to be riveted; pipe handrails are welded to the beams; at some of the beam-to-beam connections, there are drain grates on the deck.
- Overhead, exposed pipes are visible; a flat screen television is by the concession stand; RC beams; steel girders; underside of precast concrete treads form the ceiling; ample width, sunlight, and air at Field Level concourse; entrance to Diamond Club restaurant. Otis escalators are at the two locations marked "Future escalators" on the 1965 plans; they look modern. The escalators and the pedestrian ramps go up to Level 400.
- The typical aisle seat throughout the stadium has an embossed corporate logo of Southern California Edison (SCE).

See Continuation Sheet

***P3a. Description:** (continued from page 3)

- Cracks, spalling, and occasionally exposed rebar were seen in the aisles and seating areas, (especially at the Field Level), as were areas that have been patched.
- The low outfield wall has pads: "365" in white paint on the right field wall by the small electronic sign board above portal.
- Nine portals were seen at the Field Level, exactly as depicted on the 1965 plans.
- An Usher's Lounge was seen on the left field side, as depicted on the 1965 plans; however, a second Ushers' Lounge on the right field side is no longer extant.
- The 1965 Field Level plans show a Hall of Fame; a Wives' Lounge; a Police Office; lobbies, and a First Aid Office; none of these features is extant. Some of them are being used for storage.
- The Diamond Club restaurant (1997) is situated between the main gate and home plate; it has a field side outdoor patio.
- The Field Level along the first base line has box seats, a TV platform, and the Visitors' Dugout and tunnel.
- Signage observed at the Dugout Suite Level indicates there are 10 suites at this level.
- The Service Level behind the Dugout Suites accesses the Umpires' Locker Room, the home batting tunnel, the Angels Clubhouse, the Visitors' Clubhouse, Radiology and Video Coaching Room, and the tunnels to the field; it is accessed by stairs, ramps, or elevators.
- Circulating along the Service Level an electric vehicle was seen charging in a standard wall outlet; masonry (concrete block) of various structures was seen under the seating bowl; exposed pipes, ducts and vents; exposed concrete flooring and walls; various doors and fire doors.
- Viewing the stadium seating outside, the basic form is seen to be a seating bowl with a cantilevered double grandstand. The upper grandstand is further divided into two levels (400 and 500). However, a loge level is also seen beneath the lower grandstand (Club Level, aka Level 300). The area behind home plate has two additional levels.
- Terrace Level is beneath the overhang of the level above it. Viewed from the infield and proceeding from left to right the following features are located on the Terrace Level: the Terrace Club; the Legends Suites 5 and 4; the General Manager's suite with a small roll-up door; the owner's suite with a large roll-up door; the Don Julio Club (formerly the Press Box), and Legends Suites 3, 2, and 1.
- Likewise, a Mezzanine Level behind home plate accommodates the following features: the Autry Suite, TV booths 4, 3, 2, and 1; radio booths 4, 3, 2, and 1; the announcer booth, the audio booth and the director's booth.
- The Club Level can be accessed by pedestrian ramps, escalators or elevators. Platinum Suites fill this level; the premier seating in the stadium looks like a ribbon of windows when viewed from the field. They are configured as one full suite or two half-suites. They have ADA areas for the wheelchair-bound. Party Rooms 1 and 2, at the farthest end of the Club Level (by the left field foul pole), are the largest loges in the stadium and are available to groups for single-event bookings.
- All stadium seating is assigned seating; there are no "bleacher" seats in the sense of unassigned, general admission seats. Per Jose Padilla, Facility Maintenance Manager, a fan can buy an "SRO" ticket and view a game from designated areas within the stadium, for example, a restaurant patio area.
- A vacant concession commissary on the 400 level had kitchen equipment and a walk-in cooler.
- The original 1965 plans show two elevators. They are both extant, but one has been converted to a freight elevator. Mr. Padilla unlocked a mechanical room, showing the original equipment for the passenger elevator and a sheet confirming the installation date (1965).

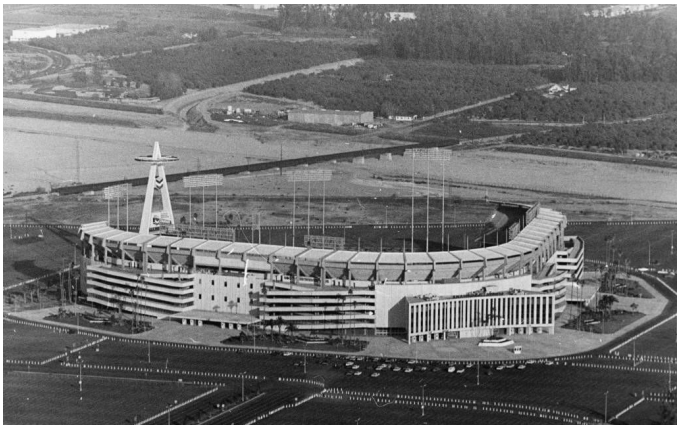
ALTERATIONS: The existing stadium differs in numerous and substantial ways from the original. First and foremost, it has been enclosed. Originally, the outfield area between column No. 1 and column No. 37 was open with a view of the distant Saddleback Mountain. The Big-A sign stood there, toward the left field side (column No. 1 side). Today, the Service Level, Field Level, and Terrace Level concourses go all the way around. The formerly open area is filled with flat-roofed exhibition halls, a massive scoreboard in right-center field surmounted by stadium lights and supported by a sturdy steel structure, an exterior pedestrian ramp that is compatible with the original ramps, and a similar but smaller scoreboard arrangement by left-center field. (*see Continuation Sheet*)

***P3a. Description:** (continued from page 4)
The second substantial alteration is to the façade. The original façade has been completely reconceived in the post-modern idiom (1997).

Other major alterations include:

- Changing the slope of the infield from one percent to an essentially level field by removing the crown;
- Changes to the outfield distances;
- The relocation of the bullpens;
- The relocation of the stadium lights;
- The addition of loges on the Club Level and Dugout Level;
- The remodeling of the premiere restaurant on the Field Level behind home plate (columns 14 to 24);
- The demolition of a separate press box for football games;
- The relocation of the press box on the Club Level after the addition of the Don Julio Club;
- The addition of a pair of tunnels in the outfield;
- The addition of an Annex Building near Gate 6 (1992);
- The addition of restaurants and food courts on both sides of the plaza and between the original pedestrian ramps;
- The addition of restaurants, food courts and a kids play area in the outfield;
- The addition of a water feature in right center field;
- The relocation of the right center field wall (1999);
- The installation of two escalators and an increased number of elevators (from 2 to 6);
- The installation of two small and one large electronic message boards (scoreboard/advertising);
- The replacement of the original stadium sound system with a WiFi sound system attached to the upper rafters;
- The replacement of all the original seats and a change of the color scheme to coordinate with “The Pond” at the start of the Edison Field era, and
- The relocation of the Big-A sign to an area of the parking lot near the freeway (1979).

P5a. Photo or Drawing (continued from page 1)



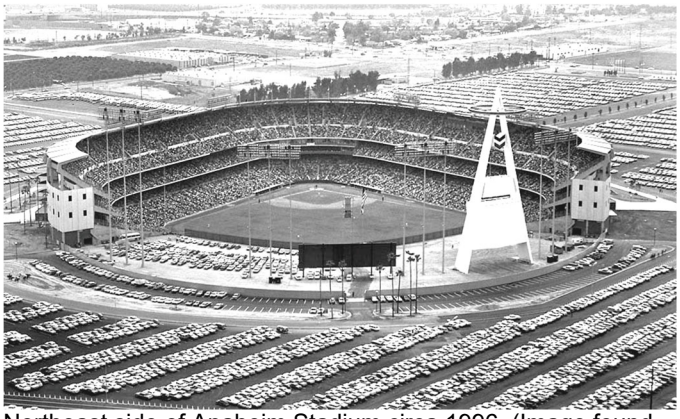
West and south sides of Anaheim Stadium circa 1966. (Image found online at: https://i.pinimg.com/originals/4a/d7/35/4ad735004d67835b9a7b1003c0d236a3.jpg



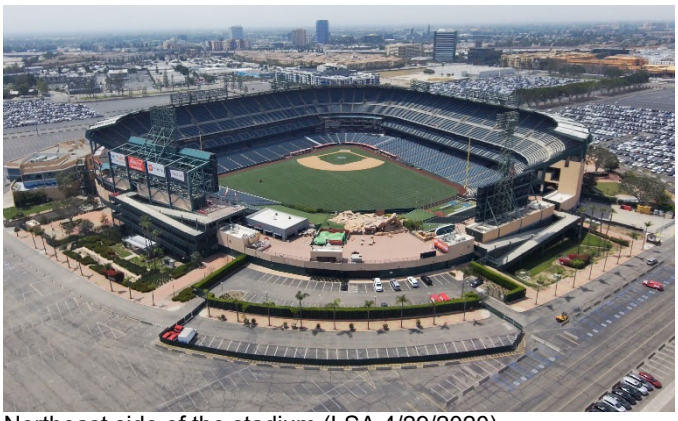
West and south sides of stadium (LSA 4/29/2020)

See Continuation Sheet

P5a. Photo or Drawing (continued from page 5)



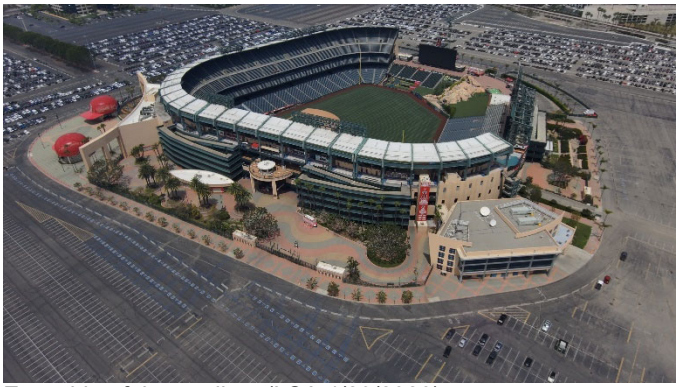
Northeast side of Anaheim Stadium circa 1996. (Image found online at: https://twitter.com/OldBallparks/status/720613792367845377/photo/1



Northeast side of the stadium (LSA 4/29/2020)



East side of Anaheim Stadium 1966 (image found online in March 2020 at: https://i.imgur.com/04AuA6V.jpg)



East side of the stadium (LSA 4/29/2020)



Homeplate Gate, view to the northeast (4/29/2020)

See Continuation Sheet

B10. Significance: (continued from page 2)
In compliance with the California Environmental Quality Act (CEQA), this property is being evaluated for historical significance using the California Register of Historical Resources (California Register) criteria and the City of Anaheim criteria for designation as a Historically Significant Structure. Because the two sets of criteria are so similar, they have been grouped together to avoid redundancy.

California Register Criterion 1: ***Associated with events that have made a significant contribution to the broad patterns of local or regional history or the cultural heritage of California or the United States.***

Anaheim Criterion 1: It strongly represents a significant event or broad patterns of local, regional, or national history.

Three broad patterns were considered in addition to events: the development of major league baseball franchises, the expansion of the number of major league baseball franchises, and the public funding of the construction of major league ballparks. Major league baseball had already arrived on the West Coast at the time the franchise was established. There were four stadiums associated with 1960 expansion franchises and although Anaheim Stadium is associated with post-season victories, those events did not occur during the period of historic significance (1966–1975). The manner in which the construction of the stadium was financed is not historically significant. The stadium does not appear to be eligible for listing under either State or Local Criterion 1.

California Register Criterion 2: Associated with the lives of persons important to local, California or national history.

Anaheim Criterion 2: It is associated with the life of a significant person in local, regional, or national history.

Persons considered in this context include Gene Autry, Del Webb, Fred Haney, Dean Chance, Jim Fregosi, and Nolan Ryan. Each of these people is associated with the stadium; however, in the case of Gene Autry, Fred Haney, and Del Webb, their most significant accomplishments are not associated with the stadium. In the case of the players, the overall level of integrity of the stadium, including the playing field, no longer conveys the historic significance of their achievements. The stadium does not appear eligible for listing under either State or Local Criterion 2.

California Register Criterion 3: Embodies the distinctive characteristics of a type, period, region or method of construction or represents the work of a master or possesses high artistic values.

Anaheim Criterion 3: It is a very good example of a significant architectural style, property type, period, or method of construction; or it represents the work of an architect, designer, engineer, or builder who is locally, regionally, or nationally significant; or it is a significant visual feature of the City.

There is a considerable body of scholarly literature regarding the evolution of ballparks, but no definitive typology has gained universal assent. Anaheim Stadium was constructed by Del Webb Company from a standard plan for an American League ballpark. Nobel Herzberg and Associates elaborated the plan, for example, by designing a football press box, but they did not deviate much the standard plan and did not follow the trends of the day (concrete donut or dome). Research to date indicates that Nobel Herzberg was involved with other projects to build a major league ballpark, but he was not a particularly innovative or influential person in the field of stadium design. Anaheim Stadium has undergone two major renovations and it no longer retains sufficient integrity of materials, workmanship, or design with respect to its period of significance (1966–1975). It is ineligible for listing in the California Register under Criterion 3 or for designation under the Local Criterion 3 either individually or as part of a potential historic district.

California Register Criterion 4: Has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California or the nation.

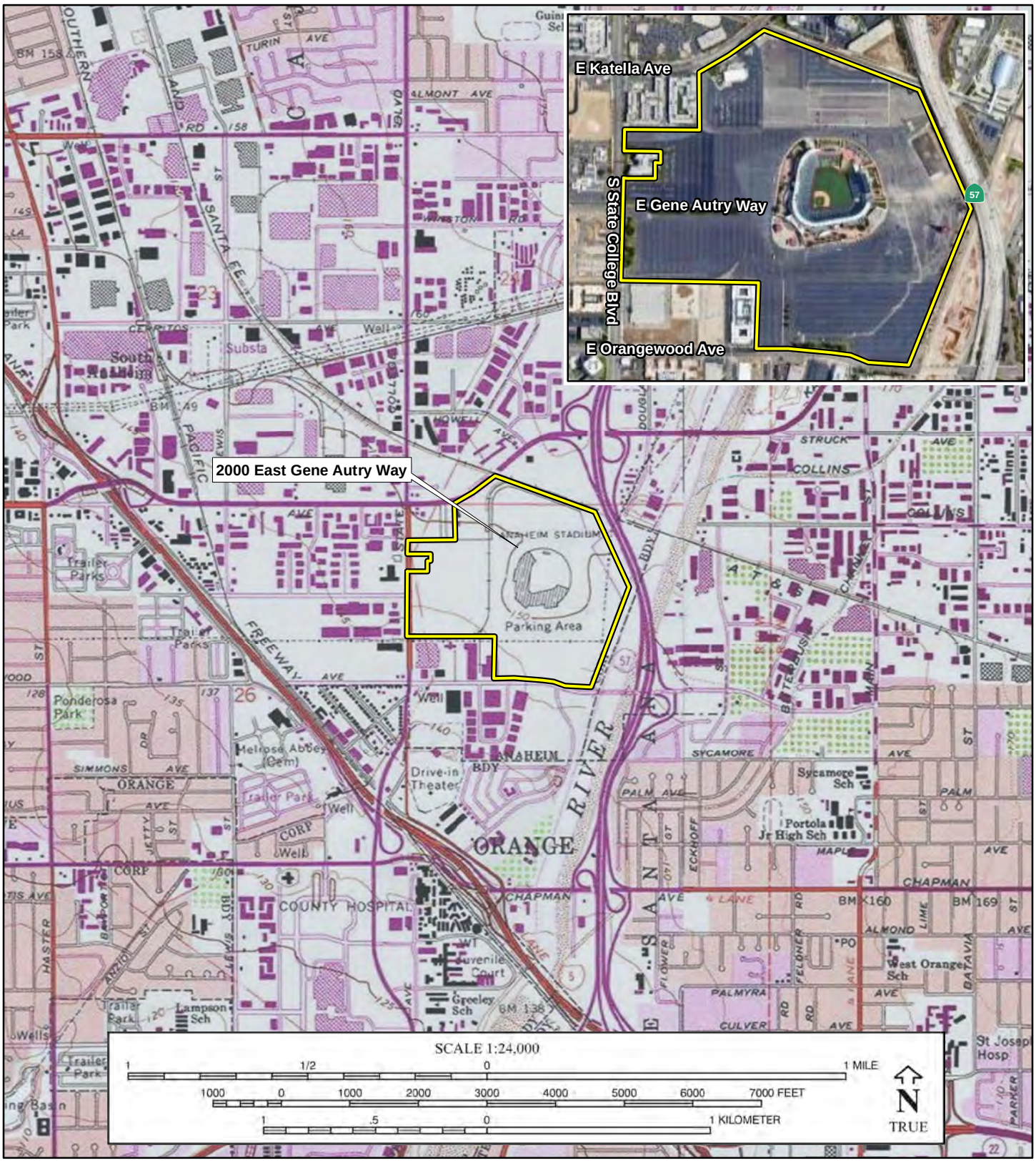
The stadium was built in 1966 using common materials and construction practices and does not have the potential to yield information important to the history or prehistory of the local area, California, or the nation.

State of California - Resource Agency
DEPARTMENT OF PARKS AND RECREATION
LOCATION MAP

Primary # _____
HRI # _____
Trinomial _____

*Resource Name or # (Assigned by recorder) Anaheim Stadium

*Map Name: *Anaheim, Orange,* CA 7.5' USGS; Google *Scale: 1:24000 *Date of Map: 1981; 2018



I:\SRB2001\GIS\MXD\DPR_LocationMap.mxd (5/1/2020)

DPR 523J (1/95)

***Required Information**

State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Primary # _____
HRI # _____
Trinomial _____
NRHP Status Code 3CS/5S3
Other Listings _____
Review Code _____ Reviewer _____ Date _____

 Resource Name or #: Big-A Sign

P1. Other Identifier: _____

***P2. Location:** ☐ **Not for Publication** ☒ **Unrestricted** ***a. County:** Orange **and** (P2b and P2c or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad:** *Anaheim, CA* **Date:** 1981 PR 2018 **T**4S; **R**10W; S.B.**B.M.**

c. Address: 2000 East Gene Autry Way **City:** Anaheim **Zip:** 92806

d. UTM: Zone: 11; _____mE/ _____mN (G.P.S.)

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate): The Big-A sign stands in the Anaheim Stadium parking lot approximately 600 feet east of the stadium. It is oriented toward the Orange Freeway (SR-57), about 400 feet west of the Santa Ana River Bridge (Bridge No. 55-0400) and 1,300 feet due south of the Stadium Overhead (Bridge No. 55-0399), which conveys SR-57 over the Metrolink tracks.

***P3a. Description:** (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)
Anaheim Stadium is evaluated on a separate DPR form.

The Big-A sign is a 230-foot tall free-standing sign in the shape of an A with a halo on top. Changeable messages are displayed from the circular sign at 200 feet elevation and from a rectangular sign half way up the two-legged A-frame. The legs of the A are wide at the base and taper to the apex. They are clad in corrugated metal painted red. The cross-stroke of the letter A is perceived as the negative space between two signs mounted to the A, formed by the upper edge of the video board housing and the lower edge of the conventional sign above it. The halo is 70 feet in diameter, attached to the A by six steel beams and guy wires radiating from the apex. The original 2-foot by 2-foot light panels on the halo have been replaced by the existing light panels. The panels mounted to the halo function as a ring-shaped changeable message sign. A warning light is mounted to the apex of the A.

***P3b. Resource Attributes:** (List attributes and codes) HP39-Other (sign)

***P4. Resources Present:** ☐Building ☒Structure ☐Object ☐Site ☐District ☐Element of District ☐Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)



See Continuation Sheet

P5b. Description of Photo: (View, date, accession #)
South-facing side of the Big A sign, view to the north (4/29/2020)

***P6. Date Constructed/Age and Sources:** ☒Historic ☐Prehistoric ☐Both
1966 (*Los Angeles Times* 1966)

***P7. Owner and Address:**
Unknown

***P8. Recorded by:** (Name, affiliation, and address)
Eugene Heck, M.A.
Casey Tibbet, M.A.
LSA Associates, Inc.
1500 Iowa Avenue, Suite 200
Riverside, California 92507

***P9. Date Recorded:**
April 29, 2020

***P10. Survey Type:** (Describe)
Intensive-level CEQA compliance

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.") Historic Resources Assessment, Platinum Triangle Master Plan Land Use Project, City of Anaheim, Orange County, California 2020. Prepared by LSA (Project No. SRB2001).

***Attachments:** ☐NONE ☒Location Map ☐Sketch Map ☒Continuation Sheet ☒Building, Structure, and Object Record ☐Archaeological Record ☐District Record ☐Linear Feature Record ☐Milling Station Record ☐Rock Art Record ☐Artifact Record ☐Photograph Record ☐ Other (List):

State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

Primary # _____
HRI# _____

BUILDING, STRUCTURE, AND OBJECT RECORD

*NRHP Status Code 3CS/5S3

*Resource Name or # (Assigned by recorder) Big A Sign

B1. Historic Name: Big A scoreboard
B2. Common Name: Big A
B3. Original Use: Scoreboard **B4. Present Use:** Sign
***B5. Architectural Style:** A-frame with Googie elements
***B6. Construction History:** (Construction date, alterations, and date of alterations)

Photos taken in 1966 show construction of the Big-A sign, when the project to build the stadium was nearing completion. A large derrick and a large crane were used to hoist the structural steel into place. Chevron owned a 10-year lease to the sign when it stood in left field and held the stadium scoreboard. The cost of the state-of-the-art scoreboard and sign was said to be $1 million, a considerable amount at the time. The sign was moved to its current location in 1979.

By the freeway, the sign is primarily used to inform motorists about upcoming events at the stadium. A new scoreboard in left field replaced the one on the Big-A sign. When the Northridge earthquake struck in the early morning hours of January 17, 1994, the Big-A sign suffered no damage, but "Jumbotron", as the stadium scoreboard was called, "… broke from its moorings atop the stadium's roof and landed in a partially upright position in the upper deck, taking a portion of the roof with it. At least 800 seats were damaged or destroyed" (*Los Angeles Times* 1994).

***B7. Moved?** ☐No ☒Yes ☐Unknown **Date:** July 1979 **Original Location:** Anaheim Stadium left field
***B8. Related Features:** Anaheim Stadium (evaluated on a separate DPR form) and surface parking
B9a. Architect: Federal Sign and Signal Corp. (unverified) **b. Builder:** Del E. Webb Company
***B10. Significance: Theme:** Architecture **Area:** City of Anaheim, Orange County
Period of Significance: 1966 **Property Type:** Sign **Applicable Criteria:** NA
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The 1966 Big A sign appears eligible for listing in the California Register of Historical Resources (California Register) under Criterion 3 at the regional level of significance and for designation as a Historically Significant Structure under Criterion 3 of the Anaheim criteria. It is a significant example of Modern architecture with Googie elements as applied to an A-frame sign and is a significant visual feature of the City. (See detailed evaluation below.)

Historic Context. Refer to the related report (see P11 on page 1) for a detailed historic context. *See Continuation Sheet*

B11. Additional Resource Attributes: (List attributes and codes)

***B12. References:**

Goldberger, Paul
2019 Ballpark: Baseball in the American City. Alfred A. Knopf, New York.

Los Angeles Times
1966 Scoreboard Going Up. February 6, page 176.
1979 Big Crowd Visits Big A On Big Day. July 18, page 50.
1994 Earthquake Disaster Before Dawn: Scoreboard Crashes onto Seats in Anaheim Stadium. January 18.

Lowry, Philip J.
1993 *Green Cathedrals: The Ultimate Celebration of All 271 Major League and Negro League Ballparks Past and Present.* Forward by Dale Swearingen, AIA. Reading, Mass.: Addison-Wesley.

B13. Remarks:

***B14. Evaluator:** Eugene Heck, M.A., LSA Associates, Inc., 1500 Iowa Avenue, Suite 200, Riverside, CA 92507

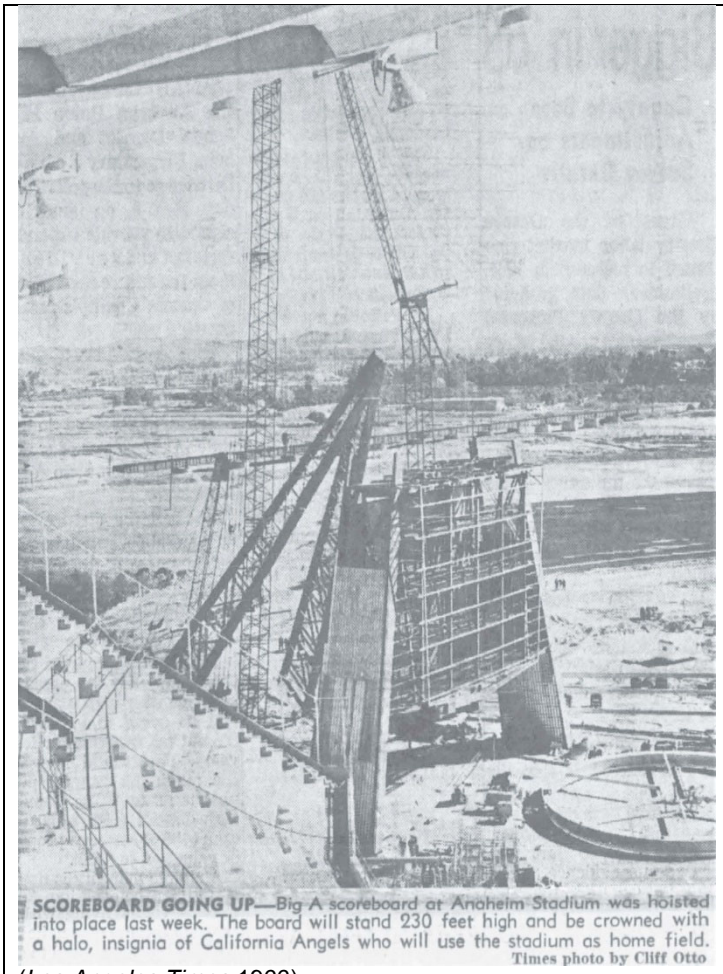
***Date of Evaluation:** May 2020

(Sketch Map with north arrow required.)

Refer to Location Map

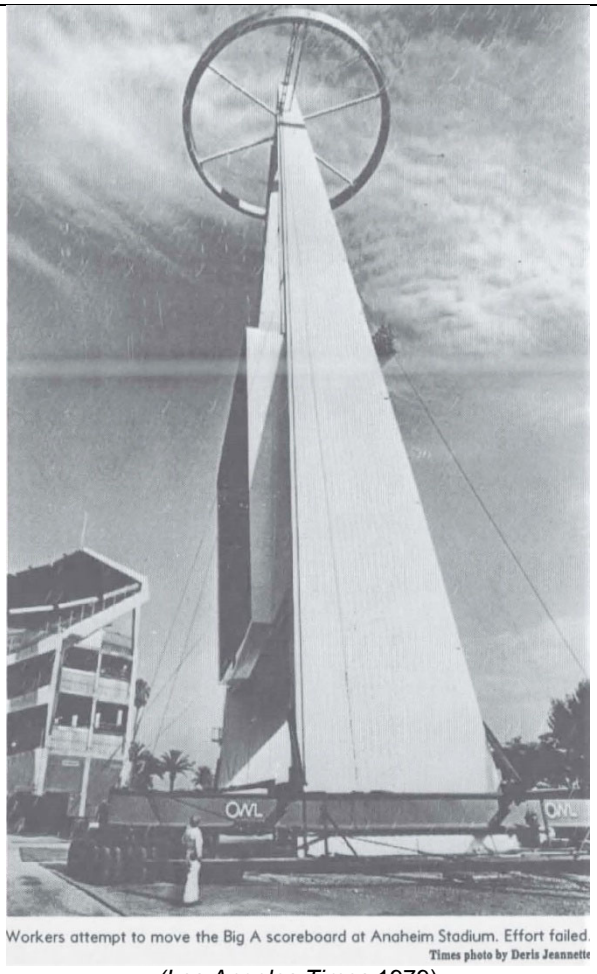
(This space reserved for official comments.)

P5a. Photo or Drawing (continued from page 1)



SCOREBOARD GOING UP—Big A scoreboard at Anaheim Stadium was hoisted into place last week. The board will stand 230 feet high and be crowned with a halo, insignia of California Angels who will use the stadium as home field.
Times photo by Cliff Otto

(*Los Angeles Times* 1966)



Workers attempt to move the Big A scoreboard at Anaheim Stadium. Effort failed.
Times photo by Deris Jeannette

(*Los Angeles Times* 1979)

B10. Significance (continued from page 2)

Significance Evaluation: In compliance with the California Environmental Quality Act (CEQA), this resource is being evaluated for historical significance using the California Register of Historical Resources (California Register) criteria and the City of Anaheim criteria for designation as a Historically Significant Structure, which are listed in the City of Anaheim Citywide Historic Preservation Plan. Because the two sets of criteria are so similar, they have been grouped together to avoid redundancy.

California Register Criterion 1: Associated with events that have made a significant contribution to the broad patterns of local or regional history or the cultural heritage of California or the United States.

Anaheim Criterion 1: It strongly represents a significant event or broad patterns of local, regional, or national history.

The Big-A Sign was erected as part of the project to construct Anaheim Stadium. Because of its high visibility and unique Googie style design, it has become an iconic symbol not just of the stadium and the Angels baseball team, but of Anaheim itself. Although it has sustained alterations to its location, materials, and setting, it retains sufficient integrity to clearly convey (*see Continuation Sheet*)

B10. Significance (continued from page 3)
its period of significance (1966) and its association with a significant period in Anaheim's history (Tourism, Suburbanization, and Industrialization 1950–1970).

California Register Criterion 2: Associated with the lives of persons important to local, California or national history.

Anaheim Criterion 2: It is associated with the life of a significant person in local, regional, or national history.

The Big-A sign is not associated with the lives of significant persons in California or national history and therefore it is not significant under California Register Criterion 2 or the Local Criterion 2.

California Register Criterion 3: Embodies the distinctive characteristics of a type, period, region or method of construction or represents the work of a master or possesses high artistic values.

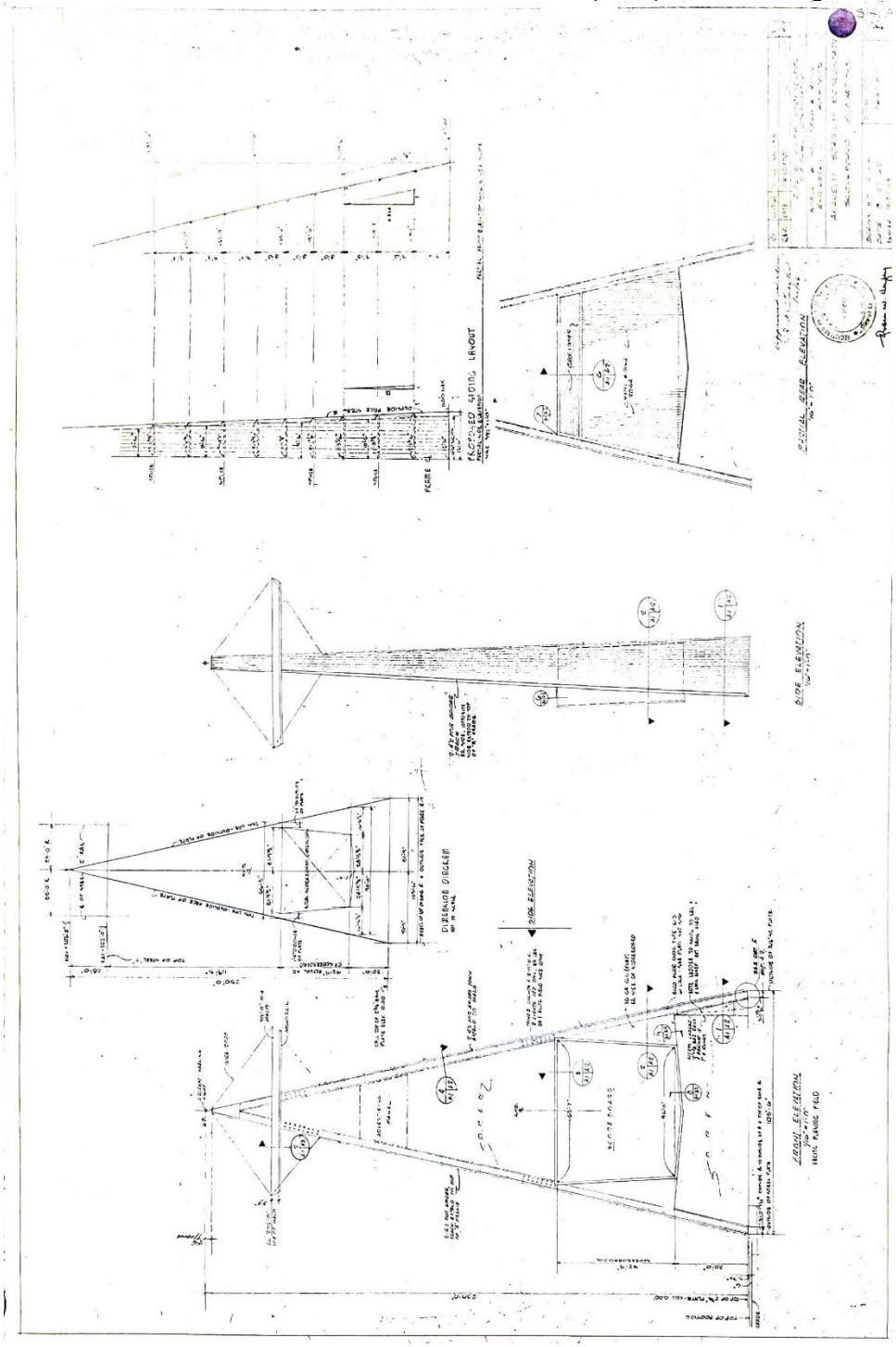
Anaheim Criterion 3: It is a very good example of a significant architectural style, property type, period, or method of construction; or it represents the work of an architect, designer, engineer, or builder who is locally, regionally, or nationally significant; or it is a significant visual feature of the City.

Although the fabrication, transportation, and erection of free-standing steel signs was common in California by the mid-20th century, the extraordinarily large Big-A sign has been successfully promoted as the symbol of both Anaheim and the Angels. It is widely acknowledged by national authorities on baseball architecture to be the outstanding character-defining feature of Anaheim Stadium (Goldberger 2019:180; Lowry 1993:15). The Big-A sign retains sufficient integrity with respect to location, feeling, association, setting, materials, workmanship, and design to convey its importance as an example of Modern architecture, with Googie elements as applied to an A-frame sign. Moving the sign enhanced its communication function and did not diminish its integrity. Likewise, the changes in design, materials and workmanship have not significantly diminished its ability to convey its importance. The Big-A sign is a significant example of Modern architecture with Googie elements as applied to an A-frame sign and is eligible for listing under California Register Criterion 3 at a regional level of significance. For the same reason, as well as its iconic status as a significant visual feature of the City, it is also eligible for designation under Local Criterion 3 as a significant visual feature of the City.

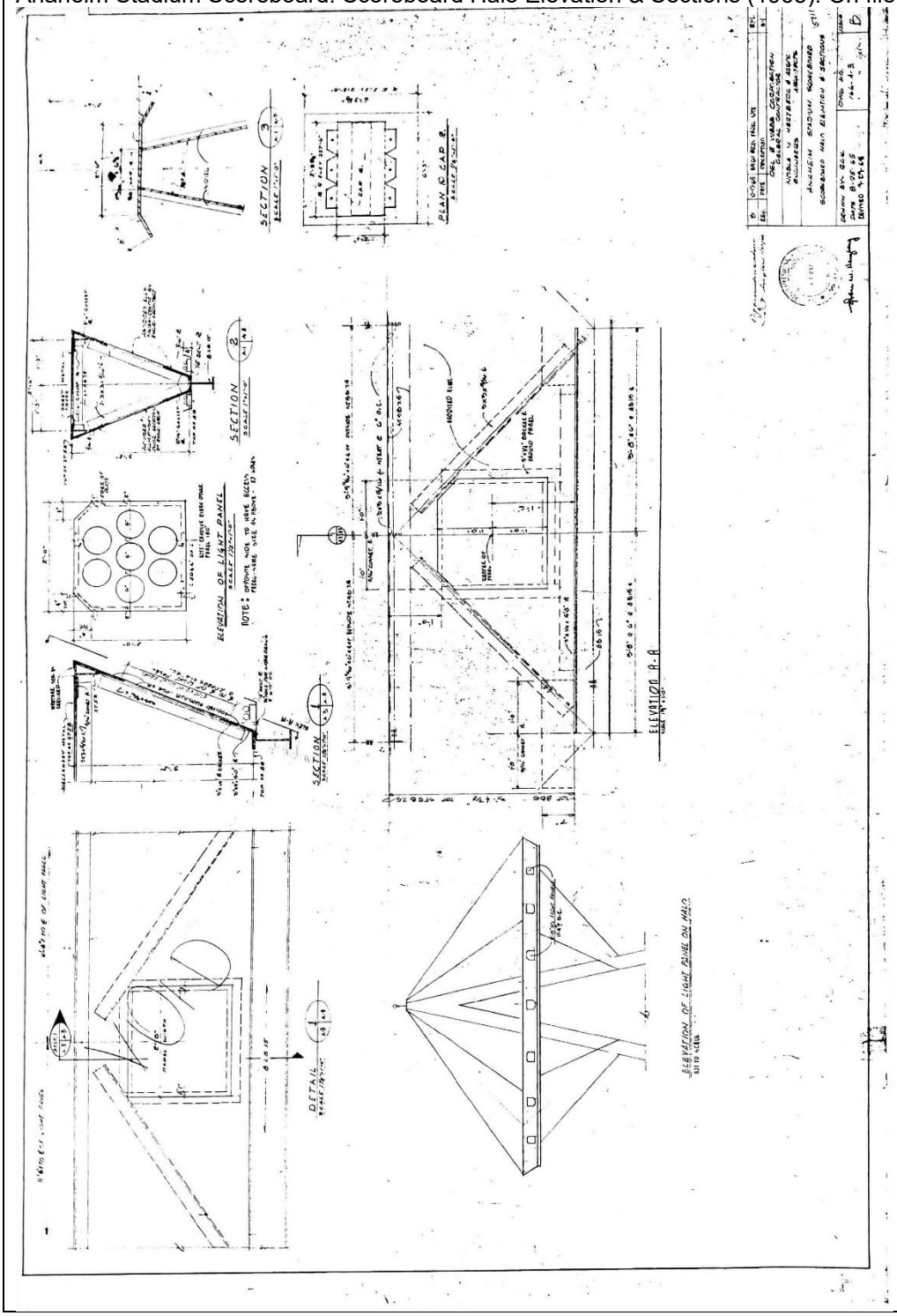
California Register Criterion 4: Has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California or the nation.

The Big A sign was built in 1966 using common materials and construction practices. It does not have the potential to yield information important to the history or prehistory of the local area, California, or the nation.

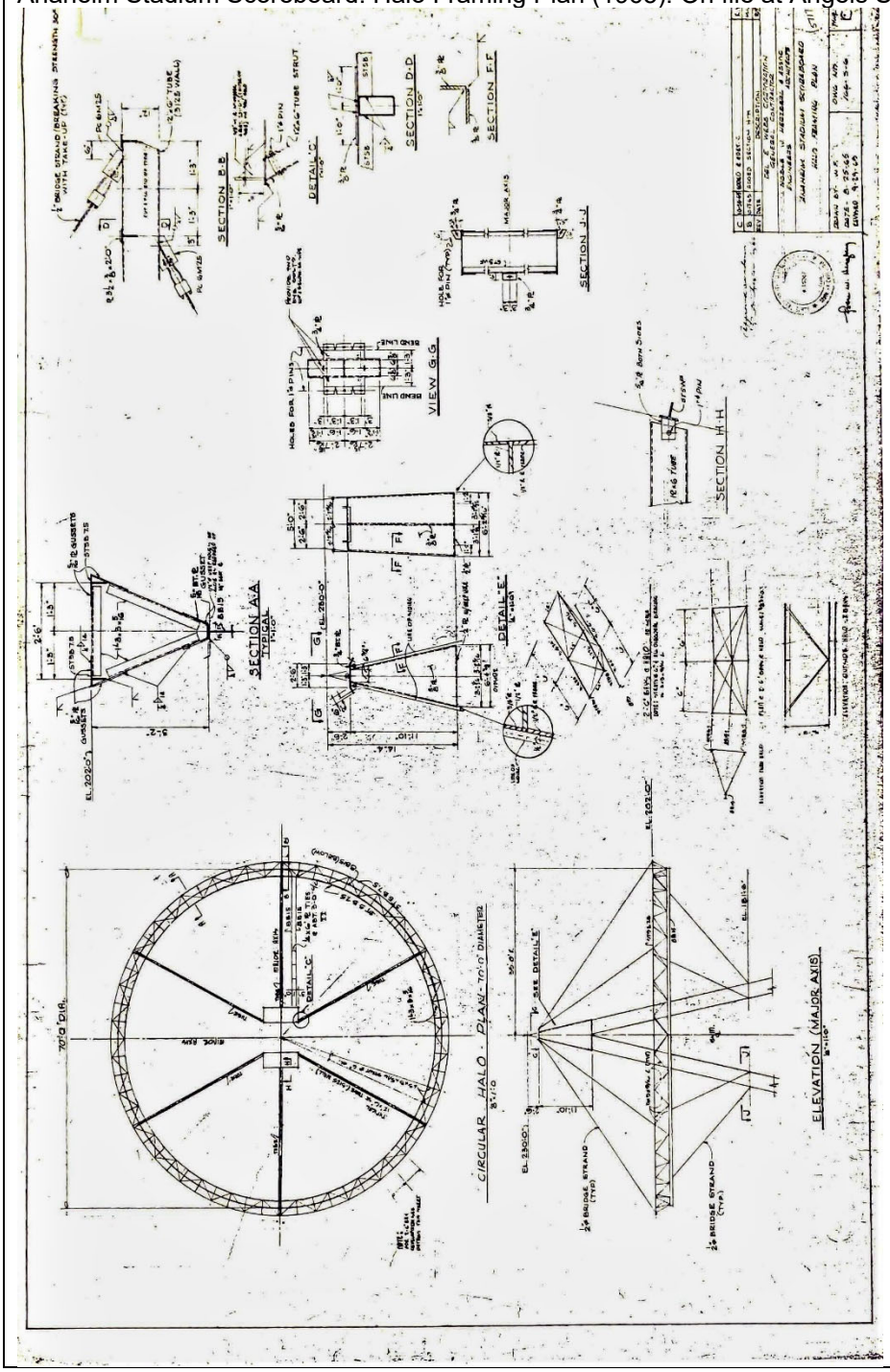
Anaheim Stadium Scoreboard. Scoreboard Elevation (1965). On file at Angels Stadium.



Anaheim Stadium Scoreboard. Scoreboard Halo Elevation & Sections (1965). On file at Angels Stadium.



Anaheim Stadium Scoreboard. Halo Framing Plan (1965). On file at Angels Stadium.



State of California - Resource Agency
DEPARTMENT OF PARKS AND RECREATION
LOCATION MAP

Primary # _____
HRI # _____
Trinomial _____

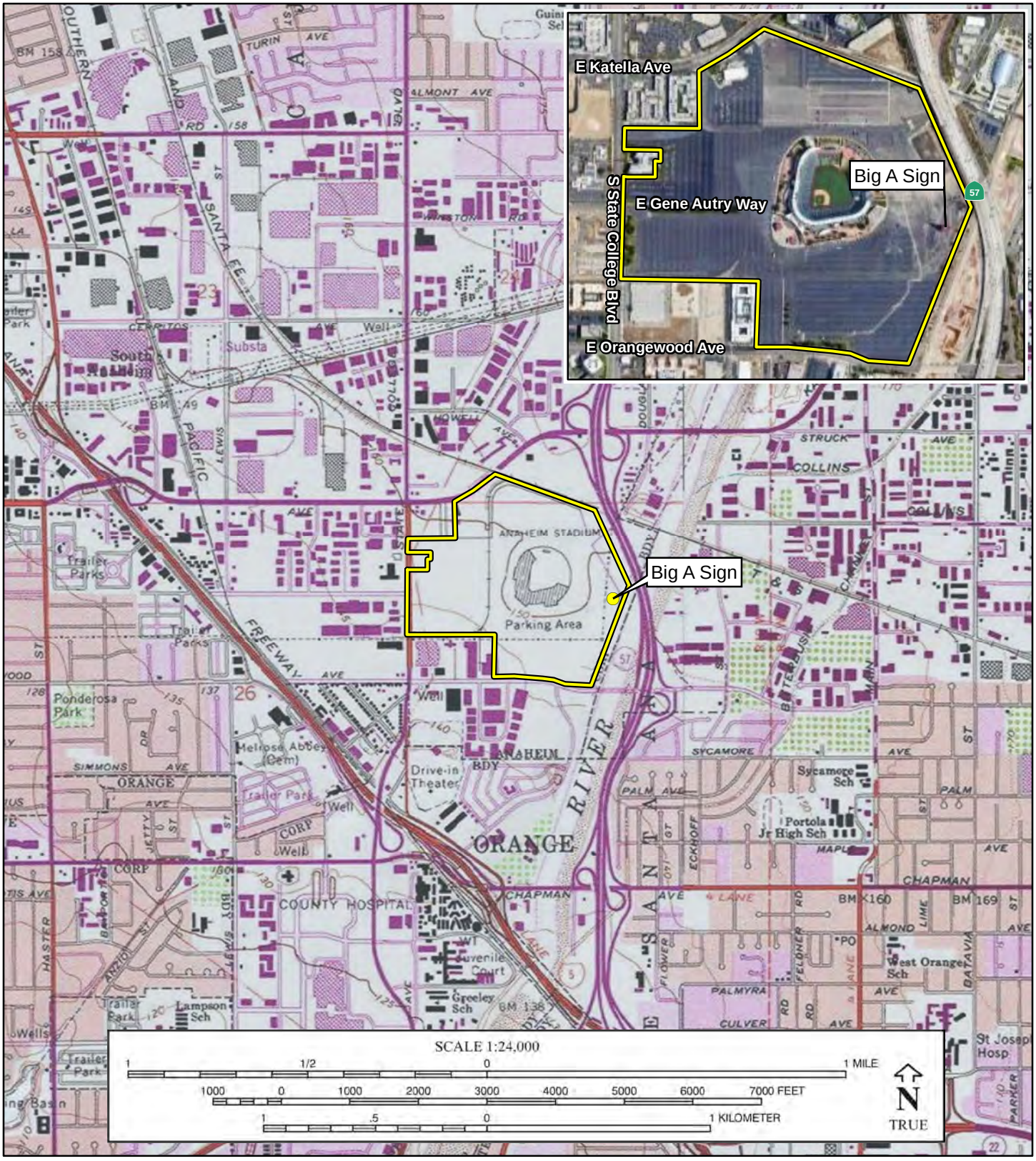
Page 8 of 8

*Resource Name or # (Assigned by recorder) Big A Sign

*Map Name: *Anaheim, Orange*, CA 7.5' USGS; Google

*Scale: 1:24000

*Date of Map: 1981; 2018



I:\SRB2001\GIS\MXD\Cultural\DPR_LocationMap_BigA.mxd (5/14/2020)

DPR 523J (1/95)

***Required Information**

APPENDIX B

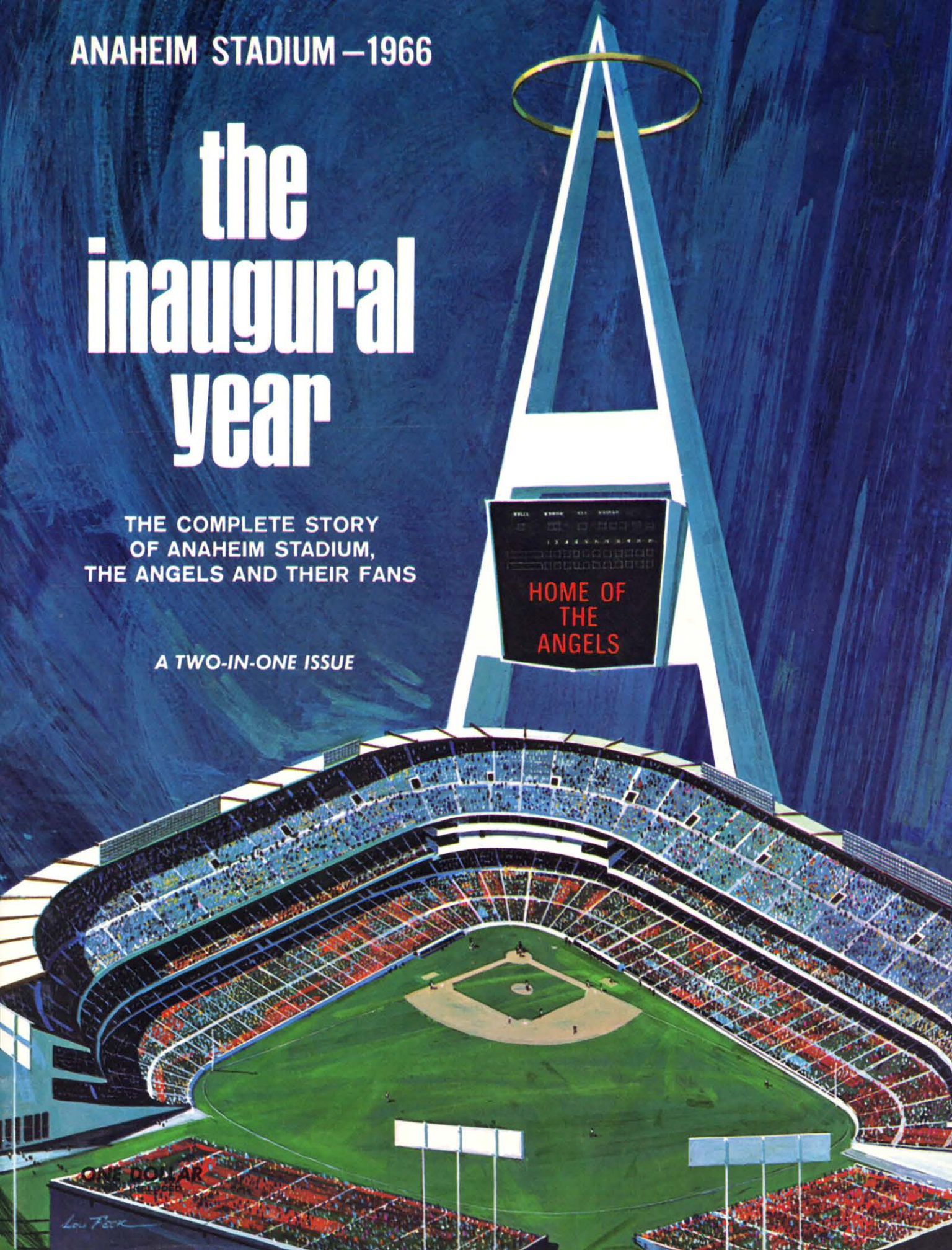
1966 ANGELS PROGRAM

ANAHEIM STADIUM—1966

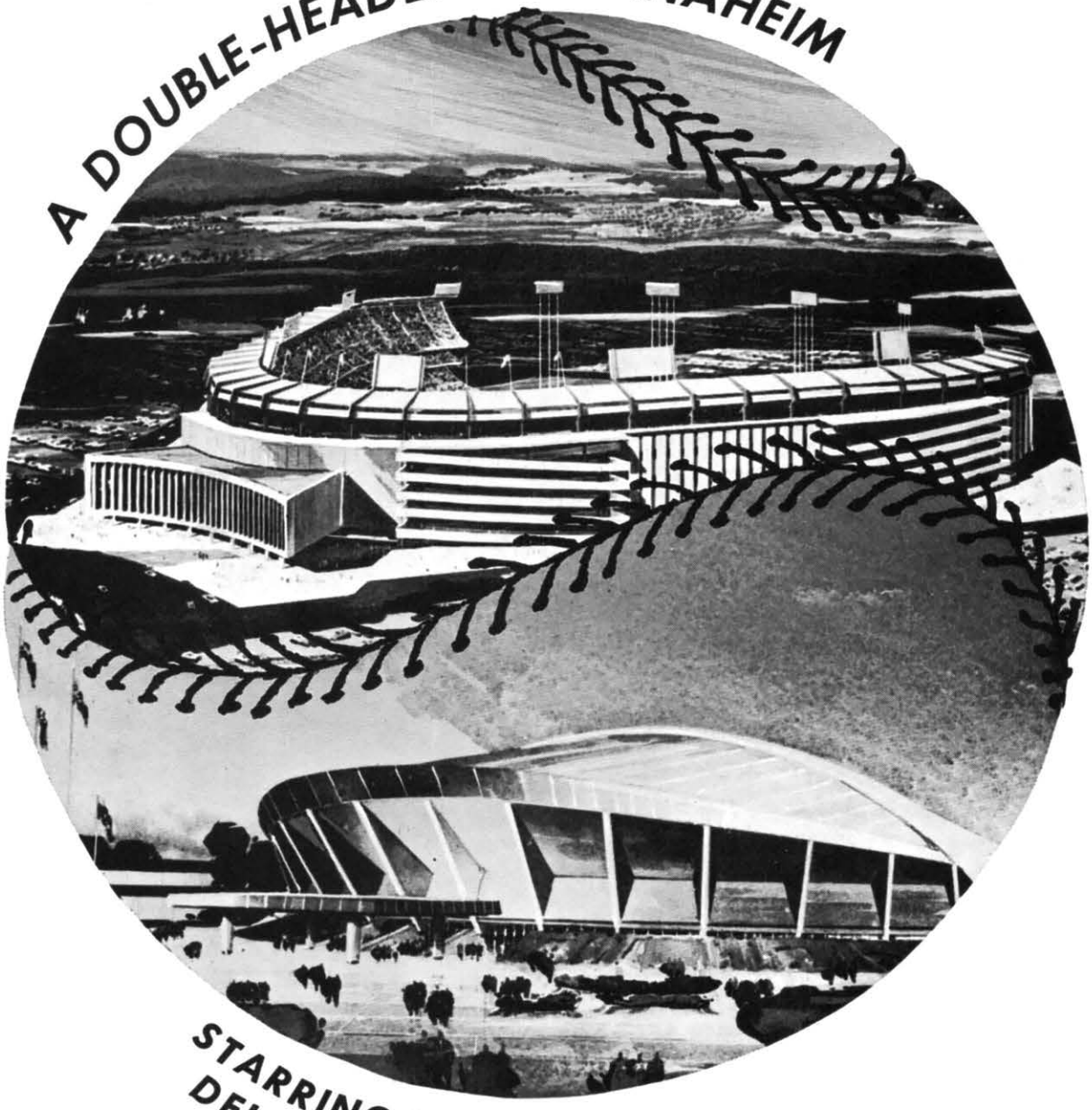
the inaugural year

THE COMPLETE STORY
OF ANAHEIM STADIUM,
THE ANGELS AND THEIR FANS

A TWO-IN-ONE ISSUE



A DOUBLE-HEADER FOR ANAHEIM



STARRING THE ★★ DEL E. WEBB CORPORATION TEAM ★★

The name of the game is progress. And when you pair an on-the-move city like Anaheim with a company like ours to which big building projects are second nature, you've got a sizzling double-header going! Result: one Angel Stadium ready for the start of the 1966 season . . . one Convention Center across from Disneyland rising to assure Anaheim's stature as America's number one tourist and convention city. Play ball !

DEL E. WEBB CORPORATION

PHOENIX LOS ANGELES

ANAHEIM, CALIFORNIA

CITY OF THE GOOD LIFE



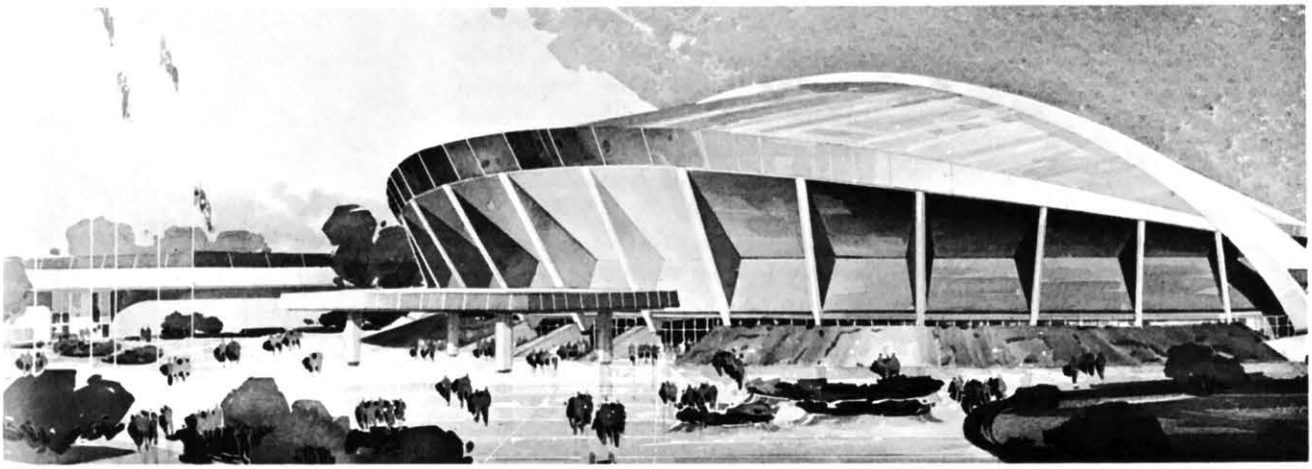
RECREATION

Major recreational attractions supporting Anaheim Convention Center, and the new Anaheim Stadium, home of the Angels Baseball Club, include the wonders of Disneyland, world famous Melodyland, Knotts Berry Farm, celebrated wax museums, horse racing, and within a few minutes drive are the beaches, deep sea fishing, Hollywood and Marineland.



INDUSTRY

Nearly 400 diversified industries are located in Anaheim, producing everything from greeting cards to guidance systems. The semi-tropical climate the year around, excellent transportation and a ready labor market with quality homes, and recreational facilities support this healthy industrial family. Ample acres are available for further development.



ANAHEIM CONVENTION CENTER

Now under construction and scheduled for completion in the early spring of 1967.
Conventions and trade shows are being booked now.

CONVENTIONS & TRADE SHOWS

Located directly across the boulevard from Disneyland, Anaheim Convention Center will present a beauty of design and purpose to meet every requirement for any event. The multipurpose arena will seat up to 9,100. For conventions and trade shows the exhibit hall is 100,000 square feet, with 27 interchangeable meeting rooms. Complete utility services for every occasion are available to provide a warm and comfortable atmosphere.



SERVICES

Within the immediate area of the Convention Center are 3,500 hotel and motel rooms, and nearly 6,000 rooms within a five mile radius. In Anaheim are 185 quality restaurants and eating establishments offering a world-wide cuisine. Shopping centers and unexcelled municipal services are dedicated to the convenience of both the visitor and the residents.



FOR FURTHER INFORMATION

WRITE: Tom Liegler, 2000 South State College Blvd., Anaheim
Doug Farley, 930 West Katella Ave., Anaheim
Anaheim Chamber of Commerce, 122 North Lemon, Anaheim

▲ Call it destiny, if you will. A spanking-new major league baseball club was looking for a new location — an area in which it could establish its own identity.

After many months of shopping, the club found its new home — in the hearts of people bursting with enthusiasm and eager to offer their place in the sun to American sports of all kinds.

Exactly 24 months from the day the California Angels announced that they would transfer from Los Angeles, the club played its first game in Anaheim Stadium. Whether this qualifies as a world's record for the construction business, we cannot say. However, it must be considered as one of the finest examples of professional ingenuity, dedicated perserverance and mutual faith between men.

The City of Anaheim and the California Angels were originally joined together on March 10, 1964, without the benefit of a formal contract. After exhaustive studies of offers of other sites in Southern California, the Angels decided that their future lay in Anaheim. This was confirmed by professional studies made for the Angels — objective surveys which once told a famous mouse cartoonist that this area was the ideal place for the location of Disneyland.

At the other end of the bullpen, the Anaheim City Council was warmly in favor of adopting the new baseball club. But, could a city of 150,000 people put itself on a financial par with metropolitan baseball centers throughout the U.S.?

"We thought first of a county-wide concept," recalls Rex Coons, then Mayor of Anaheim. "We figured to finance the stadium in the patterns of Milwaukee County, Wisconsin, and Oakland-Alameda in California."

But after a joint meeting between the Orange County Board of Supervisors and the Anaheim City Council, the Council voted unanimously to go alone. A round of handshakes sealed the promise to build a dream stadium for the California Angels in record

the dream bec

ANAHEIM



time. Anaheim was a Big League City.

Two shovels with baseball bats for handles sliced into the sandy loam of an Anaheim cornfield on August 31, 1964. Wielded by Anaheim's succeeding Mayor Chuck Chandler and the Angels' Gene Autry, they turned the first ground for the new stadium. The lanky figure of Del E. Webb stood by, rounding out a trio of prominence for the benefit of a crowd of 4,000 local citizens . . . and a battalion of news photographers.

"Del, we now have exactly seventeen months and nine days until the Angels' first game in 1966," drawled Autry. "Can you do it?"

"We've issued the bonds, but the money isn't in yet," added Chandler.

"No problems," grinned Webb. His ground-clearing equipment attacked the 140-acre stand of corn, citrus and eucalyptus trees immediately after the last flashbulb was fired.

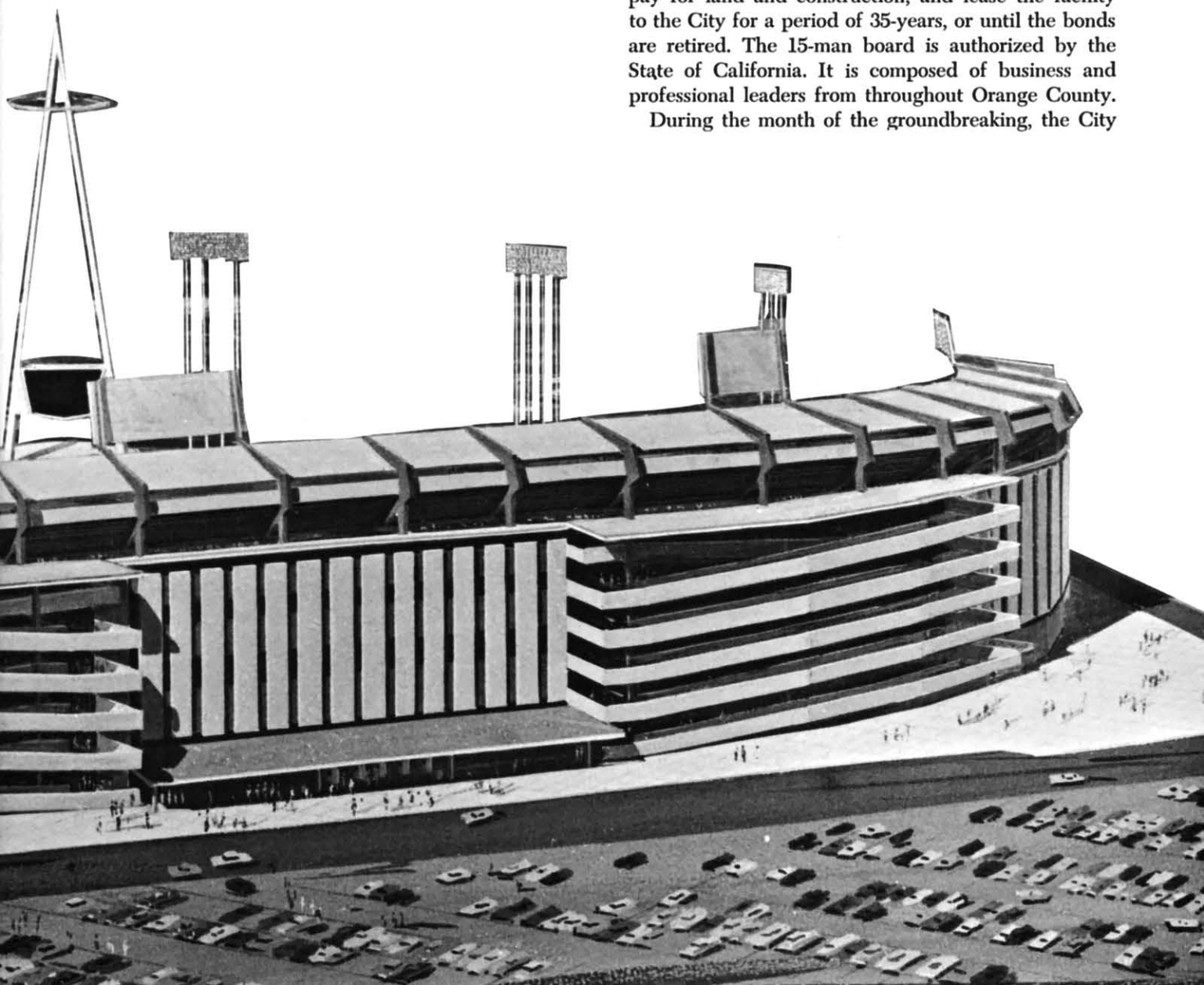
A few days before, Webb had signed a contract with the City of Anaheim for the construction of a 45,000-seat multi-purpose stadium to be completed under a cost ceiling of $16 million — exclusive of real estate, concession facilities, additional equipment and the scoreboard. These items, financed by revenue other than the bonds, increase the stadium cost to $24 million. Four other major contractors had been contacted by the City, but none could meet the price or the deadline committed by the Webb Corporation.

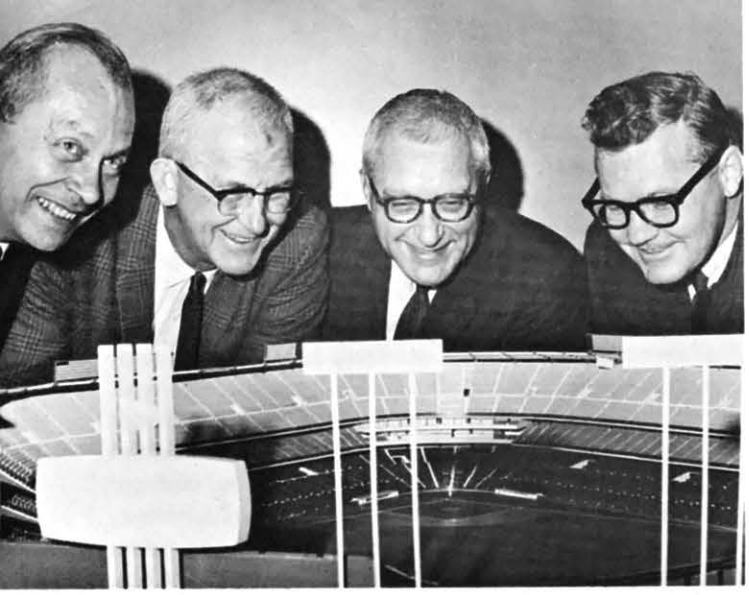
The Anaheim City Council had established a body called Anaheim Stadium, Incorporated, a Non-Profit Corporation which would negotiate the contract, arrange for the selling of private corporation bonds to pay for land and construction, and lease the facility to the City for a period of 35-years, or until the bonds are retired. The 15-man board is authorized by the State of California. It is composed of business and professional leaders from throughout Orange County.

During the month of the groundbreaking, the City

ɔmes a reality

STADIUM





Smiles of Progress — From the left: Cedric Tallis, Vice President of the California Angels; Rex Coons, Anaheim Mayor from April 1963 to April 1964; Nobel Herzberg, architect, and Odra L. "Chuck" Chandler, former Mayor.

of Anaheim and the California Angels formally signed a 35-year lease agreement, providing for the ball club to play its regular season and exhibition games in a stadium to be constructed by the City.

Del Webb's crews were well into the job before the financing was completed. And Webb just didn't "happen to have a set of stadium plans handy." He had commissioned architect Nobel Herzberg to begin designs after the first contact with City officials. You might call this wise speculation. The Anaheim City Council prefers to call it just plain faith.

Herzberg has been involved in stadium work for twenty years and is considered the foremost authority on design of stadiums in the United States and possibly the world.

He was design project manager on rehabilitation work at Yankee Stadium in 1946 and designed among many others, the Washington, D.C. Stadium.

In anticipation of the expansion of a professional football league, or the re-location of an existing team to the Anaheim area, provision was made in the early planning for professional football in Anaheim Stadium. The gridiron will be laid out parallel to the third base line. A moveable grandstand, rolling into position on huge pneumatic tires, will increase the total seating to 56,000. A complete press box, designed exclusively for football coverage, has been installed atop the main stands on the third base side.

The two-tier baseball press box will give writers and broadcasters an unobstructed view of the superb field. Carefully designed to provide a balance between offense and defense, the symmetrical playing surface measures 333 feet down each foul line. The power alleys are 375 feet away and it is 406 feet to the center field barrier. The ten foot high plywood fence is tall enough to prevent injury and the dark green color provides a good background for the hitters.

The grass grown here in the stadium will be regularly nourished by fertilizer applied through the sprinkler system. A combination of Bermuda and Kentucky blue, it will provide a smooth playing surface from the first moment of play.

The first days of construction were nip and tuck. Scuttlebutt around the job was that, in some areas of stadium construction, draftsmen were only 24 hours ahead of the building crews. Nobody appeared too worried. The entire responsibility was Del Webb's — and he'd been involved in a construction job or two...

In February of 1965, a chap named Tom Liegler reported for the two-hat job as manager of the stadium and also of a $12 million municipal convention center being built adjacent to Disneyland. Liegler was hired from the Houston Astrodome. He brought the benefit of many years experience in the business side of spectator sports.

"I'm much impressed," commented Liegler after his first few days of plan-checking and site inspections. "This isn't going to be the *biggest* stadium in the world. It doesn't have a plastic dome, because we don't *need* one in Anaheim. But this stadium will succeed from its opening day because it tops all the others in one important aspect. Anaheim Stadium was designed for the *fan!*"

And, if Anaheim Stadium has an "image," this is it.

Modern freeways will speed fans from five counties of Southern California into Anaheim for sporting events. The level parking lot will easily accommodate 12,000 automobiles, and a family won't have to carry a compass in order to find its seats. Cars will be directed to park near the seating areas indicated by the drivers' ticket stubs — areas known as Home Plate; First Base, and Third Base.

Present Anaheim Mayor Fred T. Krien, Gene Autry, and Del E. Webb checked the progress during construction.



Ramps and escalators will take the pain out of climbing, and fans will relax in comfortable seats of moulded plastic.

The A-Framed scoreboard, serving as a colossal beacon, will be visible for many miles on the Orange County horizon. Its computerized information panel will amuse fans during a game with novel animated effects. In addition to tallying balls, strikes and runs, its eerie "memory system" will immediately flash such facts as baseball history, player sidelights and traffic conditions.

The City's representatives then surveyed concessions operations in every Major League stadium and Canteen Corporation was selected as concessionnaire.

Characteristic of the spirit which had preceded, Canteen's Concession Division moved into action without delay. The challenge was to make up the deficit in time and create the most complete and comprehensive concession facilities anywhere.

Canteen Corporation, an international multi-division company, is no stranger in this area. It serves almost 50 locations in Orange County including the



Groundbreaking August 31, 1964 – from the left, Angels owner Gene Autry, Odra L. "Chuck" Chandler, then the Mayor of Anaheim, and Del E. Webb, Stadium builder.



Steel going up, June 1965.

giant Autonetics plant in eastern Anaheim.

Here at the Stadium, Concession's Division Director, Dewey Dyer assured the City and the Angels that "the fan will be King." To start with there's the new Anaheim Stadium Club restaurant — a radical departure on several counts. First, in addition to its function as a private club for box holders during games it will be open as a public restaurant at all other times.

The decor has been delightfully contrived to complement the culinary efforts of the European kitchen staff who take special pride in the art of fine food preparation and service. The entire restaurant atmosphere will tickle your sense of appreciation for the better things of life, and certainly be second to none for the special evening with that special lady.

It is divided into three areas, one in the motif of the Orleans Plantation house complete with liveried grooms. Through the French doors one passes into the intimate walled garden area, secret hiding place of the modern day counterparts of Pierre La Fitte and his zesty buccaneers.

You may sit next to the garden wall, with the masts of pirate ships in the distance behind you while another era in the opening of the West is called to mind. More relaxed than the previously Gentry room mentioned is this intimate restaurant lounge area which provides an apt transition to the family room.

The family room area is really a series of connected smaller dining areas in a street or outdoor motif, ingeniously contrived to combine service with speed to large numbers of people while at the same time retaining the feeling of quiet comfort which attends the smaller more intimate dining areas.

You may wish to climb aboard a street car or trolley and have your service there as you fancy yourself carried over the famed Anaheim, Azusa and Cucamonga rights of way in the "Take me out to the ball game" spirit.

Special menus are prepared for club members to insure a club feeling and yet assure speedy service for those who may wish to get to their boxes in time for the first pitch. Recognition is given to visiting teams and their loyal following in the true spirit of Southern California hospitality.

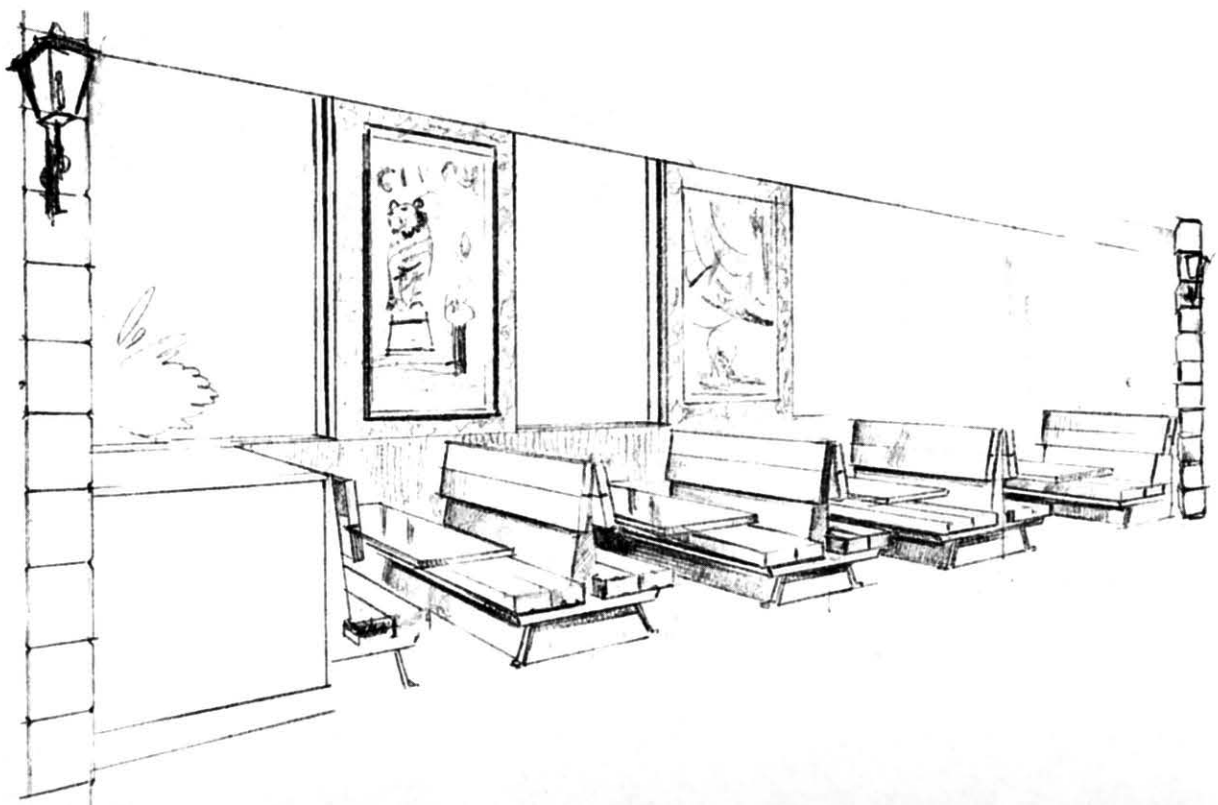
When the team is away, Orange county residents who have a special appreciation for the ultimate in European preparation and service will take particular joy in brushing elbows with visitors from throughout the United States who throng to Anaheim and already seek out this delightfully different addition to the many fine restaurants in this area.

Civic, fraternal and business organizations already have difficulty in finding open calendar dates for special parties and group affairs.

This fine facility unquestionably gives the Anaheim Stadium another new and special dimension which contributes to its standout character when compared to other major league stadiums.

But, although fans want the best in refreshments, their purpose in coming to a stadium is to see the action, and proximity to the playing field is the factor most desired. In football season, prime seating is only thirty feet from the sidelines. During baseball games, says current Mayor Fred G. Krien, you can eavesdrop on the players as they huddle at the mound! ▲

Architect Noble Herzberg's conception of the outdoor motif in the Family Room of the Anaheim Stadium Club.



BASEBALL'S MOST PAMPERED FANS

▲ History does not record if Abner Doubleday included the "Hot Dog" in his original plans for the game of baseball. Nevertheless, the frankfurter – some say "wiener," other, "red hot" – has been a staple food provided by concessionaires at almost every ball game since the National Pastime got underway in Cooperstown, New York, back in 1839.

This affinity appears to be founded on something more than a tradition of hazy origin. Research sponsored by a leading mustard manufacturer recently disclosed, not too surprisingly, that the general public firmly believes Hot Dogs are at their tasty best when eaten at the ball game.

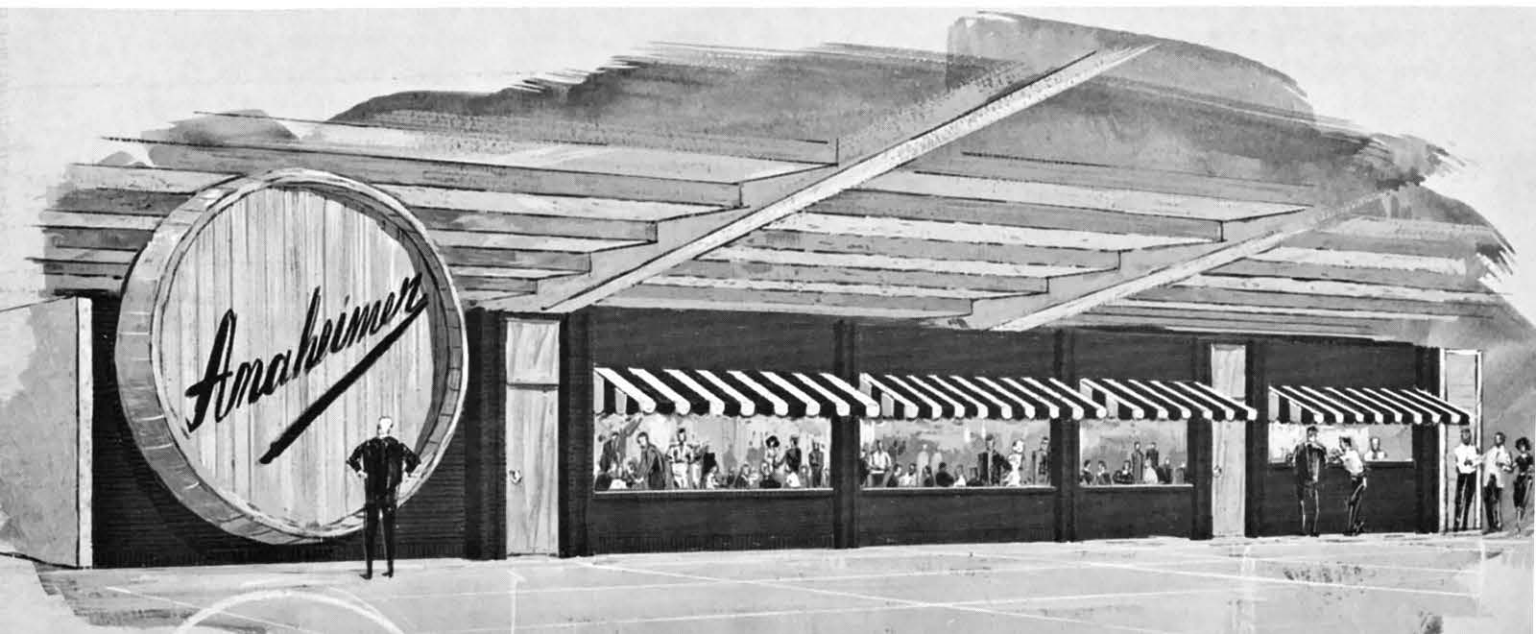
Tasty best is precisely the way the Concession Division of Canteen Corporation, formerly Automatic Canteen Company of America, serves Hot Dogs, and a great many other foods besides, to hungry fans at the new Anaheim Stadium.

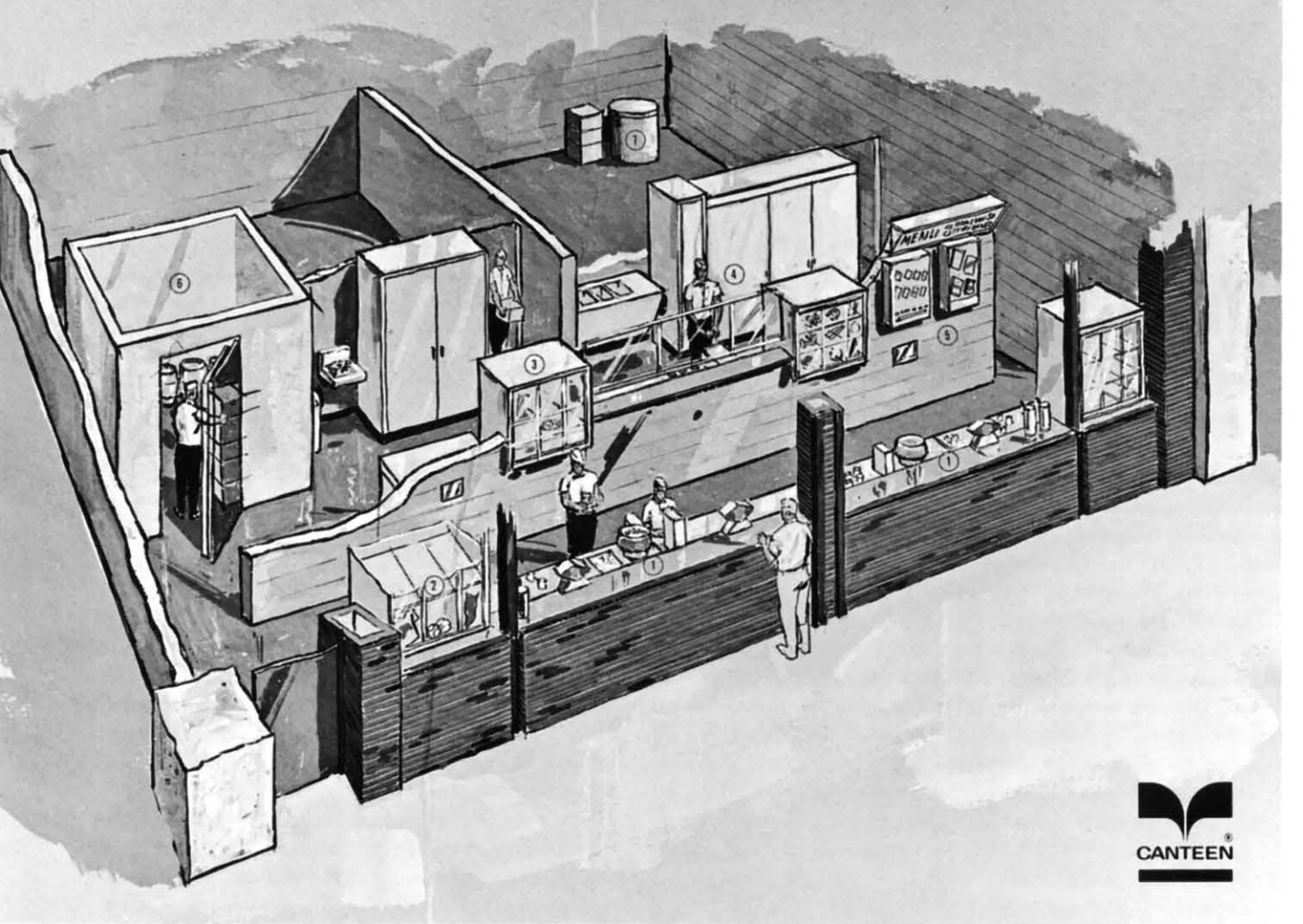
Construction was well along when the concessions contract for the new stadium was awarded. The selection of Canteen Corporation was a happy one. Its Concession Division not only had enjoyed outstanding success in bringing truly modern concepts of food service to major league baseball, but also was uniquely able to recruit the necessary cadres of manpower and skills from various other divisions of the Company to make up for lost time. As a result, the City of Anaheim and the Angels have the most modern, well equipped and attractive concession facilities in any stadium, anywhere. Designers and layout men responsible for creating Canteen's elegant restaurants in such cultural centers as the Metropolitan Opera and the Lincoln Center of the Performing Arts in New York City, were assigned to work with the architects on the Anaheim project, assisted by experts in food handling. The result of this effort is evident in the novel refreshment stands as well as in the decor of the beautiful Stadium Club restaurants. The latter are open to the public for lunch and dinner throughout the year, except during game periods, without admission tickets to the Stadium.

While the building project proceeded apace, Canteen personnel people began acquainting local residents with employment opportunities in the Concession operation. Canteen, with its many years of serving major businesses, industry and institutions in Southern California, considers itself a kind of "native son," and has a policy of doing business locally, with local people. A supervisory development program provides permanent career opportunities for those ambitious to succeed in the exciting and interesting field of concessions.

About the same time, a group of Canteen purchasing specialists began working out of the same tem-

The Anaheimer Restaurant, open to all fans, is located on the View Level.





The refreshment stands at Anaheim Stadium are fully equipped to maintain the highest level of cleanliness and sanitation. This cutaway drawing of a typical stand illustrates the unique character of those locations. Fans will find (1) convenient service stations each serving carbonated beverages, beer on draft, fresh fruit drinks, coffee, tea, milk and hot foods. (2) Souvenirs on display. (3) popcorn candy. (4) Food preparation center. (5) Cigarettes, cigars and candy. (6) Refrigeration facilities. (7) Storage area.

porary trailer offices on South State College Blvd. on the Stadium grounds. Their job was to interview local suppliers. In the case of the aforesaid Hot Dog, for example, specifications demand all-meat frankfurters. Filler is not permitted. Obviously, it is important that Canteen's concession operation maintain the reputation for fine food service enjoyed by the company in hospital dietetic departments, college dining halls, industrial plants and other types of locations throughout the country. As a matter of practical good business sense, when Hot Dogs are tender, juicy and succulent, people come back for second and third helpings. Few fans find it possible to participate in a "One Hot Dog" ball game — especially with another identical gustatory treat ready nearby.

The Canteen program for helping fans to get the greatest possible enjoyment from visiting Anaheim Stadium stresses five major points. The first of these is QUALITY, and it is a running theme which is evident in all the others: Service, Variety, Customer Relations and Attention to Detail.

All food and beverages must meet rigid purchasing standards before they may be brought into the Stadium. Every delivery is carefully checked. The responsibility of serving many thousands of persons in a brief span of time calls for calm confidence in the face of large crowds, and an ability to serve large numbers with the same attention and interest that would be given the smallest group.

The second point in the Canteen program, closely akin to the first, is SERVICE. Hawkers are trained to move deftly through crowds with an alert eye for individuals wanting service.

Those fans who arise from their seats long before the 7th-inning stretch and move about in search of food or beverages, will quickly find what they want in the 23 roomy refreshment stands located at various levels throughout the Stadium. Each is an oasis of good things to eat and drink, and unique in all of major league baseball. At every stand, an upward glance reveals large, illuminated color photographs of the products available at that particular service center. With the help of these novel "menu boards," the fan knows almost immediately just what will best suit his appetite.

(Turn to Page 52)

MOST PAMPERED FANS

(Continued from Page 18)

Every stand is of permanent, weather-protected construction and fully equipped to maintain highest standards of cleanliness and sanitation. Although financed and erected by Canteen Corporation, all stands, as well as the Stadium Club restaurants, become the property of the City of Anaheim, and are a valuable capital addition to the city's Stadium properties.

The third point in the Canteen program is VARIETY in the selection of foods and beverages available. Among the exciting specialties featured at some stands are carving stations where skilled men wield razor sharp knives at mammoth roasts to dispense tender, juicy slices of rare beef. They'll ask if you want the bread dipped in the rich meaty gravy, too. At other stands, pink, flavorful whole hams or slabs of zesty corned beef are carved in generous size portions. The choice is virtually unlimited. The fan with compelling visions of native dishes from south of the border need not depart for a hasty visit to the land of the Marriaches. He can stay put, watch the game and still satisfy his appetite at a special Cantina stand where tacos, enchiladas and frijoles are ready for him. Attractive senoritas behind the counters verify the authenticity of these Mexican specialties. Still more stands specialize in Italian dishes, including the popular pizza, or feature heavier, but so deeply satisfying Germanic foods, such as plump Thuringers and Knackwursts, always must appreciated in the Anaheim area.

Development of an effective CUSTOMER RELATIONS plan is point four of the Canteen program. Literally hundreds of men and women are needed and a great deal of automated equipment as well to maintain a smooth running operation. Particular attention is given, of course, to training and supervising the people who come in contact with the public. Almost invariably, these front line workers are dedicated to the game of baseball. They enjoy crowds and get a special kind of fun from the exciting atmosphere that prevails on game day.

ATTENTION TO DETAIL is evident throughout the entire concessions operation. One sees it in the hawkers lined up in their locker rooms for inspection of uniforms and personal cleanliness before they are permitted to check out supplies, and in the surveillance of every refreshment stand and its attendants both before and during the game.

Souvenirs have always been a great part of the fun of going to the ball game, particularly for the youngsters. Because these so often range far afield, Canteen has concentrated on items that are real keepsakes of the team, the game or this beautiful new Stadium. The "Inaugural Year" book you now are reading is an excellent example of the concessionaire's attention to detail. It is updated throughout the season and designed to become a collector's item which will be cherished for years to come.▲



THE ANGELS' SCOREBOARD

The symbol of the Angels' move to Anaheim Stadium is the magnificent 23-story, $1,000,000 scoreboard — the largest scoreboard ever built.

Almost two times higher than other buildings in Orange County and surroundings, the tower is an architectural landmark, designed to be a permanent monument and "theme" for Anaheim Stadium. When lighted, it's "the largest sign in the world." Its illumination may even help local police to patrol Signal Hill.

The cost of the sign was met through a contract which Standard Oil of California has with the City of Anaheim for 10-year rights to the available advertising space. Standard is already closely associated with baseball in Southern California through its sponsorship of the California Angels' broadcasts on radio and television. Standard Oil also sponsors the Junior Angels Program which works with local youngsters during the baseball season.

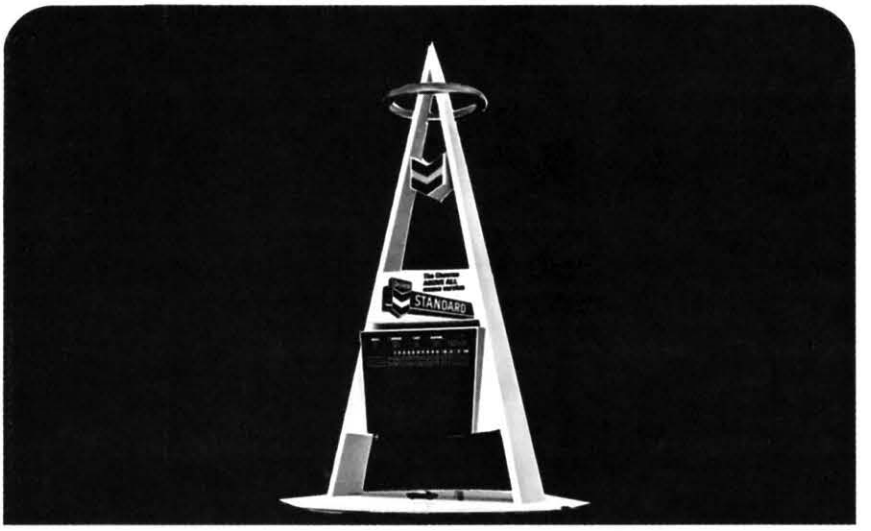
The 200-ton scoreboard is an engineering achievement of classic proportions. Nowhere in baseball will fans be treated to the features and special effects available at Anaheim.

The entire message board can be used as an Electronic Cheerleader. The board blacks out. The word "charge" appears in 2' high letters after a bugle call. As fans shout, the word expands in stages up to 4-story — 40' high letters. Illumination then runs up both legs, in stages, as crescendo increases, finally reaching the apex of Big "A." This touches off the halo which bursts into brilliant white clusters that pulsate with the fans cheering "Charge!"

Then there are the Message Board Spectaculars. A new solid-state type control system developed by Stewart-Warner makes unusual message effects possible on the board. Words can now be made to move upwards, downwards, sideways, rotate or do just about anything the operator commands. High speed animation, movie-

(Turn to Page 36)





Congratulations
FOR A RECORD BREAKING
INAUGURAL YEAR

FROM THE MOST DIVERSIFIED CORPORATION
IN THE SIGNING INDUSTRY
FEDERAL SIGN & SIGNAL CORPORATION
1100 NORTH MAIN ST., LOS ANGELES, CALIFORNIA
221-6141

Pretend you've dropped something when you get up on the concourse. Then, reach down and touch the floor. Look at it. It's an example of the new, modern way to finish and protect concrete floors. In this case, the product used is Sonothane Gray, by Sonneborn. Sonothane is non-slip—protection for you. No concrete dust for you to breathe, either! Stadium exit ramps and basement concrete quality is assured, also, through the application of another Sonneborn product, Lapidolith. (Sonneborn products are always underfoot!)

Sonneborn Building Products, Inc.
subsidiary of De Soto Chemical Coatings, Inc.

ANGEL BOOSTERS

The only officially recognized Booster organization for the California Angels is the Angels Booster Club, Inc., chartered in 1965.

Headquartered at the Anaheim Area Visitors and Convention Bureau, the membership of the Angel Boosters includes such notables as actress Mitzie Gaynor, singer John Raitt, Senators Thomas Kuechel, George Murphy, club president Bob Reynolds and some 2,000 loyal Angel fans.

The officers for 1965 are: Earl L. Allison, President; Ron Cline, Vice President; Arthur Cossid, Vice President; Mary Anne Drone, Secretary; and Hazel Connis, Treasurer.

Those interested in joining the Angel Boosters for 1966 can do so by contacting the Angels Booster Club at 930 W. Katella, Anaheim. The annual membership fee is $1.00.

SCOREBOARD

(Continued from Page 29)

type 10 frames per second or faster, allow for cartoon-type effects. When a pitcher is sent to the showers, "rain falls on an umbrella." Words like "Homer" or "Tilt" can be displayed with startling animated effects.

The "A" also has its own Computer Memory System — a computer capability for storing messages ready for push button display. Up to a thousand programmed messages can be memorized. Statistics about player's performance, team records, standings, public service messages, can all be stored for easy selection and instant posting.

Even the design of information is in a new kind of keystone shape for easy readability. Information can be separated by lighted neon lines called "flexible formats." The information plan is simpler than for any major league scoreboard ever built, and flexible for all applications and uses. This board undoubtedly supplies more information and at the same time is the most readable ever engineered and designed.

Anaheim Stadium Gets 1st 'Space Age' Organ

One of the most exciting features of the new Anaheim Stadium is the first public appearance of the amazing, new and unique Hammond X-66 Organ, played by famed organist Shay Torrent.

Located in a special sound-proof glass booth in the press box area, the X-66 is considered the most revolutionary and most exciting instrument developed in the organ industry.

In both engineering and styling, the X-66 is truly a "space-age" instrument. It can resound with virtually unlimited tonal variations and produce all the effects of the largest and most complicated pipe organs. The result of a Hammond Organ breakthrough in the science of electronic engineering, the X-66 also is capable of sounds and effects never before been heard by any audience.

The organ's sleek trim design is as futuristic in appearance as is it's engineering, and distinguishes the instrument from all other organs.

So new that it is still designated by its engineering code, the model was specially prepared in time for Shay Torrent to herald the opening of Anaheim Stadium with such approprite selections as "California Here I Come," and a salute to club owner, Gene Autry, with "I'm Back In The Saddle Again."

For many years the staff organist for the Chicago White Sox, Torrent is particularly known for his appropriate and witty selections during and after game time, between innings and during any delays.

For example, his own way of noting the arrival on field of Boston Red Sox pitcher Dick Radatz, is to play "Who's Afraid of the Big Bad Wolf." He likes to add fun and spice to the game with what he calls a "psychological disturbing musical piece" when opposing pitchers walk out to the mound.

Torrent has a host of appropriate tunes picked out for his new allegiance. Audiences will begin to recognize his musical welcome to Albie Pearson (5' 4") with "Little Man You've Had a Busy Day," and to Jimmy Pearsall, the "rhythm guy," with "Tea for Two Cha Cha." Hearing "Takin A Chance On Love," audiences can be sure that Dean Chance is on his way out to the field.

Torrent comes to Anaheim Stadium after playing "center field-organ" for the Chicago White Sox for the 1960 through 1965 seasons. He also is a concert organist, who between games and in off seasons, tours with his partner Axel Alexander in duo concerts around the country. Just recently, the two joined forces with Eddie Layton, Hal Shutz and Milt Herth to present the first Organ Spectacular featuring the five organists playing together at Pasadena Civic Auditorium. Some 2,000 people turned out for the 2½-hour show.

Torrent considers himself a "poor man's Beethoven," but he also has written popular songs as well as classical music. When home at Santa Barbara, he teaches organ a few days each week.

Of the new X-66, Shay sums it up by saying, "It really swings!" As soon as it is available, he plans to use the new instrument for his concert and recording dates (his newest record album is "Hammond Console-ing," a duo with his partner on the Do-Re-Me label). ▲

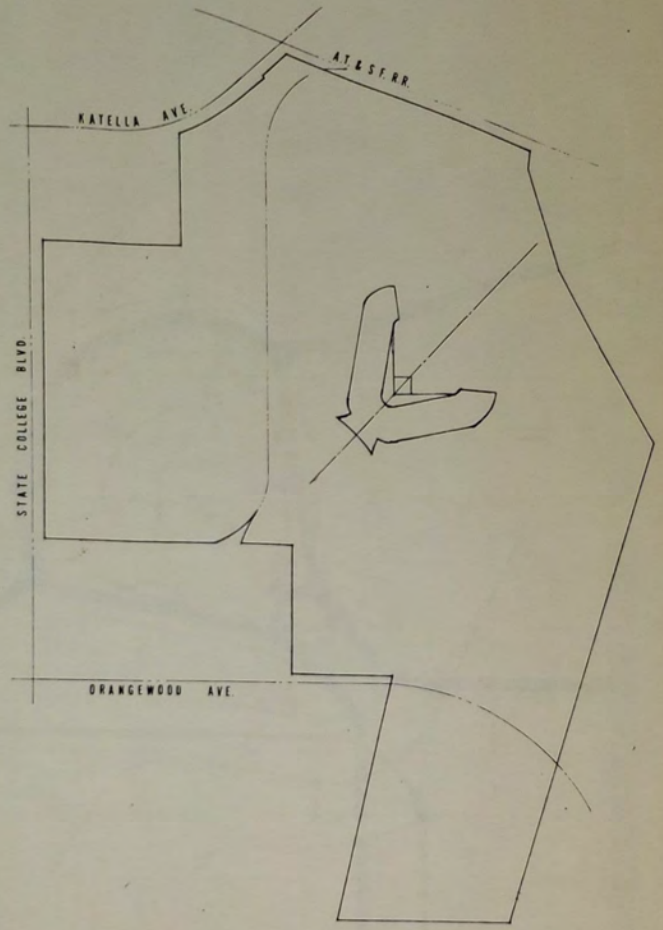
The organ that Shay Torrent will play is the X-66, newest and most modern from the Hammond Company.





APPENDIX C

DEL WEBB'S 1964 PLANS



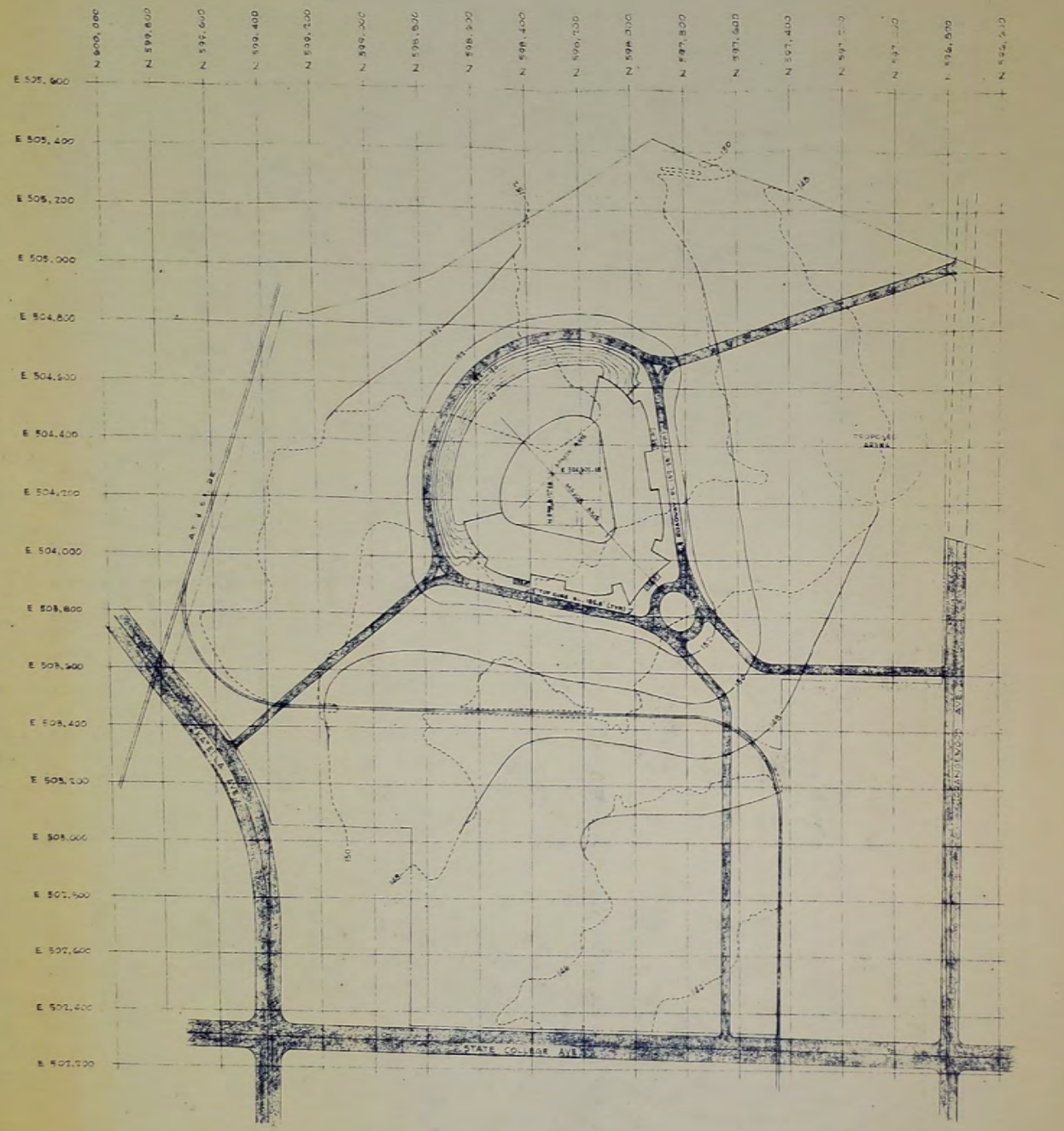
north

scale 1" = 300'

ORIGINAL STADIUM CONCEPT

AMERICAN LEAGUE BASEBALL STADIUM

DEL E. WEBB CORPORATION



SCALE 1"=200 FT.

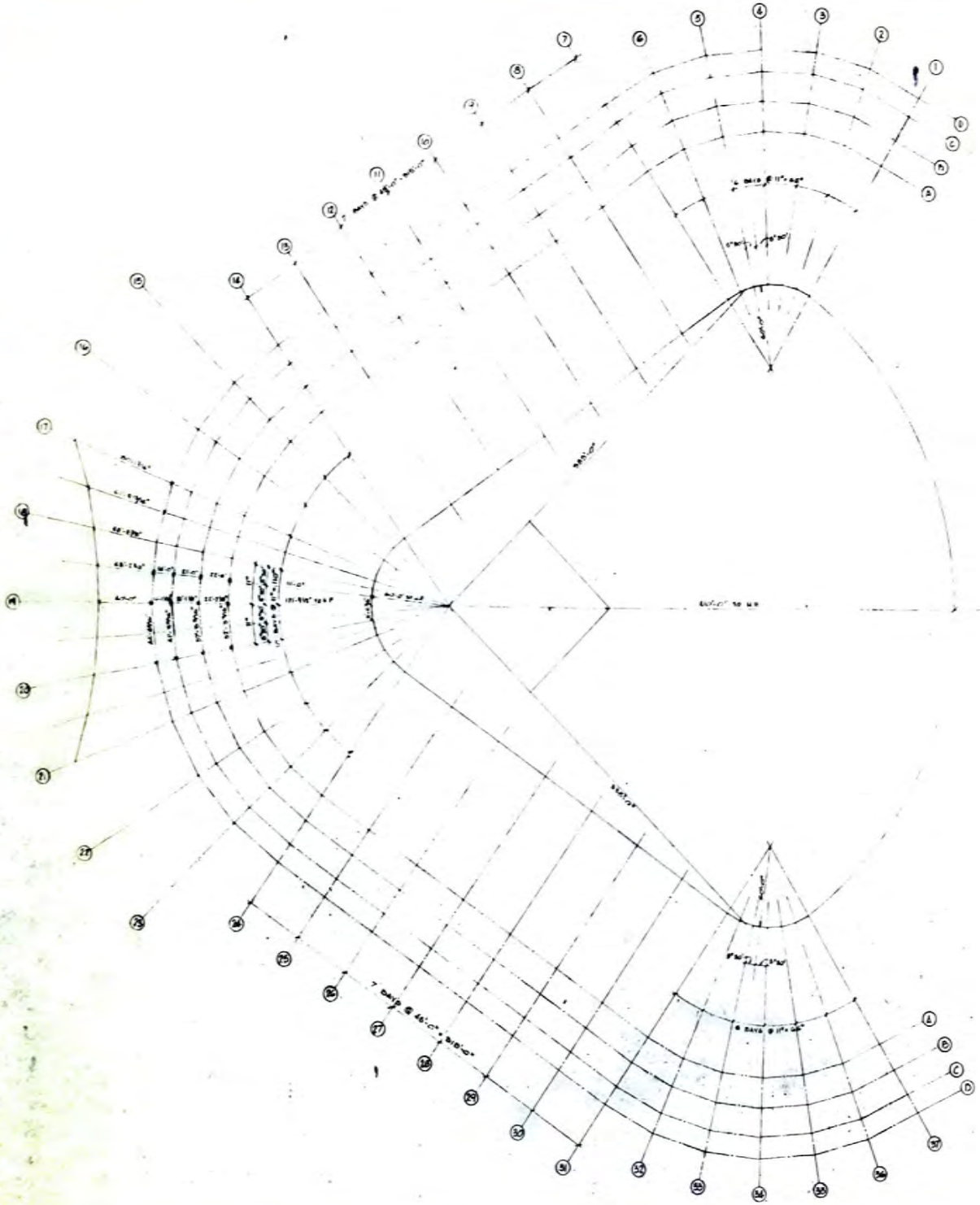
NORTH

GENERAL NOTES:
GRID ORIENTATION FROM CITY OF ANAHEIM PLANS

SP-1 | SITE PLAN

AMERICAN LEAGUE/
BASEBALL STADIUM
DEL E. WEBB CORPORATION

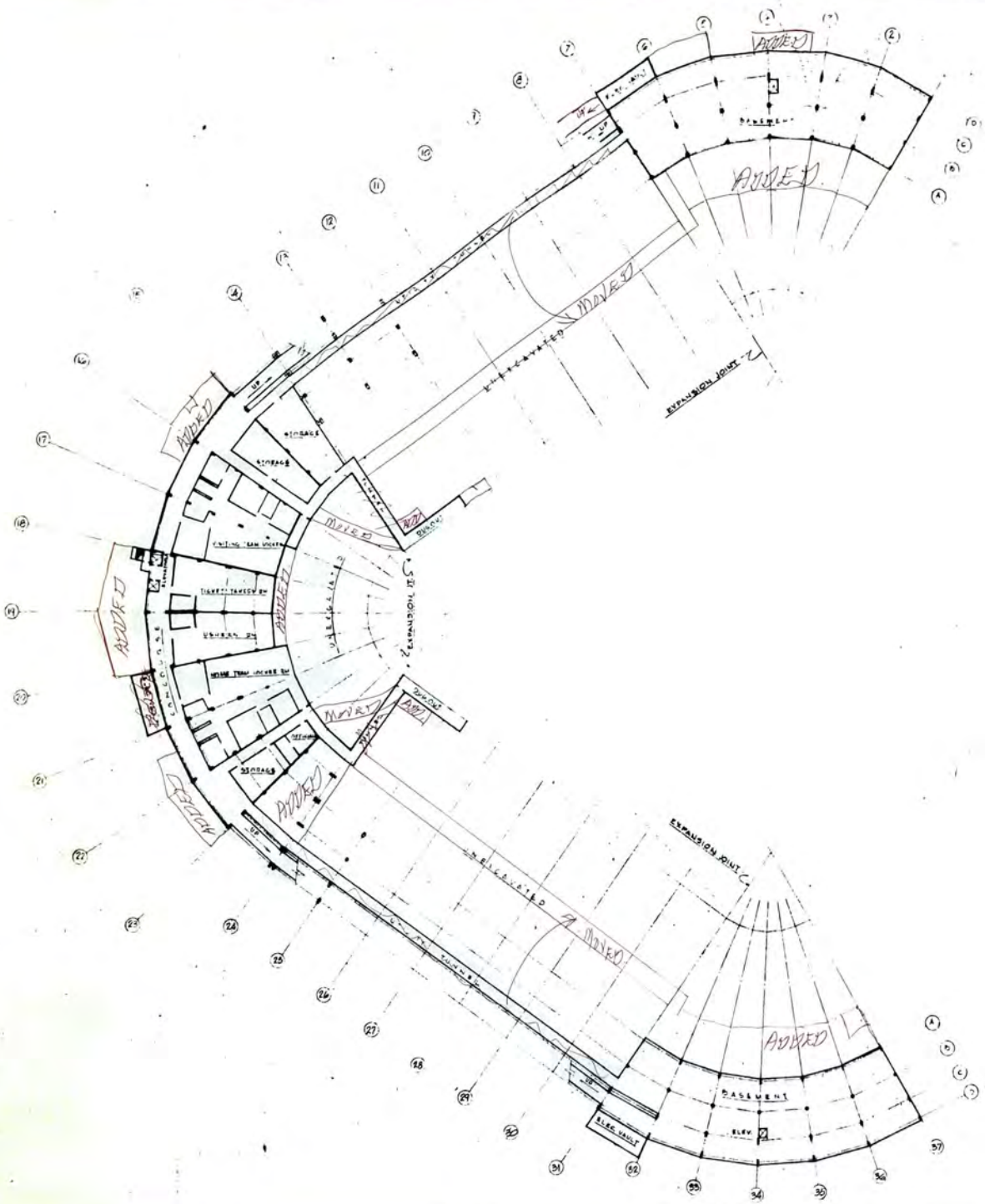
MAY 14 1964



1 GEOMETRIC LAYOUT

AMERICAN LEAGUE
BASEBALL STADIUM
DEL E. WEBB CORPORATION

MAY 14 1964



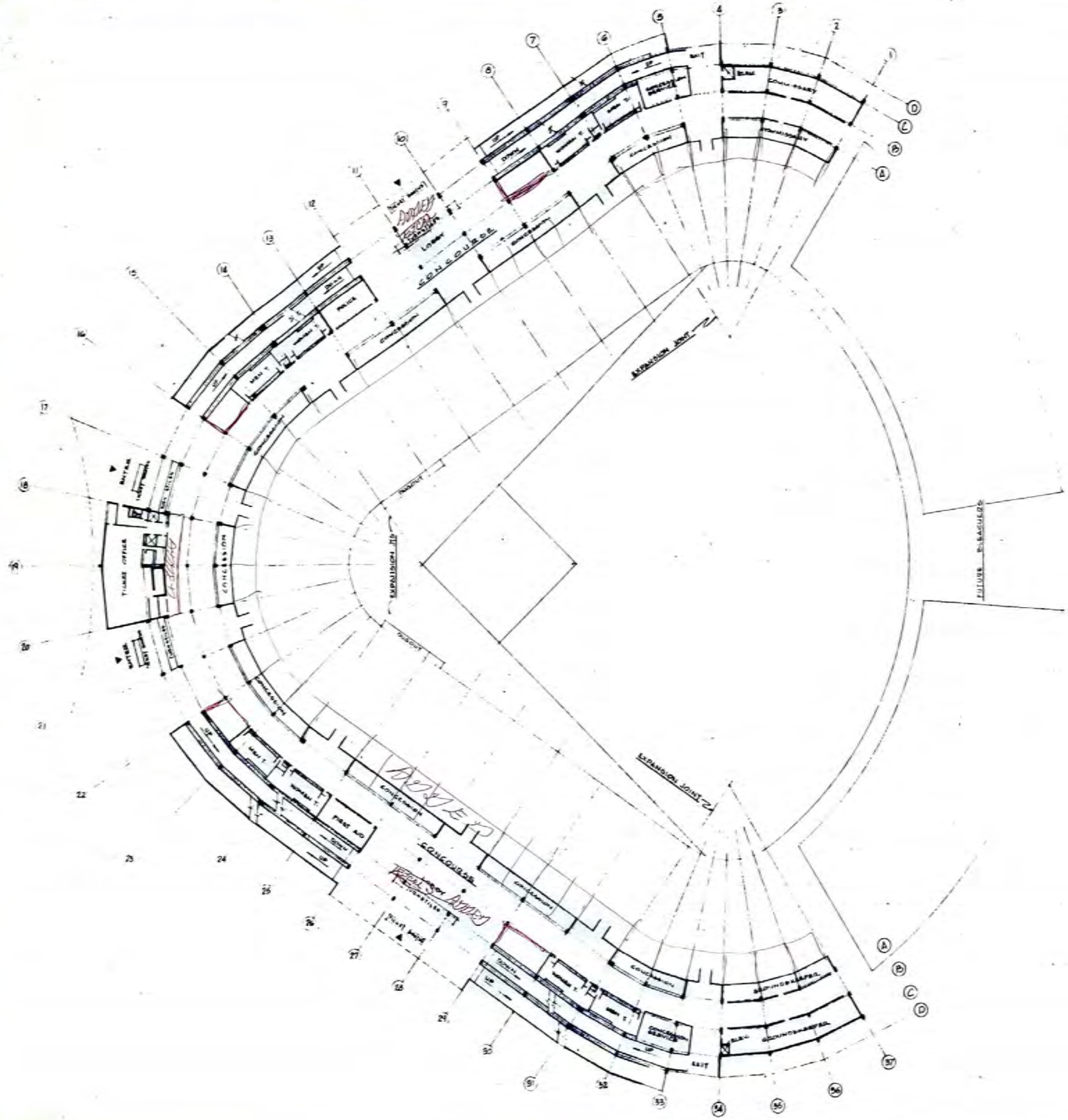
ELEVATION datum
SCALE 1/16"=1'-0"

Eero Saarinen

2 BASEMENT PLAN

AMERICAN LEAGUE
BASEBALL STADIUM
DEL E. WEBB CORPORATION

MAY 14 1964

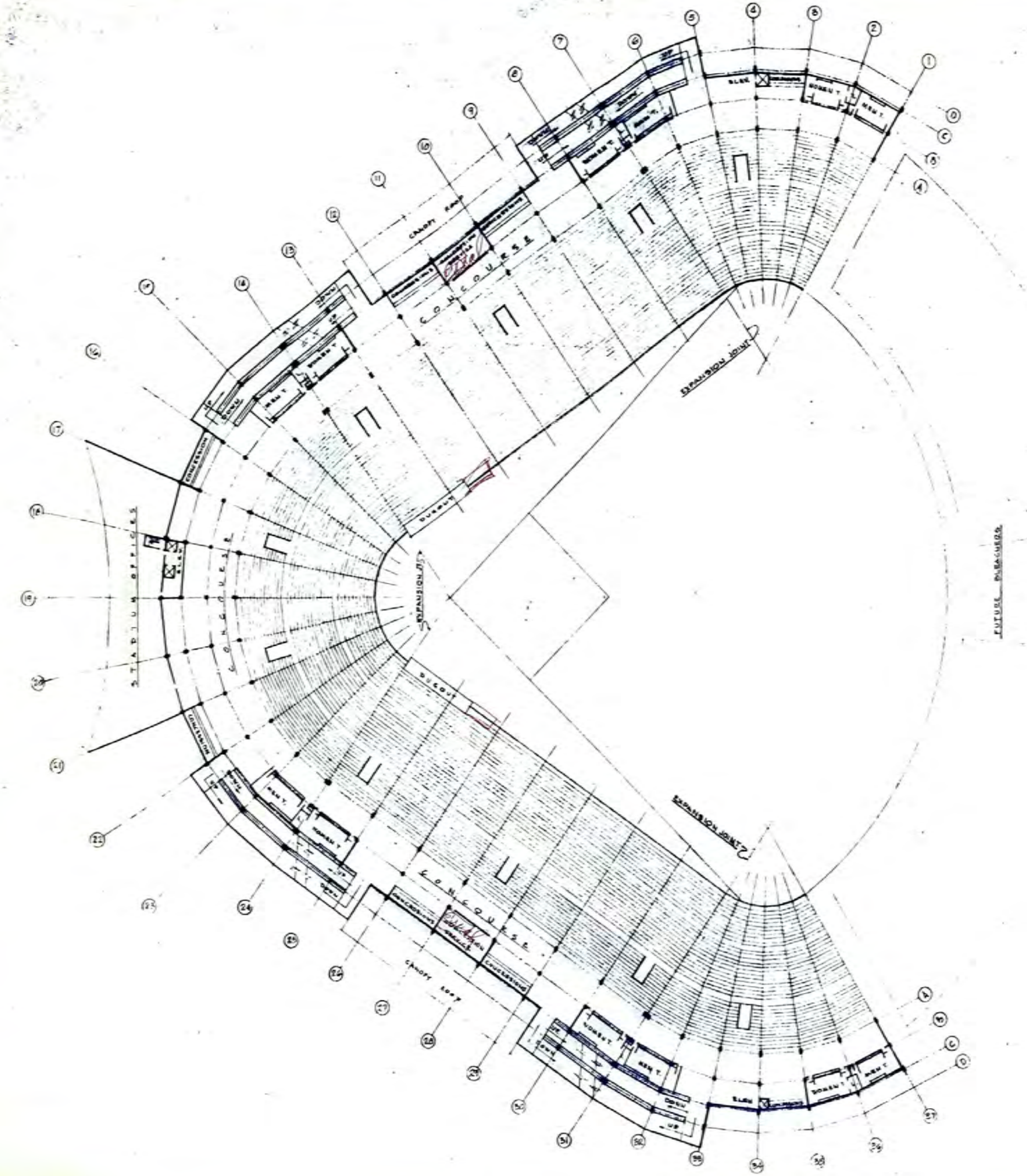


ELEVATION 15'-10"
SCALE 1"=40'-0"

MAY 14 1954

3 | GROUND FLOOR PLAN

AMERICAN LEAGUE
BASEBALL STADIUM
DEL E. WEBB CORPORATION



SEATING CAPACITIES	
LOWER DECK	5,000
MEZZANINE	7,000
UPPER DECK	[illegible]
TOTAL	4[illegible],000

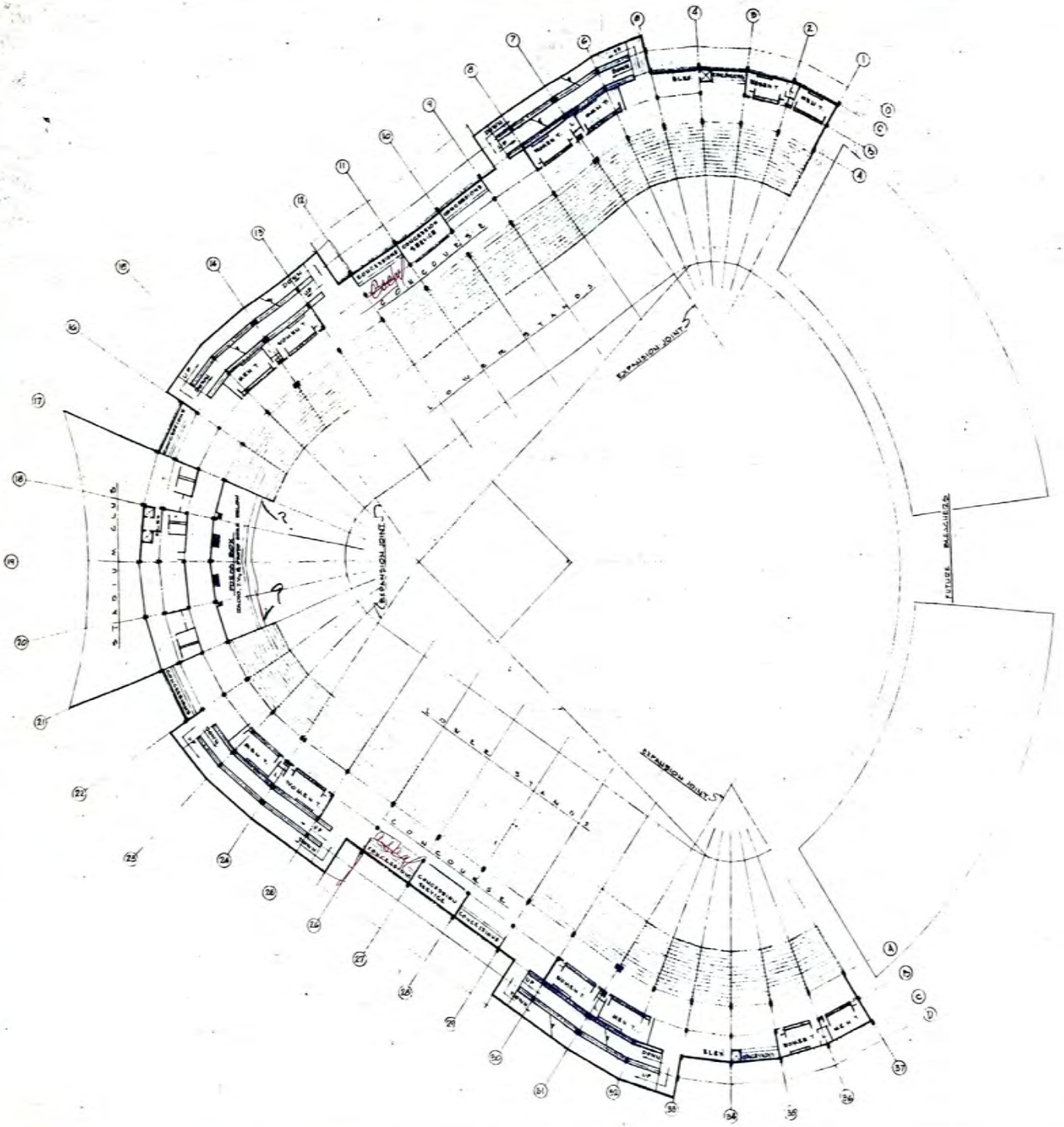
ELEVATION 28'-10"
SCALE: 1"=80'0"

MAY 14 1964

4 LOWER DECK PLAN

AMERICAN LEAGUE BASEBALL STADIUM

DEL E. WEBB CORPORATION

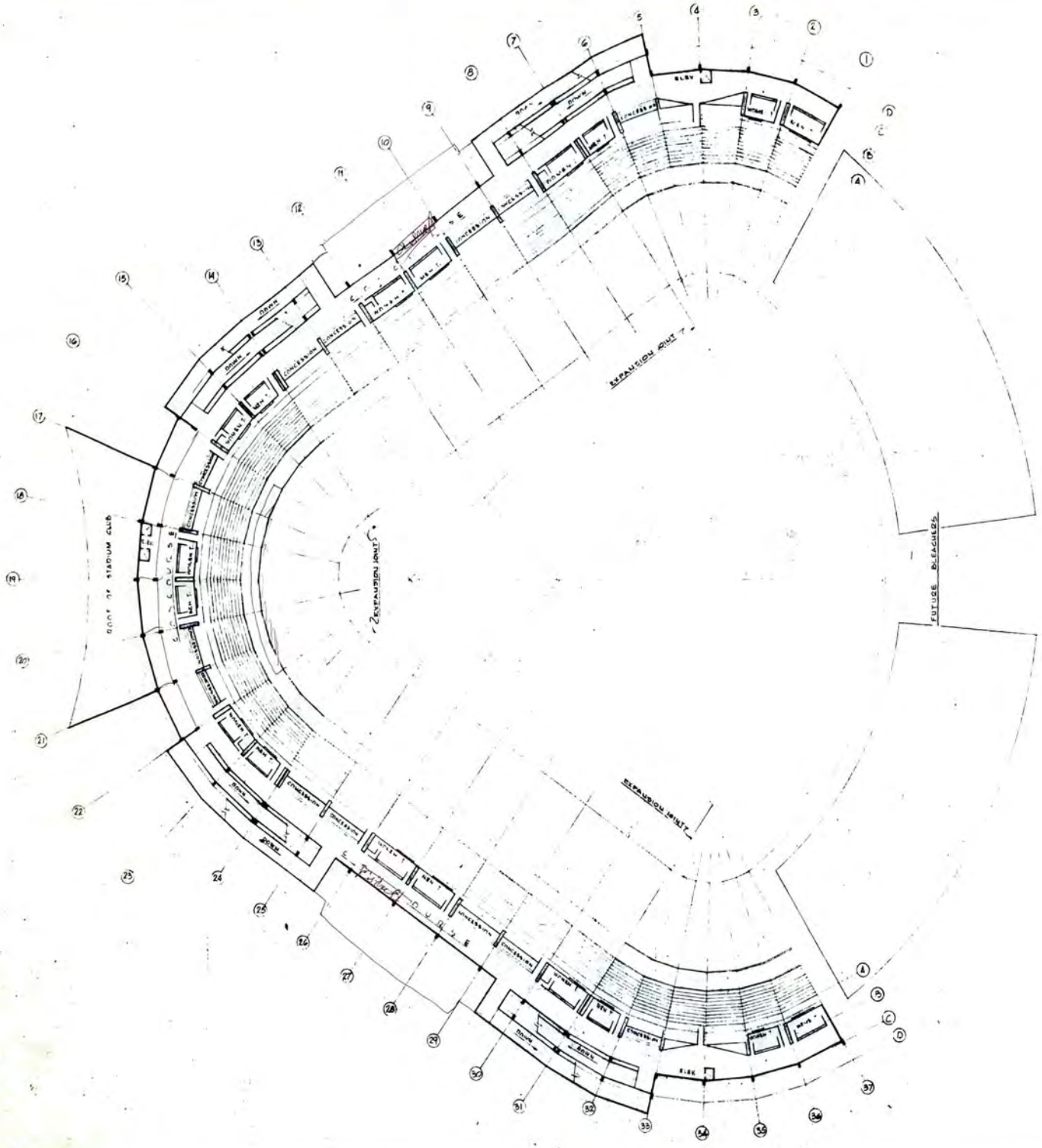


ELEVATION 56'-7½"
SCALE: 1"=80'-0"

MAY 14 1964

5 MEZZANINE PLAN

AMERICAN LEAGUE
BASEBALL STADIUM
DEL E. WEBB CORPORATION

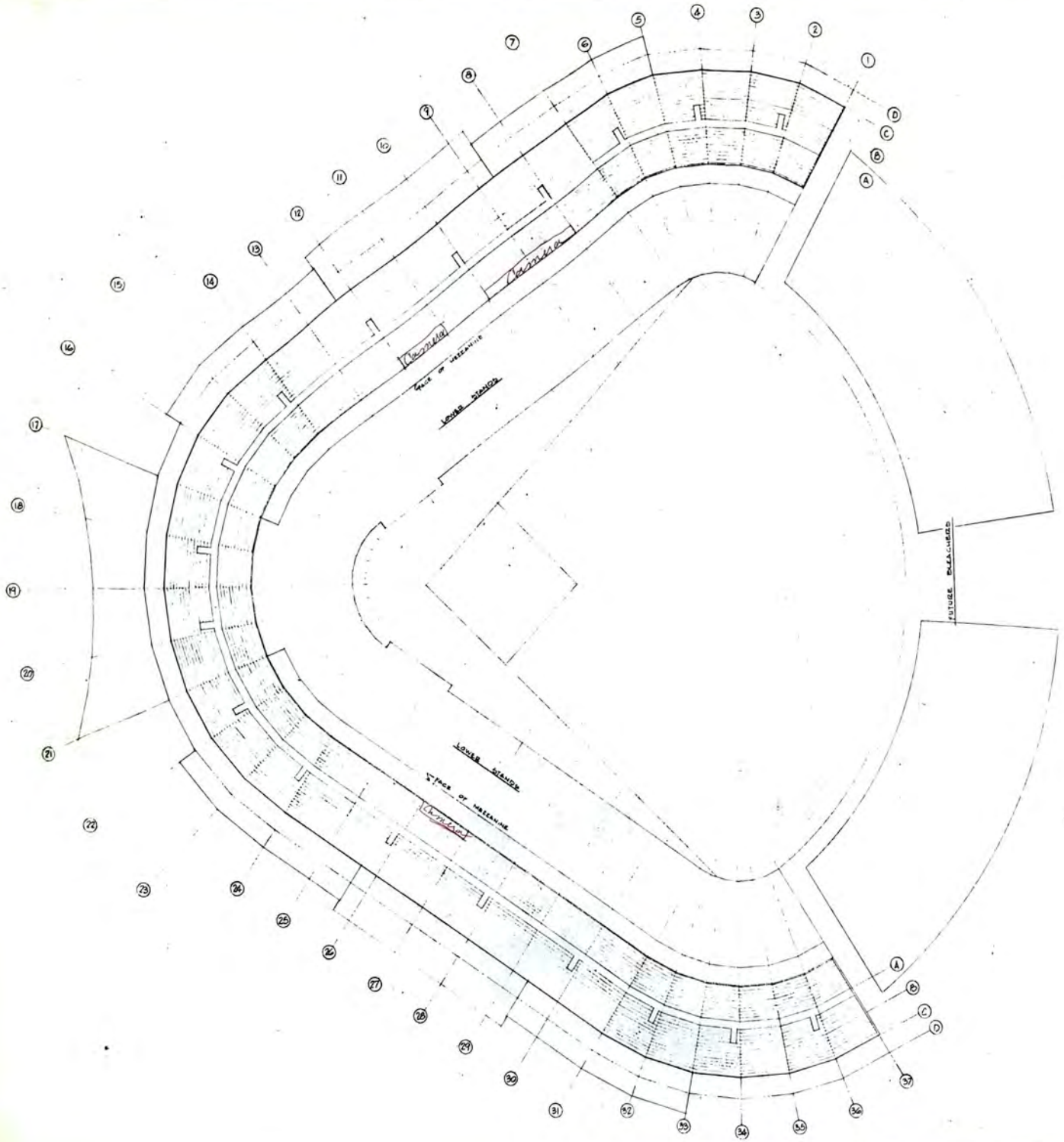


ELEVATION 70'-6"
SCALE 1"=80'-0"

6 UPPER DECK CONCOURSE PLAN

AMERICAN LEAGUE
BASEBALL STADIUM
DEL E WEBB CORPORATION

MAY 14 1964



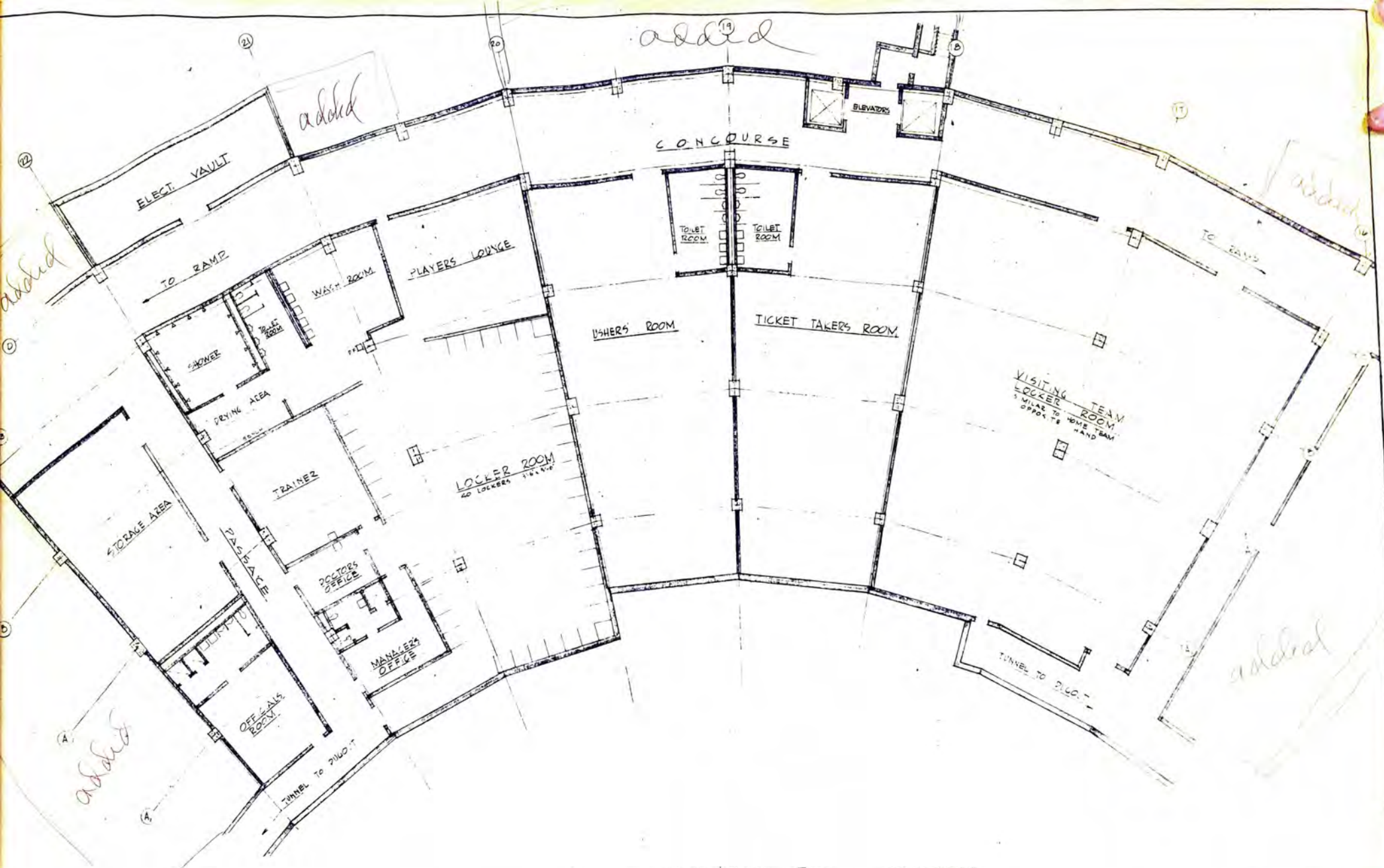
SEATING CAPACITY: 51,000

.7 Upper Deck Plan

AMERICAN LEAGUE
BASEBALL STADIUM
DEL E. WEBB CORPORATION

SCALE: 1" = 80'-0"

MAY 14 1964



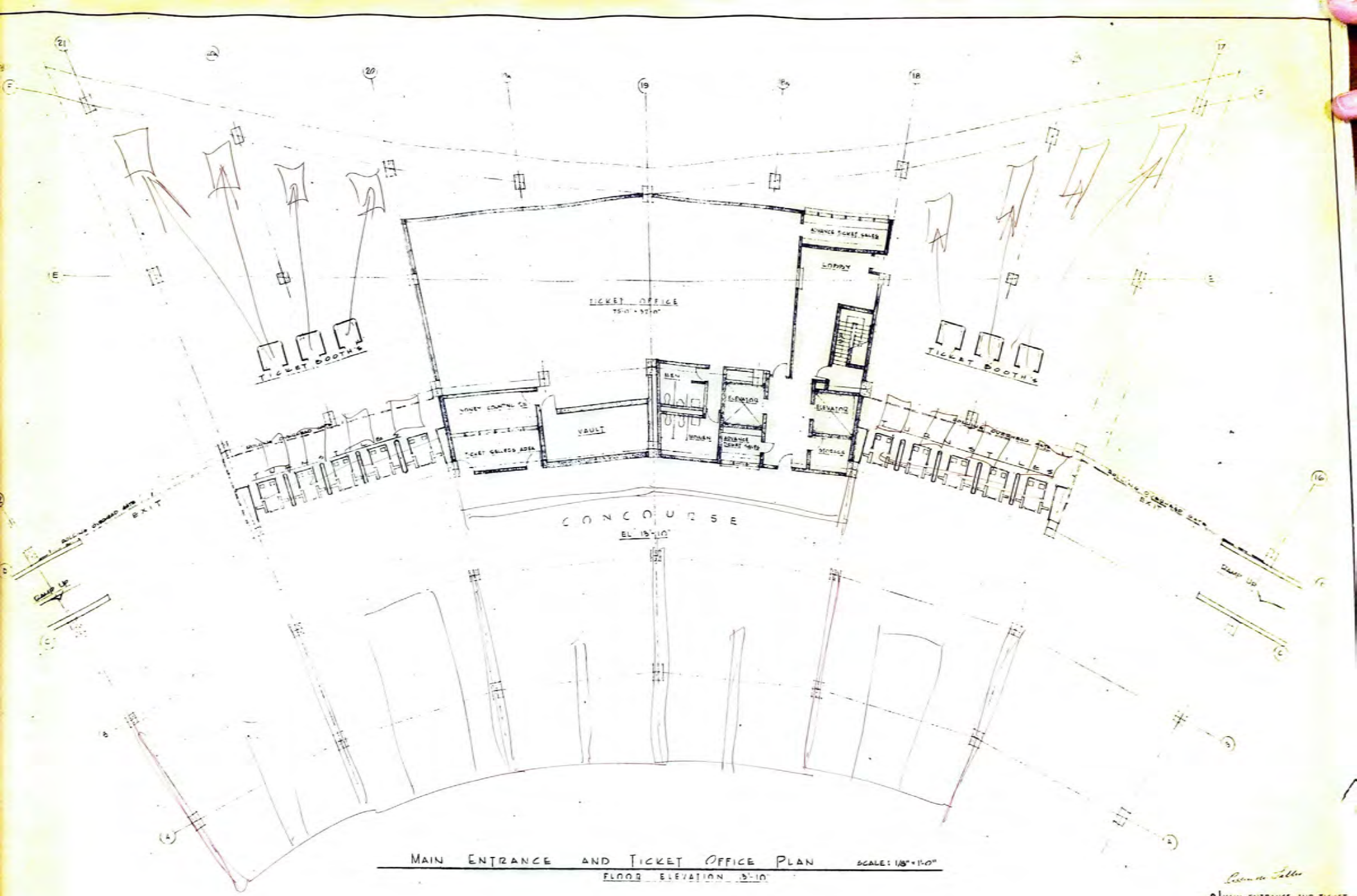
TEAM ROOM PLAN SCALE: 1/8"=1'-0"

FLOOR ELEVATION 0'-0"

8 TEAM ROOM PLAN

AMERICAN LEAGUE BASEBALL STADIUM

MAY 14 1954 DEL E. WEBB CORPORATION



MAIN ENTRANCE AND TICKET OFFICE PLAN SCALE: 1/8" = 1'-0"

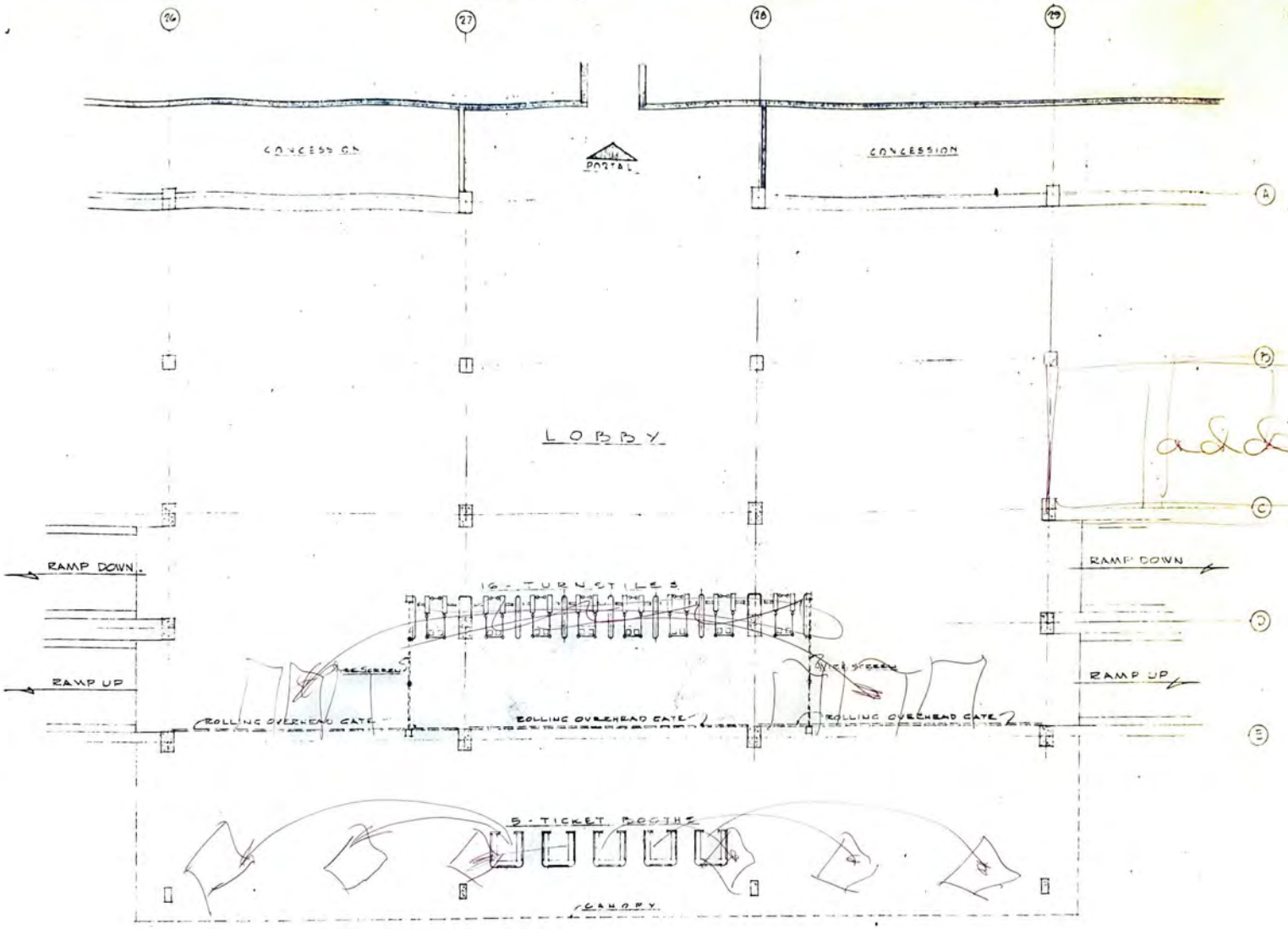
FLOOR ELEVATION 13'-10"

9 MAIN ENTRANCE AND TICKET OFFICE PLAN

AMERICAN LEAGUE BASEBALL STADIUM

DEL E. WEBB CORPORATION

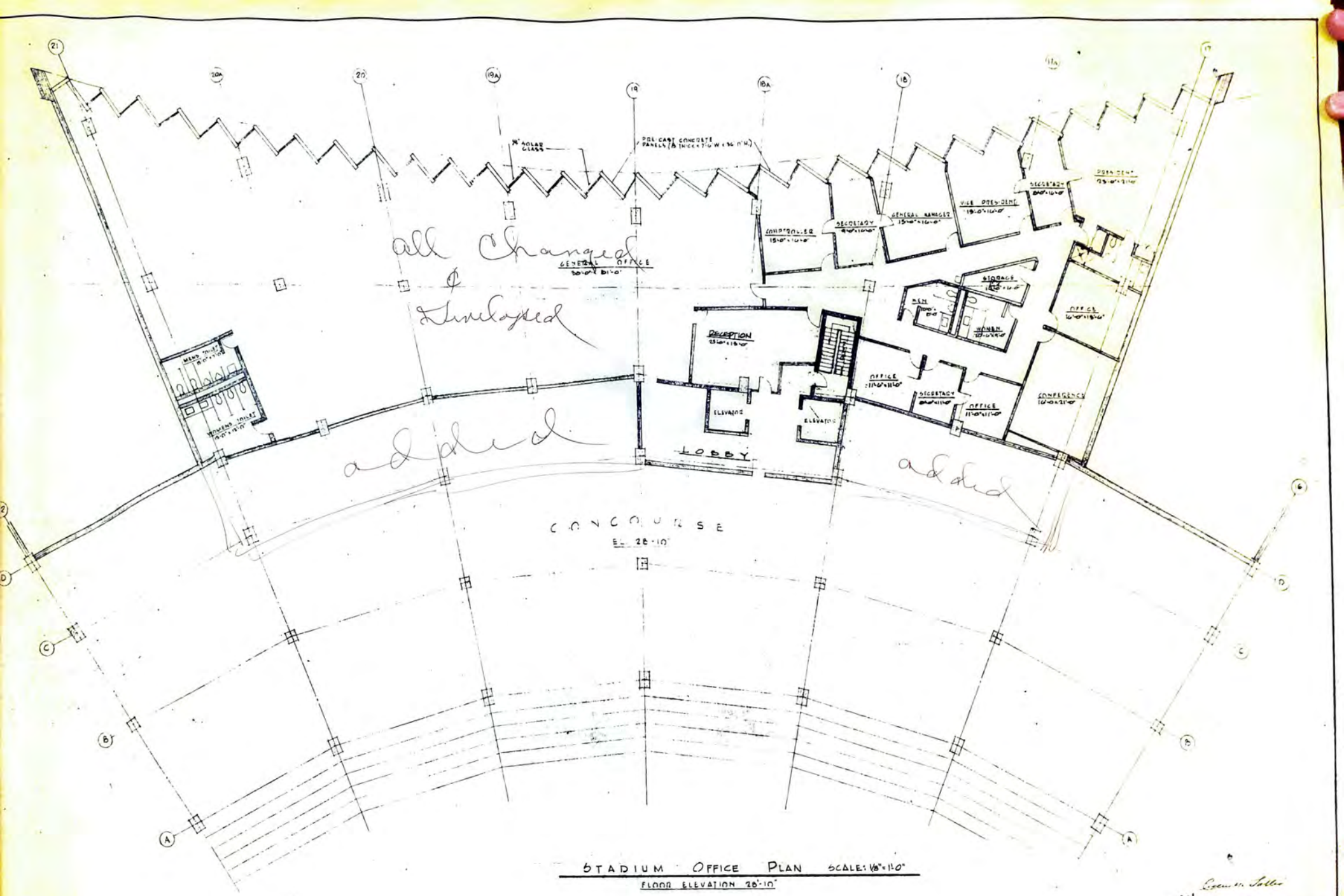
MAY 14 1964



SIDE ENTRANCE PLAN SCALE 1/8" = 1'-0"

ELEVATION 13'-10"
SCALE: 1/8" = 1'-0"

10 SIDE ENTRANCE PLAN
AMERICAN LEAGUE
BASEBALL STADIUM
DEL E. WEBB CORPORATION



STADIUM OFFICE PLAN SCALE: 1/8" = 1'-0"

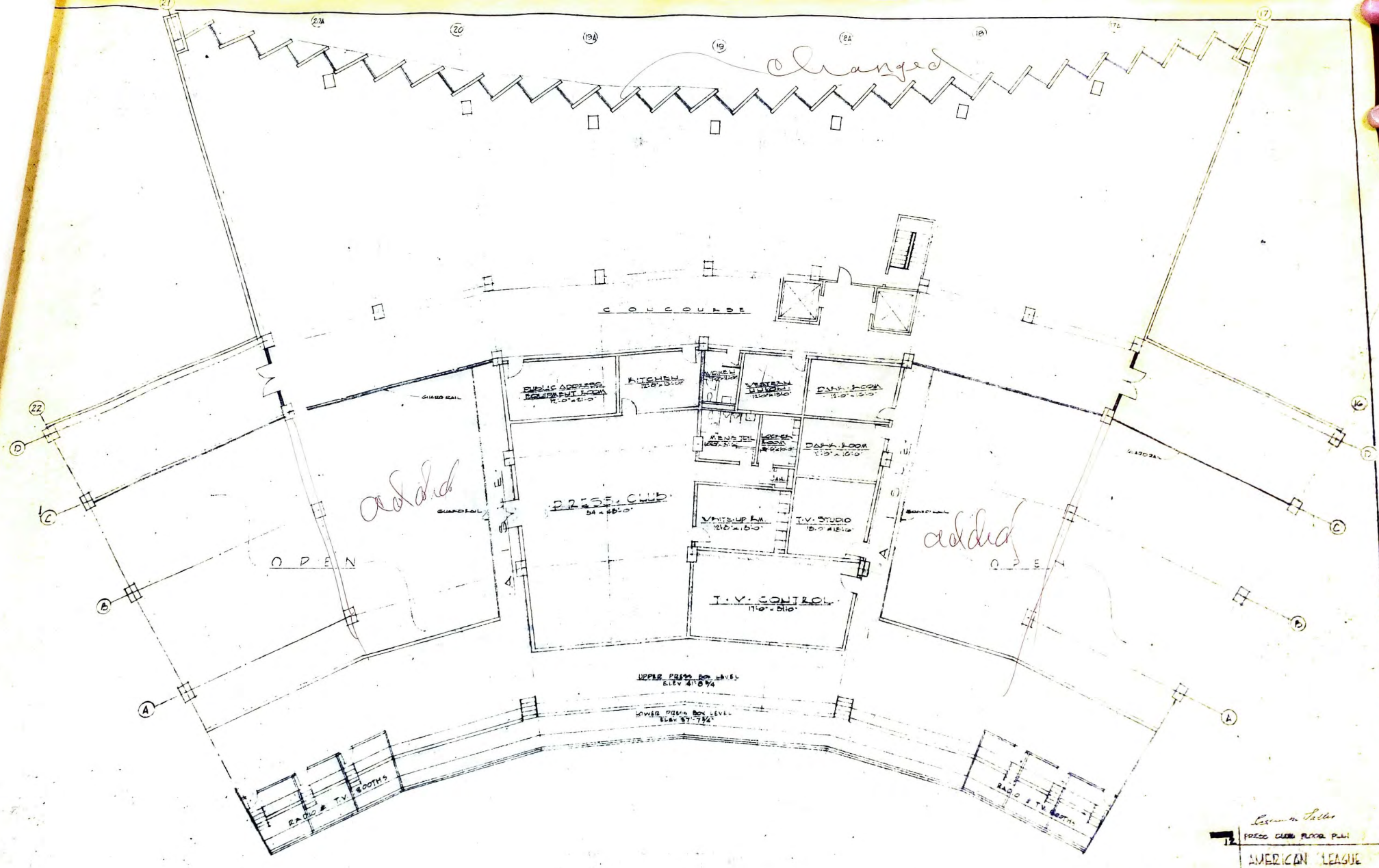
FLOOR ELEVATION 28'-10"

Eugene M. Tatlow

11 STADIUM OFFICE PLAN

AMERICAN LEAGUE
BASEBALL STADIUM

MAY 14 1964 DEL E. WEBB CORPORATION



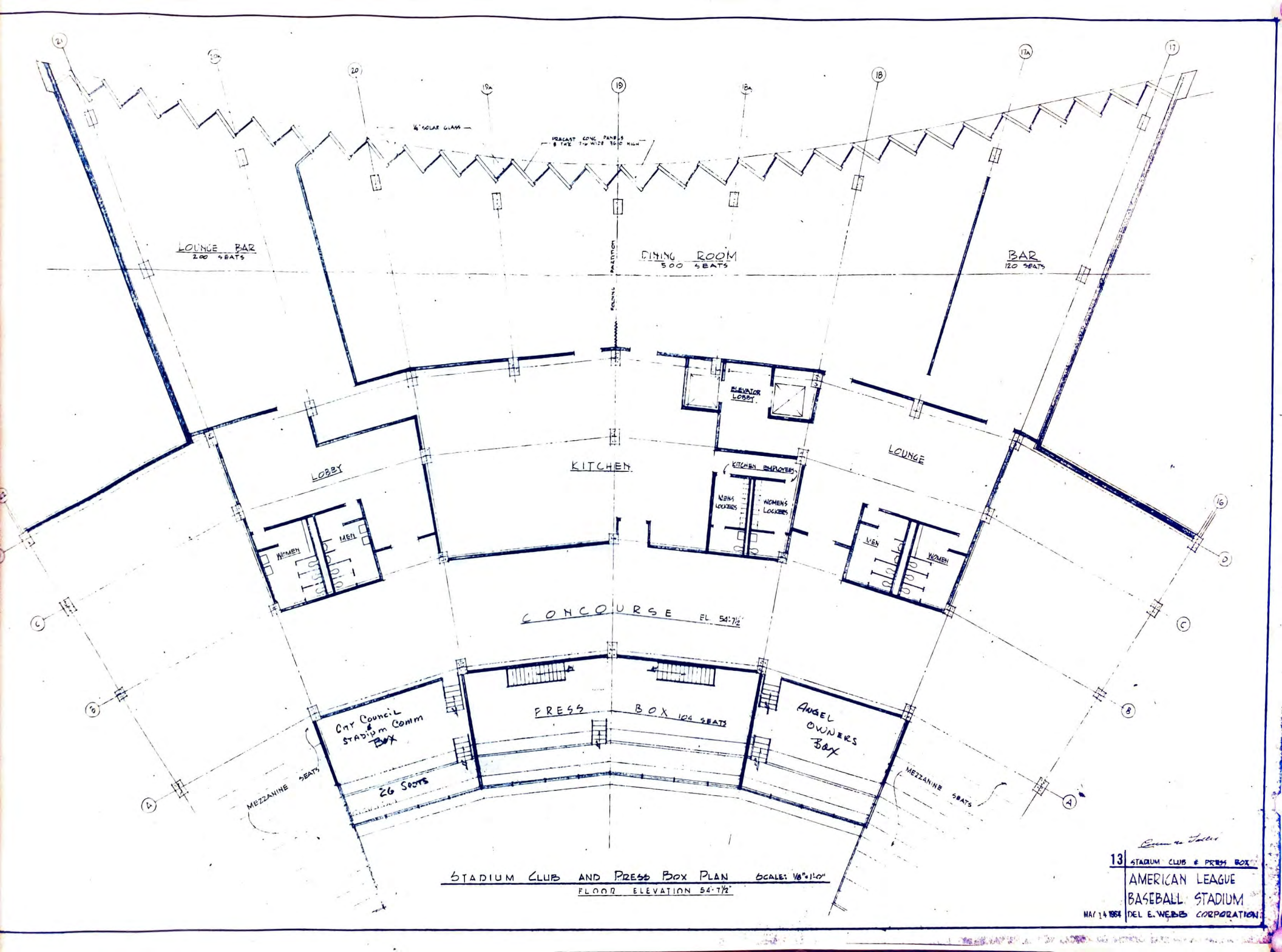
SCALE = 1/8" = 1'-0"

MAY 14 1964

PRESS CLUB FLOOR PLAN

AMERICAN LEAGUE BASEBALL STADIUM

DEL E. WEBB CORPORATION



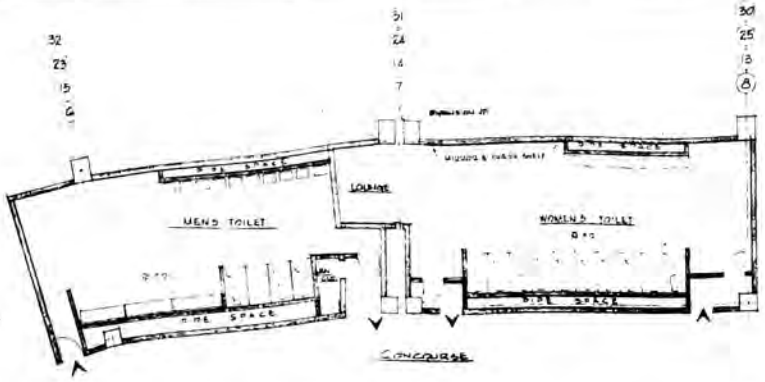
STADIUM CLUB AND PRESS BOX PLAN SCALE: 1/8"=1'-0"

FLOOR ELEVATION 54'-7½"

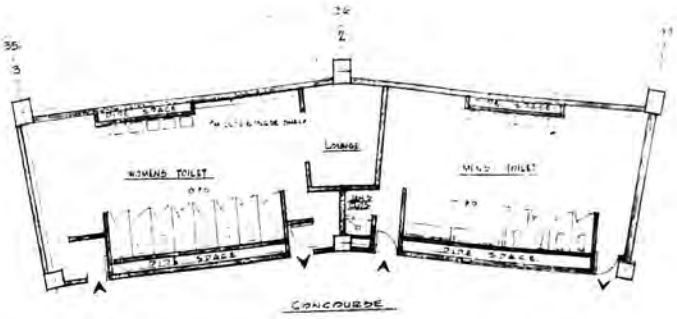
13 STADIUM CLUB & PRESS BOX

AMERICAN LEAGUE BASEBALL STADIUM

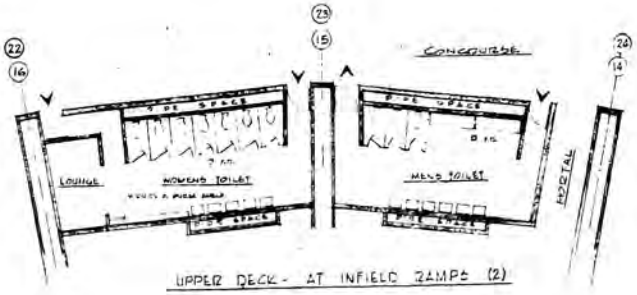
MAY 14 1954 DEL E. WEBB CORPORATION



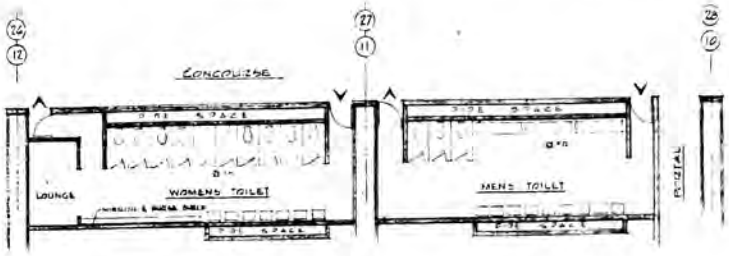
GROUND FLOOR, LOWER DECK & MEZZANINE (12)



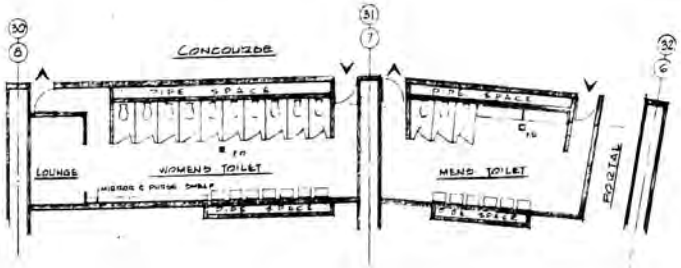
LOWER DECK & MEZZANINE — AT OUTFIELD (4)



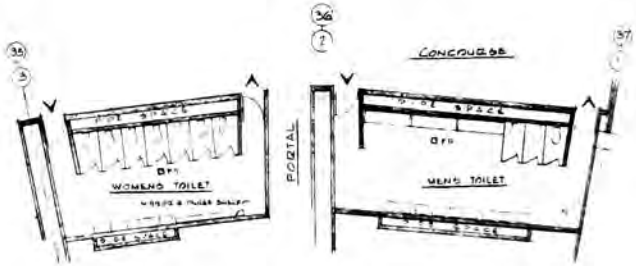
UPPER DECK - AT INFIELD RAMPS (2)



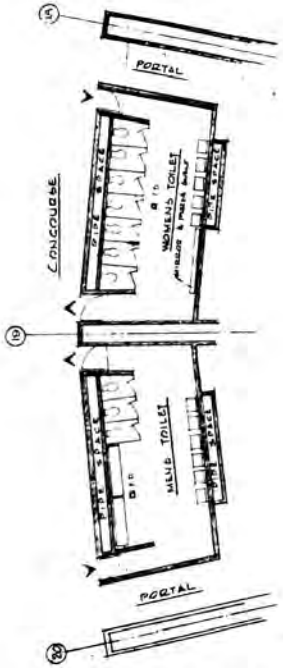
UPPER DECK - CENTER (2)



UPPER DECK - AT OUTFIELD RAMPS (2)



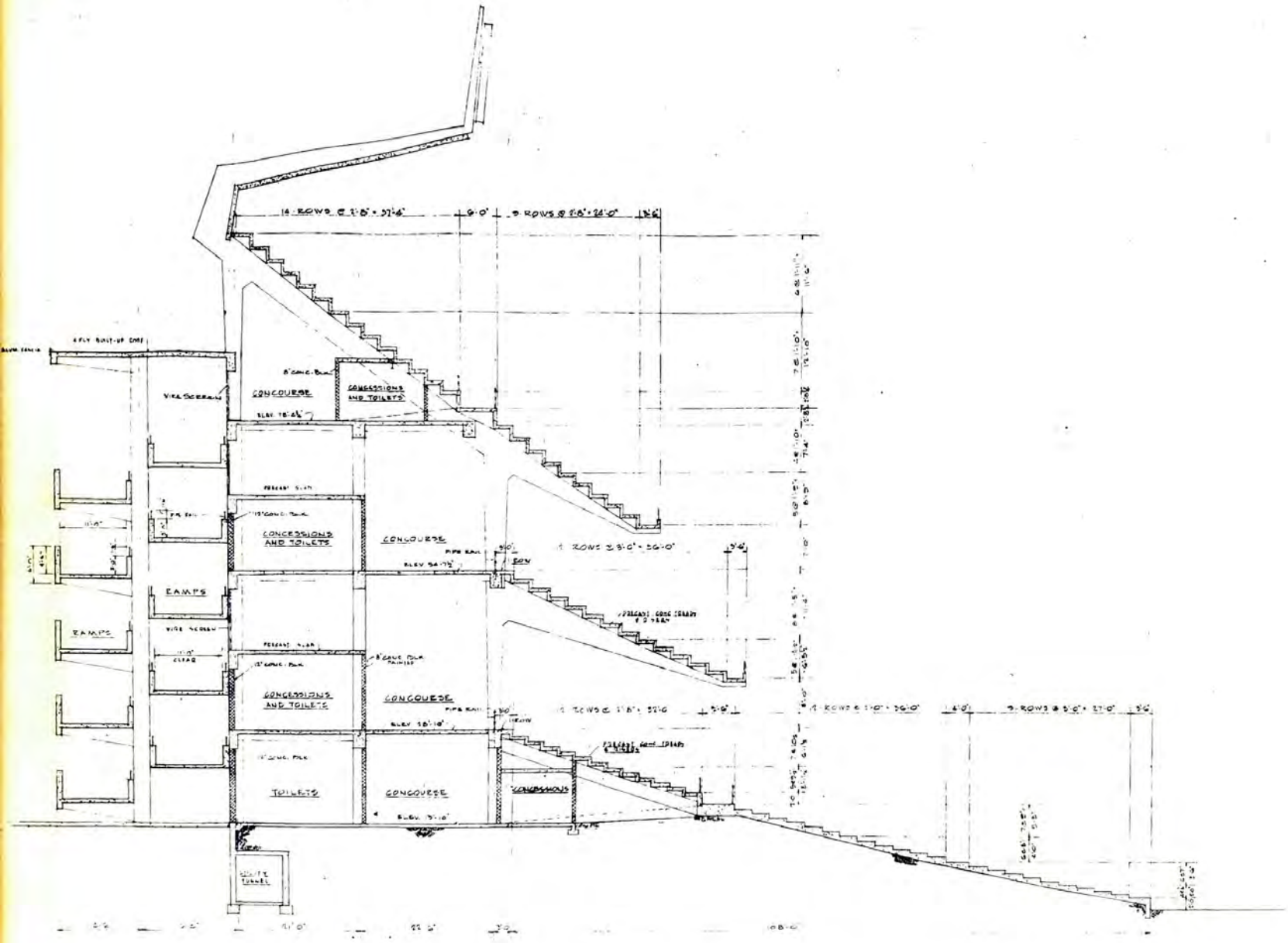
UPPER DECK - OUTFIELD (2)



UPPER DECK - BEHIND HOME PLATE (1)

TOILET ROOM PLANS SCALE: 1/8"=1'-0"

14 TOILET ROOM PLANS
AMERICAN LEAGUE BASEBALL STADIUM
DEL E. WEBB CORPORATION

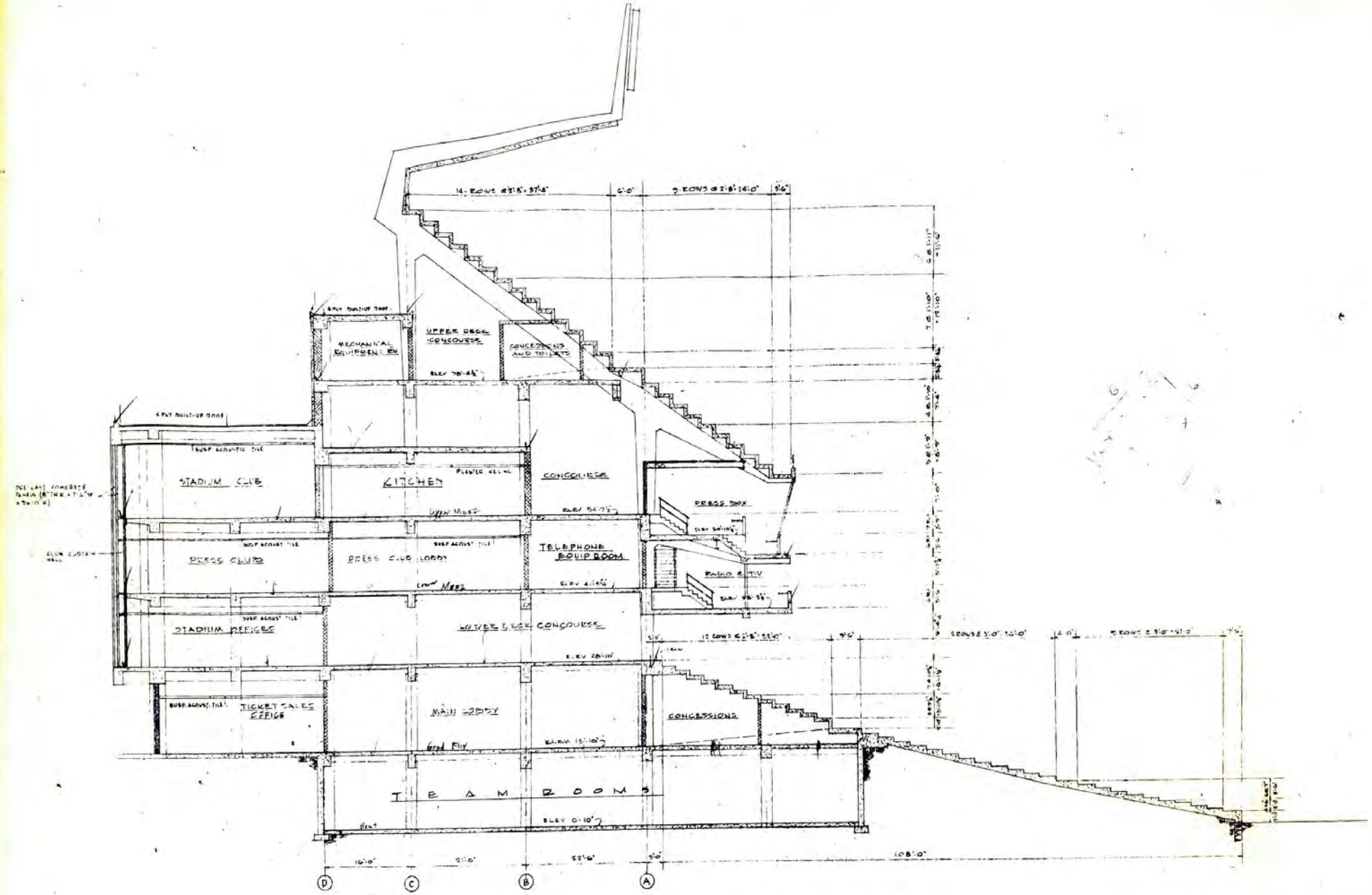


TYPICAL SECTION SCALE: 1/8"=1'-0"

15 TYPICAL SECTION

AMERICAN LEAGUE BASEBALL STADIUM

DEL E. WEBB CORPORATION



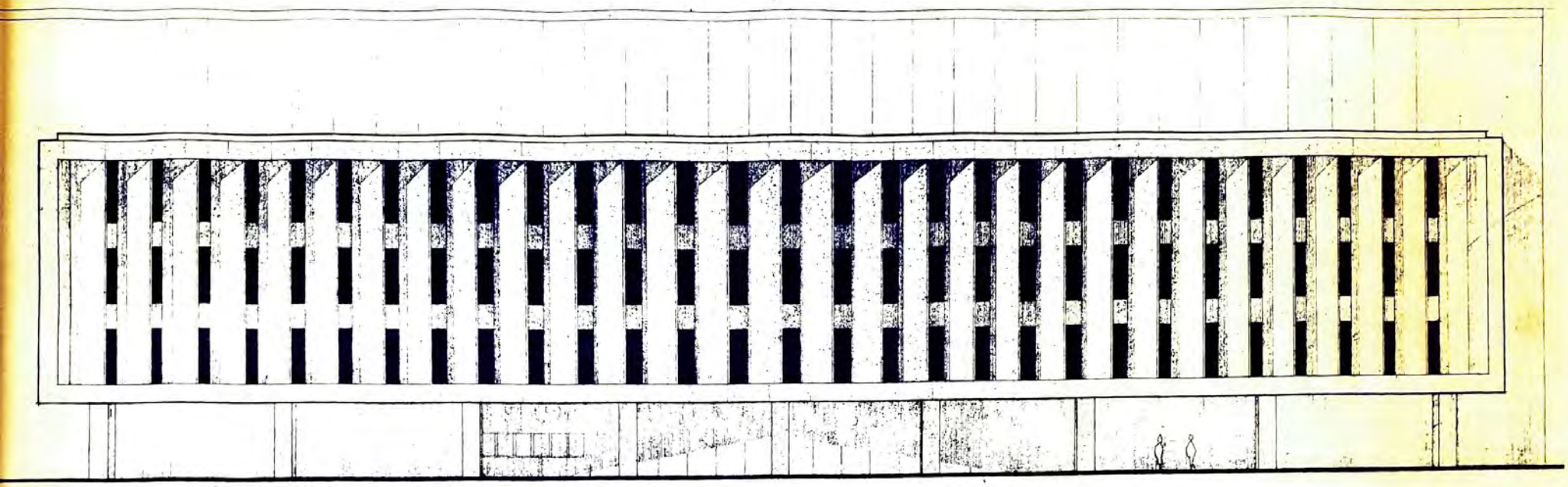
SECTION THRU CLUB AND OFFICE AREAS SCALE: 1/8"=1'-0"

16 SECTION THRU CLUB AND OFFICE AREA

AMERICAN LEAGUE BASEBALL STADIUM

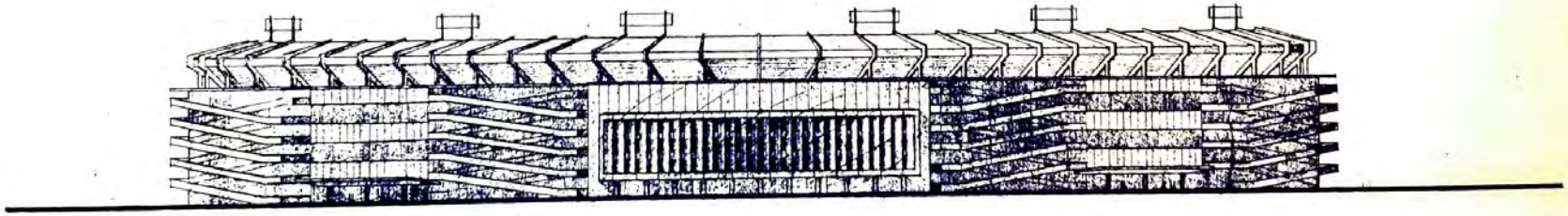
DEL E. WEBB CORPORATION

MAY 14 1964



MAIN ENTRANCE ELEVATION

SCALE 1" = 100'-0"



FRONT ELEVATION

SCALE 1" = 200'-0"

17

ELEVATION

AMERICAN LEAGUE

FOOTBALL STADIUM

DEL E. WEBB CORPORATION

CITY OF ANAHEIM (CALIFORNIA)
STADIUM, INC.

805-937-9850
Leonard G. Smith
1145 Hampshire Lane
Santa Maria, California
93455

RETURN TO:

Leonard Smith Real Estate
~~126-B So. Claudina St. - Anaheim 5, Calif.~~
~~PRospect 4-3779~~

~~325 N NEW AVE~~
ANAHEIM CA ~~92806~~

APPENDIX D

1979 PLAN

Addition to Anaheim Stadium

Anaheim, California

Anaheim Stadium Inc.

Skidmore, Owings & Merrill
Architects / Engineers
Los Angeles, California

Devine James Labinski Myers
Consulting Architects
Kansas City, Missouri

Cabot, Cabot & Forbes
Consultants
Los Angeles, California

Architectural

SC-A-1 Site Conditions & Sub Level Plan
SC-A-2 Field Level & Field Terrace
SC-A-3 Club Level & View Level Concourse
SC-A-4 View Level & Roof Plan
SC-A-5 Stadium Sections
SC-A-6 Exterior Elevations
SC-A-7 Ancillary Spaces
SC-A-8 Door & Handrail Schedules
SC-A-9 Room Material Schedule & Partition Types
SC-A-10 Escalator, Ramp & Miscellaneous Details
SC-A-11 Seats - Existing Facilities

Structural

SC-S-1 General layout
SC-S-2 Footing plan Col 38 to 47
SC-S-3 Footing plan Col 47 to 59
SC-S-4 Footing schedule and foundation details
SC-S-5
SC-S-6 Basement floor plan Col 38 to 47
SC-S-7 Basement floor plan Col 47 to 59
SC-S-8 Floor framing plan EL 13-10 Col 38 to 47
SC-S-9 Floor framing plan EL 13-10 Col 47 to 59
SC-S-10 Floor framing plan EL 28-10 Col 38 to 47
SC-S-11 Floor framing plan EL 28-10 Col 46 to 59
SC-S-12 Floor framing plan EL 54-7] Col 38 to 47
SC-S-13 Floor framing plan EL 54-7] Col 47 to 59
SC-S-14 Floor framing plan EL 67-3] Col 38 to 47
SC-S-15 Floor framing plan EL 67-3] Col 47 to 59
SC-S-16 Floor framing plan Upper Deck Seating Col 38 to 47
SC-S-17 Floor framing plan Upper Deck Seating Col 47 to 59
SC-S-18 Roof framing plan Col 38 to 47
SC-S-19 Roof framing plan Col 47 to 58
SC-S-20 Column Schedule, typical details
SC-S-21
SC-S-22 Field Terrace & Club Level Seating Plan Col 38 to 47
SC-S-23 Field Terrace & Club Level Seating Plan Col 47 to 59
SC-S-24 Upper Deck Seating plan Col 38to 47
SC-S-25 Upper Deck Seating Plan Col 47 to 59
SC-S-26 Bent 1 Elevations & Details
SC-S-27 Bent 2 Elevations & Details

Plumbing

SC-C-1 Site Plan

SC-P-1 Legend & Schedule
SC-P-2 Sub Level Plan
SC-P-3 Field Level Plan
SC-P-4 Field Terrace Plan
SC-P-5 Club Level Plan
SC-P-6 View Level Concourse Plan
SC-P-7 View Level Plan
SC-P-8 Roof Plan
SC-P-9 Riser Diagrams

Mechanical

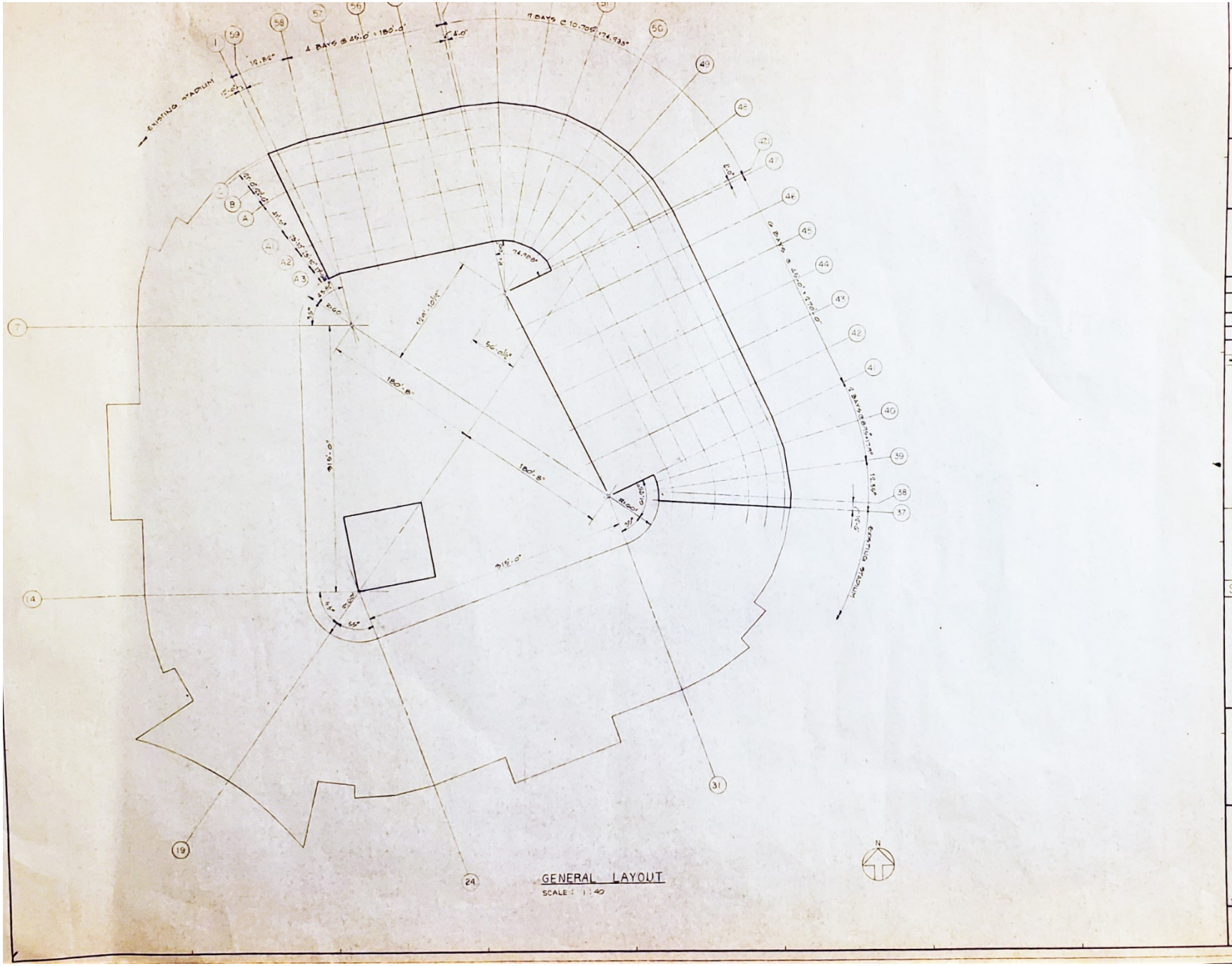
SC-M-1 Sub Level Plan
SC-M-2 Field Level Plan
SC-M-3 Field Terrace Plan
SC-M-4 Club Level Plan
SC-M-5 View Level Concourse Plan
SC-M-6 Ancillary Facilities
SC-M-7 Sections

Electrical

SC-E-1 Sub Level Plan
SC-E-2 Field Level Plan
SC-E-3 Field Terrace Plan
SC-E-4 Club Level Plan
SC-E-5 View Level Concourse Plan
SC-E-6 View Level Plan
SC-E-7 Roof Plan
SC-E-8 Team Facilities & Press Boxes Plan
SC-E-9 Riser Diagrams
SC-E-10 Single Line Diagram
SC-E-11 Symbols List
SC-E-12 Single Line Diagram For Boxes
SC-E-13 MCC Single Line Diagram

APPROVED FOR OWNER BY: JANUARY — 1979
LEONARD SMITH PRESIDENT
BERNARD JORDAN TREASURER
ARTHUR SHAW JR. ASSISTANT SECRETARY
TOM LIESLER STADIUM DIRECTOR
THORNTON E. PLESSALL ENGINEER

SIGNATURES LIMITED ON PRELIMINARY ONLY NOT FOR CONSTRUCTION ISSUE.



Anaheim Stadium

Anaheim, California

Anaheim Stadium Inc.

Skidmore, Owings & Merrill
Architects-Engineers
555 South Flower Street
Los Angeles

Devine James Labinski Myers
Consulting Architects
23 Westport Square
Kansas City, Missouri

Cabot, Cabot & Forbes
Consultants
400 Wilshire Boulevard
Los Angeles

Approved for the Owner by

Approved for the Architect by

Drawn by | Job number

Checked by | Date

Revisions

No.	Revisions indicated thus △	Date

Information and details indicating on these sheets are intended to convey a quality of design, construction, and workmanship which will meet or exceed that which is true in the existing building. It is recommended that all parties involved in construction of the new portion thoroughly review the existing building for further clarification of project materials, construction, and workmanship criteria.

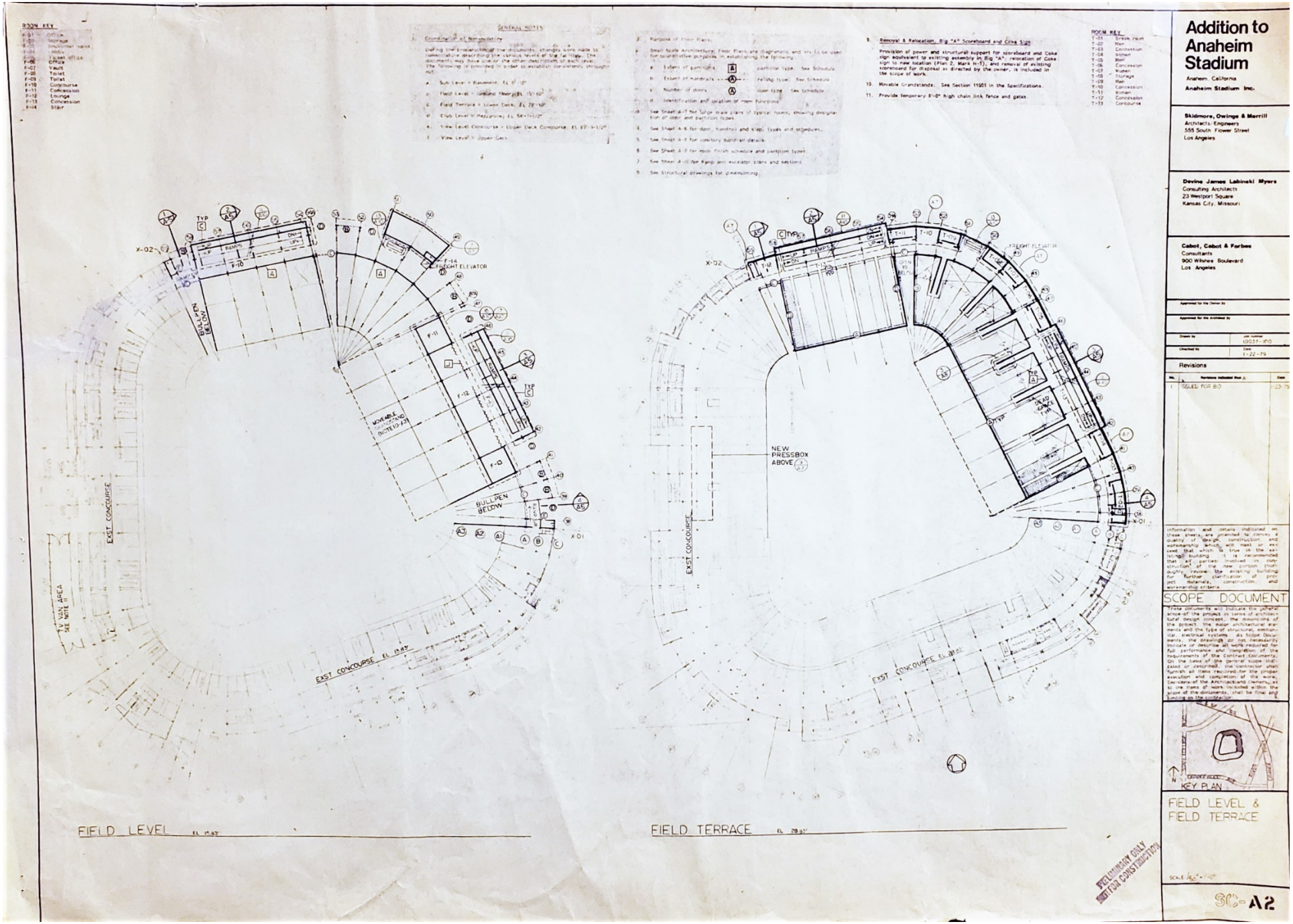
SCOPE DOCUMENT

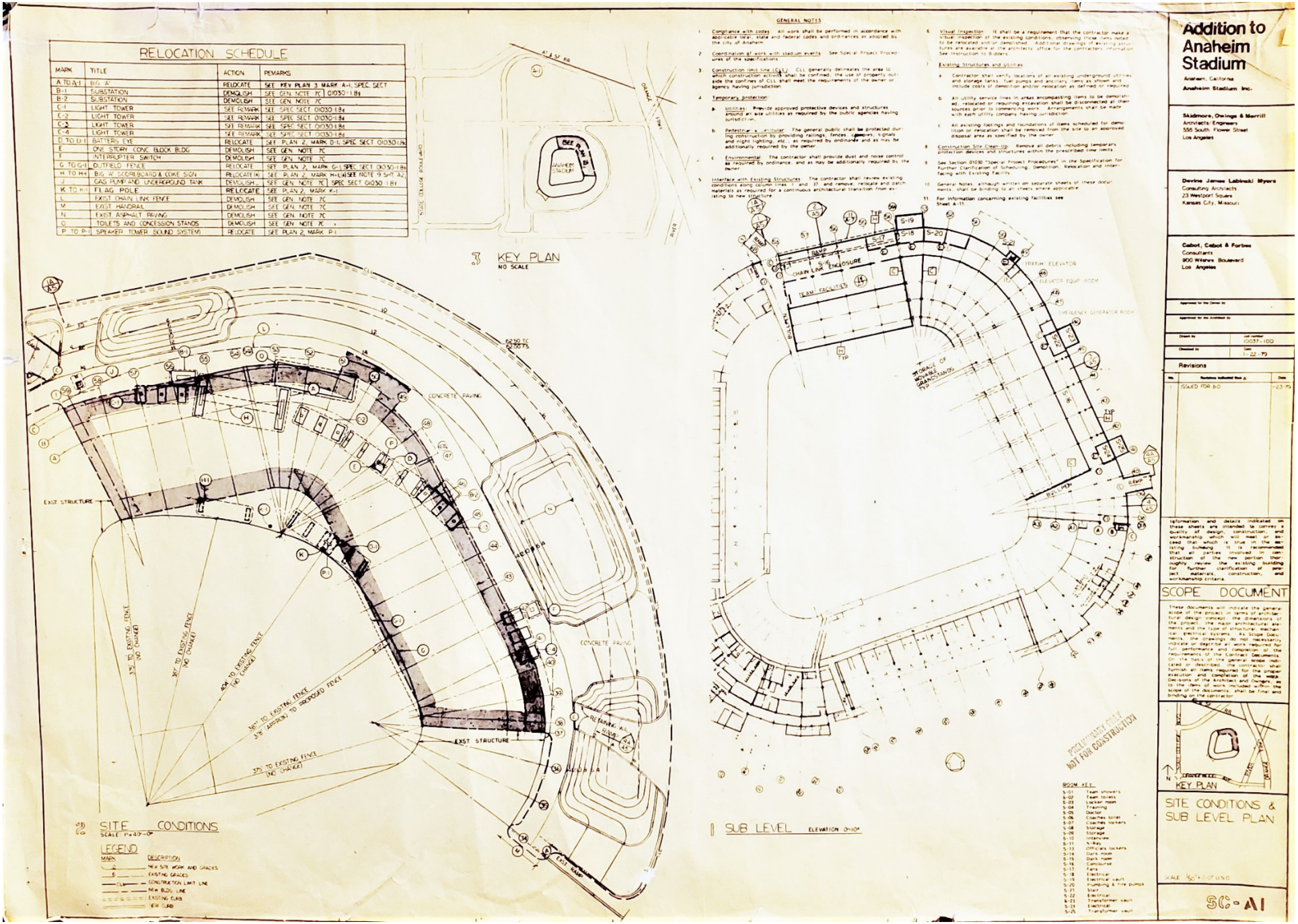
These documents will indicate the general scope of the project in terms of architectural design concept, the dimensions of the project, the major architectural elements and the type of structural, mechanical, electrical systems. As Scope Documents, the drawings do not necessarily indicate or describe all work required for full performance and completion of the requirements of the Contract Documents. On the basis of the general scope indicated or described, the contractor shall furnish all items required for the proper execution and completion of the work. Decisions of the Architect and Owners, as to the items of work included within the scope of the documents, shall be final and binding on the contractor.

GENERAL LAYOUT

SCALE: 1:40 DATE: 1-22-79

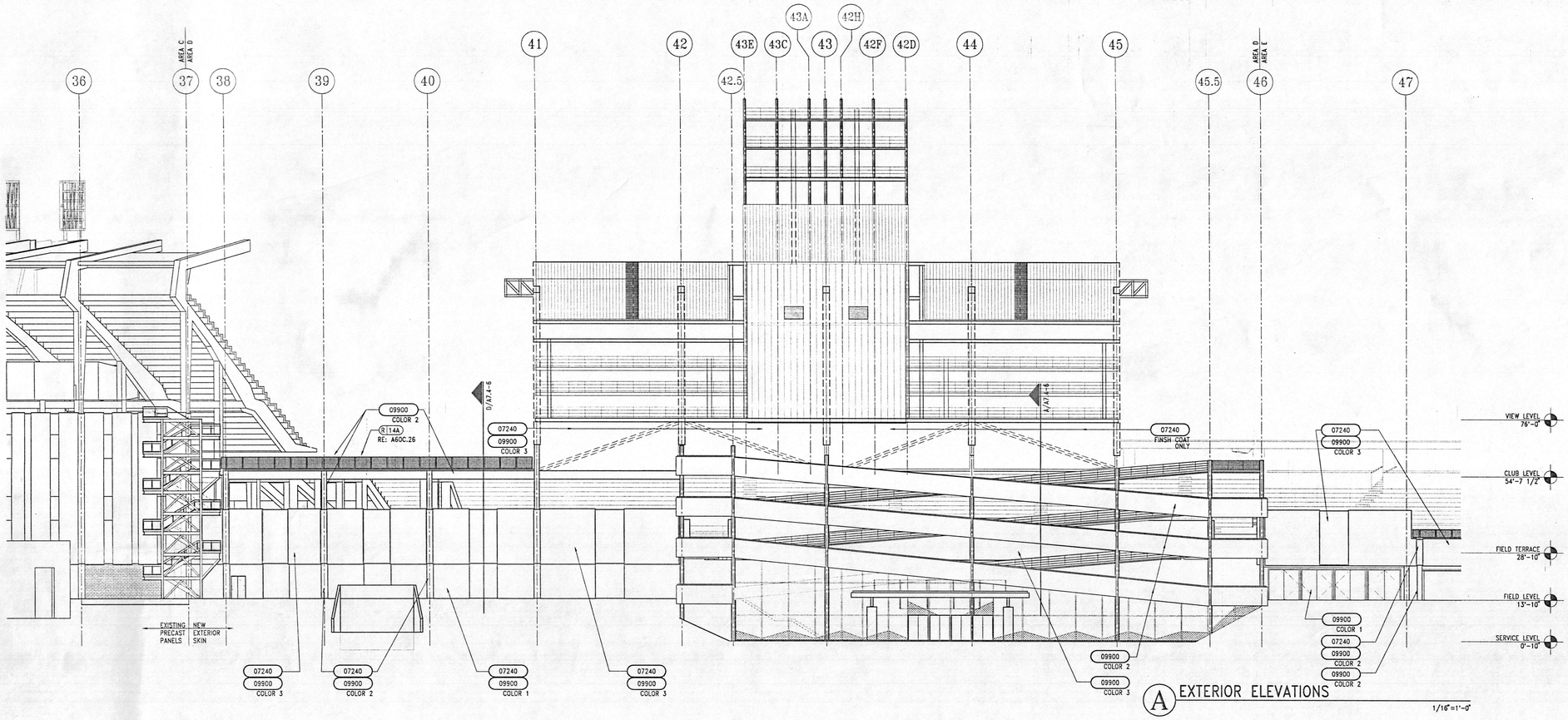
SD-S1

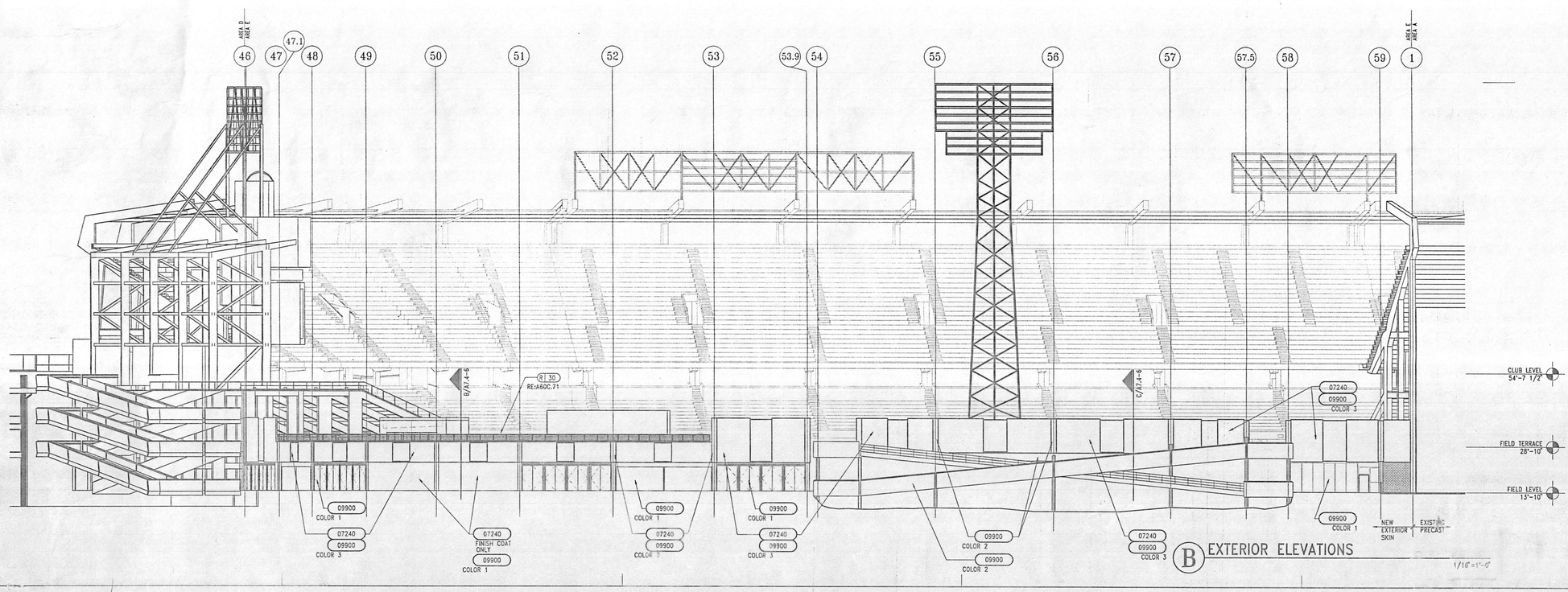

Addition to Anaheim Stadium
Anaheim, California
Anaheim Stadium Inc.
Skidmore, Owings & Merrill
Architects-Engineers
555 South Flower Street
Los Angeles
Devine Jansen Labinski Myers
Consulting Architects
23 Westport Square
Kansas City, Missouri
Cabot, Cabot & Forbes
Consultants
900 Wilshire Boulevard
Los Angeles
Revisions
SCOPE DOCUMENT
KEY PLAN
FIELD LEVEL & FIELD TERRACE
FIELD LEVEL
FIELD TERRACE
EXST CONCOURSE
NEW PRESSBOX ABOVE
PRELIMINARY ONLY NOT FOR CONSTRUCTION
SC-A2


RELOCATION SCHEDULE
MARK | TITLE | ACTION | REMARKS
A TO A-1 | BIG 'A' | RELOCATE | SEE KEY PLAN 3 MARK A-1, SPEC SECT
B-1 | SUBSTATION | DEMOLISH | SEE GEN. NOTE 7C | 01030-1.8a
B-2 | SUBSTATION | DEMOLISH | SEE GEN. NOTE 7C
C-1 | LIGHT TOWER | SEE REMARK | SEE SPEC SECT. 01030-1.8a
C-2 | LIGHT TOWER | SEE REMARK | SEE SPEC SECT. 01030-1.8a
C-3 | LIGHT TOWER | SEE REMARK | SEE SPEC SECT. 01030-1.8a
C-4 | LIGHT TOWER | SEE REMARK | SEE SPEC SECT. 01030-1.8a
D TO D-1 | BATTERY EYE | RELOCATE | SEE PLAN 2, MARK D-1; SPEC SECT 01030-1.8a
E | ONE STORY CONC. BLOCK BLDG. | DEMOLISH | SEE GEN. NOTE 7C
F | INTERRUPTER SWITCH | DEMOLISH | SEE GEN. NOTE 7C
G TO G-1 | OUTFIELD FENCE | RELOCATE | SEE PLAN 2, MARK G-1; SPEC SECT 01030-1.8a
H TO H-1 | BIG 'A' SCOREBOARD & COKE SIGN | RELOCATE(H) | SEE PLAN 2, MARK H-1; SEE NOTE 9 SHT A2
I | GAS PUMP AND UNDERGROUND TANK | DEMOLISH | SEE GEN. NOTE 7C | SPEC SECT 01030-1.8a
K TO K-1 | FLAG POLE | RELOCATE | SEE PLAN 2, MARK K-1
L | EXIST. CHAIN LINK FENCE | DEMOLISH | SEE GEN. NOTE 7C
M | EXIST. HANDRAIL | DEMOLISH | SEE GEN. NOTE 7C
N | EXIST. ASPHALT PAVING | DEMOLISH | SEE GEN. NOTE 7C
O | TOILETS AND CONCESSION STANDS | DEMOLISH | SEE GEN. NOTE 7C
P TO P-1 | SPEAKER TOWER (SOUND SYSTEM) | RELOCATE | SEE PLAN 2, MARK P-1
KEY PLAN
NO SCALE
SITE CONDITIONS
SCALE 1"=40'-0"
LEGEND
MARK | DESCRIPTION
NEW SITE WORK AND GRADES
EXISTING GRADES
CONSTRUCTION LIMIT LINE
NEW BLDG. LINE
EXISTING CURB
NEW CURB
CONCRETE PAVING
EXIST STRUCTURE
RETAINING WALL
EXIST RAMP
GENERAL NOTES
1 Compliance with codes: All work shall be performed in accordance with applicable local, state and federal codes and ordinances as adopted by the city of Anaheim.
2 Coordination of work with stadium events: See Special Project Procedures of the specifications.
3 Construction limit line (CLL): CLL generally delineates the area to which construction activities shall be confined, the use of property outside the confines of CLL shall meet the requirements of the owner or agency having jurisdiction.
4 Temporary protection:
a Utilities: Provide approved protective devices and structures around all site utilities as required by the public agencies having jurisdiction.
b Pedestrian circulation: The general public shall be protected during construction by providing railings, fences, covers, signals and night lighting, etc. as required by ordinance and as may be additionally required by the owner.
c Environmental: The contractor shall provide dust and noise control as required by ordinance, and as may be additionally required by the owner.
5 Interface with Existing Structures: The contractor shall review existing conditions along column lines 1 and 37 and remove, relocate and patch materials as required for a continuous architectural transition from existing to new structure.
6 Visual Inspection: It shall be a requirement that the contractor make a visual inspection of the existing conditions, observing those items noted to be relocated and or demolished. Additional drawings of existing structures are available at the architects' office for the contractors information. See instruction to Bidders.
7 Existing Structures and Utilities:
a Contractor shall verify locations of all existing underground utilities and storage tanks, fuel pumps and ancillary items as shown and include costs of demolition and/or relocation as defined or required.
b All utility service lines in areas encompassing items to be demolished, relocated or requiring excavation shall be disconnected at their sources prior to commencing work. Arrangements shall be made with each utility company having jurisdiction.
c All existing footings and foundations of items scheduled for demolition or relocation shall be removed from the site to an approved disposal area as specified by the owner.
8 Construction Site Clean-Up: Remove all debris including temporary protection devices and structures within the prescribed time limits.
9 See Section 01030 "Special Project Procedures" in the Specification for Further Clarification of Scheduling, Demolition, Relocation and Interfacing with Existing Facility.
10 General Notes, although written on separate sheets of these documents, shall be binding to all sheets where applicable.
11 For information concerning existing facilities see Sheet A-11.
SUB LEVEL ELEVATION 0'-10"
CHAIN LINK ENCLOSURE
TEAM FACILITIES
RAMP
TYP.
FREIGHT ELEVATOR
ELEVATOR EQUIP. ROOM
EMERGENCY GENERATOR ROOM
STORAGE OF MOVABLE GRANDSTANDS
PRELIMINARY ONLY NOT FOR CONSTRUCTION
ROOM KEY
S-01 Team showers
S-02 Team toilets
S-03 Locker room
S-04 Training
S-05 Doctor
S-06 Coaches toilet
S-07 Coaches lockers
S-08 Storage
S-09 Storage
S-10 Storage
S-11 X-Ray
S-12 Officials lockers
S-13 Dark room
S-14 Dark room
S-15 Concourse
S-16 Fans
S-17 Electrical
S-18 Electrical vault
S-19 Plumbing & fire pumps
S-20 Stair
S-21 Stair
S-22 Electrical
S-23 Transformer vault
S-24 Electrical
S-25 Transformer vault
Addition to Anaheim Stadium
Anaheim, California
Anaheim Stadium Inc.
Skidmore, Owings & Merrill
Architects/Engineers
555 South Flower Street
Los Angeles
Devine Jannes Labkowski Myers
Consulting Architects
23 Westport Square
Kansas City, Missouri
Cabot, Cabot & Forbes
Consultants
900 Wilshire Boulevard
Los Angeles
Revisions
1 ISSUED FOR BID 1-23-79
SCOPE DOCUMENT
These documents will indicate the general scope of the project in terms of architectural design concept, the dimensions of the project, the major architectural elements and the type of structural, mechanical, electrical systems. As Scope Documents, the drawings do not necessarily indicate or describe all work required for full performance and completion of the requirements of the Contract Documents. On the basis of the general scope indicated or described, the contractor shall furnish all items required for the proper execution and completion of the work. Decisions of the Architect and Owner as to the items of work included within the scope of the documents, shall be final and binding on the contractor.
KEY PLAN
SITE CONDITIONS & SUB LEVEL PLAN
SC-A1

APPENDIX E

1997 PLANS





FOR BIDDING - PERMIT AND CONSTRUCTION

KEY NOTE MASTER

DIVISION 01 GENERAL REQUIREMENTS

01027 APPLICATIONS FOR PAYMENT
ALTERNATIVES
01030 ALTERNATIVES
01040 PROJECT COORDINATION
01015 CUTTING AND PATCHING
01095 REFERENCE STANDARDS AND DEFINITIONS
01200 PROJECT MEETINGS
01300 SUBMITTALS
01305 SAMPLE SUBMITTAL FORMS
01330 COMPUTER MEDIA
01400 CONTRACTOR'S QUALITY CONTROL PROGRAM
01410 TESTING AND INSPECTION SERVICES
01500 TEMPORARY FACILITIES
01600 MTERIALS AND EQUIPMENT
01631 PRODUCT SUBTITUTIONS
01650 TRAINING
01700 PROJECT CLOSEOUT
01720 PROJECT RECORD DOCUMENTS
01730 OPERATING AND MATENANCE DATA
01740 WARRANTIES AND BONDS

DIVISION 02 Sitework

02071 SELECTIVE DEMOLITION - 1

DIVISION 03 Concrete

03100 CONCRETE FORM WORK
03200 CONCRETE REINFORCEMENTS
03300 CAST-IN-PLACE CONCRETE
03380 POLYMER CONCRETE
03400 CONCRETE PREPARATION

DIVISION 04 Masonry

04200 UNIT MASONRY
04230 REINFORCED UNIT MASONRY

DIVISION 05 Metals

05100 STRUCTURAL STEEL
05310 METAL DECKING
05400 COLD-FORMED METAL FRAMING
05500 METAL FABRICATION
05510 METAL STAIRS
05521 PIPE AND TUBE RAILINGS
05720 ORNAMENTAL HANDRAILS AND RAILINGS
05810 EXPANSION JOINT COVER ASSEMBLIES

DIVISION 06 Wood

06100 MISCELLANEOUS CARPENTRY
06400 ARCHITECTURAL WOODWORK

DIVISION 07 Thermal and Moisture Protection

07210 BUILDING INSULATION
07240 EXTERIOR INSULATION AND FINISH SYSTEM
07270 FIRESTOPPING
07533 TERMOPLASTIC (PVC) ROOFING
07620 SHEET METAL FLASHING AND TRIM
07710 MANUFACTURED ROOF SPECIALTIES
07720 ROOF ACCESSORIES
07910 SILICONE JOINT SEALANTS
07915 PRECAST CONCRETE JOINT SEALANTS

DIVISION 08 Doors and Windows

08110 STEEL DOORS AND FRAMES
08211 FLUSH WOOD DOORS
08305 ACCESS DOORS
08330 OVERHEAD COILING DOORS
08410 ALUMINUM ENTRANCES AND STOREFRONTS
08665 SECURITY WINDOWS
08710 DOOR HARDWARE
08800 GLAZING
08830 MIRROR GLASS
08920 GLAZED ALUMINUM CURTAIN WALL DOOR SCHEDULE

DIVISION 09 Finishes

09220 PORTLAND CEMENT PLASTER
09255 GYPSUM BOARD ASSEMBLIES
09263 GYPSUM BOARD SHAFT-WALL ASSEMBLIES
09510 ACOUSTICAL CEILINGS
09651 RESILENT TILE FLOORING
09653 RESILENT WALL BASE AND ACCESSORIES
09680 CARPET
09780 FLOOR SEALER
09800 SPECIAL COATINGS
09810 FERROUS METAL SPECIAL COATINGS
09811 PIPE RAILING SPECIAL COATINGS
09900 PAINTING

DIVISION 10 Specialties

10155 TOILET COMPARTMENTS
10450 PEDESTRIAN CONTROL DEVICES
10530 AWNINGS
10605 WIRE MESH PARTITIONS
10800 TOILET AND BATH ACCESSORIES

DIVISION 11 Equipment

11400 FOOD SERVICE EQUIPMENT
11701 AUDIO VIDEO SYSTEMS

DIVISION 15 Mechanical

15100 BASIC REQUIREMENTS AND MATERIALS
15200 INSULATION
15400 PLUMBING AND PIPING
15500 FIRE PROTECTION SYSTEM
15600 HEATING, VENTILATING AND AIR CONDITIONING
15700 BUILDING CONTROL SYSTEMS

DIVISION 16 Electrical

16100 GENERAL ELECTRICAL REQUIREMENTS
16200 ELECTRICAL EQUIPMENT AND SYSTEMS
16410 FIRE ALARM SYSTEM
17200 SECURITY SYSTEM

HOK SPORT

STADIUM DESIGN ARCHITECT
HELLMUTH OBATA & KASSABAUM, INC.
Architecture, Engineering, Planning, Interiors, Facility Programming
323 West 8th Street, Suite700
Kansas City, Missouri 64105

DESIGN ARCHITECT
ROBERT A.M. STERN ARCHITECTS
NEW YORK, NEW YORK

STRUCTURAL ENGINEER
THORNTON-TOMASETTI ENGINEERS
NEW YORK, NEW YORK

MECHANICAL/ELECTRICAL/PLUMBING
ME ENGINEERS, INC.
DENVER, COLORADO

CIVIL ENGINEER
IMA ENGINEERS
ORANGE, CALIFONIA

AUDIO/VISUAL
ACOUSTIC DIMENSIONS
DALLAS, TEXAS

GRAPHICS
DOUGLAS-GALLAGHER
HOUSTON, TEXAS

ANAHEIM STADIUM RENOVATION

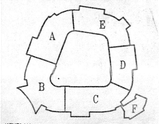
ORIGINAL ISSUANCE

BID PACKAGE #5A

REVISIONS

NO.	DATE	DESCRIPTION

KEYPLAN



PROJECT NO. 95-718-101 | ISSUED BY:
DRAWN BY: | REVIEWED BY:
ISSUED: 06-02-97

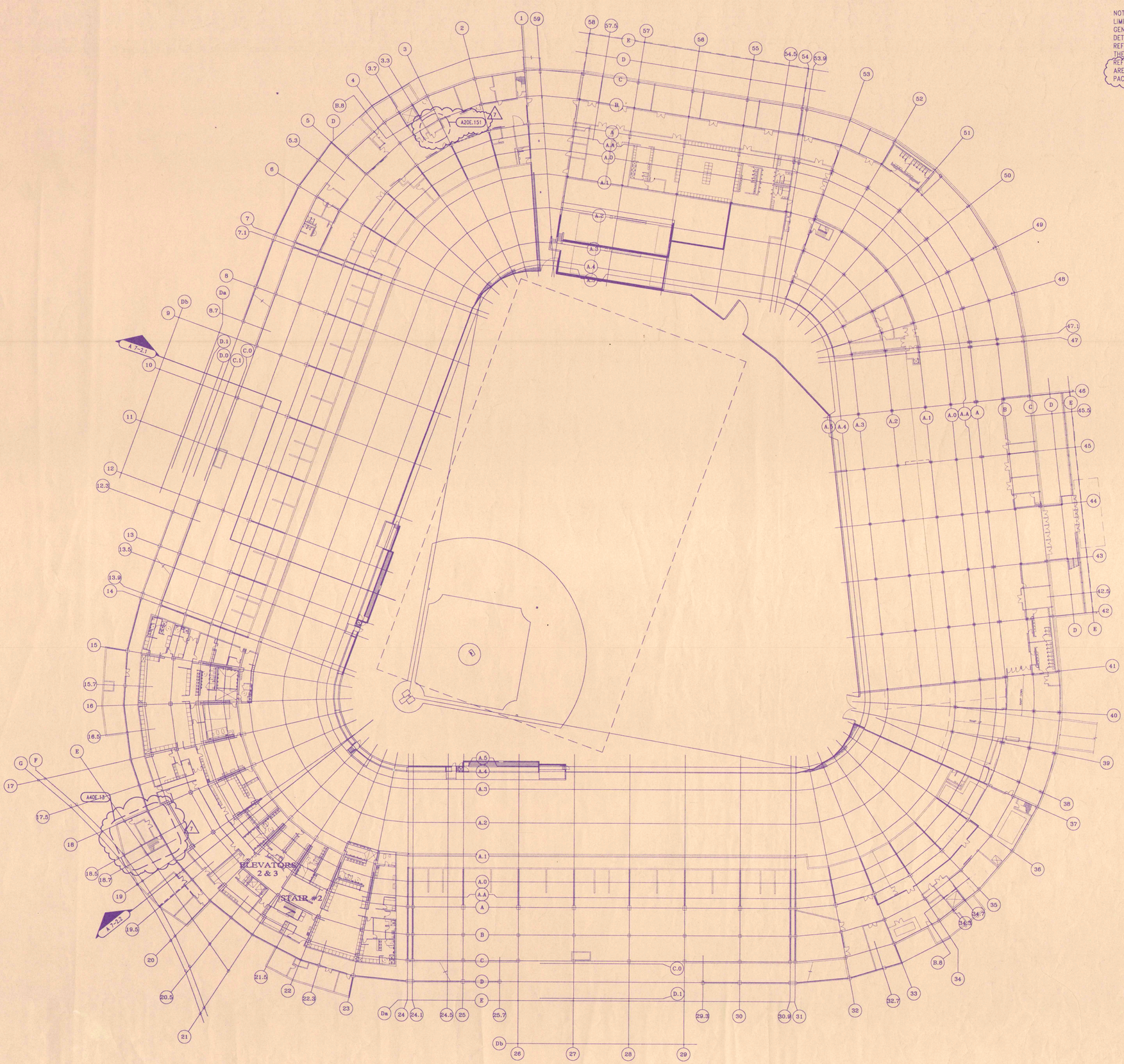
SHEET TITLE

EXTERIOR ELEVATIONS AREA C, D, E

CATEGORY - SUB-CATEGORY - SHEET

A5-1A

© copyright HELLMUTH, OBATA & KASSABAUM P.C. INC 1997



NOTE:
LIMIT OF WORK LINE IS INTENDED AS A GENERAL REFERENCE ONLY. FOR A DETAILED DESCRIPTION OF WORK, REFER TO DRAWINGS ASSOCIATED WITH THESE AREAS.
REFER TO SPECIFICALLY REFERENCED AREAS FOR WORK RELATED TO BID PACKAGE #6.

DIVISION 01 GENERAL REQUIREMENTS

01027 APPLICATIONS FOR PAYMENT ALTERNATIVES
01030 ALTERNATIVES
01040 PROJECT COORDINATION
01015 CUTTING AND PATCHING
01095 REFERENCE STANDARDS AND DEFINITIONS
01200 PROJECT MEETINGS
01300 SUBMITTALS
01305 SAMPLE SUBMITTAL FORMS
01330 COMPUTER MEDIA
01400 CONTRACTOR'S QUALITY CONTROL PROGRAM
01410 TESTING AND INSPECTION SERVICES
01500 TEMPORARY FACILITIES
01600 MTERIALS AND EQUIPMENT
01631 PRODUCT SUBTITUTIONS
01650 TRAINING
01700 PROJECT CLOSEOUT
01720 PROJECT RECORD DOCUMENTS
01730 OPERATING AND MATENANCE DATA
01740 WARRANTIES AND BONDS

DIVISION 02 Sitework

02071 SELECTIVE DEMOLITION - 1

DIVISION 03 Concrete

03100 CONCRETE FORM WORK
03200 CONCRETE REINFORCEMENTS
03300 CAST-IN-PLACE CONCRETE
03380 POLYMER CONCRETE
03400 CONCRETE PREPARATION

DIVISION 04 Masonry

04200 UNIT MASONRY
04230 REINFORCED UNIT MASONRY

DIVISION 05 Metals

05100 STRUCTURAL STEEL
05310 METAL DECKING
05400 COLD-FORMED METAL FRAMING
05500 METAL FABRICATION
05510 METAL STAIRS
05521 PIPE AND TUBE RAILINGS
05720 ORNAMENTAL HANDRAILS AND RAILINGS
05810 EXPANSION JOINT COVER ASSEMBLIES

DIVISION 06 Wood

06100 MISCELLANEOUS CARPENTRY
06400 ARCHITECTURAL WOODWORK

DIVISION 07 Thermal and Moisture Protection

07210 BUILDING INSULATION
07240 EXTERIOR INSULATION AND FINISH SYSTEM
07270 FIRESTOPPING
07533 TERMOPLASTIC (PVC) ROOFING
07620 SHEET METAL FLASHING AND TRIM
07710 MANUFACTURED ROOF SPECIALTIES
07720 ROOF ACCESSORIES
07910 SILICONE JOINT SEALANTS
07915 PRECAST CONCRETE JOINT SEALANTS

DIVISION 08 Doors and Windows

08110 STEEL DOORS AND FRAMES
08211 FLUSH WOOD DOORS
08305 ACCESS DOORS
08330 OVERHEAD COILING DOORS
08410 ALUMINUM ENTRANCES AND STOREFRONTS
08665 SECURITY WINDOWS
08710 DOOR HARDWARE
08800 GLAZING
08830 MIRROR GLASS
08920 GLAZED ALUMINUM CURTAIN WALL DOOR SCHEDULE

DIVISION 09 Finishes

09220 PORTLAND CEMENT PLASTER
09255 GYPSUM BOARD ASSEMBLIES
09263 GYPSUM BOARD SHAFT-WALL ASSEMBLIES
09510 ACOUSTICAL CEILINGS
09651 RESILIENT TILE FLOORING
09653 RESILIENT WALL BASE AND ACCESSORIES
09680 CARPET
09780 FLOOR SEALER
09800 SPECIAL COATINGS
09810 FERROUS METAL SPECIAL COATINGS
09811 PIPE RAILING SPECIAL COATINGS
09900 PAINTING

DIVISION 10 Specialties

10155 TOILET COMPARTMENTS
10450 PEDESTRIAN CONTROL DEVICES
10530 AWNINGS
10605 WIRE MESH PARTITIONS
10800 TOILET AND BATH ACCESSORIES

DIVISION 11 Equipment

11400 FOOD SERVICE EQUIPMENT
11701 AUDIO VIDEO SYSTEMS

DIVISION 15 Mechanical

15100 BASIC REQUIREMENTS AND MATERIALS
15200 INSULATION
15400 PLUMBING AND PIPING
15500 FIRE PROTECTION SYSTEM
15600 HEATING, VENTILATING AND AIR CONDITIONING
15700 BUILDING CONTROL SYSTEMS

DIVISION 16 Electrical

16100 GENERAL ELECTRICAL REQUIREMENTS
16200 ELECTRICAL EQUIPMENT AND SYSTEMS
16410 FIRE ALARM SYSTEM
17200 SECURITY SYSTEM

FOR BIDDING
PERMIT AND CONSTRUCTION

0 8 16 32 64

SPORT

STADIUM DESIGN ARCHITECT
HELLMUTH OBATA & KASSABAUM, INC.
Architecture, Engineering, Planning, Interiors, Facility Programming
323 West 8th Street, Suite700
Kansas City, Missouri 64105

DESIGN ARCHITECT
ROBERT A.M. STERN ARCHITECTS
NEW YORK, NEW YORK

STRUCTURAL ENGINEER
THORNTON-TOMASETTI ENGINEERS
NEW YORK, NEW YORK

MECHANICAL/ELECTRICAL/PLUMBING
ME ENGINEERS, INC.
DENVER, COLORADO

CIVIL ENGINEER
IWA ENGINEERS
ORANGE, CALIFORNIA

AUDIO/VISUAL
ACOUSTIC DIMENSIONS
DALLAS, TEXAS

GRAPHICS
DOUGLAS-GALLAGHER
HOUSTON, TEXAS

ANAHEIM STADIUM RENOVATION

ORIGINAL ISSUANCE
BID PACKAGE #2

REVISIONS

NO.	DATE	DESCRIPTION
1	11-11-96	ADD. #1 BP02
2	12-2-96	REISSUED BP03
3	1-20-97	REISSUED BP04
4	3-31-97	REISSUED BP05
5	4-16-97	REISSUED BP04/05
6	6-2-97	REISSUED BP05A
7	7-14-97	REISSUED BP06

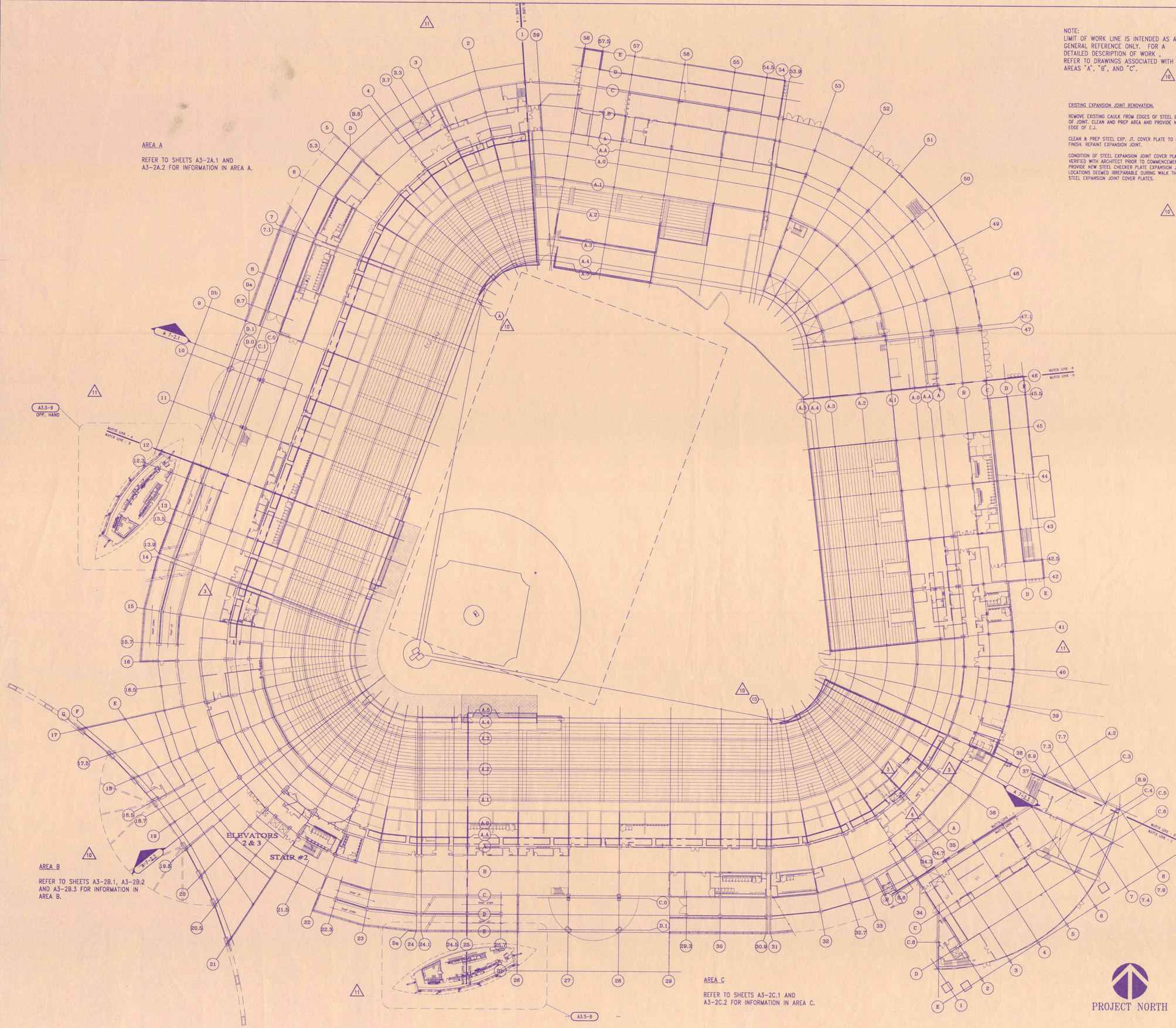
KEYPLAN

PROJECT NO.: 95-718-101
ISSUED BY:
DRAWN BY:
REVIEWED BY:
ISSUED: NOVEMBER 4,1996

SHEET TITLE
ARCHITECTURAL SERVICE LEVEL REFERENCE PLAN

CATEGORY - SUB-CATEGORY - SHEET
A1-1

© copyright HELLMUTH, OBATA & KASSABAUM P.C. INC 1996



NOTE:
LIMIT OF WORK LINE IS INTENDED AS A GENERAL REFERENCE ONLY. FOR A DETAILED DESCRIPTION OF WORK, REFER TO DRAWINGS ASSOCIATED WITH AREAS "A", "B", AND "C".

EXISTING EXPANSION JOINT RENOVATION.

REMOVE EXISTING CAULK FROM EDGES OF STEEL EXP. JT. FULL LENGTH OF JOINT. CLEAN AND PREP AREA AND PROVIDE NEW 07910 ALONG EDGE OF E.J.

CLEAN & PREP STEEL EXP. JT. COVER PLATE TO RECEIVE NEW PAINT FINISH. REPAINT EXPANSION JOINT.

CONDITION OF STEEL EXPANSION JOINT COVER PLATE BE FIELD VERIFIED WITH ARCHITECT PRIOR TO COMMENCEMENT OF WORK. PROVIDE NEW STEEL CHECKER PLATE EXPANSION JOIST COVERS AT LOCATIONS DEEMED IRREPARABLE DURING WALK THRU. TYP. AT ALL STEEL EXPANSION JOINT COVER PLATES.

FOR BIDDING - PERMIT AND CONSTRUCTION

KEY NOTE MASTER

DIVISION 01 GENERAL REQUIREMENTS

01027 APPLICATIONS FOR PAYMENT ALTERNATIVES
01030 ALTERNATIVES
01040 PROJECT COORDINATION
01015 CUTTING AND PATCHING
01095 REFERENCE STANDARDS AND DEFINITIONS
01200 PROJECT MEETINGS
01300 SUBMITTALS
01305 SAMPLE SUBMITTAL FORMS
01330 COMPUTER MEDIA
01400 CONTRACTOR'S QUALITY CONTROL PROGRAM
01410 TESTING AND INSPECTION SERVICES
01500 TEMPORARY FACILITIES
01600 MTERIALS AND EQUIPMENT
01631 PRODUCT SUBTITUTIONS
01650 TRAINING
01700 PROJECT CLOSEOUT
01720 PROJECT RECORD DOCUMENTS
01730 OPERATING AND MATENANCE DATA
01740 WARRANTIES AND BONDS

DIVISION 02 Sitework

02071 SELECTIVE DEMOLITION - 1

DIVISION 03 Concrete

03100 CONCRETE FORM WORK
03200 CONCRETE REINFORCEMENTS
03300 CAST-IN-PLACE CONCRETE
03380 POLYMER CONCRETE
03400 CONCRETE PREPARATION

DIVISION 04 Masonry

04200 UNIT MASONRY
04230 REINFORCED UNIT MASONRY

DIVISION 05 Metals

05100 STRUCTURAL STEEL
05310 METAL DECKING
05400 COLD-FORMED METAL FRAMING
05500 METAL FABRICATION
05510 METAL STAIRS
05521 PIPE AND TUBE RAILINGS
05720 ORNAMENTAL HANDRAILS AND RAILINGS
05810 EXPANSION JOINT COVER ASSEMBLIES

DIVISION 06 Wood

06100 MISCELLANEOUS CARPENTRY
06400 ARCHITECTURAL WOODWORK

DIVISION 07 Thermal and Moisture Protection

07210 BUILDING INSULATION
07240 EXTERIOR INSULATION AND FINISH SYSTEM
07270 FIRESTOPPING
07533 TERMOPLASTIC (PVC) ROOFING
07620 SHEET METAL FLASHING AND TRIM
07710 MANUFACTURED ROOF SPECIALTIES
07720 ROOF ACCESSORIES
07910 SILICONE JOINT SEALANTS
07915 PRECAST CONCRETE JOINT SEALANTS

DIVISION 08 Doors and Windows

08110 STEEL DOORS AND FRAMES
08211 FLUSH WOOD DOORS
08305 ACCESS DOORS
08330 OVERHEAD COILING DOORS
08410 ALUMINUM ENTRANCES AND STOREFRONTS
08665 SECURITY WINDOWS
08710 DOOR HARDWARE
08800 GLAZING
08830 MIRROR GLASS
08920 GLAZED ALUMINUM CURTAIN WALL DOOR SCHEDULE

DIVISION 09 Finishes

09220 PORTLAND CEMENT PLASTER
09255 GYPSUM BOARD ASSEMBLIES
09263 GYPSUM BOARD SHAFT-WALL ASSEMBLIES
09510 ACCOUSTICAL CEILINGS
09651 RESILIENT TILE FLOORING
09653 RESILIENT WALL BASE AND ACCESSORIES
09680 CARPET
09780 FLOOR SEALER
09800 SPECIAL COATINGS
09810 FERROUS METAL SPECIAL COATINGS
09811 PIPE RAILING SPECIAL COATINGS
09900 PAINTING

DIVISION 10 Specialties

10155 TOILET COMPARTMENTS
10450 PEDESTRIAN CONTROL DEVICES
10530 AWNINGS
10605 WIRE MESH PARTITIONS
10800 TOILET AND BATH ACCESSORIES

DIVISION 11 Equipment

11400 FOOD SERVICE EQUIPMENT
11701 AUDIO VIDEO SYSTEMS

DIVISION 15 Mechanical

15100 BASIC REQUIREMENTS AND MATERIALS
15200 INSULATION
15400 PLUMBING AND PIPING
15500 FIRE PROTECTION SYSTEM
15600 HEATING, VENTILATING AND AIR CONDITIONING
15700 BUILDING CONTROL SYSTEMS

DIVISION 16 Electrical

16100 GENERAL ELECTRICAL REQUIREMENTS
16200 ELECTRICAL EQUIPMENT AND SYSTEMS
16410 FIRE ALARM SYSTEM
17200 SECURITY SYSTEM

0 8 16 32 64

HOK SPORT

STADIUM DESIGN ARCHITECT
HELLMUTH OBATA & KASSABAUM, INC.
Architecture, Engineering, Planning, Interiors, Facility Programming
323 West 8th Street, Suite200
Kansas City, Missouri 64105

DESIGN ARCHITECT
ROBERT A.M. STERN ARCHITECTS
NEW YORK, NEW YORK

STRUCTURAL ENGINEER
THORNTON-TOMASETTI ENGINEERS
NEW YORK, NEW YORK

MECHANICAL/ELECTRICAL/PLUMBING
M/E ENGINEERS, INC.
DENVER, COLORADO

CIVIL ENGINEER
IWA ENGINEERS
ORANGE, CALIFORNIA

AUDIO/VISUAL
ACOUSTIC DIMENSIONS
DALLAS, TEXAS

GRAPHICS
DOUGLAS-GALLAGHER
HOUSTON, TEXAS

ANAHEIM STADIUM RENOVATION

ORIGINAL ISSUANCE

BID PACKAGE #2

REVISIONS

NO.	DATE	DESCRIPTION
1	11-11-96	ADD. #1 BP02
2	12-2-96	REISSUED BP03
3	12-13-96	ADD. #1 BP03
4	1-20-97	REISSUED BP04
5	2-6-97	ASI #22R
6	2-25-97	ASI #36 BP03
7	3-31-97	REISSUED BP05
8	4-16-97	REISSUED BP04/BP05
9	6-2-97	REISSUED BP05A
10	7-14-97	REISSUED BP06
11	7-28-97	REISSUED BP06A

KEYPLAN

PROJECT NO. 95-718-101 | ISSUED BY:
DRAWN BY: | REVIEWED BY:
ISSUED: NOVEMBER 4, 1996

SHEET TITLE

ARCHITECTURAL FIELD LEVEL REFERENCE PLAN

CATEGORY - SUB-CATEGORY - SHEET

A1-2

© COPYRIGHT HELLMUTH OBATA & KASSABAUM P.C. INC. 1996

LIMITS OF WORK
GRID LINE 1 TO 37

STAIR #5

AREA A

REFER TO SHEETS A3-3A.1 AND A3-3A.2 FOR INFORMATION IN AREA A.

NOTE:
LIMIT OF WORK LINE IS INTENDED AS A GENERAL REFERENCE ONLY. FOR A DETAILED DESCRIPTION OF WORK, REFER TO DRAWINGS ASSOCIATED WITH AREAS "A", "B" AND "C".

SPECIFIC NOTES

(A) SHADED AREAS INDICATE EXTENT OF NEW CONSTRUCTION FOR DISABLED SEATING EXTENSIONS. TYP. GRID LINES 1 TO 13.5 AND FROM 24.5 TO 37.

(B) REFER TO SMALL DETAIL A60C.93 AND A60C.94 FOR EXTENT OF WORK @ GUARDRAIL OF EVERY VOMITORY AT FIELD TERRACE LEVEL FROM GRID LINE 1 TO 37.

(C) REFER TO NOTE ON SHEET A1-3 REGARDING EXPANSION JOINT RENOVATION.

ELEVATORS 2 & 3

STAIR #2

STAIR #4

AREA B

REFER TO SHEETS A3-3B.1, A3-3B.2 AND A3-3B.3 FOR INFORMATION IN AREA B.

AREA C

REFER TO SHEETS A3-3C.1 AND A3-3C.2 FOR INFORMATION IN AREA C.

PROJECT NORTH

FOR BIDDING - PERMIT AND CONSTRUCTION

KEY NOTE MASTER

DIVISION 01 GENERAL REQUIREMENTS

01027 APPLICATIONS FOR PAYMENT
01030 ALTERNATIVES
01040 PROJECT COORDINATION
01015 CUTTING AND PATCHING
01095 REFERENCE STANDARDS AND DEFINITIONS
0120C PROJECT MEETINGS
01300 SUBMITTALS
01305 SAMPLE SUBMITTAL FORMS
01330 COMPUTER MEDIA
01400 CONTRACTOR'S QUALITY CONTROL PROGRAM
01410 TESTING AND INSPECTION SERVICES
01500 TEMPORARY FACILITIES
01600 MTERIALS AND EQUIPMENT
01631 PRODUCT SUBTITUTIONS
01650 TRAINING
01700 PROJECT CLOSEOUT
01720 PROJECT RECORD DOCUMENTS
01730 OPERATING AND MATENANCE DATA
01740 WARRANTIES AND BONDS

DIVISION 02 Sitework

02071 SELECTIVE DEMOLITION

DIVISION 03 Concrete

03100 CONCRETE FORM WORK
03200 CONCRETE REINFORCEMENTS
03300 CAST-IN-PLACE CONCRETE
03380 POLYMER CONCRETE
03400 CONCRETE PREPARATION

DIVISION 04 Masonry

04200 UNIT MASONRY
04230 REINFORCED UNIT MASONRY

DIVISION 05 Metals

05100 STRUCTURAL STEEL
05310 METAL DECKING
05400 COLD-FORMED METAL FRAMING
05500 METAL FABRICATION
05510 METAL STAIRS
05521 PIPE AND TUBE RAILINGS
05720 ORNAMENTAL HANDRAILS AND RAILINGS
05810 EXPANSION JOINT COVER ASSEMBLIES

DIVISION 06 Wood

06100 MISCELLANEOUS CARPENTRY
06400 ARCHITECTURAL WOODWORK

DIVISION 07 Thermal and Moisture Protection

07210 BUILDING INSULATION
07240 EXTERIOR INSULATION AND FINISH SYSTEM
07270 FIRESTOPPING
07533 TERMOPLASTIC (PVC) ROOFING
07620 SHEET METAL FLASHING AND TRIM
07710 MANUFACTURED ROOF SPECIALTIES
07720 ROOF ACCESSORIES
07910 SILICONE JOINT SEALANTS
07915 PRECAST CONCRETE JOINT SEALANTS

DIVISION 08 Doors and Windows

08110 STEEL DOORS AND FRAMES
08211 FLUSH WOOD DOORS
08305 ACCESS DOORS
08330 OVERHEAD COILING DOORS
08410 ALUMINUN ENTRANCES AND STOREFRONTS
08565 SECURITY WINDOWS
08710 DOOR HARDWARE
08800 GLAZING
08830 MIRROR GLASS
08920 GLAZED ALUMINUM CURTAIN WALL DOOR SCHEDULE

DIVISION 09 Finishes

09220 PORTLAND CEMENT PLASTER
09255 GYPSUM BOARD ASSEMBLIES
09263 GYPSUM BOARD SHAFT-WALL ASSEMBLIES
09510 ACCOUSTICAL CEILINGS
09651 RESILIENT TILE FLOORING
09653 RESILIENT WALL BASE AND ACCESSORIES
09680 CARPET
09780 FLOOR SEALER
09800 SPECIAL COATINGS
09810 FERROUS METAL SPECIAL COATINGS
09811 PIPE RAILING SPECIAL COATINGS
09900 PAINTING

DIVISION 10 Specialties

10155 TOILET COMPARTMENTS
10450 PEDESTRIAN CONTROL DEVICES
10530 AWNINGS
10605 WIRE MESH PARTITIONS
10800 TOILET AND BATH ACCESSORIES

DIVISION 11 Equipment

11400 FOOD SERVICE EQUIPMENT
11701 AUDIO VIDEO SYSTEMS

DIVISION 15 Mechanical

15100 BASIC REQUIREMENTS AND MATERIALS
15200 INSULATION
15400 PLUMBING AND PIPING
15500 FIRE PROTECTION SYSTEM
15600 HEATING, VENTILATING AND AIR CONDITIONING
15700 BUILDING CONTROL SYSTEMS

DIVISION 16 Electrical

16100 GENERAL ELECTRICAL REQUIREMENTS
16200 ELECTRICAL EQUIPMENT AND SYSTEMS
16410 FIRE ALARM SYSTEM
17200 SECURITY SYSTEM

SPORT
STADIUM DESIGN ARCHITECT
HELLMUTH OBATA & KASSABAUM, INC.
Architecture, Engineering, Planning, Interiors, Facility Programming
325 West 8th Street, Suite700
Kansas City, Missouri 64105

DESIGN ARCHITECT
ROBERT A.M. STERN ARCHITECTS
NEW YORK, NEW YORK

STRUCTURAL ENGINEER
THORNTON-TOMASETTI ENGINEERS
NEW YORK, NEW YORK

MECHANICAL/ELECTRICAL/PLUMBING
ME ENGINEERS, INC.
DENVER, COLORADO

CIVIL ENGINEER
IWA ENGINEERS
ORANGE, CALIFORNIA

AUDIO/VISUAL
ACOUSTIC DIMENSIONS
DALLAS, TEXAS

GRAPHICS
DOUGLAS-GALLAGHER
HOUSTON, TEXAS

ANAHEIM STADIUM RENOVATION

ORIGINAL ISSUANCE

BID PACKAGE #2

REVISIONS NO.	DATE	DESCRIPTION
1	11-11-96	ADD. #1 BP02
2	12-2-96	REISSUED BP03
3	1-20-97	REISSUED BP04
4	3-31-97	REISSUED BP05
5	4-16-97	REISSUED BP04/05
6	6-2-97	REISSUED BP05A
7	7-14-97	REISSUED BP06

KEYPLAN

PROJECT NO. 95-718-101 | ISSUED BY:
DRAWN BY: | REVIEWED BY:
ISSUED: NOVEMBER 4, 1996

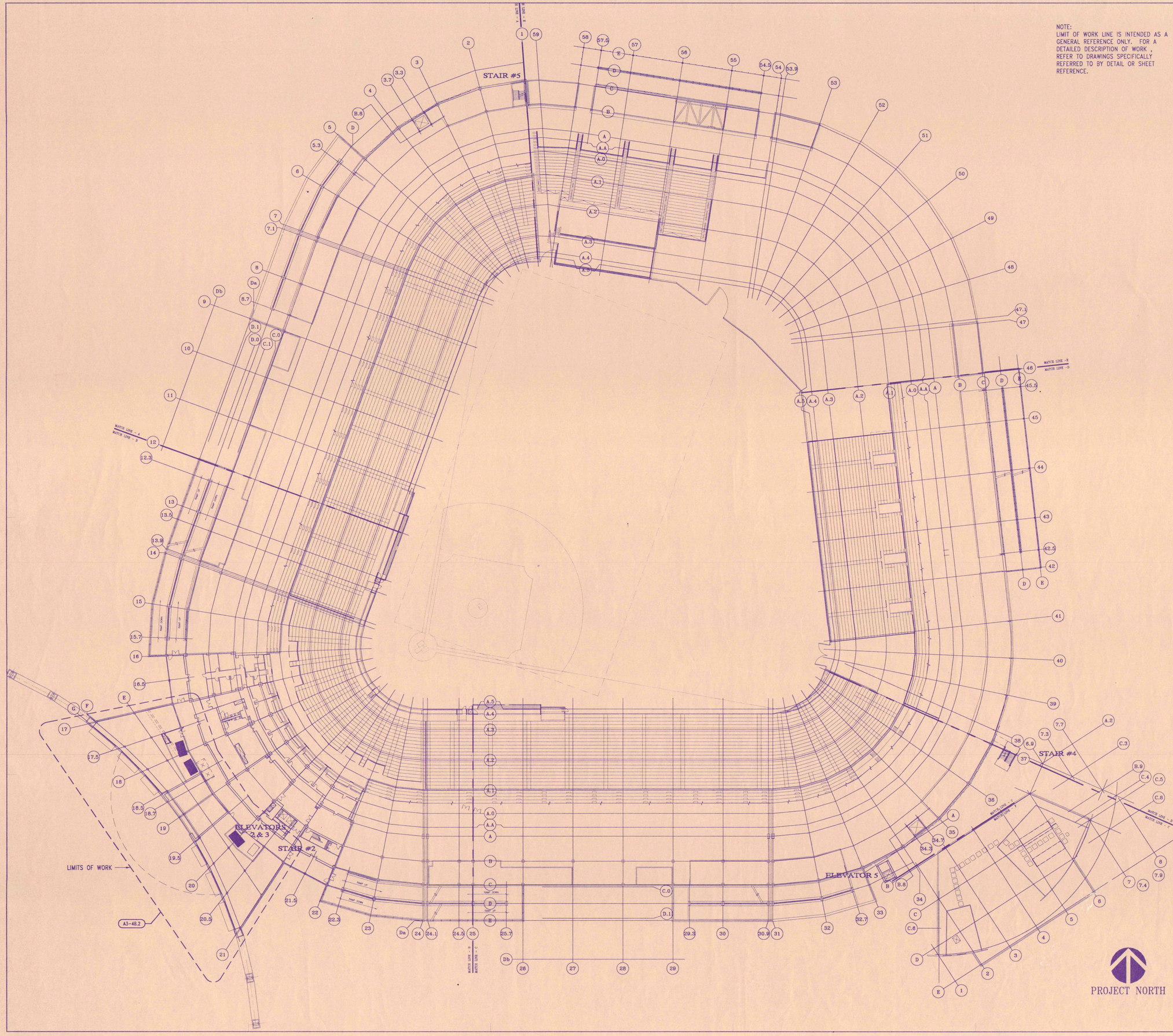
SHEET TITLE

ARCHITECTURAL FIELD TERRACE LEVEL REFERENCE PLAN

CATEGORY - SUB-CATEGORY - SHEET

A1-3

© COPYRIGHT HELLMUTH, OBATA & KASSABAUM P.C. INC 1996



NOTE:
LIMIT OF WORK LINE IS INTENDED AS A GENERAL REFERENCE ONLY. FOR A DETAILED DESCRIPTION OF WORK , REFER TO DRAWINGS SPECIFICALLY REFERRED TO BY DETAIL OR SHEET REFERENCE.

KEY NOTE MASTER

DIVISION 01 GENERAL REQUIREMENTS

01027 APPLICATIONS FOR PAYMENT ALTERNATIVES
01030 ALTERNATIVES
01040 PROJECT COORDINATION
01015 CUTTING AND PATCHING
01095 REFERENCE STANDARDS AND DEFINITIONS
01200 PROJECT MEETINGS
01300 SUBMITTALS
01305 SAMPLE SUBMITTAL FORMS
01330 COMPUTER MEDIA
01400 CONTRACTOR'S QUALITY CONTROL PROGRAM
01410 TESTING AND INSPECTION SERVICES
01500 TEMPORARY FACILITIES
01600 MTERIALS AND EQUIPMENT
01631 PRODUCT SUBTITUTIONS
01650 TRAINING
01700 PROJECT CLOSEOUT
01720 PROJECT RECORD DOCUMENTS
01730 OPERATING AND MATENANCE DATA
01740 WARRANTIES AND BONDS

DIVISION 02 Sitework

02071 SELECTIVE DEMOLITION - 1

DIVISION 03 Concrete

03100 CONCRETE FORM WORK
03200 CONCRETE REINFORCEMENTS
03300 CAST-IN-PLACE CONCRETE
03380 POLYMER CONCRETE
03400 CONCRETE PREPARATION

DIVISION 04 Masonry

04200 UNIT MASONRY
04230 REINFORCED UNIT MASONRY

DIVISION 05 Metals

05100 STRUCTURAL STEEL
05310 METAL DECKING
05400 COLD-FORMED METAL FRAMING
05500 METAL FABRICATION
05510 METAL STAIRS
05521 PIPE AND TUBE RAILINGS
05720 ORNAMENTAL HANDRAILS AND RAILINGS
05810 EXPANSION JOINT COVER ASSEMBLIES

DIVISION 06 Wood

06100 MISCELLANEOUS CARPENTRY
06400 ARCHITECTURAL WOODWORK

DIVISION 07 Thermal and Moisture Protection

07210 BUILDING INSULATION
07240 EXTERIOR INSULATION AND FINISH SYSTEM
07270 FIRESTOPPING
07533 TERMOPLASTIC (PVC) ROOFING
07620 SHEET METAL FLASHING AND TRIM
07710 MANUFACTURED ROOF SPECIALTIES
07720 ROOF ACCESSORIES
07910 SILICONE JOINT SEALANTS
07915 PRECAST CONCRETE JOINT SEALANTS

DIVISION 08 Doors and Windows

08110 STEEL DOORS AND FRAMES
08211 FLUSH WOOD DOORS
08305 ACCESS DOORS
08330 OVERHEAD COILING DOORS
08410 ALUMINUM ENTRANCES AND STOREFRONTS
08665 SECURITY WINDOWS
08710 DOOR HARDWARE
08800 GLAZING
08830 MIRROR GLASS
08920 GLAZED ALUMINUM CURTAIN WALL DOOR SCHEDULE

DIVISION 09 Finishes

09220 PORTLAND CEMENT PLASTER
09255 GYPSUM BOARD ASSEMBLIES
09263 GYPSUM BOARD SHAFT-WALL ASSEMBLIES
09510 ACCOUSTICAL CEILINGS
09651 RESILENT TILE FLOORING
09653 RESILENT WALL BASE AND ACCESSORIES
09680 CARPET
09780 FLOOR SEALER
09800 SPECIAL COATINGS
09810 FERROUS METAL SPECIAL COATINGS
09811 PIPE RAILING SPECIAL COATINGS
09900 PAINTING

DIVISION 10 Specialties

10155 TOILET COMPARTMENTS
10450 PEDESTRIAN CONTROL DEVICES
10530 AWNINGS
10605 WIRE MESH PARTITIONS
10800 TOILET AND BATH ACCESSORIES

DIVISION 11 Equipment

11400 FOOD SERVICE EQUIPMENT
11701 AUDIO VIDEO SYSTEMS

DIVISION 15 Mechanical

15100 BASIC REQUIREMENTS AND MATERIALS
15200 INSULATION
15400 PLUMBING AND PIPING
15500 FIRE PROTECTION SYSTEM
15600 HEATING, VENTILATING AND AIR CONDITIONING
15700 BUILDING CONTROL SYSTEMS

DIVISION 16 Electrical

16100 GENERAL ELECTRICAL REQUIREMENTS
16200 ELECTRICAL EQUIPMENT AND SYSTEMS
16410 FIRE ALARM SYSTEM
17200 SECURITY SYSTEM

FOR BIDDING
PERMIT AND CONSTRUCTION

0 8 16 32 64

HOK SPORT

STADIUM DESIGN ARCHITECT
HELLMUTH OBATA & KASSABAUM, INC.
Architecture, Engineering, Planning, Interiors, Facility Programming
3225 West 8th Street, Suite700
Kansas City, Missouri 64105

DESIGN ARCHITECT
ROBERT A.M. STERN ARCHITECTS
NEW YORK, NEW YORK

STRUCTURAL ENGINEER
THORNTON-TOMASETTI ENGINEERS
NEW YORK, NEW YORK

MECHANICAL/ELECTRICAL/PLUMBING
ME ENGINEERS, INC.
DENVER, COLORADO

CIVIL ENGINEER
IWA ENGINEERS
ORANGE, CALIFORNIA

AUDIO/VISUAL

ACOUSTIC DIMENSIONS
DALLAS, TEXAS

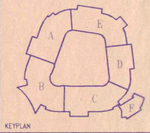
GRAPHICS
DOUGLAS-GALLAGHER
HOUSTON, TEXAS

ANAHEIM STADIUM RENOVATION

ORIGINAL ISSUANCE
BID PACKAGE #2

REVISIONS:

NO.	DATE	DESCRIPTION
1	11-11-96	ADD. #1 BP03
2	12-2-96	REISSUED BP03
3	1-20-97	REISSUED BP03
4	3-31-97	REISSUED BP05
5	4-16-97	REISSUED BP04/05
6	6-2-97	REISSUED BP05A
7	7-14-97	REISSUED BP06



KEYPLAN

PROJECT NO.: 95-718-101
ISSUED BY:
DRAWN BY:
REVIEWED BY:
ISSUED: NOVEMBER 4, 1996

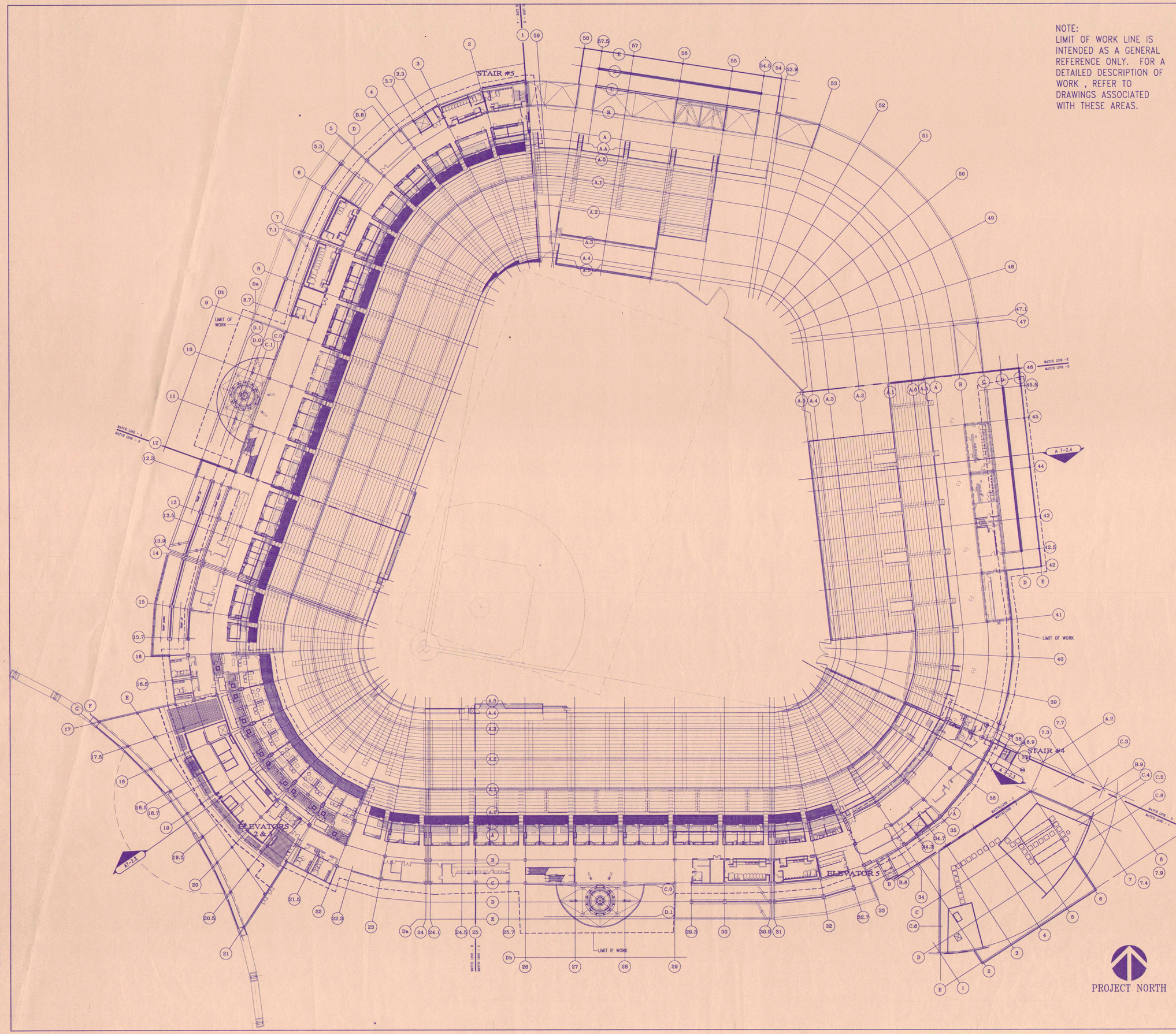
SHEET TITLE

ARCHITECTURAL
MEZZANINE LEVEL
REFERENCE PLAN

CATEGORY - SUB-CATEGORY - SHEET

A1-4

© copyright HELLMUTH, OBATA & KASSABAUM P.C. INC 1996



NOTE:
LIMIT OF WORK LINE IS INTENDED AS A GENERAL REFERENCE ONLY. FOR A DETAILED DESCRIPTION OF WORK , REFER TO DRAWINGS ASSOCIATED WITH THESE AREAS.

KEY NOTE MASTER

DIVISION 01 GENERAL REQUIREMENTS

01027 APPLICATIONS FOR PAYMENT ALTERNATIVES
01030 ALTERNATIVES
01040 PROJECT COORDINATION
01015 CUTTING AND PATCHING
01095 REFERENCE STANDARDS AND DEFINITIONS
01200 PROJECT MEETINGS
01300 SUBMITTALS
01305 SAMPLE SUBMITTAL FORMS
01330 COMPUTER MEDIA
01400 CONTRACTOR'S QUALITY CONTROL PROGRAM
01410 TESTING AND INSPECTION SERVICES
01500 TEMPORARY FACILITIES
01600 MTERIALS AND EQUIPMENT
01631 PRODUCT SUBTITUTIONS
01650 TRAINING
01700 PROJECT CLOSEOUT
01720 PROJECT RECORD DOCUMENTS
01730 OPERATING AND MATENANCE DATA
01740 WARRANTIES AND BONDS

DIVISION 02 Sitework

02071 SELECTIVE DEMOLITION - 1

DIVISION 03 Concrete

03100 CONCRETE FORM WORK
03200 CONCRETE REINFORCEMENTS
03300 CAST-IN-PLACE CONCRETE
03380 POLYMER CONCRETE
03400 CONCRETE PREPARATION

DIVISION 04 Masonry

04200 UNIT MASONRY
04230 REINFORCED UNIT MASONRY

DIVISION 05 Metals

05100 STRUCTURAL STEEL
05310 METAL DECKING
05400 COLD-FORMED METAL FRAMING
05500 METAL FABRICATION
05510 METAL STAIRS
05521 PIPE AND TUBE RAILINGS
05720 ORNAMENTAL HANDRAILS AND RAILINGS
05810 EXPANSION JOINT COVER ASSEMBLIES

DIVISION 06 Wood

06100 MISCELLANEOUS CARPENTRY
06400 ARCHITECTURAL WOODWORK

DIVISION 07 Thermal and Moisture Protection

07210 BUILDING INSULATION
07240 EXTERIOR INSULATION AND FINISH SYSTEM
07270 FIRESTOPPING
07533 TERMOPLASTIC (PVC) ROOFING
07620 SHEET METAL FLASHING AND TRIM
07710 MANUFACTURED ROOF SPECIALTIES
07720 ROOF ACCESSORIES
07910 SILICONE JOINT SEALANTS
07915 PRECAST CONCRETE JOINT SEALANTS

DIVISION 08 Doors and Windows

08110 STEEL DOORS AND FRAMES
08211 FLUSH WOOD DOORS
08305 ACCESS DOORS
08330 OVERHEAD COILING DOORS
08410 ALUMINUM ENTRANCES AND STOREFRONTS
08665 SECURITY WINDOWS
08710 DOOR HARDWARE
08800 GLAZING
08830 MIRROR GLASS
08920 GLAZED ALUMINUM CURTAIN WALL DOOR SCHEDULE

DIVISION 09 Finishes

09220 PORTLAND CEMENT PLASTER
09255 GYPSUM BOARD ASSEMBLIES
09263 GYPSUM BOARD SHAFT-WALL ASSEMBLIES
09510 ACCOUSTICAL CEILINGS
09651 RESILENT TILE FLOORING
09653 RESILENT WALL BASE AND ACCESSORIES
09680 CARPET
09780 FLOOR SEALER
09800 SPECIAL COATINGS
09810 FERROUS METAL SPECIAL COATINGS
09811 PIPE RAILING SPECIAL COATINGS
09900 PAINTING

DIVISION 10 Specialties

10155 TOILET COMPARTMENTS
10450 PEDESTRIAN CONTROL DEVICES
10530 AWNINGS
10605 WIRE MESH PARTITIONS
10800 TOILET AND BATH ACCESSORIES

DIVISION 11 Equipment

11400 FOOD SERVICE EQUIPMENT
11701 AUDIO VIDEO SYSTEMS

DIVISION 15 Mechanical

15100 BASIC REQUIREMENTS AND MATERIALS
15200 INSULATION
15400 PLUMBING AND PIPING
15500 FIRE PROTECTION SYSTEM
15600 HEATING, VENTILATING AND AIR CONDITIONING
15700 BUILDING CONTROL SYSTEMS

DIVISION 16 Electrical

16100 GENERAL ELECTRICAL REQUIREMENTS
16200 ELECTRICAL EQUIPMENT AND SYSTEMS
16410 FIRE ALARM SYSTEM
17200 SECURITY SYSTEM

FOR BIDDING - PERMIT AND CONSTRUCTION

0 8 16 32 64

HOK SPORT

STADIUM DESIGN ARCHITECT
HELLMUTH OBATA & KASSABAUM, INC.
Architecture, Engineering, Planning, Interiors, Facility Programming
323 West 8th Street, Suite700
Kansas City, Missouri 64105

DESIGN ARCHITECT
ROBERT A.M. STERN ARCHITECTS
NEW YORK, NEW YORK

STRUCTURAL ENGINEER
THORNTON-TOMASETTI ENGINEERS
NEW YORK, NEW YORK

MECHANICAL/ELECTRICAL/PLUMBING
ME ENGINEERS, INC.
DENVER, COLORADO

CIVIL ENGINEER
IWA ENGINEERS
ORANGE, CALIFORNIA

AUDIO/VISUAL
ACOUSTIC DIMENSIONS
DALLAS, TEXAS

GRAPHICS
DOUGLAS-GALLAGHER
HOUSTON, TEXAS

ANAHEIM STADIUM RENOVATION

ORIGINAL ISSUANCE

BID PACKAGE #2

REVISIONS

NO.	DATE	DESCRIPTION
1	11-11-96	ADD. #1 BP02
2	12-2-96	REISSUED BP03
3	1-20-96	REISSUED BP04
4	3-31-97	REISSUED BP05
5	4-16-97	REISSUED BP04/05
5	6-2-97	REISSUED BP05A

KEYPLAN

PROJECT NO. 95-718-101 | ISSUED BY:
DRAWN BY: | REVIEWED BY:
ISSUED: NOVEMBER 4, 1996

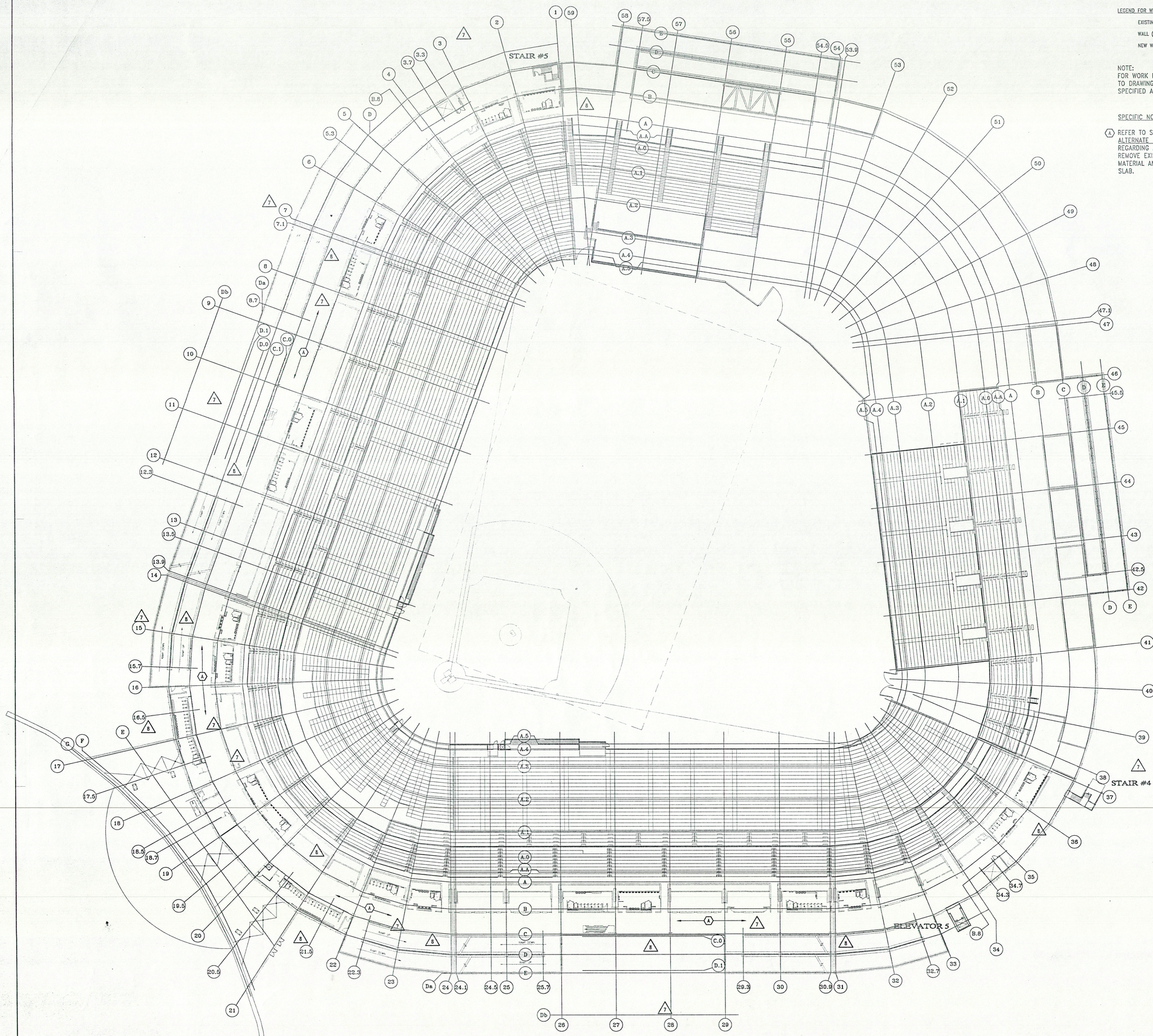
SHEET TITLE

ACHITECTURAL CLUB LEVEL REFERENCE PLAN

CATEGORY - SUB-CATEGORY - SHEET

A1-5

© copyright HELLMUTH, OBATA & KASSABAUM P.C. INC 1996



LEGEND FOR WALL TYPES

EXISTING WALL TO REMAIN

WALL (OR PORTION THERE OF) TO BE DEMOLISHED

NEW WALL

NOTE:
FOR WORK RELEVANT TO BP06 REFER TO DRAWINGS ASSOCIATED WITH SPECIFIED AREAS.

SPECIFIC NOTES:

(A) REFER TO SPECIFICATION SECTION ALTERNATE 1080 FOR INFORMATION REGARDING ADDITIONAL WORK TO REMOVE EXISTING CONCOURSE FINISH MATERIAL AND REFINISH OF CONCRETE SLAB.

KEY NOTE MASTER

DIVISION 01 GENERAL REQUIREMENTS

01027 APPLICATIONS FOR PAYMENT ALTERNATIVES
01030 ALTERNATIVES
01040 PROJECT COORDINATION
01015 CUTTING AND PATCHING
01095 REFERENCE STANDARDS AND DEFINITIONS
01200 PROJECT MEETINGS
01300 SUBMITTALS
01305 SAMPLE SUBMITTAL FORMS
01330 COMPUTER MEDIA
01400 CONTRACTOR'S QUALITY CONTROL PROGRAM
01410 TESTING AND INSPECTION SERVICES
01500 TEMPORARY FACILITIES
01600 MTERIALS AND EQUIPMENT
01631 PRODUCT SUBTITUTIONS
01650 TRAINING
01700 PROJECT CLOSEOUT
01720 PROJECT RECORD DOCUMENTS
01730 OPERATING AND MATENANCE DATA
01740 WARRANTIES AND BONDS

DIVISION 02 Sitework

02071 SELECTIVE DEMOLITION – 1

DIVISION 03 Concrete

03100 CONCRETE FORM WORK
03200 CONCRETE REINFORCEMENTS
03300 CAST-IN-PLACE CONCRETE
03380 POLYMER CONCRETE
03400 CONCRETE PREPARATION

DIVISION 04 Masonry

04200 UNIT MASONRY
04230 REINFORCED UNIT MASONRY

DIVISION 05 Metals

05100 STRUCTURAL STEEL
05310 METAL DECKING
05400 COLD-FORMED METAL FRAMING
05500 METAL FABRICATION
05510 METAL STAIRS
05521 PIPE AND TUBE RAILINGS
05720 ORNAMENTAL HANDRAILS AND RAILINGS
05810 EXPANSION JOINT COVER ASSEMBLIES

DIVISION 06 Wood

06100 MISCELLANEOUS CARPENTRY
06400 ARCHITECTURAL WOODWORK

DIVISION 07 Thermal and Moisture Protection

07210 BUILDING INSULATION
07240 EXTERIOR INSULATION AND FINISH SYSTEM
07270 FIRESTOPPING
07533 TERMOPLASTIC (PVC) ROOFING
07620 SHEET METAL FLASHING AND TRIM
07710 MANUFACTURED ROOF SPECIALTIES
07720 ROOF ACCESSORIES
07910 SILICONE JOINT SEALANTS
07915 PRECAST CONCRETE JOINT SEALANTS

DIVISION 08 Doors and Windows

08110 STEEL DOORS AND FRAMES
08211 FLUSH WOOD DOORS
08305 ACCESS DOORS
08330 OVERHEAD COILING DOORS
08410 ALUMINUM ENTRANCES AND STOREFRONTS
08665 SECURITY WINDOWS
08710 DOOR HARDWARE
08800 GLAZING
08830 MIRROR GLASS
08920 GLAZED ALUMINUM CURTAIN WALL DOOR SCHEDULE

DIVISION 09 Finishes

09220 PORTLAND CEMENT PLASTER
09255 GYPSUM BOARD ASSEMBLIES
09263 GYPSUM BOARD SHAFT-WALL ASSEMBLIES
09510 ACCOUSTICAL CEILINGS
09651 RESILENT TILE FLOORING
09653 RESILENT WALL BASE AND ACCESSORIES
09680 CARPET
09780 FLOOR SEALER
09800 SPECIAL COATINGS
09810 FERROUS METAL SPECIAL COATINGS
09811 PIPE RAILING SPECIAL COATINGS
09900 PAINTING

DIVISION 10 Specialties

10155 TOILET COMPARTMENTS
10450 PEDESTRIAN CONTROL DEVICES
10530 AWNINGS
10605 WIRE MESH PARTITIONS
10800 TOILET AND BATH ACCESSORIES

DIVISION 11 Equipment

11400 FOOD SERVICE EQUIPMENT
11701 AUDIO VIDEO SYSTEMS

DIVISION 15 Mechanical

15100 BASIC REQUIREMENTS AND MATERIALS
15200 INSULATION
15400 PLUMBING AND PIPING
15500 FIRE PROTECTION SYSTEM
15600 HEATING, VENTILATING AND AIR CONDITIONING
15700 BUILDING CONTROL SYSTEMS

DIVISION 16 Electrical

16100 GENERAL ELECTRICAL REQUIREMENTS
16200 ELECTRICAL EQUIPMENT AND SYSTEMS
16410 FIRE ALARM SYSTEM
17200 SECURITY SYSTEM

FOR BIDDING - PERMIT AND CONSTRUCTION

HOK SPORT

STADIUM DESIGN ARCHITECT
HELLMUTH OBATA & KASSABAUM, INC.
Architecture, Engineering, Planning, Interiors, Facility Programming
323 West 8th Street, Suite 500
Kansas City, Missouri 64105

DESIGN ARCHITECT
ROBERT A.M. STERN ARCHITECTS
NEW YORK, NEW YORK

STRUCTURAL ENGINEER
THORNTON-TOMASETTI ENGINEERS
NEW YORK, NEW YORK

MECHANICAL/ELECTRICAL/PLUMBING
ME ENGINEERS, INC.
DENVER, COLORADO

CIVIL ENGINEER
IPA ENGINEERS
ORANGE, CALIFORNIA

AUDIO/VISUAL
ACOUSTIC DIMENSIONS
DALLAS, TEXAS

GRAPHICS
DOUGLAS-GALLAGHER
HOUSTON, TEXAS

ANAHEIM STADIUM RENOVATION

ORIGINAL ISSUANCE

BID PACKAGE #2

REVISIONS

NO.	DATE	DESCRIPTION
1	11-11-96	ADD. #1 BP02
2	12-2-96	REISSUED BP03
3	1-20-97	REISSUED BP04
4	3-31-97	REISSUED BP05
5	4-16-97	REISSUED BP04/05
6	6-2-97	REISSUED BP05A
7	7-14-97	REISSUED BP06
8	10-17-97	REISSUED ASI #66

KEYPLAN

PROJECT NO. 95-718-101 | ISSUED BY:
DRAWN BY: | REVIEWED BY:
ISSUED: NOVEMBER 4, 1996

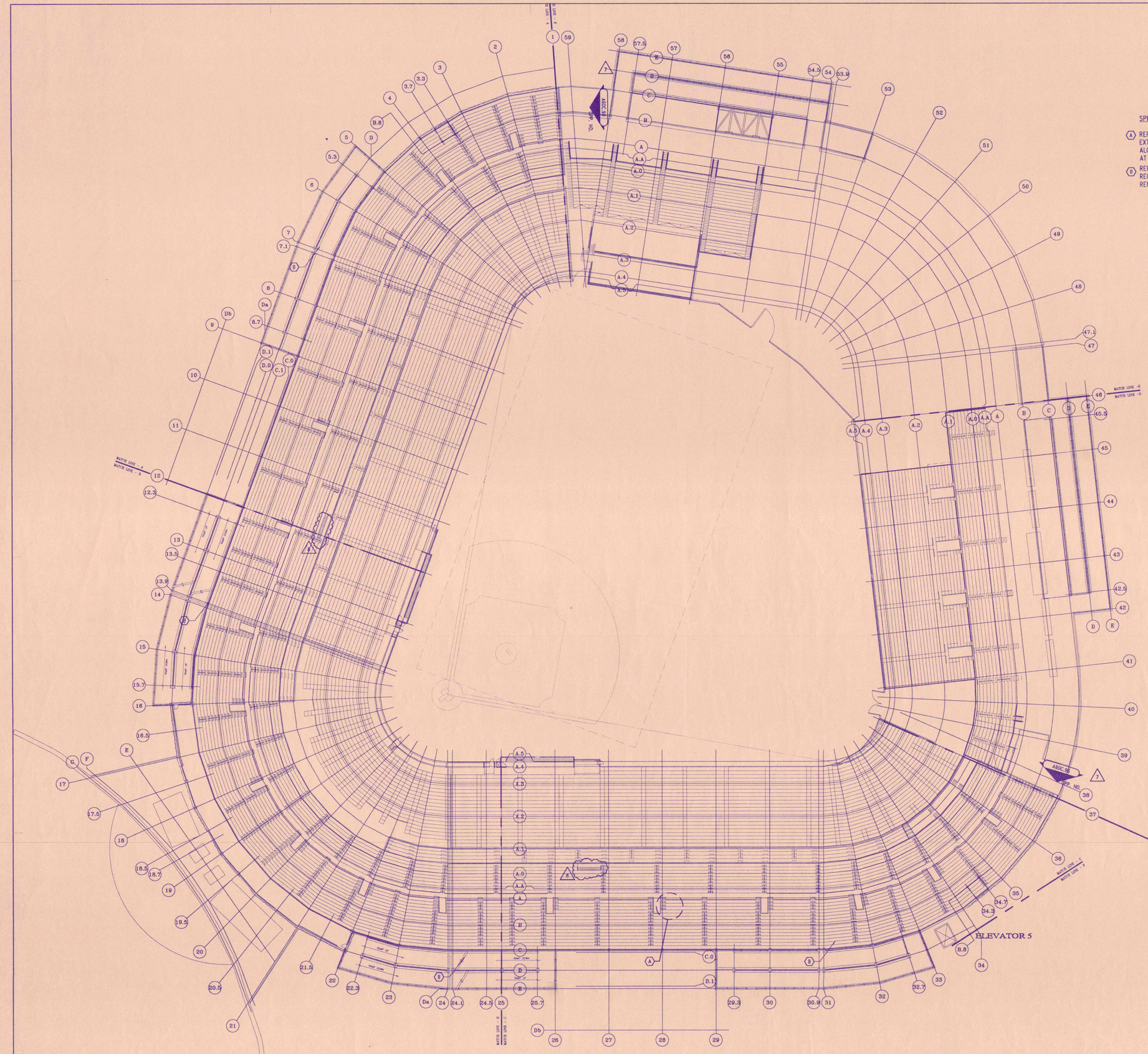
SHEET TITLE

ARCHITECTURAL
VIEW CONCOURSE LEVEL
REFERENCE PLAN

CATEGORY - SUB-CATEGORY - SHEET

A1-6

© HELLMUTH OBATA & KASSABAUM, P.C., INC. 1996



SPECIFIC NOTES

(A) REFER TO A60C.93 AND A60C.94 FOR EXTENT OF RAIL WORK AT GUARDRAILS ALONG VOMITORY AT EVERY VOMITORY AT VIEW LEVEL.

(B) REFER TO SHEET A1-3 FOR NOTE REGARDING EXPANSION JOINT RENOVATION.

KEY NOTE MASTER

DIVISION 01 GENERAL REQUIREMENTS

01027 APPLICATIONS FOR PAYMENT ALTERNATIVES
01030 ALTERNATIVES
01040 PROJECT COORDINATION
01015 CUTTING AND PATCHING
01095 REFERENCE STANDARDS AND DEFINITIONS
01200 PROJECT MEETINGS
01300 SUBMITTALS
01305 SAMPLE SUBMITTAL FORMS
01330 COMPUTER MEDIA
01400 CONTRACTOR'S QUALITY CONTROL PROGRAM
01410 TESTING AND INSPECTION SERVICES
01500 TEMPORARY FACILITIES
01600 MITERIALS AND EQUIPMENT
01631 PRODUCT SUBTITUTIONS
01650 TRAINING
01700 PROJECT CLOSEOUT
01720 PROJECT RECORD DOCUMENTS
01730 OPERATING AND MATENANCE DATA
01740 WARRANTIES AND BONDS

DIVISION 02 Sitework

02071 SELECTIVE DEMOLITION - 1

DIVISION 03 Concrete

03100 CONCRETE FORM WORK
03200 CONCRETE REINFORCEMENTS
03300 CAST-IN-PLACE CONCRETE
03380 POLYMER CONCRETE
03400 CONCRETE PREPARATION

DIVISION 04 Masonry

04200 UNIT MASONRY
04230 REINFORCED UNIT MASONRY

DIVISION 05 Metals

05100 STRUCTURAL STEEL
05310 METAL DECKING
05400 COLD-FORMED METAL FRAMING
05500 METAL FABRICATION
05510 METAL STAIRS
05521 PIPE AND TUBE RAILINGS
05720 ORNAMENTAL HANDRAILS AND RAILINGS
05810 EXPANSION JOINT COVER ASSEMBLIES

DIVISION 06 Wood

06100 MISCELLANEOUS CARPENTRY
06400 ARCHITECTURAL WOODWORK

DIVISION 07 Thermal and Moisture Protection

07210 BUILDING INSULATION
07240 EXTERIOR INSULATION AND FINISH SYSTEM
07270 FIRESTOPPING
07533 TERMOPLASTIC (PVC) ROOFING
07620 SHEET METAL FLASHING AND TRIM
07710 MANUFACTURED ROOF SPECIALTIES
07720 ROOF ACCESSORIES
07910 SILICONE JOINT SEALANTS
07915 PRECAST CONCRETE JOINT SEALANTS

DIVISION 08 Doors and Windows

08110 STEEL DOORS AND FRAMES
08211 FLUSH WOOD DOORS
08305 ACCESS DOORS
08330 OVERHEAD COILING DOORS
08410 ALUMINUM ENTRANCES AND STOREFRONTS
08665 SECURITY WINDOWS
08710 DOOR HARDWARE
08800 GLAZING
08830 MIRROR GLASS
08920 GLAZED ALUMINUM CURTAIN WALL DOOR SCHEDULE

DIVISION 09 Finishes

09220 PORTLAND CEMENT PLASTER
09255 GYPSUM BOARD ASSEMBLIES
09263 GYPSUM BOARD SHAFT-WALL ASSEMBLIES
09510 ACCOUSTICAL CEILINGS
09651 RESILENT TILE FLOORING
09653 RESILENT WALL BASE AND ACCESSORIES
09680 CARPET
09780 FLOOR SEALER
09800 SPECIAL COATINGS
09810 FERROUS METAL SPECIAL COATINGS
09811 PIPE RAILING SPECIAL COATINGS
09900 PAINTING

DIVISION 10 Specialties

10155 TOILET COMPARTMENTS
10450 PEDESTRIAN CONTROL DEVICES
10530 AWNINGS
10805 WIRE MESH PARTITIONS
10800 TOILET AND BATH ACCESSORIES

DIVISION 11 Equipment

11400 FOOD SERVICE EQUIPMENT
11701 AUDIO VIDEO SYSTEMS

DIVISION 15 Mechanical

15100 BASIC REQUIREMENTS AND MATERIALS
15200 INSULATION
15400 PLUMBING AND PIPING
15500 FIRE PROTECTION SYSTEM
15600 HEATING, VENTILATING AND AIR CONDITIONING
15700 BUILDING CONTROL SYSTEMS

DIVISION 16 Electrical

16100 GENERAL ELECTRICAL REQUIREMENTS
16200 ELECTRICAL EQUIPMENT AND SYSTEMS
16410 FIRE ALARM SYSTEM
17200 SECURITY SYSTEM

FOR BIDDING
PERMIT AND CONSTRUCTION

0 8 16 32 64

HOK SPORT

STADIUM DESIGN ARCHITECT
HELLMUTH OBATA & KASSABAUM, INC.
Architecture, Engineering, Planning, Interiors, Facility Programming
323 West 8th Street, Suite700
Kansas City, Missouri 64105

DESIGN ARCHITECT
ROBERT A.M. STERN ARCHITECTS
NEW YORK, NEW YORK

STRUCTURAL ENGINEER
THORNTON-TOMASETTI ENGINEERS
NEW YORK, NEW YORK

MECHANICAL/ELECTRICAL/PLUMBING
MF ENGINEERS, INC.
DENVER, COLORADO

CIVIL ENGINEER
IWA ENGINEERS
ORANGE, CALIFORNIA

AUDIO/VISUAL
ACOUSTIC DIMENSIONS
DALLAS, TEXAS

GRAPHICS
DOUGLAS-GALLAGHER
HOUSTON, TEXAS

ANAHEIM STADIUM RENOVATION

ORIGINAL ISSUANCE

BID PACKAGE #2

REVISIONS

NO.	DATE	DESCRIPTION
1	11-11-96	ADD. #1 BP02
2	12-2-96	REISSUED BP03
3	1-20-96	REISSUED BP04
4	3-31-97	REISSUED BP05
5	4-16-97	REISSUED BP04/05
6	6-2-97	REISSUED BP05A
7	7-14-97	REISSUED BP06
8	1-06-98	BP06 ASI #95

KEYPLAN

PROJECT NO. 95-718-101
ISSUED BY:
DRAWN BY:
REVIEWED BY:
ISSUED: NOVEMBER 4, 1996

SHEET TITLE

ARCHITECTURAL VIEW LEVEL REFERENCE PLAN

CATEGORY - SUB-CATEGORY - SHEET

A1-7

© copyright HELLMUTH, OBATA & KASSABAUM P.C. INC 1996