City of Riverside

Modernism Context Statement



November 3, 2009

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TABLE OF CONTENTS

INTRODUCTION 2

PURPOSE AND ACKNOWLEDGEMENTS 2

METHODOLOGY 2

HISTORIC CONTEXT STATEMENT 6

HISTORICAL OVERVIEW OF RIVERSIDE 6

MODERN ARCHITECTURE 1935-1969 12

Streamline Moderne 12
Late Moderne 13
International Style and Miesian 14
Mid-Century Modern 16
New Formalism 16
Brutalism 17
Googie 18

Architects of Modernism 19
Allison and Rible 20
Armét and Davis 21
Jack Burg 22
Milton Caughey 22
Frey and Chambers 22
William Lee Gates 23
Jones and Emmons 23
S. Charles Lee 24
Charles Luckman 25
Clinton Marr 26
Bolton Moise, Jr. 26
William Pereira 27
Herman Ruhnau 27
Walter Dorwin Teague 28

Associated Property Types 29
Public 29
Educational 30
Commercial 32
Religious 34

POST-WAR INDUSTRIAL DEVELOPMENT 1945-1965 36

Associated Property Types 38

POST-WAR SUBURBIA AND THE RANCH HOUSE 1945-1965 40

Minimal Traditional 41
California Ranch 43
Modern Ranch 44

Associated Property Types 46
Residential – Single-family Tract Houses 46
Residential – Single-family Custom-Designed 47
Residential – Multi-Family 48

SUMMARY OF SURVEY FINDINGS 49

RESOURCE EVALUATION CRITERIA 49

National Register of Historic Places 49
California Register of Historical Resources 51
City of Riverside Cultural Resources Ordinance 52

POTENTIAL HISTORIC DISTRICTS AND INDIVIDUALLY SIGNIFICANT PROPERTIES 54

Assignment of Status Codes 54
Potential Districts 55
Individually Significant Properties 65

INCORPORATION OF FINDINGS INTO THE PLANNING PROCESS AND RECOMMENDATIONS 73

MAJOR BIBLIOGRAPHICAL REFERENCES 76

ENDNOTES 79

APPENDICIES

I Study List
II Inventory Forms, Primary Records
III Transcripts from Oral History Interviews
IV Work Study Program
V Draft language for Modernism Theme to amend General Plan 2025
VI Final UCR Student Projects of Brockton Arcade and Area Buildings DPR forms

INTRODUCTION

PURPOSE AND ACKNOWLEDGEMENTS

The City of Riverside received a State of California Certified Local Government (CLG) grant for the period 2008-09 to prepare a Modernism Historic Context Statement. This project is part of the Riverside Historic Preservation Program's continued effort to advance the cause of preservation in the city through the identification and evaluation of potential historic resources.

Riverside's population grew dramatically after World War II. What was once a small agricultural and citriculture community grew into an increasingly larger city. The population boom required the construction of housing in all of its forms and associated services, institutions, and infrastructure. Between 1935 and 1965, 26,299 parcels and 640 tract maps were approved by the City of Riverside. As such, Riverside has a large pool of modern buildings representing a variety of styles and types. The purpose of the project was to complete a thematic Modernism Historic Context Statement and update the Citywide Historic Context Statement to include a Modernism theme. The historic context statement will provide a general framework for the evaluation of mid-century buildings and a tool for future intensive-level surveys.

The project was contracted to Christopher A. Joseph & Associates (CAJA), who prepared the historic context statement as well as 20 inventory forms for individual historic resources. The CAJA team consisted of Teresa Grimes and Christina Chiang. Both meet the *Secretary of the Interior's Standards for Professional Qualifications*. Ms. Grimes, the Senior Architectural Historian at CAJA, has a M.A. in Architecture from the University of California, Los Angeles, and 20 years of experience in the field of historic preservation. Ms. Chiang has a M.A. in Architectural History from the University of Virginia. Assisting in the project were staff from the Historic Resource Division of the City of Riverside and students the Public History Department at the University of California, Riverside (UCR). City staff, Erin Gettis and Kim Jarrell Johnson, guided the project, conducted oral histories, and researched specific buildings and architects. Students at UCR prepared inventory forms for potential historic districts throughout the city. Several local historians and planners, including Jennifer Mermilliod, Bill Wilkman, Tanya Sorrell, Casey Tibbet, Steve Lech, Kevin Hallaran and Daniel Paul, provided thoughtful comments and graciously shared valuable research. Finally, Marie Nelson, Surveys & Contexts/CLG Coordinator at the State Office of Historic Preservation, functioned as an advisor for the project and helped to shape the overall approach and content.

METHODOLOGY

A historic context statement is a technical document, which consists of specific sections recommended by the Secretary of the Interior in *National Register Bulletin #24: Guidelines for Local Surveys*. The Bulletin defines a historic context as a body of information about historic properties organized by theme, place, or time. Historic context is linked with tangible historic resources through the concept of property type. A property type is a group of individual properties based on shared physical or associative characteristics. This context statement is not intended as a comprehensive history of Riverside from the period, but rather a framework for determining the relative significance of properties and evaluating their eligibility for landmark designation. Based upon the budget and timeframe, the scope of the project was limited to three themes: Modern Architecture, Post-War Industrial Development, and Post-War Suburbia and the Ranch House. Other themes that could be developed at a later date could include Car Culture and Roadside Architecture.

The first phase of the project involved collecting and reviewing existing documentation. Several surveys have been conducted of Riverside that included mid-century historic resources or areas that experienced growth and development during the post-war period. These include Camp Anza/Arlanza, the Five Points Area in La Sierra, and the Palm Heights Historic District. Each of these surveys included context statements with

historic overviews of Riverside. These largely formed the basis for the historic overview in this context statement, although the emphasis was placed on the post-war period. Historic resource evaluation reports for buildings from the period, like the one prepared by Jennifer Mermilliod for a Texaco service station, were also used when available.

Several states and cities have recently prepared historic context statements involving the mid-century or post-war periods. The most helpful of these was the *Cultural Resources of the Recent Past Historic Context Report, City of Pasadena*. This report was funded by a CLG grant in 2006-07 and was prepared by Historic Resource Group with Pasadena Heritage. Background information in this report on national trends in architecture and urban planning and federal housing and transportation policies that generally influenced the development of Southern California were borrowed and tailored to Riverside.

An extensive literature review was conducted on the history of businesses, housing tracts, institutions, and modern architecture in Riverside, and the architects and builders who contributed to that history. The literature review included a search in the *Los Angeles Times*, Avery Index, and *Riverside Press Enterprise* and its predecessors the *Daily Press* and *Daily Enterprise,* as well as the general text on the subjects.

With assistance from city staff, a study list of approximately 150 buildings and housing tracts was developed (attached as Appendix I). The website and related blog, Modern Riverside (www.modernriverside.com), was extremely useful in creating the study list. It was invaluable in the identification of important examples of styles and property types, their location, date of construction, and architect. Those buildings and housing tracts on the study list were inspected and photographed to determine quality and integrity. During the field survey, additional buildings and housing tracts were photographed, observed, and added to the study list. Although well over 200 buildings and streetscapes were photographed, a few of the photographs used in the context statement are from the Modern Riverside website simply because they were of better quality. The photograph of the IBM Building at 3610 14th Street is courtesy of the Modern Riverside website.

Further research was conducted as necessary to determine the date of construction and names of architects, builders, and subdividers. Sources consulted included building permit records, tract maps, and Sanborn maps. Field surveys were also conducted of UCR, La Sierra University, and Riverside Community College. The study list is not meant to be a definitive list of significant properties or potential historic districts from the period, but merely a research tool. The list was sorted by date of construction to determine the chronology of building activity and sorted by architect to establish their body of work.

A series of oral history interviews with architects who were active during the post-war era were conducted by City staff, Erin Gettis and Kimberly Johnson. Included in these interviews was Cultural Heritage Board member Nanci Larsen as well as a student from the UCR class and the student work program. The purpose of these interviews was to provide additional information on the built environment and the architectural community during the period of significance not readily available in published resources. The interview participants included Clinton Marr, Blaine Rawdon and Dick Frick. All participants were architects that designed buildings in the Riverside during the period of significance. In particular, Dick Frick worked for many of the notable architects that designed and built the significant buildings throughout Riverside from that time period. The questions covered the range of pertinent information about each of the designers' background, influences, and architectural peers. After the three interviews, common research themes were developed and pursued. The information from those interviews and the subsequent research was incorporated into the historic context statement. The transcripts from these interviews are included herein as Appendix III.

The student work program with students from the Public History Department of UCR consisted of two parts, first was the class during Winter quarter and the second part was of the work study program to occur during

the following Spring and Summer quarters. During Winter quarter, City Historic Preservation Officer Erin Gettis and Associate Professor Catherine Gudis worked together to teach UCR's Public History program class History 260L, the Historic Preservation Practicum, a hands-on introduction to the field of historic preservation. The class was focused on architectural survey and documentation of historic resources from the recent past, particularly modern resources from the Riverside during the time period 1935 to 1969. The class included three field trips to see built resources from the modern period including: local notable individual examples, the Brockton Arcade, and a suburban tract development known as the Cliffside neighborhood. Several in class sessions focused on survey methods and techniques, resources available for research, modern architecture, and current issues facing modernism and its resources. The primary goal of the course was to provide practical experience useful to the field of historic preservation as well as other careers in public history. The secondary goal was to provide related background material and research for the grant project, the preparation of the historic context statement. The final project for the class required the students to fill out inventory forms for the potential resources in the Magnolia Center area. Each student was responsible for a different building, which collectively provided the basis for the Brockton Avenue Historic District inventory form completed in the work study program. The work undertaken in the class provided appropriate experience, research for the context statement, and background and training for the work study program that followed in the summer.

The work study program included five students from the previous class who worked under contract with the City of Riverside to research suburban tracts throughout Riverside. The five students worked individually and documented between two and ten different neighborhoods on district inventory forms based upon their availability during the summer for a total of 20 neighborhoods. For each neighborhood the students completed a minimum 50 field check sheets for neighborhoods and/or tracts identified by CAJA; and prepared one of district inventory form reviewed by City Staff and Teresa Grimes. The neighborhood types included one suburban business district and one multi-family housing district, with the primary area of study being the remaining 18 single-family residential neighborhoods. The results of the work study program were incorporated into the context statement theme of Post-War Suburbia and the Ranch House. The results of the work study project are seen in Appendix IV.

At the conclusion of each theme was an associated property type analysis. The associated property type analysis only addresses historical significance under National Register Criterion A and California Register Criterion 1; architectural significance under National Register Criterion C and California Register Criterion 3; and various criteria under the City of Riverside Cultural Resources Ordinance. National, state, and local programs have similar language regarding the evaluation criteria (see Evaluation Criteria). Historically significant properties are associated with important events or reflect broad patterns of history. Architecturally significant properties embody the distinguishing characteristics of a particular style or represent the work of a master architect or builder. Groups of properties can be designated as historic districts for the same reasons. Generally, properties eligible for listing in the National Register are at least 50 years old. Properties less than 50 years of age must be exceptionally important to be considered eligible (see Criteria Considerations). The 50-year rule for listing in the California Register is less strict. A property may be listed in the California Register if it can be demonstrated that sufficient time has passed to understand its historical importance. There is no minimum age requirement for designation under the City or Riverside Cultural Resources Ordinance. There are a wide variety of property types associated with the modern movement in Riverside including public, educational, commercial, residential, religious, and industrial buildings. In a few cases such as theaters and fire stations, there are only one or two examples. In the case of single-family residences, however, there are thousands of examples. Accordingly, the registration requirements take into account whether a property type is relatively rare or ubiquitous.

The original grant proposed in addition to a context statement, the identification of 20 buildings that were threatened resources from the Modern theme. Numerous buildings were identified in the study list, visited

and preliminarily evaluated. Of that study list, 20 buildings were identified that met the criteria of threatened resources Those 20 resources were recorded on state inventory forms and are attached in Appendix II.

Finally, the findings of the reconnaissance-level survey conducted for the context statement and work study program were written and recommendations developed so as to assist the City of Riverside in their future survey program.

HISTORIC CONTEXT STATEMENT

HISTORICAL OVERVIEW OF RIVERSIDE

Approximately 50 miles east, southeast of Los Angeles, the city of Riverside lies on a plain that is interrupted by the Santa Ana River to the west and a series of foothills that are known as Rubidoux Mountain, Box Springs Mountain, Jurupa Mountains, Pedley Hill, and Victoria Hill, all of which partially define the city's boundaries. A system of arroyos from the eastern hills to the Santa Ana River crosses the Riverside plain. The Tesquesquite Arroyo, the largest of the arroyo system, largely confined development to the original town site, now Riverside's downtown core, for over four decades.[1]

The Southern California Colony Association, led by John W. North, founded Riverside in September 1870. The association purchased lands from the Jurupa Rancho that were owned briefly by the California Silk Center Association. Almost immediately, work on an irrigation canal began, and by the end of the same year, Riverside was surveyed and platted with 10-acre parcels to the north and south and a one-square mile town site.[2] The commercial core of the Mile Square began developing along Main Street, which was the center of the Mile Square area, while residential areas developed to the north, south, and east.[3]

Closely following the development of Riverside, a 13-square mile area to the southwest was purchased by Benjamin Hartshorn. Part of the Hartshorn Tract was sold in 1874 to investor William T. Sayward and Indiana banker Samuel C. Evans. Evans and Sayward established the New England Colony and a year later combined the property with the Southern California Colony and the Santa Ana Colony, forming the Riverside Land and Irrigation Company.[4] Evans bought out Sayward's interest in the land and established it with the name "Arlington" by "vote of the people" in 1877. Arlington was considered the second town site in the Riverside area and developed around the intersection of Magnolia Avenue and Van Buren Boulevard.[5]

Between the lands owned by the Southern California Colony Association and the Riverside Land and Irrigating Company remained a mile-wide strip of land known as the Government Tract. Arlington Avenue marks the southern boundary of the tract. Unlike those in the original town site and the Arlington community, streets in the Government Tract were laid out on a strict north-south grid and intersect at odd angles with Magnolia Avenue, the main arterial that strings the three developments together.

Early agricultural crops grown successfully in the Riverside area were vineyards of raisin grapes, alfalfa, hay, and stone fruits, such as apricots and peaches. These agricultural successes were soon supplanted by citrus production. After the arrival of the Washington naval orange, brought to Riverside by pioneers Eliza and Luther Tibbets in 1873, it soon became apparent that the ideal crop had been found for the climate and soil of Riverside. All that was needed was ample irrigation and transportation to fulfill promises being offered settlers arriving from the eastern portion of the United States. With the completion of a canal system and the beginnings of a railroad infrastructure, Riverside rapidly became an economic boomtown. Problems with irrigation kept Arlington from advancing as rapidly as Riverside in citrus production, but citrus groves and packinghouses gradually progressed into the Arlington and Arlington Heights areas.[6]

The City of Riverside was incorporated in 1883 by a vote of 228 to 147, and at the time encompassed approximately 56 square miles, including the original purchase by the Southern California Colony Association as well as the Arlington area and the lands in the Government Tract.[7] The business district was located in the heart of the original Mile Square town site, while about 33 square miles were divided into small farm lots of 5, 10, 20, and 40 acres.[8] By the late 1880s, several streetcar companies operated in the city. Most of the routes were within in the Mile Square area, but there were also routes along Magnolia and Arlington Avenues to Van Buren Boulevard in the heart of Arlington, and two companies offered hourly service from the Eastside area to various destinations. These streetcars encouraged relatively dense growth throughout the

Mile Square and Eastside areas and sparse development along Magnolia and Arlington Avenues during the remainder of the 19th century. By 1893, when Riverside became the county seat, public transportation lines of one kind or another connected Riverside to most other communities in Southern California.[9]

As the city prospered, a small guest hotel known as the Glenwood Tavern, eventually grew to become the Mission Inn. Postcards of lush orange groves, swimming pools, and magnificent homes attracted vacationers. Many relocated to the warm, dry climate for reasons of health and to escape Eastern winters. This consistent influx of tourists to Riverside led Frank Miller, the Master of the Inn, to recognize the need for a grand resort hotel. He opened the first wing of his new hotel in 1903. The Mission wing was built in the Mission Revival style and sought to incorporate different structural elements of the 21 California Missions. Miller went on to add three more wings to his hotel: the Cloister, Spanish, and completed it with the Rotunda wing in 1931.[10]

The agricultural industry continued to drive the Riverside economy through this period of development. Riverside played a critical role in the Southern California citrus belt that extended all the way to Pasadena on the west, thanks to an experiment station operated by the University of California. Opening of the station in 1907 followed a vigorous lobbying effort by leaders of the Riverside Horticultural Club and Southern California Fruit Growers Exchange. Riverside civic leader and citrus pioneer John Henry Reed declared December 22, 1914 the most important day in the history of Riverside, because on that day the University of California Regents voted to retain and expand the station in Riverside

Crop reports paint a slightly more complex picture of the agricultural industry in Riverside County.[11] The earliest crop report for Riverside County is 1925. The report documents the dominance of the citrus industry, but also the variety of agricultural crops that were produced. There were 22,838 acres of land dedicated to citrus production that generated $7,245,174. There was much more land devoted to the alfalfa (30,368), cotton (21,250), grain (37,046), and hay (41,686), all which generated less money than citrus. In 1930, approximately the same number of acres (21,111) of citrus groves generated $11,733,409.

During the 1920s Riverside remained a relatively small, but prosperous city. Like the rest of Southern California, the population increased significantly during the 1920s. In 1920, the population was 19,341 and in 1930 it was 29,696, a 53.5 percent gain. Residential development during this period spread north and east of the original town site. The Northside area, which lies northeast of the City's downtown core, experienced areas of concentrated development throughout the first half of the 20th century. Development to the southwest was not substantial until after 1913, when the Tequesquite Arroyo, a natural land barrier, was filled. The fill allowed the growing Riverside population to spill into areas southwest of the original town site, including the former Government Tract, which were covered by citrus groves and, to a lesser degree, vineyards and walnut orchards.[12]

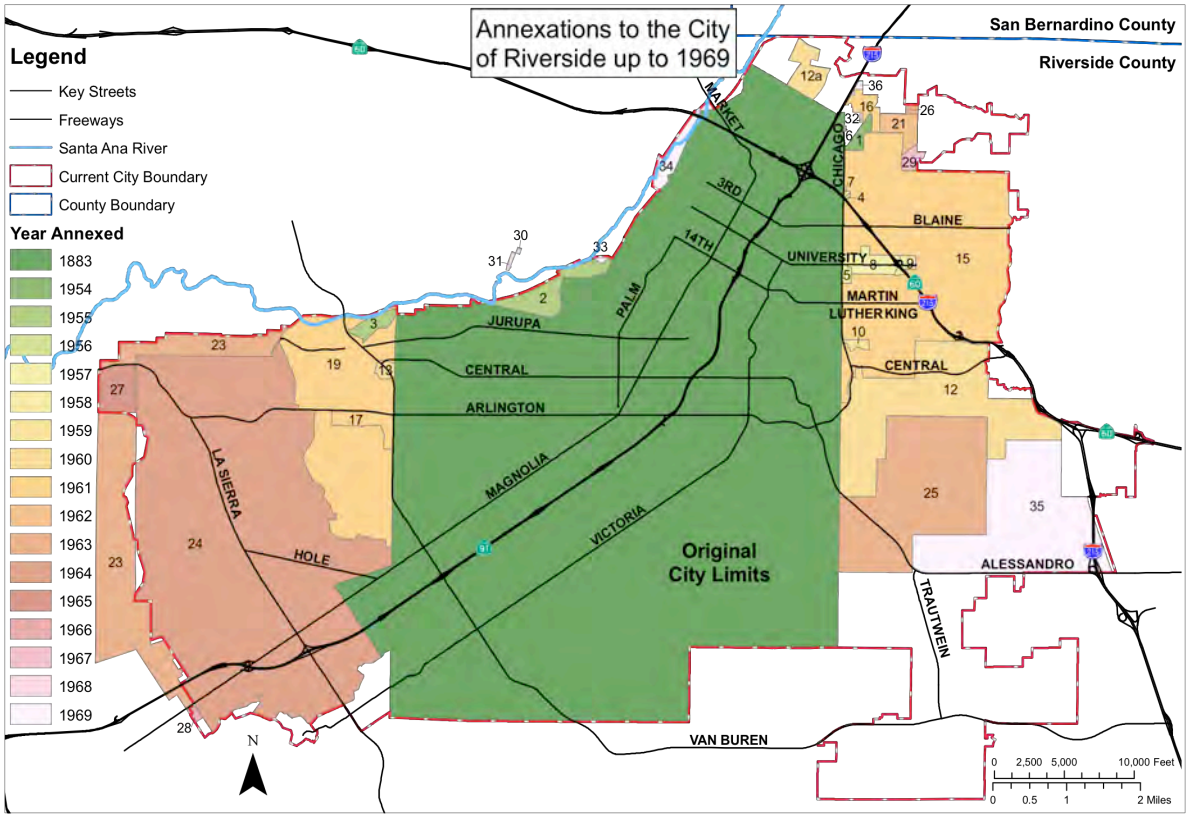
Riverside faced high unemployment and a severe drop in new construction during the 1930s. Public works programs were marginally helpful. In 1933, the Riverside Unemployment Committee reported that 394 people had been given employment through various public works programs and that $16,000 remained in the unemployment fund and should be appropriated for more works projects. In 1934, 45 city streets were scheduled to be improved with a rock and gravel surface.[13]

During World War II Riverside was flanked by a complex of temporary and permanent military bases. Although located southeast of the city boundaries, March Air Force Base has influenced the development of Riverside since it was founded in 1918. Originally called Alessandro Field, it was quickly renamed March Field. After World War I, March Field virtually shut down, but in 1927 it was reactivated and expanded. During World War II, it was a major aircraft repair and training base with 250 officers and 3,600 enlisted men.[14] Camp Haan was established across the highway from the base and supported 80,000 troops in temporary barracks. After the war, March reverted to its operational role and was assigned to the new

Tactical Air Command as a part of the post-war reorganization of the Army Air Force. In 1948, the United States Air Force was established as a separate branch of the United States military and March Field was renamed March Air Force Base.

Camp Anza was another temporary military base in the area. Located in the southwestern section of Riverside, over 600,000 personnel passed through the base during World War II. It functioned as a staging area for soldiers waiting to be deployed to the Pacific. Here they were immunized, oriented to foreign customs, and instructed to write a will. The base was decommissioned in 1946, and was subsequently subdivided for housing and industrial development.[15]

Edwin Joseph Hunter established one of the most important wartime industries in Riverside, the Hunter Engineering Company. In 1935 they started designing machinery to make venetian blinds, in the process Hunter invented a finishing technique that revolutionized the aluminum industry. During the war they stopped making venetian blinds and retooled the machines to make items for the military. For the duration of the war, they were heavily involved in the fabrication of aluminum products. Defense workers were housed in two apartment complexes constructed with federal funds: Blaine Street Housing, which is no longer standing, and Canyon Crest Housing, which is now a part of the University of California, Riverside.



The close of World War II marked the beginning of lasting change on many levels. Wartime increases in manufacturing industries prompted a complete shift in California's economy, with Southern California leading the state's production. In 1946, California contributed over 13% of the national value of manufactured goods, a trend that increased in the post-war decades. In addition, another wave of migration headed west in the post-war era with the most gains recorded in Southern California.[16] The increase in population led to an unprecedented building boom. Accordingly, the Riverside City Council provided for the position of a city

planning engineer in 1946 – the beginning of a full-scale professional planning staff.[17]

In Riverside, the economic shift and population growth reflected regional trends. In 1953, the *Press Enterprise* reported that Riverside was 14th among the fastest growing cities in the western United States. In 1955, Riverside received the title "All American City" from the National Municipal League, attracting the attention of expanding industries. Rohr Aircraft Company, Bourns Incorporated, and Lily-Tulip Cup Corporation joined Hunter Douglas as some of the largest employers. Riverside's population skyrocketed during the 1950s and 60s, with 46,764 residents in 1950, 84,332 in 1960, and 140,089 by 1970. Three annexations contributed to the population gains: the University of California campus in 1961; Arlanza, the former Camp Anza also in 1961; and the La Sierra area in 1964.

As the dependence on agriculture lessened and population pressures increased, the groves and fields that dotted Riverside gave way to urban expansion, as it did elsewhere in Southern California. Unlike the piecemeal sale of vacant lots seen in earlier decades, post-war development was characterized by the appearance of uniformly constructed tract homes along curving streets and cul-de-sacs and was supported by loans guaranteed by the Federal Housing Administration. The Hardman Tracts in the vicinity of Arlington and Streeter Avenues were among the earliest post-war subdivisions. Sun Gold Incorporated, one of the largest post-war homebuilders in Southern California, was based in Riverside. They were responsible for many of the largest subdivisions in Riverside including Victoria Groves and Sun Gold Terrace, which is commonly referred to as the Cowboy and Mountain Streets.

It was in the post-war era that dramatic shifts in commercial development occurred, largely due to the impact of the automobile and influx of new residents. Historic downtown centers were abandoned for new regional shopping centers that were developed to serve the suburban sprawl and responded to the automobile culture. Rudolph A. "Rudy" Hardman built Riverside's first contemporary neighborhood shopping center near the subdivision he developed at the southeast corner of Arlington and California Avenues. It included a grocery store, a complex of small stores, and a restaurant. Riverside Plaza, developed by the Heers brothers, was the first large commercial development outside of downtown. Occupying more than 50 acres in the Magnolia Center area, it opened in phases between 1956 and 1957. It was anchored by the four-story Harris' Department Store and surrounded by extensive surface parking.[18] Commercial uses also began to coalesce at the intersection of Magnolia Avenue and Van Buren Boulevard in the Arlington area. The Five Points area in La Sierra developed as a commercial center in the 1950s.

In Riverside and else where in the United States, department stores were among the first major retailers to construct new branches further removed from downtown flagship stores and closer to residential communities. Since Reynolds' closed in 1920, Riverside's only locally owned department store was Rouse's. The city did have branches of national chains including J.C. Penny, Sears, Roebuck and Company, and Montgomery Ward. Sears abandoned its downtown store in 1964 after it opened a new store across the street from Hardman Center on Arlington Avenue.

Table I: Riverside Population

Year	Population	Percentage Gain
1890	4,683	-
1900	7,973	70.3
1910	15,212	90.8
1920	19,341	27.1
1930	29,696	53.5
1940	34,696	16.8
1950	46,764	34.8
1960	84,332	80.3
1970	140,089	66.1
1980	170,591	21.8
1990	226,505	32.8
2000	255,166	12.7

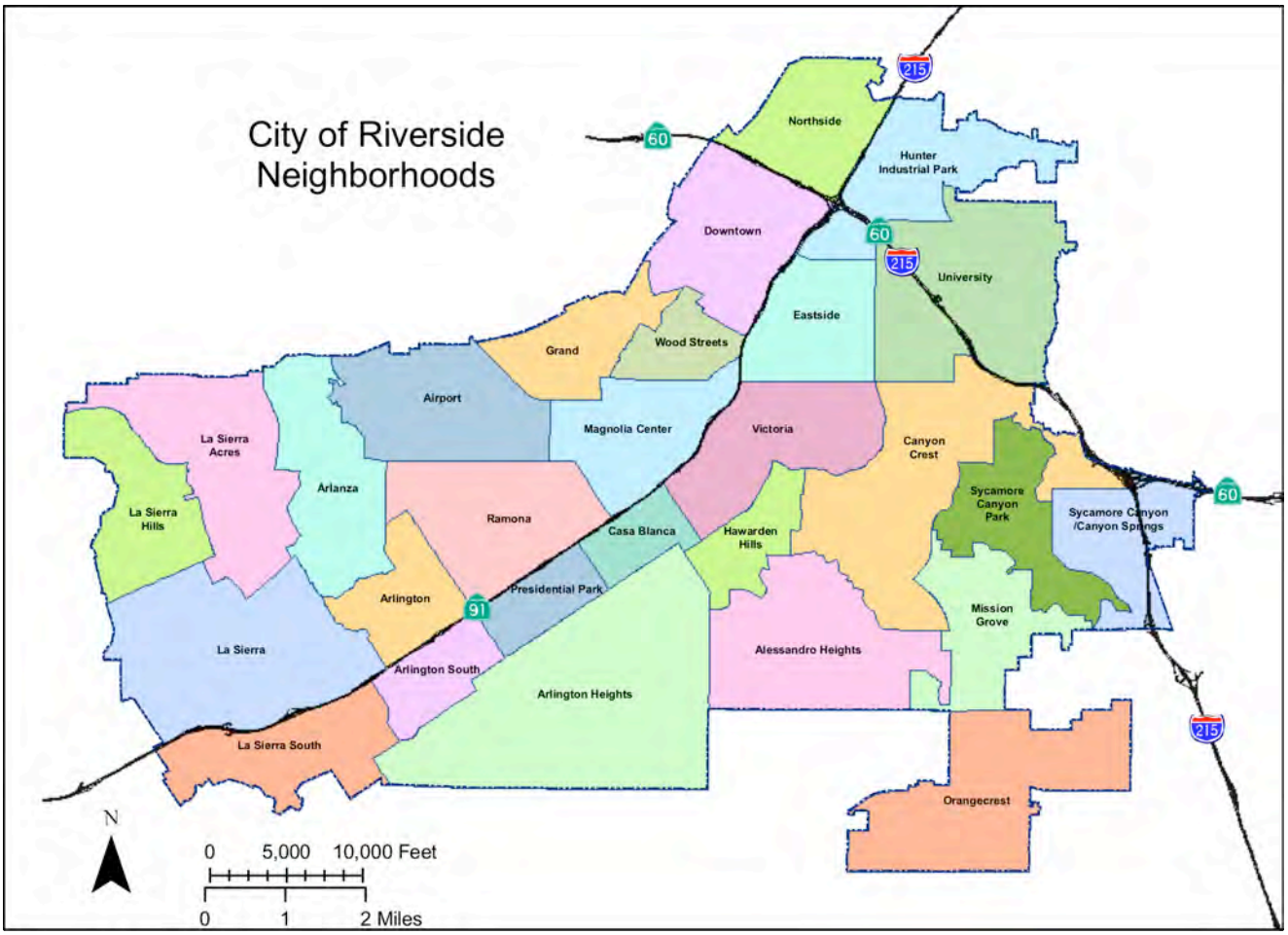
The growth in population created a profound need for expanded city services. Several bond measures were placed on the ballot for the construction of fire stations, libraries, and schools. In 1952, the City put a $440 million bond measure on the ballot for the construction of a new fire station to replace the original downtown station.[19] Prior to World War II, the Riverside Public Library consisted of two Carnegie libraries,

the Main Branch and the Arlington Branch. In 1958 a third branch was added to the collection, Marcy. It replaced a small leased building on Magnolia. The Main Branch of the Riverside Public Library was demolished and replaced with a new building that opened in 1965. During this period several new buildings were also added to the Riverside Civic Center. They include the County of Riverside Law Offices of the Public Defender (1958) and the City of Riverside Police Department Building (1965).

There are a variety of educational institutions in Riverside including the public school system operated by the Riverside Unified School District and the Alvord Unified School District, several parochial schools, the Sherman Indian School, the California School for the Deaf, and schools of higher learning such as the Riverside Community College, California Baptist University, La Sierra University, and the University of California, Riverside. Several of these institutions were founded, and most constructed buildings or campuses during the post-war period. The Riverside Unified School District was established in 1907 for students through eighth grade. Originally, its territory corresponded with the city limits, but later expanded. The Alvord Unified School, Riverside High School, and Riverside Junior College Districts were incorporated separately. All of these districts remained relatively small in terms of student body and facilities until after World War II. Population growth brought about a demand for new facilities as well as a reorganization of the public school system. Of the present 32 elementary school campuses in the Riverside Unified School District, about half were constructed between 1945 and 1965.

An increased demand for higher education was partly fueled by returning veterans taking advantage of the G.I. Bill. The influx of former servicemen began to strain the capacity of the University of California (UC) system, which only included campuses in Berkeley, Los Angeles, and Santa Barbara. In 1947, the UC Regents formed a committee to study California's needs. A group citrus growers and civic leaders from Riverside lobbied the committee to establish a liberal arts college at the UC Citrus Experimentation Station. Riverside State Assemblyman John Babbage drafted Senate Bill 512, which allocated $6 million for the construction of the new college. Governor Earl Warren signed the bill approving the establishment of the College of Letters and Science in Riverside in 1948, after reducing the allocation to $4 million. In 1954, 127 students arrived on the first day of class, including Charles Young who later became the chancellor of UCLA. In 1959, UCR became a full-fledged campus in the UC system with graduate instruction and professional schools. UCR and other educational institutions are now some of the largest employers in the area.

The automobile rose to prominence as the primary mode of transportation during the post-war period, which led to the development of the regional freeway system. Prior to World War II, Riverside was connected to the surrounding communities by three main highways: 395, 60, and 18. Old highway 395 was improved and renamed the Escondido Freeway (215) in 1957 and is the major north-south route connecting San Diego, Riverside, and San Bernardino. The Riverside Freeway (91) linking Riverside to the Harbor Freeway (110) in Gardena opened in 1961. It replaced old highway 18, and a portion of its path replaced a Pacific Electric right-of-way along La Cadena Drive. The Pomona Freeway (60), beginning in East Los Angeles and terminating in Riverside opened in 1961, although portions were constructed in the late 1940s through Jurupa, and the 60 designation can be traced back to the 1920s. These freeways allowed residents to commute to job centers in San Bernardino, Orange, and Los Angeles Counties, contributing to the development of more housing tracts. Between 1935 and 1965, over 640 tract maps were filed, mainly in the southern and eastern portions of the city. The City of Riverside is now comprised of 28 distinct neighborhoods that are illustrated in the map below.


City of Riverside
Neighborhoods
Northside
Hunter
Industrial Park
Downtown
University
Eastside
Grand
Wood Streets
Airport
Magnolia Center
Victoria
Canyon
Crest
La Sierra
Acres
La Sierra
Hills
Arlanza
Ramona
Casa Blanca
Hawarden
Hills
Sycamore
Canyon
Park
Sycamore Canyon
/Canyon Springs
Arlington
Presidential Park
Mission
Grove
La Sierra
Arlington South
Alessandro Heights
Arlington Heights
La Sierra South
Orangecrest
60
215
91
N
0 5,000 10,000 Feet
0 1 2 Miles

MODERN ARCHITECTURE, 1935-69

Modern architecture is a broad term given to a number of building styles with similar characteristics, primarily the simplification of form and the elimination of ornament. However, the term can be applied to everything from the machine aesthetic of an International Style office building to the animated and colorful confection of a Googie style coffee shop. Modernism gained acceptance and then popularity during the post-war years because the use of standardized building materials and methods allowed it to be constructed quickly and economically. The origins of modern architecture are open to debate; however, most historians trace the roots to three interrelated phenomenon that developed in Europe after World War I: the availability of new building materials such as iron, steel, concrete, and glass that led to the development of new building techniques; a desire to apply these new techniques and materials to create functional buildings for the masses; and, a reaction against the stylistic excesses of earlier eras.

The United States became a stronghold of modern architecture after the emigration of three German architects: Walter Gropius, Mies van der Rohe, and Marcel Breuer. Two Austrian emigrants, Richard Neutra and Rudolph Schindler, helped introduce modern architecture to Southern California during the 1920s. Both worked briefly for Frank Lloyd Wright before establishing their own reputations as masters of modern architecture. It should be noted; however, that Irving Gill is also recognized as an architect who independently pioneered a modern style from regional sources. The work of these early modernists; however, was confined mostly to residential and small-scale commercial buildings.

Following is a discussion of the most prevalent architectural styles constructed in Riverside between 1935 and 1969. They include Streamline Moderne, Late Moderne, International Style, Mid-Century Modern, New Formalism, Brutalism, and Googie. The origins of each style, character-defining features, and presence in Riverside are briefly described. When possible, architects known to have worked in the idiom locally are identified, and representative local examples of the style are highlighted. These styles are inclusive of public, educational, residential, commercial, and industrial property types. Although it should not be expected that all property types will reflect a particular style, as many buildings from the period are vernacular. That is they were not architect-designed and may not possess all or even most of the characteristics of a particular style.[20] However, such buildings may be eligible for designation as landmarks in a context or theme other than architecture.

Streamline Moderne

Art Deco was a movement in the decorative arts and architecture that originated in the 1910s and developed into a major style during the 1920s. Its name comes from the Exposition Internationale des Arts Decoratifs et Industriels Modernes held in Paris in 1925 where the style was first exhibited. The fair's organizers demanded the creation of a new modern aesthetic. The architecture of the Art Deco movement rejected the organizational methods of the Beaux Arts style where buildings were clearly anchored by a foundation and terminated by a cornice. Eliel Saarinen's Helsinki train station (1904-14) is considered the first, fully realized Art Deco building. It is the very essence of Art Deco with its four giant figures, symmetrically arranged, each holding a globe of light.

The constraints of the Great Depression cut short the development of Art Deco architecture, but replaced it with a more pure expression of modernity, the Streamline Moderne. Its clean, unornamented surfaces, sweeping horizontal lines, and curved corners expressed the new notions of efficiency and modernity without the notion of wealth that Art Deco had expressed. Art Deco and Streamline Moderne were not necessarily opposites. A Streamline Moderne building with a few Deco elements was not uncommon, but the prime movers behind the Streamline Moderne style such as Raymond Loewy, Walter Dorwin Teague, Gilbert Rohde, and Norman Bel Geddes all disliked Art Deco, seeing it as falsely modern.

The origins of the Streamline Moderne are rooted in transportation design, which took the curved form of the teardrop, because it was the most efficient shape in lowering the wind resistance of an object. Product designers and architects who wanted to express efficiency borrowed the streamlined shape of cars, planes, trains, and oceanliners. Streamline Moderne architecture looked efficient in its clean lines. It had an appropriate austerity that reflected the economic hardships of the time and was in fact relatively inexpensive to build because there was little labor-intensive ornament like terra cotta, exteriors tended to be concrete or stucco. The Streamline Moderne's finest hour was the New York World's Fair of 1939-40. Here, the "World of Tomorrow" showcased the cars and cities of the future, a robot, a microwave oven, and a television, all in streamlined pavilions.

While the style was popular throughout Southern California during the 1930s, there are few examples simply because there was so little construction activity during the Depression. The finest example of the style in Riverside is the De Anza Theater by S. Charles Lee. Constructed in 1938, the corners of each end of the street-facing elevation are rounded. A tall, fluted, curving pylon supports a blade sign and attracts the attention of passing motorists. On the second story the windows are visually connected by thin horizontal bands. Constructed in 1936, the building at 3102 Main Street was originally a Texaco service station. In 1935, Walter Dorwin Teague designed the entire Texaco brand including service stations, which featured a streamlined canopy that extended from the building over the pumps. The building is likely one of a handful remaining, unaltered, in the country today.[21]



Figure 1: De Anza Theater, 4225 Market Street

Character-defining Features of Streamline Moderne

- Horizontally-oriented masses
- Flat rooflines with coping or flat parapets
- Smooth stucco or concrete exteriors
- Curved end walls and corners
- Glass block and porthole windows sometimes used
- Flat canopies over entrances
- Pipe railings used along staircases and balconies
- Grooved moldings and stringcourses
- Steel sash windows

Late Moderne

Many of the buildings constructed during and immediately after World War II were still related to the Streamline Moderne style of the 1930s. These buildings can be classified as Late Moderne and were constructed through the 1950s. Late Moderne buildings are typically more boxy and angular than their predecessors. The teardrop shapes where replaced with vertical forms. The most readily identifiable design element of this style is the bezeled window. Windows are often outlined in a protruding, bezel-like molding. Frequently the molding extends beyond the windows to wrap around corners.[22] While Late Moderne buildings were usually solid wall structures with punched windows, sometimes they featured continuous lateral window runs, which increased their transparency.

Once again, there are only a few examples of the Late Moderne style in Riverside mostly because of the limited construction activity during the Depression and World War II. Historic photographs document that there had been a number of Late Moderne buildings in downtown, however, they have been demolished. The Riverside Townhouses (1949) near downtown Riverside can be linked to the Late Moderne style in the thick

frames around the windows and distinctive canopies over the entrances. The canopy over the entrance of Ambs Hall (1950) at La Sierra University is also a subtle reference to the Late Moderne style.



Figure 2: Riverside Townhouses, 3412 5th Street

Character-defining Features of Late Moderne

- Boxy angular masses
- Flat rooflines
- Smooth stucco or concrete exteriors often incised with grid-like patterns
- Brick or stone sometimes used as secondary accent material
- Projecting frames around windows
- Pronounced canopies over entrances
- Horizontal bands of steel sash windows

International Style & Miesian

In 1932, the Museum of Modern Art hosted its first architecture exhibit, titled simply "Modern Architecture". The exhibit included buildings from around the world that shared a stark simplicity and vigorous functionalism. The term International Style was coined by Henry Russell Hitchcock and Philip Johnson in their catalog for the exhibit. The 15 architects featured in the exhibit included several from Germany's Bauhaus, an interdisciplinary design school.

Up until the 1950s, the International Style had been applied mostly to small residential and commercial buildings. Two of the Southern California's most famous early modernists, Rudolph Schindler and Richard Neutra both received and executed commissions for several small office buildings, shops, and restaurants, but the vast majority have been razed or substantially altered. Schindler's Sardi's Diner (1932-34) employed polished metal surfaces and structural members that continued the machine-like aesthetic of his early residential work. Neutra's Laemmle Building (1933) was located almost next door to Sardi's on Hollywood Boulevard. Constructed for Carl Laemmle, the president of Universal Pictures, the reinforced concrete structure featured built-in billboards advertising Universal's current releases.

George Howe and Swiss-born, William Lescaze designed the first major American example of the style - the Philadelphia Savings Fund Society Building (1932). The acceptance of the style in America grew considerably after World War II. A few years later Lescaze, joined by E.T. Heitschmidt, designed what most scholars consider the first truly International Style commercial building in Southern California, Columbia Square (1938), for CBS Radio. The reinforced concrete structure is elevated on freestanding columns leaving the ground floor open. From this public plaza visitors could watch technicians route programs over the network from the glass-enclosed main control room.

Within the International Style, two trends emerged after World War II. In the first post-war trend, the emphasis was on the expression of the building's function. These buildings have more in common with the early work of Walter Gropius than Mies van der Rohe. Gropius created innovative designs that borrowed materials and methods of construction from modern technology. His advocacy of industrialized building carried with it a belief in teamwork and an acceptance of standardization and prefabrication. Gropius introduced a screen wall system that utilized a structural steel frame to support the floors and which allowed

the external glass walls to continue without interruption. The Central Fire Station (1957) in Riverside is a classic example of this first trend in the International Style. Prominently located on University Avenue, the different functions within the building are apparent in the composition. Suspended above the ground floor office are the firemen's quarters. The engine bays and apparatus room sit on the opposite side.[23]



Figure 3: Central Fire Station, 3420 Mission Inn Avenue

Character-defining Features of International Style

- Single or groups of rectangular masses
- Balance and regularity, but not symmetry
- Clear expression of form and function
- Placement or cantilevering of buildings on tall piers
- Flat rooflines
- Frequent use of glass and steel
- Horizontal bands of flush windows
- Windows meeting at corners
- Absence of ornamentation

The second post-war trend in the International Style is represented by Mies van der Rohe and his followers. Within the Miesian tradition there are three subtypes: the totally glass curtain wall skyscraper like his design for the Seagram Building (1954) in New York, the glass and steel pavilion like his design for the Barcelona Pavilion (1929), and the modular office building like his design for Crown Hall (1955) at the Illinois Institute of Technology (IIT). The most common subtype found in Riverside is the modular office building.

While "form follows function" was the mantra of Gropius, "less is more" was the aphorism of Mies. He focused his efforts on the idea of enclosing open and adaptable "universal" spaces with clearly arranged structural frameworks, featuring pre-manufactured steel shapes infilled with large sheets of glass. Crown Hall at IIT became a prototype for his other projects that explored modular spaces. A grid of 24-foot squares was the basis of his plan for IIT (1939-40). Mies considered Crown Hall (1956) with its main floor an undivided space measuring 120 by 220 feet, his finest creation.



Figure 4: 1746 Spruce Street

Character-defining Features of Miesian

- Single rectangular shapes
- Horizontal lines of perspective
- Flat rooflines
- Steel frame structure used as an organization device
- Absence of ornamentation
- Column free interior spaces

The International Style buildings in Riverside including the IBM Building (1958) at 3610 14th Street, Standard Insurance Company Building (1961) at 3380 14th Street, Provident Federal Savings and Loan Building (1962) at 3656 Central Avenue, and Riverside Police Department (1965) at 4102 Orange Street all reflect the influence of Mies in the clarity of their structures and simplicity in their design.

Mid-Century Modern

Perhaps in response to criticisms that modern architecture was too sterile, architects began experimenting with shapes, materials, and color. Mid-Century Modern is a term used to describe the evolution of the International Style after World War II. Mid-Century Modern architecture is more organic and less doctrinaire than the International Style. It is characterized by more solid wall surfaces. It was during this period that stacked brick became a popular material in commercial and educational buildings. Many of the small-scale commercial buildings in the Magnolia Center area use stacked brick or stone as a primary exterior material, rather than concrete and glass. Brockton Square (1960), a complex of professional offices, is even more complex in materials, form, and composition. In residential buildings, the post-and-beam became the preferred method of construction for Mid-Century Modern architects. The house Clinton Marr designed for his family in 1954 is a good example of post-and-beam construction, as well as the warmer quality of post-war, as opposed to pre-war modern architecture. It is located at 6816 Hawarden Drive amongst other custom-designed Mid-Century Modern homes.



Figure 5: Brockton Square, 3971-95 Brockton Avenue

Character-defining Features of Mid-Century Modern

- Simple geometric forms
- Post-and-beam construction
- Flat or low-pitched gabled roofs
- Flush mounted steel framed windows or large single-paned wood-framed windows
- Exterior staircases, decks, patios, and balconies
- Brick or stone often used as primary or accent material

New Formalism

New Formalism was developed in the mid-1950s as a reaction to modernism's total rejection of historical precedent. A maturing modernism grasped the many commonalities with classicism, such as emphases on structure and a uniform construction grid, a carefully organized hierarchy, and clarity of geometric form. Searching for symbolic meaning, modernist architects of the mid-1950s through the early 1970s embraced classical precedents in establishing building proportions, in the use of the arch, stylized classical columns and entablatures, and in use of the colonnade as a compositional device, as well as the elevated podium. Traditional rich materials such as travertine, marble, or granite were used, as were manmade materials that mimicked their luxurious qualities. However, they were used in a panelized way that was non-traditional. On a larger urban design scale, grand axes and symmetry were used to achieve a modern monumentality. Primary in developing New Formalism were three architects: Edward Durrell Stone, Philip Johnson, and Minoru Yamasaki, all of whom had earlier achieved prominence working within the International Style and other modernist idioms. Stone's well-published American Embassy in New Delhi (1954) is considered by many to mark the origin of the movement.

In Southern California the style was applied mainly to auditoriums, museums, and educational facilities. In these campus settings, buildings were often arranged symmetrically along grand axes and landscape features to achieve a modern monumentality. Edward Stone produced his first Southern California design in the mode of New Formalism in 1958. His local masterpiece, the Stuart Pharmaceutical Company Plant and Office Building in Pasadena is listed on the National Register.

There are very few examples of New Formalism in Riverside. The Main Branch of the Riverside Public Library (1963-65) reflects many of the characteristics of the style with its symmetrical plan, wide overhanging flat roof, and sculptural screens.



Figure 6: Riverside Public Library, 3581 Mission In Avenue

Character-defining Features of New Formalism

- Symmetrical plans
- Flat rooflines with heavy overhanging entablatures
- Full height colonnades and elevated podiums used as compositional devices
- Repeating arches and rounded openings
- Large screens of perforated cast stone or concrete or metal grilles
- Lacey concrete block privacy walls
- Buildings set behind plazas

Brutalism

Brutalism was another architectural movement that developed during the 1950s in response to the International Style of architecture. International Style buildings often had a light and skeletal appearance created by the extensive use of steel structures with glass curtain walls. Brutalism was all about creating massive monolithic structures and stretching the limits of how concrete could be shaped. More properly known as "New Brutalism" during its heyday, the name was derived from *beton brut*, the concrete casting technique used by Le Corbusier in the Unite d'Habitation, Marseille, France (1952). The English architects Peter and Alison Smithson were its key proponents to whom Brutalism was more of an ethic than an aesthetic. In post World War II England, the Smithsons sought to exploit the low cost of mass produced and pre-fabricated materials to create economical and sculptural buildings. Other figures in the movement included Erno Goldfinger, Louis Kahn, Kenzo Tange, and Paul Rudolph.



Figure 7: Rivera Library at UCR

Character-defining Features of Brutalism

- Blockish, geometric and repetitive shapes
- Facades with sculptural qualities
- Usually rough unadorned poured concrete construction
- Prefabricated concrete panels with exposed joinery or exposed concrete as building finish
- Windows as voids in otherwise solid volumes
- Raised plazas and base articulation
- Brick and stone sometimes used as the primary material in later examples

In America, one of the style's greatest promoters was John Portman, who designed several enormous atrium hotels and office clusters known for their spectacular spatial effects, including the Bonaventure Hotel in downtown Los Angeles. The style was particular popular in the construction of government, educational, and financial buildings. Other famous examples of the style in Southern California include the Salk Institute in La Jolla (1959) by Louis Kahn and the Geisel Library at the University of California, San Diego (1969) by William Pereira. While there are no known pure examples of the style in Riverside, many buildings display Brutalist tendencies. A case in point is the concrete arcade along the Rivera Library (1954) and Olmstead Hall at the UCR. The buildings themselves are Mid-Century Modern, but the arcade is textbook Brutalism with its concrete construction, repeating arch, and bold design.

Googie

During the 1950s and 60s, a unique form of roadside architecture developed that made dynamic use of a variety of building materials, structural forms, and spectacular signage. Such innovative architecture was utilized in cities throughout the nation, but the style gained a particular dominance in Southern California. Referred to today as Googie, a term coined from the boldly-designed *Googie's* coffee shop that once graced the Sunset Strip, the style is characterized by contrasting building materials, bold angles, distinctive roof lines, expansive glass windows, and oversized signage. The term "Space Age" has also been applied to examples of Googie architecture in which futuristic shapes and forms utilized for buildings and signage were inspired by the optimism engendered by the popularity of the Space Age itself and the proximity of the aerospace industry in Southern California. With space travel so much a part of the national consciousness, architects decided to give the people a taste of the future. The Googie, or Space Age style was characterized by designs that depicted motion, such as boomerangs, flying saucers, atoms, starbursts, and parabolas. These shapes were boldly applied to over-scaled roofs and signs. Materials typically included glass, steel, and neon.



Figure 8: Brockton Arcade, 6730-42 Brockton Avenue

<u>Character-defining Features of Googie</u>

- Organic, abstract, and parabolic shapes
- Distinctive rooflines such as folded-plates and boomerangs
- Assortment of materials including concrete, steel, plastic, lava rock, and tile
- Large and expansive plate glass windows
- Thematic ornamentation including Polynesian and Space Age motifs
- Bright colors
- Oversized signage

The Googie style was particularly popular in Southern California where Tomorrowland at Disneyland exemplified it. There are several notable examples of the style in Riverside including the Brockton Arcade (1959), a shopping center in the Magnolia Center area. While much of the shopping center consists of fairly conventional modern storefronts, the more exuberant elements associated with the style are concentrated at the larger retail and restaurant spaces at the corners. Natural stone and square or rectangular concrete blocks are used throughout. The signage is integrated into the architecture with large pole signs piercing through the roof overhangs and smaller signs mounted on the roof on metal boomerangs. Perhaps even more interesting than the typical buildings associated with the style, such as coffee shops, are the ways in which architects in Riverside incorporated Googie elements into otherwise International Style buildings. The folded-plate roof over the Cutter Pool House (1957) at Riverside Community College is just one of many

examples of how elements of the style permeated the modern architecture of Riverside. One of the most unique examples of the style is the single-family residence at 4942 Rodeo Road (1959). The boomerang roof and lava rock walls are more typical of coffee shop than residential architecture.

Architects of Modernism, 1935-69

There were many architects practicing in Southern California during the period of significance. They fall into three general categories: early modernists who practiced before and after World War II; traditional architects who embraced modernism after the war, and post-war architects who formed corporate firms to execute large buildings and master planned developments for public agencies as well as private companies.

Southern California was one of the early hubs of modern movement in the United States. This can be partially attributed to the commission Frank Lloyd Wright received in 1915 to design a home and theater for Aline Barnsdall in Hollywood. Conceived as a self-contained private art and theatre colony, the original design was to include a theater, director's residence, shops along Hollywood Boulevard with apartments on top for their artisans to live, a residence for Barnsdall (Hollyhock House), two guest houses (Residence A and B) and later, a children's school.

Construction of Hollyhock House began in 1919; however, Wright left much of the supervision to his son, landscape architect Lloyd Wright, and to architect Rudolph Schindler, as Wright himself was working on the Imperial Hotel in Tokyo (since destroyed). Wright's involvement in construction ended around 1921 when he and Barnsdall had a complete falling out. With the second floor of Hollyhock House still unfinished at this point, Barnsdall enlisted the help of Schindler to complete the job in 1924. Schindler had been an assistant in Wright's office for two years when he was sent to Los Angeles. He left in 1921 to open his own office.

Schindler and his friend Richard Neutra admired Wright's work as architecture students in Vienna. But while Schindler immigrated to America in 1914, Neutra did not arrive until 1923. Neutra also worked for Wright, but left after only three months. In 1925, Schindler and Neutra renewed their friendship and briefly worked together. While their careers took different paths, they were both extremely influential in the development of modern architecture through their personnel promotion of modern ideals and concepts and the publication of their work in architectural magazines and journals. Their work was confined mostly to residential buildings, as the style was not fully embraced by the business community until after World War II. Nonetheless, it was the work of these early modernists that helped popularize the style after the war.

The only early modernist known to have worked in the Riverside area was Irving Gill. He stands next to Wright as the father of the modern movement in Southern California. Gill was working in the office of Adler & Sullivan at the same time as Wright. He moved to San Diego in 1893 for health reasons, and immediately started his own practice. Gill was inspired by the austere beauty of the California missions. He sought simple geometric forms and figures such as the circle, square, and line that resulted in a spartan palette of clear, clean shapes with no extraneous detailing. His experimentations with concrete construction may have led to his commission to design worker barracks for the Riverside Portland Cement Company in 1913.

The leading commercial architecture firms in Southern California that formed at the beginning of the 20th century mostly closed their doors or faded away during World War II. A few of the younger partners in these firms continued to work during and after the war in scaled-down firms. While these classically trained architects did not adopt modernist ideology, they nonetheless designed a number of prominent modern landmarks later in their careers. One such architect who worked in Riverside was Stiles Clements. He had been a partner in the venerable firm of Morgan, Walls & Clements since 1923. Best known for his exuberant Art Deco and Period Revival buildings including the Mayan Theater (1926) and Richfield Building (1928), he transitioned to modern architecture after he took over the firm in 1937. The Citrus Belt Savings and Loan

Building at 3855 Market Street was one of his many explorations of the Churrigueresque style. The façade was covered in 1962.

As the market for corporate headquarters in Southern California expanded in the 1960s and 1970s, so did the architecture firms that produced them, becoming themselves corporations. In this framework, a whole team of architects was assigned to design a building. Working a bit like a production line, one architect functioned as the principal designer, while other architects worked on the individual parts. Corporate firms that worked in Riverside included Charles Luckman Associates and William Pereira and Associates.

The architects working in Riverside in the modernist idioms were a tight knit group. Many had served in one of the branches of the armed services during World War II and went to architecture school on the G.I. Bill. Clinton Marr, Herman Ruhnau, and Bob Brown attended the University of Southern California, while William Lee Gates and Jack Burg were graduates of the University of California, Berkeley. Of all the architectural offices in Riverside, Ruhnau's was the largest. His influence was enormous because he trained a generation of local architects. Many young architects got their start in Ruhnau's office, before moving on to another firm or starting their own. Marr worked for Ruhnau before opening his own office. In turn, Dean Brown and Zigmar Hofmann worked for Marr before starting their own office.

Biographies on architects practicing in Riverside between 1935 and 1969 follow. Many of these architects were based in other cities and worked throughout Southern California. Accordingly, their biographies emphasize their work in Riverside. While some of these architects are already recognized as "masters", others are not. Their biographies are included nonetheless for two reasons. First, their significance may become clearer as research and scholarship during this period continues. Second, Criterion D of the local landmark ordinance uses the word "notable", rather than "master". All of the architects played an important role in the history of architecture in Riverside because they designed at least one exemplary building and are therefore, notable.

Allison and Rible

George B. Allison and Ulysses Floyd Rible formed Allison and Rible in 1944. Allison was born in India in 1904. He was educated at the Carnegie Institute of Technology and earned a bachelor's and master's degree in architecture from the University of Pennsylvania in 1925 and 1926 respectively. He worked as a draftsman in various architecture offices in Philadelphia and New York before moving to Los Angeles. Rible was born in Chicago in 1904. Both men were actively involved in the American Institute of Architects (AIA). Allison served as the president of the Southern California Chapter of the AIA in 1948. Rible was the president of the State Board of Architectural Examiners (1955-56) and the regional director of the AIA district that included California, Hawaii, and Nevada. The master plan and original buildings for Claremont McKenna Men's College were among their earliest works. From then on the firm specialized in educational buildings ranging from elementary schools to universities. In addition, they designed many buildings for Pacific Telephone and Telegraph and the County of Los Angeles. Their largest commissions during the 1950s were the master plans for UCR, Cal Poly San Luis Obispo, and Los Angeles City College and various buildings on those campuses. In 1958, Rodney Robinson and Raymond Ziegler joined the firm and the name was formally changed to Allison, Rible, Robinson and Ziegler. In 1969, Leo Daly Architects



Figure 9: Aberdeen-Inverness Residence Hall at UCR

absorbed the firm.

In 1955, Allison and Rible prepared a master plan for UCR. The Pomona Freeway bisects the 1,200-acre campus. It was decided that the area west of the freeway would continue to be devoted to agricultural experimentation, while the east side would be devoted to academic departments, student housing, and administrative services. The plan for the East Campus, as it was called, incorporated the six existing buildings, which were constructed just a few years prior. The existing Weber Hall became the terminus of an east-west axis, with Rivera Library, Watkins Hall, and Geology Building along it.

Riverside projects include:

Aberdeen-Inverness Residence Hall, UCR (1959)
Administration Building, UCR (1960)
Corporation Yard, UCR (1960)
Retail Building, 3689 Arlington Avenue (1961)

Armét and Davis

Louis L. Armét and Eldon C. Davis founded Armét and Davis in 1947. Born in St. Louis, Armét moved to Los Angeles when he was 13. After graduating from Los Angeles High School and Loyola University, he went to architecture school at the University of Southern California and graduated in 1939. Armét worked for the Navy Department of Design at Pearl Harbor from May 1941 to February 1943, where he designed warehouses and buildings for ship repair. He worked from 1943 to 1956 for the Seabees. He was licensed as an architect in 1946. Eldon C. Davis also graduated from the University of Southern California with a degree in architecture. Davis worked with Army engineers, Phelps-Dodge Mines in Arizona, and Navy Design Office on Terminal Island. He met Armét while the two of them were working at the architecture firm of Spaulding and Rex. From 1947 to 1972, they worked together designing churches, banks, bowling alleys, schools, and more. Armét and Davis are best known for their many Googie-style coffee shops. They designed Clock's in Inglewood (1951), Norm's on South Figueroa in Los Angeles (1954), Huddle's Cloverfield in Santa Monica (1955), Pann's in Westchester (1956), and the Holiday Bowl and Coffee Shop in Los Angeles (1957). They used commonplace materials to make eye-catching shapes, like refrigeration insulation cork and egg crating on the ceiling. Armét and Davis designed a few Danny's Restaurants before they became Denny's, which adopted their style of design for their restaurants. The designs used by Denny's spread the ideas of Armét and Davis around the country. The taqueria at 1995 University is a former Denny's and is typical of the 1958 prototype designed by Armét and Davis. The key elements of the design are the natural stone walls and the cantilevered roof. The Denny's (1967) at 3530 Madison is of the second prototype designed by Armét and Davis. It features a zigzag shingled roof and is very intact. Armét and Davis teamed with local architect Jack Burg in the design of the Brockton Arcade (1959). It is a shopping center with multiple buildings on both sides of Brockton Avenue and on-site parking. In 1961, they planned a large complex for the Kon Tiki Motel Corporation, which included five buildings erected around a triangular site with outdoor dining and an Olympic-size pool in the center. The project was going to be constructed on 8th Street near the Escondido Freeway, but never materialized.

Riverside projects include:

Crestlawn Memorial Park, 11500 Arlington Avenue (1956) with Glenn W. Lundberg
Brockton Arcade, 6730-42 Brockton Avenue (1959) with Jack Burg
Denny's, 1995 University Avenue (1961)
Denny's, 3530 Madison Avenue (1967)

Jack Burg

Jack Burg was born February 28, 1924 and studied architecture at the University of California, Berkeley, which is where he met William Lee Gates. In 1955, they were listed as "Burg and Gates" in the Riverside phone book, but the next year they each listed separately. Burg, with Armét and Davis, designed the Brockton Arcade (1959). He also designed the offices at 6790 and 6690 Brockton Avenue (1961). Besides that, much of his work was residential. Burg was president of the Inland Chapter of the AIA in 1962. His office was on in the second floor, southwest corner of the Brockton Arcade. His career was cut short by his death in 1968.

Riverside projects include:

Brockton Arcade, 6730-42 Brockton Avenue (1959) with Armét and Davis
Office Building, 6690 Brockton Avenue (1961)
Office Building, 6790 Brockton Avenue (1961)

Milton Caughey

Born in 1911, Milton Hazeltine Caughey earned a master's degree in architecture from Yale University and worked for architect George Howe. In 1940, he moved with his wife Janet to Los Angeles. After working for the Navy, he returned to Los Angeles and worked for the renowned architect Gordon Kaufmann. Caughey started his own firm in 1947. He mostly designed private homes in the Los Angeles area including the Garred House (1949), Goss House (1950), and his family's house (1950). His most prominent commission may have been the Barry Building (1951), a U-shaped commercial building with curving exterior staircases. Caughey also designed several noteworthy schools in Riverside, including the Pachappa Elementary (1953), Mountain View Elementary (1954), Monroe Elementary (1957), and Highland Elementary (1965). Caughey's designs reflected post-war trends in elementary school campuses, which were comprised of one-story buildings arranged in open-air plans. A good example of his work is the Victoria Elementary (1953), where the classroom buildings are long, flat-roofed buildings with decorative truss work hanging from the exposed eaves. The south side is mostly glass and an X truss is in the middle of a bay. He received four Merit Awards for Excellence in Design and Execution from the Southern California Chapter of the AIA before he died of a heart attack in 1958.

Riverside projects include:

Juvenile Hall, 3933 Harrison Street (1952)
Victoria Elementary School, 2910 Arlington Avenue (1953)
Pachappa Elementary School, 6200 Riverside Avenue (1953)
Mountain View Elementary School, 6180 Streeter Avenue (1954)
Monroe Elementary School, 8353 Garfield Avenue (1957)
Highland Elementary School, 700 Highlander Drive (1965)

Frey and Chambers

The firm Frey and Chambers was operated by Albert Frey and Robson Cole Chambers between 1957 and 1966. Frey was born in 1903 in Switzerland. He graduated from the Institute of Technology in Winterthur, Switzerland in 1927. After working as a draftsman for Le Corbusier in Paris (1928-9), he moved to New York in 1930. Between 1931 and 1932, Frey worked for William Lescaze. Between 1935 and 1937, he partnered with William Porter Clark and they practiced under Van Pelt and Lind in Pasadena. Frey moved back to New York and worked for Philip Goodwin until 1939 when he moved permanently to Palm Springs. His most noteworthy work is in Palm Springs. He was a partner with John Porter Clark until 1952 and then it became Clark, Frey and Chambers until 1957. From 1957 to 1966, the office was just Frey and Chambers. Robson Cole Chambers was born in 1919 in Los Angeles. He attended the University of Southern California and was

awarded the AIA Medal when he graduated in 1941. Chambers worked as a draftsman for Myron and Chambers in Pasadena (1941-46). He worked for Clark and Frey from 1946 until he became a partner in 1953. He became staff architect for the University of California, Santa Barbara in 1966 and was promoted to campus architect in 1973. A distinctive feature in their work was the repetition of patterns in the wall screens and in the canopies. The Red Cross Building (1961) designed by Frey and Chambers repeats the cross cutout shape in this way. Circle cutouts are used in the same way in Watkins Hall (1954) at UCR designed by Clark and Frey. Clark, Frey and Chambers also designed Hinderaker Hall (1953) and Webber Hall (1954) at UCR.

Riverside projects include:

Hinderaker Hall, UCR (1953) Clark, Frey and Chambers
Watkins Hall, UCR (1954) Clark and Frey
Webber Hall, UCR (1954) Clark and Frey
Red Cross Building, 8880 Magnolia Avenue (1961) Frey and Chambers

William Lee Gates

William Lee Gates was born in 1926 in Portland, Oregon. He also went by the name Bill Gates. He graduated from Oklahoma A&M in 1950 with a bachelor's degree and from the University of California, Berkeley in 1951 with a master's degree in architecture. He served in the U. S. Navy during World War II and the Korean War. He was involved at Iwo Jima and Okinawa. He was also part of the clean up corps for Hiroshima. While he first appears in the Riverside phone book in 1955 under "Burg and Gates," the next year he was listed individually. Gates worked as a self-employed architect in Riverside and was a member of the AIA. He designed numerous small commercial and office buildings in the Magnolia Center area including the Armstrong Realty Building (1964). The overhanging roof is a repeating pattern of elongated diamonds more typically found on Googie style restaurants than office buildings. He also designed the Victoria Presbyterian Church (1958) and Fire Station #4 (1961). After retiring in 1975, Gates returned to Portland in 1986 and died there on December 23, 2002.

Riverside projects include:

Victoria Presbyterian Church, 6091 Victoria Avenue (1958)
Office and Retail Building, 3701 Sunnyside Avenue (1959)
Office Building, 6900 Brockton Avenue (1960)
Fire Station No. 4, 3510 Cranford Avenue (1961)
Office Building, 3679 Arlington Avenue (1962)
Armstrong Realty Building, 6809 Brockton Avenue (1964)
Office Building, 6850 Brockton Avenue (1965)

Jones and Emmons

A. Quincy Jones and Frederick E. Emmons founded Jones and Emmons in 1951. A. Jones was born in Kansas City, Missouri in 1913. As a young boy, he went to live with his grandparents in Gardena, outside of Los Angeles. He became interested in architecture in high school, and went on to study at the University of Washington. After he graduated in 1936, Jones moved to Los Angeles to begin his professional career. He designed his own residence and an income property in Laurel Canyon with his first wife. He worked for a number of eminent Los Angeles architects in his early career, including Douglas Honnold and Paul R. Williams. Jones received his certificate to practice architecture in 1942; the same year, he joined the Navy. Jones was stationed in the Pacific until his 1945 discharge. He returned to Los Angeles amidst the post-war development boom.

Frederick E. Emmons was born in Olean, New York in 1907. After graduating from Cornell University with a degree in architecture, he worked for the New York firm of McKim, Mead and White. He moved to Los Angeles in 1932. Before the war, he became friends with Jones through their mutual employment at Allied Engineers in San Pedro. During the war, Emmons spent four years in the Navy. Afterward, Jones opened his own architecture. Soon after, the two men became partners and opened the firm "Jones and Emmons." The firm was called "Jones and Emmons" until Emmons retired in 1969.

Jones and Emmons utilized new building technologies that decreased costs and production time. The firm favored structural innovations including lightweight post-and-beam construction with pre-assembled parts. Stylistically, the firm's early residential work was characterized by an emphasis on the horizontal and the relationship between the building and the natural environment. The use of rational space planning, access to natural light, and the outdoors are presented in Jones and Emmons' 1957 book, *Builders' Homes for Better Living*.



Figure 11: Carillion Tower at UCR

Jones and Emmons work included large-scale commissions, including religious buildings, educational facilities, and civic spaces. In addition, the firm designed office, restaurant, and factory buildings throughout California. Educational facilities were perhaps the most common category of Jones and Emmons' non-residential work. This work was particularly focused on college campuses in Southern California. The firm designed numerous buildings on the University of California campuses at San Diego, Santa Barbara, Irvine, and Riverside. At UCR Jones and Emmons designed one of the most prominent and recognizable structures, the Carillon Tower (1966). They also designed the Chemistry Building (1965) the previous year. The Carillon Tower stands at the center of the modern, 1950s buildings and across from the Commons. It is 161 feet tall and contains 48 bells. University of California Regent Philip Boyd and his wife Dorothy donated funds for the bell tower and dedicated it on October 2, 1966.

Riverside projects include:

Chemistry Building, UCR (1965)
Carillon Tower, UCR (1966)

S. Charles Lee

S. Charles Lee was born Simeon Charles Levi in 1899 in Chicago to German immigrant parents. He showed an early aptitude for engineering and business; by age 15 he held a draftsman position at an architecture office. Lee worked for Henry Newhouse, who specialized in theater design. He graduated from high school and was employed as a senior architect by age 18. During World War I, Lee enlisted in the Navy and was assigned to the Engineering Department. After the war, he attended Armour Institute of Technology in Chicago in a program that combined engineering with architecture and drawing.

In 1921, Lee drove from Chicago to California and settled in Los Angeles. Almost immediately, he became involved in a real estate development venture along Wilshire Boulevard. While the venture earned him a good deal of money, he soon became disillusioned and opened his own architecture office downtown. It was at this time he changed his name from Simeon Charles Levi to S. Charles Lee to avoid potential anti-Semitism. By 1925, his successful architecture practice was busy designing apartment buildings and other small projects. Most residential projects in Los Angeles in the late 1920s were in a variety of period revival

styles. He combined highly decorative exteriors with practical and efficient interior plans. His residential projects led him to designing residences for Hollywood magnets like Louis B. Mayer, Irving Thalberg and Cecil B. DeMille; this provided Lee with his initial introduction to architecture associated with the film industry.

Lee's ornamental architecture was particularly associated with movie theaters. His prolific career as a movie theater designer started with the Tower Theater, located in downtown Los Angeles on Broadway. The success of the Tower Theater led Lee to many more theater commissions for which he would become renowned on a national scale, designing theaters throughout the west, and in Mexico and Nicarauga. Lee's only theater The De Anza Theater (1938) at 4225 Market Street is the only example of Lee's work in Riverside. It represents a shift in his work away form period revival styles to the Streamline Moderne style.

Riverside projects include:

De Anza Theater, 4225 Market Street (1938)

Charles Luckman

Born in 1909, Charles Luckman achieved success as a businessman as well as an architect. He trained at the University of Illinois where he was a member of the Professional Engineering Fraternity Theta Tau, but went into sales after graduating during the depths of the Great Depression. He was dubbed the "Boy Wonder of American Business" when he was named president of the Pepsodent toothpaste company in 1939 at the age of 30. Through acquisition, he later became president of Lever Brothers, and helped plan their New York skyscraper, Lever House. The complex, designed by Gordon Bunshaft of Skidmore, Owings, and Merrill, was one of the first sealed glass towers that began the curtain wall trend.



Figure 12: Sears, 5261 Arlington Avenue

Reminded of his architectural roots, Luckman resigned the presidency of Lever Brothers, moved to Los Angeles and began practicing architecture with fellow University of Illinois graduate William Pereira in 1950. Their partnership led to works such as CBS Television City, but the two went separate ways in 1958. The firm was reorganized as Charles Luckman Associates, and soon had offices in Boston, Chicago, and Phoenix. The firm went on to design the Prudential Center in Boston, the new Madison Square Garden in New York City, and the NASA Manned Spacecraft Center in Houston. In 1977, Luckman retired and the firm became known as the Luckman Partnership under the direction of his son James Luckman.

Charles Luckman Associates designed two of the few post-war department store buildings in Riverside: the Sears (1963-64) at 5261 Arlington Avenue and the Broadway (1969) at the Tyler Mall. The Sears, Roebuck & Company department store is typical of the company's post-war department stores: one, large single-story building surrounded by parking on all sides. In contrast, the Broadway department store is three stories in height and is composed of interlocking boxes for staggered massing.

Riverside projects include:

Sears, Roebuck & Company, 5261 Arlington Avenue (1963-64)
Broadway at Tyler Mall, 1299 Galleria (1969)

Clinton Marr

Born in September of 1925 in Ontario, California, Clinton Marr grew up in Riverside. He joined the Navy Air Corps during World War II. He chose to go into architecture because of its freedom of expression. From 1947 to 1953, he attended University of Southern California School of Architecture on the G.I. Bill. A. Quincy Jones was one of his instructors and Pierre Koenig was a classmate. He was influenced most by the post-and-beam structural framing method, which he later used in the design of his own home (1954). While in school, he worked part-time for Albert C. Martin and Associates in downtown Los Angeles. After graduation he worked for Clara Henry Day in Redlands and Herman Ruhnau in Riverside before opening his own office in Riverside in 1956. Marr designed an impressive number of commercial, industrial, institutional, educational, and residential buildings in Riverside. He was president of the Inland Chapter of the AIA in 1964. His building for the Lily Tulip Corporation (1958) at 800 Iowa Avenue established his reputation, because it was such a large and prestigious commission. Some highlights of his work are the Wesley United Methodist Church (1956) and Provident Federal Savings and Loan Building (1962). Marr continues to live in Riverside in the house he designed for his family. The house is set on an acre and expresses his design philosophy that a building should fit its environment.

Riverside projects include:

Residence, 6816 Hawarden Drive (1954)
Wesley United Methodist Church, 5770 Arlington Avenue (1956)
Lily Tulip Cup Corporation Building, 800 Iowa Avenue (1958)
Standard Insurance Company Building, 3380 14th Street (1961)
Provident Federal Savings and Loan Building, 3656 Central Avenue (1962)
Grace United Methodist Church, 1085 Linden Street (1966)
Riverside Municipal Airport Building, 6951 Flight Road (1968)

Bolton Moise, Jr.

Bolton Moise, Jr. was born on August 17, 1905 in Pittsburgh, Pennsylvania and attended Harvard University for his bachelor's (1927) and master's degrees (1931) in architecture. He received the AIA School Medal, given to the top-ranking graduating student in each architecture program accredited by the National Architectural Accrediting Board, and was elected to Alpha Rho Chi, a professional fraternity for those studying architecture. Due to a prize he won as an architecture student, he spent two years studying in Paris, as well as England and Germany. He bounced from job to job, including a brief stint with the noted modern architect Edward Durrell Stone, until he joined the Army. At the end of the war Moise was assigned to March Air Force Base. His wife had a cousin who had moved to Riverside and purchased an orange grove. He advised Moise to stay in Riverside after the war because Riverside would be booming after the war and there would be lots of things to build such as schools. In 1947, Moise opened his office in downtown Riverside. He designed many public and educational buildings before his death on November 9, 1989 in Riverside. His most prominent building in Riverside is the Main Branch of the Riverside Public Library (1963-65), which he designed with Edward Fickers. Another one of his designs, the Central Fire Station (1957) is listed in the California Register of Historical Resources. His many school projects include La Granada Elementary School (1949) and Madison Elementary School (1952).

Riverside projects include:

La Granada Elementary School, 10346 Keller Avenue (1949)
University Heights Middle School Gym and Music Department, 1155 Massachusetts Avenue (1950)
Madison Elementary School, 3635 Madison Avenue (1952)
Residence, 4592 Indian Hill Road (1955)
Emerson Elementary School, 4660 Ottawa (1955)
Central Fire Station, 3420 Mission Inn Avenue (1957)

Alcott Elementary School, 2433 Central Avenue (1958) with Harbach
Hawthorne Elementary School, 2700 Irving Street (1959) with Harbach and Hewlett
Polytechnic High School, 5450 Victoria Avenue (1961-65)
Main Branch, Riverside Public Library, 3581 Mission Inn Avenue (1963-65) with Edward Fickers

William Pereira

William Pereira was a highly influential and prolific architect and urban planner whose work defined the look of mid-century America. He was born in 1909 in Chicago and graduated from the University of Illinois School of Architecture. He began his first practice as W.L. Pereira in 1931, while also working with Holabird and Root. An offer from Hollywood to design movie sets brought him to Los Angeles. He shared the 1942 Academy Award for Best Special Effects for the movie *Reap of the Wild Wind*. He left the field of set design and formed an architecture firm with Charles Luckman in 1950. Although the firm was successful, it broke up due to the different styles and visions of the two partners. Pereira then launched William L. Pereira Associates, which lasted from 1958 until his death in 1985. He is best known for designing the Transamerica Pyramid in San Francisco (1973), but his greatest achievement is considered to be the master plan for Irvine Ranch (1961).

Pereira's buildings are easily identified by their unmistakable style, often taking unusual forms such as pyramids and ziggurats. They usually projected a grand presence, heavyset in appearance and often sitting atop pedestals that were themselves an integral part of the building. Water features complimented many of his buildings and some were almost entirely surrounded by water. His material of choice in creating unique geometric forms was pre-cast concrete. Working in this medium, he could create his impressive facades by simply attaching them as panels on to the steel frame of the building. His list of 425 projects include: CBS Television City (1953), Union Oil Building (1958), Bullock's Fashion Square, Santa Ana (1958), the Theme Restaurant at Los Angeles International Airport (with Paul Williams, 1958), the University of California, Santa Barabara master plan (1958), the Los Angeles Zoo master plan (1958), the City of Newport Beach master plan (1960), and the Los Angeles County Museum of Art (1964). In Riverside, Pereira and Luckman designed the second phase of the Hunter Douglas Engineering Plant (1953) and the Life Sciences Building at the University of California, Riverside (1959).

Riverside projects include:

Hunter Douglas Engineering Plant, 1455 Columbia Avenue (1953)
Life Sciences Building, UCR (1959)

Herman Ruhnau



Figure 13: Marcy Branch Library, 3711 Central Avenue

Herman Ruhnau was born September 1, 1912 in Santa Barbara. His family moved to Pasadena and then to Riverside in 1929. He studied architecture at the University of Southern California. He was an architect for the U.S. Navy during the World War II and helped design the U.S. Naval Hospital in Norco. In 1946, he opened a Riverside branch office for Heitschmidt and Matcham, a Los Angeles-based architecture firm. In 1950, Ruhnau founded his own firm. Much of his work was in Riverside. He designed homes, banks, and government facilities. Ruhnau designed a Colonial Revival mansion for Tiny Naylor in Rubidoux, which is now used as the headquarters of the Riverside County Parks Department.

In 1975, he completed two high-profile commissions in Riverside, the Riverside City Hall and the Riverside County Administration Center.

In 1979, a newspaper called Ruhnau the dominant figure in Riverside architecture after World War II. He also designed farm labor housing and County fairground buildings in Indio. He became an AIA Fellow in 1974. His son David joined his firm, which is now called Ruhnau Ruhnau Clarke. The firm has offices in Riverside and Carlsbad. Before his death in 2006, Ruhnau received the lifetime achievement award from the Inland Chapter of the AIA. Although he is best known for designing some of the largest public buildings in Riverside, his finest building may be his smallest, the Marcy Branch Library (1958) in the Magnolia Center area. Partially funded by a bequest by Riverside resident Charles F. Marcy, it is a circular building sheathed in stacked Roman brick. The wide, also circular, overhang near the entrance is supported by laminated wood beams.

Riverside projects include:

Cosmetology Building, RCC (1957)
County Law Office of Public Defender, 4200-32 Orange Street (1958) with Evans and Brown
Cutter Swimming Pool, RCC (1957)
Press Enterprise Building, 3514 14th Street (1958)
Marcy Branch Library, 3711 Central Avenue (1958)
John Adams Elementary, 8362 Colorado Avenue (1960)
Riverside County Jail Addition, 4000 Orange Street (1960)
Entomology Building Addition, UCR (1960)
Riverside Community Hospital, 4445 Magnolia Avenue (1961)
Health Services Building, UCR (1961)
City Police Department Building, 4102 Orange Street (1965)
Riverside County Law Library, 3535 9th Street (1969)
La Sierra High School, 4145 La Sierra Avenue (1969)

Walter Dorwin Teague

Walter Dorwin Teague was a world-renowned industrial designer. Born and raised in Indiana, he moved to New York City in 1902. He supported himself by painting signs and drawing for catalogue companies while attending the Arts Students League of New York. After touring Europe and working as a magazine illustrator, he joined a group of individuals interested in establishing industrial design as a separate occupation. As the first president of the American Society of Industrial Designers (now IDSA), Teague was a valued designer for companies such as Kodak, Ford, and Boeing, and is celebrated for his streamlined approach, which was concurrently reflected in modern architecture. He is known for pioneering designs in many industries, including photography, communications, transportation, fashion, building, automotive, and space exploration. Teague's, and later the Teague Corporation's, most well-known designs include the Kodak Brownie and Bantam Special cameras, Polaroid's Land Camera - the first to develop it's own film, passenger trains for New York Transit Association, the famous UPS truck design, the first sleeper cabin cross country truck, crew quarters for NASA, and the Boeing 777. Teague's revolutionary concept of corporate identity defined the course of modern industrial and commercial marketing. In 1935, Teague designed the entire Texaco brand system and the first rollout of service stations, which were soon built cookie-cutter across the nation. Constructed in 1936, the building at 3102 Main Street is an example of one of the first wave of Teague Texaco stations to appear on America's city streets, and is likely one of a handful remaining, unaltered, in the country today.[24]

Riverside projects include:

Texaco Service Station, 3102 Main Street (1936)

Associated Property Types

Public

The post-war population growth in Riverside created a profound need for expanded city services. Several bond measures were placed on the ballot for the construction of fire stations and libraries. In 1952, the City put a $440 million bond measure on the ballot for the construction of a new fire station to replace the original downtown station. Completed in 1957, it is a classic example of the International Style and is listed in the California Register of Historical Resources. There are now 14 fire stations in Riverside, but the ones that were constructed during the period of significance are not expressive of any of the modernist idioms. Prior to World War II, the Riverside Public Library consisted of two Carnegie libraries, the Main Branch and the Arlington Branch. In 1958 a third branch was added to the collection, Marcy. It replaced a small leased building on Magnolia. The Marcy Branch Library is very unique with its circular shape and a fine example of Mid-Century Modernism. The Main Branch of the Riverside Public Library was demolished and replaced with a new building that opened in 1965. Although the loss of the Carnegie library is still a bitter memory for many members of the community, the 1965 building is an excellent example of New Formalism. There are four others branches, including Casa Blanca, Eastside, La Sierra, and Orange Terrace, that were constructed after the period of significance.



Figure 14: Law Offices of the Public Defender, 4200 Orange Street

Charles Cheney designed the Riverside Civic Center in 1924; however, the centerpiece is the 1904 Riverside County Courthouse situated at 3050 Main Street. University Avenue on the north, 14th Street on the south, Market Street on the west, and Lime Street on the east generally bound the civic center area. Newer buildings now surround the courthouse. Those constructed during the period of significance are mostly southwest of the courthouse on Orange Street. They include the City Riverside Police Department Building (1965) and the County of Riverside Law Offices of the Public Defender (1958). Riverside City Hall (1975) postdates the period of significance.

Criteria: C/3

Evaluation of Individual Resources: Public buildings are significant under Theme 1: Modern Architecture, if they are good examples of a particular style within the modern movement or under Theme 2: Architects of Modernism, if they represent the work of a master architect.

Historic Districts: Public buildings are concentrated in the Riverside Civic Center; however, they were constructed before, during, and after the period of significance. Public buildings may contribute to other types of historic districts with buildings from the post-war era.

Essential Factors of Integrity: Setting, design, workmanship, and materials must be strongly present.

Integrity Considerations: The interior spaces should continue to display the original layout and use, although materials may have been replaced due to the heavy use of public buildings.

Eligibility Standards: To be eligible, a resource must:

- exemplify the tenets of the modern movement; and
- display most of the character-defining features of its style; and
- date from the period of significance; and
- exhibit quality of design; and
- retain the essential factors of integrity.

Educational

There are a variety of educational institutions in Riverside including the public school system operated by the Riverside Unified School District and the Alvord Unified School District, several parochial schools, the Sherman Indian School, the California School for the Deaf, and schools of higher learning such as the Riverside Community College, California Baptist University, La Sierra University, and the University of California, Riverside. Several of these institutions were founded, and most constructed buildings or campuses during the period of significance.



Figure 15: Victoria Elementary, 2910 Arlington Avenue

The Riverside Unified School District was established in 1907 for students through eighth grade. Originally, its territory corresponded with the city limits, but later expanded. The Alvord Unified School, Riverside High School, and Riverside Junior College Districts were incorporated separately. All of these districts remained relatively small in terms of student body and facilities until after World War II. Population growth brought about a demand for new facilities as well as a reorganization of the public school system.

The architectural quality of the elementary school campuses from the period tends to be much better than the middle and high schools. The middle and high school campuses may lack a clear plan and cohesive architecture because more often than not, several firms were hired to design buildings. One new middle school campus and several new high school campuses were constructed during the period of significance. They include Sierra Middle School (1957), Ramona High School (1956), Polytechnic High School (1961-65), and John North High School (1964). Of the present 32 elementary school campuses in the Riverside Unified School District, about half were constructed between 1945 and 1965. They are generally reflective of national trends in both plan and architecture. The first school constructed after World War II was Longfellow Elementary, which was designed by Heitschmidt & Matchum. Situated on the corner of the lot is the main building containing the auditorium, a large solid wall volume with a one-story administrative office wing attached. The classroom buildings are positioned in rows and are typical of the era with flat roofs slightly pitched, grids of expansive windows on the north, clerestory windows above solid walls on the south, and overhanging canopies on the south. Covered walkways often connected the buildings. The spaces between the buildings were used as extensions of the classrooms. Milton Caughey and Bolton Moise Jr. designed numerous elementary school campuses using this same format, making adjustments for the site.

Riverside Community College originated as the Riverside Junior College and shared a campus with the Polytechnic High School. When the two schools became overcrowded in 1921, voters gave the junior college their own board and money to buy the joint site, and moved the high school to a new campus. The original campus has been largely reconfigured. Herman Ruhnau designed two buildings on the campus in 1957, the Cutter Swimming Pool and the Cosmetology Building.

La Sierra Academy was founded in 1922, expanded its educational programs almost immediately, and became La Sierra College in 1939. During the Depression four buildings were added to the campus, all of which were designed by Clinton Nourse. Men's and women's dormitory buildings were constructed in 1939 and 1940 to keep pace with the expanding enrollment. There are 14 buildings in what is considered the historic core of the campus, which date from 1922 to 1953. The early Mission Revival style buildings were altered to reflect the 1930s Moderne style. Post 1953 construction occurred outside of the historic core, and includes several fine examples of modern architecture. They do not appear to have been situated according to a master plan and do not relate to one another in terms of landscaping on open space. In 1967, Loma Linda University and La Sierra College joined their undergraduate programs to form a two-campus university. Formal ties ended in 1990 and La Sierra University became an independent institution.[25]

The origins of UCR can be traced to the Citrus Experimentation Station, founded in 1907 by the University of California. In 1946 the University of California Regents approved of establishing a liberal arts college on the campus, but classes did not begin until 1954. Various architecture firms were hired to design buildings: Bennett and Bennett from Pasadena designed the Geology Building (1953); Clark, Frey and Chambers (in various partnerships) from Palm Springs designed Hinderaker Hall (1953), Watkins Hall (1954), and Webber Hall (1954); Arthur Froehlich from Los Angeles designed the Physical Education Building (1953); and Graham Latta from Glendale designed the Rivera Library (1954). In 1955, Allison and Rible prepared a master plan for UCR. The Pomona Freeway bisects the 1,200-acre campus. It was decided that the area west of the freeway would continue to be devoted to agricultural experimentation, while the east side would be devoted to academic departments, student housing, and administrative services. The plan for the East Campus, as it was called, incorporated the six existing buildings. Allison and Rible were also responsible for the design of the Aberdeen-Inverness Residence Hall (1956) and Corporation Yard (1957). In 1959, UCR became a full-fledged campus in the University of California system. Buildings by Graham Latta, Jones and Emmons, Herman Ruhnau, Pereira and Luckman continued to be added to the campus during the 1960s. While probably not significant in the context of campus planning, there are many fine modern buildings on the campus that may be individually eligible or collectively eligible as a historic district.

Criteria: C/3

Evaluation of Individual Resources: Educational buildings are individually significant under Theme 1: Modern Architecture, if they are good examples of a particular style within the modern movement or under Theme 2: Architects of Modernism, if they represent the work of a master architect. Elementary classroom buildings do not qualify for individual listing.

Historic Districts: Generally speaking, the entire campus should be evaluated, and if there are multiple buildings with integrity remaining from the period of significance, consideration should be given to nominating them as a historic district. To be eligible as a historic district, the campus must retain a substantial majority of buildings dating from the period of significance and convey the original plan.

Essential Factors of Integrity: Location, setting, design, and materials.

Integrity Considerations: Physical infrastructure such the pedestrian circulation system, landscaping, and other amenities will ideally be present if they existed originally. In all cases, the setting should be largely intact within the boundaries of the district. A contributing building should reflect the architectural style and form that it would have possessed at the time of construction.

Eligibility Standards: To be eligible, a historic district must:

- exemplify the tenets of the modern movement; and

- display most of the character-defining features of its style; and
- retain a substantial majority of buildings dating from the period of significance; and
- convey the original plan; and
- retain the essential factors of integrity.

Commercial

Commercial buildings constructed during the period of significance include shopping centers, department stores, stores, restaurants, car dealerships, branch banks, theaters, and office buildings. Modern commercial buildings can be found throughout Riverside, but are mostly concentrated in the downtown or the Magnolia Center areas. Smaller scale buildings are also located along major commercial thoroughfares such as University Avenue.

Shopping Centers, Department Stores, and Stores

It was in the post-war era that dramatic shifts in commercial development occurred, largely due to the impact of the automobile and influx of new residents. Historic downtown centers were abandoned for new regional shopping centers that were developed to serve the suburban sprawl and responded to the automobile culture. It is no coincidence that companies that also developed the earliest residential subdivisions in Riverside developed the earliest shopping centers. Rudolph A. "Rudy" Hardman built Riverside's first example of a contemporary neighborhood shopping center at the southeast corner of Arlington and California Avenues. It included a grocery store, a complex of small stores, and a restaurant. The Heers brothers built Riverside Plaza, which opened in phases between 1956 and 1957. Occupying more than 50 acres in the Magnolia Center area, it became a pivotal factor for change. It was anchored by the four-story Harris' Department Store and surrounded by extensive surface parking.[26] Both of these properties have been extensively altered. One of the best remaining post-war shopping centers is the Brockton Arcade in the Magnolia Center area. Completed in 1959, it is notable for its Googie architecture. Although it rivaled downtown as the city's primary shopping district, the Magnolia Center area consisted mostly of individual owned lots that were developed without an overarching plan or coordinated parking, other than the Riverside Plaza and the Brockton Arcade.

In Riverside and else where in the United States, department stores were among the first major retailers to construct new branches further removed from downtown flagship stores and closer to residential communities. Since Reynolds' closed in 1920, Riverside's only locally owned department store was Rouse's. The city did have branches of national chains including J.C. Penny, Sears, Roebuck and Company, and Montgomery Ward. Sears abandoned its downtown store in 1964 after it opened a new store across the street from Hardman Center on Arlington Avenue.

In 1965, seven of the city's automobile dealerships moved from their downtown quarters on Market Street to a jointly owned Auto Center along the freeway at Adams Street. It was one of the first centers of its type in the United States. The idea for the center originated in a discussion among five dealers. A comprehensive plan in the 1990s resulted in significant changes that altered the original character of the Auto Center. Of the original Auto Center buildings, the Helgeson Buick dealership is the most distinctive and in tact.

Branch Banks

The practice of opening branch banks was invented in the early 20th century by A.P. Giannini, founder of the Bank of Italy. By 1930 he had more than 1,000 branches in California and consolidated under a new name, Bank of America. Historically, branches were housed in imposing Neoclassical and Beaux Art styles buildings. Over time, the number of banks decreased, but the number of branches increased. After World War II, the

number of branch banks exploded as financial institutions followed their customers to the suburbs. Services provided by a branch included cash withdrawals and deposits with a bank teller, financial advice from a specialist such as a loan officer, safe deposit box rentals, etc. Many branches offered drive-through services as well.

Post-war branch banks, including savings and loans, were usually small-scale buildings, one to three stories in height, in modernists idioms including International Style, New Formalism, and Brutalism. One of the best examples in Riverside is Provident Federal Savings and Loan Building (1962) by Clinton Marr. At 20,000 square feet, it is larger than most bank buildings in the city. Founded in 1956, Provident maintained their original building downtown, and made the one in the Magnolia Center area their headquarters. The main mass of the building is a three-story cube that is surrounded by a ground floor that projects on all four sides. The north and south sides of the cube are glass curtain walls.



Figure 16: Provident Federal Savings and Loan Building, 3656 Central Avenue

Restaurants[27]

From the mobile and modular diners of the late 19th and early 20th century to the suburban family restaurants of the 1950s, the design of roadside eateries has evolved, usually reflecting trends in popular culture.[29] Particularly in Southern California, the car culture was reflected in "drive-ins," diners whose designs focused on the car as customer. In Riverside, some early cafés were contained within main commercial buildings such as the no longer extant Golden State Hotel, Café and Lunch Counter (circa 1905), which was housed in the Roosevelt Building on Eighth Street in downtown. Several eateries in the Streamline Moderne style are still extant in Riverside, and later buildings, like George's Famous Burgers and Tacos, still located at 9910 Magnolia Avenue, feature the glass façade and large canopy surrounded by parking that characterized roadside eateries of the 1950s.

During the post-war era, the potential for profit from commercial establishments along heavily traveled roadsides prompted development. New buildings quickly filled in vacant roadside lots, and existing buildings were rehabilitated to accommodate new uses in Riverside and across the country. One single-family residence turned restaurant is still extant at 1953 University Avenue. Constructed circa 1930, the dwelling was converted for use as a malt shop in 1951 and still functions as a restaurant. Regional and national restaurant chains also formed during this period and constructed outlets in Riverside including Denny's and IHOP.

Criteria: C/3

Evaluation of Individual Resources: Commercial buildings are individually significant under Theme 1: Modern Architecture, if they are good examples of a particular style within the modern movement or under Theme 2: Architects of Modernism, if they represent the work of a master architect. Shopping centers with a few buildings on a single parcel of land should be evaluated as an individual historic resource.

Historic Districts: Groups of commercial buildings developed on separate parcels should be evaluated as a historic district. Historic districts may include other property types, but should be substantially commercial. A contributing building should reflect the architectural style and form that it would have possessed at the time of construction.

Essential Factors of Integrity: Location, setting, design, and materials must be strongly present.

Integrity Considerations: Street-facing elevations should retain most of their major design features. Small-scale commercial buildings with major storefront alterations are excluded from listing. As the original occupants of most commercial buildings have changed, the replacement of tenant signage should be expected and should not automatically exclude buildings from eligibility. However buildings that retain distinctive, original signage are more important than those that do not. The addition of automated teller machines is also a common alteration, especially to branch bank buildings, that should not automatically exclude buildings from eligibility. Restaurants that retain their original interiors are rare. Missing light fixtures and booths maybe acceptable alterations; however, restaurants with completely remodeled interiors are ineligible.

Eligibility Standards: To be eligible, a resource must:

- exemplify the tenets of the modern movement; and
- display most of the character-defining features of its style; and
- date from the period of significance; and
- exhibit quality of design; and
- retain the essential factors of integrity.

Historic districts must:

- retain a substantial majority of buildings dating from the period of significance; and
- convey the original plan.

Religious

Property types associated with religious institutions constructed during the period of significance are primarily churches. Sunday school buildings were often constructed on the same property and were essential parts of church complexes. Parochial school campuses should be evaluated like public school campuses. The buildings containing the sanctuary were the centerpiece of the church complex and often took distinctive forms during the post-war period. Modern church buildings and complexes are found throughout Riverside and followed the development of residential subdivisions as congregations moved further from the historic neighborhoods near downtown.



Figure 17: Grace United Methodist Church, 1085 Linden Street

Swelling congregations and unmet needs that had been deferred because of the lack of funding during the Depression, or the restrictions on essential building materials during World War II escalated the construction of religious architecture during the post-war period. Corresponding to this period, religious institutions started performing more and more social functions in the community. Sanctuaries doubled as meeting halls and Sunday school classrooms were used as pre-schools during weekdays. This caused congregations and architects to reconsider the proper aesthetics of religious buildings. Some turned to historicizing vocabulary that explicitly recalled older architectural forms. A case in point is All Saints' Episcopal Church in Riverside. Designed by G. Stanley Wilson in 1948, it is a board-formed concrete structure that references Mediterranean architecture.

Most architects; however, favored modernist idioms. Monumentality was achieved by the use of unusual shapes and rooflines. Many churches lacked religious iconography as social intercourse was stressed over faith. Good examples of modern church buildings in Riverside include the Wesley United Methodist Church (1956) and Grace United Methodist Church (1966) by Clinton Marr and Kansas Avenue Baptist Church (1964) by Vernon von Pohle.

Criteria: C/3

Criteria Consideration A: To meet eligibility requirements for inclusion in the National Register, religious buildings must first satisfy Criteria Consideration A. To satisfy Criteria Consideration A, religious buildings must derive their primary significance from architectural distinction or historical importance. A religious religious must also meet either Criterion A or C, or both.

Evaluation of Individual Resources: Religious buildings are individually significant under Theme 1: Modern Architecture, if they are good examples of a particular style within the modern movement or under Theme 2: Architects of Modernism, if they represent the work of a master architect. Secondary buildings such as parsonages, classrooms, and social halls should also be evaluated if they were present during the period of significance and retain their integrity.

Historic Districts: Religious properties should be evaluated as individual resources not as historic districts because they are typically composed of one large main building with only a few smaller, ancillary buildings.

Essential Factors of Integrity: Setting, design, workmanship, and materials must be strongly present.

Integrity Considerations: Primary interior spaces such as the sanctuary should remain intact. Alterations to secondary spaces such as kitchens and restrooms are acceptable.

Eligibility Standards: To be eligible, a resource must:

- exemplify the tenets of the modern movement; and
- display most of the character-defining features of its style; and
- date from the period of significance; and
- exhibit quality of design; and
- retain the essential factors of integrity.

POST-WAR INDUSTRIAL DEVELOPMENT, 1945-65

During the post-war years, manufacturing slowly began to replace agriculture as the primary industry in Riverside. This economic shift was largely a reflection of regional trends that began during the war years. In 1946, California contributed over 13% of the national value of manufactured goods, a trend that increased in the post-war decades. However, in spite of this shift, agriculture continued to drive the economy of Riverside County during the 1950s. The tremendous housing and industrial growth in both Los Angeles and Orange Counties had an impact on Riverside County. As Los Angeles and Orange Counties saw a decrease in land devoted to citrus groves, Riverside County saw an increase. However, this phenomenon mostly occurred south of the City of Riverside and east of the City of Corona.[28]

After World War II, Riverside made an attractive location for manufacturing companies for several reasons: there was readily available land on which to build factories; the railroad lines that were used to transport citrus could just as easily transport manufactured goods; the developing freeway system allowed for interstate trucking; and the growing population provided a steady pool of laborers who were drawn to the area by affordable home prices. Among the most important companies to contribute to the post-war industrial development of Riverside were the Loma Linda Food Company, Food Machinery Corporation, Hunter-Douglas Corporation, Rohr Aircraft Company, Bourns Incorporated, and Lily-Tulip Cup Corporation.

Founded at the turn of the century, the Loma Linda Food Company is affiliated with the General Conference of Seventh-day Adventists, practitioners of vegetarianism. The growing community of Seventh-day Adventist in the La Sierra area increased demand for their products that included whole-wheat breads, fruit crackers, and later breakfast cereals. By the early 1930s the company had outgrown its facility in Loma Linda. The Southern California Junior College (now La Sierra University) brought the company to the La Sierra area by offering to donate land for the new facility. Construction of the new plant, located at 11503 Pierce Street began in November of 1937. During World War II, with the growing interest in soy foods in America, the company added a number of these foods to its product line. During the 1950s, the company took over Dr. Harry Miller's International Nutrition Laboratories, Inc. By the 1960s, Loma Linda Foods was one of the largest producers of soy foods for the retail trade in America.[29]

At the beginning of the 20th century, the Food Machinery Corporation (FMC) made machinery for the agricultural industry, but during World War II began making vehicles for the military. The origins of the company can be traced to three Riverside men: Fred Stebler, George Parker, and Hale Paxton. Stebler and Parker ran competing companies that produced citrus washing, drying, sorting, and packing equipment. The two merged in 1920 to form the Stebler-Parker Company. During the 1920s, Hale Paxton entered the business and developed a nailing machine that was faster and lighter than his rivals'. The California Fruit Growers Exchange encouraged FMC to enter the field of citrus machinery. FMC started as a national consolidation of various manufacturers of vegetable drying and packing equipment, fruit canning machines, and agricultural spray pumps. In the 1930s, the Stebler-Parker Company became a division of FMC under the name Citrus Machinery Company. Paxton joined the company as a superintendent in 1938. Like many companies, FMC retooled its machinery to make equipment for the military during World War II. In 1940, FMC helped design a light amphibious tracked vehicle. The government gave FMC the contract to build the vehicles, with an assembly line in Florida and another in Riverside. Several types of Landing Vehicle, Tracked (LVT, also known as the Water Buffalo) were produced. In 1948, the name of the company was changed to the Food Machinery and Chemical Corporation, and continued to build military vehicles and spare parts during the Korean War. Though the FMC Corporation continues to have a sales and service location in Riverside on Linden Street, it sold the building and site of Parker's old factory and moved its citrus system and food technology headquarters to Florida.[30]

One of the first manufacturing companies in Riverside was the Hunter Engineering Company. Industrialist and inventor Edwin Joseph Hunter designed machinery to make venetian blinds. The painting of thin metal strips attached in an accordion-like apparatus was time-consuming. Hunter changed all that by inventing a method called coil coating that is know applied to sheet metal for farm storage buildings, household appliances, and auto parts. During the war they stopped making venetian blinds and retooled the machines to make items for the military. In 1946, the name of the firm was changed to Hunter Douglas[31] and the company returned to the production of venetian blinds, eventually becoming one of the world's largest suppliers of window coverings and home décor accessories. In 1949, Riverside architect Martin Williamson was hired to design a plant for Hunter Douglas at 1455 Columbia Avenue. The plant was expanded in 1953 by the firm Pereira and Luckman. The U.S. business was sold in 1956, and Hunter Douglas moved to Canada.

By 1952, Hunter had returned to his own engineering company and focused his inventive abilities on the irrigation industry. He had been experimenting with the use of a moisture sensor to automatically control irrigation. He began his second career by launching the Moist-O-Matic Company. At that time, all sprinkler heads were constructed of brass. But, Hunter foresaw the durability, economy, versatility, and precision of plastics at a time when the material was on the technological fringe of development. He pioneered the use of thermoplastics for the manufacture of irrigation equipment, developing multi-station controllers and valves, along with plastic pop-up sprinklers with gear-driven rotary mechanisms. The latter was yet another Hunter innovation, replacing the standard impact drive and providing a sprinkler that isolated its moving parts from water as much as possible. Many of these products were revolutionary then, but remain the industry standard today.[32]

In 1962, a Minneapolis-based lawn equipment firm, The Toro Company, saw the growing market for affordable landscape irrigation products and offered to purchase Moist-O-Matic. Hunter agreed to stay on as director of design and development and in his time at the company introduced such popular irrigation system components as plastic valves, valve-in-head golf course sprinklers, hydraulic and electric controllers, and the stream rotor.



Figure 18:Bourns Headquarters Building, 1200 Columbia Avenue

Marlan and Rosemary Bourns co-founded Bourns Incorporated in the garage of their Altadena home. The company was established to develop and sell electronic components and sensors to the aerospace industry. Their idea to provide a method of accurately determining an aircraft's pitch altitude solved a crucial problem for pilots. The invention of the first miniature linear motion and vane position potentiometers propelled their tiny business into a global corporation, manufacturing a range of products that impact almost every aspect of today's electronics industry. The couple moved the company to Riverside in 1947. The local architecture firm, Cowan and Bussey designed the Bourns headquarters building at 1200 Columbia Avenue. Bourns has nine other facilities around the world.[33] The Bourns College of Engineering at UCR was established in 1989 and named in honor of Marlan and Rosemary Bourns.

Frederick Rohr, who designed and built the fuel tanks for the famed "Spirit of St. Louis", founded the Rohr Aircraft Company in 1927. Rohr saw a clear role for a subcontractor supplying structural assemblies to the prime aircraft builders. Founded in 1940, Rohr Aircraft quickly outgrew its first home in San Diego. Seeking more space, Rohr purchased ten acres of land in Chula Vista. The aircraft industry experienced a sudden

burst of activity after war erupted in Korea in 1950, with the wider prospect of war involving China and the Soviet Union. By October 1951, the Chula Vista facility had reached its capacity but couldn't expand because it was bound by military strategy to locate a second facility away from its first plant. After considering Salt Lake City, Rohr settled on Riverside. Located 8200 Arlington Avenue, the factory was built on 80 acres of land that was previously part of Camp Anza.[34] The 700' warehouse building of Camp Anza was incorporated into the complex. The Riverside factory was responsible for the metal bonding work on aircraft engine nacelles, the jet engine casings that were Rohr's chief product. The *Los Angeles Times* reported "the construction of the plant marks a new era of industrial expansion in the Riverside area. About 2,500 workers will be employed when production begins in the fall."[35] The name of the company was eventually changed to Rohr Industries. In order to reduce shipping costs and provide better service to major clients such as Lockheed and Boeing, they built two more assembly plants near those companies in Georgia (1954) and Washington (1956). Rohr Aircraft was acquired by the BF Goodrich Company in December of 1997, and is now known as the Goodrich Company.[36]

Disposable paper cups were invented during the early part of the 20th century to replace communal tin cups at public water dispensers. The idea didn't become popular until the public learned that shared water cups could carry germs. Dixie Cup was the first paper cup manufacturer, but was soon joined by a number of others including Maryland Cup, Lily Tulip Cup, Sweetheart Cup, Solo Cup, and Polar Cup. During the 1920s, several of these companies were embroiled in bitter lawsuits with each other over patent rights. The Lily Tulip Cup Corporation was formed in 1929 when the Tulip Company merged with the Public Service Cup Company. International use of the paper cup expanded after World War II with the expansion of the fast food industry. Headquartered in Augusta, Georgia Lily Tulip, constructed several manufacturing plants throughout the United States and Canada, including one in Riverside. They often incorporated the form of a gigantic paper cup in to the design of their factories.[37] In 1958, the company hired Clinton Marr to design a 326,000 square foot factory at 800 Iowa Avenue. The company was acquired by Owens-Illinois Inc. in 1968.



Figure 19: Lily Tulip Cup Plant, 800 Iowa Avenue

After the construction of the Lily Tulip Cup plant, the Riverside County Board of Supervisors established the Hunter Industrial Park, named in honor of Edwin Joseph Hunter. The area had long been home to warehouses because Santa Fe and Southern Pacific Railroad lines hemmed it in. It is now at the juncture of the Riverside (91) and Pomona (60) Freeways and Interstate 215. The 700-acre tract was the first area with the new Industrial Park (I-P) zone. The Lily Tulip cup plant typified the kind of development and type of industry the County wanted to attract. This was the first action the County had taken to set aside a large block of land for "clean" industry and to apply restrictive and specific architectural and landscaping standards.[38] The Hunter Industrial Park was annexed by the City of Riverside in the 1960s and is now over 1,000 acres.

Associated Property Types

Industrial

Property types associated with industrial development constructed during the period of significance are primarily warehouses and factories. Industrial properties, more often than not, are composed of more than one building. Office space may be provided in a freestanding building or may be included in a building that is

mostly devoted to factory or warehouse space. In these later instances the office space is usually located on the street-facing elevation of the building and expressed as a separate volume. Industrial buildings are typically one-story in height, but as tall as 35 feet because the use requires a generous floor-to-ceiling height. Factories and warehouses are functional and utilitarian with very little adornment. The associated office buildings or components are usually the focus of the design. The Hunter Industrial Park contains the largest concentration of industrial buildings in Riverside. The Hunter Engineering Company, Lily Tulip Corporation, and Bourns Incorporated were all located there. The area is now over 1,000 acres and industrial plants continue to be constructed in the Hunter Business Park. Railroad track spurs travel behind many of the warehouses. Industrial buildings are also located in the Arlanza and La Sierra areas.

Criteria: A/1 and C/3

Evaluation of Individual Resources: Industrial buildings are individually significant under Theme 1: Modern Architecture, if they are good examples of a particular style within the modern movement or under Theme 2: Architects of Modernism, if they represent the work of a master architect. In addition, they are significant under Theme 3: Post-War Industrial Development, if they are strongly associated with a company or business enterprise that played an important role in the industrial growth and development of post-war Riverside. A few buildings or structures on a single parcel should be evaluated as an individual historic resource.

Historic Districts: Large collections of buildings and structures and multiple parcels should be evaluated as historic districts.

Essential Factors of Integrity: Under Criterion A/1, association and feeling are the essential factors of integrity. The historic location, setting, design, materials, and workmanship must be strongly present in the evaluation of integrity under Criterion C/3.

Integrity Considerations: Manufacturing equipment should not play a role in the evaluation of integrity as it is replaced as technology changes.

Eligibility Standards: To be eligible a resource must:

- be strongly associated with a company or business; or
- exemplify the tenets of the modern movement; and
- display most of the character-defining features of its style; and
- exhibit quality of design; and
- date from the period of significance; and
- retain the essential factors of integrity.

Historic districts must:

- retain a substantial majority of buildings dating from the period of significance; and
- convey the original plan.

POST-WAR SUBURBIA AND THE RANCH HOUSE, 1945-65

While downtown Riverside grew rapidly and early, and other parts of Riverside saw significant growth in the 1920s and 1930s, much of the city didn't see significant conversion from low density agricultural uses to higher density residential uses until after World War II.[39] The post-war population boom coupled with federal housing policies that promoted homeownership dramatically increased the demand for housing. Consequently, the most popular style of domestic architecture during the period, the Ranch house, became common in Riverside and elsewhere in Southern California. Architectural historian Rachel Carley described the Ranch house as "perhaps the ultimate symbol of the post-war American dream: a safe, affordable home promising efficiency and casual living."[40]

Table II: Late 1930s Subdivisions

Year	Name	Developer
1936	Ramona Tract	C.E. Brouse
1936	Russell Tract	So. Commercial
1936	Monterey Heights	Frank Nye
1936	Monroe Heights	So. Commercial
1937	Pachappa Vista	Citizens Natl. Bank
1937	Norton Tract	Charles Norton
1937	Magnolia Sq. No.2	J.H. Sydenstriker
1937	Jamieson Tract	A. Jamieson
1937	Russell Tract No.2	So. Commercial
1937	C.H. Lewis Tract	Walter K. Lewis
1938	Monroe Heights No.2	John Dipon
1939	C.H. Lewis Tract No.2	Walter K. Lewis
1939	Pachappa Heights	Alice K. Leinar
1939	Norton Tract No.2	Jules H. Covey
1939	Cline C. White Subdivision	Cline C. White
1939	Mt. Rubidoux Park	Frank A. Miller Inc.

Riverside experienced a healthy but modest gain in population during the 1930s. At the beginning of the decade the population was 29,696 and at the end it was 34,696. There were only four tract maps issued in Riverside during the first half of the decade. As the economy gradually began to rebound during the last half of the decade, the subdivision of land began to increase. Table II documents the subdivisions during the late 1930s, which were mostly in the downtown area and the neighborhoods to the southwest including Victoria, Wood Streets, and Magnolia Center. The tracts were relatively small, usually around 30 lots, forming clusters between streets of bungalows from the 1910s and 1920s.

The increase in the subdivision of land for the construction of single-family houses was fueled by the National Housing Act of 1934, which created the Federal Housing Administration (FHA). When the FHA was created, only 40% of Americans were homeowners. The average home loan required a large down payment and very short-term credit with terms generally ranging from three to five years. By insuring loans at low interest rates and establishing mortgage terms, it helped average Americans enter the housing market, and thereby stimulated the construction of single-family houses.

As early as 1936, the FHA embraced the principles of modern community planning, advocating for well-designed comprehensive communities at the neighborhood scale. This development model would become the standard approach for the rapid development of the suburbs after World War II. The FHA published a series of informational pamphlets to help spread these ideas and to inform land developers and speculative builders of the economic advantages of good planning in the creation and maintenance of real estate values. These pamphlets also outlined concepts of proper street patterns, planning for parks, playgrounds, and commercial areas, and recommending a buffer zone of multi-family dwellings and commercial buildings between major arterials and minor interior streets.[41]

These policies seem to have had little, if any, impact on Riverside during the late 1930s. The subdivisions mainly followed the earlier tradition where a developer purchased a tract of land, provided the utilities and infrastructure, and sold the parcels to individuals. The new owners would then hire a builder to construct a house according to plans designed by an architect or purchased from a pattern book. James H. Sydenstricker was typical of the developers active in Riverside during the late 1930s and 1940s. Born in West Virginia, he came to Riverside in 1920s. According to City Directories, he lived at 150 Magnolia Avenue and then 7280

Magnolia Avenue. He was a rancher who chose to subdivide his own land later in life. Sydenstricker may have also bought land in speculation for development, but he was not a developer by trade. His subdivisions included Magnolia Square No. 2 (1937), Shady Acres (1940), Shady Acres No. 2, Paragon Tract (1945), Paragon Tract No. 2 (1945), and Sydenstricker Tract (1947), and Sydenstricker Tract No. 2 (1950). He lived in Riverside until his death in 1951.[42]

Homeownership doubled in the post-war years, in large part because of federal assistance programs for veterans and the pent up demand caused by a moratorium on domestic housing construction during the war. In 1944, the Servicemen's Readjustment Act, more commonly known as the GI Bill, authorized the Veteran's Administration (VA) to oversee a package of benefits that included federally insured mortgages with no down payment and 30 years to maturity. Both the FHA and VA concentrated their investment on new houses in the suburbs. Moreover, the FHA developed specific guidelines that were set for qualifying houses including the price range between $6,000 and $8,000 and the size range between 800 and 1,000 square feet. In addition, the government also dictated a modest house style and form, furthering the emergence of the conservative Minimal Traditional style. The restrictions drove architects and builders to experiment with cost-reduction strategies.[43]

Minimal Traditional

The Minimal Traditional style was a direct result of the minimum threshold in space and amenities required by the FHA. It is a compromise style that reflects the forms of eclectic and traditional styles without the decorative detailing. Houses in this style are typically one story in height and demonstrate an economy of materials and design with lower roof pitches and narrower eaves and are relatively small. Many suggest styles that were popular in prior decades such as Tudor Revival, while others are modest versions of the Ranch house that gained favor in the post-war period. Minimal Traditional houses frequently have an attached garage, but detached garages are also common. Minimal Traditional houses were constructed in Riverside through the mid-1950s.[44]



Character-defining Features of Minimal Traditional

- L-shaped masses
- Low-pitched hipped or cross-gabled roofs with shallow eaves
- Stucco exteriors often with clapboard or brick accents
- Shallow entry porches
- Multi-light picture windows
- Wood-framed double-hung windows
- Simple decorative treatments

Figure 20: 5437 Tower Road

During the 1940s, the population of Riverside expanded by 12,068, an increase of 34.8 percent. Between 1940 and 1944 there were 16 tract maps approved in Riverside. Some of these may have been for subdivision being built to house defense industry workers such as Blain Street Housing and Canyon Crest Housing. Between 1946 and 1949 there were 49 tract maps approved. Some of the earliest tracts in Riverside developed under FHA guidelines were in the area of Arlington and Streeter Avenues. The area began to change in 1947 when Rudolph A. "Rudy" Hardman[45] started subdividing property. He was born in Orange County, spent his childhood in the San Joaquin Valley, and moved to Riverside in 1942. Hardman once owned 70 acres of citrus groves in Riverside, but his main business was building.[46] The Hardman Tract had 60 lots and was followed quickly in 1948 by Hardman Tract #2 with 14 lots and Hardman Tract #3 with 30 lots; in 1949 with Hardman Tract #4 with 28 lots; and in 1950 with Hardman Tract #5 with 18 lots.

Hardman was not just a land subdivider. He also built the homes on the lots he created. A review of building permits indicates that the architect for at least some of the Hardman Tracts was Paul J. Duncan of North Hollywood. Duncan was a former assistant chief architect for the FHA in Los Angeles. He also designed many tract homes in the Los Angeles area and was a member of a Home Builders Institute committee that was designed to stimulate the construction of low cost homes.[47] The houses were around 1,100 square feet in size, one story in height, sheathed in stucco, and mostly Minimal Traditional in style. Each of the homes had five to six rooms and a garage.

In 1951 Hardman turned his attention to constructing a shopping center near the homes he was building. It was located on the southeast corner of California and Arlington Avenues and was the first automobile oriented neighborhood shopping center in Riverside. The Hardman Center had a supermarket, a number of smaller shops, and a freestanding restaurant, all surrounding a large parking lot.[48] According to the 1960-62 Riverside Trade Area Directory the supermarket at that time was Mayfair Market and the restaurant was called Ivan's Continental Restaurant. Apparently the neighborhood did not greet the Hardman Center with universal open arms. Some residents did not like the center's lights being on all night and the added traffic that went in and out of the neighborhood.[49] After the opening of the shopping center, Hardman concentrated on its operation and ceased to develop any more subdivisions.

Walter A. Johnson entered the homebuilding field around the same time as Hardman. Johnson was already in the construction business. His first job out of Riverside High School was digging ditches for the McIntyre and De Gryse Pipe Manufacturing Company. By the time he worked his way up to the position of general manager, the name of the company had been changed to the McIntyre Cement Company. In 1908, Johnson purchased the company, formed a partnership with Richard Shea, and continued business as Johnson-Shea until 1918. In that year, he became the president of the National Bank of Riverside, but left in 1922 to organize another construction company, this time with W.E. Hall. He organized Pacific Constructors Inc. in 1938 to build Shasta Dam in Northern California. Completed in 1945, Pacific Constructors were responsible for other public works projects throughout the state.[50]

In 1949, Johnson entered the homebuilding field with an 80-acre development in Indio. His timing was perfect because the Housing Act of 1949 made large scale housing tracts more profitable for the developer. While the act mainly addressed urban renewal and public housing, it also provided federal funding for activities related to infrastructure improvements in housing tracts such as basic water and sewage facilities and neighborhood amenities. During the early 1950s, Johnson developed several tracts in Riverside operating under various names including Johnson Incorporated, the William A. Johnson Group, and Johnson Western. By the mid-1950s, the name of the company had been changed to Sun Gold Inc., in honor of the Sun Gold date gardens near Indio.

Several of Johnson's early tracts, like Hardman's, were developed in phases, although they are typical of tract communities in that they are generally homogenous in design with houses having the same basic architectural detailing, scale, and style around a curvilinear street layout. The Sun Gold Terrace Tracts actually form two different neighborhoods commonly known as the Mountain Streets and the Cowboy Streets. Sun Gold Terrace Tracts #1 though #6 were all subdivided in 1951. The neighborhood is referred to as the Mountain Streets and is located in the Magnolia Center area. It is bounded by Central Avenue on the north, Arlington Avenue on the south, Brockton Avenue on the east, and Riverside on the east. The 444 mostly Minimal Traditional style houses in the tract were built during the early 1950s, preceding the construction of most of the commercial development north of Central Avenue. Sun Gold Terrace Tracts #7 through #11 were all subdivided in 1952. The neighborhood is referred to as the Cowboy Streets and is located northwest of Victoria and Arlington Avenues. Although the 336 houses in the tract were built around the same time as those in the Mountain Streets neighborhood, the models are more reflective of the Ranch

style. Many houses have both brick and wood incorporated into their façades and display simple architectural details such as wide overhanging roofs that cover front porches and decorative shutters flanking windows.[51]

One of the most popular housing types from the 1940s to 1970s was the Ranch. The Ranch house epitomized unpretentious architecture and dominated the suburbs of the post-war period. It was more conservative than other modern residential architecture of the period, often using decorative elements based on historical forms.[52] American vernacular housing types and the simple houses of large working ranches of the late 19th century, such as adobe ranch houses popular during the mission era as well as the Jensen Alvarado House, inspired the earliest Ranch houses. The Will Rodgers House (1926) in Santa Monica was in the California Rustic style and was two stories, but had much in common with Ranch houses seen later. Sited on a working ranch, the Rodgers House emphasized plain, rustic characteristics and outdoor living. By the late 1930s, the Ranch type was popular for custom-built homes. For example, the Knemeyer-Mills House (1939) in Rolling Hills designed by Lutah Maria Riggs is a classic Ranch house with its splayed wings, brick foundation walls, board and batten and stucco walls, and one story height.

California Ranch

Capitalizing on the national fascination with the "Old West," developers chose the Ranch type to be utilized for tract housing. The Palos Verdes Corporation developed one of the earliest tracts of Ranch houses in Southern California, Rolling Hills (1932). Houses had board and batten siding and wood shake roofs, were landscaped with eucalyptus and pyracanthas bushes, and were near riding trails for horses. Details and shapes seen in custom-built Ranch houses were simplified to mass-produce parts for tracts. Designer Cliff May and architect Chris Choate patented their design and building system, franchising their specifications by region to builders and lumber yards from California to Louisiana. Floor plans for the tract houses usually met the FHA standards, so that the developer could receive guaranteed loans.

While tracts of Ranch houses were first developed in the West and Southwest, the type soon turned national through the dissemination of do-it-yourself plans and promotional articles in magazines, such as *House Beautiful*, *Better Homes and Gardens*, *American Home,* and *Sunset*. Cliff May partnered with *Sunset* magazine to publish *Sunset Western Ranch Houses* (1946). In this book, May interpreted the Ranch house as a house appropriate for the climate, culture, and landscape of the West. May also connected the Ranch house to the idyllic myth of the Spanish way of life that was quiet and calm. The 1946 book included Ranch houses across the West Coast from Seattle to San Diego and across the stylistic spectrum from contemporary to cottage-like.



Figure 21: 5545 Brighton Drive

Character-defining Features of California Ranch

- Horizontal rambling layouts
- Stucco, board and batten, shingles, clapboard, or a combination of materials
- Low-pitched gabled or hipped roofs with overhanging eaves
- Wood shakes and dovecotes
- Attached garages often linked to residence by breezeways
- Stone and brick used for accent on walls and planters
- Diamond paned windows, shutters

The underlying philosophy of the Ranch house was informality, outdoor living, gracious entertaining, and natural materials. The most common style of Ranch house is the California Ranch. Features were single

stories, asymmetrical massing in L- or U-shaped plans, low-pitched hipped or gabled roofs, wide eave overhangs, a variety of materials for exterior cladding, windows with multiple lights and diamond panes, and large picture windows. Decorative details commonly seen in California Ranch houses include scalloped bargeboards, false cupolas and dovecotes, shutters, and iron or wood porch supports. The California Ranch house accommodated Americas' adoption of the automobile as the primary means of transportation with a two-car garage and sprawling layout on a large lot.



Figure 22: 4151 Beachwood Road



Figure 23: 6282 Bellhaven Place

Ranch houses, in one style or another, are the single most prevalent form of residential architecture in Riverside. Tracts of Ranch houses were developed throughout Riverside for various income levels. One of the best collections of Ranch houses in Riverside is the Cliffside neighborhood in the Wood Streets and Grand areas. The outer backbone of the neighborhood are the roads that stand against the cliff overlooking the Tesquesquito Arroyo and Mount Rubidoux Parks. Unlike the Mountain Streets and Cowboy Streets that were developed by a single homebuilder, the Cliffside neighborhood was developed by several builders and consists of several tracts subdivided between 1950 and 1957. As such, the 177 houses in the neighborhood represent numerous variations of the Ranch type.[53]

During the late 1950s, Sun Gold became one of the largest homebuilders in Southern California. Following Johnson's death in 1956, Robert Walter, who had been general manager, became the president. Sun Gold's subdivisions became increasing large, involving hundreds of acres and thousands of houses that were designed for the middle class. These houses were more expensive, spacious, and modern than those in the Mountain Streets and Cowboy Streets neighborhoods. Shake roofs were replaced with gravel roofs and diamond paned windows were replaced with clerestories.

Two large tracts that were subdivided when Johnson was still alive, but mostly constructed after his death were Sun Gold Hills[54] and Victoria Groves. In contrast to many of Riverside's post-war housing tracts that replaced agricultural land, the Sun Gold Highlands Tract was developed on the site of the famed detective Allan Pinkerton's ranch house. The mature trees including Italian cypress, date and fan palms, camphor, flowering peach, pepper, and eucalyptus were preserved, giving the tract a more natural appearance. The Victoria Groves Tract was an extension of the Sun Gold Highlands Tract located directly to the west. It was subdivided in eight stages between 1953 and 1959 and features Modern Ranch houses that were built between 1953 and 1965.

Modern Ranch

The Modern Ranch style was influenced by the International Style. It emphasized horizontal planes more

than the California Ranch. Character-defining features included low-pitched hipped or flat roofs, prominent rectangular chimneys, recessed entryways, and wood or concrete block privacy screens. Small tracts of Modern Ranch houses were constructed in Riverside on Cortez and Verde Streets; Gates and Mattie Places; Greenbrier and Grassy Trail Drives; and Canterbury Road and Eileen Street. Elsewhere in the city, Modern Ranch houses were custom designed and constructed.



Character-defining Features of Modern Ranch

- Horizontal rambling layouts
- Stucco exteriors with brick or stone accents
- Low-pitched hipped or flat roofs with overhanging eaves
- Asphalt shingle or gravel roof cladding
- Attached garages
- Large wood or metal-framed windows, clerestory windows, stacked windows
- Wood or concrete block privacy screens

Figure 24: 5273 Greenbrier Drive



Figure 25: 2154 Prince Albert Drive



Figure 26: 3614 Cortez Street

William M. Bray was the architect for several of the Sun Gold tracts in Riverside. In 1949, he founded William M. Bray and Associates, which is now led by his son Roger W. Bray and simply called Bray Architects, Inc. Bray designed all types of buildings, however, the firm was most successful with tract houses. In 1962, the firm received the Homes for a Better Living Award from the American Institute of Architects in the category of merchant built homes. In Riverside, Bray was also responsible for the design of many of the houses in the Whitegate Subdivision. Located in the Arlington Heights area, it was developed by the Tobin Company between 1957 and 1958. A partial list of projects on Bray Architects, Inc. website includes 187 residential subdivisions throughout California that contain 33,681 houses.[55]

Sun Gold prided itself on preserving trees and retaining the "natural look" of the development site. The company's planning staff spent a full year master planning Hacienda Hills, a tract of 2,000 homes near the city of Whittier.[56] At Sun Gold's Showcase for Better Living development in east Whittier, buyers had a choice of 56 different exteriors with a promise that no more than one of a kind would be built on a single block and no more than three of a kind in every 100 built.[57] Three architects were hired to design houses

that were given names like "The Horizon," "The Rhapsody," "The Bluegrass," and "The Americana." Priced from $17,000 to $23,000, the Sun Gold homes were offered on VA terms with approximately 10 percent down, while FHA terms were 20 percent down. A homebuyer could expect a monthly mortgage payment of $110.[58]

Between 1950 and 1960, the population of Riverside increased from 46,764 to 84,332. The continued demand for housing made Sun Gold a profitable company. In 1961, Sun Gold was purchased by the Sunset International Petroleum Corporation. The acquisition included the Hacienda Hills development northeast of Whittier, the communities near UCR that were in the process of being master planned, and the operational assets of Sun Gold. Sunset was the first independent oil company to invest in real estate.[59] Two years earlier it acquired the Tavares Development Company and its 4,000-acre San Carlos project in San Diego, and a 12,000-acre site in Sacramento. The acquisition of Sun Gold made Sunset the largest developer of homes in California. The *Los Angeles Times* reported in 1961 that Sun Gold had been responsible for the construction of nearly 7,000 homes spanning the distance between Whittier and the Colorado River in just 11 years.[60] Sun Gold's assets included large tracts of undeveloped land in the Riverside area. In 1962, Sun Gold sold 700 acres of land in the La Colina Ranch area to the Canyon Crest Development Company.[61] Canyon Crest is a master planned community with hundreds of single-family houses, apartment buildings, a country club, and a shopping center. The development took years to plan and was not completed until the 1970s.

Associated Property Types

Residential – Single-Family Tract Houses

The vast majority of single-family residences from the period are in the California and Modern Ranch styles and are part of a subdivision. These subdivisions represent a major building boom in residential development after World War II and reflect modern community planning principles that grew out of the Progressive Era. These principles were best articulated in 1929 by Clarence Perry's neighborhood unit theory, which proposed a self-contained residential development bounded by major arterial streets to accommodate through traffic, while curvilinear internal streets offered residential access only.[62] These self-contained communities often included shopping centers, schools, churches, and other facilities to directly service the community. It was in these large-scale developments that the Ranch house reached its apex, cementing its popularity with mainstream America.[63] The best examples in Riverside observed in the field survey include the Cliffside tracts in the Wood Streets and Grand areas and the Victoria Groves tracts in the Victoria area.

Criteria: A/1 and C/3

Evaluation of Individual Resources: Tract houses do not qualify for individual listing.

Historic Districts: Historic districts are significant under Theme 4: Post-War Suburbia and the Ranch House, if they played an important role in the post-war suburbanization of Riverside or if they collectively represent post-war planning and design principles. District boundaries will typically follow the original subdivision plates, although vacant parcels and non-contributing buildings may be excluded along the perimeters. Districts may include more than one subdivision if they were platted at a similar period of time and contain houses designed in the same style.

Essential Factors of Integrity: Location, setting, design, and materials must be strongly present.

Integrity Considerations: More than one style may be present, but the district should convey the feeling of the period. Physical infrastructure such as curbing, street lights, street trees, and other amenities will ideally be present if they existed originally. In all cases, the setting should be largely intact within the boundaries of

the district. Within districts, the threshold of integrity for contributing properties is defined as the ability of a particular house to reflect the architectural style and form that it would have possessed at the time of construction. The main exception is that roofing materials are likely to have changed. The replacement of wood shingles with asphalt shingles is an acceptable alteration. The replacement of original windows (as long as openings have not been resized), front doors, and garage doors are also acceptable alterations; however, if all of these features have been replaced, the house should be considered non-contributing.

Eligibility Standards: To be eligible, a historic district must:

- reflect post-war planning and design principles; or
- play an important role in the post-war suburbanization; and
- retain a substantial majority of buildings dating from the period of significance; and
- convey the original layout and street plan of the subdivision plat; and
- retain the essential factors of integrity.

Residential – Single-Family Custom-Designed

The vast majority of single-family residences from the period are in the California and Modern Ranch styles. There are only a few examples of architect-designed International Styles houses. These are mostly located on the west side of Riverside and include the homes of local modern architects Clinton Marr at Hawarden Drive and Bolton Moise Jr. at 4592 Indian Hill Road.

Criteria: C/3

Evaluation of Individual Resources: Single-family residences must have been custom designed by an architect or builder for a specific client and a specific site. Single-family residences are individually significant under Theme 1: Modern Architecture, if they are good examples of a particular style within the modern movement or under Theme 2: Architects of Modernism, if they represent the work of a master architect or builder.

Historic Districts: This property type may also qualify as a contributor to a historic district if it is situated with a contiguous grouping of similar single-family residences. A contributing building should reflect the architectural style and form that it would have possessed at the time of construction.

Essential Factors of Integrity: Setting, design, workmanship and materials must be strongly present.

Integrity Considerations: Houses with prominent additions, changes to the fenestration pattern, and major alterations of the spatial layout are excluded from listing.

Eligibility Standards: To be eligible, a resource must:

- exemplify the tenets of the modern movement; and
- display most of the character-defining features of its style; and
- date from the period of significance; and
- exhibit quality of design; and
- retain the essential factors of integrity.

Historic districts must:

- retain a substantial majority of buildings dating from the period of significance; and

- collectively represent a particular style.

Residential – Multi-Family

While the overwhelming majority of residential development in Riverside prior to World War II was in the form of detached single-family residences, the post-war period is marked by an increasing number of apartment buildings. This was largely in response to the overall housing shortage that created a need for higher density to accommodate the influx of new residents. It should be noted that apartment buildings from this period typically included at least eight units and usually more. Multi-family housing types such as duplexes and fourplexes were not observed during the field survey. Apartment buildings are mostly located along major thoroughfares such as Magnolia Avenue. Indeed there are two groupings of apartment buildings on Magnolia Avenue between Madison and Jefferson Streets that may qualify as historic districts. They are typically two-story buildings with very minimal setbacks. Open space takes the form of interior courtyards, often occupied by swimming pools. These buildings typically have flat roofs, steel sash windows, and minimal ornamentation. While they make no specific references to historical styles, they are not truly modern. Stylistically they are best described as Minimal Traditional because of their solid walls and punched windows. There are a few apartment buildings that do not fit into this subtype. They include the Riverside Townhouses and Plymouth Tower, both are near downtown. The Riverside Townhouses are also two stories in height, but reflective of the Late Moderne style. It is a complex of buildings that occupy an entire block. Plymouth Tower is one of only two high-rise apartment buildings in Riverside.[64] It is an International Style building with alternating balconies and solid walls on each of the seven stories that overall create a checkerboard pattern.

Criteria: C/3

Evaluation of Individual Resources: Apartment buildings are individually significant under Theme 1: Modern Architecture, if they are good examples of a particular style within the modern movement or under Theme 2: Architects of Modernism, if they represent the work of a master architect.

Historic Districts: This property type may also qualify as a contributor to a historic district if it is situated with a contiguous grouping of similar apartment buildings. A contributing building should reflect the architectural style and form that it would have possessed at the time of construction.

Essential Factors of Integrity: Location, setting, design, and materials must be strongly present.

Integrity Considerations: None.

Eligibility Standards: To be eligible, a resource must:

- exemplify the tenets of the modern movement; and
- display most of the character-defining features of its style; and
- date from the period of significance; and
- exhibit quality of design; and
- retain the essential factors of integrity.

Historic districts must:

- retain a substantial majority of buildings dating from the period of significance; and
- convey the original plan.

SUMMARY OF SURVEY RESULTS

The results of the research and field survey found a wide variety of property types associated with the Modernism theme. There was little evidence of a modern movement in Riverside prior to World War II. Nonetheless there are three periods of significance identified for each of the three themes. The period of significance for architecture and the associated architects is 1935 to 1969. The period of significance begins in 1935 for two reasons: to capture any undiscovered early examples of the modern movement and to discuss the Streamline Moderne, thereby providing an understanding of the origins of modern styles. The architectural and physical features of the finer surviving examples of the modernist idioms were used in the development of the registration requirements. Changes to signage, landscaping, and secondary interior spaces are typical and generally do not effect integrity. The rarity of a property type was also a factor in the development of the registration requirements. Certain modernist idioms and property types, such as high-rise office buildings were not included within the associated property types because there are so few examples and those examples that exist have been identified as individually eligible. The best and most prevalent examples included post-war commercial buildings and housing tracts. The periods of significance for other themes are as follows: Industrial 1945-1965 and Suburbanization 1945-1965.

RESOURCE EVALUATION CRITERIA

In accordance with the Scope of Work, potentially significant individual and district resources within the survey boundaries were evaluated for eligibility for listing in the NRHP, the CRHR, and under Riverside's Cultural Resources Ordinance, Title 20 of the Riverside Municipal Code.

The following criteria were used to determine eligibility at each level.

National Register of Historic Places

The National Register is "an authoritative guide to be used by federal, state, and local governments, private groups and citizens to identify the nation's cultural resources and to indicate what properties should be considered for protection from destruction or impairment."[65]

Criteria

To be eligible for listing in the National Register, a property must be at least 50 years of age and possess significance in American history and culture, architecture, or archaeology. A property of potential significance must meet one or more of four established criteria:[66]

A. Associated with events that have made a significant contribution to the broad patterns of our history; or

B. Associated with the lives of persons significant in our past; or

C. Embody the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or

D. Yield, or may be likely to yield, information important in prehistory or history.

Physical Integrity

According to *National Register Bulletin #15*, "to be eligible for listing in the National Register, a property

must not only be shown to be significant under National Register criteria, but it also must have integrity." Integrity is defined in *National Register Bulletin #15* as "the ability of a property to convey its significance."[67] Within the concept of integrity, the National Register recognizes seven aspects or qualities that in various combinations define integrity. They are feeling, association, workmanship, location, design, setting, and materials.

Historic Districts

The National Register includes significant properties, which are classified as buildings, sites, districts, structures, or objects. A historic district "derives its importance from being a unified entity, even though it is often composed of a variety of resources. The identity of a district results from the interrelationship of its resources, which can be an arrangement of historically or functionally related properties."[68]

A district is defined as a geographically definable area of land containing a significant concentration of buildings, sites, structures, or objects united by past events or aesthetically by plan or physical development.[69] A district's significance and historic integrity should help determine the boundaries. Other factors include:

- Visual barriers that mark a change in historic character of the area or that break the continuity of the district, such as new construction, highways, or development of a different character;
- Visual changes in the character of the area due to different architectural styles, types, or periods, or to a decline in the concentration of contributing resources;
- Boundaries at a specific time in history, such as the original city limits or the legally recorded boundaries of a housing subdivision, estate, or ranch; and
- Clearly differentiated patterns of historical development, such as commercial versus residential or industrial.[70]

Within historic districts, properties are identified as contributing and noncontributing. A contributing building, site, structure, or object adds to the historic associations, historic architectural qualities, or archeological values for which a district is significant because:

- It was present during the period of significance, relates to the significance of the district, and retains its physical integrity; or
- It independently meets the criterion for listing as the National Register.[71]

Criteria Consideration G

Certain kinds of properties, like those less than 50 years of age, are not usually considered eligible for listing in the National Register. 50 years is the general estimate of the time needed to develop historical perspective and to evaluate significance. These properties can be eligible for listing, however, if they meet special requirements called Criteria Considerations, in addition to meeting the regular requirements. *National Register Bulletin #15* states that a property less than 50 years of age may be eligible for the National Register if it is of exceptional importance.[72] Demonstrating exceptional importance requires the development of a historic context statement for the resource being evaluated, a comparative analysis with similar resources, and scholarly sources on the property type and historic context.

California Register of Historical Resources

In 1992, Governor Wilson signed Assembly Bill 2881 into law establishing the California Register. The California Register is an authoritative guide used by state and local agencies, private groups and citizens to identify historic resources and to indicate what properties are to be protected, to the extent prudent and feasible, from substantial adverse impacts.

The California Register consists of properties that are listed automatically as well as those that must be nominated through an application and public hearing process.[73] The California Register automatically includes the following:

- California properties listed in the National Register and those formally Determined Eligible for the National Register;
- California Registered Historical Landmarks from No. 0770 onward; and
- Those California Points of Historical Interest that have been evaluated by the Office of Historic Preservation (OHP) and have been recommended to the State Historical Resources Commission for inclusion on the California Register.

The criteria for eligibility of listing in the California Register are based upon National Register criteria, but are identified as 1-4 instead of A-D. To be eligible for listing in the California Register, a property must be at least 50 years of age and possess significance at the local, state, or national level, under one or more of the following four criteria:

1. It is 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; or
2. It is associated with the lives of persons important to local, California, or national history; or
3. It embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values; or
4. It has yielded, or has the potential to yield, information important in the prehistory or history of the local area, California, or the nation.

Historic resources eligible for listing in the California Register may include buildings, sites, structures, objects, and historic districts. Resources less than 50 years of age may be eligible if it can be demonstrated that sufficient time has passed to understand its historical importance. While the enabling legislation for the California Register is less rigorous with regard to the issue of integrity, there is the expectation that properties reflect their appearance during their period of significance.[74]

OHP Survey Methodology

The evaluation instructions and classification system proscribed by OHP in its *Instructions for Recording Historical Resources* provide a three-digit evaluation code for use in classifying potential historic resources. In 2003, the codes were revised to address the California Register. The first digit indicates the general category of evaluation. The second digit is a letter code to indicate whether the resource is separately eligible (S), eligible as part of a district (D), or both (B). The third digit is a number, which is coded to describe some of the circumstances or conditions of the evaluation. The general evaluation categories are as

follows:

1. Listed in the National Register or the California Register.

2. Determined eligible for listing in the National Register or the California Register.

3. Appears eligible for listing in the National Register or the California Register through survey evaluation.

4. Appears eligible for listing in the National Register or the California Register through other evaluation.

5. Recognized as historically significant by local government.

6. Not eligible for listing or designation as specified.

7. Not evaluated or needs re-evaluation.

City of Riverside Cultural Resources Ordinance

The City of Riverside's Cultural Resources Ordinance provides designation criteria for Landmarks, Structures of Merit, Historic Districts, and Neighborhood Conservation Areas, the criteria of which are outlined in Riverside Municipal Code (RMC) Section 20.20.020, 20.25.010, and 20.26.010, respectively. A cultural resource may be determined eligible to be a contributor to a Historic District or Neighborhood Conservation Area and/or also be individually designated as a Landmark or Structure of Merit.

The criteria for Landmark designation are as follows:

(a) Exemplifies or reflects special elements of the city's cultural, social, economic, political, aesthetic, engineering, architectural, or natural historic; or

(b) Is identified with persons or events significant in local, state, or national history; or

(c) Embodies the distinctive characteristics of a style, type, period, or method of construction, or is a valuable example of the use of indigenous materials or craftsmanship; or

(d) Represents the work of a notable builder, designer, or architect; or

(e) Contributes to the significance of a historic area, being a geographically definable area possessing a concentration of historic or scenic properties or thematically related grouping or properties, which contribute to each other and are unified aesthetically by plan or physical development; or

(f) Has a unique location or singular physical characteristics or is a view or vista representing an established and familiar visual feature of a neighborhood community or of the city; or

(g) Embodies elements of architectural design, detail, materials, or craftsmanship that represent a significant structural or architectural achievement or innovation; or

(h) Is similar to other distinctive properties, sites, areas, or objects based on a historic, cultural, or architectural motif; or

(i) Reflects significant geographical patterns, including those associated with different eras of settlement growth, particular transportation modes, or distinctive examples of park or community planning; or

(j) Is one of the few remaining examples in the city, region, state, or nation possessing distinguishing characteristics of an architectural or historical type or specimen.

The status of Structures of Merit as currently applied by the City is usually used to distinguish historic buildings and structures of lesser significance than a Landmark. A Structure of Merit is one that:

(a) Represents in its location an established and familiar visual feature of the neighborhood, community, or city; or

(b) Materially benefits the historic, architectural, or aesthetic character of the neighborhood; or

(c) Is an example of a type of building which was once common but is now rare in its neighborhood, community, or area; or

(d) Is connected with a business or use which was once common but is now rare; or

(e) Contributes to an understanding of contextual significance of a neighborhood, community, or area.

Historic Districts are typically groupings of properties that are either linked geographically or thematically. The criteria for Historic District designation are:

A. Exemplifies or reflects special elements of the City's cultural, social, economic, political, aesthetic, engineering, architectural, or natural historic; or

B. Is identified with persons or events significant in local, state, or national history; or

C. Embodies distinctive characteristics of a style, type period, or method of construction, or is a valuable example of the use of indigenous materials or craftsmanship; or

D. Represents the work of notable builders, designers, or architects; or

E. Has a unique location or is a view or vista representing an established and familiar visual feature of a neighborhood, community, or of the City; or

F. Embodies a collection of elements of architectural design, detail, materials, or craftsmanship that represent a significant structural or architectural achievement or innovation; or

G. Reflects significant geographical patterns, including those associated with different eras of settlement and growth particular transportation modes, or distinctive examples of park or community planning; or

H. Conveys a sense of historic and architectural cohesiveness through its design, setting, materials, workmanship, or association.

A Neighborhood Conservation Area is similar to a Historic District, but as currently applied by the City is usually used to distinguish groupings of properties of lesser significance than those in a Historic District. The

criteria for Neighborhood Conservation Areas are:

A. Provides a contextual understanding of the broader patterns of Riverside's cultural social, economic, political, aesthetic, engineering, architectural, or natural history; or

B. Represents established and familiar visual features of a neighborhood, community, or of the City; or

C. Reflects significant development or geographical patterns, including those associated with different eras of settlement and growth; or

D. Conveys a sense of historic or architectural cohesiveness through its design, setting, materials, workmanship, or association.

POTENTIAL HISTORIC DISTRICTS AND INDIVIDUALLY SIGNIFICANT PROPERTIES

CAJA worked with the City of Riverside Planning Staff to identify buildings within the Modernism theme that have the potential to meet federal, state, or local landmark criteria. The project team evaluated the buildings within their identified historic context to determine if any of the buildings may be potentially eligible for the National Register or California Register either individually or as contributing elements to a potential historic district. In accordance with local and state historic preservation guidelines, a lesser threshold for integrity of design was applied in determining eligibility at the local and state level. In general, contributors to the CRHR- and locally-eligible district and individual resources possess a lower collective degree of architectural distinction than merits listing in the NRHP and/or are found in comparable quantity and quality within contemporaneous historic neighborhoods or areas of the City of Riverside.

Assignment of Status Codes

All properties previously assigned a CHR Status Code of 5 or higher or assigned a CHR Status Code of 3S, 3CS, 5S3, and 7R as part of this survey are considered to be historic resources under the current provisions of the California Environmental Quality Act (CEQA) and Title 20 of the City of Riverside Municipal Code (Ord. 6263 (1996), as amended). Those properties assigned a CHR Status Code of 7R are historic resources under CEQA but require further study before a formal determination can be made.

CHR Status Code of 3CS - *appears eligible for CR as a individually significant through a survey evaluation*.

CHR Status Code of 3S – *appears eligible for NR as an individual property through survey evaluation*.

CHR Status Code of 5S3 - *appears eligible for CR as a individually significant through a survey evaluation*.

CHR Status Code of 7R – *identified in Reconnaissance Level Survey: not evaluated*, further research needed.

Potential Historic Districts

According to the scope of work, potential historic districts were identified during the student work program on State of California Historic Resources Inventory DPR form 523D (District Forms; found in Appendix IV). The potential Historic Districts identified in the student work program are as follows:

Single-Family Residential Districts

Adler Tract 1 & 2

The Adler Tract embodies distinctive characteristics of style and construction displaying a historical architectural cohesiveness through design setting materials and associations. These characteristics make the district eligible for local designation under Criteria C and H of Title 20. In addition, the Alder Tract is eligible for listing on the California Register of Historical Resources under Criterion 3.

The lands subdivided into the Adler tracts were originally agricultural citrus groves. The tracts are built on the land that encompassed portions of ten-acre lots originally divided in the 1870s by Judge John North, the founder of Riverside. North founded the City on ideals centering on a cooperative community lifestyle. To facilitate this community lifestyle, North founded the Southern California Colony Association (SCCA). Land was broken up into roughly ten-acre lots and sold to interested parties. The Adler tract lands were originally part of these divisions making up portions of SCCA lots 240, 241, 245, 246 and 247.

Historic aerial photos reveal that the Alder Tract was still agricultural in 1948; the year Stewart Alder and his wife Evelyn processed paper work to subdivide the land. Adler owned and operated a successful concrete business in Riverside. In 1948 Adler and his wife acquired the SCCA lots that they would later subdivide. In addition to breaking up the land, the Adlers also moved into a large two-story stucco home at 5885 Brockton Avenue. When subdivided 5885 Brockton took up lot 34 of the Adler Tract. This address became the corner of Maplewood and Brockton, the east entrance to the Adler Tracts.

The area had already in the decades previous experienced subdivisions with suburban tracts being formed in the 1910s directly to the northwest of Alder Tract. Period revival homes, as well as Craftsman and California Bungalows built in the 192's and 1930s make up a subdivision known as the Woods Street Historic District. The streets all are either named after certain woods or contain the suffix wood. Dr. Edward H Wood who began to subdivide the original SCCA lots in the vicinity in the 1910s originally developed this method of naming streets. With the Alder Tracts placement between Brockton (originally Walnut) and Palm Avenue the street names, Maplewood and Brentwood, follow the pattern found in the general vicinity containing the suffix of "wood."

In April of 1949 the Adler's subdivided the Maplewood portion of the tract. In 1951 Adler Tract No. 2 was subdivided bringing the number of lots to a total of 65. Again, out of the 65 lots only 2 are non-contributing as they represent Victorian style architecture that predates the districts main architectural style, the California Ranch. Most of the houses found in the Alder Tract are Minimal Traditional and California Ranch. The minimal traditional style was popular during the late 1940s into the 50s. The Minimal Traditional style highlights the beginning of the suburban tract housing boom of the mid-century.

This district shows a shift in design from minimal traditional homes to the California Ranch style.

The California Ranch homes exhibit a sprawling design and use of space. The homes also have horizontal massing and a single story design. Many of the structures have gable, hipped, and gable on hipped roofs often broken up with eyebrow dormers commonly found on homes of this style. Some have attached carports and garages, however most of the homes have detached garages either behind the home or separated by a breezeway. Windows on the front/street facing elevation are commonly diamond patterned and double hung with louvered shutters.

The homes are typical of modern style houses popular after the Second World War. The California Ranch exhibits features that focus on the combination of Southwestern Spanish, Craftsman, and Prairie Modern

styles. Larger lots and Ranch housing designs became popular with the increasing affordability and popularity of the automobile as the main means of travel. The role of the automobile on post-war life is exhibited in the Alder Tract with large driveways, two car garages and an emphasis on a connection between indoor and private outdoor spaces.

This district emphasizes a historical connection between subdivisions with California Ranch style homes and the post World War II period. The main alterations to the homes have been minimal. Only visible alterations on most of the homes are the windows, doors and new roofs utilizing composite shingles instead of the original wood shingles. As a whole, the homes within the district exhibit very few major alterations highlighting the tracts integrity, association and feeling.

Belhaven/Balfore

The neighborhood surrounding Victoria Elementary embodies distinctive characteristics of style and construction displaying a historical architectural cohesiveness through design setting materials and associations. In addition two of the contributing properties are known to have been designed by well known architects. These characteristics make the district eligible for local designation under Criteria C E, F, D, and H of Title 20. In addition, the district is eligible for listing on the California Register of Historical Resources under Criteria one and three.

The area surrounding Victoria Elementary originally was part of a section of Riverside known as Arlington Heights. The area was originally subdivided in the late 19th century and experienced national fame with the florescence of Riverside's popular citrus industry. An Irish immigrant, Mathew Gage built the Gage canal to bring water to the area. The canal aided in the success of the Riverside's citrus industry. Arlington Heights was connected to the greater Riverside area in 1891 with the building of a bridge over Tequesquite arroyo.

Victoria Avenue, City of Riverside Cultural Heritage Landmark #8, was constructed in 1892.

The neighborhood sits directly south west of the Victoria Avenue and Arlington Avenue intersection.

Historical aerial photographs reveal that this land, typical of other parts of Arlington Heights, was still orange groves in the late 1940s. It was not until the 1950s that Riverside started to develop this land to meet its growing population. This neighborhood is a prime example of the City's efforts to keep up with that growth.

The homes found within the subdivisions are typical of California and Modern Ranch style houses popular during the post World War II period. The California Ranch exhibits features that focus on the combination of Southwestern Spanish, Craftsman and Prairie Modern styles. Larger lots and Ranch housing designs became popular with the increasing affordability and popularity of the automobile as the main means of travel. The role of the automobile on post-war life is exhibited in this neighborhood with large driveways, two car garages and an emphasis on a connection between indoor and private outdoor spaces. The role of the automobile is also apparent by analysis of the neighborhoods location. This land at one time was thought to be too far from Riverside's downtown center for suburban tracts. However, with the increase in car ownership and the ease of personal travel this area of land was no longer viewed as too far to live.

Two companies developed the subdivided tracts in 1955. The Decker Canterbury Construction Company developed one of the tracts. This tract was named Greenbriar and was designed with the other developments of the area in mind. This tract sits nestled in between portions of the other subdivision. The second subdivision was taken up by Sun Gold, Inc. A Riverside company, Sun Gold Inc, was a driving force in the development of Southern California during the 1950s. *The L.A. Times* reported in 1961 that Sun Gold was responsible for the construction of nearly 7,000 homes spanning the distance between Whittier and the

Colorado River in just 11 years. William A. Johnson originally created Sun Gold. After Johnsons death in 1956 Robert Walter, the companies vice president, took over the operations. The tract developed in the vicinity of Victoria Elementary sits on the north and east side of the Greenbriar development. This tract was named Sun Gold Terrace 12 and also developed in 1955.

In addition to the suburban tracts in the neighborhood, there are a number of other contributing properties. Victoria Elementary was built the same year as the subdivisions. In addition to being built during the period the subdivisions were being built, the elementary school also was designed by renowned modern architect Milton Caughey. Caughey was born in 1911 in Pennsylvania, and received his MFA in Architecture from Yale in 1938. He moved to Southern California in the early 1940s and designed building for the firm of March, Smith, & Powell. In 1947 he started his own firm.

Victoria Groves

The Victoria Groves Neighborhood embodies distinctive characteristics of style and construction displaying a historical architectural cohesiveness through design setting materials and associations. These characteristics make the district eligible for local designation under Criteria C E, F and H of Title 20. In addition, the district is eligible for listing on the California Register of Historical Resources under Criterion One.

The Victoria Groves neighborhood was originally part of the Victoria Ranch portion of Riverside. The Chase Nursery Company created the Ranch in 1901. Ethan Allen Chase arrived in Riverside in 1891. Already an accomplished horticulturist, Chase helped build Riverside citrus industry and created the National Orange Company. Chase was a major player in Riverside politics helping to draw up the City Charter in 1907.

The Victoria Ranch along with Arlington Heights was connected to the greater Riverside area in 1891 with the building of a bridge over Tequesquite arroyo. Victoria Avenue, City of Riverside Cultural Heritage Landmark #8, was constructed in 1892. Homes had begun to be built in the Victoria Ranch area during the early part of the 20th century, however mass expansion and subdivision did not happen until the 1950s. Historic aerial photographs indicate that the Victoria Groves neighborhood was still orange groves in 1948.

The homes found within the subdivisions are typical of modern style houses popular during post World War II. Large lots and modern housing designs became popular with the increasing affordability and popularity of the automobile as the main means of travel. The role of the automobile on post-war life is exhibited in this neighborhood with large driveways, two car garages and an emphasis on a connection between indoor and private outdoor spaces. The role of the automobile is also apparent by analysis of the neighborhoods location.

This land at one time was thought to be too far from Riverside’s downtown center for suburban tracts. However, with the increase in car ownership and the ease of personal travel this area of land was no longer viewed as too far to live.

Whitegate

The Whitegate subdivision is found in an area of Riverside known as Arlington Heights. The area was originally subdivided in the late 19th century and experienced national fame with the florescence of Riversides popular citrus industry. An Irish immigrant, Mathew Gage built the Gage canal to bring water to the area. The canal aided in the success of the Riverside’s citrus industry. Arlington Heights was connected to the greater Riverside area in 1891 with the building of a bridge over Tequesquite arroyo. Victoria Avenue, City of Riverside Cultural Heritage Landmark #8, was constructed in 1892.

The land that the Whitegate subdivision encompasses is found in the southeasterly area of the original Arlington Heights area. In 1924 this area was further subdivided becoming known as the Osborn Heights. The Riverside Orange Company owned the Osborn Heights land and continued to produce citrus fruit.

The southwestern portion of the Osborn Heights land became subdivided into the Whitegate Subdivision in 1957 after the Tobin Company acquired the land. Most of the homes in the Whitegate Subdivision were built in 1957 and 1958. This tract maintains good integrity and association to subdivision common during the mid-century.

The homes are typical of California Ranch style houses popular after the Second World War. The California Ranch exhibits features that focus on the combination of Southwestern Spanish, Craftsman and Prairie Modern styles. Larger lots and Ranch housing designs became popular with the increasing affordability and popularity of the automobile as the main means of travel. The role of the automobile on post-war life is exhibited in the Whitegate Subdivision with large driveways, two car garages and an emphasis on a connection between indoor and private outdoor spaces. The role of the automobile is also apparent by analysis of the location of the Whitegate tract. This land at one time was thought to be too far from Riverside's downtown center for suburban tracts. However, with the increase in car ownership and the ease of personal travel this area of land was no longer viewed as too far to live.

The Tobin Company along with two other companies built the homes found Whitegate Sub. No. 1. The connection between the three companies is unclear as the Tobin Company is listed as the owner when the tract was subdivided; however, the two other development companies, The Hale Company and H. L. Trust Partnerships, are the listed on building permits as the owners of the individual lots. All three of these companies developed popular suburbs throughout Southern California during the 1950s. Advertisements from each respective company were common in *The Los Angeles Times* during the same time period as the Whitegate Subdivision. The advertisements focus on the homes features highlighting the California Ranch style homes sprawling floor plans, large yards with trees, use of outdoor space, and easy financing for veterans.

In addition to the subdivisions connection to the historical link of post-war development and automobile ownership, the Whitegate Subdivision homes were almost all designed by popular architectural firms. The homes in Whitegate also were designed by fairly popular architects. H. L. Trust hired William M. Bray to design homes on their lots. The Hale Company used the architectural firm of Johnson and Engen. Based out of Anaheim, CA, the firm of Johnson and Engen designed homes and commercial buildings in Orange, Los Angeles, and Riverside Counties respectively enjoying moderate success. In contrast, William M. Bray designed ranch style homes through out Southern California during the middle part of the 20th century.

William Bray founded William M. Bray and Associates in 1949. The architectural firm still is in business today. Bray designed all kinds of buildings; however he was most successful with tract homes. Focusing on the California Ranch style home William M. Bray became well known for his suburban designs. In 1962 William M. Bray and Associates received the Homes for a Better Living Award from the American Institute of Architects in the category of Merchant Built homes.

This district emphasizes a historical connection between subdivisions with California Ranch style homes and the post World War II period. In addition, the district has a large number of homes that were designed by architectural firms important to the development of California Ranch style suburban tract homes. Although some of the homes have been altered drastically, the majority of the homes within the district exhibit very few alterations highlighting the tracts integrity, association and feeling.

Hawarden, Rockwell, and Oleander District

The Hawarden, Rockwell, and Oleander District was originally used as citrus groves as a portion of the Arlington Heights section of Riverside. The Oleander Hills tract (encompassing parts of Hawarden and all of Oleander) was subdivided in 1958 by Fred and Helen Clark. Rockwell (part of Tract No. 8116-1) was not subdivided until 1977 by James and Gretchen Davidson, Kenneth and Marilyn Edwards, James and Pollyanna Miller, and Clinton and Geraldine Marr.

What makes this district significant is its collection of unique Mid-Century Modern, Modern Ranch, and California Ranch homes. These homes are each individually designed and do not follow a standard design plan. Unfortunately, the majority of the building permits for this district do not list architects for the homes. However, from each structure's individuality, it appears that most of the homes in this district were architect designed. The Mid-Century Modern, Modern Ranch, and California Ranch styles represent the distinct architectural trends of post-war Riverside, California, and, more broadly, the nation.

Four structures within this district are prime examples of Mid-Century Modern architecture in Riverside: 6720 Oleander, 6770 Hawarden, 6816 Hawarden, and 6926 Hawarden. These structures were designed by local Riverside architect Clinton Marr (there was no architect information listed for 6770 Hawarden, but the style and materials match the other three structures, so it is very possible that this was designed by Marr also). Marr's involvement as both an architect and as partial owner of Tract No. 8116-1 makes the Hawarden, Rockwell, and Oleander District significant to the architectural history of Riverside. A Riverside native, Marr graduated from the University of Southern California in 1953 and returned to Riverside to begin his architectural firm, Clinton Marr & Associates. Marr has had an enormous impact on the built environment of Riverside and the surrounding Inland communities, shaping the architecture of the city and region as it experienced a post-World War II population boom. For half a century, Marr designed an impressive number of commercial, financial, professional, educational, and residential buildings in Riverside, including, the Lily-Tulip Cup factory, the Riverside Municipal Airport passenger terminal, the First Baptist Church, Provident Federal Savings and Loan, Best, Best & Krieger Law Offices, Standard Insurance Building (now RUSD central offices), RCC Student Center, J.W. North High School, Johnson Tractor Company Sales & Service, De Anza Chevrolet, Gethsemane Lutheran Church, Rubidoux Methodist Church, University Christian Church, the Southern California Gas Company Operating Base, the Agriculture Engineering Shops and Extension Facilities at UCR, and most recently, the Riverside Hall of Justice.

Although Rockwell was not subdivided until 1977, it is included in this district because of Clinton Marr's involvement in the cul-de-sac's subdivision. Additionally, Rockwell has many fine examples of modern architecture, but the building permits list no architects for these buildings, so it is very possible the Clinton Marr also designed some of these structures.

Beverly and Boone Court

Beverly and Boone Court consist of 15 single-family homes. The Modern Ranch homes on these streets embody the ranch style architecture that California became famous for and extended popularity through post-war America. With L shaped homes with attached garages to emphasize cohesion of family life and the automobile are prominent. The use of minimal decorations to the outside of the façade fallow the definition of the California Ranch while small details are used to distinguish individuality from other neighbors. The modern look of this open neighborhood created unity with landscaping and focus on low lining structures.

Butterfield Estates

Butterfield Estates was built at the early era of the Cold War and boast architectural grandeur and modern elements blending with tradition. Presumably built for the upper middle class these estates still give off an air of perfection, importance and security. The mixture of architectural styles and attention to details in each house and its focus on the modern home has been preserved in the home itself.

El Cajon, Phoenix and La Salla Tracts

El Cajon/Phoenix/La Jolla streets are set in a traditional grid style and offered a verity of home layouts and façade features. From the traditional L and U shaped ranch homes offered with or without a detached garage, as well as a modern rambler and a nontraditional side view of a Ranch home. Facades varied slightly but the materials remained the same, brick features, roof tails creating walkways, circular brick flower beds incorporated into structural supports and decretive wooden designs in geometric shapes bring in modern elements. All though smaller floor plans the front yards are open and inviting. Mature landscaping is kept to a minimum as most is kept close to the house or in the back yards. The streets are wide and allow for a full view of almost the entire street. We do however see some mature trees on the street side of the sidewalks presumably planed during time of original construction. Many homes in this neighborhood have done little or no alterations to the homes façade and the post-w modern home. This unchanged face of the modern ranch style homes keeps the integrity and architectural history alive in these three streets.

Mt. Rubidoux Park

Mt. Rubidoux Park is a small housing tract that has Mt. Rubidoux as its backdrop and in some cases it is literally in the back yard. Streets lined with large mature trees many houses are deep set into the property and somewhat obstructed from the street. The overall feel of the neighborhood is one of elegance and privacy. Some of the large homes on Miramonte Place are set high above street level and provide extraordinary views of downtown riverside as well as an up close and personal view of the rocky landscape that is Mt. Rubidoux. Many of the houses were built with the California lifestyle in mind, with modern architecture blending with current housing trends. Ranch style homes are the majority of the floor plans but with a modern or eclectic flair that creates an almost custom home feeling. The layout of the neighborhood lacks a traditional grid and forms more to the terrain of the mountain. Some homes are two stories but still maintain the modern split-level Ranch home. All thought the streets lack traditional sidewalks one can see the sanctity of privacy in this neighborhood.

Sun Gold Terrace Homes – Cowboy Streets

The Sun Gold Terrace homes consist of five tracts nicknamed the "Cowboy Street" for their western theme street names. The neighborhood consist of approx 16 individual streets that intertwine though one another, lacking the traditional grid this neighborhood creates a small intimate feel that winds in a much larger area than perceived. Rare are straight streets, the many curves in the roads allow the homeowners to wonder home instead of harsh 90 degree turns onto a traditional street. With heave architectural influence in the California and Modern Ranch house styles the single story U and L shaped floor plans prove maximum living area on the property. Not only does the architecture provide sharp roofing that remains low but also the blending of materials in the façade. Many homes have both brick and wood incorporated in their façade and simple architectural details as roof tails, attached garages, large overhanging roofs for a covered front porch and side flanking decorative shutters on many windows. This tract offered almost a dozen different models of homes but each home built with sturdy bones to keep integrity intact.

Cliffside Neighborhood

The Cliffside Neighborhood should be eligible for the National Register under Criterion C, architecture. This neighborhood, containing an estimated 170 lots, stands as the combination of the following tract developments: Williamson Tract (1950), Williamson Tract No. 2 (1952), Kendall Park (1954), Kendall Park Unit 2 (1955), Kendall Park Unit 3 (1955), Rio Verde Terrance (1956), and Glennena Park (1957). Many of the houses in this neighborhood, which were constructed between 1950 and 1957, are particularly fine examples of the California Ranch, Modern Ranch, and Mid-Century Modern architectural styles. Indeed, to the knowledge of this surveyor, this neighborhood stands as the best overall collection of mid-century architectural styles in the city of Riverside, California. The houses located at 4913 Rodeo Road (#10) and 5184 Tower Road (#26) stand as excellent examples of Mid-Century Modernism. The houses located at 5220 Brighton Drive (#21) and 5246 Brighton Drive (# 22), on the other hand, stand as textbook examples of the California Ranch architectural style. Finally, the houses located at 4942 Rodeo Road (#13) and 5495 Pinehurst Drive (#9) stand as Modern Ranches with great architectural integrity. The above mentioned properties stand as the best examples of their respective architectural styles. The house located at 5246 Brighton, as one example, has many of the design features that the California Ranch style is known for including vertical board siding, diamond patterned windows, and a low sloped gable roof. Furthermore, this house is further decorated with a bird house theme. Many other houses in this neighborhood also contribute to the historical feeling of this neighborhood. Many houses stand as excellent examples of the simple, yet classic, California Ranch. Perhaps theses houses were constructed using prefabricated materials. Such was very common in the boom that was post-war residential development. It is the great variety of styles and levels of detailing that make this neighborhood interesting.

Furthermore, the houses in this neighborhood personify the great variety of architectural styles that became popular in Riverside, as well as the rest of Southern California, in the 1950s. During and after the Second World War, Southern California witnessed a dramatic boom in population as a result of the presence of military instillations and munitions factories. Many of these migrants chose to settle in the region after the conclusion of the war. This increased population demanded single-family residential development, for as a result of post-war affluence many could finally purchase their own piece of the "American Dream." Consequently, popular architectural styles of the late 1940s and 1950s became commonplace in Southern California. Moreover, given that so many people needed homes, many of these houses were constructed with factory-made prefabricated materials. Indeed, architectural historian Rachel Carley described the Ranch House as "perhaps the ultimate symbol of the post-war American dream: a safe, affordable home promising efficiency and casual living." (Carley, *The Visual Dictionary of American Domestic Architecture,* 236)

Prince Albert Estates

The Prince Albert Estates Subdivision should be eligible for the National Register under Criterion C, architecture. The houses in this neighborhood, which were constructed between 1953 and 1955, stand as excellent examples of the California Ranch and Modern Ranch architectural styles. Overall, the buildings in this neighborhood retain their architectural integrity, albeit with a few exceptions. Many of the homes perfectly embody the character-defining features of their architectural style. Indeed, a great range in detailing of style exists in this neighborhood. Many appear as fantastic examples of pre-fabricated California Ranches. Such structures embody all of the character-defining features of this style including horizontal massing, single-story layout, gabled roof forms, attached garages, traditional detailing such as shutters, diamond patterned windows, and horizontal or vertical board cladding. It many appear at first glance that these structures are simple in their architectural styling; however, such structures personify larger historical themes that shall be discussed in time.

Other houses in this subdivision seem to be absolutely textbook in their character-defining features. An example of such a structure can be found in 2360 Prince Albert Drive (see P5a). The street facade of this house is clad with red brick veneer in the middle with white vertical boards on both sides. Decorative detailing on this structure include a mock bird house on the structure's roof on the far right side, bird house shaped cupola with wood shingles and a cow-topped weather vane, and mock barn door detailing under its left side gable. In some ways, this house can almost be taken as an example of programmatic/novelty architecture. It is really a barn-like house. This house remains its architectural integrity to such a degree that it deserves recognition in its own right.

It could be argued that this neighborhood represents what post-war architecture looked like in Riverside, California. Southern California in general, and Riverside in particular, experience a dramatic increase in population as a result of mobilization for the Second World War. During the war, many workers from the rest of the United States immigrated to the west coast in order to find employment in war industries. After victory in Europe and Asia, many of these workers decided to make California their permanent home. This boom in population meant that California desperately needed new houses. Reconversion of the economy eventually led to unprecedented affluence and an ever expanding middle-class; this meant that this demand came in the form of single-family suburban homes. Moreover, government policies, such as the G.I. Bill, allowed for more and more people to purchase their piece of the "American Dream." Rachel Carley, author of *The Visual Dictionary of American Domestic Architecture,* explains how the Ranch house was "perhaps the ultimate symbol of the post-war American dream: a safe, affordable home promising efficiency and casual living." (Carley, 236)

Prince Albert Estates 2

The Prince Albert Estates Number 2 Subdivision should be eligible for the National Register under Criterion C, architecture. The houses in this neighborhood, which were constructed between 1953 and 1956, stand as excellent examples of the California Ranch and Modern Ranch architectural styles. Of the thirteen houses in this subdivision, ten can be classified as Modern Ranches and three as California Ranches. Overall the houses in this neighborhood retain their architectural integrity to a good degree. A great variety of architectural style and detailing exist in this neighborhood. Two of the houses (3 and 10) are perfect examples of highly decorative California Ranches. These structures present with many of the decorative design features that this style is known for including horizontal board cladding, wooden shutters, diamond patterned windows, and exposed rafter tails. The other California Ranch (4) is more modest in its design and perhaps was constructed out of prefabricated materials. Of the ten Modern Ranches in this neighborhood two (1 and 9) contain Spanish decorative elements including red barrel tile roofs and stucco finishing. The others present with a variety of design features common to Modern Ranches.

The California Ranch and the Modern Ranch architectural styles became very popular in the United States after the Second World War. Indeed, it can be argued that such structures personified the post-war American Dream of affordable single-family homes in safe and organized suburban neighborhoods. (Carley, *The Visual Dictionary of American Domestic Architecture,* 236) Rachel Carley further explains how post-war American architecture "placed a new emphasis on comfort, efficiency, and informal 'one-story' living." (Carley, 230) This basic principle greatly impacted the architectural design of buildings contained in this subdivision.

All of Southern California witnessed a dramatic population boom during and after the Second World War. Many migrated this region to find employment in the ever expanding war industries; others were stationed in the many Southern California military instillations. Given this demographic change, it should not be surprising that excellent examples of mid-century architecture can be found in Riverside. Houses needed to be quickly built in order to accommodate all of the new residents of the state. Moreover as greater numbers

of Californians entered the middle-class, a development encouraged by both economic changes and government policies like the G.I. Bill, more and more people gained the ability to purchase homes.

Sungold Terrace: Mountain Streets

The Sungold Estates Mountain Streets Neighborhood should be eligible for the National Register under Criterion C, architecture. This neighborhood stands as the combination of the following tract developments: Sungold Terrace Unit 1, Sungold Terrace Unit 2, Sungold Terrace Unit 3, Sungold Terrace Unit 4, Sungold Terrace Unit 5, and Sungold Terrace Unit 6. The houses contained in these tracts, developed in the year 1951, were all designed in the California Ranch and Modern Ranch architectural styles. Out of the 50 houses survey, the majority are simple in their architectural styling. Perhaps many of these houses were built with prefabricated materials, which would explain their similar appearance. Many houses including 3741 Yosemite Way (#7), 6650 De Anza Avenue (#9), and 6579 Lassen Court (# 13) are long and narrow, and have side-gabled roofs with multi-level eaves in between. Other houses including 6619 Lassen Court (#15), 3628 Nelson Street (#20), and 6794 De Anza Avenue (#28) have cross-hip roofs and are clad in either stucco or horizontal boards. Another common element in this neighborhood is the long and narrow front porch supported by square wood columns, which can be found for example at 3594 Cheryl Way (#23) and 3524 Carlsbad Way. A few houses in this neighborhood appear to be more elaborate, and perhaps represent customized residential development. Many of these custom-designed houses are Modern Ranches including 6795 Yellowstone Drive (#2), 6418 San Diego Avenue (#22), and 6746 Mount Whitney Avenue (#40).

Houses made with prefabricated material were common in the boom that was post-war residential development. During and after the Second World War, Southern California witnessed a dramatic increase in its population. Migrants came to the state to participate in the burgeoning munitions industry; others came as they were stationed in the many Southern California military instillations. After the war, many of these individuals decided to make the region their permanent home. Moreover, as the result of greater economic affluence, many of these new Californians desired single-family residential properties in suburban communities. Government actions, such as the G.I. Bill, furthered this development. Something needed to be done to quickly accommodate the needs of so many. The ending result, as personified in this neighborhood, was houses quickly built with prefabricated materials. Rates of homeownership dramatically increased across the state. The independent single-family home became a crucial component of the post-war American Dream.

Moreover, given that such a dramatic increase in construction occurred in such a short period of time, it is not surprising that the majority of homes were designed according to the most popular architectural styles of the day: the California Ranch and the Modern Ranch. Many of the houses in this neighborhood retain their architectural integrity to a good degree. Most are well-maintained. Overall, this neighborhood embodies many larger historic themes that changed the face of the state of California.

Multi-Family Residential

Magnolia Apartment District

Magnolia Manor, Magnolia Palms, Emerald Palms, and Champion Oaks are contained within the Morton Manor and Walnut Acres tracts. These tracts were originally owned by Riverside Land & Irrigating Co. and, according to historic aerial photographs, used for citrus groves. In 1958, Walnut Acres was sold to and subdivided by Irwin and Patricia Richland of Los Angeles and Kermit, Elaine, Fanny, and Adolph Baumoel of Brentwood, CA. According to information found in *Los Angeles Times* articles, the Richlands and the Baumoels were prominent members of the West L.A. Jewish community. One year later in 1959, Allan Morton of the Morton & Morton Company purchased and subdivided the Morton Manor tract. Unfortunately, research yielded no further information on Mr. Morton or his company.

Following the subdivision of these tracts, Magnolia Manor and Champion Oaks were built in 1959 with Emerald Palms following in 1961 and finally Magnolia Palms in 1962. Los Angeles-based structural engineer J. Kinoshito worked on the construction of Champion Oaks and Emerald Palms. It appears that Kinoshito worked primarily on building apartment complexes in Southern California as a 1971 *LA Times* article lists his name as the structural engineer for a large townhouse complex in San Diego. Paul Greenfield was the structural engineer for the Magnolia Manor project. Greenfield was also an active Los Angeles structural engineer. According to the Los Angeles Times, Greenfield worked as the structural engineer on a downtown architectural and engineering firm building and on a large apartment complex in Reseda. The building permits listed no structural engineer or architect for Magnolia Palms.

While all of this background information on the landowners and project engineers is helpful, the Magnolia Apartment District is significant because of the integrity of the structures' architectural styles. The buildings were designed in variations of the International style and little, if anything, has been done to alter the front, back, or interior facades since their original construction. Emerald Palms is an exceptional example of the International Style with its asymmetrical façade, flat slab roof, and brick veneer. Magnolia Manor also follows the International Style with its bands of horizontal aluminum-framed windows. Magnolia Palm is an especially unique modern structure because of its exclusive use of Jalousie windows along the building's perimeter, a style found nowhere else in the vicinity. Champion Oak's dense rows of aluminum-framed sliding windows also make it unique.

Aside from their exceptional architectural integrity, the apartments in this district also visually demonstrate the rise of Southern California car culture during the late 1950s and early 1960s. These apartment complexes each have carports integrated into the architectural design of the structures. On the back façade of each apartment building, the first floor is used as a row of recessed carports. Magnolia manor, Magnolia Palms, and Emerald Palms also have smaller recessed carports on their front and side facades as well. Carports were not thought of later and attached to the side of these structures, but are integral architectural features of the front and back facades of these apartment complexes. This demonstrates the increased prominence of auto culture in everyday life and in the continued growth and planning of Riverside. It was assumed that each apartment tenant would own a car, so they were given individual parking spots in a covered carport included in the design of the apartment structure. Additionally, these apartment complexes are an example of Riverside's outward sprawl and population boom during the 1950s and 1960s. As Tom Patterson, local Riverside historian and author of *A Colony for California* cites, Riverside's population grew from 46, 399 people in 1950 to 83, 714 in 1960 and 140, 089 in 1970 (Patterson, 412-413). Additionally, Patterson states that in the late 1950s and early 1960s, building trends moved from single-family residences to multi-family units, with the city having 998 apartment units in 1963 (Patterson, 413). Directly across the street from the apartment complexes is Ramona High School, which was built in 1961 as the City's second high school to serve Riverside's ever-growing population. Finally, the land these apartments were built upon were originally citrus groves, so this apartment district shows the continued shrinkage of the City's citrus industry due to residential and commercial growth.

<u>Business District</u>

Magnolia Center Historic District

The proposed Magnolia Center Historic District is eligible for listing in the National Register under Criterion C, Architecture. This district includes many of the most important architectural styles that development in the middle of the 20th century including Modern Ranch, Corporate Modern, New Formalism, Googie, and Mid-Century Modern. There are many buildings in this district that both embody the character-defining features of their architectural style, and remain a very high level of architectural integrity. The following buildings can be taken as excellent examples of their respective architectural style:

a.) Corporate Modern: The Provident Bank at 3756 Central Avenue (Field Check Sheet No. 1)
b.) Googie: The Armstrong Realty Building at 6845 Brockton Avenue (Field Check Sheet No. 8)
c.) Mid-Century Modern: Scissor Kicks Too/ Ideal Cleaners at 3951 Beatty Drive (Field Check Sheet No. 20)
d.) Modern Ranch: Spencer's Pharmacy at 6950 Brockton Avenue (Field Check Sheet No. 10)
e.) New Formalism: The Magnolia Professional Building at 6770-6794 Magnolia Avenue (Field Check Sheet No. 11)

Given that the Magnolia Center Historic District does contain multiple buildings of high integrity representing these five architectural styles, this area seems like the best possible choice for a mid-century historic commercial district.

Additionally, the Magnolia Center Historic District can also be associated with larger development patterns that greatly impacted the City of Riverside after the Second World War. Riverside, as well as the rest of Southern California, witnessed a dramatic population explosion as a result of the establishment of several military instillations and munitions factories that were created to mobilize the United States for war. After the end of this conflict, many of these transplants decided to make Southern California their permanent home. Riverside in particular welcomed so many that it was declared the fourteenth fastest growing city in the western United States. (Press Enterprise, 9/28/1953) This sudden population boom necessitated a simultaneous construction boom. Houses would need to be built in rapidly to accommodate the numbers; shopping facilities had to be expanded so that the needs of all would be satisfied. An ever-expanding middle class, created by the "unprecedented affluence of the 1950s," desired single-family houses in order to live out the American Dream. (Wright, *USA: Modern Architectures in History*, 153) Rates of homeownership dramatically increased. The ending result of this important transition that was cities were growing outward. The traditional central city transitioned into the "decentralized, polycentric" suburb connected by a massive stretches of freeway (Hess, *Googie Redux,* 30). As previously stated, the Magnolia Center is located approximately three miles from the traditional city center of Riverside and is surrounded by residential developments. This development thus fits with the larger trend of a commercial development created to satisfy the needs the newly developed suburban communities.

Individually Significant Properties

Under the scope of work, a study list was developed into a table (and can be found in Appendix II). Of the 164 properties identified most of the properties were given a status code of 7R, eligible for future study as individual evaluation was not included in the scope of work. CAJA identified 144 properties that were assigned status code 7R for having been identified in this survey and needing further evaluation. These properties will require an evaluation by an architectural historian to determine their significance based on National Register, California Register and local criteria.

However, within the study list, CAJA, in conjunction with the City of Riverside Planning Staff identified 20 individually significant properties that met the criteria as threatened as described by the original grant proposal. These 20 were documented by CAJA on State of California Historic Resources Inventory DPR 523A forms (see Appendix V). The 20 properties documented on inventory forms included with this historic context statement as Appendix II represent a cross section of styles and property types. Buildings less than 50 years of age were selected because they are unaltered, unusual, and particularly representative of an architect's body of work or exceptional examples of the style. The 20 properties are as follows:

Grace United Methodist Church, 1085 Linden Street (3CS/5S3)

Grace United Methodist Church is eligible for listing in the California Register under Criterion 3. It is

significant at the local level in the context of modern architecture in Riverside as a good example of International Style. The roof and structural system of the classrooms and the A-frame of the sanctuary are its most noteworthy features. The buildings were designed by distinguished local architect Clinton Marr and appear to be one of his best examples of his ecclesiastical work. Born in September of 1925 in Ontario, California, Clinton Marr grew up in Riverside. He joined the Navy Air Corps during World War II. Afterward, he attended USC on the G.I. Bill. While in school, he worked part-time for Albert C. Martin and Associates in downtown Los Angeles. After graduation he worked for Clare Henry Day in Redlands and Herman Ruhnau in Riverside before opening his own office in 1956. Grace United Methodist Church is different and later than Marr's other known religious building, the Wesley United Methodist Church (1956). The original buildings (sanctuary and two classrooms) retain a high level of integrity as there are no apparent exterior alterations.

Standard Insurance Company Building, 3380 14th Street (3CS/5S3)

The Standard Insurance Company Building is eligible for listing in the California Register under Criterion 3. It is significant at the local level in the context of modern architecture in Riverside as an excellent example of the International Style. Its most distinctive features are the glass curtain wall and clearly expressed structure. The modular design is also reminiscent of Crown Hall designed by Mies van der Rohe. The building was designed by distinguished local architect Clinton Marr and appears to be one of his best examples of his commercial work. Born in September of 1925 in Ontario, California, Clinton Marr grew up in Riverside. He joined the Navy Air Corps during World War II. Afterward, he attended USC on the G.I. Bill. While in school, he worked part-time for Albert C. Martin and Associates in downtown Los Angeles. After graduation he worked for Clare Henry Day in Redlands and Herman Ruhnau in Riverside before opening his own office in 1956. His building for the Lily Tulip Corporation (1958) established his reputation, because it was such a large and prestigious commission. The Standard Insurance Company Building represents another such commission, but for a different property type. It retains a high level of integrity as there are no apparent exterior alterations.

Plymouth Tower, 3401 Lemon Street (3CS/5S3)

Plymouth Tower is eligible for listing in the California Register under Criterion 3. The First Congregational Church with the Retirement Housing Foundation built Plymouth Tower three blocks from the church. The facility offers studio and one bedroom apartments, assisted living, and nursing care. It is significant at the local level in the context of modern architecture in Riverside as a good example of the International Style. Characteristics of the International Style are reflected in the building are the glazing, simple rectangular form, and lack of ornamentation. It resembles Le Corbusier's Unite d'Habitation with its modular units, ground-floor piers, and rectangular tower plan, but it is less Brutalist and more International Style. The poured-in place concrete is striated but still smooth. Overall, Plymouth Tower is an excellent example of a modern tower building and a rare property type in Riverside. It retains a high level of integrity, because it has only minor alterations like new corridor lighting and perhaps a change in landscaping.

Riverside Townhouses, 3412 Fifth Street (3CS/5S3)

The Riverside Townhouses are eligible for listing in the National Register under Criterion C. This apartment complex is significant at the local level in the context of modern architecture in Riverside as an excellent and rare example of the Late Moderne style. The noteworthy features include the entrance canopies and screens, the chunky window frames, and the site planning that gives every unit privacy and views of the landscaping. Constructed in 1949, it appears to be the only apartment complex of its kind in Riverside. It retains a high level of integrity as there are no apparent exterior alterations.

Denny's Restaurant, 3530 Madison Street (3CS/5S3)

Denny's is eligible for listing in the California Register under Criterion 3. It is is significant at the local level in the context of modern architecture in Riverside as a good example of the Googie style and is still used as a Denny's today. The most distinctive feature is the folded plate roof and zigzag shingled parapet. Other special design elements include the zigzag walls for the landscaping, the signage on the parapet, the floor-to-ceiling glazing and lava rock walls. This Denny's is of the second prototype designed by Armét and Davis for Denny's Restaurants. Louis L. Armét and Eldon C. Davis founded Armét and Davis in 1947. They worked together until 1972 designing churches, banks, bowling alleys, schools, and more. They are best known for their many Googie-style coffee shops including Clock's in Inglewood (1951), Norm's on South Figueroa in Los Angeles (1954), Huddle's Cloverfield in Santa Monica (1955), Pann's in Westchester (1956), and the Holiday Bowl and Coffee Shop in Los Angeles (1957). They used commonplace materials to make eye-catching shapes, like refrigeration insulation cork and egg crating on the ceiling. Armét and Davis designed a few Danny's Restaurants before they became Denny's, which adopted their style of design for their restaurants. The designs used by Denny's spread the ideas of Armét and Davis around the country. There is one other Denny's in Riverside, which was the first prototype designed by Armét and Davis. It is not a Denny's anymore. The exterior of this building retains a high level of integrity; however, the interior was remodelled in 1999.

Main Library, 3581 Mission Inn Avenue (3CS/5S3)

The Main Library is eligible for listing in the California Register under Criterion 3. It is significant at the local level in the context of modern architecture in Riverside as a good and rare example of New Formalism. Its most distinctive features are the symmetrical plan, wide overhanging flat roof, sculptural screens, and original light fixtures. The architects were the local firm of Moise and Harbach and Pasadena architect Gene Fickers. The design is attributed to Bolton C. Moise, Jr. This appears to be one of the best examples of his work in Riverside. Moise was born on August 17, 1905 in Pittsburgh, Pennsylvania and attended Harvard University. He received the AIA School Medal, given to the top-ranking graduating student in each architecture program accredited by the National Architectural Accrediting Board, and was elected to Alpha Rho Chi, a professional fraternity for those studying architecture. Due to a prize he won as an architecture student, he spent two years studying in Paris, as well as England and Germany. He bounced from job to job, including a brief stint with the noted modern architect Edward Durrell Stone, until he joined the Army. At the end of the war Moise was assigned to March Air Force Base. He decided to stay in Riverside after the war and opened his office. Another one of his designs, the Central Fire Station (1957), is listed in the California Register of Historical Resources. The Main Library retains a high level of integrity with only minor exterior alterations for ADA compliance.

IBM Building, 3610 14th Street (3S/5S3)

The IBM Building is eligible for listing in the National Register under Criterion C. It is significant at the local level in the context of modern architecture in Riverside as an outstanding example of the International Style. Its most distinctive features are its singular rectangular mass, absence of ornamentation, and glass curtain wall. It appears to be one of the best examples of the work of Kistner, Wright, and Wright. This Los Angeles-based firm designed the Peck-Norman Building (1965) and the Insurance Department of the California Teacher's Association (1966). Unlike these commercial buildings, the IBM Building used a multi-story glazed curtain wall, which is reminiscent of the work of Mies van der Rohe. The exterior of the IBM Building retains a high level of integrity; however, the interior was remodeled in 1988.

Marcy Branch Library, 3711 Central Avenue (3S/5S3)

Marcy Branch Library is eligible for listing in the National Register under Criterion C. It is significant at the local level in the context of modern architecture in Riverside as an outstanding example of Mid-Century Modernism. Marcy Branch Library was reportedly the only round library in the United States at the time of its construction. The concept of a circular building was not chosen just for novelty, but was the architect's way of addressing the floor space, book capacity, and flexibility of use required by the administration of the public library. Modern materials such as the composite aluminum/plastic of the sky dome over the central desk, plate glass windows only in the entrance area to maximize wall space, and the lack of interior bearing walls with two folding doors to allow flexibility in space usage are only a few Mid-Century Modern elements found in the library. The building was designed by prominent local architect Herman Ruhnau and appears to be one of the best examples of his work. Ruhnau was born September 1, 1912 in Santa Barbara. His family moved to Pasadena and then to Riverside in 1929. Ruhnau studied architecture at USC. In 1946, he opened a Riverside branch office for Heitschmidt and Matcham, a Los Angeles-based architecture firm. In 1950, Ruhnau founded his own firm. Much of his work was in Riverside. He designed homes, banks, and government facilities. Although he is best known for designing some of the largest public buildings in Riverside, his finest buildings were designed early in his career and are relatively small. They include the Marcy Branch Library and the Cutter Pool House. The Marcy Branch Library retains a high level of integrity with only minor alterations.

Brockton Professional Building, 3903 Brockton Avenue (3CS/5S3)

The Brockton Professional Building is eligible for listing in the California Register under Criterion 3. It is significant at the local level in the context of modern architecture in Riverside as an outstanding, albeit late example of the International Style. The design was clearly influenced by the work of Mies van der Rohe and his use of I-beams as a way to show the internal structure of the building. The simple rectangular shape, absence of ornamentation, flat roofline, and steel frame structure used as an organizational devise are all emblematic of the International Style. This appears to be one of the best examples of the work of the local firm, Brown and Rawdon. The building retains a high level of integrity as there are not apparent exterior alterations.

Brockton Square, 3971 Brockton Avenue (3S/5S3)

Brockton Square is eligible for listing in the National Register under Criterion C. It is significant at the local level in the context of modern architecture in Riverside as an outstanding example of Mid-Century Modernism. The noteworthy features include the bold angular roofs, flagstone used as an accent materials, and site plan that create intimate outdoors spaces. The Brockton Medical Corporation developed the complex as medical offices. The Corporation's Board of Directors consisted of Harold Batzle, M.D., president; Donald Abbott, M.D., vice president; William Janus, M.D., Kermit Anderson, M.D., and Philip Kustner. The first building was 307 feet long and contained a pharmacy and offices for 21 physicians and two dentists. The second phase extended the building to the south side of 10th Street. The third phase was going to be a two-story building with a coffee shop on the north side of 10th Street. This, however, was not completed as planned. It finally emerged as a single-story building, without the coffee shop, in 1960. The buildings have a residential quality and resemble Ranch houses with their gabled roofs and board-and-batten siding. They also have plexiglass skylights in the passages between units. Each suite was individually decorated with wood veneers and cabinets. Brockton Square was designed by local architects See and Williamson. The building permits for the property prior to 1960 are missing. A caption to a photo featured in the March 24, 1955 Press Enterprise states that Walter C. See was involved in the original design. Building permits indicate Martin Williamson as architect for the ones built in 1960. Brockton Square retains a high level of integrity. The apparent exterior alteration is the original stained redwood walls have been painted dark brown.

De Anza Theater, 4225 Market Street (3CS/5S3)

The De Anza Theater is eligible for listing in the California Register under Criterion 3. It is significant at the local level in the context of modern architecture in Riverside as an outstanding example of the Streamline Moderne style. It is also significant as the only example of the work of theater architect S. Charles Lee in Riverside. Roy Hunt partnered with Fox West Coast Theaters to operate this theater, the Golden State, and the Rubidoux. When the De Anza was built, the Rubidoux closed. It opened June 6, 1939 with the movie, Young Mr. Lincoln. Noteworthy features include the vertical sign, the curved and glazed corners, the lines of coping on the second-story north corner, the piers of the second-story south corner, the asymmetrical massing, the row of windows on the north elevation, the terrazzo design at the box-office floor. It is the only example of a Streamline Moderne theater in Riverside. The only other historic theater is the Fox Riverside, built in 1900.

S. Charles Lee was born Simeon Charles Levi in 1899 in Chicago to German immigrant parents. Lee showed an early aptitude for engineering and business; by age 15 he held a draftsman position at an architecture office. Lee formulated his first ideas on theater design in the office of Henry Newhouse, who specialized in theater design. He graduated from high school and was employed as a senior architect by age 18. During World War I, Lee enlisted in the Navy and was assigned to the Engineering Department. After the war, he attended Armour Institute of Technology in Chicago in a program that combined engineering with architecture and drawing.

In 1921 Lee drove from Chicago to California and settled in Los Angeles. Almost immediately, he became involved in a real estate development venture along Wilshire Boulevard. While the venture earned him a good deal of money, he soon became disillusioned and opened his own architecture office downtown. It was at this time he changed his name from Simeon Charles Levi to S. Charles Lee to avoid potential anti-Semitism. By 1925, his successful architecture practice was busy designing apartment buildings and other small projects including the DuBarry Apartments (1929) and the El Mirador Apartments (1929). His residential projects led him to designing residences for Hollywood magnets like Louis B. Mayer, Irving Thalberg and Cecil B. DeMille; this provided Lee with his initial introduction to architecture associated with the film industry.

His prolific career as a movie theater designer started with the Tower Theater, located in downtown Los Angeles on Broadway. The owner of the theater, H.L. Gumbiner, originally was persuaded by his architects that the 150’ by 50’ lot was too small for a movie palace. Lee propositioned Gumbiner to let him attempt to design the theater and negotiate with City officials. If Lee was unable to build the theater, he would not charge Gumbiner for his work. Lee succeeded and the result was a highly unorthodox and narrow, seven-story theater. The success of the Tower Theater led Lee to many more theater commissions for which he would become renowned on a national scale, designing theaters throughout the west, and in Mexico and Nicarauga. The De Anza Theater represents a shift in Lee's work away from period revival styles and toward the Streamline Moderne. Other theaters from this period include the Tower Theater (1939) in Fresno and the Academy Theater (1939) in Inglewood.

The exterior of the building retains a high level of integrity; however, the interior was altered in 1989. As the property type and style are so rare to Riverside, the building is eligible despite the loss of the interior.

Cutter Pool House, 4800 Magnolia Avenue (3S/5S3)

The Cutter Pool House is eligible for listing in the National Register under Criterion C. It is significant at the local level in the context of modern architecture in Riverside as an interesting blend of the Googie and International Styles. The folded plate roof is a hallmark of the Googie style, while the stacked brick wall

panels and exposed structural piers, minimal ornamentation are features of the International Style. The building was designed by prominent local architect Herman Ruhnau and appears to be one of the best examples of his work. Ruhnau was born September 1, 1912 in Santa Barbara. His family moved to Pasadena and then to Riverside in 1929. Ruhnau studied architecture at USC. In 1946, he opened a Riverside branch office for Heitschmidt and Matcham, a Los Angeles-based architecture firm. In 1950, Ruhnau founded his own firm. Much of his work was in Riverside. He designed homes, banks, and government facilities. Although he is best known for designing some of the largest public buildings in Riverside, his finest buildings were designed early in his career and are relatively small. They include the Cutter Pool House and the Marcy Branch Library. The Cutter Pool House retains a high level of integrity as there are no apparent exterior alterations.

Totman House, 4913 Rodeo Road (3CS/5S3)

The Totman House is eligible for listing in the California Register under Criterion 3. It is is significant at the local level in the context of modern architecture in Riverside as a good example of Mid-Century Modern architecture. It was owned by contractor James Totman. He built this residence, the American Red Cross office complex, and two California Baptist University residence halls. The house is constructed of Orco concrete blocks and retains a high level of integrity. Orco Block was founded in Santa Ana in 1946. The company expanded to incude plants in Stanton in 1954 and Riverside in 1971. This house was supposedly the result of a design competition sponsored by the company. The only apparent exterior alteration is the replacement of some of the windows, although the openings have not been re-sized.

Budd House, 4942 Rodeo Road (3S/5S3)

The Budd House is eligible for listing in the National Register under Criterion C. It is significant at the local level in the context of modern architecture as a unique example of the Googie style applied to a single-family residence. The Googie style was mostly applied to commercial buildings such as coffee shops. The distinctive Googie features of the residence are the folded roof, the rock walls, the globe lighting, and the desert landscaping. W. A. Budd owned and built this residence. The Budd House retains a high level of integrity as there are no apparent exterior alterations.

Sears Department Store, 5261 Arlington Avenue (3CS/5S3)

The Sears department store is eligible for listing in the California Register under Criterion 3. It is significant at the local level in the context of modern architecture in Riverside as a good example of the Mid-Century Modern style. It opened in 1964 and is still being used as a Sears today. The noteworthy features are the asymmetrical massing, the materials, and the landscaping. It is the only example of a Mid-Century Modern department store in Riverside. The building is typical of the post-war Sears stores: a large, windowless, free-standing, single-story building surrounded by parking on all sides. Sears began eliminating windows in their stores above the ground floor in the 1930s to improve the lighting and display of merchandise, as well as the efficiency of the mechanical systems. In other words, the functional requirements of the store became the driving forces of the design. The concept gained popularity after World War II and is now a hallmark of department store design. In contrast to the big box designs of today, mid-century architects softened the blank walls by making them back drops for landscaping and signage. Decorative elements were concentrated near entrances and often took the form of contrasting materials such as stone and shading devices such as canopies.

The building was designed by Charles Luckman Associates, one of the leading corporate architecture firms in the United States. Born in 1909, Luckman achieved success as a businessman as well as an architect. He trained at the University of Illinois, but went into sales after graduating during the depths of the Great

Depression. He was dubbed the "Boy Wonder of American Business" when he was named president of the Pepsodent toothpaste company in 1939. Through acquisition, he later became president of Lever Brothers, and helped plan their New York skyscraper, Lever House. Reminded of his architectural roots, Luckman resigned the presidency of Lever Brothers, moved to Los Angeles and began practicing architecture with fellow University of Illinois graduate William Pereira in 1950. Their partnership led to works such as CBS Television City, but the two went separate ways in 1958. The firm was reorganized as Charles Luckman Associates, and soon had offices in Boston, Chicago, and Phoenix. The firm went on to design the Prudential Center in Boston, the new Madison Square Garden in New York City, and the NASA Manned Spacecraft Center in Houston. In 1977, Luckman retired and the firm became known as the Luckman Partnership.

The only other 1960s department store building in Riverside is the Broadway at Tyler Mall (1969), which is also by Charles Luckman Associates. In contrast, the Broadway department store is three stories in height and is composed of interlocking boxes for staggered massing. The Sears department store retains a high level of integrity as there are no apparent exterior alterations.

Wesley United Methodist Church, 5770 Arlington Avenue (3CS/5S3)

The chapel and classroom building of the Wesley United Methodist Church are eligible for listing in the National Register under Criterion C. They are significant at the local level in the context of modern architecture in Riverside as an outstanding and unique combination of the International and Googie styles. They are the most distinctive buildings on the church campus. The chapel is distinguished by its round shape and folded plate structure. The classroom building is distinguished by its modular design and walkway connection to the chapel. The buildings were designed by distinguished local architect Clinton Marr and appear to be one of his best examples of his ecclesiastical work. Born in September of 1925 in Ontario, California, Clinton Marr grew up in Riverside. He joined the Navy Air Corps during World War II. Afterward, he attended USC on the G.I. Bill. While in school, he worked part-time for Albert C. Martin and Associates in downtown Los Angeles. After graduation he worked for Clare Henry Day in Redlands and Herman Ruhnau in Riverside before opening his own office in 1956. Wesley United Methodist Church is different and earlier than Marr's other known religious building, the Grace United Methodist Church (1966). The original buildings (chapel and classroom building) retain a high level of integrity as there are no apparent exterior alterations.

Brockton Arcade, 6730 Brockton Avenue (3S/5S3)

The Brockton Arcade is eligible for listing in the National Register under Criterion C. It is significant at the local level in the context of modern architecture as a unique example of the Googie style. The architects Armet and Davis were leading proponents of the Googie style and this appears to be one of the best examples of their work in Riverside. Louis L. Armét and Eldon C. Davis founded Armét and Davis in 1947. They worked together until 1972 designing churches, banks, bowling alleys, schools, and more. They are best known for their many Googie-style coffee shops including Clock’s in Inglewood (1951), Norm’s on South Figueroa in Los Angeles (1954), Huddle’s Cloverfield in Santa Monica (1955), Pann’s in Westchester (1956), and the Holiday Bowl and Coffee Shop in Los Angeles (1957).They used commonplace materials to make eye-catching shapes, like refrigeration insulation cork and egg crating on the ceiling. Armét and Davis designed a few Danny’s Restaurants before they became Denny’s, which adopted their style of design for their restaurants. The designs used by Denny’s spread the ideas of Armét and Davis around the country. There are two Denny's restaurants in Riverside, one at University Avenue (1961) and Madison Street (1967). It may have been the fact that the Brockton Arcade included a Danny's restaurant at 6723 Brockton Avenue that landed them the commission. The collaborated on the design with local architect Jack Burg. The buildings retain a high level of integrity and are in the original configuration.

Armstrong Realty Building, 6809 Brockton Avenue (3CS/5S3)

The Armstrong Realty Building is eligible for listing in the California Register under Criterion 3. It is significant at the local level in the context of modern architecture in Riverside as an excellent and unique combination of the International and Googie styles. The extensive floor-to-ceiling glazing and regularity of the design are influenced by the International Style. The overhanging roof is a repeating pattern of elongated diamonds more typically found on Googie style restaurants than office buildings. The dramatic design of this building also reflects a key feature of Googie architecture: its ability to attract passing motorists. The owner was John DeGennaro, who also developed 6900 Brockton Avenue. The main tenant was real estate agent Sam Armstrong, which is how the building became known as Armstrong Realty. The architect William Lee Gates was born in 1926 in Portland, Oregon. He graduated from the University of California, Berkeley in 1951 with a master's degree in architecture. He briefly worked with another local architect, Jack Burg, before opening his own office. He also designed the Victoria Presbyterian Church (1958) and Fire Station #4 (1961). After retiring in 1975, Gates returned to Portland in 1986 and died there on December 23, 2002.

Highland Elementary, 700 Highlander Drive (3CS/5S3)

Highland Elementary is eligible for listing in the California Register under Criterion 3. It is significant at the local level in the context of modern architecture in Riverside as a good example of the International Style. The folded plate canopy of the classroom buildings is a Googie feature, while the steel-frame structure of the central office building is representative of the International Style. Architecturally, it is one of the best post-war elementary school campuses in Riverside. The campus was designed by Los Angles-based architect Milton Caughey and appears to be one of the best examples of his work in Riverside. Born in 1911, Caughey earned a master's degree in architecture from Yale University and worked for architect George Howe. In 1940, he moved to Los Angeles, and returned there after serving in World War II to start his own firm. He mostly designed private homes in the Los Angeles area. Caughey designed a number of noteworthy schools in Riverside including: Mountain View Elementary (1955), Pachappa Elementary (1953), Victoria Elementary (1953), and Monroe Elementary (1957). Caughey's designs reflected post-war trends in elementary school campuses, which were comprised of one-story buildings arranged in open-air plans. Highland Elementary must have been designed many years before it was constructed because Caughey died in 1958. The campus retains a high level of integrity as there are no apparent exterior alterations.

Helgeson Buick, 8001 Auto Drive (3CS/5S3)

This building is eligible for listing in the California Register under Criterion 3. It is significant at the local level in the context of modern architecture in Riverside as an excellent example of the International Style. This is a classic example of an International Style car dealership with the floor-to-ceiling glazing, flat roof, exposed structural system, and use of steel framing. In 1965, seven of the city's automobile dealerships moved from their downtown quarters to a jointly owned Auto Center along the freeway at Adams Street. It was one of the first centers of its type in the United States. The idea for the center originated in a discussion among five dealers. Of the original Auto Center buildings, the Helgeson Buick dealership is the most distinctive. J. D. Diffenbaugh was the local contractor, who designed and built this. He was also the contractor for the Blindness Support Services building at 3690-3696 Beatty Drive. The Helgeson Buick dealership retains a high level of integrity as there are no apparent exterior alterations.

American Red Cross Complex, 8880 Magnolia Avenue (3CS/5S3)

The American Red Cross complex is eligible for listing in the California Register under Criterion 3. It is significant at the local level in the context of modern architecture in Riverside as an excellent example of

Mid-Century Modernism. Noteworthy features include the cross decorations and fenestration. It was constructed in 1962 as the Riverside County headquarters for the American Red Cross organization. The complex was designed by the distinguished architecture firm of Frey and Chambers and appears to be one of the best examples of their work in Riverside. The firm was based in Palm Springs and operated by Albert Frey and Robson Cole Chambers between 1957 and 1966. Frey was born in 1903 in Switzerland and graduated from the Institute of Technology in Winterthur, Switzerland in 1927. He worked for a number of important architects in Europe and the United States before moving to Palm Springs in 1939. He was a partner with John Porter Clark until 1952 and then it became Clark, Frey and Chambers until 1957. From 1957 to 1966, the office was just Frey and Chambers. Robson Cole Chambers was born in 1919 in Los Angeles. He attended USC and was awarded the AIA Medal when he graduated in 1941. Chambers worked as a draftsman for Myron and Chambers in Pasadena (1941-46). He worked for Clark and Frey from 1946 until he became a partner in 1953. A distinctive feature in their work was the repetition of patterns in the wall screens and in the canopies. The central building at the American Red Cross complex repeats the cross cutout shape in this way. Circle cutouts are used in the same way in Watkins Hall (1954) at UCR designed by Clark and Frey. Clark, Frey and Chambers also designed Hinderaker Hall (1953) at UCR. This complex was converted into a school and now houses church offices and classrooms. It retains a high level of integrity as there are no apparent exterior alterations.

INCORPORATION OF FINDINGS INTO THE PLANNING PROCESS AND RECOMMENDATIONS

Throughout the survey process, meetings with City staff were held to discuss potential districts for the student work program and associated boundaries, assessment of significant properties, associated themes, and review of project findings. Final project deliverables were provided to the City of Riverside Planning Division. Final project findings shall be presented to the City of Riverside's Cultural Heritage Board, at a future date.

Riverside has long been a leader in protecting historical resources and promoting historic preservation at the local level to maintain character and identity. Historic preservation is addressed in both the City's Cultural Resources Ordinance, Title 20 of the City of Riverside Municipal Code, and in the City's Newly Adopted Historic Preservation Element of the General Plan 2025 (Adopted in November 2007), a future oriented document that facilitates a comprehensive approach to land use planning and seeks to balance historic preservation principals with the planning and development process. Specific text presented in this report (Appendix V) should be incorporated into the General Plan 2025 through the planning process.

This project, meets three important goals of the City of Riverside's *Historic Preservation Element*:

- Goal 2 "To continue an active program to identify, interpret, and designate the City's cultural resources," the objectives are to pursue a comprehensive program to document and preserve historic resources and to continually update the identification and designation of cultural resources that are eligible for local, state, and national registers.

- Goal 4 "To fully integrate the consideration of cultural resources as a major aspect of the City's planning, permitting, and development activities," the objective is to maintain an up-to-date database of cultural resources and use that database as a primary informational resource for protecting those resources."

- Goal 5 "To ensure compatibility between new development and existing cultural resources," necessitates up to date survey information citywide.

This project also provides an update to the Citywide context statement to include the theme of Modernism (See Appendix VI). Therefore, the proposed grant will fully incorporate identification of cultural resources of the recent past into the City's Historic Preservation Program and General Plan.

In order to incorporate the findings of this project into the historic preservation goals and policies of the City's planning process, the following specific tasks are recommended:

a. Make all survey information available to City staff and the public via the Historic Resources Inventory Database, which is available within City Hall and on the City's web site.

b. Require Planning Division review of all properties identified as significant, eligible or for future study that may affect individually eligible properties and properties within proposed historic districts in accordance with NEPA, CEQA, and Title 20 of the Riverside Municipal Code.

c. Complete a mail out to owners of individually eligible properties or contributing properties within potential historic districts identified and facilitate neighborhood meetings with appropriate City agencies in order to encourage designation and promote an understanding of the significance of the City's cultural resources and design review requirements.

d. Coordinate with appropriate City agencies and departments, including the City's Redevelopment Agency and the Public Works, Public Utilities, and Parks and Recreation Departments on any proposed projects on individually eligible properties and properties within potential historic districts identified to ensure protection of those identified cultural resources.

e. Upon the completion of pending revisions to Title 20 of the Riverside Municipal Code, reevaluate for significance any identified individually eligible property or district that falls outside the scope of the revised ordinance.

f. Initiate a Phase II of the Modernism Survey to include the following:

    i. Intensive-level research on identified individually eligible properties included as part submission into the City's program for Landmark and Structure of Merit designation. Nomination forms should be prepared in order to properly recognize these buildings for their local significance,

    ii. Review of DPR forms prepared as final projects by the UCR students for buildings either on Brockton or within the Brockton Arcade area for completeness and assign status codes.

    iii. Complete additional property-specific research for properties assigned a CHR status code of 7R, requiring further study, on DPR 523 forms including a reevaluation of status codes. This may be accomplished through an intensive survey focused specifically on these properties or on a case-by-case basis by property owners and/or project applicants. If it is done on a case-by-case basis, it should be sufficient to submit the required research to the City in an updated DPR form, rather than a lengthy cultural resources report. Until the focused research is completed, properties with a CHR status code of 7 should be considered significant.

    iv. Intensive-level survey of all identified potentially eligible districts of the Student Work program. City staff should review the potential Historic Districts/Neighborhood

Conservation Areas in relation to other concentrations of similar resources in the City to determine whether or not they warrant designation. Prior to designation, additional research and field surveys will likely be necessary.

v. Perform additional oral history interviews. As part of this project, four individuals were interviewed. The purpose was primarily to answer questions that remained in the draft historic context. It is recommended, however, to continue to add to the data collection for the Modernism survey by interviewing more people associated with Modernism, in particular any of the identified architects or those associated with the identified architects. It would be recommended to formally interview such individuals while the opportunity is still there.

vi. Provide for an expanded context of Roadside Commercial Architecture by synthesizing three previous surveys: JMRC Roadside Commercial Architecture of the University Avenue Area, JMRC Auto Context of the original Mile Square, and the Modernism Context Statement and associated survey produced as part of this project. The expanded context shall include intensive level survey of the remaining individual resources either listed in the above studies or those found as a result of the expanded context.

g. Continue to provide education and outreach Citywide regarding Modernism. Planned Presentations include:

- Presentation of the survey findings to the Cultural Heritage Board.
- Presentation of the Modernism Historic Context Statement findings at City Council, a public meeting, for approval.
- Work with local area organizations, like the Riverside Historical Society and Old Riverside Foundation, to coordinate informational meetings open to residents on the survey topic.

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[64] It should be noted that Plymouth Tower is housing for senior citizens and also includes a medical clinic and communal dining room, as such the interior is somewhat different than other apartment buildings.
[65] Title 36 Code of Federal Regulations Part 60.2.
[66] Title 36 Code of Federal Regulations Part 60.4.
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[69] Title 36 Code of Federal Regulations Part 60.3(d).
[70] *National Register Bulletin #21*, p. 12.
[71] *National Register Bulletin #12*, p. 13.
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[74] Public Resources Code Section 4852.

APPENDIX I: Study List

Appendix I: Riverside Modernism Historic Context Statement Study List

Sort Address	Street Address	Building Name	Architect	Date
10th St.	2904-18 10th		Campbell and Ferrell	1958
13th St.	3939 13th	Riverside County Office of Education		
14th St.	3380 14th	Standard Insurance Company Building	Marr, Clinton	1961
14th St.	3514 14th	Press Enterprise Building	Ruhnau, Herman	1958
14th St.	3610 14th	IBM Building (former)	Kistner, Wright and Wright	1959
3rd St.	1550 3rd	John North High	Marr and Ternstrom (2 firms)	1964
5th St.	3412 5th, 6th, Lemon, Lime	Riverside Townhouses	Mellin, William F.	1949
9th St.	2911 9th	Second Baptist Church		1955
9th St.	3535 9th	Riverside County Law Library	Ruhnau, Herman	1969
Arlington Ave.	11500 Arlington	Crestlawn Memorial Park	Armet and Davis, Glenn W. Lundberg	1956
Arlington Ave.	2910 Arlington	Victoria Elementary	Caughey, Milton	1953
Arlington Ave.	3679 Arlington	**Office Building**	Gates, William Lee	1962
Arlington Ave.	3689 Arlington	Retail Building	Allison and Rible	1961
Arlington Ave.	5261 Arlington	Sears Roebuck & Company Department	Luckman, Charles	1963
Arlington Ave.	5770 Arlington	Wesley United Methodist Church	Marr, Clinton	1956
Auto Dr.	8001 Auto	Helgeson Buick (former)	Diffenbaugh, J. D. (contracto	1965
Beatty	3690-3696 Beatty	Blindness Support Services Building	Jacobson, Art	1958
Blaine St.	89 West Blaine	Gethsemane Lutheran Church	Marr, Clinton	
Brockton Ave.	3971-3995 Brockton	Brockton Square	Williamson, Martin	1960
Brockton Ave.	5900 Brockton	RS Osteopathic Hospital (later Knollwood)	Jacobson, Art	1961
Brockton Ave.	5955 Brockton	Office Building		1965
Brockton Ave.	5969 Brockton	Trinity Lutheran Church	Orr, Strange and Inslee	1961
Brockton Ave.	6666 Brockton	Office Building		
Brockton Ave.	6690 Brockton	Office Building	Burg, Jack	1961
Brockton Ave.	6730-42 Brockton	Brockton Arcade	Armet and Davis, Jack Burg	1959
Brockton Ave.	6790 Brockton	Office Building	Burg, Jack	1961
Brockton Ave.	6809 Brockton	Armstrong Realty Building	Gates, William Lee	1964
Brockton Ave.	6850 Brockton	Office Building	Gates, William Lee	1965
Brockton Ave.	6900 Brockton	Office Building	Gates, William Lee	1960
Brockton Ave.	6905 Brockton	Office Building	Cowan and Bussey	1962
Brockton Ave.	6950 Brockton	Spencer's Pharmacy	No permit on file	1959
Calfiornia Ave.	9390 Calfornia	Sunshine Early Childhood Center		1947

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Sort Address	Street Address	Building Name	Architect	Date
Canyon Crest	4955 Canyon Crest	Forest Fire Laboratory	None listed	1962
Central Ave.	2433 Central	Alcott Elementary	Moise and Harbach	1958
Central Ave.	3600 Central	Central Plaza Financial Center	Cowan and Bussey	1969
Central Ave.	3605 Central	California Federal Bank		
Central Ave.	3656 Central	Provident Federal Savings and Loan Building	Marr, Clinton	1962
Central Ave.	3675 Central	Humble Oil, Allen Tire		1967
Central Ave.	3711 Central	Marcy Branch Library	Ruhnau, Herman	1958
Colorado Ave.	8362 Colorado	John Adams Elementary	Ruhnau, Herman	1960
Columbia Ave.	1200 Columbia	Bourns, Inc. Headquarters	Cowan and Bussey	
Columbia Ave.	1455 Columbia	Hunter Douglas Engineering Plant	Williamson, Martin	1949
Columbia Ave.	1455 Columbia Avenue	Hunter Douglas Engineering Plant	Pereira and Luckman	1953
County Circle Dr	4065 County Circle	County Health Center		1960
Cranford Ave.	3510 Cranford	Fire Station No. 4	Gates, William Lee	1961
Crest Ave.	6585 Crest	Norte Vista High	Ruhnau, Herman	
Dufferin	7452 Dufferin	Gage Canal Headquarters	Bragg, Dale	1959
Eucalyptus Ave.	3610 Eucalyptus	Longfellow Elementary	Heitschmidt & Matchum	1945
Flight Rd.	6951 Flight	Riverside Municipal Airport Building	Marr, Clinton	1968
Galleria	1299 Galleria	Tyler Mall Broadway Building	Luckman, Charles	1969
Garfield Ave.	8535 Garfield	Monroe Elementary	Caughey, Milton	1957
Harrison St.	3933 Harrison	Juvenile Hall	Caughey, Milton	1952
Hawarden Dr.	6816 Hawarden	Residence	Marr, Clinton	1954
Highlander Dr.	700 Highlander	Highland Elementary	Caughey, Milton	1965
Horace St.	3044 Horace	California School for the Deaf		1951
Indian Hill Rd.	4592 Indian Hill	Residence	Moise, Bolton C., Jr.	1955
Iowa Ave.	800 Iowa	Lily Tulip Cup Corporation Plant	Marr, Clinton	1958
Irving St.	2700 Irving	Hawthorne Elementary	Moise, Harbach and Hewlett	1959
Jackson St.	4585 Jackson	Jackson Elementary		1959
Kansas	4491 Kansas	Kansas Avenue Baptist Church	Von Pohle, Vernon	1964
Keller Ave.	10346 Keller	La Granada Elementary	Moise, Bolton C., Jr.	1949
La Cadena Dr.	800 E. La Cadena	Johnson Tractor Company Sales & Service	Marr, Clinton	
La Sierra Ave.	4145 La Sierra	La Sierra High	Ruhnau, Herman	1969
La Sierra Ave.	4933 La Sierra	La Sierra Mortuary	None listed	1963
Lemon	3401 Lemon	Plymouth Tower	Fleming, William	1968

Appendix I: Riverside Modernism Historic Context Statement Study List

Sort Address	Street Address	Building Name	Architect	Date
Linden St.	1085 Linden	Grace United Methodist Church	Marr, Clinton	1966
Madison Ave.	3530 Madison	Denny's	Armet and Davis	1967
Madison Ave.	3635 Madison	Madison Elementary	Moise, Bolton C., Jr.	1952
Magnolia Ave.	4445 Magnolia	Riverside Community Hospital	Ruhnau, Herman	1961
Magnolia Ave.	5858 Magnolia	Retail Building	Miller, Robert D.	1959
Magnolia Ave.	5924 Magnolia	Retail Building	Miller, Robert D.	1961
Magnolia Ave.	6570 Magnolia	Home Savings of America (former)	No permit on file	1967
Magnolia Ave.	6770-94 Magnolia	Magnolia Professional Building	Cowan and Bussey	1965
Magnolia Ave.	7000-10 Magnolia	Retail Building		1950
Magnolia Ave.	7675 Magnolia	Ramona High	Three firms	1956
Magnolia Ave.	8715 Magnolia	Monroe Manor	Brower, H. C.	1964
Magnolia Ave.	8775 Magnolia	Lutheran Church of the Cross (former)	Johnson and Lockwood	1956
Magnolia Ave.	8830 Magnolia	Chemawa Middle School Gymnasium	Moise, Bolton C., Jr.	
Magnolia Ave.	8880 Magnolia	Red Cross Building (former)	Frey and Chambers	1961
Magnolia Ave.	9253 Magnolia	Retail Building		
Magnolia Ave.	9262 Magnolia	The Arlington Offices	Schuler, James K.	1966
Magnolia Ave.	9364-70 Magnolia	Arlington Arcade	Walling, Russell (contractor)	1963
Magnolia Ave.	9395 Magnolia	Arlington Methodist Church	Orr, Strange and Inslee	1961
Magnolia Ave.	9856 Magnolia	Chen Ling Palace Restaurant	Herrick, R. Ross	1962
Magnolia Ave.	9910 Magnolia	George's Famous Grinder		
Main St.	3102 Main	Texaco Service Station	Teague, Walter Dorwin	1936
Main St.	4100 Main	Hall of Justice	Marr, Clinton	
Market St.	4225 Market	De Anza Theater	Lee, S. Charles	1939
Massachusetts	1155 Massachusetts	University Heights Middle School Gym and	Moise, Bolton C., Jr.	1950
Mission Inn Ave.	3420 Mission Inn	Central Fire Station	Moise, Bolton C., Jr.	1957
Mission Inn Ave.	3581 Mission Inn	Downtown Library	Moise, Harbach and Hewlett	1963
Orange St.	3743 Orange	Parking Garage	Ferranti, L.	1961
Orange St.	3851 Orange	Parking Garage	Ferranti, L.	1961
Orange St.	4000 Orange	Riverside County Jail Addition	Ruhnau, Herman	1960
Orange St.	4102 Orange	City Police Department	Ruhnau, Herman	1965
Orange St.	4200-32 Orange	County Law Office of Public Defender	Ruhnau, Evans and Brown (	1958
Orange St.	4294-98 Orange	Office Building	Williamson, Martin	1953
Orange St.	4305 Orange	Mile Square Building	Bragg, Dale	1961

Appendix I: Riverside Modernism Historic Context Statement Study List

Sort Address	Street Address	Building Name	Architect	Date
Ottawa Ave.	4660 Ottawa	Emerson Elementary	Moise, Bolton C., Jr.	1955
Pachappa	3100 Pachappa	Residence	Hall, H. L.	
Panorama	3052 Panorama	Residence	Westbrook, Virgil	1947
Pennsylvania	2355 Pennsylvania	Riverside Faith Temple	No permit on file	
Plaza Mall	3635 Plaza Mall	Gottschalk's		1956
Prince Albert Dr.	2154 Prince Albert	Residence	Walling, Russell (contractor)	1959
Prospect Place	3623-45 Prospect	Apartment Building	None listed	1954
Riverside Ave.	6200 Riverside	Pachappa Elementary	Caughey, Milton	1953
Rodeo Rd.	4913 Rodeo	Residence	Totman, James/owner	1961
Rodeo Rd.	4942 Rodeo	Residence	Budd, W. A. /owner	1959
Shaker Dr.	6201 Shaker	Castle View Elementary	Cowan and Bussey	1965
Spruce St.	1746 Spruce	Office Building		1964
Stonewood	5134 Stonewood	Residence	Rowalt, Inc. (contractor)	1958
Stonewood	5168 Stonewood	Residence	Hogan, John (contractor)	1959
Streeter Ave.	6180 Streeter	Mountain View Elementary	Caughey, Milton	1954
Sunnyside	3701 Sunnyside	Office and Retail Building	Gates, William Lee	1959
University Ave.	1320 University	IHOP		
University Ave.	1680 University	Security Bank		1957
University Ave.	1995 University	Denny's (former)	Armet and Davis	1961
University Ave.	3750 University	Best, Best & Krieger Law Offices	Marr, Clinton	
Victoria Ave.	5130 Victoria	Residence	Marsh, Harry (owner)	1954
Victoria Ave.	5140 Victoria	Residence	None listed	1954
Victoria Ave.	5450 Victoria	Polytechnic High	Moise, Bolton C., Jr.	1961-65
Victoria Ave.	6091 Victoria	Victorian Presbyterian Church	Gates, William Lee	1958
	La Sierra University	Hole Memorial Auditorium	Nourse, Clinton	1937
	La Sierra University	Angwin Hall	Nourse, Clinton	1940
	La Sierra University	Administration Building	Nourse, Clinton	1946
	La Sierra University	Ambs Hall	Toews, A.L.	1950
	La Sierra University	Calkins Hall		1939
	La Sierra University	Matheson Chapel		1949
	La Sierra University	Palmer Hall		1953
	La Sierra University	The Commons		1964
	La Sierra University	School of Business		1967

Appendix I: Riverside Modernism Historic Context Statement Study List

Sort Address	Street Address	Building Name	Architect	Date
	La Sierra University	Sierra Towers		1968
	La Sierra University	School of Education		
	RCC	Student Center	Marr, Clinton	
	RCC	Cosmetology Building	Ruhnau, Herman	1957
	RCC	Cutter Swimming Pool	Ruhnau, Herman	1957
	UCR	Aberdeen-Inverness Residence Hall	Allison and Rible	1959
	UCR	Administration Building	Allison and Rible	1960
	UCR	Corporation Yard	Allison and Rible	1960
	UCR	Geology Building	Bennett and Bennett	1953
	UCR	University House (Chancellor's)	Bragg, Dale	1959
	UCR	Webber Hall	Chambers and Hibbard	1954
	UCR	Watkins Hall	Clark and Frey	1954
	UCR	Hinderaker Hall	Clark, Frey and Chambers	1953
	UCR	Physical Education Building	Froehlich, Arthur	1953
	UCR	Chemistry Building	Jones and Emmons	1965
	UCR	Carillon Tower	Jones and Emmons	1966
	UCR	Rivera Library	Latta and Denny	1954
	UCR	Life Science (same as Speith?)	Latta, Graham	1945
	UCR	Stored Products Insects	Latta, Graham	1958
	UCR	Boyden Entomological Lab	Latta, Graham	1961
	UCR	Physics Building	Lyndon, Maynard	1965
	UCR	Humanities Building	Matchem, Granger, Russell	1963
	UCR	Life Sciences Building	Pereira and Luckman	1959
	UCR	Entomology Building Addition	Ruhnau, Herman	1960
	UCR	Health Services Building	Ruhnau, Herman	1961
	UCR	Library Addition	Russell, G. V.	1953
	UCR	Lothian Residence Hall	Russell, G. V.	1963
	UCR	Canyon Crest Housing		1943
	UCR	Olmsted Hall		
	UCR	Sproul Hall		
		University Christian Church	Marr, Clinton	
		De Anza Chevrolet	Marr, Clinton	
		Jefferson Elementary		1948

APPENDIX II: Inventory Forms

Individual Historic Resources

American Red Cross, 8880 Magnolia Avenue

Armstrong Realty Building, 6809 Brockton Avenue

Brockton Arcade, 6730-42 & 6723-53 Brockton Avenue

Brockton Professional Building, 3903 Brockton Avenue

Brockton Square, 3971-95 Brockton Avenue & 4132-56 10th Street

Budd House, 4942 Rodeo Road

Cutter Pool House, 4800 Magnolia Avenue

De Anza Theater, 4225 Market Street

Denny's, 3530 Madison Street

Grace United Methodist Church, 1085 Linden Street

Helgeson Buick, 8001 Auto Drive

Highland Elementary, 700 Highlander Drive

IMB Building, 3610 14th Street

Main Library, 3581 Mission Inn Avenue

Marcy Library, 3711 Central Avenue

Plymouth Tower, 3401 Lemon Street Riverside

Townhouses, 3412 5th Street

Sears, 5261 Arlington Avenue

Standard Insurance Company Building, 3380 14th Street

Totman House, 4913 Rodeo Road

Wesley United Methodist Church, 5770 Arlington Avenue

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 _____

Page 1 **of** 3 ***Resource Name or #:** (Assigned by recorder) American Red Cross

P1. Other Identifier: _____

***P2. Location:** __ **Not for Publication** ✓ **Unrestricted**

***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** _____ **Date** _____ **T** __; **R** ___; __ **of** __ **of Sec** __; _____ **B.M.**

c. Address 8880 Magnolia Avenue City Riverside Zip 92503

d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

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

The American Red Cross complex consists of three buildings set back from the street due to parking in front of it. The three buildings are arranged in a T-shape with a large, central building. The building seen from Magnolia Avenue is rectangular in plan and set with its longer side at the north edge of the lot. It has an entrance canopy that extends perpendicular to it. The canopy has a cross-shaped cut-out that is echoed in glass block crosses in the building wall and open crosses in the courtyard wall. The roofs of all the buildings are concrete that smoothly curves up to a flat top. The courtyard consists of a low wall, metal rod supports, and a central square planter below the cross cut-out. Right below the ceiling, the long, narrow windows consist of a long and short

***P3b. Resource Attributes:** (List attributes and codes) HP6-Commercial Building, 3 stories and under

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



P5b. Description of Photo: (view, date, accession #) Northwest elevation
April 7, 2009

***P6. Date Constructed/Age and Source:** ✓ Historic __ Prehistoric
___ Both

1961, Building Permit

***P7. Owner and Address:**
Cosecha Companerismo Cristiano,8880 Magnolia Ave.
Riverside, CA 92503

***P8. Recorded by:** (Name, affiliation, and address) Teresa Grimes and Christina Chiang; CAJA
523 W. 6th Street, Suite 1134
Los Angeles, CA 90014

***P9. Date Recorded:** _____
April 20, 2009

***P10. Survey Type:** (Describe)
Intensive

***P11. Report Citation**: (Cite survey report and other sources, or enter "none.") Modernism Context Statement for the City of Riverside, Certified Local Government Grant

***Attachments:** ___NONE ___Location 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 Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

***NRHP Status Code** 3CS/5S3

Page 2 **of** 3 ***Resource Name or #** (Assigned by recorder) American Red Cross

B1. Historic Name: American Red Cross

B2. Common Name: Cosecha Companerismo Cristiano

B3. Original Use: Office and Classrooms B4. Present Use: Office and Classrooms

***B5. Architectural Style:** Mid-Century Modern

***B6. Construction History:** (Construction date, alterations, and date of alterations)

1962 constructed, 1997 conversion into school

***B7. Moved?** ✓**No** _**Yes** _**Unknown** **Date:** _____ **Original Location:** _____

***B8. Related Features:**

B9a. Architect: Frey and Chambers b. Builder: James W. Totman

***B10. Significance: Theme** Architecture **Area** Riverside

Period of Significance 1962 **Property Type** Commercial **Applicable Criteria** 3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The American Red Cross complex is eligible for listing in the California Register under Criterion 3. It is significant at the local level in the context of modern architecture in Riverside as an excellent example of Mid-Century Modernism. Noteworthy features include the cross decorations and fenestration. It was constructed in 1962 as the Riverside County headquarters for the American Red Cross organization. The complex was designed by the distinguished architecture firm of Frey and Chambers and appears to be one of the best examples of their work in Riverside. The firm was based in Palm Springs and operated by Albert Frey and Robson Cole Chambers between 1957 and 1966. Frey was born in 1903 in Switzerland and graduated from the Institute of Technology in Winterthur, Switzerland in 1927. He worked for a number of important architects in Europe and the United States before moving to Palm Springs in 1939. He was a partner with John Porter Clark until 1952 and then it became Clark, Frey and Chambers

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

***B12. References:**

Building Permits

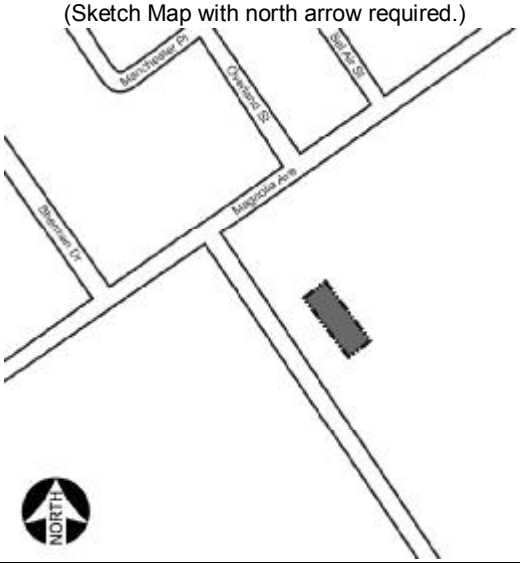
B13. Remarks:

***B14. Evaluator:** Christina Chiang and Teresa Grimes

***Date of Evaluation:** 4/20/09

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



Description continued:

rectangular pane paired up.

Significance continued:

until 1957. From 1957 to 1966, the office was just Frey and Chambers. Robson Cole Chambers was born in 1919 in Los Angeles. He attended USC and was awarded the AIA Medal when he graduated in 1941. Chambers worked as a draftsman for Myron and Chambers in Pasadena (1941-46). He worked for Clark and Frey from 1946 until he became a partner in 1953. A distinctive feature in their work was the repetition of patterns in the wall screens and in the canopies. The central building at the American Red Cross complex repeats the cross cutout shape in this way. Circle cutouts are used in the same way in Watkins Hall (1954) at UCR designed by Clark and Frey. Clark, Frey and Chambers also designed Hinderaker Hall (1953) at UCR. This complex was converted into a school and now houses church offices and classrooms. It retains a high level of integrity as there are no apparent exterior alterations.

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 _____

Page 1 **of** 3 ***Resource Name or #:** (Assigned by recorder) Armstrong Realty Building

P1. Other Identifier: _____

***P2. Location:** __ **Not for Publication** ✓ **Unrestricted**

***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** _____ **Date** _____ **T** __; **R** ___; __ **of** __ **of Sec** __; _____ **B.M.**

c. Address 6809 Brockton Avenue City Riverside Zip 92506

d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)
6845 Brockton Avenue is included, southwest corner of Brockton and Nelson Avenues

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

This single-story commercial building combines the International and Googie style. It is L-shaped in plan, and covered by a overhanging roof that consists of a repeating pattern of elongated diamonds. The roof form is present on all elevations. The foundation is poured concrete. The metal framed, floor-to-ceiling glass walls span all sides of the building. Amber-colored, elongated diamond windows that sit just below the roof mimic the design. The glass walls are divided by metal mullions, which connect the roof line to the ground. These are placed through the middle of each diamond window thus forming a distinctive window segment. The signage also mimics the design of the roof and consists of a low monument sign at the corner of Nelson and Brockton Avenues and two signs mounted

***P3b. Resource Attributes:** (List attributes and codes) HP6 Commercial Building, 3 Stories and Under

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



P5b. Description of Photo: (view, date, accession #) North elevation from Nelson Ave., January 22, 2009

***P6. Date Constructed/Age and Source:** ✓ Historic __ Prehistoric __ Both
1964-5, Building Permits

***P7. Owner and Address:**
_____
_____
_____

***P8. Recorded by:** (Name, affiliation, and address) Laura Bellew Hannon, UCR and Christina Chiang; CAJA
523 W. 6th Street, Suite 1134
Los Angeles, CA 90014

***P9. Date Recorded:** May 18, 2009

***P10. Survey Type:** (Describe) Intensive

***P11. Report Citation**: (Cite survey report and other sources, or enter "none.") Modernism Context Statement for the City of Riverside, Certified Local Government Grant

***Attachments:** ___NONE ___Location 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 Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

***NRHP Status Code** 3CS/5S3

Page 2 **of** 3 ***Resource Name or #** (Assigned by recorder) Armstrong Realty Building

B1. Historic Name: Armstrong Realty Building
B2. Common Name: Coldwell Banker Armstrong Properties
B3. Original Use: Offices B4. Present Use: Offices
***B5. Architectural Style:** International Style with Googie influences
***B6. Construction History:** (Construction date, alterations, and date of alterations)

1964 building on 6809 Brockton Ave. constructed, 1965 addition on 6845 Brockton Ave. built (The buildings are now collectively referred to as 6809 Brockton Ave.), 2004 reroofed over existing

***B7. Moved?** ✓**No** **Yes** **Unknown** **Date:** _____ **Original Location:** _____
***B8. Related Features:**

B9a. Architect: William Lee Gates b. Builder: John E. DeGennaro
***B10. Significance: Theme** Architecture **Area** Riverside

Period of Significance 1964-5 **Property Type** Offices **Applicable Criteria** 3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Armstrong Realty Building is eligible for listing in the California Register under Criterion 3. It is significant at the local level in the context of modern architecture in Riverside as an excellent and unique combination of the International and Googie styles. The extensive floor-to-ceiling glazing and regularity of the design are influenced by the International Style. The overhanging roof is a repeating pattern of elongated diamonds more typically found on Googie style restaurants than office buildings. The dramatic design of this building also reflects a key feature of Googie architecture: its ability to attract passing motorists. The owner was John DeGennaro, who also developed 6900 Brockton Avenue. The main tenant was real estate agent Sam Armstrong, which is how the building became known as Armstrong Realty. The architect William Lee Gates was born in 1926 in Portland, Oregon. He graduated from the University of California, Berkeley in 1951 with a master's degree in architecture. He briefly worked with

B11. Additional Resource Attributes: (List attributes and codes) _____
***B12. References:**

See continuation sheet.

B13. Remarks:

***B14. Evaluator:** Christina Chiang & Laura Bellew Hannon
***Date of Evaluation:** 5/18/09

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



Description continued:

on the face of the overhang. The main entrance is located on the west facade facing Brockton Avenue. It consists of a recessed glass door. From the main entrance visitors can walk through a glass enclosure that connects to the parking lot entrance on the east facade. This glass door complex connects the two wings of the L-plan. The smaller leg of the L reaches into the parking lot. Between the manicured patches of lawn and the side of the building is a pathway that gives visitors access to the unit doors. Tall mature palm trees are found on the side walk.

Significance continued:

another local architect, Jack Burg, before opening his own office. He also designed the Victoria Presbyterian Church (1958) and Fire Station #4 (1961). After retiring in 1975, Gates returned to Portland in 1986 and died there on December 23, 2002.

References:

Building Permits

Hess, Alan. Googie Redux. San Francisco: Chronicle Books, 2004.

"Sam Armstrong Real Estate," City Directory. Riverside, 1964, p. 358.

State of California The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

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

Page 1 **of** 3 ***Resource Name or #:** (Assigned by recorder) Brockton Arcade

P1. Other Identifier: _____

***P2. Location:** __ **Not for Publication** ✓ **Unrestricted**

***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** _____ **Date** _____ **T** __; **R** ___; __ **of** __ **of Sec** __; _____ **B.M.**

c. Address 6723-53 and 6730-42 Brockton Avenue City Riverside Zip 92506

d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)
Generally 6700 Block of Brockton Ave; between Magnolia and Brockton Ave. and east of Brockton Ave.

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

The Brockton Arcade is a collection of Googie style commercial buildings. There are two rows of buildings that are accessed from Magnolia Avenue separated by parking. There are more stores west of these two rows. Another line of buildings is across and fronts Brockton Avenue. Anchoring the arcade on the Magnolia Avenue side is 6732 Brockton, a large, two-story building with an angled, gabled roof; a large, angled lava rock exterior wall; exterior stair with concrete treads; and western concrete block wall in a pattern of one block sitting out further than the ones around them. It is intersected by a porte cochere formed by a large flat roof that matches its roof and supported by a lava rock pier.

***P3b. Resource Attributes:** (List attributes and codes) HP6-Commercial Building, 3 stories and under

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



P5b. Description of Photo: (view, date, accession #)
January 22, 2009

***P6. Date Constructed/Age and Source:** ✓ Historic __ Prehistoric __ Both
1959, Building Permit

***P7. Owner and Address:**

***P8. Recorded by:** (Name, affiliation, and address) Teresa Grimes and Christina Chiang; CAJA
523 W. 6th Street, Suite 1134
Los Angeles, CA 90014

***P9. Date Recorded:** April 15, 2009

***P10. Survey Type:** (Describe) Intensive

***P11. Report Citation**: (Cite survey report and other sources, or enter "none.") Modernism Context Statement for the City of Riverside, Certified Local Government Grant

***Attachments:** ___NONE ___Location 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 Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

***NRHP Status Code** 3S/5S3

Page 2 **of** 3 ***Resource Name or #** (Assigned by recorder) Brockton Arcade

B1. Historic Name: Brockton Arcade
B2. Common Name: Brockton Arcade
B3. Original Use: Retail stores and restaurants B4. Present Use: Retail stores and restaurants
***B5. Architectural Style:** Googie
***B6. Construction History:** (Construction date, alterations, and date of alterations)

1959 constructed

***B7. Moved?** ✓**No** _**Yes** _**Unknown** **Date:** _____ **Original Location:** _____
***B8. Related Features:**

B9a. Architect: Armet and Davis, Jack Burg b. Builder: Unknown
***B10. Significance: Theme** Architecture **Area** Riverside

Period of Significance 1959 **Property Type** Commercial **Applicable Criteria** C/3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Brockton Arcade is eligible for listing in the National Register under Criterion C. It is significant at the local level in the context of modern architecture as a unique example of the Googie style. The architects Armet and Davis were leading proponents of the Googie style and this appears to be one of the best examples of their work in Riverside. Louis L. Armét and Eldon C. Davis founded Armét and Davis in 1947. They worked together until 1972 designing churches, banks, bowling alleys, schools, and more. They are best known for their many Googie-style coffee shops including Clock's in Inglewood (1951), Norm's on South Figueroa in Los Angeles (1954), Huddle's Cloverfield in Santa Monica (1955), Pann's in Westchester (1956), and the Holiday Bowl and Coffee Shop in Los Angeles (1957).They used commonplace materials to make eye-catching shapes, like refrigeration insulation cork and egg crating on the ceiling. Armét and Davis designed a few Danny's Restaurants before they became Denny's, which

B11. Additional Resource Attributes: (List attributes and codes) _____
***B12. References:**

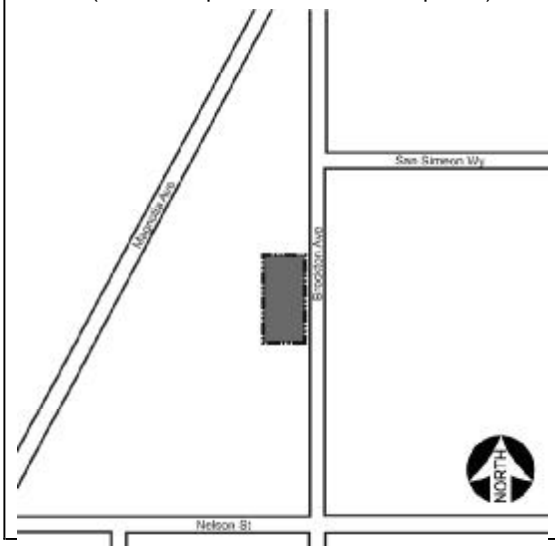
Building Permits; Alan Hess, Googie Redux, San Francisco: Chronicle Books, 2004.

B13. Remarks:

***B14. Evaluator:** Christina Chiang and Teresa Grimes
***Date of Evaluation:** 4/15/09

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



Description continued:

The western storefronts connected to 6732 Brockton Avenue are topped by signs mounted on boomerang-shaped frames. A one-story Google-style restaurant is at 6723 Brockton Avenue with an angled roof, rock wall, and large plate glass windows. East of Brockton Avenue is a line of shops with rock walls and a landscaped corridor in the middle connected to parking to the east. A large sign with three posts rises above the corridor. There is another sign on Magnolia Avenue. This one is low and supported by a staple post.

Significance continued:

adopted their style of design for their restaurants. The designs used by Denny's spread the ideas of Armét and Davis around the country. There are two Denny's restaurants in Riverside, one at University Avenue (1961) and Madison Street (1967). It may have been the fact that the Brockton Arcade included a Danny's restaurant at 6723 Brockton Avenue that landed them the commission. The collaborated on the design with local architect Jack Burg. The buildings retain a high level of integrity and are in the original configuration.

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 _____

Page 1 **of** 3 ***Resource Name or #:** (Assigned by recorder) Brockton Professional Building

P1. Other Identifier: _____

***P2. Location:** __ **Not for Publication** ✓ **Unrestricted**

***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** _____ **Date** _____ **T** __; **R** ___; __ **of** __ **of Sec** __; _____ **B.M.**

c. Address 3903 Brockton Avenue City Riverside Zip 92501

d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

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

This late International Style office building is rectangular in plan, covered by a flat roof, and two stories in height. The Brockton Avenue facade is the shorter side of the rectangle and consists of two boxes stacked on top of each other with the profile of the open porches on the ends. The longer sides of the building have full-width porches on both levels with steel I-beam supports. The floor and roof line are also lined with I-beams, but these are wider than the ones used for the porch supports. More restrained than the south elevation, the 9th Street elevation has regularly arranged mirror glass glazing and solid panels. The wall is one plane and there is a set width for the outdoor corridors. Simple panels act as bannisters on both levels and the ceilings of the porches are solid with

***P3b. Resource Attributes:** (List attributes and codes) HP6-Commercial Building, 3 stories and under

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



P5b. Description of Photo: (view, date, accession #) North elevation from 9th St., January 22, 2009

***P6. Date Constructed/Age and Source:** ✓ Historic __ Prehistoric ___ Both
1973, Building Permit

***P7. Owner and Address:**

***P8. Recorded by:** (Name, affiliation, and address) Teresa Grimes and Christina Chiang; CAJA
523 W. 6th Street, Suite 1134
Los Angeles, CA 90014

***P9. Date Recorded:** April 15, 2009

***P10. Survey Type:** (Describe) Intensive

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.") Modernism Context Statement for the City of Riverside, Certified Local Government Grant

***Attachments:** ___NONE ___Location 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 Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

***NRHP Status Code** 3CS/5S3

Page 3 **of** 3 ***Resource Name or #** (Assigned by recorder) Brockton Professional Building

B1. Historic Name:

B2. Common Name: Brockton Professional Building

B3. Original Use: Offices B4. Present Use: Offices

***B5. Architectural Style:** International Style

***B6. Construction History:** (Construction date, alterations, and date of alterations)

1973 constructed

***B7. Moved?** ✓**No** **Yes** **Unknown** **Date:** **Original Location:**

***B8. Related Features:**

B9a. Architect: Brown and Rawdon b. Builder: Anton K. Meier

***B10. Significance: Theme** Architecture **Area** Riverside

Period of Significance 1973 **Property Type** Commercial **Applicable Criteria** 3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Brockton Professional Building is eligible for listing in the California Register under Criterion 3. It is significant at the local level in the context of modern architecture in Riverside as an outstanding, albeit late example of the International Style. The design was clearly influenced by the work of Mies van der Rohe and his use of I-beams as a way to show the internal structure of the building. The simple rectangular shape, absence of ornamentation, flat roofline, and steel frame structure used as an organizational devise are all emblematic of the International Style. This appears to be one of the best examples of the work of the local firm, Brown and Rawdon. The building retains a high level of integrity as there are not apparent exterior alterations.

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

***B12. References:**

Building Permits

B13. Remarks:

***B14. Evaluator:** Christina Chiang and Teresa Grimes

***Date of Evaluation:** 4/15/09

(Sketch Map with north arrow required.)



(This space reserved for official comments.)

Description continued:

evenly-spaced beams. The landscaping around the Brockton Avenue and 9th Street elevations consists of a low hedge, grass, and a scattering of eucalyptus trees. The south elevation fronts a parking lot and is open with outdoor areas. The offices are deeply recessed on this elevation. The roof overhang is like a trellis and the offices are irregularly arranged and surrounded by landscaping and light wells. The second floor has bannister panels but not the first floor, which is on a slightly raised concrete floor. On the east side is an open-air staircase that leads up to the second floor with large, naturally-lighted areas for circulation.

State of California The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

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

Page 1 **of** 3 ***Resource Name or #:** (Assigned by recorder) Brockton Square

P1. Other Identifier: _____

***P2. Location:** __ **Not for Publication** ✓ **Unrestricted**

***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** _____ **Date** _____ **T** __; **R** ___; __ **of** __ **of Sec** __; _____ **B.M.**

c. Address 3971-95 Brockton Ave. & 4132-56 10th St. City Riverside Zip 92506

d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)
Brockton between 10th and 11th Sts., south side of 10th St., northwest corner of Brockton Ave. and 10th St.

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

Brockton Square is a complex of buildings in the Mid-Century Modern style. The section north of 10th Street is comprised of two buildings and the section south of 10th Street consists of six. The buildings are all punctuated by breezeways and tied together by long low-pitched roof forms. Each single-story building varies in size but is generally rectangular in shape and similar in design. The wood-framed structures are on a slab foundation. The buildings on the northern lot are situated in an L-shaped formation, while the ones one the southern lot are situated in a truncated U-shape. The layouts wrap around parking lots at the rear, which vehicles enter on 11th, 10th, and Locust Streets. Business entrances face inward into the breezeways or on the sidewalks facing Brockton Avenue

***P3b. Resource Attributes:** (List attributes and codes) HP6 Commercial Building, 3 Stories and Under

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



P5b. Description of Photo: (view, date, accession #) Southwest elevation January 22, 2009

***P6. Date Constructed/Age and Source:** ✓ Historic __ Prehistoric __ Both
1955, 1956, 1960, Building Permits and Newspaper Articles

***P7. Owner and Address:**
_____
_____
_____

***P8. Recorded by:** (Name, affiliation, and address) Zita Worley, UCR & Teresa Grimes; CAJA
523 W. 6th Street, Suite 1134
Los Angeles, CA 90014

***P9. Date Recorded:** May 18, 2009

***P10. Survey Type:** (Describe) Intensive

***P11. Report Citation**: (Cite survey report and other sources, or enter "none.") Modernism Context Statement for the City of Riverside, Certified Local Government Grant

***Attachments:** __NONE __Location 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 Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

***NRHP Status Code** 3S/5S3

Page 2 **of** 3 ***Resource Name or #** (Assigned by recorder) Brockton Square

B1. Historic Name: Medical Square

B2. Common Name: Brockton Square

B3. Original Use: Offices B4. Present Use: Offices

***B5. Architectural Style:** Mid-Century Modern

***B6. Construction History:** (Construction date, alterations, and date of alterations)

1955 first phase of buildings between 10th and 11th Sts. on the northwest side of Brockton Ave., 1956 second phase extended the square down to the south side of 10th St., 1960, third phase on north side of 10th St.

***B7. Moved?** ✓**No** **Yes** **Unknown** **Date:** _____ **Original Location:** _____

***B8. Related Features:**

B9a. Architect: See and Williamson b. Builder: Harry Marsh

***B10. Significance: Theme** Architecture **Area** Riverside

Period of Significance 1955-1960 **Property Type** Offices **Applicable Criteria** C/3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Brockton Square is eligible for listing in the National Register under Criterion C. It is significant at the local level in the context of modern architecture in Riverside as an outstanding example of Mid-Century Modernism. The noteworthy features include the bold angular roofs, flagstone used as an accent materials, and site plan that create intimate outdoors spaces. The Brockton Medical Corporation developed the complex as medical offices. The Corporation's Board of Directors consisted of Harold Batzle, M.D., president; Donald Abbott, M.D., vice president; William Janus, M.D., Kermit Anderson, M.D., and Philip Kustner. The first building was 307 feet long and contained a pharmacy and offices for 21 physicians and two dentists. The second phase extended the building to the south side of 10th Street. The third phase was going to be a two-story building with a coffee shop on the north side of 10th Street. This, however, was not completed as planned. It finally emerged as a single-story building, without the coffee shop, in

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

***B12. References:**

See continuation sheet.

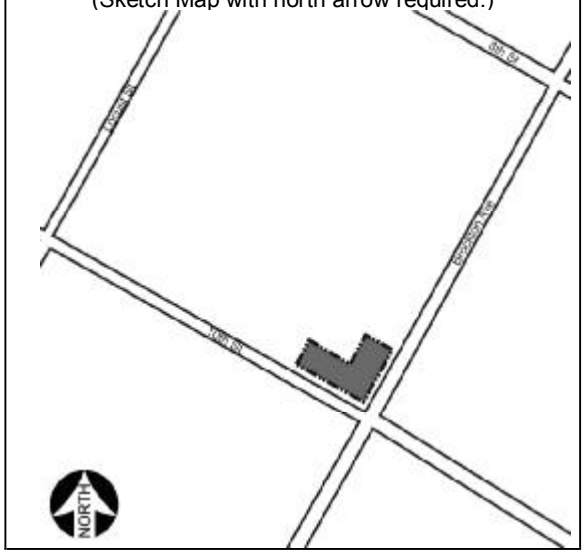
B13. Remarks:

***B14. Evaluator:** Zita Worley and Teresa Grimes

***Date of Evaluation:** 5/18/09

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



Description continued:

and 10th Street. A pronounced gabled roof facing 10th Street and Brockton Avenue unifies the complex. The wide overhanging eaves are finished in stucco. A fascia board divides the first story from the end of the gable and in some places forms canopies of the breezeways. Siding consists of alternating sections of red Norman brick, board-and-batten, and stucco. Additional Palos Verdes flagstone in rectangular and trapezoid forms, which stretch from the ground to the roof, are situated centrally and at the corners. Select centrally located flagstone forms extend only two-thirds up the walls.

Large windows are symmetrically paired under the gables and in lines of twos or threes elsewhere. Slightly recessed, windows and doors are framed simply with wood board that match the fascia of the roof. Doors, some solid and others with trapezoid-shaped lights that mimic the shape of the flagstone forms, serve as the entrances. Double doors at the rear of the buildings have a rustic, shuttered appearance complimented by similarly-patterned vents just under the eaves. Exposed rafters cover each breezeway and punctuate the roof. A simple metallic clock is situated over the flagstone of the main roof apex facing Brockton Avenue.

The landscaping is comprised of lawn, spike-leaved agave, and hedges along the foundation and concrete walkways.

Significance continued:

1960. The buildings have a residential quality and resemble Ranch houses with their gabled roofs and board-and-batten siding. They also has plexiglass skylights in the passages between units. Each suite was individually decorated with wood veneers and cabinets. Brockton Square was designed by local architects See and Williamson. The building permits for the property prior to 1960 are missing. A caption to a photo featured in the March 24, 1955 Press Enterprise states that Walter C. See was involved in the original design. Building permits indicate Martin Williamson as architect for the ones built in 1960. Brockton Square retains a high level of integrity. The apparent exterior alteration is the original stained redwood walls have been painted dark brown.

References:

Building permits, City of Riverside, various dates.

"Construction Starts" Photograph, The Press-Enterprise, March 24, 1955.

"Construction to Start on Medical Center," The Press-Enterprise, February 10, 1955.

"Two Story Third Unit of Square Planned," The Press-Enterprise, November 6, 1956.

State of California The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

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

Page 1 **of** 2 ***Resource Name or #:** (Assigned by recorder) Budd House

P1. Other Identifier: _____

***P2. Location:** __ **Not for Publication** ✓ **Unrestricted**

***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** _____ **Date** _____ **T** __; **R** ___; __ **of** __ **of Sec** __; _____ **B.M.**

c. Address 4942 Rodeo Road City Riverside Zip 92504

d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

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

This single-family residence is Google in style, U-shaped in plan, one story in height, and covered by a low-pitched gable roof. The main (east) facade features a folded roof covered with gravel. The south side of the roof covers the residence, which is marked on the east by a solid lava rock wall. The north side forms the port cochere and the end is also enclosed with a solid lava rock wall on the east. The rest of the walls are concrete block. The entrance, the west leg of the U-shaped plan, is marked by a flat-roofed canopy with the words "Forty Nine Forty Two" in cursive and globe lighting. North of the entrance is a garden that is lit by an opening in the roof. West of the residence, is a swimming pool. The landscaping is mostly cactus, agave, glass pebbles, mulch, and palm trees.

***P3b. Resource Attributes:** (List attributes and codes) HP2 - Single Family Property

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



P5b. Description of Photo: (view, date, accession #) East elevation
May 3, 2009

***P6. Date Constructed/Age and Source:** ✓ Historic __ Prehistoric
__ Both
1959, Building Permit

***P7. Owner and Address:**

***P8. Recorded by:** (Name, affiliation, and address) Teresa Grimes and Christina Chiang; CAJA
523 W. 6th Street, Suite 1134
Los Angeles, CA 90014

***P9. Date Recorded:** April 20, 2009

***P10. Survey Type:** (Describe) Intensive

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.") Modernism Context Statement for the City of Riverside, Certified Local Government Grant

***Attachments:** ___NONE ___Location 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 Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

***NRHP Status Code** 3S/5S3

Page 2 **of** 2 ***Resource Name or #** (Assigned by recorder) Budd House

B1. Historic Name: Budd House

B2. Common Name:

B3. Original Use: Single-family residence B4. Present Use: Single-family residence

***B5. Architectural Style:** Googie

***B6. Construction History:** (Construction date, alterations, and date of alterations)

1959 constructed, 1969 swimming pool

***B7. Moved?** ✓**No** _**Yes** _**Unknown** **Date:** _____ **Original Location:** _____

***B8. Related Features:**

B9a. Architect: W. A. Budd (owner) b. Builder: W. A. Budd (owner)

***B10. Significance: Theme** Architecture **Area** Riverside

Period of Significance 1959 **Property Type** Single-family **Applicable Criteria** C/3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Budd House is eligible for listing in the National Register under Criterion C. It is significant at the local level in the context of modern architecture as a unique example of the Googie style applied to a single-family residence. The Googie style was mostly applied to commercial buildings such as coffee shops. The distinctive Googie features of the residence are the folded roof, the rock walls, the globe lighting, and the desert landscaping. W. A. Budd owned and built this residence. The Budd House retains a high level of integrity as there are no apparent exterior alterations.

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

***B12. References:**

Building Permits; Alan Hess, Googie Redux, San Francisco: Chronicle Books, 2004.

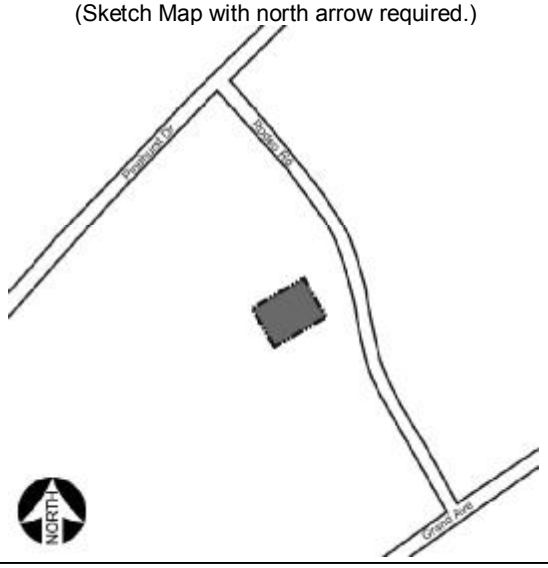
B13. Remarks:

***B14. Evaluator:** Christina Chiang and Teresa Grimes

***Date of Evaluation:** 4/20/09

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



State of California The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

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

Page 1 **of** 3 ***Resource Name or #:** (Assigned by recorder) Cutter Pool House

P1. Other Identifier: _____

***P2. Location:** __ **Not for Publication** ✓ **Unrestricted**

***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** _____ **Date** _____ **T** __; **R** ___; __ **of** __ **of Sec** __; _____ **B.M.**

c. Address 4800 Magnolia Avenue City Riverside Zip 92506

d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)
On the lower campus of Riverside Community College, where Saunders St. loops, next to football field

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

The Cutter pool house is T-shaped in plan and combines the Googie and International Styles. The clearly expressed structural piers project from the walls and taper vertically to an edge. Between the piers are brick panels in identical rows of stretchers. The glazing in the gables of the folded plate roof is translucent. The short end of the T-shape is the entry. The landscaping is rounded and raised areas of grass with a few small trees between concrete walkways. Two swimming pools are behind or north of the building. North of those is a large parking lot.

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

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



P5b. Description of Photo: (view, date, accession #) Northwest elevation January 22, 2009

***P6. Date Constructed/Age and Source:** ✓ Historic __ Prehistoric __ Both
1957, List of Ruhnau's work

***P7. Owner and Address:**

***P8. Recorded by:** (Name, affiliation, and address) Teresa Grimes and Christina Chiang; CAJA
523 W. 6th Street, Suite 1134
Los Angeles, CA 90014

***P9. Date Recorded:** April 20, 2009

***P10. Survey Type:** (Describe) Intensive

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.") Modernism Context Statement for the City of Riverside, Certified Local Government Grant

***Attachments:** ___NONE ___Location 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 Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

***NRHP Status Code** 3S/5S3

Page 2 **of** 3 ***Resource Name or #** (Assigned by recorder) Cutter Pool House

B1. Historic Name: Cutter Pool House
B2. Common Name: Cutter Pool House
B3. Original Use: Swimming Pool and Building B4. Present Use: Swimming Pool and Building
***B5. Architectural Style:** International Style with Googie influences
***B6. Construction History:** (Construction date, alterations, and date of alterations)

1957 constructed

***B7. Moved?** ✓**No** _**Yes** _**Unknown** **Date:** _____ **Original Location:** _____
***B8. Related Features:**

B9a. Architect: Herman Ruhnau b. Builder: Unknown
***B10. Significance: Theme** Architecture **Area** Riverside

Period of Significance 1957 **Property Type** Recreational **Applicable Criteria** C/3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

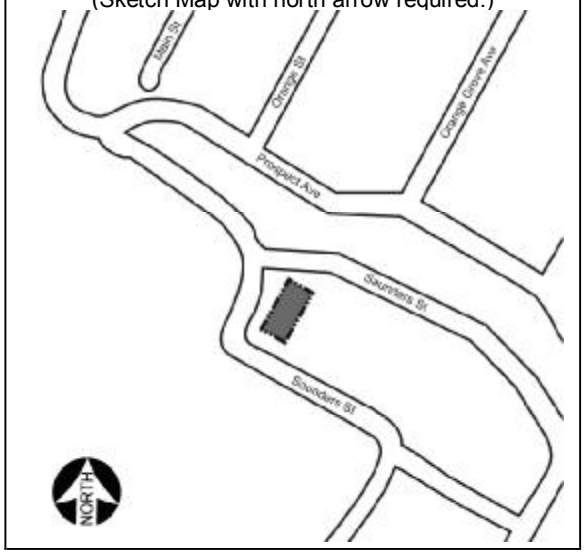
The Cutter Pool House is eligible for listing in the National Register under Criterion C. It is significant at the local level in the context of modern architecture in Riverside as an interesting blend of the Googie and International Styles. The folded plate roof is a hallmark of the Googie style, while the stacked brick wall panels and exposed structural piers, minimal ornamentation are features of the International Style. The building was designed by prominent local architect Herman Ruhnau and appears to be one of the best examples of his work. Ruhnau was born September 1, 1912 in Santa Barbara. His family moved to Pasadena and then to Riverside in 1929. Ruhnau studied architecture at USC. In 1946, he opened a Riverside branch office for Heitschmidt and Matcham, a Los Angeles-based architecture firm. In 1950, Ruhnau founded his own firm. Much of his work was in Riverside. He designed homes, banks, and government facilities. Although he is best known for designing some of the largest public buildings in Riverside,

B11. Additional Resource Attributes: (List attributes and codes) _____
***B12. References:**

List of Ruhnau's Works from Ruhnau Ruhnau Clarke

B13. Remarks:

(Sketch Map with north arrow required.)



***B14. Evaluator:** Christina Chiang and Teresa Grimes
***Date of Evaluation:** 4/20/09

(This space reserved for official comments.)

Significance continued:

his finest buildings were designed early in his career and are relatively small. They include the Cutter Pool House and the Marcy Branch Library. The Cutter Pool House retains a high level of integrity as there are no apparent exterior alterations.

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 _____

Page 1 **of** 3 ***Resource Name or #:** (Assigned by recorder) De Anza Theater

P1. Other Identifier: _____

***P2. Location:** __ **Not for Publication** ✓ **Unrestricted**

***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** _____ **Date** _____ **T** __; **R** ___; __ of __ of **Sec** __; _____ **B.M.**

c. Address 4225 Market Street City Riverside Zip 92501

d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

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

The De Anza Theater is a Streamline Moderne reinforced concrete building with a roughly rectangular plan and a flat roof. Its various masses are asymmetrically arranged and the corners of the masses are rounded. The center portion is two stories in height, while the side masses are one story. The main (east) facade features the entrance to the former theater with a terrazzo design around where the box office once was. Two boards are mounted on the marquee. On the southeast point of the facade, a blade sign rises supported by a curved, fluted structure. Ground floor storefronts are glazed, following the rounded corners. The second-story north corner curves with evenly-spaced, rectangular windows, and lines of coping wrapped around it.

***P3b. Resource Attributes:** (List attributes and codes) HP10-Theater

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



P5b. Description of Photo: (view, date, accession #) East elevation
May 3, 2009

***P6. Date Constructed/Age and Source:** ✓ Historic __ Prehistoric
__ Both
1939, Building Permit

***P7. Owner and Address:**
_____
_____
_____

***P8. Recorded by:** (Name, affiliation, and address) Teresa Grimes and Christina Chiang; CAJA
523 W. 6th Street, Suite 1134
Los Angeles, CA 90014

***P9. Date Recorded:** _____
April 20, 2009

***P10. Survey Type:** (Describe)
Intensive
_____

***P11. Report Citation**: (Cite survey report and other sources, or enter "none.") Modernism Context Statement for the City of Riverside, Certified Local Government Grant

***Attachments:** __NONE ___Location 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 Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

***NRHP Status Code** 3CS/5S3

Page 2 **of** 3 ***Resource Name or #** (Assigned by recorder) De Anza Theater

B1. Historic Name: De Anza Theater

B2. Common Name: Clark's Nutritional Center

B3. Original Use: Theater B4. Present Use: Retail stores

***B5. Architectural Style:** Streamline Moderne

***B6. Construction History:** (Construction date, alterations, and date of alterations)

1939 constructed, 1989 concrete floor slab and interior demolition

***B7. Moved?** ✓**No** _**Yes** _**Unknown** **Date:** _____ **Original Location:** _____

***B8. Related Features:**

B9a. Architect: S. Charles Lee b. Builder: T. C. Prichard

***B10. Significance: Theme** Architecture **Area** Riverside

Period of Significance 1939 **Property Type** Commercial **Applicable Criteria** 3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The De Anza Theater is eligible for listing in the California Register under Criterion 3. It is significant at the local level in the context of modern architecture in Riverside as an outstanding example of the Streamline Moderne style. It is also significant as the only example of the work of theater architect S. Charles Lee in Riverside. Roy Hunt partnered with Fox West Coast Theaters to operate this theater, the Golden State, and the Rubidoux. When the De Anza was built, the Rubidoux closed. It opened June 6, 1939 with the movie, Young Mr. Lincoln. Noteworthy features include the vertical sign, the curved and glazed corners, the lines of coping on the second-story north corner, the piers of the second-story south corner, the asymmetrical massing, the row of windows on the north elevation, the terrazzo design at the box-office floor. It is the only example of a Streamline Moderne theater in Riverside. The only other historic theater is the Fox Riverside, built in 1900.

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

***B12. References:**

Building Permits; Cinema Treasures, http://cinematreasures.org; S. Charles Lee Collection at UCLA Library; Maggie Valentine, The Show Starts on the Sidewalk, New Haven: Yale University Press, 1994.

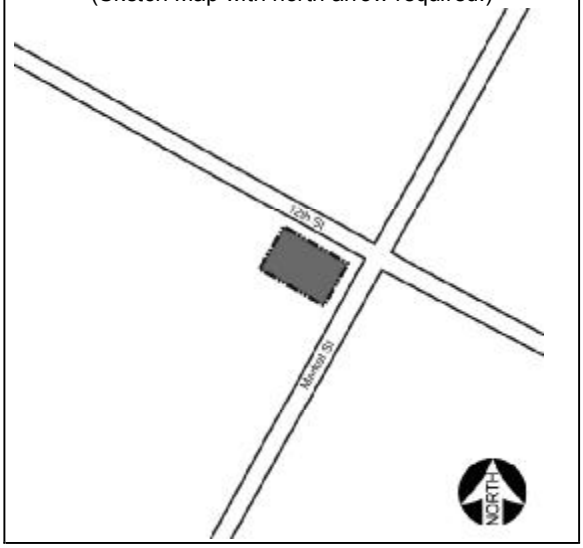
B13. Remarks:

***B14. Evaluator:** Christina Chiang and Teresa Grimes

***Date of Evaluation:** 4/20/09

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



Description continued:

On the south corner of the second-story projecting piers are set between the rectangular windows. The offices on the north elevation have steel windows with raceway molding, coping, and rounded corners between the different masses. The mullions for the windows are thinner on top, so the bottom pane may have been replaced. All of the windows are the same on this elevation. One of the doors has the original curved metal bannister. The office on the east is the exception with perpendicular corners. The west elevation is solid wall with a few windows and entrances. Most of the windows are on the north side, where the one-story offices are. The south elevation is boxy with a few glass block windows and large storage doors.

Significance continued:

S. Charles Lee was born Simeon Charles Levi in 1899 in Chicago to German immigrant parents. Lee showed an early aptitude for engineering and business; by age 15 he held a draftsman position at an architecture office. Lee formulated his first ideas on theater design in the office of Henry Newhouse, who specialized in theater design. He graduated from high school and was employed as a senior architect by age 18. During World War I, Lee enlisted in the Navy and was assigned to the Engineering Department. After the war, he attended Armour Institute of Technology in Chicago in a program that combined engineering with architecture and drawing.

In 1921 Lee drove from Chicago to California and settled in Los Angeles. Almost immediately, he became involved in a real estate development venture along Wilshire Boulevard. While the venture earned him a good deal of money, he soon became disillusioned and opened his own architecture office downtown. It was at this time he changed his name from Simeon Charles Levi to S. Charles Lee to avoid potential anti-Semitism. By 1925, his successful architecture practice was busy designing apartment buildings and other small projects including the DuBarry Apartments (1929) and the El Mirador Apartments (1929). His residential projects led him to designing residences for Hollywood magnets like Louis B. Mayer, Irving Thalberg and Cecil B. DeMille; this provided Lee with his initial introduction to architecture associated with the film industry.

His prolific career as a movie theater designer started with the Tower Theater, located in downtown Los Angeles on Broadway. The owner of the theater, H.L. Gumbiner, originally was persuaded by his architects that the 150’ by 50’ lot was too small for a movie palace. Lee propositioned Gumbiner to let him attempt to design the theater and negotiate with City officials. If Lee was unable to build the theater, he would not charge Gumbiner for his work. Lee succeeded and the result was a highly unorthodox and narrow, seven-story theater. The success of the Tower Theater led Lee to many more theater commissions for which he would become renowned on a national scale, designing theaters throughout the west, and in Mexico and Nicarauga. The De Anza Theater represents a shift in Lee's work away from period revival styles and toward the Streamline Moderne. Other theaters from this period include the Tower Theater (1939) in Fresno and the Academy Theater (1939) in Inglewood.

The exterior of the building retains a high level of integrity; however, the interior was altered in 1989. As the property type and style are so rare to Riverside, the building is eligible despite the loss of the interior.

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 _____

Page 1 **of** 3 ***Resource Name or #:** (Assigned by recorder) Denny's

P1. Other Identifier: _____

***P2. Location:** __ **Not for Publication** ✓ **Unrestricted**

***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** _____ **Date** _____ **T** __; **R** ___; __ **of** __ **of Sec** __; _____ **B.M.**

c. Address 3530 Madison Street City Riverside Zip 92504

d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

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

Denny's is a Googie style coffee shop building surrounded by concrete walkways and then surface parking. It is one story in height and covered by roof with a zigzag, shingled parapet. The roof is covered by different shingles than the parapet, has a wide overhang, and is thick with coping at the top edge. It has a folded plate on the main (east) and west facades. Signage letters are attached to the parapet. The plan is rectangular-shaped with pointy ends at the shorter sides (north and south). At these pointy ends, the roof follows the angle of the walls at a low-pitch. The walls are mostly glazed from floor to ceiling with some lava rock expanses on the pointy ends. The entrance on the southeast side is marked by a column and a low, round concrete planter.

***P3b. Resource Attributes:** (List attributes and codes) HP6-Commercial Building, 3 stories and under

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



P5b. Description of Photo: (view, date, accession #) Northeast elevation May 3, 2009

***P6. Date Constructed/Age and Source:** ✓ Historic __ Prehistoric ___ Both

1967, Building Permit

***P7. Owner and Address:**

_____

_____

_____

***P8. Recorded by:** (Name, affiliation, and address) Teresa Grimes and Christina Chiang; CAJA
523 W. 6th Street, Suite 1134
Los Angeles, CA 90014

***P9. Date Recorded:** April 20, 2009

***P10. Survey Type:** (Describe) Intensive

_____

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.") Modernism Context Statement for the City of Riverside, Certified Local Government Grant

_____

***Attachments:** ___NONE ___Location 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 Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

***NRHP Status Code** 3CS/5S3

Page 2 **of** 3 ***Resource Name or #** (Assigned by recorder) Denny's

B1. Historic Name: Denny's Restaurant

B2. Common Name: Denny's

B3. Original Use: Restaurant B4. Present Use: Restaurant

***B5. Architectural Style:** Googie

***B6. Construction History:** (Construction date, alterations, and date of alterations)

1967 constructed, 1999 interior remodel

***B7. Moved?** ✓**No** _**Yes** _**Unknown** **Date:** _____ **Original Location:** _____

***B8. Related Features:**

B9a. Architect: Armet and Davis b. Builder: E. W. Hahn

***B10. Significance: Theme** Architecture **Area** Riverside

Period of Significance 1967 **Property Type** Commercial **Applicable Criteria** 3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Denny's is eligible for listing in the California Register under Criterion 3. It is is significant at the local level in the context of modern architecture in Riverside as a good example of the Googie style and is still used as a Denny's today. The most distinctive feature is the folded plate roof and zigzag shingled parapet. Other special design elements include the zigzag walls for the landscaping, the signage on the parapet, the floor-to-ceiling glazing and lava rock walls. This Denny's is of the second prototype designed by Armét and Davis for Denny's Restaurants. Louis L. Armét and Eldon C. Davis founded Armét and Davis in 1947. They worked together until 1972 designing churches, banks, bowling alleys, schools, and more. They are best known for their many Googie-style coffee shops including Clock's in Inglewood (1951), Norm's on South Figueroa in Los Angeles (1954), Huddle's Cloverfield in Santa Monica (1955), Pann's in Westchester (1956), and the Holiday Bowl and Coffee Shop in Los Angeles (1957).

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

***B12. References:**

Building Permits; Alan Hess, Googie Redux, San Francisco: Chronicle Books, 2004.

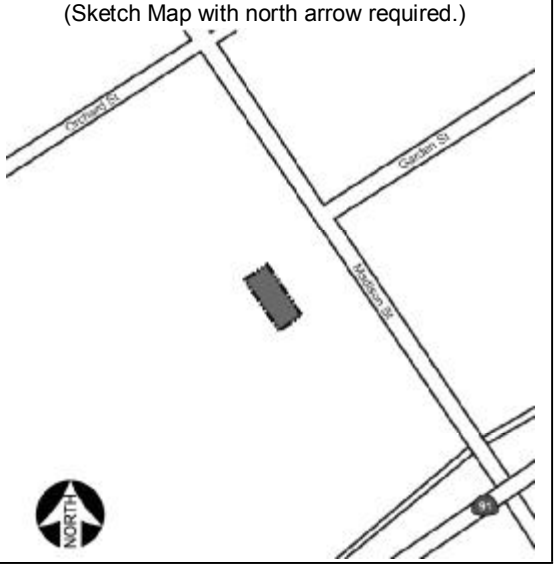
B13. Remarks:

***B14. Evaluator:** Christina Chiang and Teresa Grimes

***Date of Evaluation:** 4/20/09

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



Description continued:

There are low concrete planter walls zigzag around the north, south, and east sides of the building. The west elevation is solid concrete block with a plain, open box of concrete screen, and block wall west of it and one palm tree. The interior has been remodeled.

Significance continued:

They used commonplace materials to make eye-catching shapes, like refrigeration insulation cork and egg crating on the ceiling. Armét and Davis designed a few Danny's Restaurants before they became Denny's, which adopted their style of design for their restaurants. The designs used by Denny's spread the ideas of Armét and Davis around the country. There is one other Denny's in Riverside, which was the first prototype designed by Armét and Davis. It is not a Denny's anymore. The exterior of this building retains a high level of integrity; however, the interior was remodelled in 1999.

State of California The Resources Agency
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PRIMARY RECORD

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

Page 1 **of** 3 ***Resource Name or #:** (Assigned by recorder) Grace United Methodist Church

P1. Other Identifier: _____

*P2. **Location:** __ **Not for Publication** ✓ **Unrestricted**

***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** _____ **Date** _____ **T** __; **R** ___; __ of __ of **Sec** __; _____ **B.M.**

c. Address 1085 Linden St. City Riverside Zip 92507

d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

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

Grace United Methodist Church consists of four buildings: the sanctuary, two classroom buildings, and a trailer addition. The sanctuary is set back from Linden Street, south of it is a grassy lawn with mature trees. The sanctuary is an A-frame building with brick gable end bays and composition roof. The entry from Rustin Avenue is accessed via a wide flight of steps. The northwest elevation is marked by a catilevered, flat roof canopy that intersects a high brick wall that turns east to intersect the sanctuary roof. A large, high boxy mass is connected to the north end of the sanctuary. Further north is a parking lot. Northwest of the sanctuary are two, identical classroom buildings.

***P3b. Resource Attributes:** (List attributes and codes) HP-16-Religious Building

***P4. Resources Present:** ✓ Building ___ Structure ___ Object ___ Site ___ District ___ Element of District ___Other (Isolates, etc.)



P5b. Description of Photo: (view, date, accession #) South elevation
January 22, 2009

***P6. Date Constructed/Age and Source:** ✓ Historic __ Prehistoric
___ Both
1966 Building Permit

***P7. Owner and Address:**
Grace United Methodist
Church, 1085 Linden St.
Riverside, CA 92507

***P8. Recorded by:** (Name, affiliation, and address) Teresa Grimes and
Christina Chiang; CAJA
523 W. 6th Street, Suite 1134
Los Angeles, CA 90014

***P9. Date Recorded:**
April 20, 2009

***P10. Survey Type:** (Describe)
Intensive

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.") Modernism Context Statement for the City of Riverside, Certified Local Government Grant

***Attachments:** ✓ NONE ___Location 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 Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

***NRHP Status Code** 3CS/5S3

Page 2 **of** 3 ***Resource Name or #** (Assigned by recorder) Grace United Methodist Church

B1. Historic Name: Grace Methodist Church

B2. Common Name: Grace United Methodist Church

B3. Original Use: Church B4. Present Use: Church

***B5. Architectural Style:** International Style with Brutalist influences

***B6. Construction History:** (Construction date, alterations, and date of alterations)

1966 constructed, 1988 mobile classroom added for Riverside Garden Elementary School

***B7. Moved?** ✓**No** _**Yes** _**Unknown** **Date:** _____ **Original Location:** _____

***B8. Related Features:**

Sunday school classroom buildings

B9a. Architect: Clinton Marr b. Builder: Unknown

***B10. Significance: Theme** Architecture **Area** Riverside

Period of Significance 1966 **Property Type** Church **Applicable Criteria** 3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Grace United Methodist Church is eligible for listing in the California Register under Criterion 3. It is significant at the local level in the context of modern architecture in Riverside as a good example of International Style style. The roof and structural system of the classrooms and the A-frame of the sanctuary are its most noteworthy features. The buildings were designed by distinguished local architect Clinton Marr and appear to be one of his best examples of his ecclesiastical work. Born in September of 1925 in Ontario, California, Clinton Marr grew up in Riverside. He joined the Navy Air Corps during World War II. Afterward, he attended USC on the G.I. Bill. While in school, he worked part-time for Albert C. Martin and Associates in downtown Los Angeles. After graduation he worked for Clare Henry Day in Redlands and Herman Ruhnau in Riverside before opening his own office in 1956. Grace United Methodist Church is different and later than Marr's other known religious building, the Wesley United Methodist

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

***B12. References:**

Building Permits; Oral History Interview with Clinton Marr, 2009.

B13. Remarks:

***B14. Evaluator:** Christina Chiang and Teresa Grimes

***Date of Evaluation:** 4/20/09

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



Description continued:

They are rectangular in plan, with a gabled roof that is pitched so low that it is almost flat, and modular classroom units. The shorter ends are brick walls and the longer sides are glass and solid panels. The structural system and the beams hold up the roof, apart from the wall. A trailer classroom building is northeast of the two classrooms.

Significance continued:

Church (1956). The original buildings (sanctuary and two classrooms) retain a high level of integrity as there are no apparent exterior alterations.

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 _____

Page 1 **of** 2 ***Resource Name or #:** (Assigned by recorder) Helgeson Buick

P1. Other Identifier: _____

***P2. Location:** __ **Not for Publication** ✓ **Unrestricted**

***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** _____ **Date** _____ **T** __; **R** ___; __ **of** __ **of Sec** __; _____ **B.M.**

c. Address 8001 Auto Drive City Riverside Zip 92504

d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

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

This International Style car dealership is one story in height, covered by a flat roof, and is sited diagonally on the corner of Auto and Detroit Drives. It consists of a square-plan, central interior space and four open, rectangular wings on each side. The roofs of the wings start from below the large central roof. The whole structure is composed of thin steel beams spread apart from each other as supports for the metal roof with exposed and recessed beams. The roof detail is cornice-like with the upper part of the roof slightly extending over the wide, lower beam. Landscaping includes grass and palm trees. Additions include a circular car platform on the corner, and a boxy, featureless building and trailer north and directly behind the building.

***P3b. Resource Attributes:** (List attributes and codes) HP6-Commercial Building, 3 stories and under

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



P5b. Description of Photo: (view, date, accession #) Southwest elevation
April 7, 2009

***P6. Date Constructed/Age and Source:** ✓ Historic __ Prehistoric __ Both
1965, Building Permit

***P7. Owner and Address:**
Acura of Riverside
8001 Auto Drive
Riverside, CA 92504

***P8. Recorded by:** (Name, affiliation, and address) Teresa Grimes and Christina Chiang; CAJA
523 W. 6th Street, Suite 1134
Los Angeles, CA 90014

***P9. Date Recorded:** _____
April 15, 2009

***P10. Survey Type:** (Describe)
Intensive

***P11. Report Citation**: (Cite survey report and other sources, or enter "none.") Modernism Context Statement for the City of Riverside, Certified Local Government Grant

***Attachments:** __NONE __Location 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 Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

***NRHP Status Code** 3CS/5S3

Page 2 **of** 2 ***Resource Name or #** (Assigned by recorder) Helgeson Buick

B1. Historic Name: Helgeson Buick
B2. Common Name: Acura of Riverside
B3. Original Use: Car dealership B4. Present Use: Car dealership
***B5. Architectural Style:** International Style
***B6. Construction History:** (Construction date, alterations, and date of alterations)

1965 constructed

***B7. Moved?** ✓**No** _**Yes** _**Unknown** **Date:** _____ **Original Location:** _____
***B8. Related Features:**

B9a. Architect: J. D. Diffenbaugh (builder) b. Builder: J. D. Diffenbaugh
***B10. Significance: Theme** Architecture **Area** Riverside

Period of Significance 1965 **Property Type** Commercial **Applicable Criteria** 3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

This building is eligible for listing in the California Register under Criterion 3. It is significant at the local level in the context of modern architecture in Riverside as an excellent example of the International Style. This is a classic example of an International Style car dealership with the floor-to-ceiling glazing, flat roof, exposed structural system, and use of steel framing. In 1965, seven of the city's automobile dealerships moved from their downtown quarters to a jointly owned Auto Center along the freeway at Adams Street. It was one of the first centers of its type in the United States. The idea for the center originated in a discussion among five dealers. Of the original Auto Center buildings, the Helgeson Buick dealership is the most distinctive. J. D. Diffenbaugh was the local contractor, who designed and built this. He was also the contractor for the Blindness Support Services building at 3690-3696 Beatty Drive. The Helgeson Buick dealership retains a high level of integrity as there are no apparent exterior alterations.

B11. Additional Resource Attributes: (List attributes and codes) _____
***B12. References:**

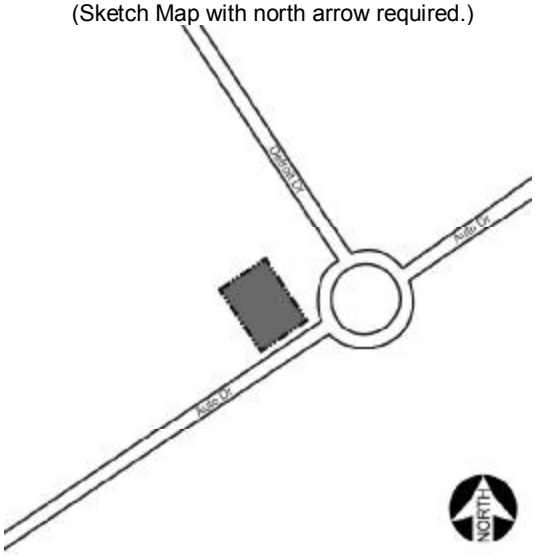
Building Permits, Auto Center Specific Plan

B13. Remarks:

***B14. Evaluator:** Christina Chiang and Teresa Grimes
***Date of Evaluation:** 4/15/09

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



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 _____

Page 1 **of** 3 ***Resource Name or #:** (Assigned by recorder) Highland Elementary

P1. Other Identifier: _____

***P2. Location:** __ **Not for Publication** ✓ **Unrestricted**

***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** _____ **Date** _____ **T** __; **R** ___; __ **of** __ **of Sec** __; _____ **B.M.**

c. Address 700 Highlander Drive City Riverside Zip 92507

d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

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

Highland Elementary is located at the end of Highlander Drive and consists of about nine buildings connected by walkways. There are also some recently-added trailers scattered north of the original buildings. All the original buildings are one story in height, rectangular in plan, and covered by flat roofs. The central office building is brick and south of it is a canopied walkway of steel frame construction with I-beam supports. The classroom buildings are sheathed in smooth stucco. The south facades of the classrooms have two deeply recessed entrances, sets of long, rectangular windows, and a folded-plate canopy over the entrance and the central, longest strip of windows. The classrooms also have butterfly roofs with the gables on the solid, west and east elevations.

***P3b. Resource Attributes:** (List attributes and codes) HP15-Educational Building

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



P5b. Description of Photo: (view, date, accession #) East elevation January 22, 2009

***P6. Date Constructed/Age and Source:** ✓ Historic __ Prehistoric __ Both

1965, Sewer Permit

***P7. Owner and Address:**

_____

_____

_____

***P8. Recorded by:** (Name, affiliation, and address) Teresa Grimes and Christina Chiang; CAJA
523 W. 6th Street, Suite 1134
Los Angeles, CA 90014

***P9. Date Recorded:** April 20, 2009

***P10. Survey Type:** (Describe) Intensive

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.") Modernism Context Statement for the City of Riverside, Certified Local Government Grant

***Attachments:** ___NONE ___Location 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 Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

***NRHP Status Code** 3CS/5S3

Page 2 **of** 3 ***Resource Name or #** (Assigned by recorder) Highland Elementary

B1. Historic Name: Highland Elementary
B2. Common Name: Highland Elementary
B3. Original Use: School B4. Present Use: School
***B5. Architectural Style:** International Style with Googie influences
***B6. Construction History:** (Construction date, alterations, and date of alterations)

1965 constructed

***B7. Moved?** ✓**No** **Yes** **Unknown** **Date:** _____ **Original Location:** _____
***B8. Related Features:**

B9a. Architect: Milton Caughey b. Builder: Unknown
***B10. Significance: Theme** Architecture **Area** Riverside

Period of Significance 1965 **Property Type** School **Applicable Criteria** 3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Highland Elementary is eligible for listing in the California Register under Criterion 3. It is significant at the local level in the context of modern architecture in Riverside as a good example of the International Style. The folded plate canopy of the classroom buildings is a Googie feature, while the steel-frame structure of the central office building is representative of the International Style. Architecturally, it is one of the best post-war elementary school campuses in Riverside. The campus was designed by Los Angles-based architect Milton Caughey and appears to be one of the best examples of his work in Riverside. Born in 1911, Caughey earned a master's degree in architecture from Yale University and worked for architect George Howe. In 1940, he moved to Los Angeles, and returned there after serving in World War II to start his own firm. He mostly designed private homes in the Los Angeles area. Caughey designed a number of noteworthy schools in Riverside including: Mountain View Elementary (1955), Pachappa

B11. Additional Resource Attributes: (List attributes and codes) _____
***B12. References:**

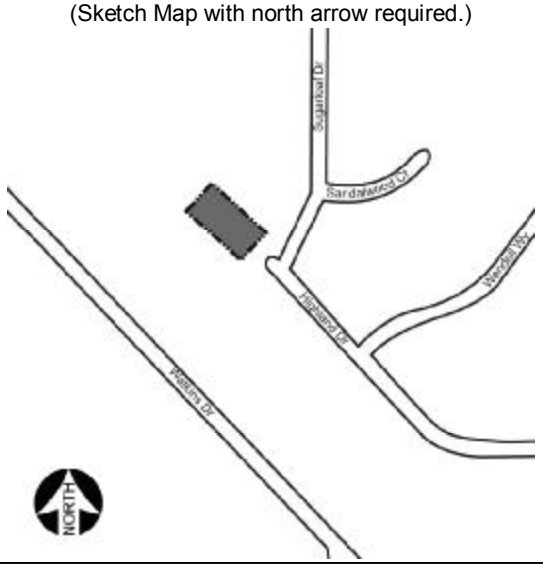
Sewer Permits

B13. Remarks:

***B14. Evaluator:** Christina Chiang and Teresa Grimes
***Date of Evaluation:** 4/20/09

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



Description continued:

Elementary (1953), Victoria Elementary (1953), and Monroe Elementary (1957). Caughey's designs reflected post-war trends in elementary school campuses, which were comprised of one-story buildings arranged in open-air plans. Highland Elementary must have been designed many years before it was constructed because Caughey died in 1958. The campus retains a high level of integrity as there are no apparent exterior alterations.

State of California The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

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

Page 1 **of** 2 ***Resource Name or #:** (Assigned by recorder) IBM Building

P1. Other Identifier: _____

***P2. Location:** __ **Not for Publication** ✓ **Unrestricted**

***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** _____ **Date** _____ **T** __; **R** ___; __ **of** __ **of Sec** __; _____ **B.M.**

c. Address 3610 14th Street City Riverside Zip 92501

d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

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

The IBM Building is a three-story International Style building. It has a rectangular plan covered by a flat roof. The main (south) facade is distinguished by a curtain wall on the upper two stories. The curtain wall is marked by metallic mullions between the long, rectangular panes. Above each story is a row of square panes of black glass. The side elevations are unadorned concrete walls for the upper two stories and rise above the curtain wall to form a parapet. The first story consists of full-width rows of reinforced concrete piers on every elevation and recessed, glazed walls, forming a portico. The entrance is under a flat-roofed metal canopy and north of a rectangular wall sign. The north facade is also a wall and faces the parking lot. Landscaping includes hedges and trees.

***P3b. Resource Attributes:** (List attributes and codes) HP6-Commercial Building, 3 stories and under

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



P5b. Description of Photo: (view, date, accession #) Northeast elevation January 29, 2009

***P6. Date Constructed/Age and Source:** ✓ Historic __ Prehistoric __ Both
1959, Building Permit

***P7. Owner and Address:**

***P8. Recorded by:** (Name, affiliation, and address) Teresa Grimes and Christina Chiang; CAJA
523 W. 6th Street, Suite 1134
Los Angeles, CA 90014

***P9. Date Recorded:** April 14, 2009

***P10. Survey Type:** (Describe) Intensive

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.") Modernism Context Statement for the City of Riverside, Certified Local Government Grant

***Attachments:** __NONE __Location 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 Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

***NRHP Status Code** 3S/5S3

Page 2 **of** 2 ***Resource Name or #** (Assigned by recorder) IBM Building

B1. Historic Name: IBM Building

B2. Common Name: Thompson and Colegate Law Building

B3. Original Use: Offices B4. Present Use: Offices

***B5. Architectural Style:** International Style

***B6. Construction History:** (Construction date, alterations, and date of alterations)

1959 constructed, 1988 interior remodel

***B7. Moved?** ✓**No** **Yes** **Unknown** **Date:** _____ **Original Location:** _____

***B8. Related Features:**

B9a. Architect: Kistner, Wright, and Wright b. Builder: C. L. Peck

***B10. Significance: Theme** Architecture **Area** Riverside

Period of Significance 1959-60 **Property Type** Offices **Applicable Criteria** C/3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The IBM Building is eligible for listing in the National Register under Criterion C. It is significant at the local level in the context of modern architecture in Riverside as an outstanding example of the International Style. Its most distinctive features are its singular rectangular mass, absence of ornamentation, and glass curtain wall. It appears to be one of the best examples of the work of Kistner, Wright, and Wright. This Los Angeles-based firm designed the Peck-Norman Building (1965) and the Insurance Department of the California Teacher's Association (1966). Unlike these commercial buildings, the IBM Building used a multi-story glazed curtain wall, which is reminiscent of the work of Mies van der Rohe. The exterior of the IBM Building retains a high level of integrity; however, the interior was remodelled in 1988.

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

***B12. References:**

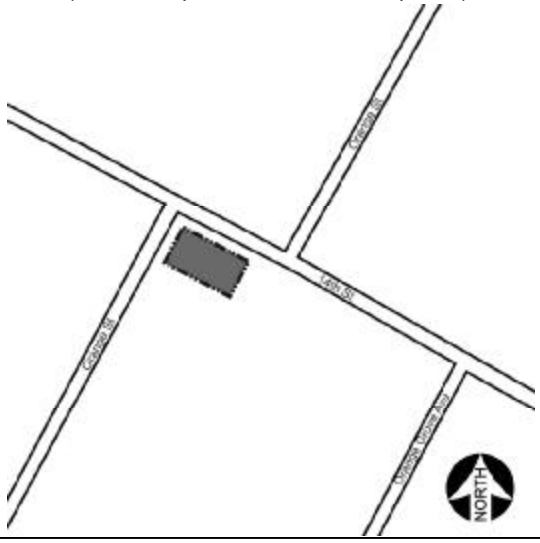
Building Permits

B13. Remarks:

***B14. Evaluator:** Christina Chiang and Teresa Grimes

***Date of Evaluation:** 4/14/09

(Sketch Map with north arrow required.)



(This space reserved for official comments.)

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 _____

Page 1 **of** 3 ***Resource Name or #:** (Assigned by recorder) Main Library

P1. Other Identifier: _____

***P2. Location:** __ **Not for Publication** ✓ **Unrestricted**

***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** _____ **Date** _____ **T** __; **R** ___; __ **of** __ **of Sec** __; _____ **B.M.**

c. Address 3581 Mission Inn Avenue City Riverside Zip 92501

d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

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

Typical of New Formalism, the Main Branch of the Riverside Public Library is square in plan and the topped by an overhang of the flat roof that acts like a cornice. The main (southwest) facade is marked by a curved plate canopy over the entrance. Each curve in the canopy features a cluster of three hanging globe lamps. Each facade has flat, concrete piers attached to the smooth brick wall that separate it into bays. In front of the walls are large concrete screens of organic diamond patterning, which were designed to be functional and are supposed to resemble doves. Two are on each side of the entrance. The Orange and Lemon Street facades have one screen at the south end, a longer central bay, and a second screen at the third bay before a shorter fourth bay. The 6th Street facade

***P3b. Resource Attributes:** (List attributes and codes) HP15-Educational Building

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



P5b. Description of Photo: (view, date, accession #) Southwest elevation January 13, 2009

***P6. Date Constructed/Age and Source:** ✓ Historic __ Prehistoric ___ Both
1963-65, The Daily Enterprise

***P7. Owner and Address:**

***P8. Recorded by:** (Name, affiliation, and address) Teresa Grimes and Christina Chiang; CAJA
523 W. 6th Street, Suite 1134
Los Angeles, CA 90014

***P9. Date Recorded:** April 20, 2009

***P10. Survey Type:** (Describe) Intensive

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.") Modernism Context Statement for the City of Riverside, Certified Local Government Grant

***Attachments:** ___NONE ___Location 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 Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

***NRHP Status Code** 3CS/5S3

Page 2 **of** 3 ***Resource Name or #** (Assigned by recorder) Main Library

B1. Historic Name: City of Riverside Central Library

B2. Common Name: Main Library

B3. Original Use: Library B4. Present Use: Library

***B5. Architectural Style:** New Formalism

***B6. Construction History:** (Construction date, alterations, and date of alterations)

1962 constructed, 1980s railing added, 2002 bathroom remodel, 2005 multi-purpose room renovation

***B7. Moved?** ✓**No** _**Yes** _**Unknown** **Date:** _____ **Original Location:** _____

***B8. Related Features:**

B9a. Architect: Moise and Harbach; Gene Fickers b. Builder: Unknown

***B10. Significance: Theme** Architecture **Area** Riverside

Period of Significance 1963-5 **Property Type** Library **Applicable Criteria** 3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Main Library is eligible for listing in the California Register under Criterion 3. It is significant at the local level in the context of modern architecture in Riverside as a good and rare example of New Formalism. Its most distinctive features are the symmetrical plan, wide overhanging flat roof, sculptural screens, and original light fixtures. The architects were the local firm of Moise and Harbach and Pasadena architect Gene Fickers. The design is attributed to Bolton C. Moise, Jr. This appears to be one of the best examples of his work in Riverside. Moise was born on August 17, 1905 in Pittsburgh, Pennsylvania and attended Harvard University. He received the AIA School Medal, given to the top-ranking graduating student in each architecture program accredited by the National Architectural Accrediting Board, and was elected to Alpha Rho Chi, a professional fraternity for those studying architecture. Due to a prize he won as an architecture student, he spent two years studying in Paris, as well as England and Germany.

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

***B12. References:**

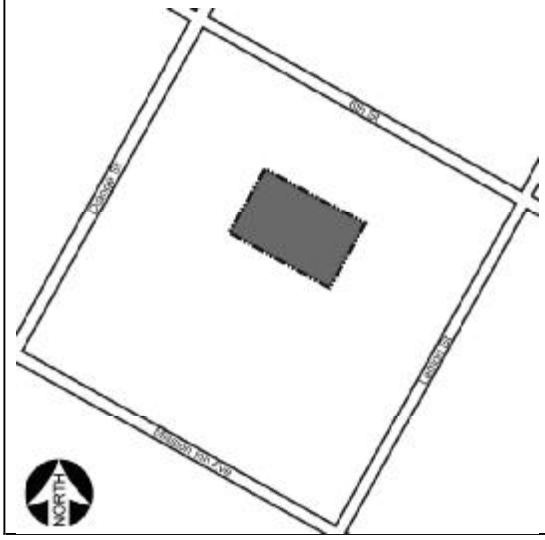
See continuation sheet.

B13. Remarks:

***B14. Evaluator:** Christina Chiang and Teresa Grimes

***Date of Evaluation:** 4/20/09

(Sketch Map with north arrow required.)



(This space reserved for official comments.)

Description continued:

has a few, small windows. The building is unique in having a special kind of air conditioning that allows the cooled or warm air to "leak" through the ceiling. On the southwest of the building's Mission Inn Avenue facade is a ramp with an original concrete wall that says "RIVERSIDE PUBLIC LIBRARY". The wrought iron railing in front of the building was added in the 1980s, but its design mirrors the "dove" pattern of the screens. The building is accessed from Mission Inn Avenue from the original wide flight of steps and new splayed concrete paths between grass. Trees are set generally in front of the screens and around the new semi-circular entrance landscaping. Originally, there were fountains and then in the 1980s, a rose garden. The lot also has two other buildings: at the southwest corner is a Chinese pavilion and at the southwest corner is a church. Surface parking surrounds the other sides of the building.

Significance continued:

He bounced from job to job, including a brief stint with the noted modern architect Edward Durrell Stone, until he joined the Army. At the end of the war Moise was assigned to March Air Force Base. He decided to stay in Riverside after the war and opened his office. Another one of his designs, the Central Fire Station (1957), is listed in the California Register of Historical Resources. The Main Library retains a high level of integrity with only minor exterior alterations for ADA compliance.

References:

Artists Rendering, The Daily Enterprise, August 31, 1962, p. B-3.

"Library Should Remain Downtown." Raincross Square blog, http://www.raincrosssquare.com/

"Riverside hopes to ask bids on new library by April 16," The Daily Enterprise, March 24, 1963, p. B-3.

"Riverside Public Library." Dedication Supplement to The Press and Daily Enterprise, March 20, 1965.

Sorrell, Tanya Rathburn. "A Kindred Spirit." Modern Riverside blog, http://www.modernriverside.com.

State of California The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

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

Page 1 **of** 3 ***Resource Name or #:** (Assigned by recorder) Marcy Branch Library

P1. Other Identifier: _____

***P2. Location:** __ **Not for Publication** ✓ **Unrestricted**

***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** _____ **Date** _____ **T** __; **R** ___; __ ▯ **of** __ ▯ **of Sec** __; _____ **B.M.**

c. Address 3711 Central Avenue City Riverside Zip 92506

d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN

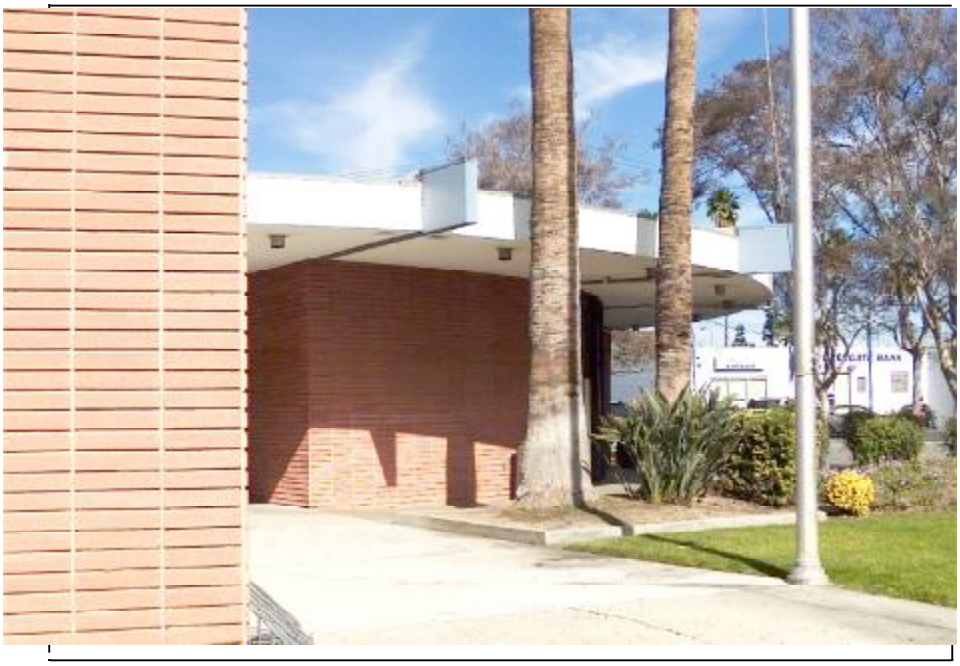
e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

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

This Mid-Century Modern library is distinguished by its circular shape. It is a relatively small (4,275 sq ft) steel-framed structure, one story in height, and covered by a flat roof. Twelve laminated wood beams cantilever over the stacked red brick walls from the center support of the roof. The beams are exposed both in the ceiling and above the roof and are supported by unobtrusive steel columns. The roof overhang extends over approximately one quarter of the building, including the entrance. Inset in the soffit of the overhang are round, recessed can lights. The south elevation contains the entrance and faces Central Avenue. The entrance area is constructed of glass walls, providing visibility into the interior. The building is setback from the street behind the sidewalk and

***P3b. Resource Attributes:** (List attributes and codes) HP15-Educational Building

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



P5b. Description of Photo: (view, date, accession #) South elevation January 22, 2009

***P6. Date Constructed/Age and Source:** ✓ Historic __ Prehistoric __ Both
1958, Building Permit

***P7. Owner and Address:**

***P8. Recorded by:** (Name, affiliation, and address) Susan Wood, UCR & Teresa Grimes; CAJA
523 W. 6th Street, Suite 1134
Los Angeles, CA 90014

***P9. Date Recorded:** May 18, 2009

***P10. Survey Type:** (Describe) Intensive

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.") Modernism Context Statement for the City of Riverside, Certified Local Government Grant

***Attachments:** ___NONE ___Location 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 Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

***NRHP Status Code** 3S/5S3

Page 2 **of** 3 ***Resource Name or #** (Assigned by recorder) Marcy Branch Library

B1. Historic Name: Marcy Branch Library
B2. Common Name: Marcy Branch Library
B3. Original Use: Library B4. Present Use: Library
***B5. Architectural Style:** Mid-Century Modern
***B6. Construction History:** (Construction date, alterations, and date of alterations)

1958 constructed, 1965 original terrazzo floor covered with carpet, 2002 bathroom remodel

***B7. Moved?** ✓**No** _**Yes** _**Unknown** **Date:** _____ **Original Location:** _____
***B8. Related Features:**

B9a. Architect: Herman Ruhnau b. Builder: Hoefer Construction Co.
***B10. Significance: Theme** Architecture **Area** Riverside

Period of Significance 1958 **Property Type** Library **Applicable Criteria** C/3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Marcy Branch Library is eligible for listing in the National Register under Criterion C. It is significant at the local level in the context of modern architecture in Riverside as an outstanding example of Mid-Century Modernism. Marcy Branch Library was reportedly the only round library in the United States at the time of its construction. The concept of a circular building was not chosen just for novelty, but was the architect's way of addressing the floor space, book capacity, and flexibility of use required by the administration of the public library. Modern materials such as the composite aluminum/plastic of the sky dome over the central desk, plate glass windows only in the entrance area to maximize wall space, and the lack of interior bearing walls with two folding doors to allow flexibility in space usage are only a few Mid-Century Modern elements found in the library. The building was designed by prominent local architect Herman Ruhnau and appears to be one of the best examples of his work.

B11. Additional Resource Attributes: (List attributes and codes) _____
***B12. References:**

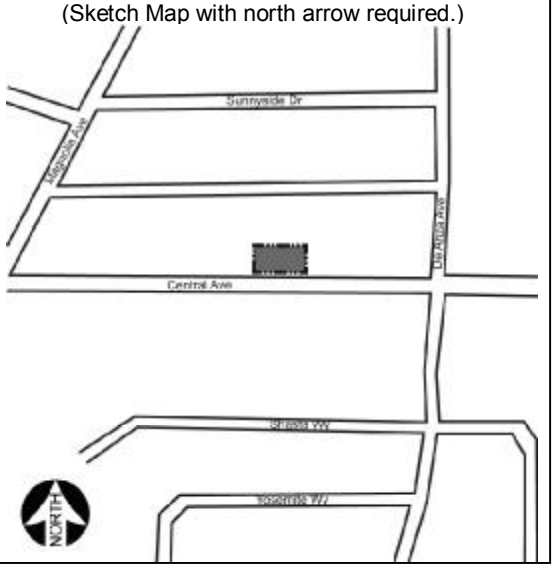
See continuation sheet.

B13. Remarks:

***B14. Evaluator:** Susan Wood and Teresa Grimes
***Date of Evaluation:** 5/18/09

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



Description continued:

simple low-profile landscaped area with two palm trees. Jutting out from the building, in the same red brick, is a short curved brick wall that connects to a rectangular volume containing restrooms. On the west elevation, facing the street, is the a sign spelling "Marcy Branch Library" in individual metal letters. The east elevation is split visually into two sections. The front (or south) section lies under the roof overhang and is composed of eight flush mounted glass wall sectioned windows framed in black metal. There is an alley to the north and a surface parking lot to the west.

Significance continued:

Ruhnau was born September 1, 1912 in Santa Barbara. His family moved to Pasadena and then to Riverside in 1929. Ruhnau studied architecture at USC. In 1946, he opened a Riverside branch office for Heitschmidt and Matcham, a Los Angeles-based architecture firm. In 1950, Ruhnau founded his own firm. Much of his work was in Riverside. He designed homes, banks, and government facilities. Although he is best known for designing some of the largest public buildings in Riverside, his finest buildings were designed early in his career and are relatively small. They include the Marcy Branch Library and the Cutter Pool House. The Marcy Branch Library retains a high level of integrity with only minor alterations.

References:

"Aramco World." The American Library. March 1959.

Blumenson, John J. Identifying American Architecture: A Pictorial Guide for Styles and Terms, 1600-1945. Nashville: American Association for State and Local History, 1981.

Brown, Eleanor, Frances. Modern Branch Libraries and Libraries in Systems. Metuchen: The Scarecrow Press, 1970.

Building permits, City of Riverside, various dates.

Dales, E. V. "The Marcy Branch Library." Magnolia Center News. March 14, 1958.

Kleim, Marilyn W. and David P. Fogle. Clues to American Architecture. WAshington: Starrhill Press, 1985.

Library Journal. "Library in the Round." Vol. 83, no. 21, December 1, 1968.

"March Branch Library Ready for Dedication." Riverside Daily Press. March 14, 1958.

"Nation's First Circular Library for Riverside." Southwest Builder and Contractor. February 28, 1958.

Rifkind, Carole. A Field Guide for American Architecture. New York: New American Library, 1980.

"Riverside Branch Library Draws International Acclaim." On the Scene. Inland Empire, May 1978.

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 _____

Page 1 **of** 3 ***Resource Name or #:** (Assigned by recorder) Plymouth Tower

P1. Other Identifier: _____

***P2. Location:** __ **Not for Publication** ✓ **Unrestricted**

***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** _____ **Date** _____ **T** __; **R** ___; __ **of** __ **of Sec** __; _____ **B.M.**

c. Address 3401 Lemon Street City Riverside Zip 92501

d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

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

Plymouth Tower is a seven-story International Style apartment building covered by a flat roof. The building is sited so it sits closer to Lemon Street, leaving open space for parking in the rear. Facing Lemon Street, the main facade is the longer side of the rectangular plan. The other long elevation faces the parking lot. These elevations consist of alternating solid walls and balconies with simple railings. The ground floor of these elevations have a row of free-standing concrete piers that continue up the building. The ground floor entrance on the Lemon Street elevation is marked by a concrete overhang that shelters the entryway and is supported by the brick wall on the north side and a rectangular, brick pier on the south side.

***P3b. Resource Attributes:** (List attributes and codes) HP3-Multiple Family Property

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



P5b. Description of Photo: (view, date, accession #) Southeast elevation January 22, 2009

***P6. Date Constructed/Age and Source:** ✓ Historic __ Prehistoric __ Both

1968, Building Permit

***P7. Owner and Address:**

_____

_____

_____

***P8. Recorded by:** (Name, affiliation, and address) Teresa Grimes and Christina Chiang; CAJA
523 W. 6th Street, Suite 1134
Los Angeles, CA 90014

***P9. Date Recorded:** _____
April 20, 2009

***P10. Survey Type:** (Describe) Intensive

_____

***P11. Report Citation**: (Cite survey report and other sources, or enter "none.") Modernism Context Statement for the City of Riverside, Certified Local Government Grant

_____

***Attachments:** ___NONE ___Location 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 Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

***NRHP Status Code** 3CS/5S3

Page 3 **of** 3 ***Resource Name or #** (Assigned by recorder) Plymouth Tower

B1. Historic Name: Riverside Congregational Home

B2. Common Name: Plymouth Tower

B3. Original Use: Retirement Home B4. Present Use: Retirement Home

***B5. Architectural Style:** International Style with Brutalist influences

***B6. Construction History:** (Construction date, alterations, and date of alterations)

1968 constructed, 1993 corridor lighting replaced

***B7. Moved?** ✓**No** **Yes** **Unknown** **Date:** _____ **Original Location:** _____

***B8. Related Features:**

B9a. Architect: William Fleming b. Builder: Turner Construction Company

***B10. Significance: Theme** Architecture **Area** Riverside

Period of Significance 1968 **Property Type** Multi-family **Applicable Criteria** 3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Plymouth Tower is eligible for listing in the California Register under Criterion 3. The First Congregational Church with the Retirement Housing Foundation built Plymouth Tower three blocks from the church. The facility offers studio and one bedroom apartments, assisted living, and nursing care. It is significant at the local level in the context of modern architecture in Riverside as a good example of the International Style. Characteristics of the International Style are reflected in the building are the glazing, simple rectangular form, and lack of ornamentation. It resembles Le Corbusier's Unite d'Habitation with its modular units, ground-floor piers, and rectangular tower plan, but it is less Brutalist and more International Style. The poured-in place concrete is striated but still smooth. Overall, Plymouth Tower is an excellent example of a modern tower building and a rare property type in Riverside. It retains a high level of integrity, because it has only minor alterations like new corridor lighting and perhaps a change in landscaping.

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

***B12. References:**

Building Permits

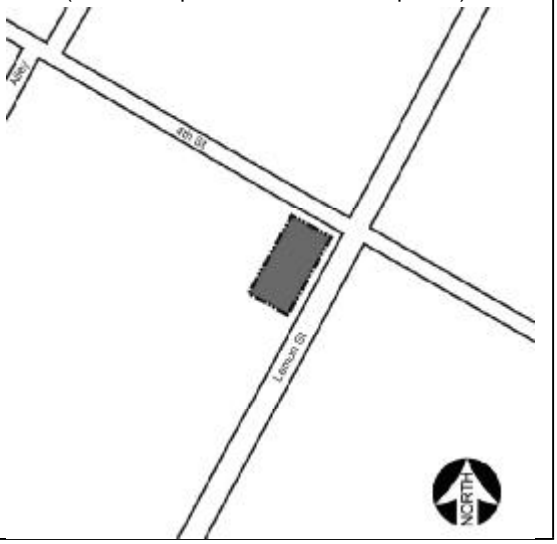
B13. Remarks:

***B14. Evaluator:** Christina Chiang and Teresa Grimes

***Date of Evaluation:** 4/20/09

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



Description continued:

South of the entrance, it is glazing for half of the length and at the end the building is a garden area obscured by a trellis. North of the entrance is the high brick wall for half of the length and at the end of the building it is glazing with a rose garden in front. The sides of the building are solid, poured concrete with a line of canopied stairwells in the center.

State of California The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

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

Page 1 **of** 3 ***Resource Name or #:** (Assigned by recorder) Riverside Townhouses

P1. Other Identifier: _____

***P2. Location:** __ **Not for Publication** ✓ **Unrestricted**

***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** _____ **Date** _____ **T** __; **R** ___; __ **of** __ **of Sec** __; _____ **B.M.**

c. Address 3412 5th Street City Riverside Zip 92501

d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)
Whole block bounded by 5th, 6th, Lime and Lemon Streets

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

The Riverside Townhouses are a complex of apartment buildings in the Late Moderne style. The site plan is off axis from the street grid and takes a whole block. Within the block, the two-story buildings are arranged symmetrically with two central, T-shaped buildings surrounded by individual buildings of rectangular and L-shaped plans. The buildings on the perimeter are arranged irregularly and stepped back from one another to allow privacy between the units. The street-facing entrances are marked by flat-roofed canopies and screens with geometric patterns. The one-over-one double-hung windows are stacked vertically and surrounded by chunky wood frames. The central buildings are covered by flat roofs, while the perimeter buildings are covered by low-pitched, hipped

***P3b. Resource Attributes:** (List attributes and codes) HP3-Multiple Family Property

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



P5b. Description of Photo: (view, date, accession #)
January 22, 2009

***P6. Date Constructed/Age and Source:** ✓ Historic __ Prehistoric __ Both
1949, Building Permit

***P7. Owner and Address:**

***P8. Recorded by:** (Name, affiliation, and address) Teresa Grimes and Christina Chiang; CAJA
523 W. 6th Street, Suite 1134
Los Angeles, CA 90014

***P9. Date Recorded:** April 15, 2009

***P10. Survey Type:** (Describe) Intensive

***P11. Report Citation**: (Cite survey report and other sources, or enter "none.") Modernism Context Statement for the City of Riverside, Certified Local Government Grant

***Attachments:** ___NONE ___Location 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 Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

***NRHP Status Code** 3S/5S3

Page 3 **of** 3 ***Resource Name or #** (Assigned by recorder) Riverside Townhouses

B1. Historic Name:

B2. Common Name: Riverside Townhouses

B3. Original Use: Apartments B4. Present Use: Apartments

***B5. Architectural Style:** Late Moderne

***B6. Construction History:** (Construction date, alterations, and date of alterations)

1949 constructed, 2004 reroofed with composition shingles over existing

***B7. Moved?** ✓**No** **Yes** **Unknown** **Date:** **Original Location:**

***B8. Related Features:**

B9a. Architect: William F. Mellin b. Builder: Unknown

***B10. Significance: Theme** Architecture **Area** Riverside

Period of Significance 1949 **Property Type** Multi-family **Applicable Criteria** C/3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Riverside Townhouses are eligible for listing in the National Register under Criterion C. This apartment complex is significant at the local level in the context of modern architecture in Riverside as an excellent and rare example of the Late Moderne style. The noteworthy features include the entrance canopies and screens, the chunky window frames, and the site planning that gives every unit privacy and views of the landscaping. Constructed in 1949, it appears to be the only apartment complex of its kind in Riverside. It retains a high level of integrity as there are no apparent exterior alterations.

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

***B12. References:**

Building Permits

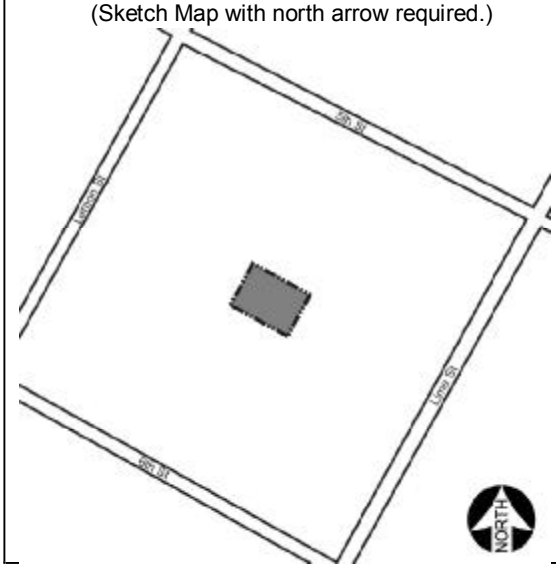
B13. Remarks:

***B14. Evaluator:** Christina Chiang and Teresa Grimes

***Date of Evaluation:** 4/15/09

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



Description continued:

roofs with overhanging eaves. The site is dotted with trees and hedges.

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 _____

Page 1 **of** 3 ***Resource Name or #:** (Assigned by recorder) Sears

P1. Other Identifier: _____

***P2. Location:** __ **Not for Publication** ✓ **Unrestricted**

***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** _____ **Date** _____ **T** __; **R** ___; __ **of** __ **of Sec** __; _____ **B.M.**

c. Address 5261 Arlington Avenue City Riverside Zip 92504

d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

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

Sears is a Mid-Century Modern department store building. It is rectangular in plan, covered by a flat roof, and two to three stories in height. The main (south) facade is characterized by asymmetrical massing, horizontal planes, and a framed rectangular roof overhang. Stone and tile are used in the walls. Palm trees are incorporated into the corners and within the canopy overhang that slings around the building. The north facade features a folded plate entrance. Attached to he west elevation, the Tire and Auto Center has a rectangular plan with a flat roof, and features a row of garage doors. The western wall is made of rock and extends to form a parapet. Next to the wall are some small palms. All around the property are palm trees and within the parking lot are landscaped medians.

***P3b. Resource Attributes:** (List attributes and codes) HP6-Commercial Building, 3 stories and under

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



P5b. Description of Photo: (view, date, accession #)
January 28, 2009

***P6. Date Constructed/Age and Source:** ✓ Historic __ Prehistoric __ Both
1963, Building Permit

***P7. Owner and Address:**

***P8. Recorded by:** (Name, affiliation, and address) Teresa Grimes and Christina Chiang; CAJA
523 W. 6th Street, Suite 1134
Los Angeles, CA 90014

***P9. Date Recorded:** April 15, 2009

***P10. Survey Type:** (Describe) Intensive

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.") Modernism Context Statement for the City of Riverside, Certified Local Government Grant

***Attachments:** ___NONE ___Location 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 Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

***NRHP Status Code** 3CS/5S3

Page 2 **of** 3 ***Resource Name or #** (Assigned by recorder) Sears

B1. Historic Name: Sears, Roebuck & Company

B2. Common Name: Sears

B3. Original Use: Department Store B4. Present Use: Department Store

***B5. Architectural Style:** Mid-century Modern

***B6. Construction History:** (Construction date, alterations, and date of alterations)

1963 constructed

***B7. Moved?** ✓**No** **Yes** **Unknown** **Date:** _____ **Original Location:** _____

***B8. Related Features:**

B9a. Architect: Charles Luckman Associates b. Builder: Lingrerot S M. C.

***B10. Significance: Theme** Architecture **Area** Riverside

Period of Significance 1963 **Property Type** Store **Applicable Criteria** 3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Sears department store is eligible for listing in the California Register under Criterion 3. It is significant at the local level in the context of modern architecture in Riverside as a good example of the Mid-Century Modern style. It opened in 1964 and is still being used as a Sears today. The noteworthy features are the asymmetrical massing, the materials, and the landscaping. It is the only example of a Mid-Century Modern department store in Riverside. The building is typical of the post-war Sears stores: a large, windowless, free-standing, single-story building surrounded by parking on all sides. Sears began eliminating windows in their stores above the ground floor in the 1930s to improve the lighting and display of merchandise, as well as the efficiency of the mechanical systems. In other words, the functional requirements of the store became the driving forces of the design. The concept gained popularity after World War II and is now a hallmark of department store design. In contrast to the big box designs of today,

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

***B12. References:**

Building Permits; Richard Longstreth, City Center to Regional Mall, Cambridge: The MIT Press, 1997.

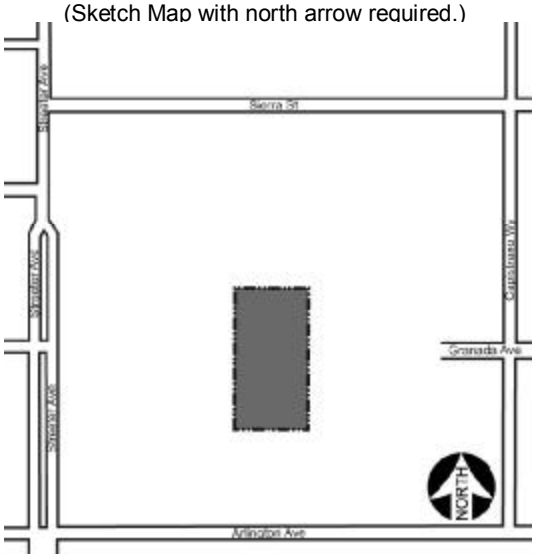
B13. Remarks:

***B14. Evaluator:** Christina Chiang and Teresa Grimes

***Date of Evaluation:** 4/15/09

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



Significance continued:

mid-century architects softened the blank walls by making them back drops for landscaping and signage. Decorative elements were concentrated near entrances and often took the form of contrasting materials such as stone and shading devices such as canopies.

The building was designed by Charles Luckman Associates, one of the leading corporate architecture firms in the United States. Born in 1909, Luckman achieved success as a businessman as well as an architect. He trained at the University of Illinois, but went into sales after graduating during the depths of the Great Depression. He was dubbed the "Boy Wonder of American Business" when he was named president of the Pepsodent toothpaste company in 1939. Through acquisition, he later became president of Lever Brothers, and helped plan their New York skyscraper, Lever House. Reminded of his architectural roots, Luckman resigned the presidency of Lever Brothers, moved to Los Angeles and began practicing architecture with fellow University of Illinois graduate William Pereira in 1950. Their partnership led to works such as CBS Television City, but the two went separate ways in 1958. The firm was reorganized as Charles Luckman Associates, and soon had offices in Boston, Chicago, and Phoenix. The firm went on to design the Prudential Center in Boston, the new Madison Square Garden in New York City, and the NASA Manned Spacecraft Center in Houston. In 1977, Luckman retired and the firm became known as the Luckman Partnership.

The only other 1960s department store building in Riverside is the Broadway at Tyler Mall (1969), which is also by Charles Luckman Associates. In contrast, the Broadway department store is three stories in height and is composed of interlocking boxes for staggered massing. The Sears department store retains a high level of integrity as there are no apparent exterior alterations.

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 _____

Page 1 **of** 3 ***Resource Name or #:** (Assigned by recorder) Standard Insurance Company Building

P1. Other Identifier: _____

***P2. Location:** __ **Not for Publication** ✓ **Unrestricted**

***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** _____ **Date** _____ **T** __; **R** ___; __ of __ of **Sec** __; _____ **B.M.**

c. Address 3380 14th Street City Riverside Zip 92501

d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

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

The Standard Insurance Company Building is three-story reinforced concrete structure in the International Style. The north and south facades have a curtain wall of mirror glass with prominent metal mullions. The east and west facades are masonry walls with a long framed window in the middle, which provide daylight to the corridor within. Each level is marked by wide overhanging eaves with exposed structural supports. On the north and south facades, above the first and second overhangs are a line of solid square panels. Piers in front of the curtain wall divide the facades into seven bays. The first stories have double doors in each bay next to the end bays.

***P3b. Resource Attributes:** (List attributes and codes) HP6-Commercial Building, 3 stories and under

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



P5b. Description of Photo: (view, date, accession #) Northeast elevation January 22, 2009

***P6. Date Constructed/Age and Source:** ✓ Historic __ Prehistoric __ Both
1961, Building Permit

***P7. Owner and Address:**
RUSD
3380 14th Street
Riverside, CA 92501

***P8. Recorded by:** (Name, affiliation, and address) Teresa Grimes and Christina Chiang; CAJA
523 W. 6th Street, Suite 1134
Los Angeles, CA 90014

***P9. Date Recorded:** April 14, 2009

***P10. Survey Type:** (Describe) Intensive

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.") Modernism Context Statement for the City of Riverside, Certified Local Government Grant

***Attachments:** ___NONE ___Location 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 Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

***NRHP Status Code** 3CS/5S3

Page 2 **of** 3 ***Resource Name or #** (Assigned by recorder) Standard Insurance Company Building

B1. Historic Name: Standard Insurance Company Building

B2. Common Name: Riverside Unified School District Building

B3. Original Use: Offices B4. Present Use: Offices

***B5. Architectural Style:** International Style

***B6. Construction History:** (Construction date, alterations, and date of alterations)

1961 constructed

***B7. Moved?** ✓**No** _**Yes** _**Unknown** **Date:** _____ **Original Location:** _____

***B8. Related Features:**

B9a. Architect: Clinton Marr b. Builder: Unknown

***B10. Significance: Theme** Architecture **Area** Riverside

Period of Significance 1961 **Property Type** Offices **Applicable Criteria** 3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Standard Insurance Company Building is eligible for listing in the California Register under Criterion 3. It is significant at the local level in the context of modern architecture in Riverside as an excellent example of the International Style. Its most distinctive features are the glass curtain wall and clearly expressed structure. The modular design is also reminiscent of Crown Hall designed by Mies van der Rohe. The building was designed by distinguished local architect Clinton Marr and appears to be one of his best examples of his commercial work. Born in September of 1925 in Ontario, California, Clinton Marr grew up in Riverside. He joined the Navy Air Corps during World War II. Afterward, he attended USC on the G.I. Bill. While in school, he worked part-time for Albert C. Martin and Associates in downtown Los Angeles. After graduation he worked for Clare Henry Day in Redlands and Herman Ruhnau in Riverside before opening his own office in 1956. His building for the Lily Tulip Corporation (1958)

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

***B12. References:**

Building Permits; Oral History Interview with Clinton Marr, 2009.

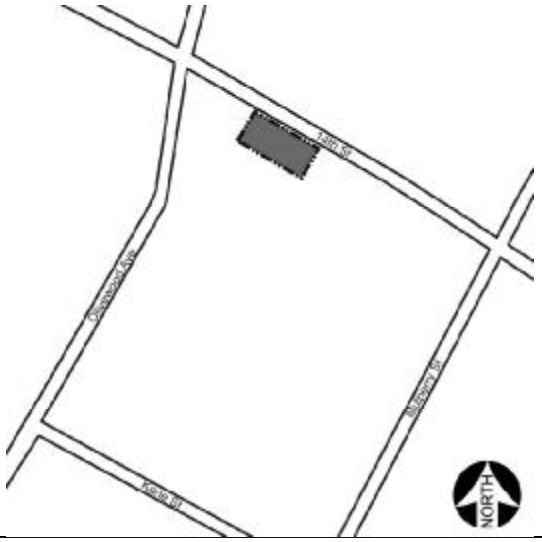
B13. Remarks:

***B14. Evaluator:** Christina Chiang and Teresa Grimes

***Date of Evaluation:** 4/14/09

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



Description continued:

The north facade is next to the sidewalk and round, concrete planters are at the base of each pier, except the easternmost. A few hedges and trees line the west and south elevations. A one-story box structure with windows is on top of the building and could be an addition.

Significance continued:

established his reputation, because it was such a large and prestigious commission. The Standard Insurance Company Building represents another such commission, but for a different property type. It retains a high level of integrity as there are no apparent exterior alterations.

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 _____

Page 1 **of** 3 ***Resource Name or #:** (Assigned by recorder) Totman House

P1. Other Identifier: _____

***P2. Location:** __ **Not for Publication** ✓ **Unrestricted**

***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** _____ **Date** _____ **T** __; **R** ___; __ **of** __ **of Sec** __; _____ **B.M.**

c. Address 4913 Rodeo Road City Riverside Zip 92504

d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)
Northeast corner of Grand Avenue and Rodeo Road

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

This Mid-Century Modern residence is rectangular in plan and one story in height. It is constructed of Orco concrete blocks. The corners are detailed of alternating extended end blocks. Under the thin overhang of the flat roof are a few exposed and extended beams. A metal screen with a design of circles decorates the middle of the west elevation. The full-length rectangular window openings on the south elevation have been filled with non-original vinyl. The entrance in the middle of the south elevation is marked by a simple, flat roof canopy with metal rod supports. The prominent porte cochere on the south is covered by a flat roof, supported by metal rod supports and roof beams from the residence portion and a similar Orco block wall on the south side.

***P3b. Resource Attributes:** (List attributes and codes) HP2 - Single Family Property

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



P5b. Description of Photo: (view, date, accession #) Southwest elevation January 28, 2009

***P6. Date Constructed/Age and Source:** ✓ Historic __ Prehistoric __ Both
1961, Building Permit

***P7. Owner and Address:**

***P8. Recorded by:** (Name, affiliation, and address) Teresa Grimes and Christina Chiang; CAJA
523 W. 6th Street, Suite 1134
Los Angeles, CA 90014

***P9. Date Recorded:** April 20, 2009

***P10. Survey Type:** (Describe) Intensive

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.") Modernism Context Statement for the City of Riverside, Certified Local Government Grant

***Attachments:** ___NONE ___Location 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 Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

***NRHP Status Code** 3CS/5S3

Page 3 **of** 3 ***Resource Name or #** (Assigned by recorder) Totman House

B1. Historic Name: Totman House

B2. Common Name:

B3. Original Use: Single-family residence B4. Present Use: Single-family residence

***B5. Architectural Style:** Mid-Century Modern

***B6. Construction History:** (Construction date, alterations, and date of alterations)

1961 constructed

***B7. Moved?** ✓**No** _**Yes** _**Unknown** **Date:** _____ **Original Location:** _____

***B8. Related Features:**

B9a. Architect: James W. Totman (builder) b. Builder: James W. Totman

***B10. Significance: Theme** Architecture **Area** Riverside

Period of Significance 1961 **Property Type** Single-family **Applicable Criteria** 3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Totman House is eligible for listing in the California Register under Criterion 3. It is is significant at the local level in the context of modern architecture in Riverside as a good example of Mid-Century Modern architecture. It was owned by contractor James Totman. He built this residence, the American Red Cross office complex, and two California Baptist University residence halls. The house is constructed of Orco concrete blocks and retains a high level of integrity. Orco Block was founded in Santa Ana in 1946. The company expanded to incude plants in Stanton in 1954 and Riverside in 1971. This house was supposedly the result of a design competition sponsored by the company. The only apparent exterior alteration is the replacement of some of the windows, although the openings have not been re-sized.

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

***B12. References:**

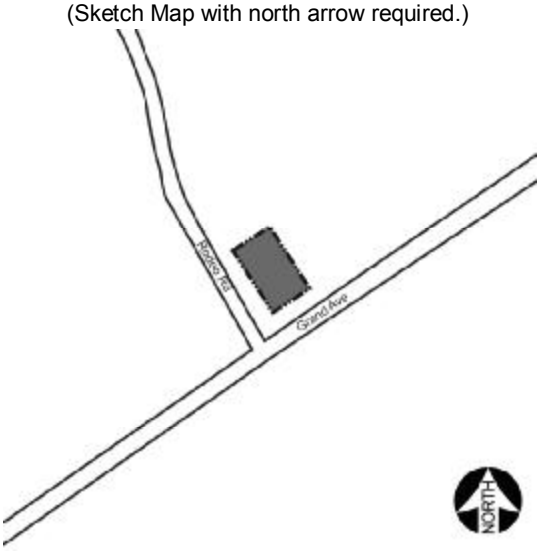
Building Permits; "About Orco," www.orco.com.

B13. Remarks:

***B14. Evaluator:** Christina Chiang and Teresa Grimes
***Date of Evaluation:** 4/20/09

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



Description continued:

The east side has extended beams connected to metal rods to form spider-leg structures. Another driveway is off of Grand Avenue.

State of California The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

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

Page 1 **of** 3 ***Resource Name or #:** (Assigned by recorder) Wesley United Methodist Church

P1. Other Identifier: _____

***P2. Location:** __ **Not for Publication** ✓ **Unrestricted**

***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** _____ **Date** _____ **T** __; **R** ___; __ **of** __ **of Sec** __; _____ **B.M.**

c. Address 5770 Arlington Avenue City Riverside Zip 92504

d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

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

The Wesley United Methodist Church consists of four buildings on a large lot set back from Arlington Avenue. The round one-story chapel is on the corner, close to the street. It is covered by a folded plate roof with triangular bays filled with stained glass windows. The chapel is linked to the one-story classroom building to the south by a canopied walkway. Another canopied walkway is west of the chapel. The classroom building is concrete block structure with raked joints, a rectangular in plan, and a flat roof. Each classroom is modular with a door, transom, and large rectangular windows. The canopied walkways continue as roofed porches of the classroom building. The porch and walkway supports are metal rods. Southeast of the chapel is a large, gabled building.

***P3b. Resource Attributes:** (List attributes and codes) HP16- Religious Building

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



P5b. Description of Photo: (view, date, accession #)
January 28, 2009

***P6. Date Constructed/Age and Source:** ✓ Historic __ Prehistoric __ Both
1956, Building Permit

***P7. Owner and Address:**

***P8. Recorded by:** (Name, affiliation, and address) Teresa Grimes and Christina Chiang; CAJA
523 W. 6th Street, Suite 1134
Los Angeles, CA 90014

***P9. Date Recorded:** April 15, 2009

***P10. Survey Type:** (Describe) Intensive

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.") Modernism Context Statement for the City of Riverside, Certified Local Government Grant

***Attachments:** __NONE __Location 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 Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

***NRHP Status Code** 3S/5S3

Page 2 **of** 3 ***Resource Name or #** (Assigned by recorder) Wesley United Methodist Church

B1. Historic Name: Wesley United Methodist Church
B2. Common Name: Wesley United Methodist Church
B3. Original Use: Church B4. Present Use: Church
***B5. Architectural Style:** International Style with Googie influences
***B6. Construction History:** (Construction date, alterations, and date of alterations)

1956 constructed, 1985 offices constructed, 1986 interior 2nd floor remodel of offices

***B7. Moved?** ✓**No** _**Yes** _**Unknown** **Date:** _____ **Original Location:** _____
***B8. Related Features:**

B9a. Architect: Clinton Marr b. Builder: Unknown
***B10. Significance: Theme** Architecture **Area** Riverside

Period of Significance 1956 **Property Type** Church **Applicable Criteria** C/3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The chapel and classroom building of the Wesley United Methodist Church are eligible for listing in the National Register under Criterion C. They are significant at the local level in the context of modern architecture in Riverside as an outstanding and unique combination of the International and Googie styles. They are the most distinctive buildings on the church campus. The chapel is distinguished by its round shape and folded plate structure. The classroom building is distinguished by its modular design and walkway connection to the chapel. The buildings were designed by distinguished local architect Clinton Marr and appear to be one of his best examples of his ecclesiastical work. Born in September of 1925 in Ontario, California, Clinton Marr grew up in Riverside. He joined the Navy Air Corps during World War II. Afterward, he attended USC on the G.I. Bill. While in school, he worked part-time for Albert C. Martin and Associates in downtown Los Angeles. After graduation he worked for Clare Henry

B11. Additional Resource Attributes: (List attributes and codes) _____
***B12. References:**

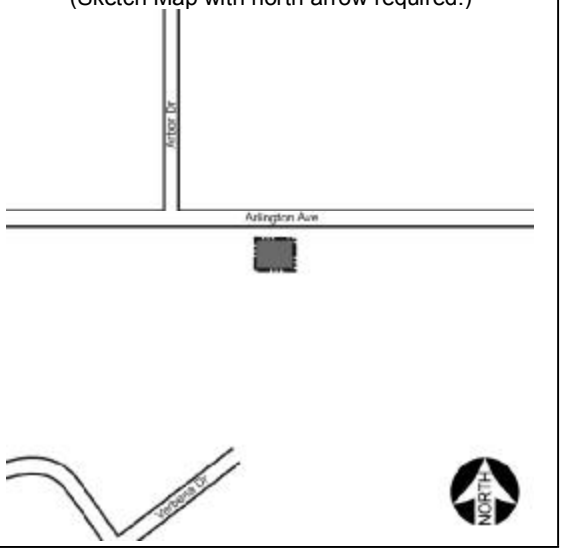
Building Permits; Oral History Interview with Clinton Marr, 2009.

B13. Remarks:

***B14. Evaluator:** Christina Chiang and Teresa Grimes
***Date of Evaluation:** 4/15/09

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



Description continued:

South of the classrooms are two, gabled buildings with rectangular plans and a parking lot. They were constructed at a later date.

Significance continued:

Day in Redlands and Herman Ruhnau in Riverside before opening his own office in 1956. Wesley United Methodist Church is different and earlier than Marr's other known religious building, the Grace United Methodist Church (1966). The original buildings (chapel and classroom building) retain a high level of integrity as there are no apparent exterior alterations.

APPENDIX III: Transcripts from Oral History Interviews

Dick Frick

Clinton Marr

Blaine Rawdon

MODERNISM CONTEXT STATEMENT
DICK FRICK
ORAL HISTORY INTERVIEW

Interviewee: Dick Frick
Interviewers: Erin Gettis, Kim Jarrell Johnson, Nanci Larsen,
Date: March 31, 2009
Transcribed by: Marian Robinson

Erin Gettis: Today is March 31st 2009, I am here at the City of Riverside's City Hall with the following people: Kim Jarrell Johnson, Historic Preservation Planner with the City of Riverside, Marian Robinson, Stenographer for the Cultural Heritage Board Nanci Larsen, Cultural Heritage Board Member and Dick Frick who we are going to be doing an oral history today with Cole and Frick Architects. My name is Erin Gettis, I am the Historic Preservation Officer with the City of Riverside and we are here for the purpose of doing an oral history with Dick Frick as part of our Modernism Context Statement Grant from the State Historic Preservation Office.

N. Larsen: When and where were you born?

D. Frick: August 21st, 1930 in San Antonio, Texas.

N. Larsen: Where did you grow up primarily?

D. Frick: I spent my first ten years in San Antonio at Randolph Air Force Base. Then the next seven years in Tucson, Arizona and the remaining years in Riverside.

E. Gettis: Did you move because of family?

Dick Frick: My dad being in the Air Force.

E. Gettis: And is that how you came to Riverside?

D. Frick: Exactly.

K. Jarrell Johnson: March Air Force Base?

D. Frick: March Air Force Base, my dad was in the Air Force we were transferred here in 47', or he was, and Dad went to China and we stayed here. Then he came back after he was

run out of China they all were and retired here in Riverside. He went to work for the court system as a Court Clerk.

N. Larsen: What drew you to Riverside is basically your father's military career?

D. Frick: Exactly.

N. Larsen: What made you decide to go into architecture?

D. Frick: Well, as far back as I can remember, I did not know what an architect was but I wanted to draw house plans. So at about six or seven years old, I was taking house plans and drawing them and redrawing them. There was a book at that time of house plans that were prepared I believe by a bank and I would take them and modify them; make them better. At least what I thought was better. So from then on that was really my goal was to become an architect.

N. Larsen: Where did you go to high school?

D. Frick: I finished up high school at Poly the senior year. I went a couple years to RCC then joined the service. After that went to Cal Poly San Luis and got my architectural education there.

N. Larsen: What branch of the service were you in?

D. Frick: Air Force. I spent my four years in Phoenix, Arizona.

N. Larsen: What firms did you work for before starting your practice?

D. Frick: Before I went to school, I worked for William Lee Gates here in Riverside.

N. Larsen: What did you do?

D. Frick: Draftsman and to practice my lettering, he would have me letter entire specifications on the sheath of drawings. Then I went to school at San Luis and while there I worked for John Ross. I worked part time there and then went to school.

E. Gettis: What was the name of his firm?

D. Frick: John R. Ross Architect, John has since died. Then when I came back to Riverside after school I went to work for Clinton Marr. I worked for Clint for a little bit. Work slowed down so I went to Moise's office. I worked there for a year and then went back to Clint and

had a short time, nine months with Herman Ruhnau and then back to Clint again. It was 1977. Jerry Cole and I both worked for Clint. I worked for Clint off and on from the 60s' to 1977. We formed our own office. We had the good fortune of opening our office in the Mission Inn Rotunda. In 1985 we closed it for renovations. We bought the building that we are in now and have been there since 85.

E. Gettis: Has it always just been you two or have you ever had other partners?

D. Frick: We have not had partners but we have had other draftsmen off and on. It has just been the two of us.

E. Gettis: As far as the name of the firm, it has always been Cole and Frick?

D. Frick: Yes.

K. Jarrell Johnson: Who are the architects that influenced your work?

D. Frick: I would say Frank Lloyd Wright, Bruce Guff, Irvine Gill and Richard Mietra.

K. Jarrell Johnson: Who was the second one?

D. Frick: Bruce was kind of a forerunner with Frank Lloyd Wright doing the organic architecture but in a much more loose way. Bruce Guff taught architecture at the University of Oklahoma.

K. Jarrell Johnson: What were your architectural influences such as more of the buildings and their style.

E. Gettis: If there is someplace you say that had an impact on you or place that you visited.

D. Frick: One of the influences was organic architecture. Obviously, with Frank Lloyd Wright and then other architectural influences would probably be craftsman and just period architecture. I was always interested in the history of architecture. So I would get any history books and any books on various architects and read and study. I have my own architectural library of Richardson, Sullivan and Stanford White.

K. Jarrell Johnson: What do you consider to be your best work?

D. Frick: As far as our firm is concerned, I think one of our best projects would be the Riverside Utilities building on Adams and Lincoln. We feel that is one of our best projects.

K. Jarrell Johnson: Do you know when that was done?

D. Frick: It was about 1993 at the corner of Adams and Lincoln.

N. Larsen: Did you just paint it?

D. Frick: Yes.

N. Larsen: Because I drove by the other day, it is tan now and it was originally an off-white or cream.

D. Frick: Off-white.

K. Jarrell Johnson: Can you give us some other buildings that you have done?

D. Frick: We have done the little building for Virginia Blumenthal on the corner of 10th and Market and just down the street the Boston Building.

E. Gettis: They call the Barrister Building?

D. Frick: I don't know what they call it now. It was called the Boston Building right on the corner of Almond and 10th. It is a three-story. It appears to be brick. It is actually stucco brick.

E. Gettis: It is the one that Brain Pearson is in?

D. Frick: There is Nolan Paisleys on 12th Street just behind Firestone. We have done other buildings and one that you will probably never see and we are extremely proud of is backed up to the Cleveland National Forest. It is a products company that has mining operations out there near Corona. The site was full of a hundred year old oak trees. We designed a building to go around the oak trees so that they did not have to take out a single tree.

E. Gettis: Do you have pictures of that?

D. Frick: No we do not.

N. Larsen: Can we go find it?

D. Frick: No. They will not allow anybody on the site. We can probably get pictures of it. We feel that it is one of the more organic ones that we have done since we tried to fit it in among the trees.

K. Jarrell Johnson: Are there any buildings in Riverside that you particularity admire? Not of your own but other people.

D. Frick: Well, some of the ones that I really like when you get into some period things would be the Mission Inn and the Riverside County Courthouse. Also, I have always liked the Bell Tower at UCR and the original student center. I think those were nice buildings when they were done. The original Law Library on 10th Street and Lemon and the Lerner Building which is on 10th and Orange.

E. Gettis: What would you deem as the key buildings in Riverside from our assumed modern period of 1935 to 1965?

D. Frick: The Provident Building on Central near Magnolia; the Police Headquarters on Orange Street, Fire Station 1; Wesley Methodist Church on Arlington and some of the original buildings at the Auto Center. I don't think that there are many left they have been remodeled but Helgerson Buick was one that he thought was well done at the time.

E. Gettis: That is not around any more?

D. Frick: There are pieces that are there.

J. Jarrell Johnson: It was built in 64' or 65'. Was it supposedly one of the first auto centers where they congregated purposely?

D. Frick: Yes.

E. Gettis: What buildings would you consider as good or even pivotal at that time that perhaps you had a significant impact on the architecture community here you felt changed things in Riverside? Again from this assumed period from 1935 to 1965.

D. Frick: I think that some of them might have been the, what is now the Riverside City Schools Administrative Center, which was State Insurance, of course, that is Clinton Marr and the original Press Enterprise Building.

E. Gettis: That building is the one on Fourteenth and Alvord.

D. Frick: Yes, next to the old church; Thompson Colgate now which was the IBM Building.

E. Gettis: That is also on Fourteenth.

D. Frick: I think that in some ways the Riverside Community Hospital building on Magnolia. I believe Ruhnau did that also.

E. Gettis: The tower?

D. Frick: Right.

E. Gettis: Did you start to say the Press Enterprise?

D. Frick: The one on 14th not the newer one. Even though I think the newer one is an interesting building.

E. Gettis: Who do you feel were the key architects again during this assumed time period from 1935 to 1965?

D. Frick: Well, I believe one of the keys was Herman Ruhnau, who was practicing probably that full time; Bob Louise, Clinton Marr and Bruce and Hansen; Warren Bruce and Pete Hansen.

E. Gettis: And their firm was Bruce and Hansen.

D. Frick: Yes.

N. Larsen: Are all of these local?

D. Frick: All of these are local.

E. Gettis: What buildings would we know that they would have done?

D. Frick: I am sure you are familiar with both Herman Ruhnau and Bruce and Hansen. I can't think of anything specific but they did a number of homes. They did some work for the county probably most of their work was not within Riverside but for the county.

E. Gettis: Was there any homes in particular that you were thinking of that they did?

D. Frick: There is one up on Century Way that Warren Bruce did and one back behind where Clinton Marr's house is off of Hawarden.

E. Gettis: If we needed to take you up there, you could point them out to us.

D. Frick: Yes.

E. Gettis: Which architect in retrospect again for this assumed time period do you feel should have received more recognition?

D. Frick: Bruce and Hansen, they just kind of feel through the cracks I think. Unfortunately, they both died.

E. Gettis: How long did they practice for?

D. Frick: I would say for a good 15 to 20 years.

E. Gettis: Where was their office?

D. Frick: Their office is was where the Riverside County Credit Union is now. There were some old houses on that block and they had a practice there.

K. Jarrell Johnson: Do you know anything more about the two of them?

D. Frick: I believe they both were products of USC. I am not sure but I think so. Clint could give a little more history on them because they were contemporaries of his and all of the AIA together and the local chapter.

K. Jarrell Johnson: Were you in the AIA.

D. Frick: Yes.

E. Gettis: What other architects do you recall doing work in Riverside that again fall into that mid-century time frame from 35 to 65.

D. Frick: Bob Miller who was practicing, I am not sure that he does any more.

E. Gettis: Is he still living?

D. Frick: I believe he is. He is a local product of Riverside Schools and SC. Mainly, did apartment buildings but did some commercial work. Then there is Jack Bird and William Gates, Bird and Gates was their firm. They split up and went off on their own and they did the Brockton Arcade as one group of buildings. Bill Gates did a number of buildings on his own but they were practicing about the same time as Clinton and Herman and Bruce and Hansen. They were all running in Riverside about the same time.

K. Jarrell Johnson: Blaine Rawdon?

D. Frick: Blaine and Bob Brown they both had worked for Herman. Bob Brown went out on his own and they did the Convention Center; Bob and Blaine. In fact, Blaine left Herman and went to work with Bob the Associated and I took over Blaine's spot at Herman's for almost eleven months.

E. Gettis: What was Harry Marsh's involvement in the community?

D. Frick: Harry was a contractor.

E. Gettis: Did he do design too as part of his construction.

D. Frick: His son Clyde Marsh went to school at Cal Poly and came back and designed. Yes, Harry Marsh did some of his own design work and then there was Williamson who did design work. They were not architects. He did mainly homes and he has a variety of homes throughout the wood streets.

K. Jarrell Johnson: Williamson or Marsh.

E. Gettis: Well both.

K. Jarrell Johnson: What was Williamson's first name?

D. Frick: Martin.

E. Gettis: But they were both builders who also did some design?

D. Frick: Martin Williamson did only design. I don't think he built any of them. He was a licensed architect. There are some of Martin Williamson's homes on Ridge Road, I think there are two or three of them over there and one or two on Ramona on the easterly side of Magnolia. There may be others scattered through there. They are pretty distinctive Martin Williamson's homes you can see a style developing when you start seeing them. Clyde his son designed a building and his dad built it. It is on Pine Street or near the Pine Center off of Tequesquite. It is a little one-story building, stucco very plain. It was an insurance building and now it is a rehab center.

K. Jarrell Johnson: Was that the one on Wong Way.

D. Frick: Yes. This is a one-story building with no windows facing the street.

E. Gettis: Do you have a list of buildings that you have done?

D. Frick: I can prepare one.

K. Jarrell Johnson: You worked for William Lee Gates. We had a hard time finding information on him.

D. Frick: Jack Burg and Bill Gates had an office together for a while and then they broke up and went off their separate ways. Bill Gates was educated at UC Berkley. Exactly why he came to Riverside I am not sure. I worked for him for a year before I decided that I needed to go to school to get an education. Bill was an unusual man. He would come into the office in the mornings and not say a word. He would not say good morning he would not do anything. That would go maybe for the whole morning without a word from him. Then he would disappear to a client meeting. Then in the afternoon he would be this jolly giant. He did a number of buildings around Riverside. There is one on Elizabeth Street. He got associated with the Small's. He did a house for them off on Hawarden. He did the building for them on Elizabeth Street right at the curve. He also did a house which was – there was a program of concrete block that did houses here in Riverside kind of award winning houses. There is one right on Grand Avenue at Bandini, it was concrete block and with flat roof and it had a number of corners just as you make that curve.

N. Larsen: That was in Sunset Magazine when the house opened as a new style. They had a big article.

D. Frick: There is another one done by Herman Ruhnau and actually Kirk Steinman lived in it. It is over off Central by the Baptist Church. I think there were four of them by various architects.

K. Jarrell Johnson: Gates did the one at Grand and Bandini and Orco Block they would submit?

D. Frick: They sponsored them.

E. Gettis: Was it a local competition?

D. Frick: It was local.

E. Gettis: It was Orco competition, they would submit?

D. Frick: Right.

K. Jarrell Johnson: So Gates did one, Ruhnau did one.

D. Frick: I believe Bruce and Hansen did one but I am no sure. There were about four of them.

K. Jarrell Johnson: Did they have to submit designs and then they got chosen.

D. Frick: Correct.

E. Gettis: Did the paper feature this competition?

D. Frick: Yes.

N. Larsen: I just know someone looked at when it was new and did a feature article and said something about that house between its look, its construction and it had floating walls inside it was really state of the art using block. It just sold recently and hopefully they appreciate what they bought.

D. Frick: There is a lot of detailing that had been removed from it.

N. Larsen: They took out the interior beams and they painted it red. They took out all the recessed lighting and the kitchen cabinetry most of it is gone.

K. Jarrell Johnson: Do you have any ideas what buildings Jack Berg might have done.

D. Frick: He probably is more responsible for the Brockton Arcade, most of those buildings. He and Bill Gates were classmates at UC Berkley. I think most of what Jack did other than that, were residential.

K. Jarrell Johnson: He mainly did residential; anything interesting?

D. Frick: Nothing comes to mind.

K. Jarrell Johnson: He died under mysterious circumstances?

D. Frick: Yes, very mysterious.

N. Larsen: Was he very old?

D. Frick: In his early 50's.

K. Jarrell Johnson: They found him in --

D. Frick: In his sleeping bag.

K. Jarrell Johnson: In his boat or in the ocean?

D. Frick: In the ocean.

K. Jarrell Johnson: Down by San Clemente?

D. Frick: Yes.

K. Jarrell Johnson: His wife was a Probation Officer. So you think that he did more of the Brockton Arcade but they were not in the same firm at that point they had separated but yet they still worked together.

N. Larsen: What is your favorite building; not in Riverside.

D. Frick: My favorite would be Talliasenin in Wisconsin. I could go there everyday and not see everything.

K. Jarrell Johnson: Do you live in house that you designed?

D. Frick: Yes.

K. Jarrell Johnson: Where is that at?

D. Frick: It is on Pala Verde Lane which is on the back side of Mt. Rubidoux.

E. Gettis: You said that is the only flat roof house.

D. Frick: It is the only flat roof house. We have a wonderful view of Mt. Rubidoux to the east and the river bottom to the west.

N. Larsen: When did you build it?

D. Frick: We built it in 2001. Our first house is on Rach and Ivy which I also designed and lived there for thirty-four years.

N. Larsen: What made you move?

D. Frick: The freeway and railroad tracks and plus it was four levels.

E. Gettis: What was the address for that one?

D. Frick: 2996 Rac but it is right on the corner of Racquel and Ivy just as you come across the bridges. The landscaping is in pretty bad shape but hopefully the house is good as it has a lot of redwood siding.

E. Gettis: That has aged?

D. Frick: Yes. This is my homage to Frank Lloyd Wright.

K. Jarrell Johnson: This is all one level?

D. Frick: One, except the living room steps down two steps.

N. Larsen: How big is it?

D. Frick: The house we have now?

N. Larsen: Yes.

D. Frick: It is two thousand; two bedrooms two baths and then we have a partial basement since it is on the slope we built it into the slope. We do not have a backyard we have a little courtyard patio.

E. Gettis: One of the questions I asked Clinton Marr she wanted to ask him is that because of all this inner social system what kind of events did you do to spend time together. How did that work?

D. Frick: Other than probably the monthly meetings of the AIA my reaction with the other architectural firms in town or other architects was not that close.

E. Gettis: So, it was more of a business relationship for you than social one.

D. Frick: Right. I didn't belong and still don't to the Victoria Club or any of that.

E. Gettis: As you were doing your research on these people, Franklin Wright, Irvine Gill, Neurtra and Bruce Guff. How did you come across examples of their work? Was it publications or books or word of mouth either from other people about them you went to see their buildings. How were you learning that information?

D. Frick: Mainly, it would be publications and I was very fortunate younger in my career that I could find these buildings. I had the very good fortune to just knock on the door and people would say come in and look around. You cannot do that now. One of my greatest experiences was to go to the Freeman house in Los Angeles. I walked up to the house, my wife and I we knocked on the door. Mrs. Freeman came to the door we told her what we would like to do. She said come in she prepared tea she had some little crackers. We sat there for over two hours while she gave us the whole history of their experience with Wright

and with Schindler who did all the furniture in the house and her dance studio their involvement in the movies. She was very colorful. That happened similar when we went to La Minatura and we knocked on the door and the lady at that time which was not Mrs. Millard, but another owner showed us everything about the house and told us everything they could. We had the same experience no matter where we went. Not only in Los Angeles but in other parts of the country.

E. Gettis: What publications do you recall looking at?

D. Frick: A lot of it was architectural records and you may or may not know that "House Beautiful" did a whole series of organic architecture for many years and they even had a program that John Decovan Hill. He believes that John Decovan Hill was the editor of House Beautiful at that time. Architectural Record did a whole number of publications on Wright. I have a very good friend that is an architect in New York City who studied at the University of Oklahoma under Bruce Guff and that is how I became more aware of Bruce Guff was through him. My architectural education was more banging on doors and that sort of thing. Just a few years ago his friend in New York introduced him to a friend of his who is an architect but never practiced, George Whitney of the Whitney Family, Whitney Museum and there is a Bruce Guff house in Ocean Springs, Mississippi that he got us into. That was about six or eight years ago.

N. Larsen: Who do you think is an upcoming architect?

D. Frick: Locally?

N. Larsen: Either way someone you thinks work will be really important in the future that you think you are seeing lines and designs that are impressive.

D. Frick: Frank Gehry, I don't always agree with what he does but I think that he is one of the most influential at the time. Of course we have to go back to some of the older ones, like Nisan Durow and that still has an influence of the architecture. I have to say I am not a fan of Frank Gary's but I think the Disney Center particularly the interior is amazing. The interior detail is a magnificent space.

MODERNISM CONTEXT STATEMENT
CLINTON MARR
ORAL HISTORY INTERVIEW

Interviewee: Clinton Marr
Interviewers: Erin Gettis, Kim Jarrell Johnson, Nanci Larsen, Andrea Ducusin
Date: February 11, 2009
Transcribed by: Marian Robinson

Erin Gettis: Today in this room we have Erin Gettis the City's Historic Preservation Officer, Kim Jarrell Johnson, Historic Preservation Planner, Clinton Marr Architect, Andrea Ducusin, Grad Student, Nanci Larsen, Board Member of the Cultural Heritage Board and Marian Robinson, Secretary for the Cultural Heritage Board. We are here with Clinton Marr as part of the Modernism Context Statement survey for the State Historic Preservation Office Certified Local Government Grant for the year 2008 to 2009. Today is the 11th of February and it is 2009 and it is about 10:00 o'clock in the morning in the conference room of City Hall on the 3rd floor.

Ms. Gettis: Where and when were you born?

C. Marr: I was born in Ontario, California. Actually my parents lived here in Riverside but his mother was visiting her sister in Ontario and I came a little early, September 1925.

K. Johnson: You grew up in Riverside all of your life?

C. Marr: Yes.

K. Jarrell Johnson: What made you decide to go into architecture?

C. Marr: I was in the Navy Air corps during World War II and I thought I was going to be an aeronautical engineer but I decided that I had seen enough of airplanes and decided I wanted to design something cars or buildings or something. So I chose architecture because of the freedom of expression.

E. Gettis: Did you attend school for architecture?

C. Marr: Yes, USC School of Architecture, the University of Southern California School of Architecture.

E. Gettis: What were the years that you attended there?

C. Marr: 1947 to 1953, I graduated in 1953.

E. Gettis: Did you have any pivotal teachers that you think influenced your career while you were there?

C. Marr: Yes, Quincy Jones was one of the instructors. William Perriera was in charge of the 5th year design curriculum for the students. Gregory Hane was also one of the instructors. Those were in the 5th year. The third year was Cal Strong know later for his partnership with Conrad Buff and John Hensley. The firm name was Buff, Strong and Hensley I believe. Both Conrad and John Hensley were in his class. They happened to form a partnership with Cal Strong.

E. Getits: They were fellow students of yours?

C. Marr: Yes. Pierre Conning was also a classmate and friend since passed on. Frank Gary was I think a year or two behind me going through school. I didn't know him in school. I think I chatted with him on occasion. It is not the Frank Gary that people know of today.

K. Jarrell Johnson: Did you pick USC for a reason?

C. Marr: Yes, It was in southern California and Uncle Sam was paying for it at the time.

K. Jarrell Johnson: And it is a good school.

C. Marr: Yes, it was known, as for whatever reason, the Harvard of the west back then.

K. Jarrell Johnson: But mainly because it was in southern California.

C. Marr: I was thinking of going to Cal Berkley but that was more civil engineering orientated. USC was the modernist school. He was interested in not particularly modern architecture particularly other than it was a freedom of expression. I'll say again I like the idea of being able to express oneself in building design.

E. Gettis: After school what firms did you work for before starting your own practice?

C. Marr: Albert C. Martin and Associates, they are also known here in Riverside for having been involved with the planning of the city, the downtown plan. That followed back in the 70s my firm and three other firms were chosen to do a downtown plan study and initial

study. Merle Gardner was the Planning Director. It sat on the shelf for a bit because the Council was a little timid in activating some of the proposals we made at that time but later on, the reason I mentioned that Albert C. Martin then picked up where we left off on the study. I don't know if that is the correct way of putting it. We did have some fairly unique proposals. One of which was to have a multi-mobile transportation center but that did not come to past and now years later the city is fighting the Greyhound Bus Station. I wish they wouldn't have, if they had just followed our proposal.

K. Johnson: Was Albert C. Martin the only firm that you worked for before you started your own?

C. Marr: No Herman Ruhnau well, before Herman I went to work for Clara Day in Redlands. The Clara Henry Days back then and that part of 1954. Then I came back to Riverside in 1954. We built a house my wife and I and then I worked for Herman Ruhnau a year in 1955. Then I started my own practice in January 1956.

E. Gettis: You worked for Albert C. Martin before Clara Henry Days?

C. Marr: Yes.

E. Gettis: How long were you there then?

C. Marr: Well, I worked part time as a student in my senior year. I guess from 50' to partially 54'.

N. Larsen: Did you commute to USC?

C. Marr: No, we lived in Southgate. At that time Southgate was a rather new – well it wasn't a new town it was a developing kind of middle class working's man town. It is a very clean little town. It has changed unfortunately. So, I commuted from there every morning. I worked it out where I could go to school in the morning and work in the afternoon so it was a long day. I did that for six years.

E. Gettis: Albert C. Martin, where were they located?

C. Marr: Downtown Los Angeles, I watched the Harbor Freeway constructed. Because their office is up on Beaudry, which is on the western, up on the hill west of the freeway.

E. Gettis: How do you spell that?

C. Marr: B-E-A-U-D-R-Y.

E. Gettis: Who were the architects who you feel influenced your own work?

C. Marr: Well, I think I will start out with Frank Lloyd Wright I suppose in a sense but I think primarily the Japanese Garden House; the Traditional Garden House. Other architects at that time people like Vicky Jones influenced me. The Greene Brothers in Pasadena had their level of influence. Maybe a more modernist way the Bahaust architects from Germany. I think primarily I was influenced a lot by the Post and Beam era experimenting with form and structure.

E. Gettis: The Post and Beam era is that a phrase that you had in school?

C. Marr: It is a structural framing method. It is a very old way of framing a building but modernist architects were experimenting with that kind of architecture.

E. Gettis: You have already answered this to some degree but separate from the architects that influenced your own work, what were your own architectural influences? You mentioned the Japanese Garden House. The other architectural styles that influenced you or something separate from. If the design was done by a certain architect that architect might have influenced you but if there were specific building types or architectural styles that influenced you.

C. Marr: I think it was the expression more than by that I mean the architects way of developing ideas through their structure. I guess Frank Lee Wright was influential as far as his way of designing and planning and opening up the floor plan to a large degree.

K. Jarrell Johnson: What do you consider to be your best work?

C. Marr: Well, I think all in all, I think there were several projects. The Provident Bank Building not only here in Riverside but I did one in Hemet. That little building I think expresses a lot of the ideas that I had at that time. My own house which I have lived in almost 50 years on Hawarden Drive; again that is a Post and Beam very classy open-garden house. Well, some of the school-work, I have done a few schools in the area; John North

High School, George Washington Elementary School on Jane Street here in Riverside just below Victoria. It is keeping with the philosophy that I have that a building should feel right in its environment and be a good neighbor. I think that is important to me. I tried very hard with the Hall of Justice here in Riverside, as we can see right out the window. That building had to be next door to the old County Courthouse and I did not feel it should be too shocking a modern building. It should be a building that feels comfortable with the old building.

K. Jarrell Johnson: Is that the one with the green roof?

C. Marr: Yes, some of the architects have questioned whether that was the right thing to do but that was my philosophy at the time and it still is. I think it is a nice building. It feels comfortable in the neighborhood I think in particular with the old building. We could have had something very classy too I suppose that would have worked but I didn't think it was appropriate to have something too stark or edgy.

E. Gettis: Do you to have the address and date of construction and perhaps the client?

C. Marr: I have some materials here that would help. These are brochures, this is one our 10 years in business. I have one here for 25 year brochure. Then the 50 years, this one is not mine, this is the AIA celebrating 50 years because they started in 1957 in which I was a Charter Member. In fact, I was awarded best honor at that time and this explains it. There are some old photographs of some of the architects. There are pictures of my house.

E. Gettis: The house that you mentioned on Hawarden that you are particularly proud of is there an address for this? Is that your house?

C. Marr: Yes, 6816 Hawarden. Well, only in that I think that it expresses my design philosophy as well as opposed to being garden-type house. It is a house that my wife and I, she is the gardener more than I am. We live in a garden. The house is just part of the garden. That was the idea of the house. It was not to be a signature structure so much as I felt it should be just the indoor part of the garden. We have an acre of garden. That is a lot of garden to take care of and we have been doing this for almost 50 years. Here is the

dedication of the Hall of Justice. We also did the restoration of two buildings in town, the Arcade building between University and Orange where I had my office for over sixteen or seventeen years. Henry Coil was the partner in that venture. I have miscellaneous photographs such as the Salvation Army building.

N. Larsen: I took classes in your building, RCC. It is a very comfortable building.

C. Marr: We also did the student center bookstore building.

K. Jarrell Johnson: Other than your own buildings, are there any buildings in Riverside in the modernist period that you particularly admire?

C. Marr: Well, I think the County Jail Building is a nice modern building; Blaine Rawdon and Bob Brown. Bob Brown also was a classmate at USC with me and he had a firm Brown and Rawdon. Bob died a few years ago. Blaine is still living in town. Some of the buildings out at UCR are very nice. The one addition we did years ago at UCR, was the Director's residence.

Andrea: That is probably the Science Building. I will check when I go back to the campus today.

K. Jarrell Johnson: What would you deem the key buildings in Riverside from 1935 to 1965? The modernist mid-century kind of things do you think of any key buildings? There are all those buildings on 14th Street as well over on the Magnolia Center, downtown, Brockton Arcade area and Arlington.

C. Marr: One of the buildings Herman Ruhnau did the County Law Office downtown here; the Law Library. The County Center now, the administrative building, the addition not the original building. I did not think much of that. The newer addition has helped the older building quite a bit.

K. Jarrell Johnson: This is any time period; are there any buildings in Riverside that you particularly admire?

C. Marr: There were several houses that were done by in the period as you go back to 1935, I can think of some of the houses that G. Stanley Wilson did. I think the style at the

time was very appropriate, the Spanish Renaissance period style. There are some buildings around Mt Rubidoux that were done by G. Stanley Wilson and other architects at that time. The schools that G. Stanley Wilson did were very well done. University Heights and the Middle School they have tried to preserve on University Avenue. Unfortunately, they lost Magnolia School all that is left there is the auditorium. My wife went there. I went to Palm School that is a nice building. It is an adult education building.

N. Larsen: What is your favorite building in the whole world? Such as my husband likes the Gamble House I like the Kauffman House.

C. Marr: Falling Water by Frank Lee Wright would be my first choice. I guess I fall in line with the architects that chose that as the single most important work at one time. I can't think of the date. That is a great building. I haven't been there. I would like to visit it some day. I have several photographs of it. There are other houses I have seen. We took a Frank Lee Wright tour one year around Lake Michigan and Wisconsin and we saw the Johnson Wax Building. I am not a real fan necessarily of Frank Lee Wright but I guess I am, I enjoy his buildings. I think some of the buildings were forced but he was a great architect. I do admire the Greene Brothers of Pasadena for the time that they were working. They have shown some of those houses that withstood the time.

E. Gettis: What were the buildings thinking back to Riverside, what were the buildings that were considered good or even pivotal at the time they were done? If we imagined that this was the modern period. Thinking in 1935 to 1965 were there buildings that were highly revered at the time they were built or considered to be pivotal design work.

C. Marr: Here in the City?

E. Gettis: Yes.

C. Marr: I hesitate to a -- well I wish I had these questions before hand.

K. Jarrell Johnson: Well, you can certainly get back to us. We will send you home with a set and we will let you think about it some more.

E. Gettis: Can you give us a list of who the key architects were at the time? I know we have already got quite a few names.

C. Marr: In that period?

E. Gettis: Yes, that time period.

C. Marr: Well, Herman Ruhnau he was kind of the dean of architects at that time. Brown and Rawdon did very good work. Bob Louise of Louise and Harbach. I think Bob Louise has gotten a bad rap over the years. I didn't agree with some of his design and I didn't think he was particularly a real good designer. The City Library has been in the news recently and the Fire Station downtown. The Fire Station downtown I think for the international style I think is quite well done. I don't think it is a good neighbor for the neighborhood. If you place that building somewhere else, on a different site, it has the right proportions and scale for that type of that style of building. I don't necessarily like the library. I think functionality the library works well. I have been in it many times. At the time that was designed people like, Durrell Stone and he came up with this concrete lattice work on the exterior which was a very nice building and it is today. I think Bob Louise was influenced by that lacy stonework on the exterior. Again, it does not sit right in the environment. I think some architects did their own thing without thinking about the neighborhood or the environment. I don't mean to rap Bob Louise that way. Those two buildings on Mission Inn Avenue seem to be a jarring entity. But otherwise I am not a real fan of Poly High School on Victoria again that was Bob Louise's work. So, I had some problems with that work. He and Herman Ruhnau were involved with Ramona High School and that was before I came back to town.

K. Jarrell Johnson: Who do you think were the key architects at the time?

C. Marr: The one I mentioned Harbuck and Ruhnau my office my firm was involved. There were other architects that did work in the Brockton Arcade, for example, Bill Gates.

K. Jarrell Johnson: William Gates.

C. Marr: That is a different Bill Gates than we know today.

K. Jarrell Johnson: Was he a Riverside architect?

C. Marr: Yes. There was another one who passed away at a young age. Jack Berg, he did the Brockton Arcade him and Bill Gates.

K. Jarrell Johnson: Was he a Riverside architect too?

C. Marr: It was unfortunate; he was murdered in San Diego in 1962.

E. Gettis: Which architects either from that list or otherwise in retrospect do you think should have received more recognition than maybe history has provided?

C. Marr: I think Bob Brown, Brown and Rawdon. You might find it interesting to interview Blaine Rawdon. He is a good friend and he will have some good remarks. He was a good influence on a lot of people.

E. Gettis: What other architects were doing work in Riverside during that same time period that maybe were not considered key architects?

C. Marr: I mentioned a couple Jack Burg and Bill Gates and Bill Cowan. It was Cowan and Bussy at the time early on and then became and Bill Cowan went down to Mexico. So the firm became Bussy, Brown and Hoffman.

K. Jarrell Johnson: Who was the Brown?

C. Marr: Charlie Brown who was an architect here locally he did the new church out in the Orangecrest; the Grove. Then he left and there was another Brown, Dean Brown who worked for me he and Zigmar Hoffman worked for me for ten years or so. Then they became Bussy Brown, Brown and Hoffman and then Charlie Brown left and became Busy Brown and Hoffman. Then Dean Brown died and Zigmar retired and so the firm was no longer.

E. Gettis: Were there any landscape architects that you worked with a lot during that same time period that did modern landscape design?

C. Marr: Yes, Randy Hlubik, prior to that Garrett Eckbo taught at USC and we worked with one of his principals on the downtown plan.

E. Gettis: He was a landscape architect?

C. Marr: Yes. I worked a lot with Randy Hlubik. Tim Maloney of Community Design Works, was the principal who started.

E. Gettis: He is one of our Planning Commissioners right now.

K. Jarrell Johnson: Besides Rawdon, who are some other people you think we should talk to asking these same questions? Should we talk to Charlie Brown?

C. Marr: Talk to all of the architects that you can. I would not leave out any one of them. Dick Frick of Cole and Frick might be one to talk to. He and Jerry Cole worked for me about 15 years each and then they formed their own partnership. I have high regard for Steve Crow. He is one of the younger members. I think Steve is doing some important work right now. He has a versatile design philosophy. I am not necessarily a fan of all of his work necessarily but he does good work. It is in a very technical, modernist design to me sometimes is a little edgy, trendy.

K. Jarrell Johnson: He is here in Riverside.

E. Gettis: He is on Brockton.

C. Marr: He is a very good architect.

E. Gettis: He did the Arlington Library.

C. Marr: His own house is just above me on Rockwell. Architects have their own philosophy that is what makes them individuals. He would be a good one to talk to. I don't know that he has done that much work downtown. I think he helped the City Hall here upstairs on the Mayor's patio. He is an important architect today in town.

N. Larsen: Do you like the Arlington Library addition that he did?

C. Marr: That is what I was saying what he did is very classy but it is separate from the building. There is a passageway that connects. I think it works okay but I don't know that I would approach it quite that way but it seems to work. That is what architects do if you notice all over the world why there are architects seem to be doing additions to buildings that are not necessarily in the same style of the existing building whether it be glass or

some other form. If it is done properly, but sometimes it is not but if it is done properly it seems to work.

K. Jarrell Johnson: Glendale Federal Savings they are the one that put the big murals up?

C. Marr: That was done by Sam Clemens or his office.

E. Gettis: The mural?

C. Marr: The mural, Home Savings I can't think of their famous name, the owner or started that Annenberg who lives in the desert.

E. Gettis: Annenberg.

C. Marr: He knew Watercolors in Claremont, very famous watercolors. He designed a lot the murals for the Home Savings Buildings. Stiles Clements, the architect, was not responsible for the mural, he did the building. I can't think of the very famous, I knew his daughter a friend of my wife's friend Beverly Wingate who married Sam Maloof. Sam Maloof and Beverly were married in my garden in Riverside about five or six years ago. I have six or seven houses in the neighborhood. That is not my primary work but I did enjoy doing houses on occasion. There is also a house right next door to me on the corner of Rockwell and Hawarden that is a nice little house.

K. Jarrell Johnson: Did you do that one?

C. Marr: Yes.

K. Jarrell Johnson: Did all the houses that you designed were they all post and beam?

C. Marr: Pretty much.

E. Gettis: Since you know a lot of these architects and you felt like you knew them personally as friends were there – what the social context was in that time? Did you have events or potlucks at each other houses? Did the AIA provide some sort of social structure? How did you all mingle and know each other?

C. Marr: That is a questions I guess that I would have to say that there were a few of us that got together. Bob Brown, who I knew in school, as I indicated to you and his wife and Jerry and his wife Jim Culkins and his wife, Blaine Rawdon and his wife. We would get

together on occasion. The AIA meetings were social affairs as far as the architects were concerned. It was not all business. We enjoyed one another. We had semi-annual meetings with the wives. I put it that way only because I didn't mean for that to sound sexist. There weren't any women architects at that time. I must say that some of the women architects in our country were not recognized. It is coming out now in fact in the Los Angles Times, just this past week Sundays paper there was a house that was done by an architect in Los Angeles in the late 40s post and beam style house very modern classy nice and warm that was done by a women architect. I didn't know her but I would have liked to know her name. I was very impressed by what I saw. It would have been a house that I would have liked to have visit. When we were in school in the late 40s and early 50s the case study houses were being designed and built famous house many photographs, one example, Ames house was under construction at the time. The class did filed trips to visit many of the houses that you see that are historic moments in history. At that time, they were in on the cutting edge of the work that was being done in the Los Angeles area. Jones, famous for his work. Charles Eames and his wife; not only the house that they designed and built for themselves but also furniture. We have some Ames furniture in our house and I admired his work and his film work too.

E. Gettis: Now days the AIA has a continuing education program. Did they have something like that then where they would offer continuing education type classes that you all would attend?

C. Marr: Not that I can remember to any great extent. There were national efforts to keep us involved with the latest technology but the influence of the environment. I think that we should all remember that after World War II it was important that we come up with and build houses that were sort of lacking what people who wanted them. So it started the boom in housing the tract work that was done. So the emphasis was more on that then it was continuing education such as environmental concerns. Some of us had environmental concerns but it kind of took a back seat to the needs of the day. The needs of the day were

as I said building commercially so I started my practice at a very good time economically for we architects. We were so busy and it happened so fast. I grew so fast that my banker said Clint you have got to slow down. You have to stop growing so fast you are going to be in trouble. It seems like we opened the flood gates the way people just wanted to build in the 50s.

E. Gettis: How did you hear about new designs happening elsewhere in southern California, nationally or even internationally? Was it just mostly book lit or was it a magazine subscription that would make you aware of new construction or newspapers?

C. Marr: The Architectural Journal, Architectural Record and we had a magazine back then called Pencil Points that was the forerunner of progressive architecture which was a know entity at the time. Of course, newspaper and other trade journals. Some of the magazines are out of business today. Arts and Architecture Magazine, that magazine lasted a few years.

E. Gettis: What building do you think gave you your first break as an office? Is there one building in particular that got you attention that gave you some business?

C. Marr: I think because of the Lilly Tulip Building. I don't look at it as the greatest things that we have done. There is a little story behind it. It came just a year after I started. I started January of 56' we got that commission in the summer of 57'. The Lilly Tulip people wanted to build a building in Riverside. They chose Riverside for whatever reason but they chose a site out there on Iowa Avenue. It was about the same time I was working with Rual Johnson, Johnson Tractor Company. I did that building on La Cadena earlier in my career. Eric Ampman was General Contractor. Those two were a force in the community. These are the big hitters. They came to me and said Clinton we would like to have you work with us doing the architecture and the plans for this building. The Lilly Tulip people had a building in the mid-west, Nebraska maybe. It was an all brick, red brick building. They said we want you to take these plans of this building and we want it designed in a tilt-up concrete method. It was a really big job and I really got the attention of the other

architects at the time. Who were pretty envious almost to the point of Ruhnau and Bob Luis particularly were these two older offices and thought this was a big job. I got the people's attention a lot of press. At the time the Press Enterprise was very willing to show and bring the credit to architects which they do not do anymore. The press you hardly ever see a rendering or a photograph of a building they never mention the architect. That was completely the opposite when I started. And I don't think it had at all had to do with the fact that I designed the publisher's house but it did help. Tim Hayes, I designed the Hayes house there on Rumsey. It is shown in one of the brochures. Helen Hayes is living but she is not doing well health wise. Of course she and Time divorced some years ago. It seemed like no matter what I did, I have two large scrap books of clippings. I look back at that time and I think what a difference. It is like day and night. So I received more than my share of press and so of course that helped. I would get letters from the Mayor, whoever saying what a great job I did on this building. It was very unusual and I say that now. I do not mean to sound at all vain about such a thing but it is such so different than it is today. I think people who do creative things after all you do not get credits for it any other way. It is the only way to be known in the community. Not the only way, word gets around but I think of the young architects today starting out and they are kind of working out of a vacuum; it seems like.

K. Jarrell Johnson: What made you decide to make the Lilly Tulip cup free-standing instead of sticking it on the side of the building?

C. Marr: Well, there is a story. The folks wanted this cup up on the corner of the building as an entrance. They walk under the cup into the building.

K. Jarrell Johnson: That is what they did on their other building?

C. Marr: Yes, in fact he has a rendering that he comes across once in a while going through material he comes across this the architectural rendering showing this cup on a angle over the corner of the building and I think I am glad I talked them out of that. I just talked to them and they made a separate little garden. There used to be kind of a floral

garden display with the cup. That was a very interesting technical building because they had all these overhead lines from one place to another.

A. Ducusin: When you are talking about it bothered you being the way that they wanted it. Do you do collaboration then with the people that you work with? Do you listen to their purpose first for the building as specifically for Provident Bank do you listen to what they want to highlight. How do you compromise with your own style with them?

C. Marr: You have to get the owner's program and find out their needs and their wishes of the building. The needs that are done not functionally but esthetically and public relations wise after all a building becomes an image for the company. They had many conferences just like this talking about the use of the building and how they wish to be seen in the community. For Provident, for example, Dr. Gordon London, the owner, he started right across the street. My office on University, it was 8th Street then, upstairs at the ally by the bank building. I was upstairs I took a suite of rooms for offices that Reid, a lawyer, Jim Law who became a judge later had a suite of offices. Gordon started the building right across the street and the old bank building was on the corner then. BB&K were upstairs and there was Borne and Bumper Realtors were downstairs. There was a story there. Jim Krieger came out of his office one day and I came out of mine. We kind of waved at each other. He said come here I want to talk to you we want to build a building. So we built Best, Best and Krieger; their first building at 12th and Orange. Getting back to the Provident, he met with Gordon several times. We talked about the need and his needs and wishes and we started our schematic drawings showing the relationship of how they wanted to work in the building. Gordon was a pilot and he had an airplane. He would call me and say Clint how about lunch today. Sure let's do it and he said okay I will pick you up. So the first time he did that we drove out to the airport, by the way I did an airport terminal building too, and first time we did that we drove out to the airport and we would get into his airplane to fly down to Desert Oasis. it has a grass runway I think it was in Palm Desert and taxi up to the restaurant later have lunch and get back in his airplane. I thought that was kind of neat. I

had so many conservations with Gordon. They were working lunches so we talked many times and that is how I would get the information.

A. Ducusin: What did he want to highlight for the building. What kind of image did he want to portray for the bank?

C. Marr: He wanted a very professional commercial look. I think that is a nice building. I have always been pleased.

A. Ducusin: When you decide the style of the building, do you really consider that it is going to endure for a long time?

C. Marr: You hope it does. I must say it takes a lot of people to put a building together. Not only the construction phase but in the planning stages. It just isn't me. In my office, I always wanted to set the tone for the building. I was the guy who met with the client more than the other people. I always had other designers in our meetings; engineers. I have told people I have hired more engineering companies than people can imagine everything from soil engineers to acoustical engineers everything in between electrical, mechanical, structural plumbing; any kind of engineer that you can imagine. These people were always involved in the very basic design of the building; that was important to me. I was the guy that I always felt that I wanted to get a hold of this and mold this into some kind of design that not only that I wanted but I hoped that the client of course and the public would like so that was always important to me but it took a lot of people to do that.

A. Ducusin: The people that you collaborated with were they also satisfied at the end like you are?

C. Marr: Well, yes we have there are a lot trial and error drawings. We always draw up a written program of the client's needs. That is a guidance a map, a long range map to look at while you are designing. The design just does not come out of a vacuum. It is not a secret how a design happens. It happens because you get the information and you start to put brick upon brick and you start buildings these ideas that come forth. Sometimes your ideas are way off the wall and you look back and wonder how in the world did I ever come

up with that idea. It seems simple a building is built and there it is in all its glory but it just doesn't happen. It takes an awful lot of work and study to put it together.

N. Larsen: We just came out of a mass building boom before our economy took a drop and people were just building basic tilted-up no flavor no spirit. Do you feel that those buildings will endure like the buildings you designed will endure? Do you think that we will look back on them in 50 years and appreciate them like we appreciate yours or the 50 years prior like the Greene and Greene buildings?

C. Marr: I think some will but I think very few will. There are important buildings but the buildings are, I would say that maybe less than 10 percent of all the buildings built today are going to endure for a long period of time. It is in the people's culture. He thinks commercially that there some that are some only thinking of their present needs. They are not thinking long term. Not all, but some do. The way the houses are built today built above the hill off of Overlook and I think to myself I don't know why people like a certain kind of house or style. I don't know if it is a means of solving a present day need and they are not thinking in terms of the long range. Some of the houses in your neighborhood are nice little houses and they have withstood the test of time. Sure people want to modernize them of course bringing the kitchens and bathroom up to present day standards and that is understandable. We did one addition to a house on University Avenue up above Mt. Rubidoux it used to be the Yeager house and then his friends Paul and Joan Hall raised their boys there. I don't know who lives there now. When the Halls lived there I did an addition to it.

N. Larsen: If you were becoming an architect today, do you think that you would have the same sort of ideas going forward that you did when you were a young architect at USC?

C. Marr: I think the basic philosophy is the same. Obviously, I would be thinking about a different pallet as far as materials and forms and structures. I have told people would I design my house differently today than I did back then but I still enjoy my house. It still does what we intended it to do. Some of the details would be different. I have learned the

hard way that some of the things that I thought were important to me at the time are not that important today. By that I mean my house is designed on a module. I was very module conscious. It is a planning module of three feet and a three feet module is based on the Japanese Tat tome map. I was too rigid in staying with that so our hallway is three feet. It is not wide enough. We raised both our children. My wife and I still live there. Three foot wide hall, in fact it was a little bit less because three foot was center line of partition so it was a little less than three feet. You can hardly pass anyone in the hall. The hall is not very long it just a short hall from the family room to the back bedroom. I would not be so rigid in my thinking. I use the four-foot module on the house that is under construction. I am doing a house right now off the corner of Mary and Hawarden it sits on boulders. It is not ready to show but they doing the finish interior work now. It is a little better planning module. This house under construction now, he started talking to the client in January of 2003. It has been six years. It took a while to design it. The owner wanted to design in steel so I did all the working drawings and details as a steel structure. The client called me one day and said that he sorry to tell you this, he is a general contractor. He said I have been watching the market for steel and prices have gone up and I want to change to wood. I told him we are in the Building Department it is being plan checked. As embarrassed as I was I had to call the superintendant and say we are going to design the building different and hold off on the plan check. Now, it is partially steel because the elevations on the first floor is right down on the boulders and there is no room to, it would upset the whole thing is to raise it which you would have to do if it is wood for termite purposes. You have to keep it a certain distance between the wood and the ground. The steel frame could be right on top of the boulders.

E. Gettis: I think that it is for our questions. I am sure that we are going to be calling on you for additional questions here and there.

MODERNISM CONTEXT STATEMENT
BLAINE RAWDON
ORAL HISTORY INTERVIEW

Interviewee: Blaine Rawdon
Interviewers: Erin Gettis, Kim Jarrell Johnson, Nanci Larsen,
Date: April 13, 2009
Transcribed by: Frances Andrade

Erin Gettis: Today is April 13, 2009. I am here with several people: Nancy Larsen, Cultural Heritage Board member; Kim Johnson, Historic Preservation Planner for the City of Riverside; Frances Andrade who is going to be doing dictation for us. I am Erin Gettis the City Historic Preservation Officer and we are interviewing Mr. Blaine Rawdon as part of our State Grant on Modernism. We are located today in City Hall on the 3rd floor. With that Mr. Rawdon, we have a series of questions we are going to ask you. We are each going to take turns asking those questions. Although, we reserve the right to ask other questions not previously printed out here that you may trigger our curiosity about. And this is meant to be kind of a dialogue if you have things you want to add, don't hold back and we are all going to do our best to not. To have one person talk at a time so that we can get this recorded. With that, thank you for coming. We are going to turn it over to Nancy Larsen, she is going to start off with the first set of questions.

Nancy Larsen: Where were you born?

Blaine Rawdon: Plainfield, New Jersey. 1923, All Saints Day. I always say that, everybody should know that, automatically anyway. You've heard that before.

Nancy Larsen: November 1.

Nancy Larsen: Where did you grow up?

Blaine Rawdon: My folks moved to Baltimore, when I was….. I don't remember anything there and then Cleveland, but all my elementary years were outside of Philadelphia.

Nancy Larsen: When did you come to Riverside?

Blaine Rawdon: I got out of architectural school in '52 and came here to Los Angeles after looking for employment all up and down the west coast. At the time the west coast was where most of the young architects wanted to be in unless they wanted to do remodels in New York City or, you know, some other big town. The avant garde work, I guess you could call it, was all on the west coast.

Nancy Larsen: So you came because it gave you freedom to do…

Blaine Rawdon: Yeah. I didn't want to go to Chicago because my wife's parents were there and they would be telling me what to do. You don't have to put that down, I'll get in trouble.

Nancy Larsen: What made you decide to go into architecture?

Blaine Rawdon: That is an interesting. My dad was a, in the typewriter business and was an office manager for Underwood Typewriter Company in various places, in the end in New York. And he had to do plans, office layouts to… when they get a new office or remodel or whatever. So I was watching him do this. He was an amateur but I got interested in planning at that level and some friend of his was a professor, Haverford College, subscribed to architectural magazines and there was an architect in town that, a friend of the folks, and they both gave me all their old architectural magazines. And I began designing plans basically, not elevations or anything, just free hand.

Kim Johnson: How old were you when you were doing that?

Blaine Rawdon: Oh, anywhere from 10 to 15. Something like that.

Nancy Larsen: So where did you go to school?

Blaine Rawdon: I went to public high schools and then I went to a Congregational prep school in Ohio. My mother didn't like the idea of my playing football and all other assorted goof off things and was very fond of this preacher who ran this place, and so I got a scholarship to go there, that helped. That was called Western Reserve Academy in Hudson, Ohio. Then I went to Amherst College, also congregational school. I was indoctrinated early. Then I went into the service and when I came back I finished up at Amherst and

went to Columbia School of Architecture. So I had one year at Amherst before the war and the rest of it after the war.

Erin Gettis: When you said you got out in 1952, that was that from the Columbia School of Architecture?

Blaine Rawdon: Yes. '48 to '52 at Columbia.

Erin Gettis: Did they call that a masters degree then?

Blaine Rawdon: Yes, masters.

Erin Gettis: What was your undergrad degree in?

Blaine Rawdon: Fine Arts. I started out to be an economist and that was so boring, couldn't cope with it. I switched to history and couldn't read fast enough.

Nancy Larsen: What firms did you work for before starting your own company?

Blaine Rawdon: I have a whole list.

Kim Johnson: Do we get to keep that?

Blaine Rawdon: Sure. I worked for a firm in LA, Doug Honnold, Douglas Honnold, for a short period of time. Then he ran out of work and I was the newest guy in the office so I got canned. He called me in and he said, "I don't know if you are interested in this but". He called me in and said that the client he expected to put me on the job never did go ahead. And I said why didn't he go ahead and he said he didn't get out of jail, it was a casino in Vegas. Anyhow, then I went down the street and went to work for Caughey & Ternstrom. After that, that was my connection to Riverside because Caughey was, did the original juvenile hall and a lot of elementary schools.

Kim Johnson: What was his name again?

Blaine Rawdon: Caughey. Milton Caughey.

Kim Johnson: Milton Caughey. So that is how you pronounce his name.

Blaine Rawdon: I didn't know it, he didn't know it but we both went to Amherst and then he went to Yale. And I did some work here with Clint Marr at North High, maybe he didn't tell you that. Then I went to Victor Gruen, that was a big firm. They did a lot of planning,

can't think the name of the town, Fortworth, TX and that was my exposure to city planning. Then I worked for a guy name Neil Deasy, Cornelius Deasy. Then I had a partner, we started a firm Pearson & Rawdon and then I came here and worked for Ruhnau, Evans, Brown and Steinman as did almost every other architect that has ever been in Riverside. We had an alumni party one time in the Rotunda, the Mission Inn. Herman's office was in the basement, he called it the fountain level, didn't like the sound of basement.

Nancy Larsen: Fountain level. That's good.

Blaine Rawdon: Yeah. They had a beautiful fountain down there, probably still there.

Nancy Larsen: It is.

Blaine Rawdon: We had a reunion and he almost died of a heart attack when all these guys that had worked for him over the years turned up, must have been 40 or 50 people spread all over the country came out. It was something else.

Erin Gettis: So you worked for yourself and then you went to work ..

Blaine Rawdon: Yeah. I was teaching at. I had a partner named Pearson, Harry Pearson and was teaching at SC at the time. I taught for about 6 years.

Erin Gettis: What was the range of. Do you have that on there?

Blaine Rawdon: I didn't put it down.

Erin Gettis: What was the range of years that you were teaching there?

Blaine Rawdon: Oh boy. I'd say, I came here in ..

Erin Gettis: In '52 to LA. '64 to (hard to understand). Somewhere between there then.

Blaine Rawdon: Yeah, sounds right.

Erin Gettis: Do you remember any of the teachers maybe that you were teaching with at the time there.

Blaine Rawdon: (hard to understand) Castra, Conrad Buff, Don Hensman, Emmet Wemple, AQ Jones, Arthur Galleon who was a Dane, he was a kick, wonderful guy.

Kim Johnson: What made you decide to come to Riverside?

Blaine Rawdon: I was part of a support group for the school and so was Herman Ruhnau, an SC support group. Oh and then Cliff Caughey had part of the Ramona High School and I had done some sketches for Ramona, on the Ramona job that Herman saw of course because he did part of the school too. My recollection was there were three or four different firms doing various parts of the town and Herman began to try to con me into coming to Riverside. He was good at that. And he succeeded. I wanted to get the kids out of Los Angeles. We had four kids and it was not a particularly good place for them.

Kim Johnson: Who were the architects that most influenced your work?

Blaine Rawdon: Oh, the local people. You mean..

Kim Johnson: Well anybody.

Blaine Rawdon: Caughey was quite an influence unfortunately he died when he was 45. Victor Gruen as I said before. The guy that ran the planning for Gruen was a Swiss guy named Ba? Zwicker. Of course Cal Straub had a firm, Blas Straub and Hansen, we had office space in the same building, different floor and so we were together all the time and were influenced in that sense. There was a teach at SC, landscape architect and basic design teacher named Wemple, Emett Wemple, wonderful guy. Another influence was a structural influence of a Japanese American named Mal Kanda, who did almost all of the work for us after I came here. And he did work for Ruhnau also. My partner in Bob Brown in Riverside who was part of the Ruhnau Evans Brown and Steinman, that Brown. There were a lot of Brown's in Riverside.

Kim Johnson: Yes, we have realized that.

Blaine Rawdon: Yeah. And another was a friend of mine who I worked next door to for a long time named Ray Kappe. You may have come across, he is probably the best unknown architect in California. I mean unknown by the general public but certainly known by the architects.

Kim Johnson: How do you spell his last name?

Blaine Rawdon: K-A-P-P-E. He founded. What's the name of the school, It's in downtown LA.

Erin Gettis: A new school of architecture.

Blaine Rawdon: Yeah. Before that he was a dean at Pomona, Cal State Pomona, and then he got in an argument with someone and started his own school. Did very well, it is still going. Then the Dutchman that I worked with here, went to school with here and then he came to California named Harry Salm. Did some really remarkable work in northern Holland.

Kim Johnson: So what were your architectural influences?

Blaine Rawdon: Oh I wrote down two names Charles Eames and Mies Van der Rohe. There are a lot of other influences but none quite like that.

Kim Johnson: So what do you consider to be your best work?

Blaine Rawdon: Oh not, that's the meanest question. I like a whole bunch of them. What did Clinton say when you asked him that.

Kim Johnson: The Provident Bank Building.

Erin Gettis: The Provident Bank Building and Central Avenue.

Kim Johnson: and the Hall of Justice, he likes his Hall of Justice building.

Blaine Rawdon: Yeah, that he did. His own work, you're talking..

Kim Johnson: Yeah, we're talking your own work.

Blaine Rawdon: The one I had the most to do with I think was the Convention Center. Our firm along with Hope Associates from San Diego did the Presley Jail. And that is probably the most, was probably the most. They are both interesting buildings was probably the most interesting building we did because the whole concept of trying to handle all of these prisoners with a minimum of staff. The load is immense on them. That was a good job. I ended up doing this, my partner died just before the construction on the jail started so I ended up doing all of the supervision.

Kim Johnson: That was Bob Brown.

Blaine Rawdon: Bob Brown died, yeah, in '89. He and Clinton were classmates at SC. We did some other work, the Catholic Church at Streeter and Central, Our Lady of Perpetual Help. That was Bob Brown's church. I think he wanted me to do it so that if he was in the congregation and someone said why in the hell did you do this? He could say I don't know my partner put that up. Anyhow that was an interesting building. Before I worked, when I worked for Herman I did some work. I was in charge of Webber Hall at UCR. Another very complicated building with six different scientific laboratories and that was a load. And the savings and loan building down on Magnolia near Van Buren called Sovereign Savings and Loan. Which if you go there now you'll faint, because it is a mosque. You probably know it. It was a kind of (hard to understand) type of building of all glass and they covered it up. I almost drove off the road when I saw it, complete shock.

Kim Johnson: What building in Riverside are you proudest of?

Blaine Rawdon: Of ours, out of all of these. Oh I think the Convention Center, I certainly had the most to do with that. Which was also kind of complicated, I don't think it has ever worked out as well as we thought it would but I don't know it's a subjective comment.

Erin Gettis: I think there is a blog called raincross blog that has a bunch of renderings posted of the convention center and then also the other proposed buildings that were supposed to happen to the north of there. Were you a part of that work?

Blaine Rawdon: Yeah. Well, I didn't do those renderings, beautiful renderings. There was a guy that we hired and I don't remember his name anymore, that is what he did and he was really good at it. What was it... Park and Associates got the commission to do the concert hall.

Erin Gettis: Yes, it was round, right?

Blaine Rawdon: We talked all the time to them got to be good friends with those guys and talked about the plaza that is out in front, they were at the end and we were to one side and they didn't go ahead with that which was a horrible mistake.

Erin Gettis: Yeah, it would have been nice to have a terminus.

Blaine Rawdon: Well it was the Israeli war at that time and the prices went sky high. We were under construction or just starting. The City Manager had a hemorrhage when the prices came in so elevated which we were not responsible for wars. And then they never built the other building at all. I think that is probably the biggest single mistake the City ever made but what can you do.

Kim Johnson: Are there any buildings in Riverside in particular that you admire?

Blaine Rawdon: Oh yeah. I like Myron Hunt's Congregational Church; Julia Morgan's YWCA, which is now the art center. The UCR campus plan which was done by G. V. Russell and bell tower which was AQ Jones and the Downtown mall that Ruhnau Evans Brown and Steinman did. I worked for them at the time but had nothing to do with it, I had other projects. I like Clint Marr's, I call the court house, the Hall of Justice. There was an office building on Palm and Arlington on the northwest corner. It was done by Brown, Brown and Hutton, Charlie Brown, Dean Brown and Sigmar Huff a contractor who also had his office there. That's a very nice building, still in very great shape. I don't know if any of the others have mentioned that one but I think that is a good one.

Kim Johnson: And that is at Palm and Arlington you said?

Blaine Rawdon: Palm and Arlington northwest corner, it's the only big building on the corner. And there is a medical office building on Twelfth Street done by a Brown, and not Charlie, not Dean, and not Bob and not the guy that ran construction for architect for the university. I never knew him but I think Clinton knows him or knew him or worked for Clint or something. I don't know the name of the building but it is across the street within the same block with Cole & Frick.

Nancy Larsen: Across the street, yes. It is a dental office now I think.

Blaine Rawdon: It's a dental office. It has two first floors. It is a two story building but you enter on one level, yeah anyhow.

Nancy Larsen: Its in a gully. It's a nice building. That's about it. So.

Erin Gettis: What would you deem the key buildings that were built in Riverside? We have an assumed time period of 1935 to 1965 but if you want to extend that up to the mid '70s that is acceptable too.

Blaine Rawdon: Well, I think the three high schools: Ramona, Poly and North. The other one, what's it called.

Kim Johnson: La Sierra? Arlington?

Blaine Rawdon: La Sierra, I don't think that was in that timeframe but I'm not sure. The other one, that Bruce. What's his name. Not Wendy, Warren Bruce did the Arlington High School but I think that was a little later than that but the other three sort of set the stage for the City. The downtown mall I think was a really big changer. I had nothing to do with it but I worked with Ruhnau at the time but that was not part of my work. There was a lot of opposition to it. I think the merchants had the feeling that if they weren't exposed to the automobile they were going to suffer. I don't know. I think that they did not understand how to sell it themselves. I thought it was pretty good. Fresno had. At the time Fresno was developing a downtown mall but that was kind of. Victor Gruen had done some downtown malls and in a planning sense was a very influential development. The whole idea to get people out of their cars. I don't think that we ever, the City ever, I say we, took care of the parking correctly. In fact, our firm and Clint and, trying to, where did I put that name down, oh. Bodine, Austin & Williams and Marr and Warren Bruce and Brown & Rodin all did a Downtown Plan for the City of Riverside which you probably haven't seen and there must be a copy in the Planning Department someplace.

Kim Johnson: And you all came together to do that?

Blaine Rawdon: Yeah. Bodine and Austin and Williams were an LA firm that had more experience in the operation of it. And we thought we knew more about the downtown and I think we did. I probably shouldn't tell this story but I'll tell it anyway. We were asked by the Planning Department to set some kind of progression, first do this and then do this then do this. How to accomplish in other words, which we did. Two years later. And it was

adopted by the City, two years later or so it was dumped. I remember the Mayor saying that it had been in existence for two years and nothing has happened. And I told him you know we plan it, we don't make it happen. The City Council makes it happen, very shrewd. And we had, I thought it was a great scheme. I don't know if you've seen it, I have the drawings for it.

Erin Gettis: Do you have a year about when you think that would have happened. It just helps us with our detective work.

Blaine Rawdon: That's my problem trying to remember when. I know that Bob Bowers was on the council. Bob Bowers. Maybe Clinton would remember. I could tell you, I could look it up. I have some of the drawings. I have the book and some of the drawings at home.

Kim Johnson: Ok. So if we can't find it we'll give you a call.

Erin Gettis: What were the buildings that were considered good or even pivotal at that time?

Blaine Rawdon: As I was saying the mall, the three high schools and UCR. And UCR. The influence of UCR is immense, you know and it still is and is more than ever. It started out to be a small school. I can remember that one of the first things I heard about it was that it was going to be the Amherst College of the west coast which I approved of, having gone to Amherst. Amherst is about 1,800 students, UCR is way out of that league, big time.

Erin Gettis: Do you think UCR is influential because it brought in a lot of other well known architects just from a design standpoint or because campus planning was a pretty big thing at the time.

Blaine Rawdon: It was a big thing and was an influence on the economy certainly. And yes Russell and a couple of other big time west coast architects besides the local guys and Anston and Allen from San Francisco. and AQ did the bell tower which. Curt Simon and I were, Herman assigned Curt Simon and I to work, it was a competition. So we were going to compete for it and we thought we had a winner but it didn't win.

Kim Johnson: For the bell tower? I see. Oh, that is interesting that there was a competition.

Blaine Rawdon: And I have photographs of that, for the model we made which I can get for you if you want to see them. It doesn't prove anything because it never got built. It was kind of fun.

Erin Gettis: Do you think the one that is there is better than your design?

Blaine Rawdon: No. But you know I think it works very well.

Erin Gettis: Yeah. You still listed it as one of the buildings you admire. Who do you think were the key architects during this same timeframe?

Kim Johnson: In Riverside.

Blaine Rawdon: Well. Certainly Clint Marr. Dean Brown, who was a student of mine in SC to give you an idea how the generational thing gets mixed in here. He died maybe 5 to 10 years ago, I don't know. Charlie Brown who is still active. And Sigmar Hoffman, I don't know where he is I haven't heard from him in a long.. but he was very good. Dick Frick, Jerry Cole, Bolton Moise, Wendy Harbach. Moise is the oldest of the bunch and Wendy is in bad shape.

Kim Johnson: Harbach? I don't think he's living, I think he died.

Blaine Rawdon: He is either not living or has alzheimers or something.

Kim Johnson: I do think he died.

Blaine Rawdon: I used to see him a lot at Kiwanis Club. There was one other guy who was a landscape architect who ran the architecture stuff for the university. I can't think of his name to save my neck. He was very influential because he rode herd on all the architects that did work at UCR and is a very knowledgeable guy aside from being a nice fellow.

Erin Gettis: Which architect, in retrospect, do you think should have received more recognition?

Blaine Rawdon: All of them. No. I don't have an answer to that.

Erin Gettis: I wrote down Ray Kappe because you mentioned him earlier.

Blaine Rawdon: In that sense, yes. I thought you meant in Riverside. The local architects, I'd say Ruhnau had a huge influence because he trained a generation of architects. He still, well his son runs the firm now. Herman died now a few years ago. And Clint I think did a lot of good work, Clint Marr. But you know, architecture isn't really a big attention getter. It's not like being a rock star. Everybody, I do it too, I say AQ Jones building, so and so. And that's not the way. It was more that way when Hunt was practicing. But boy, today it is a whole army of people involved and you are really leading the carriage or the chariot or something, pulling all the reins and keeping all these people organized. Certainly a job like the jail was. It's not a one man show. That's my sentiment.

Erin Gettis: What other architects were doing work in Riverside maybe that you haven't mentioned yet, during this same timeframe.

Blaine Rawdon: There were two guys and I cannot remember their names. One of them did a lot of tract work. I think that, I can find out.

Kim Johnson: Cowan and Bussy?

Blaine Rawdon: No.

Kim Johnson: Oh, I think Dick Frick mentioned those guys.

Blaine Rawdon: I didn't mention them. They should have been mentioned with the rest of the. I forgot about them. He was a single operator. Both of them were independent. One of them was involved with the guy that was murdered.

Kim Johnson: Oh, William Lee Gates?

Blaine Rawdon: Gates. Bill Gates. Who did some work with the Congregational Church by the way. The little chapel is done by Gates.

Kim Johnson: Oh ok.

Blaine Rawdon: I never knew him. I knew of him but I personally don't know any of the other work he did. The other fella, I saw him more often and I can't remember his name.

He must be gone too. He did a lot of tract work. I'm trying to think of a tract that is still pretty viable.

Kim Johnson: Not Harry Marsh?

Blaine Rawdon: No. Well that's a contractor. This is a guy, he would have worked for Marsh. I don't know if he did but that would have been the relationship. The area between Victoria School, north of Victoria School between east of the freeway and west of Victoria north of Arlington. Sungold! The Sungold tract. A lot of architects, I don't think would have given it a second thought, except when you look back and you see the area is still holding up just fine. As far as I can see, I don't live there but.

Kim Johnson: No it is nice. It is a nice area.

Nancy Larsen: And people still want them because they are Sungold homes.

Blaine Rawdon: Right. The area held up. I don't know if I've answered all the questions or not.

Erin Gettis: I have a few more questions if you don't .. These are ones that have come up.

Blaine Rawdon: I don't mind. I have time.

Erin Gettis: Now, you taught at USC so it is possible that, that may have been part of this. One of the things I am interested in is how the dissemination of information happened. Was it, you would hear about new projects, influential projects through word of mouth, or publications that you saw them in, or books, or maybe the teachers talked amongst themselves or lectures that you attended?

Blaine Rawdon: All of the above. Actually the magazines certainly there used to be one called Arts and Architectures, the AIA's magazines. Yeah, I think the influence of being around the schools. The students would bring in all kinds of things. What do you think about this?

Erin Gettis: Any other publications in particular that you remember being ones that you frequently looked at or didn't want to miss a copy of when it came out.

Blaine Rawdon: Yeah. And I can't think of the name of it. It is no longer available. What was the name of the editor. The one that pushed Eames so much. It was a terrific influence especially when I was at Columbia. We used to go to the. They had two libraries at the school of architecture. One was the big Avery library, a famous library. Then they had one up on the design floor which was just design magazines and we just lived in there just looking at magazines. The problem was they showed the pictures but never showed the plans, not as often.

Erin Gettis: Right. Limited pictures enough that you can't understand .. the whole of the building

Blaine Rawdon: Yeah, you would just have to go there.

Erin Gettis: I'm also curious about. You mentioned a little, I think, of how you met other architects when you were in LA. Obviously you met some at SC but did the AIA have events? Or did you all form sort of a group that you started hanging out together?

Blaine Rawdon: No. I think that we didn't really form a group. I go to the AIA meetings and get to know a bunch of guys. I got to know some of the fellas just from proximity, like Kappe. He worked, he worked for Carl Masten. I should have put him down. He worked for Masten before he went on his own. We used to have lunch together and talk about architecture, yak, yak, yak. Or have a drink after work. But we also had influences, structural engineers, for me, especially structural engineers Kanda, a big influence. Part of the culture, I don't know how to explain it. I had, at Columbia, I had a very good structural engineer who was trying to teach us engineering. He was on the faculty at both the school of architecture and school of engineering. We had a class, I guess one of the better classes from his point of view, architects that could handle the calculations. We got better grades than the engineering students taking the same course. He was so happy with us, we got a way with murder. We had one fellow, Puerto Rican student who, his English wasn't very good and Smitty's, the teacher, hearing was pretty bad. And so he would say to the Puerto Rican kid and say now what's the answer to this, probably write it on the board, the

question on the board, formula. The Puerto Rican kid would give him the answer and he couldn't hear it so he figured he was going to flunk him and he did flunk him. And we had to go to Smitty and say he knows as much as we do. Oh really? Yeah. Ok, so he passed him. I think he influenced me, I think I mentioned it before. Smitty's insistence on understanding the structure was very important. He did the structural engineering for the museum of modern art for example, so we knew he knew what the hell he.

Erin Gettis: Right. Well and I guess. I feel a lot of architecture from this period used structure as the design element.

Blaine Rawdon: Mease, for example.

Erin Gettis: Exactly. Right.

Blaine Rawdon: and Ames and I guess that is part of the reason I like their work. I like the historical work but I couldn't do it and I wouldn't do it. It doesn't seem. You can't find people to do the kinds of things that they were doing like the Court House for example. Maybe I should have mentioned the building but I think that the remodel is better than the building. The building is a copy of a building in France, anyway, not. I don't count that somehow.

Erin Gettis: When you came to Riverside then, once you knew Ruhnau, that was just kind of knowing the architects club after that you all just kind of got to know each other through AIA?

Blaine Rawdon: AIA, service clubs.

Erin Gettis: Any service club in particular?

Blaine Rawdon: Well Wendy and Jerry Cole and Clint and I were in Kiwanis. Dick Frick was in Rotary. Wendy Harbach was also in Kiwanis. I don't know about some of the others. But either one way or through another, through a contractor or … I don't know, you need them all. In the case, for example, Sigmar Hoffman, not.. Sigfried, there was two germans. Sigmar and Sigfried, worked for Ruhnau. A lot of them worked for Ruhnau and we had that kind of ..

Kim Johnson: Yeah. Kind of a center spoke.

Blaine Rawdon: There was an electrical engineer that did work for more than one of us. All that kind of thing. Kanda structural did work for most, not all but some of the others and. Russ Randal, electrical engineering likewise. In fact we were interviewing for a job once and discovered both of our structural and electrical engineer were both interviewing for both firms.

Erin Gettis: Some of them do that, a lot of them don't but some of them do.

Blaine Rawdon: Do what?

Erin Gettis: Where they will bid on, submit on several proposals rather than an exclusive arrangement.

Kim Johnson: What do you think of the downtown library?

Blaine Rawdon: Oh, you would ask that.

Kim Johnson: I'm going to ask everyone that.

Blaine Rawdon: I was, trying to think of his name, the guy that ran the library at the time.

Erin Gettis: Oh there was a book on him. We can get that, we have that.

Blaine Rawdon: He. I knew him from another group that met and he had some extraordinary, serious ideas about the library. How to organize the library. People criticize it now for no windows but he wanted no windows because he wanted shelf space. He was trying to be economical. There was a lot of criticism about it not fitting downtown, I guess that is what you are referring to.

Kim Johnson: Well, I'm just curious of you as an architect, of your opinion of that building not whether it fits in or not.

Blaine Rawdon: Well, I think the partee was ok but I don't like the, as one critic in San Francisco said, the bleached bones put on the façade. You know the big grill. The consultant, the reporter, labeled it bleached bones. This question was asked of me one time. We were having an affair, an opening of the YW, the new YWCA which Brown and I

did but mostly Brown because I had just come to the firm. They were having a cocktail party. I met, this was the first time I had been introduced to..

Kim Johnson: Moise?

Blaine Rawdon: No the reporter for the Press. Bernstein, who wanted to know about that building. I told him, whatever his name was, he was a friend of mine and I didn't want to get in. I suggested to him that if he wanted an opinion about... that was pretty accurate, to read this reporter from San Francisco's paper and that is where the guy called it bleached bones. The next time I saw Bernstein.. Bleached Bones. He remembered that.

Erin Gettis: I saw an article that Bernstein wrote in the early '80's. Where he interviewed several architects, you know, including Clinton Marr and even talked to Bolto Moise because he was still around I think.

Blaine Rawdon: He talked to Moise? I'd like to see that.

Erin Gettis: Yeah. You want a copy? I'll give you a copy after the, you'll probably find it amusing.

Blaine Rawdon: The other thing Bernstein did was he made the comment that, we have a hotel that looks like a jail and a jail that looks like a hotel. That was after the, the one you know, built across from the Convention Center. So, we like that. But a really, a big disappointment that they never built that concert hall. Get me off my podium but spending all that money on the Fox Theater is ridiculous.

Erin Gettis: Should build something new as opposed to...

Blaine Rawdon: Well, it's in the wrong place, won't hold enough people, doesn't have any wings, and they spent a fortune on it and some.

Nancy Larsen: No parking.

Blaine Rawdon: They haven't got anybody to. As far as I know they haven't signed up anyone to perform there. You can't put rock music in there, it's not anywhere near big enough for that. They had to rebuild the whole thing to get the site lines.

Kim Johnson: When did you build your house, the one you're living in now?

Blaine Rawdon: 1976.

Kim Johnson: What were your influences on that?

Blaine Rawdon: Molto Kanda the structural engineer who had given me some coffee table books on Japanese architecture. I couldn't point to anything directly, just the whole idea of screens and that sort of thing. I don't know whether you know the house but the site was a reservoir.

Kim Johnson: Do you remember the Hawkyards?

Blaine Rawdon: Sure.

Kim Johnson: Well you know their daughter? Barbara house sat for you sometimes.

Blaine Rawdon: I'd forgotten that.

Kim Johnson: Yes. Well she's a friend of mine. So when we were in college she was house sitting for you. I'd go out there and we'd watch the Love Boat. I don't want you to think we had big parties, we didn't. We'd sit around and drink Coke and watch the Love Boat.

Blaine Rawdon: Coke?

Kim Johnson: Yeah. Drink coke. Not. So I have seen your house but it's been a very long time. But how did you end up with that site, it's an old City reservoir?

Erin Gettis: Oh, interesting.

Blaine Rawdon: There was an ad. A friend of my wife's saw an ad in the paper one morning. It said view property, downtown Riverside. We were looking for land to build. I said that's impossible to have view property in downtown Riverside. I called the number and turned out it was owned by the City. Whatever that department was said well you can go out there and take a look. They auctioned it off. So we put a bid in. It wasn't a written auction, I mean it wasn't a stand up and show your hand kind. You wrote a proposal and sent it in to the City. After a while they called back and said well you were out bid so we raised it a little. At some point my wife saw that. Everybody had dropped out except for one person. We didn't know, it could have been imaginary but it wasn't. They said, my

wife said. The guy we were bidding against suddenly didn't want to put all cash in. She said lets just raise it, jump it and put it all cash and we drove him out. It turns out it was a councilman, we found out later. He was a nice fellow.

Erin Gettis: Where is your house located?

Blaine Rawdon: It is on Mount Rubidoux. If you go up 9th Street and there is a driveway that peels out to a little mound. You know where you enter 9th Street to go up the road, it goes around that property comes back to 9th Street. Well its that mound that sits there, the reservoir is up at the top.

Erin Gettis: Ok. Oh yeah, so this is the one you can see from the top of Mount Rubidoux. You walk along the base of it when you're on the trail.

Blaine Rawdon: Yeah. You can see it from somewhere up on the mountain.

Kim Johnson: But the reservoir walls are still there, right?

Blaine Rawdon: Yeah. I didn't. I didn't want to tear them. I wanted to put a house boat in there fill it full of water and put a house boat in. Then I wouldn't have to pay for a building permit and I could change around, change the view but my client didn't buy that.

Erin Gettis: Anything else you wanted to share with us. I think we have asked all of our questions.

Blaine Rawdon: You having a good time.

Everyone: Yeah. Absolutely.

Blaine Rawdon: You don't have anymore questions?

Kim Johnson: No. I don't think so but we do need to take a picture of you.

Erin Gettis: If you think of anything that you want to add based on this conversation, you can call me or call Kim.

Nancy Larsen: If someone were to ask you today whose your favorite architect, what would you answer?

Blaine Rawdon: You mean living.

Nancy Larsen: No. Anyone. I asked Dick Frick his favorite building in the whole world and he said Taliesen. That is Dick Frick's favorite building in the whole world. So what would be your favorite building and what would be your favorite architect?

Blaine Rawdon: Hmm. Gee.

Nancy Larsen: That's a toughy huh.

Blaine Rawdon: I don't know. I could think of so many. I think the Parthenon is pretty good. Mease. One of the most beautiful buildings contemporary buildings, more or less, would be the Cedar Building in New York.

Erin Gettis: That's Mease's.

Blaine Rawdon: Incidentally, there was an article in the paper, I forget what paper it was in. I think it was the Riverside paper. About a proposed huge tower they are going to build in LA with offices and residences you know. It looked like about 1,000 stories high. I thought, I don't think that is a place to build a building like that. Structurally, seismic stuff, that is really asking for trouble. I hope we don't have any quakes in Riverside. I think the only building that would be left, if we had a really good one, would be the jail.

Erin Gettis: Now we know where to run.

Blaine Rawdon: Yeah. All these two-story. Old two-story and three-story masonry buildings unreinforced. Whooo.

Nancy Larsen: It will be tough. We still have some schools like that also. When I was taking a class somewhere they told me that if that happens, they aren't coming to help anyone except the schools because they are going to be the worst. Some of the older schools.

Blaine Rawdon: Well they were upgraded at one point but that was 20 some years ago or so. Grant for example but now they got the students out of Grant.

APPENDIX IV: Work Study Program

Adler Tract

Belhaven and Balfore

Cliffside

Hawarden District

Magnolia Apartment District

Magnolia Center

Prince Albert Estates

Prince Albert Estates 2

Sungold Terrace: Mountain Streets

Victoria Groves

Whitegate District

State of California — The Resources Agency Primary #
DEPARTMENT OF PARKS AND RECREATION HRI #
PRIMARY RECORD
Trinomial
NRHP Status Code
Other Listings
Review Code **Reviewer** **Date**

 ***Resource Name or #: Adler Tract/Adler Tract No. 2**

P1. Other Identifier:
*P2. Location: ☐ Not for Publication ☒ Unrestricted *a. County: **Riverside**
and **(P2b and P2c or P2d. Attach a Location Map as necessary.)**
*b. USGS 7.5' Quad: **Riverside West** Date: **1967 PR 1980** T **2S;**R **5W ; Unsestioned S.B.**B.M.
c. Address: from the Corner of Maplewood and Brentwood to Palm City: Riverside Zip:92506
d. UTM: Zone: 10; mE/ mN (G.P.S.)
e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation: 4400 Block Brentwood Avenue/Maplewood Place

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

*P3b. Resource Attributes: **(List attributes and codes) HP 2 Single Family Property**
*P4. Resources Present: **☐Building ☐Structure ☐Object ☐Site ☒District ☐Element of District ☐Other (Isolates, etc.)**

P5a. Photo or Drawing (Photo required for buildings,



P5b. Description of Photo: 4250 Brentwood Avenue, Street facing/south elevation July 3,2009

*P6. Date Constructed/Age and Sources: ☒**Historic** ☐**Prehistoric** ☐**Both**

*P7. Owner and Address:
4400 Block Maplewood Place / Brentwood Avenue

***P8. Recorded by:** (Name, affiliation, and address)
Andrew Garrison
UCR,
City of Riverside
Office of Historic Preservation

***P9. Date Recorded:** 7/2/09
***P10. Survey Type:** (Describe)
Riverside Modernism Context Survey
CLG Grant

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.")

***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):

D1. Historic Name: Adler Tract/Adler Tract No. 2 D2. Common Name: NA

***D3. Detailed Description** (Discuss overall coherence of the district, its setting, visual characteristics, and minor features. List all elements of district.):

The Alder Tracts are found on Brentwood Avenue and Maplewood Place west of Brockton Avenue and east of Palm Avenue. Both tracts together comprise a district of 64 properties with all but one of the properties contributing to the district. The addresses for the contributing properties range from 4163 to 4489 Brentwood Avenue, 4210-2289 Maplewood as well as 5805-5841 Palm Avenue. Maplewood crosses Brockton Avenue just before 5885 Brockton Avenue. Directly west of this intersection, Brentwood Avenue crosses Maplewood. The two streets create a wishbone like fork eventually leading to the two streets running parallel with one another until Palm Avenue. Maplewood ends at Palm while Brentwood continues with more residential homes.(See Continuation Sheet)

***D4. Boundary Description** (Describe limits of district and attach map showing boundary and district elements.):
Alder Tract and Alder Tract No. 2 see attached Location Map.

***D5. Boundary Justification:**
The district encompasses the homes along Brentwood and Maplewood between Brockton and Palm. One of the homes that is part of the Alder tract found on Brockton are non-contributing to this district because of its difference in architectural style to the rest of the subdivision.

***D6. Significance: Theme:** Architecture, post-war subdivision, suburban tract development **Area:** Riverside, CA
Period of Significance: 1948-1960 **Applicable Criteria:** Title 20 C&H, Also California Register Criterion 3
(Discuss district's importance in terms of its historical context as defined by theme, period of significance, and geographic scope. Also address the integrity of the district as a whole.)

The Adler Tract embodies distinctive characteristics of style and construction displaying a historical architectural cohesiveness through design setting materials and associations. These characteristics make the district eligible for local designation under Criteria C and H of Title 20. In addition, the Alder Tract is eligible for listing on the California Register of Historical Resources under Criterion 3.(See Continuation Sheet)

***D7. References** (Give full citations including the names and addresses of any informants, where possible.):
See Continuation Sheet

***D8. Evaluator:** Andrew Garrison **Date:** July 3, 2009
Affiliation and Address: Riverside Modernism Context Survey

***Recorded by:** Andrew Garrison ***Date:** July 3, 2009 ☒Continuation ☐ Update

Detailed Description(Continued)

The Alder Tract encompasses a few homes on Brockton Avenue and Palm, however most of the homes are on Maplewood. The Alder Tract No. 2 homes are those on Brentwood Avenue. The residences are all single story Minimal Traditional and California Ranch homes built during two phases. Construction of Alder Tract took place in 1949. Alder Tract No. 2 was constructed in 1952. Common characteristics include hipped and gabled roofs with eyebrow dormers and projecting eaves.

The Minimal Traditional homes showcase a one story configuration with rectangular floorplans. The homes have simple exteriors often with only stucco on the façade. Windows tend to be double hung in wood sashes and flanked by louvered shutters.

Most of the California Ranch homes also have brick chimneys. Elevations commonly have brick or stone veneer and wood clapboards. Many of the homes still have diamond-paned windows, double hung in wood sashes with louvered shutters. Most of the homes also have recessed entries with some facing the street and others opening up parallel to the street. Floor plans range from irregular, rectangular and L-shaped. Aerial photographs show that most of the homes also have pools. However, building permits indicate that these pools are not orignal to the homes. Most of the pools were added to the homes in the late 1950's.

Many of the Homes exhibit well-manicured lawns and bushes. Mature trees line the streets at times obscuring the full visibility of many of the homes front façade. The area has no sidewalks; however there are concrete curbs and the homes are set back on their respective lots. Some homes have attached garages, however most of the homes within the area display either one or two car detached garages designed in the style of the primary residence. Most of the detached garages are visible from the street as the driveways run from the garage location to the street. Very few gates are visible from the street however many of the homes have light poles in their front yards. Town and Country Street lights are placed at regular intervals. The district as a whole maintains a high degree of integrity of design, feeling, association, and setting.

*Recorded by: Andrew Garrison *Date: July 3, 2009 ☒ Continuation ☐ Update

Period of Significance (Continued)

The lands subdivided into the Adler tracts were originally agricultural citrus groves. The tracts are built on the land that encompassed portions of ten-acre lots originally divided in the 1870's by Judge John North, the founder of Riverside. North founded the City on ideals centering on a cooperative community lifestyle. To facilitate this community lifestyle, North founded the Southern California Colony Association (SCCA). Land was broken up into roughly ten-acre lots and sold to interested parties. The Adler tract lands were originally part of these divisions making up portions of SCCA lots 240, 241, 245, 246 and 247.

Historic aerial photos reveal that the Alder Tract was still agricultural in 1948; the year Stewart Alder and his wife Evelyn processed paper work to subdivide the land. Adler owned and operated a successful concrete business in Riverside. In 1948 Adler and his wife acquired the SCCA lots that they would later subdivide. In addition to breaking up the land, the Adlers also moved into a the large two story stucco home at 5885 Brockton Avenue. When subdivided 5885 Brockton took up lot 34 of the Adler Tract. This address became the corner of Maplewood and Brockton, the east entrance to the Adler Tracts.

The area had already in the decades previous experienced subdivisions with suburban tracts being formed in the 1910's directly to the northwest of Alder Tract. Period revival homes, as well as Craftsman and California Bungalows built in the 1920's and 1930's make up a subdivision known as the Woods Street Historic District. The streets all are either named after certain woods or contain the suffix wood. Dr. Edward H Wood who began to subdivide the original SCCA lots in the vicinity in the 1910's originally developed this method of naming streets. With the Alder Tracts placement between Brockton (originally Walnut) and Palm Avenue the street names, Maplewood and Brentwood, follow the pattern found in the general vicinity containing the suffix of "wood."

In April of 1949 the Adler's subdivided the Maplewood portion of the tract. In 1951 Adler Tract No. 2 was subdivided bringing the number of lots to a total of 65. Again, out of the 65 lots only 2 are non-contributing as they represent Victorian style architecture that predates the districts main architectural style, the California Ranch. Most of the houses found in the Alder tract are Minimal Traditional and California Ranch. The minimal traditional style was poplular during the late 1940s into the 50s. the minimal traditional style highlites the beginning of the suburban tract housing boom of the mid-twentieth century. This district show a shift in design from minimal traditional homes to the California Ranch style.

The California Ranch homes exhibit a sprawling design and use of space. The homes also have horizontal massing and a single story design. Many of the structures have gable, hipped, and gable on hipped roofs often broken up with eyebrow dormers commonly found on homes of this style. Some have attached carports and garages, however most of the homes have detached garages either behind the home or separated by a breezeway. Windows on the front/street facing elevation are commonly diamond patterned and double hung with louvered shutters.

The homes are typical of modern style houses popular during post World War II. The California Ranch exhibits features that focus on the combination of Southwestern Spanish, Craftsman and Prairie Modern styles. Larger lots and Ranch housing designs became popular with the increasing affordability and popularity of the automobile as the main means of travel. The role of the automobile on post war life is exhibited in the Alder Tract with large driveways, two car garages and an emphasis on a connection between indoor and private outdoor spaces.

This district emphasizes a historical connection between subdivisions with California Ranch style homes and the post World War II period. The main alterations to the homes have been minimal. Only visible alterations on most of the homes are the windows, doors and new roofs utilizing composite shingles instead of the original wood shingles. As a whole, the homes within the district exhibit very few major alterations highlighting the tracts integrity, association and feeling.

Refrences(Continued)

City of Riverside Building Permits, Planning Department Address Files. Acessesed on 7/03/09

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Stonehouse, Merlin. *John Wesley North and the Reform Frontier*. Minneapolis: University of Minnesota Press, 1965.

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Riverside City Directory, *The Complete Criss Cross "Blue Book" Home Edition*, 1953

4183 Brentwood



4205 Brentwood



4228 Brentwood



4451Brentwood



4290 Maplewood



4291 Maplewood



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

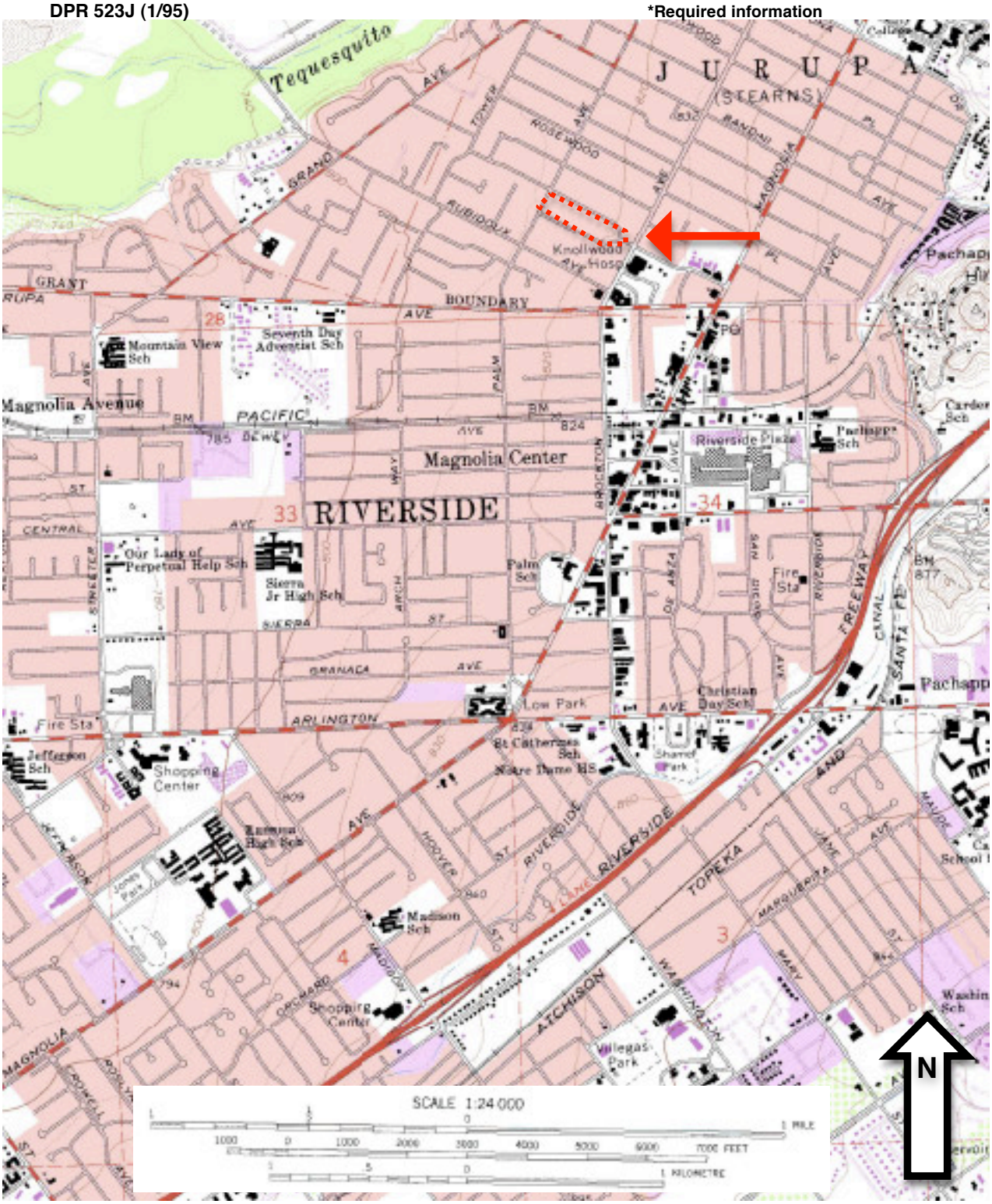
LOCATION MAP

Primary #
HRI#
Trinomial

Page 7 **of** 7 ***Resource Name or #:** Adler Tract/Adler Tract No. 2

***Map Name:** Riverside West ***Scale:1:24000 (7.5')** ***Date of Map:** 1967 P.R.1980

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
Other Listings
Review Code Reviewer Date

 *Resource Name or #: Belhaven & Balfore

P1. Other Identifier:
***P2. Location:** ☐ Not for Publication ☒ Unrestricted ***a. County:** Riverside
and (P2b and P2c or P2d. Attach a Location Map as necessary.)
***b. USGS 7.5' Quad:** Riverside East &Riverside West **Date:** 1967 P.R. 1980 **T** 3S;**R** 5W; **Sections 1 & 2** ; M.D. S. B.B.M.
c. Address: **City:** Riverside **Zip:**
d. UTM: Zone: 10 ; **mE/** **mN (G.P.S.)**
e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) **Elevation:**
South west of the the intersection of Victoria Avenue and Arlington Avenue

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

***P3b. Resource Attributes:** (List attributes and codes)
***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.)



P5b. Description of Photo: (View, date, accession #)

***P6. Date Constructed/Age and Sources:** ☒Historic ☐Prehistoric ☐Both

***P7. Owner and Address:**
SW of Arlington and Victoria intersection

*P8. Recorded by:
Andrew Garrison
UCR,
City of Riverside
Office of Historic Preservation

*P9. Date Recorded: August 3, 2009

*P10. Survey Type: (Describe)
Riverside Modernism Context Survey
CLG Grant

*P11. Report Citation: (Cite survey report and other sources, or enter "none.")

*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):

D1. Historic Name: Sun Gold Terrace 12/Greenbriar D2. Common Name: Belhaven & Balfore

*D3. Detailed Description (Discuss overall coherence of the district, its setting, visual characteristics, and minor features. List all elements of district.):

The neighborhood surrounding Victoria Elementary School is typical of planned suburban communities of the mid-twentieth century. There are a number of contributing properties to this district. In addition to Sun Gold Terrace 12 and Greenbriar, the two housing tract subdivisions, the district is also includes four independently developed homes, Victoria Elementary as well as Victoria United Presbyterian. The district is bound by Arlington Avenue, Anna Street, Lincoln Avenue, and Horace Street. The street pattern is curvilinear with a number of cul-de-sacs. The homes are set back from the curb exhibiting well-manicured lawns and bushes.

*D4. Boundary Description (Describe limits of district and attach map showing boundary and district elements.):
The district is bound by Arlington Avenue, Anna Street, Lincoln Avenue, and Horace Street. This includes Sun Gold Terrace 12 , Greenbriar, Victoria Elementary as well as Victoria United Presbyterian

*D5. Boundary Justification:
The district is united by suburban tract and neighborhood development and architectural style

*D6. Significance:Architecture, post-war subdivision, suburban tract and neighborhood development
Theme: Modern Area: Riverside, Ca
Period of Significance: 1953-1965 Applicable Criteria: Criteria C,D,E,F and H of Title 20, California Register Criteria 1 and 3
(Discuss district's importance in terms of its historical context as defined by theme, period of significance, and geographic scope. Also address the integrity of the district as a whole.)

The neighborhood surrounding Victoria Elementary embodies distinctive characteristics of style and construction displaying a historical architectural cohesiveness through design setting materials and associations. In addition two of the contributing properties are known to have been designed by well known architects. These characteristics make the district eligible for local designation under Criteria C E, F, D, and H of Title 20. In addition, the district is eligible for listing on the California Register of Historical Resources under Criteria one and three.

*D7. References (Give full citations including the names and addresses of any informants, where possible.):
See Continuation Sheet

*D8. Evaluator: Andrew Garrison Date: August 2,2009
Affiliation and Address: Riverside Modernism Context Survey

Descriptioin Continued

Mature trees line the streets at times obscuring the full visibility of many of the homes front façade. The neighborhood has side walks and Town and Country Street lights placed at regular intervals. The homes exhibit attached carports and/or garages.

Most of the homes are indicative of modern residential homes found in mid-century subdivisions. The homes still maintain an aesthetic connection to their original form and style. The majority of the houses represent features associated with California Ranch and Modern Ranch. The California Ranch style homes have common characteristics including hipped and gabled roofs with a moderate pitch with eyebrow dormers and projecting eaves. Most homes also have brick chimneys. Elevations commonly have brick or stone veneer, horizontal wood clapboards, and vertical panels. Many of the homes still have diamond-paned windows, double hung in wood sashes with louvered shutters. Most of the homes also have recessed entries facing the street.

Many of the Homes within the Sun Gold 12 subdivision are Modern Ranch style homes. Typical of Modern Ranch Homes, they exhibit hipped low-pitched roofs, large aluminum framed windows, and attached carports. The Modern Ranch tract homes also often have stone veneer on the chimneys and the front façade.

The independently developed homes within the district would also be characterized as Modern Ranches. However, theses homes were built after construction of the subdivided tracts and sit on much larger lots. The homes also appear to be architect designed. In addition to the displaying many of the same characteristics as the subdivided Modern Ranches these homes have many more architectural features with concrete block privacy screens, large carports and exposed beam roofs. Although outside of the subdivisions, these homes also contribute to the district

Also contributing to the district are the Victoria Elementary School and the Victoria Presbyterian. Victoria Elementary is typical of Riverside Schools built during the mid-twentieth century. Victoria Elementary, like many of the other institutions were designed in the International Style exhibiting geometric planes, clean lines, steal pilotis-supported overhangs and aluminum framed windows that sit flush with the buildings façade.

Finally, the Victoria United Presbyterian Church also built during the mid-twentieth century is designed in a modern style. The church exhibits blockish shapes with a gabled roof, and repetitious geometric shaped windows. The connection between this church, the schools, and the housing tracts all add to this districts integrity, feeling and association by highlighting a variety of different architectural styles found within Modern Design.

Significance Continued

The area surrounding Victoria Elementary originally was part of a section of Riverside known as Arlington Heights. The area was originally subdivided in the late 19th century and experienced national fame with the florecence of Riverside's popular citrus industry. An Irish immigrant, Mathew Gage built the Gage canal to bring water to the area. The canal aided in the success of the Riverside's citrus industry. Arlington Heights was connected to the greater Riverside area in 1891 with the building of a bridge over Tequesquite arroyo. Victoria Avenue, City of Riverside Cultural Heritage Landmark #8, was constructed in 1892.

The neighborhood sits directly south west of the Victoria Avenue and Arlington Avenue intersection. Historical aerial photographs reveal that this land, typical of other parts of Arlington Heights, was still orange groves in the late 1940's. It was not until the 1950's that Riverside started to develop this land to meet its growing population. This neighborhood is a prime example of the City's efforts to keep up with that growth.

The homes found within the subdivisions are typical of California and Modern Ranch style houses popular during the post World War II period. The California Ranch exhibits features that focus on the combination of Southwestern Spanish, Craftsman and Prairie Modern styles. Larger lots and Ranch housing designs became popular with the increasing affordability and popularity of the automobile as the main means of travel. The role of the automobile on post war life is exhibited in this neighborhood with large driveways, two car garages and an emphasis on a connection between indoor and private outdoor spaces. The role of the automobile is also apparent by analysis of the neighborhoods location. This land at one time was thought to be too far from Riverside's downtown center for suburban tracts. However, with the increase in car ownership and the ease of personal travel this area of land was no longer viewed as too far to live.

Two companies developed the subdivided tracts in 1955. The Decker Canterbury Construction Company developed one of the tracts. This tract was named Greenbriar and was designed with the other developments of the area in mind. This tract sits nestled in between portions of the other subdivision. The second subdivision was taken up by Sun Gold, Inc. A Riverside company, Sun Gold Inc, was a driving force in the development of Southern California during the 1950s. *The L.A. Times* reported in 1961 that Sun Gold was responsible for the construction of nearly 7000 homes spanning the distance between Whittier and the Colorado River in just 11 years. William A. Johnson originally created Sun Gold. After Johnsons death in 1956 Robert Walter, the companies vice president, took over the operations. The tract developed in the vicinity of Victoria Elementary sits on the north and east side of the Greenbriar development. This tract was named Sun Gold Terrace 12 and also developed in 1955.

In addition to the suburban tracts in the neighborhood, there are a number of other contributing properties. Victoria Elementary was built the same year as the subdivisions. In addition to being built during the period the subdivisions were being built, the elementary school also was designed by renowned modern architect Milton Caughey. Caughey was born in 1911 in Pennsylvania, and received his MFA in Architecture from Yale in 1938. He moved to Southern California in the early 1940's and designed building for the firm of March, Smith, & Powell. In 1947 he started his own firm.

It was during the mid-1950's that Caughey started to focus on the design of large institutional projects in Riverside. In addition to Victoria Elementary, he designed the Pachappa, Monroe, Mountain View, and Highland, Schools. Caughey received a number of awards. He received four Merit Awards for Excellence in Design and Execution from the Southern California Chapter of the American Institute of Architects. Three of these awards were for buildings he designed in Riverside. He was awarded the Merit Award in 1954 for the Pachappa School and twice in 1957 for the Riverside Juvenile Hall and Monroe School. In addition, two homes he designed were included in David Gebhard and Robert Winter's classic Guide to Architecture in Southern California, published by the Los Angeles County Museum of Art in 1965.

The Victoria United Presbyterian Church also contributes to this district. Although the National Register explicitly religious institutions as non-eligible, it is still important to identify such institutions that may hold some cultural value. In addition, the National Register does at times allow for such institutions to be included if the property derives significance from architectural or artistic distinctions. The Victoria United Presbyterian Church fits this exception because of its modern design. Like Victoria Elementary, a famous Riverside architect, William Lee Gates, designed the Victoria United Presbyterian Church. The church was built in 1958 and shows a continuity of style within the neighborhood.

The neighborhood also contains four independently developed homes. These houses are located across the street from the church, on Anna Street. These homes were built in the in the early 1960's and showcase a more elaborate Modern Ranch style home than those found within the subdivided tracts. These homes appear to have been designed by architects however this information was often left off of residential building permits.

With the combination of so many different types of buildings within this district the neighborhood as a whole maintains a high degree of integrity of design, feeling, association, and setting.

References

City of Riverside Building Permits, Planning Department Address Files. Acessesed on 7/10/09

City of Riverside Land and Survey Records, http://wam.riversideca.gov/PWSurvey/. Accessed on 7/10/09

Los Angeles Times "Sunset to Acquire Sun Gold." January 4, 1961: D5

McAlester, Virginia, and A. Lee McAlester. *A Field Guide to American Houses*. New York: Knopf, 1984

Riverside City Directory, *The Complete Criss Cross "Blue Book" Home Edition*, 1952

Riverside City Directory, *The Complete Criss Cross "Blue Book" Home Edition*, 1955

Riverside City Directory, *The Complete Criss Cross "Blue Book" Home Edition*, 1958

Sorrell, Tanya. "Architect Profile: Milton Caughey" http://www.modernriverside.com/wordpress/?p=21 accessed on 8/3/09

Victoria Avenue Forever http://www.victoriaavenue.org/History.aspx accessed on 7/11/09

Whiffen, Marcus. *American Architecture since 1780*. 2nd ed. Boston:Massachusetts Instittute of Technology, 1992

Victoria United Presbyterian Church



2810 Anna



2981 Lucerne



2993 Westridge



2830 Anna



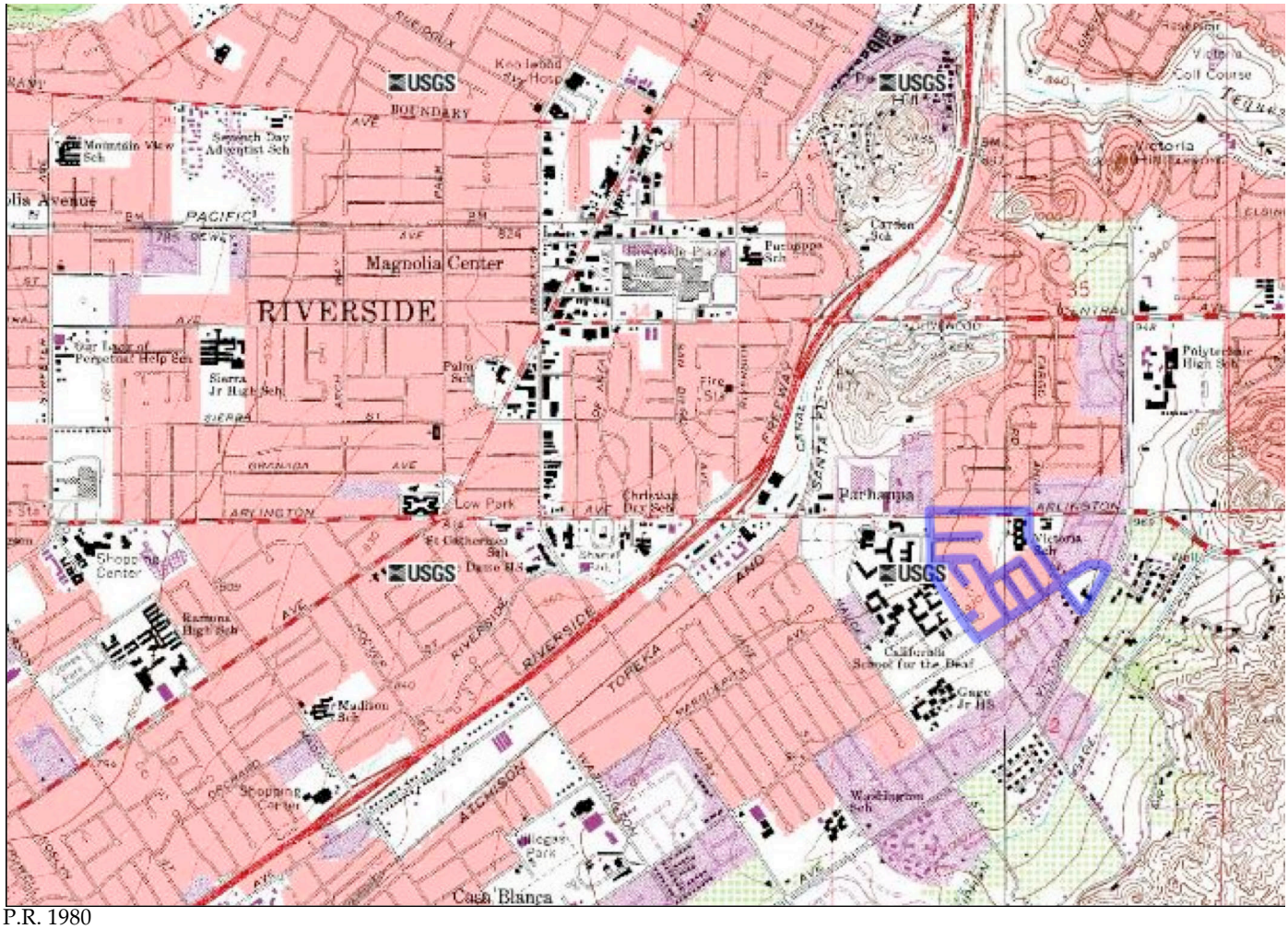
2982 Anna



State of California — The Resources Agency	Primary #
DEPARTMENT OF PARKS AND RECREATION	HRI#
LOCATION MAP	Trinomial

Page 7 **of** 7 ***Resource Name or #:** Belhaven & Balfore

***Map Name:** Riverside East, and Riverside West ***Scale:** Based on the (7.5′)1:2400 ***Date of Map:** 1967



P.R. 1980

State of California The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

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

Page: 1 **of** 4 ***Resource Name or #:** (Assigned by recorder): Cliffside
P1. Other Identifier:
***P2. Location:** _ **Not for Publication** X **Unrestricted**
***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)
***b. USGS 7.5' Quad** **Date** **T** ; **R** ; **of** **of Sec** ; **B.M.**
c. Address City Riverside Zip
d. UTM: (Give more than one for large and/or linear resources) Zone , mE/ mN
e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

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

***P3b. Resource Attributes:** (List attributes and codes) HP2. Single family property

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



P5a.

P5b. Description of Photo: (view, date, accession #): Photo of 5256 Brighton Drive, 7/20/2009

***P6. Date Constructed/Age and Source:** X Historic _ Prehistoric _ Both
1950-1957

***P7. Owner and Address:**

***P8. Recorded by:** (Name, affiliation, and address
Laura Bellew Hannon
UC Riverside
Dept. of History

***P9. Date Recorded:** June 2009

***P10. Survey Type:** (Describe):
Modernism Context Statement, CLG Grant

***P11. Report Citation**: (Cite survey report and other sources, or enter "none.")
None

***Attachments:** __NONE X Location Map X Continuation Sheet __Building, Structure, and Object Record
__Archaeological Record X District Record __Linear Feature Record __Milling Station Record __Rock Art Record
__Artifact Record __Photograph Record 9 Other (List):

***Resource Name or #** (Assigned by recorder): Cliffside

D1. Historic Name: _____ D2. Common Name: None

***D3. Detailed Description** (Discuss overall coherence of the district, its setting, visual characteristics, and minor features. List all elements of district.):

The Cliffside neighborhood of Riverside, California is located southwest of the city center. The streets in this neighborhood do not follow the traditional grid. Indeed, the streets can be considered terrain based as they follow the geographical features of this area. The outer backbone of this district are the roads that stand against the cliff overlooking the Tequesquito Arroyo and the Mount Rubidoux Parks. The streets are shaded with mature trees; all houses are setback from the streets and contain large front lawns. The lots in this neighborhood are laid out in order to maximize their size. All properties are single-family residential. All are one or two story in height.

***D4. Boundary Description** (Describe limits of district and attach map showing boundary and district elements.):

The outer boundary of this proposed historic district should be the cliff's edge streets overlooking the Tequesquito Arroyo and Mount Rubidoux Parks: Pinehurst Drive and Cliffside Drive. The inner boundary should be the thoroughfare made of Grand and Bandini Avenues to the South, Palm Avenue to the East, and Milford Road to the west. Streets thus include Rodeo Road, Brighton Drive, Tower Road, Elmwood Court, Kendall Street, and Barrington Court. Please see the map in the continuation of D4 on page 4.

***D5. Boundary Justification:**

The northern edge of this neiborhood is set by the geographical features of this neighborhood. The streets of Cliffside Drive and Pinehurst Drive stand at the cliff's edge. The southern boundary of this neighborhood is rightfully Grand and Bandini Avenues as these streets are thouroughfares, which give access to this……

***D6. Significance: Theme:** Architecture **Area:** Riverside

Period of Significance: 1950 to 1957 **Applicable Criteria:** C

(Discuss district's importance in terms of its historical context as defined by theme, period of significance, and geographic scope. Also address the integrity of the district as a whole.)

The Cliffside Neighborhood should be eligible for the National Register under Criterion C, architecture. This neighborhood, containing an estimated 170 lots, stands as the combination of the following tract

***D7. References** (Give full citations including the names and addresses of any informants, where possible.):

Carley, Rachel. *The Visual Dictionary of American Domestic Architecture.* New York: Henry Holt & Co, 1994.

"Riverside 14th among Fastest Growing Cities," *The Press Enterprise,* September 28, 1953.

Wright, Gwendolyn. *USA: Modern Architectures in History.* London: Reaktion Books Ltd, 2008.

***D8. Evaluator:** Laura Bellew Hannon **Date:** 06/23/2009

Affiliation and Address: Laura Bellew Hannon, UC Riverside, Deparmtnet of History, Riverside, California

*D5. Boundary Justification:

…neighborhood from the surrounding areas. This area was developed as seven different tracts between 1951 and 1957: Williamson Tract (1950), Williamson Tract No. 2 (1952), Kendall Park (1954) , Kendall Park Unit 2 (1955) , Kendall Park Unit 3 (1955) , Rio Verde Terrance (1956) , and Glennena Park (1957).

*D6. Significance: Theme:

….developments: Williamson Tract (1950), Williamson Tract No. 2 (1952), Kendall Park (1954), Kendall Park Unit 2 (1955), Kendall Park Unit 3 (1955), Rio Verde Terrance (1956), and Glennena Park (1957).Many of the houses in this neighborhood, which were constructed between 1950 and 1957, are particularly fine examples of the California Ranch, Modern Ranch, and Mid-Century Modern architectural styles. Indeed, to the knowledge of this surveyor, this neighborhood stands as the best overall collection of mid-century architectural styles in the city of Riverside, California. The houses located at 4913 Rodeo Road (#10) and 5184 Tower Road (#26) stand as excellent examples of Mid-Century Modernism. The houses located at 5220 Brighton Drive (#21) and 5246 Brighton Drive (# 22), on the other hand, stand as textbook examples of the California Ranch architectural style. Finally, the houses located at 4942 Rodeo Road (#13) and 5495 Pinehurst Drive (#9) stand as Modern Ranches with great architectural integrity. The above mentioned properties stand as the best examples of their respective architectural styles. The house located at 5246 Brighton, as one example, has many of the design features that the California Ranch style is known for including vertical board siding, diamond patterned windows, and a low sloped gable roof. Furthermore, this house is further decorated with a bird house theme. Many other houses in this neighborhood also contribute to the historical feeling of this neighborhood. Many houses stand as excellent examples of the simple, yet classic, California Ranch. Perhaps theses houses were constructed using prefabricated materials. Such was very common in the boom that was postwar residential development. It is the great variety of styles and levels of detailing that make this neighborhood interesting.

Furthermore, the houses in this neighborhood personify the great variety of architectural styles that became popular in Riverside, as well as the rest of Southern California, in the 1950s. During and after the Second World War, Southern California witnessed a dramatic boom in population as a result of the presence of military instillations and munitions factories. Many of these migrants chose to settle in the region after the conclusion of the war. This increased population demanded single-family residential development, for as a result of postwar affluence many could finally purchase their own piece of the "American Dream." Consequently, popular architectural styles of the late 1940s and 1950s became commonplace in Southern California. Moreover, given that so many people needed homes, many of these houses were constructed with factory-made prefabricated materials. Indeed, architectural historian Rachel Carley described the Ranch House as "perhaps the ultimate symbol of the postwar American dream: a safe, affordable home promising efficiency and casual living." (Carley, *The Visual Dictionary of American Domestic Architecture,* 236)

*D4. Boundary Description

Cliffside



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

PRIMARY RECORD

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

 ***Resource Name or #:** Hawarden, Rockwell, Oleander District

P1. Other Identifier:

***P2. Location:** ☐ **Not for Publication** **X Unrestricted** ***a. County:** Riverside

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad:** Riverside West **Date:** 1967, Photo Revised 1980 **T** 3S; **R** 5W; **¼ of ¼ of Sec** 11; S.B. **B.M.**

c. Address: Rockwell, Oleander, and 6720-6926 Hawarden City: Riverside Zip: 92506

d. UTM: Zone: ; mE/ mN (G.P.S.)

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation:

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

***P3b. Resource Attributes:** (List attributes and codes) HP2

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

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



P5b. Description of Photo: (View, date, accession #) July 9, 2009
6926 Hawarden

***P6. Date Constructed/Age and Sources: X** Historic
☐Prehistoric ☐Both

***P7. Owner and Address:**

***P8. Recorded by:** (Name, affiliation, and address)
Emily McEwen
University of California, Riverside
City of Riverside
Historic Resources Division
3900 Main Street
Riverside, CA 92522

***P9. Date Recorded:** July 22, 2009

***P10. Survey Type:** (Describe)
City of Riverside
Modernism Context Statement
CLG Grant

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.") None

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

***Recorded by:** Emily McEwen ***Date:** July 22, 2009 **X** Continuation ☐ Update



2262 Rockwell



6846 Hawarden



6739 Oleander



6816 Hawarden

*Recorded by: Emily McEwen *Date: July 22, 2009 X Continuation ☐ Update



6770 Hawarden



2231 Rockwell

*Recorded by: Emily McEwen *Date: July 22, 2009 X Continuation ☐ Update



6800 Hawarden



6762 Oleander

*NRHP Status Code:

*Resource Name or # (Assigned by recorder): Hawarden, Rockwell, Oleander District

D1. Historic Name: D2. Common Name:

*D3. Detailed Description (Discuss overall coherence of the district, its setting, visual characteristics, and minor features. List all elements of district.):

The Hawarden, Rockwell, and Oleander District is a residential neighborhood, encompassing approximately 20 homes, located in the hills at the edge of Riverside's Arlington Heights section. Rockwell and Oleander are small, curved cul-de-sacs built on a steep incline, each subdivided for only eight houses. Hawarden Drive is a very long, winding street, but the section that is included in this district is very short, beginning at the intersection of Mary Street and Hawarden Drive and ending at the intersection of Gainsborough Drive and Hawarden.

(Please see attached continuation sheet)

*D4. Boundary Description (Describe limits of district and attach map showing boundary and district elements.):

The Hawarden, Rockwell, Oleander District begins at the intersection of Hawarden Drive and Mary Street and ends at the intersection of Hawarden Drive and Gainsborough Drive, including the structures on the south side of Hawarden, but not the north. The cul-de-sacs of Oldeander and Rockwell, which are offshoots of Hawarden Drive are also included within this district.

(Please see attached map)

*D5. Boundary Justification:

The Rockwell and Oleander cul-de-sacs and the section of Hawarden between Mary Street and Gainsborough Drive is the boundary for this district because of the mid-century modern, modern ranch, and California ranch architectural styles in this area. This section is very distinct from the surrounding subdivisions because of the large lot sizes, mature vegetation and trees, and unique architecture that definitively separates this district from the other neighboring housing tracts.

*D6. Significance: Theme: Architecture Area: Riverside
Period of Significance: 1958-1977 Applicable Criteria: 3 (CA); C, D, and H (Riverside) (Discuss district's importance in terms of its historical context as defined by theme, period of significance, and geographic scope. Also address the integrity of the district as a whole.)

The Hawarden, Rockwell, and Oleander District was originally used as citrus groves as a portion of the Arlington Heights section of Riverside. The Oleander Hills tract (encompassing parts of Hawarden and all of Oleander) was subdivided in 1958 by Fred and Helen Clark. Rockwell (part of Tract No. 8116-1) was not subdivided until 1977 by James and Gretchen Davidson, Kenneth and Marilyn Edwards, James and Pollyanna Miller, and Clinton and Geraldine Marr.

(Please see attached continuation sheet)

*D7. References (Give full citations including the names and addresses of any informants, where possible.):

-City of Pasadena, "Cultural Resources of the Recent Past," IV. Architectural Character, 65-67.
-City of Riverside, building permits online, http://www.riversideca.gov/building/permits.asp.
-"Clinton Marr & Associates," prospectus, circa early 1960s, Riverside Public Library, Business & Industry / Architect file
-Scally, Robert, "Area architect merges with Phoenix firm," *The Press-Enterprise*, July 10, 1993.

*D8. Evaluator: Emily McEwen Date: July 22, 2009

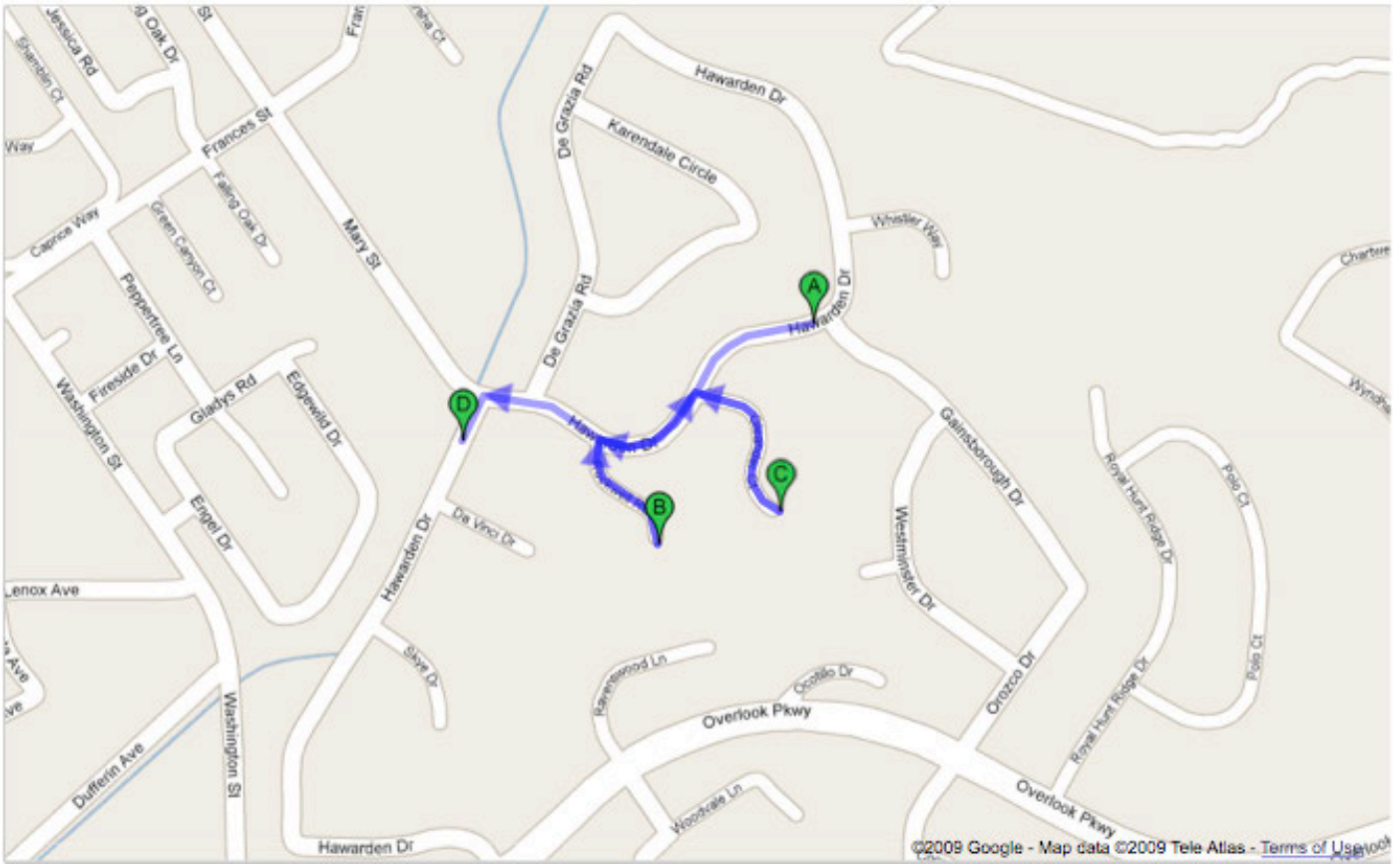
Affiliation and Address: University of California, Riverside
City of Riveriside, Historic Resources Division
3900 Main Street
Riverside, CA 92522

Hawarden, Rockwell, Oleander District description continuation:

While this district is in a suburban residential setting, lush vegetation, shrubbery, and mature trees surround each home – much more so than other homes located just outside the district boundaries. The lots within this district are also very large, ranging from .5 acres to nearly 1.5 acres, enabling the homes to have large lawns, gardens, and pools either at the front or on the side of the property. Because the homes in this district were built into hills, each home sits on a different elevation. Many homes, especially on Rockwell and Oleander, were built on a high elevation and set back from the street with long, steep driveways leading to the front of the house. Most homes have attached garages and some, located at the end of the Rockwell and Oleander cul-de-sacs, have retractable gates at the front of the driveways to restrict access to the properties.

There is an eclectic mix of architectural styles represented in this district. Oleander and a portion of Hawarden were subdivided in 1958 and feature many examples of architect-designed mid-century modern, modern ranch, California ranch, and pueblo style homes built in the late 1950s to the early 1970s, all maintaining their original architectural integrity. Although Rockwell was not subdivided until 1977, there are still some fine examples of mid-century modern residential architecture, but many of the homes on this street are non-contributing because they were built in the 1980s and 1990s. Rockwell is included in this district even though it falls outside the period of significance because one of the subdivisions owners was Clinton Marr, a prominent modern architect in Riverside who designed many of the other homes in this district. The large lot sizes, steep elevation, mature trees, lush landscaping, winding streets, and unique examples of modern architecture makes this district very distinct from the other surrounding subdivisions.

***Recorded by:** Emily McEwen ***Date:** July 22, 2009 **X** Continuation ☐ Update



Hawarden, Rockwell, and Oleander District significance continuation:

What makes this district significant is its collection of unique mid-century modern, modern ranch, and California ranch homes. These homes are each individually designed and do not follow a standard design plan. Unfortunately, the majority of the building permits for this district do not list architects for the homes. However, from each structure's individuality, it appears that most of the homes in this district were architect designed. The mid-century modern, modern ranch, and California ranch styles represent the distinct architectural trends of postwar Riverside, California, and, more broadly, the nation.

Four structures within this district are prime examples of mid-century modern architecture in Riverside: 6720 Oleander, 6770 Hawarden, 6816 Hawarden, and 6926 Hawarden. These structures were designed by local Riverside architect Clinton Marr (there was no architect information listed for 6770 Hawarden, but the style and materials match the other three structures, so it is very possible that this was designed by Marr also). Marr's involvement as both an architect and as partial owner of Tract No. 8116-1 makes the Hawarden, Rockwell, and Oleander District significant to the architectural history of Riverside. A Riverside native, Marr graduated from the University of Southern California in 1953 and returned to Riverside to begin his architectural firm, Clinton Marr & Associates. Marr has had an enormous impact on the built environment of Riverside and the surrounding Inland communities, shaping the architecture of the city and region as it experienced a post-World War II population boom. For half a century, Marr designed an impressive number of commercial, financial, professional, educational, and residential buildings in Riverside, including, the Lily-Tulip Cup factory, the Riverside Municipal Airport passenger terminal, the First Baptist Church, Provident Federal Savings and Loan, Best, Best & Krieger Law Offices, Standard Insurance Building (now RUSD central offices), RCC Student Center, J.W. North High School, Johnson Tractor Company Sales & Service, De Anza Chevrolet, Gethsemane Lutheran Church, Rubidoux Methodist Church, University Christian Church, the Southern California Gas Company Operating Base, the Agriculture Engineering Shops and Extension Facilities at UCR, and most recently, the Riverside Hall of Justice.

Although Rockwell was not subdivided until 1977, it is included in this district because of Clinton Marr's involvement in the cul-de-sac's subdivision. Additionally, Rockwell has many fine examples of modern architecture, but the building permits list no architects for these buildings, so it is very possible the Clinton Marr also designed some of these structures.

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

Primary #
HRI #
Trinomial
NRHP Status Code
Other Listings
Review Code | Reviewer | Date

*Resource Name or #: Magnolia Apartment District
(Magnolia Manor, Magnolia Palms, Emerald Palms, Champion Oaks)

P1. Other Identifier:

*P2. Location: ☐ Not for Publication X Unrestricted *a. County: Riverside

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad: Riverside West Date: 1967, Photo revised 1980 T 3S; R 5W; ¼ of ¼ of Sec 4; S.B. B.M.

c. Address: 7708-7718, 7774, 7812, 7824-7840 Magnolia Avenue City: Riverside Zip: 92504

d. UTM: Zone: ; mE/ mN (G.P.S.)

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation:
APN: 230033001; 230033004; 230020001; 230020002

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

*P3b. Resource Attributes: (List attributes and codes) HP3

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

P5a. Photo or Drawing



P5b. Description of Photo: (View, date, accession #) Date: July 2, 2009, front façade/western elevation of Emerald Palms

*P6. Date Constructed/Age and Sources:
XHistoric
☐Prehistoric ☐Both

*P7. Owner and Address:
Magnolia Manor
7708-7718 Magnolia Ave.
Riverside, CA 92504
Owner: L'Abri
8141 2nd St. #300
Downey, CA 90241
Magnolia Palms
7774 Magnolia Ave.
Riverside, CA 92504
Owner: Unknown
Emerald Palms
7812 Magnolia Ave.
Riverside, CA 92504
Owner: Allen Properties
1 Orchard Road #230
Lake Forest, CA 92630
Champion Oaks
7824-7840 Magnolia Ave.
Riverside, CA 92504
Owner: Unknown

*P8. Recorded by: (Name, affiliation, and address)
Emily McEwen
University of California, Riverside
City of Riverside Historic Resources Division
3900 Main Street, Riverside, CA 92522

*P9. Date Recorded: July 8, 2009

*P10. Survey Type: (Describe)
City of Riverside Modernism Context Statement, CLG Grant

*P11. Report Citation: (Cite survey report and other sources, or enter "none.") None

*Attachments: ☐NONE ☐Location Map ☐Sketch Map XContinuation Sheet ☐Building, Structure, and Object Record ☐Archaeological Record XDistrict Record ☐Linear Feature Record ☐Milling Station Record ☐Rock Art Record ☐Artifact Record XPhotograph Record ☐ Other (List):

Magnolia Apartment District photos:



Emerald Palms Lillian Street elevation



Champion Oaks front facade



Champion Oaks Jefferson Street elevation



Champion Oaks interior pool



Champion Oaks interior courtyard

Magnolia Apartment District photos:



Magnolia Palms front facade



Magnolia Palms front balcony



Magnolia Palms Lillian Street elevation



Magnolia Palms interior courtyard with pool

*Recorded by: Emily McEwen *Date: July 11, 2009 X Continuation ☐ Update

Magnolia Apartment District photos:



Magnolia Manor front facade



Magnolia Manor building separation and courtyard



Emerald Palm Lillian Street carport



Emerald Palms/Champion Oaks alley carports



Magnolia Palms/Magnolia Manor alley carports

*NRHP Status Code:

*Resource Name or # (Assigned by recorder): Magnolia Apartment District

D1. Historic Name: Morton Manor tract and Walnut Acres tract D2. Common Name:

*D3. Detailed Description (Discuss overall coherence of the district, its setting, visual characteristics, and minor features. List all elements of district.):

The four apartment complexes of the Magnolia Apartment District – Magnolia Manor (1959), Magnolia Palms (1962), Emerald Palms (1961), and Champion Oaks (1959)– are located on Magnolia Avenue bounded by Verde Street, Jefferson Street, and Potomac Street, with Emerald Palms and Champion Oaks located across Lillian Street. The complexes are located on the Morton Manor and Walnut Acres tracts. Between Magnolia Manor and Magnolia Palms there is Spanish style apartment complex, Casa Ramona, built in 1977. Casa Ramona is a noncontributing structure to this survey. The apartment district does not sit directly on Magnolia Avenue, but, instead, on a small access street that runs parallel to Magnolia. Ramona High School is located directly across Magnolia from this apartment district. The setting is urban. Magnolia Avenue is a very busy four-lane street divided by a dirt median with mature palm trees. Other apartment complexes line Magnolia and housing subdivisions are located on the streets behind these apartments.

(continued on attached continuation sheet).

*D4. Boundary Description (Describe limits of district and attach map showing boundary and district elements.):

The district is generally bounded by Magnolia Avenue on the north, Verde Street on the east, Potomac Street on the south, and Jefferson Street on the west. The contributing structures are located on lots 130-131 and 134-135 of the Morton Manor subdivision and on lots 1-3 of the Walnut Acres subdivision. Please note there is a non-contributing apartment structure located on lots 132-133 of the Morton Manor subdivision. See attached map.

*D5. Boundary Justification:

This district contains apartment structures built between 1959 and 1962 that have been minimally altered and maintain much of their historic architectural integrity making them exemplary examples of the International Style. Additionally, each of the structure's integrated rear carports are another element giving this district distinct cohesion.

*D6. Significance: Theme: Architecture, car culture Area: Riverside

Period of Significance: 1959-1962 Applicable Criteria: 1 and 3 (CA); C and G (Riverside) (Discuss district's importance in terms of its historical context as defined by theme, period of significance, and geographic scope. Also address the integrity of the district as a whole.)

Magnolia Manor, Magnolia Palms, Emerald Palms, and Champion Oaks are contained within the Morton Manor and Walnut Acres tracts. These tracts were originally owned by Riverside Land & Irrigating Co. and, according to historic aerial photographs, used for citrus groves. In 1958, Walnut Acres was sold to and subdivided by Irwin and Patricia Richland of Los Angeles and Kermit, Elaine, Fanny, and Adolph Baumoel of Brentwood, CA. According to information found in *Los Angeles Times* articles, the Richlands and the Baumoels were prominent members of the West L.A. Jewish community. One year later in 1959, Allan Morton of the Morton & Morton Company purchased and subdivided the Morton Manor tract. Unfortunately, research yielded no further information on Mr. Morton or his company.

(continued on attached continuation sheet).

*D7. References (Give full citations including the names and addresses of any informants, where possible.):

-"Building Set for Architects and Engineers," *Los Angeles Times*, 10 March 1963, P12.
-City of Riverside, Permits Online, http://www.riversideca.gov/building/permits.asp.
-"Hadassah to Install Officers," *Los Angeles Times*, 22 June 1966, SF9.
-Historic Aerials, http://www.historicaerials.com/Default.aspx.
-"Huge Apartment Project Set to Start in Reseda," *Los Angeles Times*, 10 March 1963, P6.
-"Jewish Welfare Fund Drive Leaders Named," *Los Angeles Times*, 26 February 1961, WS4.
-"Morton Manor," City of Riverside, Tract Maps Online, http://wam.riversideca.gov/PWSurvey/tractmaps/MB035p026.pdf.
-Patterson, Tom. *A Colony for California: Riverside's First Hundred Years*. Riverside: Press-Enterprise Company, 1971, 412-413.
-"Townhouse Project Set to Go," *Los Angeles Times*, 21 November 1971, K13.
-"Walnut Acres," City of Riverside, Tract Maps Online, http://wam.riversideca.gov/PWSurvey/tractmaps/MB036p033.pdf.

*D8. Evaluator: Emily McEwen Date: July 11, 2009

Affiliation and Address: University of California, Riverside
City of Riverside Historic Resources Division
3900 Main Street, Riverside, CA 92522

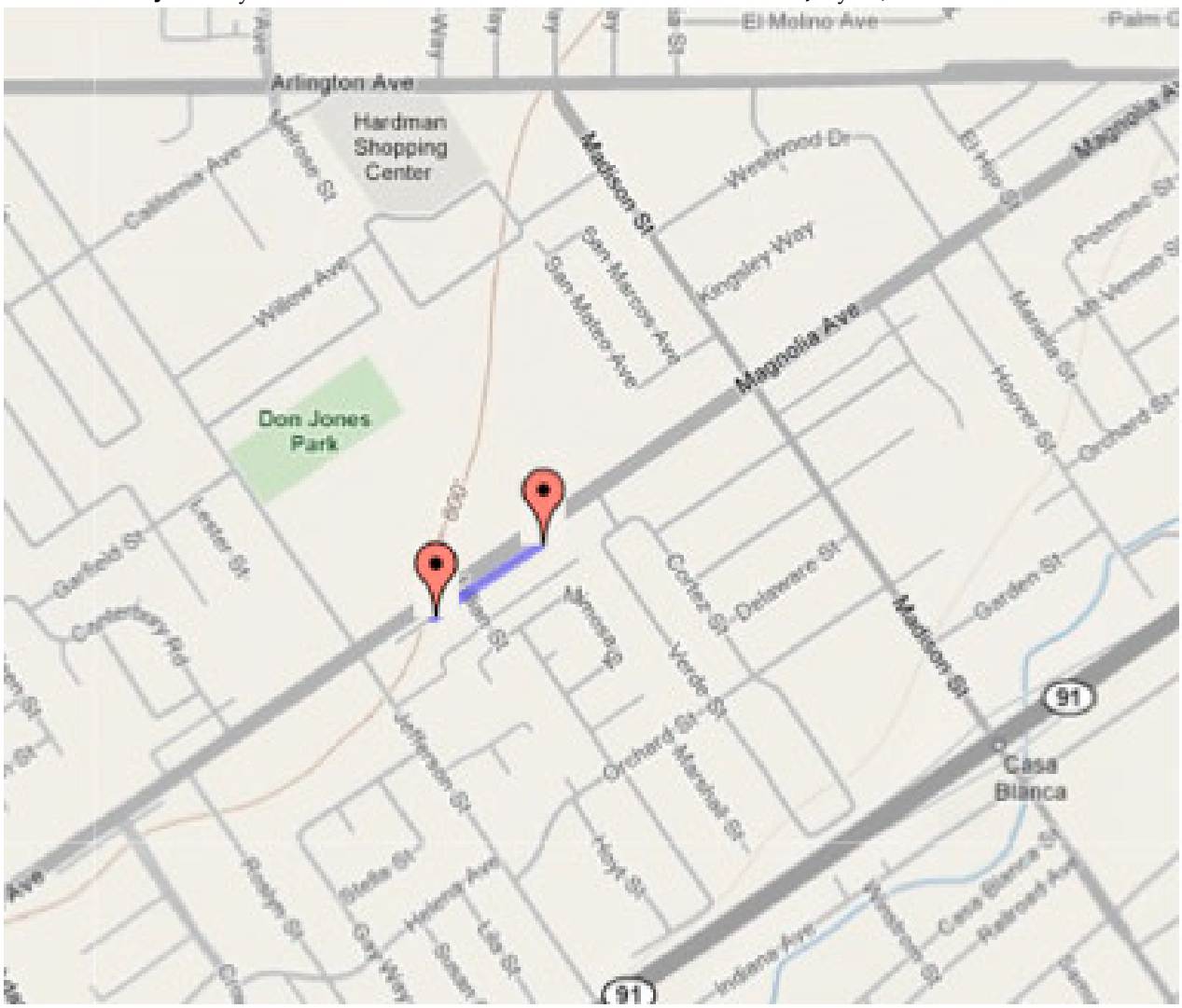
Magnolia Apartment District description continuation:

Each apartment has grass lawns in front with mature palm trees and other shrubs. Emerald Palms is set apart by its grounds, which has lush landscaping featuring a variety of groundcover, flowers, mature Birds of Paradise, and palm trees. The apartment structures are largely unaltered with each done in International Style, with Magnolia Palms being especially different due to its unique jalousie windows. Each of the four apartment complexes is horizontally oriented, has two floors, and feature landscaped inner courtyards, which the individual apartments open onto. Magnolia Manor, Magnolia Palms, and Champion Oaks each have pools in this courtyard space. Each apartment, except Champion Oaks, has a flat roof. Champion Oaks has a low-pitched side gabled roof. Magnolia Manor and Champion Oaks have two buildings connected by a breezeway and feature a unique footprint in that one building forms a "G" shape with the second building mirroring that shape. The two buildings together form a rectangular plan. Magnolia Palms follows this same footprint except that this complex is one connected building with no separation at the entrance. Whereas the other three buildings take up two plots, Emerald Palms was built on one plot and designed in a U-shaped plan.

Each building of the complexes, except Magnolia Manor, features a recessed main entrance in the center of the building. This entrance features a glass door surrounded by aluminum-framed glass windows for Emerald Palms and Champion Oaks, whereas Magnolia Palms has a central entrance breezeway and Magnolia Manor's main entrance is located between the complexes two buildings. Magnolia Manor, Emerald Palms, and Champion Oaks have aluminum-framed sliding windows, while Magnolia Palms has paired, vertically-oriented Jalousie louvered windows around its perimeter. The façade of Champion Oaks, Magnolia Manor, and Emerald Palms is done in stucco, with Emerald Palms also featuring a brick veneer on the left corner. The middle of Magnolia Manor is banded with eleven strips of horizontal wood siding. The façade of Magnolia Palms is clad in thin vertical siding. Magnolia Manor and Magnolia Palms have symmetrical second floor balconies on each elevation of the façade, with Emerald Palms having asymmetrically placed second floor balconies on each elevation. Champion Oaks features no exterior balconies.

Magnolia Manor, Magnolia Palms, and Emerald Palms have recessed carports built into the first floor on the corners of the front façade (in the case of Emerald Palms, this is an enclosed garage on the front right, but carports on other sides). Champion Oaks has no front carports, but has a tenant parking lot adjacent. The back of each apartment in this district opens onto an alley. The first floor of the back facades of each complex is a row of recessed, covered carports for apartment tenants. Although the four apartment complexes are unique, they form a cohesive district with their unaltered facades in the International and Contemporary style, horizontal orientations, interesting footprints, interior courtyards, and covered carports.

***Recorded by:** Emily McEwen ***Date:** July 11, 2009 X Continuation ☐ Update




MAGNOLIA AV
WALNUT ACRES
MORTON MANOR
P.M. B. 25/17
UNIT 5
MORTON ST
WALNUT ACRES NO. 2
GROVE
HAZELEAF CT
BAYBERRY MANOR

Magnolia Apartment District significance continuation:

Following the subdivision of these tracts, Magnolia Manor and Champion Oaks were built in 1959 with Emerald Palms following in 1961 and finally Magnolia Palms in 1962. Los Angeles-based structural engineer J. Kinoshito worked on the construction of Champion Oaks and Emerald Palms. It appears that Kinoshito worked primarily on building apartment complexes in southern California as a 1971 *LA Times* article lists his name as the structural engineer for a large townhouse complex in San Diego. Paul Greenfield was the structural engineer for the Magnolia Manor project. Greenfield was also an active Los Angeles structural engineer. According to the Los Angeles Times, Greenfield worked as the structural engineer on a downtown architectural and engineering firm building and on a large apartment complex in Reseda. The building permits listed no structural engineer or architect for Magnolia Palms.

While all of this background information on the landowners and project engineers is helpful, the Magnolia Apartment District is significant because of the integrity of the structures' architectural styles. The buildings were designed in variations of the International style and little, if anything, has been done to alter the front, back, or interior facades since their original construction. Emerald Palms is an exceptional example of the International Style with its asymmetrical façade, flat slab roof, and brick veneer. Magnolia Manor also follows the International Style with its bands of horizontal aluminum-framed windows. Magnolia Palm is an especially unique modern structure because of its exclusive use of Jalousie windows along the building's perimeter, a style found nowhere else in the vicinity. Champion Oak's dense rows of aluminum-framed sliding windows also make it unique.

Aside from their exceptional architectural integrity, the apartments in this district also visually demonstrate the rise of southern California car culture during the late 1950s and early 1960s. These apartment complexes each have carports integrated into the architectural design of the structures. On the back façade of each apartment building, the first floor is used as a row of recessed carports. Magnolia manor, Magnolia Palms, and Emerald Palms also have smaller recessed carports on their front and side facades as well. Carports were not thought of later and attached to the side of these structures, but are integral architectural features of the front and back facades of these apartment complexes. This demonstrates the increased prominence of auto culture in everyday life and in the continued growth and planning of Riverside. It was assumed that each apartment tenant would own a car, so they were given individual parking spots in a covered carport included in the design of the apartment structure. Additionally, these apartment complexes are an example of Riverside's outward sprawl and population boom during the 1950s and 1960s. As Tom Patterson, local Riverside historian and author of A Colony for California cites, Riverside's population grew from 46, 399 people in 1950 to 83, 714 in 1960 and 140, 089 in 1970 (Patterson, 412-413). Additionally, Patterson states that in the late 1950s and early 1960s, building trends moved from single family residences to multi-family units, with the city having 998 apartment units in 1963 (Patterson, 413). Directly across the street from the apartment complexes is Ramona High School, which was built in 1961 as the City's second high school to serve Riverside's ever-growing population. Finally, the land these apartments were built upon were originally citrus groves, so this apartment district shows the continued shrinkage of the City's citrus industry due to residential and commercial growth.

State of California The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

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

Page 1 **of** 5 ***Resource Name or #** (Assigned by recorder): Magnolia Center
P1. Other Identifier:

***P2. Location:** ____ **Not for Publication** __X__ **Unrestricted**

***a. County:** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** _____ **Date** _____ **T** __; **R** ___; __ **of** __ **of Sec** __; _____ **B.M.**

c. Address _____ City: Riverside Zip:_____

d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

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

***P3b. Resource Attributes:** (List attributes and codes): HP6 1-3 Story Commercial Building

***P4. Resources Present:** ___ Building ___ Structure ___ Object ___ Site _X_ District ____ Element of District ___ Other (Isolates, etc.)

P5b. Description of Photo: (view, date, accession #) View of west elevation of 6845 Brockton Avenue. 6-15-2009



***P6. Date Constructed/Age and Source:** X Historic __ Prehistoric __ Both
1930-1980

***P7. Owner and Address:**

***P8. Recorded by:** (Name, affiliation, and address):
Laura Bellew Hannon
UC Riverside, Hist. Dept. HIST 260L
Riverside, CA 92507

***P9. Date Recorded:** June 2009

***P10. Survey Type:** (Describe)
Modernism Context Statement, CLG Grant

***P11. Report Citation**: (Cite survey report and other sources, or enter "none.")
None

***Attachments:** ___NONE X Location Map X Continuation Sheet ___Building, Structure, and Object Record
___Archaeological Record X District Record ___Linear Feature Record ___Milling Station Record ___Rock Art Record
___Artifact Record ___Photograph Record 9 Other (List): _____

D1. Historic Name: Unknown D2. Common Name: Magnolia Center

***D3. Detailed Description** (Discuss overall coherence of the district, its setting, visual characteristics, and minor features. List all elements of district.):

This proposed historic district is centered on the intersection of Central, Magnolia, and Brockton Avenues. Magnolia Avenue is considered an important southwest bound thoroughfare in the city of Riverside. Central Avenue is another important thouroughfare in Riverside, but is strictly east/west in direction. The streets in this area are primarily two lanes in each direction, and do not follow a traditional grid. Many of these streets are lined with mature palm trees. This intersection is approximately three miles from the traditional city center of …

***D4. Boundary Description** (Describe limits of district and attach map showing boundary and district elements.):

The district is comprised of the buildings:

- On Beatty Drive between Brockton Avenue and Magnolia Avenue
- On Brockton Avenue between Beatty Drive and Tibbets Street
- On Magnolia Avenue between Beatty Drive and Nelson Street
- On Nelson Street between Magnolia Avenue and Brockton Avenue.

See attached map.

***D5. Boundary Justification:**

The proposed Magnolia Center Historical District includes many of the most important architectural styles that developed in the middle of the twentieth century including Modern Ranch, Corporate Modern, New Formalism, Googie, and Mid-Century Modern. Given that so many architectural styles can be found in this contained area, this area would be an excellent choice for a Mid-20th Century Historic Commercial District.

***D6. Significance: Theme:** Architecture **Area:** Riverside
Period of Significance: 1950-1975 **Applicable Criteria:** C

(Discuss district's importance in terms of its historical context as defined by theme, period of significance, and geographic scope. Also address the integrity of the district as a whole.)

The proposed Magnolia Center Historical District is eligible for listing in the National Register under Criterion C, Architecture. This district includes many of the most important architectural styles that development in the middle of the twentieth century including Modern Ranch, Corporate Modern, New Formalis, Googie, and Mid-Century ...

***D7. References** (Give full citations including the names and addresses of any informants, where possible.):

Hess, Alan, *Googie Redux: Ultramodern Roadside Architecture.* San Francisco, Ca: Chronicle Books, 2004.

"Riverside 14th among Fastest Growing Cities," *The Press Enterprise,* September 28, 1953.

***D8. Evaluator:** Laura Bellew Hannon **Date:** 06/23/2009

Affiliation and Address: Laura Bellew Hannon, UC Riverside, Deparmtnet of History, Riverside, California

*D3. Detailed Description

…. Riverside, and is surrounded by residential developments. All of the buildings contained within this district are zoned for commercial use, saving a few exceptions including the Riverside Adult School (6735 Magnolia Avenue). Visually, this district contains a great variety of commercial structures that were all constructed between 1955 and 1970.

*D6. Significance: Theme:

…. modern. There are many buildings in this district that both embody the character defining features of their architectural style, and remain a very high level of architectural integrity. The following buildings can be taken as excellent examples of their respective architectural style:

a.) Corporate Modern: The Provident Bank at 3756 Central Avenue (Field Check Sheet No. 1)
b.) Googie: The Armstrong Realty Building at 6845 Brockton Avenue (Field Check Sheet No. 8)
c.) Mid-Century Modern: Scissor Kicks Too/ Ideal Cleaners at 3951 Beatty Drive (Field Check Sheet No. 20)
d.) Modern Ranch: Spencer's Pharmacy at 6950 Brockton Avenue (Field Check Sheet No. 10)
e.) New Formalism: The Magnolia Professional Building at 6770-6794 Magnolia Avenue (Field Check Sheet No. 11)

Given that the Magnolia Center Historic District does contain multiple buildings of high integrity representing these five architectural styles, this area seems like the best possible choice for a mid-twentieth century historic commercial district.

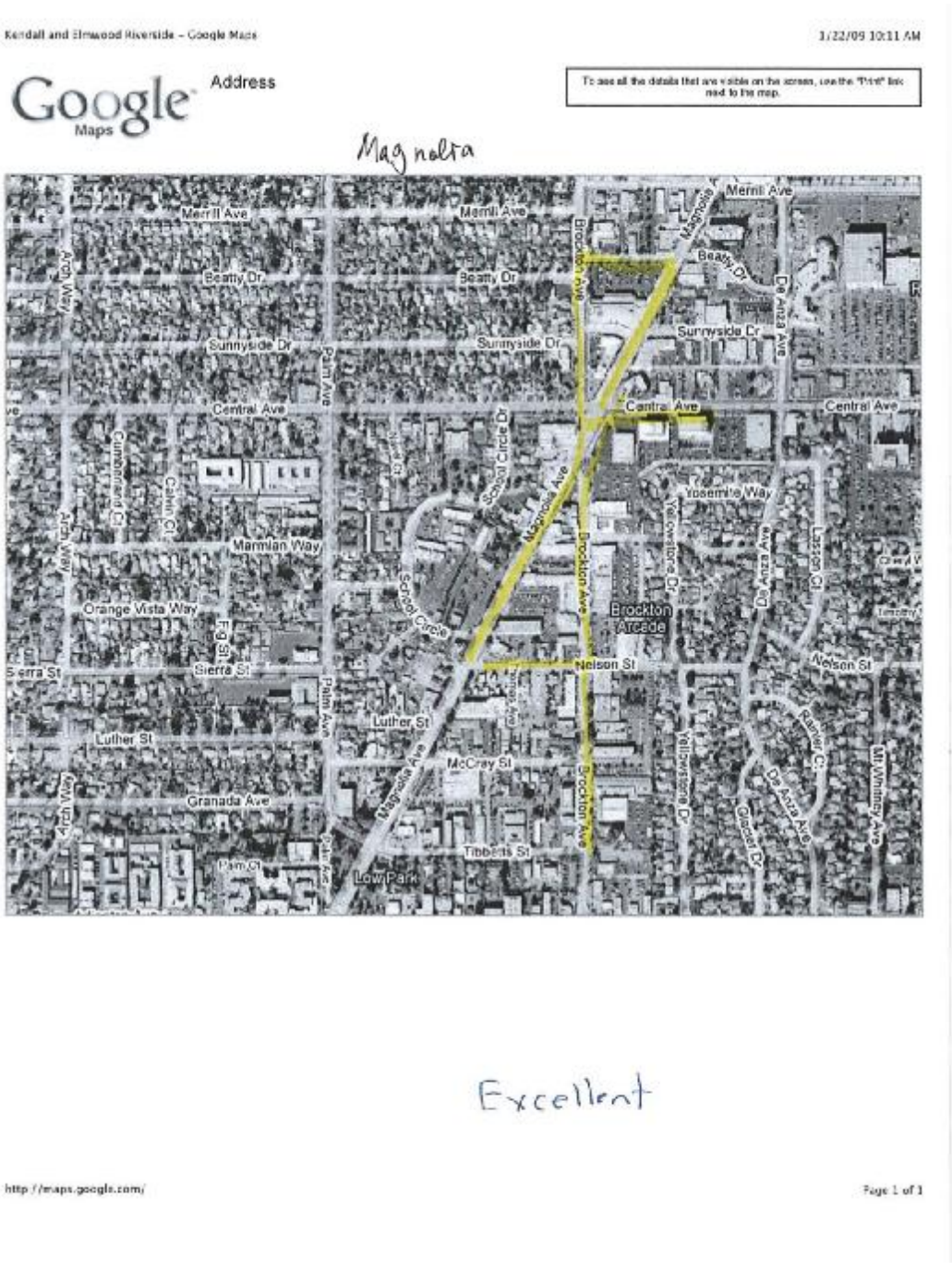
Additionally, the Magnolia Center Historic District can also be associated with larger development patterns that greatly impacted the City of Riverside after the Second World War. Riverside, as well as the rest of Southern California, witnessed a dramatic population explosion as a result of the establishment of several military instillations and munitions factories that were created to mobilize the United States for war. After the end of this conflict, many of these transplants decided to make Southern California their permanent home. Riverside in particular welcomed so many that it was declared the fourteenth fastest growing city in the western United States. (Press Enterprise, 9/28/1953) This sudden population boom necessitated a simultaneous construction boom. Houses would need to be built in rapidly to accommodate the numbers; shopping facilities had to be expanded so that the needs of all would be satisfied. An ever-expanding middle class, created by the "unprecedented affluence of the 1950s," desired single-family houses in order to live out the American Dream. (Wright, *USA: Modern Architectures in History*, 153) Rates of homeownership dramatically increased. The ending result of this important transition that was cities were growing outward. The traditional central city transitioned into the "decentralized, polycentric" suburb connected by a massive stretches of freeway (Hess, *Googie Redux*, 30). As previously stated, the Magnolia Center is located approximately three miles from the traditional city center of Riverside and is surrounded by residential developments. This development thus fits with the larger trend of a commercial development created to satisfy the needs the newly developed suburban communities.

*D6. Significance: Theme:

…Moreover, the very architectural style of this district reflects the growing "car culture" of the United States. In order for such sprawling cities to function, residents were required to travel via personal automobiles. Indeed, Alan Hess, the author of *Googie Redux,* suggests that the Googie architectural style can be considered one manifestation of "a new architecture responsive to the automobile public." (Hess, *Googie Redux,* 24). Given this society's dependence on automobiles, new developments were required to have adequate parking and signage visible from the streets so that potential customers driving by could find what they were looking for and stop.

*D7. References

Wright, Gwendolyn. *USA: Modern Architectures in History*. London: Reaktion Books Ltd, 2008.


Kendall and Elmwood Riverside - Google Maps
1/22/09 10:11 AM
Google Maps
Address
To see all the details that are visible on the screen, use the "Print" link next to the map.
Magnolia
Merrill Ave
Merrill Ave
Merrill Ave
Beatty Dr
Beatty Dr
Beatty Dr
Sunnyside Dr
Sunnyside Dr
Sunnyside Dr
Central Ave
Central Ave
Central Ave
Brockton Ave
Magnolia Ave
Palm Ave
Arch Way
Cambridge Ct
Calvin Ct
School Circle Dr
School Circle
Marmian Way
Orange Vista Way
Sierra St
Sierra St
Nelson St
Nelson St
Luther St
Luther St
McCray St
Granada Ave
Tibbetts St
Low Park
Pam Ct
Yosemite Way
Yellowstone Dr
Brockton Arcade
De Anza Ave
Lassen Ct
Rainier Ct
Glacier Dr
Mt Whitney Ave
http://maps.google.com/
Page 1 of 1

Excellent

State of California The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

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

Page: 1 **of** 4 ***Resource Name or #:** (Assigned by recorder): Prince Albert Estates
P1. Other Identifier:
***P2. Location:** _ **Not for Publication** X **Unrestricted**
***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)
***b. USGS 7.5' Quad** **Date** **T** ; **R** ; **of** **of Sec** ; **B.M.**
c. Address City Riverside Zip
d. UTM: (Give more than one for large and/or linear resources) Zone , mE/ mN
e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

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

***P3b. Resource Attributes:** (List attributes and codes) HP2. Single family property

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



P5a.

P5b. Description of Photo: (view, date, accession #) 06/24/2009. View of house at 2360 Prince Albert Drive.

***P6. Date Constructed/Age and Source:** X Historic _ Prehistoric _ Both

1953 and 1956

***P7. Owner and Address:**

***P8. Recorded by:** (Name, affiliation, and address
Laura Bellew Hannon
UC Riverside
Dept. of History
***P9. Date Recorded:** June 2009
***P10. Survey Type:** (Describe):
Modernism Context Statement, CLG Grant

***P11. Report Citation**: (Cite survey report and other sources, or enter "none.") None

***Attachments:** ___NONE X Location Map X Continuation Sheet ___Building, Structure, and Object Record
___Archaeological Record X District Record ___Linear Feature Record ___Milling Station Record ___Rock Art Record
___Artifact Record ___Photograph Record 9 Other (List):

***Resource Name or #** (Assigned by recorder): Prince Albert Estates

D1. Historic Name: Prince Albert Estates D2. Common Name: None

***D3. Detailed Description** (Discuss overall coherence of the district, its setting, visual characteristics, and minor features. List all elements of district.):

The streets of the Prince Albert Estates subdivision is not laid out on the traditional grid. Instead, Prince Albert Drive curves through the length of the neighborhood in the east/west direction. The sidewalked edged streets are lined with a variety including palms, evergreen, and deciduous trees. Most of the houses are set back from the street and contain large front yards. Lot sizes are maximized. All of the structures in this neighborhood are single-family residential; all are one or two story in height.

***D4. Boundary Description** (Describe limits of district and attach map showing boundary and district elements.):

The boundary of this district was set by the tract maps created when these houses were built.

Prince Albert Estates (MB 26/ 7-8): Signed by the City Engineer, City Clerk, Secretary of the Planning Commission, and others in 1953.

City of Riverside Public Works Department, Survey and Land Records:
http://wam.riversideca.gov/PWSurvey/tractmaps1.asp

***D5. Boundary Justification:**

The houses contained in Prince Albert Estate were constructed as a subdivision in the year 1953.

***D6. Significance: Theme:** Architecture **Area:** Riverside

Period of Significance: 1953, 1955. **Applicable Criteria:** C

(Discuss district's importance in terms of its historical context as defined by theme, period of significance, and geographic scope. Also address the integrity of the district as a whole.)

The Prince Albert Estates Subdivision should be eligible for the National Register under Criterion C, architecture. The houses in this neighborhood, which were constructed between 1953 and 1955, stand as excellent examples of the California Ranch and Modern Ranch architectural styles. Overall, the buildings in this neighborhood retain their architectural integrity, albeit with a few exceptions. Many of the homes….

***D7. References** (Give full citations including the names and addresses of any informants, where possible.):

Carley, Rachel. *The Visual Dictionary of American Domestic Architecture.* New York: Henry Holt & Co, 1994.

"Riverside 14th among Fastest Growing Cities," *The Press Enterprise,* September 28, 1953.

Wright, Gwendolyn. *USA: Modern Architectures in History*. London: Reaktion Books Ltd, 2008.

***D8. Evaluator:** Laura Bellew Hannon **Date:** 06/23/2009

Affiliation and Address: Laura Bellew Hannon, UC Riverside, Deparmtnet of History, Riverside, California

*D6. Significance: Theme:

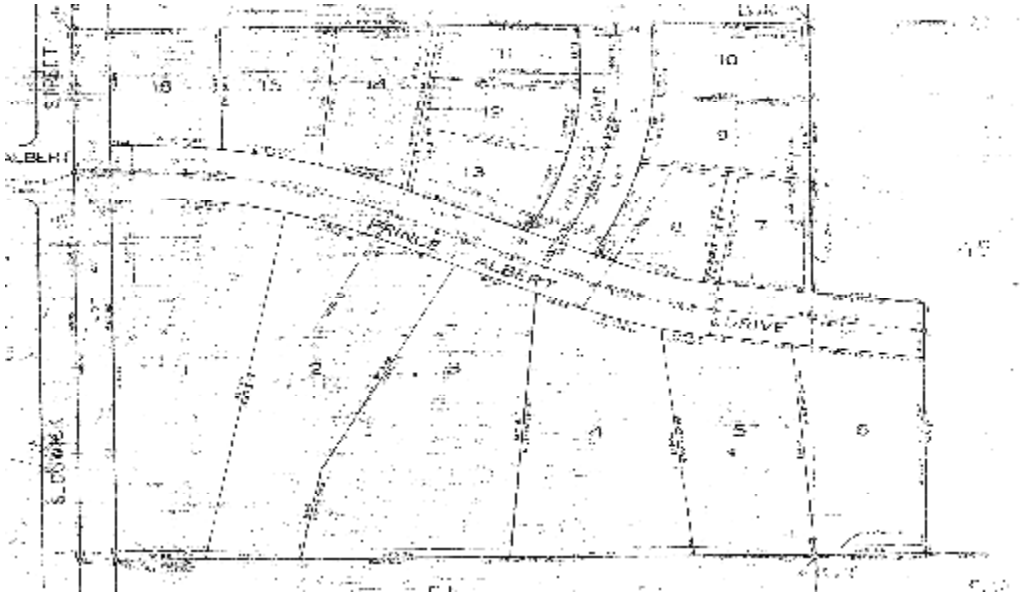
….perfectly embody the character defining features of their architectural style. Indeed, a great range in detailing of style exists in this neighborhood. Many appear as fantastic examples of pre-fabricated California Ranches. Such structures embody all of the character defining features of this style including horizontal massing, single-story layout, gabled roof forms, attached garages, traditional detailing such as shutters, diamond patterned windows, and horizontal or vertical board cladding. It many appear at first glance that these structures are simple in their architectural styling; however, such structures personify larger historical themes that shall be discussed in time.

Other houses in this subdivision seem to be absolutely textbook in their character defining features. An example of such a structure can be found in 2360 Prince Albert Drive (see P5a). The street facade of this house is clad with red brick veneer in the middle with white vertical boards on both sides. Decorative detailing on this structure include a mock bird house on the structure's roof on the far right side, bird house shaped cupola with wood shingles and a cow-topped weather vane, and mock barn door detailing under its left side gable. In some ways, this house can almost be taken as an example of programmatic/novelty architecture. It is really a barn-like house. This house remains its architectural integrity to such a degree that it deserves recognition in its own right.

It could be argued that this neighborhood represents what postwar architecture looked like in Riverside, California. Southern California in general, and Riverside in particular, experience a dramatic increase in population as a result of mobilization for the Second World War. During the war, many workers from the rest of the United States immigrated to the west coast in order to find employment in war industries. After victory in Europe and Asia, many of these workers decided to make California their permanent home. This boom in population meant that California desperately needed new houses. Reconversion of the economy eventually led to unprecedented affluence and an ever expanding middle-class; this meant that this demand came in the form of single family suburban homes. Moreover, government policies, such as the G.I. Bill, allowed for more and more people to purchase their piece of the "American Dream." Rachel Carley, author of *The Visual Dictionary of American Domestic Architecture,* explains how the Ranch House was "perhaps the ultimate symbol of the postwar American dream: a safe, affordable home promising efficiency and casual living." (Carley, 236)

*D4. Boundary Description

Prince Albert Estates



State of California The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

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

Page: 1 **of** 4 ***Resource Name or #:** (Assigned by recorder): Prince Albert Estates No. 2

P1. Other Identifier:

*P2. **Location:** _ **Not for Publication** X **Unrestricted**

***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** **Date** **T** ; **R** ; **of** **of Sec** ; **B.M.**

c. Address City Riverside Zip

d. UTM: (Give more than one for large and/or linear resources) Zone , mE/ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

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

***P3b. Resource Attributes:** (List attributes and codes) HP2. Single family property

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

P5a.



P5b. Description of Photo: (view, date, accession #): 06/25/2009. View of 2154 Prince Albert Drive

***P6. Date Constructed/Age and Source:** X Historic _ Prehistoric _ Both

1956

***P7. Owner and Address:**

***P8. Recorded by:** (Name, affiliation, and address

Laura Bellew Hannon
UC Riverside
Dept. of History

***P9.Date Recorded:** June 2009

***P10. Survey Type:** (Describe):
Modernism Context Statement, CLG Grant

***P11. Report Citation**: (Cite survey report and other sources, or enter "none.") None

***Attachments:** __NONE X Location Map X Continuation Sheet __Building, Structure, and Object Record
__Archaeological Record X District Record __Linear Feature Record __Milling Station Record __Rock Art Record
__Artifact Record __Photograph Record 9 Other (List):

D1. Historic Name: Prince Albert Estates No. 2 D2. Common Name: None

***D3. Detailed Description** (Discuss overall coherence of the district, its setting, visual characteristics, and minor features. List all elements of district.):

The Prince Albert Estates No. 2 subdivision is not laid out on a traditional grid. The neighborhood is centered around Prince Albert Drive, which weaves through in the east/west direction. An important component of this subdivision is the cul-de-sac of Macbeth Place, which is connected on both sides to Prince Albert Drive. The sidewalked edged, tree lined streets contain houses that are set back behind large front yards. All of the structures in this neighborhood are single-family residential; all are one story in height.

***D4. Boundary Description** (Describe limits of district and attach map showing boundary and district elements.):

The boundary of this district was set by the tract maps created when these houses were built.

Prince Albert Estates No 2(MB 28/96-97): Signed by the City Engineer, City Clerk, Secretary of the Planning Commission, and others in 1956.

City of Riverside Public Works Department, Survey and Land Records:
http://wam.riversideca.gov/PWSurvey/tractmaps1.asp

***D5. Boundary Justification:**

The houses contained in Prince Albert Estate No. 2 were constructed as a subdivision in the year 1956.

***D6. Significance: Theme:** Architecture **Area:** Riverside

Period of Significance: 1953, 1955. **Applicable Criteria:** C

(Discuss district's importance in terms of its historical context as defined by theme, period of significance, and geographic scope. Also address the integrity of the district as a whole.)

The Prince Albert Estates Number 2 Subdivision should be eligible for the National Register under Criterion C, architecture. The houses in this neighborhood, which were constructed between 1953 and 1956, stand as excellent examples of the California Ranch and Modern Ranch architectural styles. Of the thirteen..

***D7. References** (Give full citations including the names and addresses of any informants, where possible.):

Carley, Rachel. *The Visual Dictionary of American Domestic Architecture.* New York: Henry Holt & Co, 1994.

"Riverside 14th among Fastest Growing Cities," *The Press Enterprise,* September 28, 1953.

Wright, Gwendolyn. *USA: Modern Architectures in History*. London: Reaktion Books Ltd, 2008.

***D8. Evaluator:** Laura Bellew Hannon **Date:** 06/23/2009

Affiliation and Address: Laura Bellew Hannon, UC Riverside, Deparmtnet of History, Riverside, California

*D6. Significance: Theme:

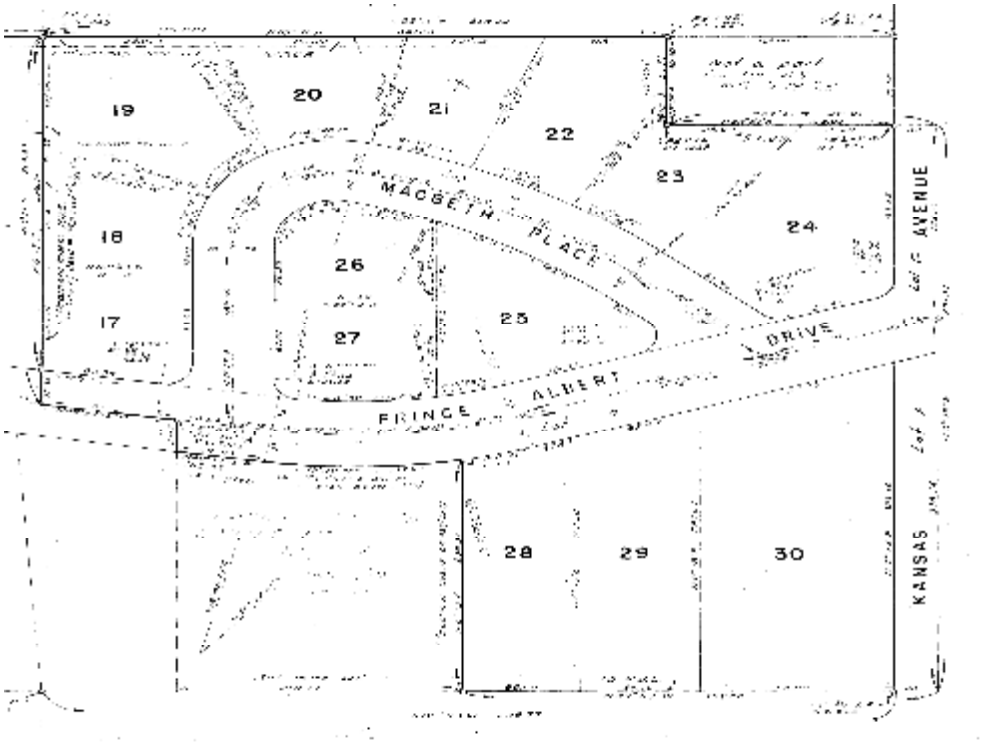
…houses in this subdivision, 10 can be classified as Modern Ranches and 3 as California Ranches. Overall the houses in this neighborhood retain their architectural integrity to a good degree. A great variety of architectural style and detailing exist in this neighborhood. Two of the houses (3 and 10) are perfect examples of highly decorative California Ranches. These structures present with many of the decorative design features that this style is known for including horizontal board cladding, wooden shutters, diamond patterned windows, and exposed rafter tails. The other California Ranch (4) is more modest in its design and perhaps was constructed out of prefabricated materials. Of the ten Modern Ranches in this neighborhood two (1 and 9) contain Spanish decorative elements including red barrel tile roofs and stucco finishing. The others present with a variety of design features common to Modern Ranches.

The California Ranch and the Modern Ranch architectural styles became very popular in the United States after the Second World War. Indeed, it can be argued that such structures personified the post-war American Dream of affordable single-family homes in safe and organized suburban neighborhoods. (Carley, *The Visual Dictionary of American Domestic Architecture,* 236) Rachel Carley further explains how postwar American architecture "placed a new emphasis on comfort, efficiency, and informal 'one-story' living." (Carley, 230) This basic principle greatly impacted the architectural design of buildings contained in this subdivision.

All of Southern California witnessed a dramatic population boom during and after the Second World War. Many migrated this region to find employment in the ever expanding war industries; others were stationed in the many Southern California military instillations. Given this demographic change, it should not be surprising that excellent examples of mid-century architecture can be found in Riverside, California. Houses needed to be quickly built in order to accommodate all of the new residents of the state. Moreover as greater numbers of Californians entered the middle-class, a development encouraged by both economic changes and government policies like the G.I. Bill, more and more people gained the ability to purchase homes.

*D4. Boundary Description

Prince Albert Estates No. 2



State of California The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

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

Page: 1 **of** 4 ***Resource Name or #:** (Assigned by recorder): Sungold Terrace Mountain Streets
P1. Other Identifier:
***P2. Location:** _ **Not for Publication** X **Unrestricted**
***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)
***b. USGS 7.5' Quad** **Date** **T** ; **R** ; **of** **of Sec** ; **B.M.**
c. Address City Riverside Zip
d. UTM: (Give more than one for large and/or linear resources) Zone , mE/ mN
e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

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

***P3b. Resource Attributes:** (List attributes and codes) HP2. Single family property

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

P5b. Description of Photo: (view, date, accession #): View of 6795 Yellowstone Avenue, 07/30/2009

P5a.



***P6. Date Constructed/Age and Source:** X Historic _ Prehistoric _ Both
1951

***P7. Owner and Address:**

***P8. Recorded by:** (Name, affiliation, and address
Laura Bellew Hannon
UC Riverside
Dept. of History

***P9.Date Recorded:** June 2009

***P10. Survey Type:** (Describe):
Modernism Context Statement, CLG Grant

***P11. Report Citation**: (Cite survey report and other sources, or enter "none.")
None

***Attachments:** NONE X Location Map X Continuation Sheet Building, Structure, and Object Record
Archaeological Record X District Record Linear Feature Record Milling Station Record Rock Art Record
Artifact Record Photograph Record 9 Other (List):

*Resource Name or # (Assigned by recorder): Sungold Terrace: Mountain Streets

D1. Historic Name: Sungold Terrance Units 1-6 D2. Common Name: None

***D3. Detailed Description** (Discuss overall coherence of the district, its setting, visual characteristics, and minor features. List all elements of district.):

The Sungold Terrace Mountain Streets neighborhood of Riverside, California is located southwest of the city center. The streets in this neighborhood do not follow the traditional grid. The streets are shaded with mature trees; all houses are setback from the streets and contain large front lawns. The lots in this neighborhood are laid out in order to maximize their size. All properties are single-family residential. All are one or two story in height.

***D4. Boundary Description** (Describe limits of district and attach map showing boundary and district elements.):

This neighborhood is entirely bound by commercial developments and thoroughfare streets. The northern edge of this neighborhood is created by Yosemite Way and Laura Lane, which are the last residential streets before the busy commercial street of Central Avenue. The southern and eastern boundaries of this neighborhood are Arlington Avenue and Riverside Avenues, respectively; both are major commercial streets in this city. To the west of this development lies the commercial district of the Brockton Arcade, an important mid-century modern development in Riverside. This area was developed as six different tracks in 1951: Sungold Terrance Units 1-6.

***D5. Boundary Justification:**

This residential neighborhood is entirely bound by commercial development and thourhoughfare streets: Arlington Avenue, Central Avenue, Riverside, Avenue, and Yellowstone Drive. Streets thus include Yellowstone Way, Yosemite Way, De Anza Avenue, Lassen Court, Cheryl Way, Timothy Way, San Diego Avenue, Laura Lane, Riverside Avenue, Carlsbad Way, Estes Court, Nelson Street, Bryce Way, Mount Diablo Avenue, Rainier Court, Glacier Drive, and Mount Whitney Avenue.

***D6. Significance: Theme:** Architecture **Area:** Riverside

Period of Significance: _____ **Applicable Criteria:** C

(Discuss district's importance in terms of its historical context as defined by theme, period of significance, and geographic scope. Also address the integrity of the district as a whole.)

The Sungold Estes Mountain Streets Neighborhood should be eligible for the National Register under Criterion C, architecture. This neighborhood stands as the combination of the following tract developments: ……..

***D7. References** (Give full citations including the names and addresses of any informants, where possible.):

Carley, Rachel. *The Visual Dictionary of American Domestic Architecture.* New York: Henry Holt & Co, 1994.

"Riverside 14th among Fastest Growing Cities," *The Press Enterprise,* September 28, 1953.

Wright, Gwendolyn. *USA: Modern Architectures in History*. London: Reaktion Books Ltd, 2008.

***D8. Evaluator:** Laura Bellew Hannon **Date:** 06/23/2009

Affiliation and Address: Laura Bellew Hannon, UC Riverside, Deparmtnet of History, Riverside, California

*D6. Significance: Theme:

…Sungold Terrance Unit 1, Sungold Terrance Unit 2, Sungold Terrance Unit 3, Sungold Terrance Unit 4, Sungold Terrance Unit 5, and Sungold Terrance Unit 6. The houses contained in these tracts, developed in the year 1951, were all designed in the California Ranch and Modern Ranch architectural styles. Out of the 50 houses survey, the majority are simple in their architectural styling. Perhaps many of these houses were built with prefabricated materials, which would explain their similar appearance. Many houses including 3741 Yosemite Way (#7), 6650 De Anza Avenue (#9), and 6579 Lassen Court (# 13) are long and narrow, and have side-gabled roofs with multi-level eaves in between. Other houses including 6619 Lassen Court (#15), 3628 Nelson Street (#20), and 6794 De Anza Avenue (#28) have cross-hip roofs and are clad in either stucco or horizontal boards. Another common element in this neighborhood is the long and narrow front porch supported by square wood columns, which can be found for example at 3594 Cheryl Way (#23) and 3524 Carlsbad Way. A few houses in this neighborhood appear to be more elaborate, and perhaps represent customized residential development. Many of these custom houses are Modern Ranches including 6795 Yellowstone Drive (#2), 6418 San Diego Avenue (#22), and 6746 Mount Whitney Avenue (#40).

Houses made with prefabricated material were common in the boom that was postwar residential development. During and after the Second World War, Southern California witnessed a dramatic increase in its population. Migrants came to the state to participate in the burgeoning munitions industry; others came as they were stationed in the many Southern California military instillations. After the war, many of these individuals decided to make the region their permanent home. Moreover, as the result of greater economic affluence, many of these new Californians desired single-family residential properties in suburban communities. Government actions, such as the G.I. Bill, furthered this development. Something needed to be done to quickly accommodate the needs of so many. The ending result, as personified in this neighborhood, was houses quickly built with prefabricated materials. Rates of homeownership dramatically increased across the state. The independent single-family home became a crucial component of the postwar American Dream.

Moreover, given that such a dramatic increase in construction occurred in such a short period of time, it is not surprising that the majority of homes were designed according to the most popular architectural styles of the day: the California Ranch and the Modern Ranch. Many of the houses in this neighborhood retain their architectural integrity to a good degree. Most are well-maintained. Overall, this neighborhood embodies many larger historic themes that changed the face of the state of California.

*D4. Boundary Description

Sungold Terrace: Mountain Streets



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

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

 ***Resource Name or #:** Victoria Grove

P1. Other Identifier:
***P2. Location:** ☐ **Not for Publication** ☒ **Unrestricted** ***a. County:** Riverside
and (P2b and P2c or P2d. Attach a Location Map as necessary.)
***b. USGS 7.5' Quad:** Riverside East &Riverside West **Date:** 1967 P.R. 1980 **T** 2S; **R** 5W; **Sections 35 & 36 ;** S. B. **B.M.**
c. Address: City: Riverside Zip:
d. UTM: Zone: 10 ; mE/ mN (G.P.S.)
e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation:
South of Arroyo, north of Central Avenue/ Victoria Groves subdivision 1-8

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

***P3b. Resource Attributes:** (List attributes and codes)
***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.)



P5b. Description of Photo: (View, date, accession #)

***P6. Date Constructed/Age and Sources:** ☒Historic ☐Prehistoric ☐Both

***P7. Owner and Address:**
Victoria Grove
***P8. Recorded by:**
Andrew Garrison
UCR,
City of Riverside
Office of Historic Preservation

***P9. Date Recorded:** August 2, 2009
***P10. Survey Type:** (Describe)
Riverside Modernism Context Survey
CLG Grant

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.")

***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):

D1. Historic Name: Victoria Groves D2. Common Name: Victoria Groves

*D3. Detailed Description (Discuss overall coherence of the district, its setting, visual characteristics, and minor features. List all elements of district.):

The Victoria Groves Neighborhood is bound by Arroyo Drive on the North, Victoria Avenue on the west, Central Avenue on the south, and Glenhaven Avenue to the east. The neighborhood is typical of planned suburban communities of the mid-twentieth century. There are a number of contributing properties to this district. In addition to the Victoria Groves subdivisions one through eight, the district is also includes Alcott Elementary. (see Continuation Sheet)

*D4. Boundary Description (Describe limits of district and attach map showing boundary and district elements.):
The Boundry of the district is Arroyo Drive on the North, Victoria Avenue on the west, Central Avenue on the south, and Glenhaven Avenue to the east.

*D5. Boundary Justification:
The district is united by suburban tract and neighborhood development and architectural style

*D6. Significance:Architecture, post-war subdivision, suburban tract and neihborhood development
Theme: Modern Area: Riverside, Ca
Period of Significance: 1953-1965 Applicable Criteria: Criteria C E, F and H of Title 20, California Register Criterion 1
(Discuss district's importance in terms of its historical context as defined by theme, period of significance, and geographic scope. Also address the integrity of the district as a whole.)

The Victoria Groves Neighborhood embodies distinctive characteristics of style and construction displaying a historical architectural cohesiveness through design setting materials and associations. These characteristics make the district eligible for local designation under Criteria C E, F and H of Title 20. In addition, the district is eligible for listing on the California Register of Historical Resources under Criterion One (See Continuation Sheet)

*D7. References (Give full citations including the names and addresses of any informants, where possible.):

*D8. Evaluator: Andrew Garrison Date: August 2,2009
Affiliation and Address:

Descriptioin Continued
The street pattern is curvilinear with a number of cul-de-sacs. Homes on Arroyo sit across the street from the historic Victoria Club. Many of these homes have a view of the Tequesquito Arroyo. The homes are set back from the curb exhibiting well-manicured lawns and bushes. Mature trees line the streets at times obscuring the full visibility of many of the homes front façade. The neighborhood has sidewalks and Town and Country Street lights placed at regular intervals. The homes exhibit attached carports and/or garages.

Most of the homes are indicative of modern residential homes found in mid-century subdivisions. The homes still maintain an aesthetic connection to their original form and style. The majority of the houses represent features associated with California Ranch, Modern Ranch, and a small amount of Mid-Century Modern. The California Ranch style homes have characteristics including hipped and gabled roofs with a moderate pitch with eyebrow dormers and projecting eaves. Most homes also have brick chimneys. Elevations commonly have brick or stone veneer, horizontal wood clapboards, and vertical panels. Many of the homes still have diamond-paned windows, double hung in wood sashes with louvered shutters. Most of the homes also have recessed entries facing the street.

Many of the Homes within the Victoria Groves subdivision also are Modern Ranch or Mid-Century Modern style homes. The Modern Ranch Homes are typical of the time period exhibiting hipped low-pitched roofs some with exposed beams. In addition, many of the Modern Ranch homes also have large aluminum framed windows, concrete block privacy screens, and large carports. The Modern Ranch tract homes also often have stone veneer on the chimneys and the front façade. The Mid-Century Modern homes showcase simple geometric forms, unadorned wall surfaces, large metal-framed windows, and exterior panels of wood, stucco, stone veneer.

Also contributing to the district is Alcott Elementary. The school is typical of Riverside Schools built during the mid-twentieth century. Alcott Elementary, like many of the other institutions were designed in the International Style exhibiting geometric planes, clean lines, steal pilotis-supported overhangs and aluminum framed windows that sit flush with the buildings façade. The connection between the elementary school, and the large housing tracts with such a variety of Modern architectural styles adds to this districts integrity, feeling and association.

Significance Continued

The Victoria Groves neighborhood was originally part of the Victoria Ranch portion of Riverside. The Chase Nursery Company created the Ranch in 1901. Ethan Allen Chase arrived in Riverside in 1891. Already an accomplished horticulturist, Chase helped build Riverside citrus industry and created the National Orange Company. Chase was a major player in Riverside politics helping to draw up the City Charter in 1907.

The Victoria Ranch along with Arlington Heights was connected to the greater Riverside area in 1891 with the building of a bridge over Tequesquito arroyo. Victoria Avenue, City of Riverside Cultural Heritage Landmark #8, was constructed in 1892. Homes had begun to be built in the Victoria Ranch area during the early part of the twentieth century, however mass expansion and subdivision did not happen until the 1950's. Historic aerial photographs indicate that the Victoria Groves neighborhood was still orange groves in 1948.

The homes found within the subdivisions are typical of modern style houses popular during post World War II. Large lots and modern housing designs became popular with the increasing affordability and popularity of the automobile as the main means of travel. The role of the automobile on post war life is exhibited in this neighborhood with large driveways, two car garages and an emphasis on a connection between indoor and private outdoor spaces. The role of the automobile is also apparent by analysis of the neighborhoods location. This land at one time was thought to be too far from Riverside's downtown center for suburban tracts. However, with the increase in car ownership and the ease of personal travel this area of land was no longer viewed as too far to live.

*Recorded by: *Date: August 2,2009 ☒ Continuation ☐ Update

Significance Continued

The subdivision was taken up by the Johnson Company, which later turned into Sun Gold, Inc. A Riverside company, Sun Gold Inc, was a driving force in the development of Southern California during the 1950s. *The L.A. Times* reported in 1961 that Sun Gold was responsible for the construction of nearly 7000 homes spanning the distance between Whittier and the Colorado River in just 11 years. William A. Johnson originally created Sun Gold.After Johnsons death in 1956 Robert Walter, the companies vice president, took over the operations. Sun Gold was known in Southern California for its hillside developments. The Victoria Groves development was part of an extension to the popular Sun Gold Hills development located directly to the west. Sun Gold developments were advertised to have the best homes, views and amenities at the best price. Advertisements for Sun Gold homes would often feature a checklist so the consumer could compare a Sun Gold home against the competition.

Victoria Groves was subdivided in eight stages between 1953 and 1959. The homes were built at different times between 1953 and 1965. Alcot Elementary was built in 1961 to meet the demand of Riverside's population growth. The school highlights the need for growth and expansion during the period the homes were being construct.

In addition to this district including tract homes and an elementary school as contributing properties a number of homes found in the later subdivisions, Victoria Groves six and eight showcase Mid-Century Modern and Modern Ranch style homes that appear to be one of a kind and architect designed. The home found at 5130 Victoria Avenue was the home of Harry Marsh. Marsh was a famous suburban tract home contractor himself during this period of Riverside development. However, as for architects, this information, unfortunatly was often times left off of residential building permits. The district as a whole has a high degree of integrity of design, feeling, association, and setting.

References

City of Riverside Building Permits, Planning Department Address Files. Acessesed on 7/10/09

City of Riverside Land and Survey Records, http://wam.riversideca.gov/PWSurvey/. Accessed on 7/10/09

Los Angeles Times "Sunset to Acquire Sun Gold." January 4, 1961: D5

McAlester, Virginia, and A. Lee McAlester. *A Field Guide to American Houses*. New York: Knopf, 1984

Riverside City Directory, *The Complete Criss Cross "Blue Book" Home Edition*, 1952

Riverside City Directory, *The Complete Criss Cross "Blue Book" Home Edition*, 1955

Riverside City Directory, *The Complete Criss Cross "Blue Book" Home Edition*, 1958

Sorrell, Tanya. "Architect Profile: Milton Caughey" http://www.modernriverside.com/wordpress/?p=21 accessed on 8/3/09

Victoria Avenue Forever http://www.victoriaavenue.org/History.aspx accessed on 7/11/09

Whiffen, Marcus. *American Architecture since 1780*. 2nd ed. Boston:Massachusetts Instittute of Technology, 1992

2130 Archdale



2139 Archdale



2360 Arroyo



5268 Coventry



5305 Bardwell



5130 Victoria



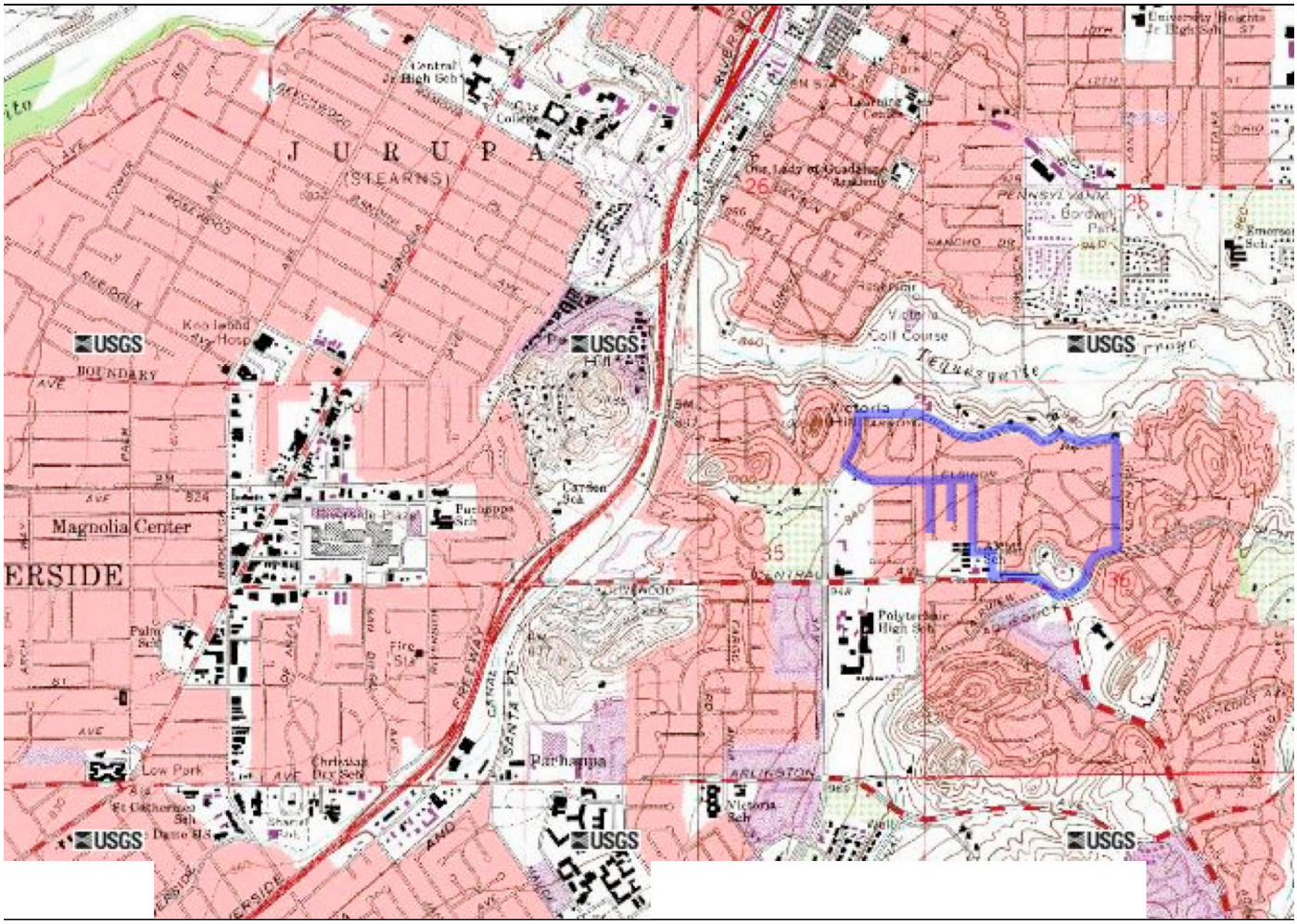
DEPARTMENT OF PARKS AND RECREATION **HRI#**

LOCATION MAP

Trinomial

 ***Resource Name or #:** Victoria Groves

***Map Name:** Riverside East, and Riverside West ***Scale:** Based on the (7.5′)1:2400 ***Date of Map:** 1967 P.R. 1980



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

PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code

Other Listings
Review Code | Reviewer | Date

*Resource Name or #: Whitegate Sub No.1

P1. Other Identifier:

***P2. Location:** ☐ **Not for Publication** ☒ **Unrestricted** ***a. County:** Riverside

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad:** Riverside West/Riverside East Date: 1967 PR 1980 T 3S;R 5W ; Section 11 S.B.B.M.

c. Address: Bound by Muirfield, Tiger Tail, Jola, Laurie and Whitegate City: Riverside Zip:92506

d. UTM: Zone: 10 ; mE/ mN (G.P.S.)

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation:

East side of Westgate, between Muirfield Road and Tiger Tail./ Laurie Drive and Jola Drive/ South side of Muirfield addresses 1392-1294/ Tiger Tail addresses 1293-1448

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

See District Record

***P3b. Resource Attributes:** (List attributes and codes) HP 2 Single Family Property

*P4. Resources Present: ☐Building ☐Structure ☐Object ☐Site ☒District ☐Element of District ☐Other

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



P5b. Description of Photo: (View, date, accession #)

***P6. Date Constructed/Age and Sources:** ☒Historic ☐Prehistoric ☐Both
1957 Riverside Tract Map

***P7. Owner and Address:**
Multiple Owner

***P8. Recorded by:** (Name, affiliation, and address)
Andrew Garrison
UCR,
City of Riverside
Office of Historic Preservation

***P9. Date Recorded:** July 8, 2009

P10. Survey Type: Riverside Modernism Context Survey
CLG Grant

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.")

***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):

D1. Historic Name: Whitegate No. 1

D2. Common Name: Whitegate Sub No. 1

***D3. Detailed Description** (Discuss overall coherence of the district, its setting, visual characteristics, and minor features. List all elements of district.):

The Whitegate Sub No. 1 is found east of Victoria Avenue in the hills of Riversid's historic Arlington Heights area. Main access to the district can be achieved by turning east from Victoria onto Mary St. Continuing east onto Howarden continuing onto Muirfield. The district is located on two semi-parallel streets Muirfield and Tiger Tail. The district is transected by three streets the first being Whitegate, followed by Laurie Dr. and then Jola Dr. All the streets of the district meander and curve gently back and forth. The homes in this subdivision sit between 1000 and 1200 feet above sea level.

This subdivision has no sidewalks. Houses tend to be set back from their respective streets. Most homes have attached garages; however a few have detached garges. The distric is also lined with mature trees of different varieties, with all the houses having visible front lawns. (See continuation sheet)

***D4. Boundary Description** (Describe limits of district and attach map showing boundary and district elements.):
see attached location map

***D5. Boundary Justification:**
The District is united by development history and architectural style. Homes are California Ranch and Modern Ranch style single family reseidences located within the highlited boundries. The majority of the homes maintain a good sense of integrity and association with their original designs.

***D6. Significance: Theme:** Architecture, post-war subdivision, suburban tract development **Area:** Riverside, Ca
Period of Significance: 1957-1960 **Applicable Criteria:**Title 20 C, D & H, Also California Register Criterion 1 & 3
(Discuss district's importance in terms of its historical context as defined by theme, period of significance, and geographic scope. Also address the integrity of the district as a whole.)

The Whitegate subdivision is found in an area of Riverside known as Arlington Heights. The area was originally subdivided in the late 19th century and experienced national fame with the florecence of Riversides popular citrus industry. An Irish immigrant, Mathew Gage built the Gage canal to bring water to the area. The canal aided in the success of the Riverside's citrus industry. Arlington Heights was connected to the greater Riverside area in 1891 with the building of a bridge over Tequesquite arroyo. Victoria Avenue, City of Riverside Cultural Heritage Landmark #8, was constructed in 1892.

The land that the Whitegate subdivision encompasses is found in the southeasterly area of the original Arlington Heights area. In 1924 this area was further subdivided becoming known as the Osborn Hights. The Riverside Orange Company owned the Osborn Hights land and continued to produce citrus fruit. (See continuation sheet)

***D7. References** (Give full citations including the names and addresses of any informants, where possible.):
(See continuation sheet)

***D8. Evaluator:** Andrew Garrison **Date: July 8, 2009**
Affiliation and Address:

A number of the homes show recent improvments. Many of these improvements have involved drastic changes to the front façade of the homes discarding original charectaristics of mid-century Califonia Ranch for astetics often found on Spanish colonial and Spanish Eclectic style homes. Most common change within these homes can be seen in the homes new red tile roofs. The homes that have had drastic changes show no integrity or feeling to the original characteristics of the home.

In contrast, most of the homes still maintain an astetic connection to their original form and style. The majority of the houses represent features associated with California Ranch style homes built in the latter part of the 1950's. Common characteristics include hipped and gabled roofs with eyebrow dormers and projecting eaves. Most homes also have brick chimneys. Elevations commonly have brick or stone veneer, horizontal wood clapboards, and vertical panals. Many of the homes still have diamond-paned windows, double hung in wood sashes with louvered shutters. Most of the homes also have recessed entries facing the street . Floor plans range from irregular, rectangular and L-shaped. In addition, a number of the homes highlight eastern influences. The district as a whole maintains a high degree of integrity of design, feeling, association, and setting.

*Recorded by: *Date: July 8, 2009 ☒ Continuation ☐ Update

The southwestern portion of the Osborn Heights land became subdivided into the Whitegate Subdivision in 1957 after the Tobin Company aquired the land. Most of the homes in the Whitegate Subdivision were built in 1957 and 1958. This tract maintains good integrity and association to subdivision common during the mid-twentieth century.

The homes are typical of California Ranch style houses popular during post World War II. The California Ranch exhibits features that focus on the combination of Southwestern Spanish, Craftsman and Prairie Modern styles. Larger lots and Ranch housing designs became popular with the increasing affordability and popularity of the automobile as the main means of travel. The role of the automobile on post war life is exhibited in the Whitegate Subdivision with large driveways, two car garages and an emphasis on a connection between indoor and private outdoor spaces. The role of the automobile is also apparent by analysys of the location of the Whitegate tract. This land at one time was thought to be too far from Riverside's downtown center for suburban tracts. However, with the icrease in car ownership and the ease of personal travel this area of land was no longer viewed as too far to live.

The Tobin Company along with two other companies built the homes found Whitegate Sub. No. 1. The connection between the three companies is unclear as the Tobin Company is listed as the owner when the tract was subdivided; however, the two other development companies, The Hale Company and H. L. Trust Partnerships, are the listed on building permits as the owners of the individual lots. All three of these companies developed popular suburbs throughout Southern California during the 1950s. Advertisments from each respective company were common in *The Los Angeles Times* during the same time period as the Whitegate Subdivision. The advertisments focus on the homes features highliting the California Ranch style homes sprawling floorplans, large yards with trees, use of outdoor space, and easy financing for vetrans.

In addition to the subdivisions connection to the historical link of post war development and automobile ownership, the Whitegate Subdivision homes were almost all designed by popular architectural firms. The homes in Whitegate also were designed by fairly popular architects. H. L. Trust hired William M. Bray to design homes on their lots. The Hale Company used the architectural firm of Johnson and Engen. Based out of Anaheim, CA, the firm of Johnson and Engen designed homes and commercial buildings in Orange, L.A., and Riverside Counties respectively enjoying moderate success. In contrast, William M. Bray designed ranch style homes through out southern California during the middle part of the twentieth century.

William Bray founded William M. Bray and Associates in 1949. The architectural firm still is in business today. Bray designed all kinds of buildings; however he was most successful with tract homes. Focusing on the California Ranch Style Home William M. Bray became well known for his suburban designs. In 1962 William M. Bray and Associates received the Homes for a Better Living Award from the American Institute of Architects in the category of Merchant Built homes.

This district emphasizes a historical connection between subdivisions with California Ranch style homes and the post World War II period. In addition, the district has a large number of homes that were designed by architectural firms important to the development of California Ranch style suburban tract homes. Although some of the homes have been altered drasticly, the majority of the homes within the district exhibit very few alterations highlighting the tracts integrity, association and feeling.

"Californians Take 26 of 46 Awards by AIA" *Los Angeles Times*. May 27, 1962; M22

City of Riverside Building Permits, Planning Department Address Files. Acessesed on 7/10/09

City of Riverside Land and Survey Records, http://wam.riversideca.gov/PWSurvey/. Accessed on 7/10/09

McAlester, Virginia, and A. Lee McAlester. *A Field Guide to American Houses*. New York: Knopf, 1984

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7435 Laurie



7360 Whitegate



7412 Laurie



1453 Tiger Tail



7438 Jola



1470 Muirfield

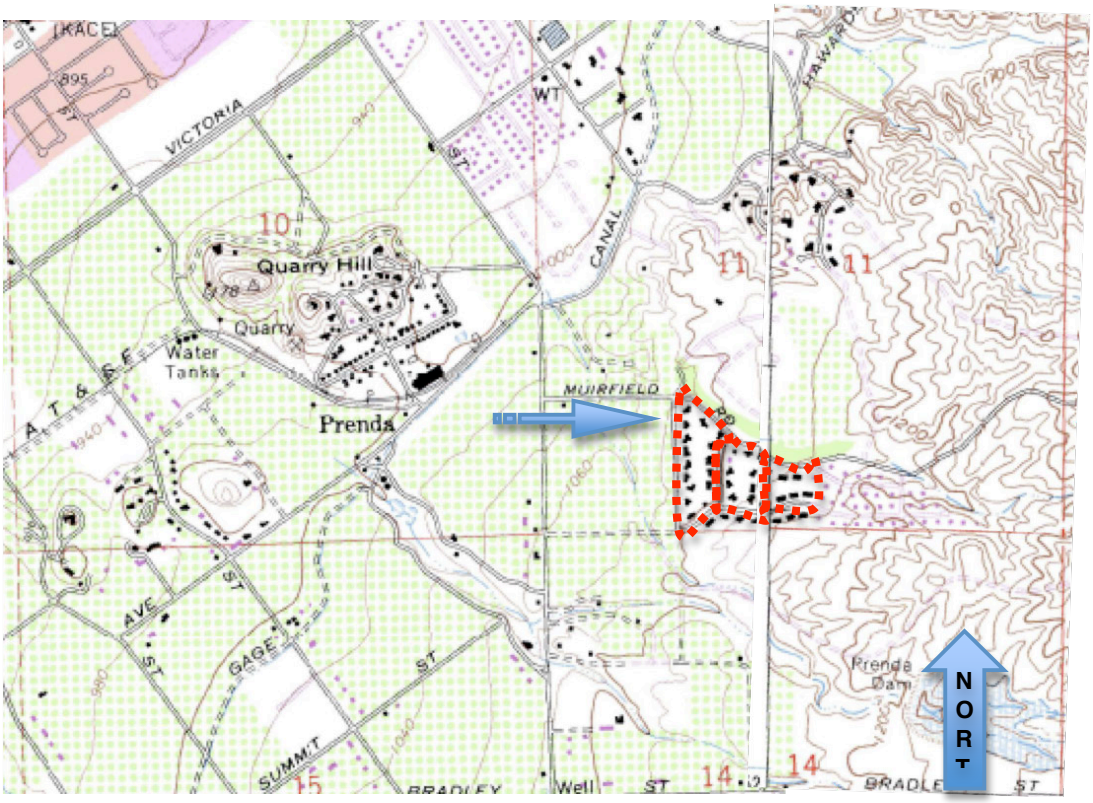


State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
LOCATION MAP

Primary #
HRI#
Trinomial

Page 7 **of** 7 ***Resource Name or #:**

***Map Name:** Riverside West / Riverside East ***Scale:** 1:24000 ***Date of Map:** 1967 PR 1980



APPENDIX V: Draft language for Modernism Theme to amend General Plan 2025

MODERNISM (CIRCA 1935-1969)

Federal policies and programs created during the Great Depression and the increased presence of the military in the area during World War II set the stage for Riverside's boom during the 1950s and 60s. In 1953, the ***Press Enterprise*** reported that Riverside was 14th among the fastest growing cities in the western United States. In 1955, Riverside received the title "All American City" from the National Municipal League, attracting the attention of expanding industries. Rohr Aircraft Company, Bourns Incorporated, and Lily-Tulip Cup Corporation joined Hunter Douglas and the Food Machinery Corporation as some of the largest employers. Riverside's population skyrocketed during the 1950s and 60s, with 46,764 residents in 1950, 84,332 in 1960, and 140,089 by 1970. Three annexations contributed to the population gains: the University of California campus in 1961; Arlanza, the former Camp Anza also in 1961; and the La Sierra area in 1964.

As the dependence on agriculture lessened and population pressures increased, the groves and fields that dotted Riverside gave way to urban expansion, as it did elsewhere in Southern California. Unlike the piecemeal sale of vacant lots seen in earlier decades, post-war development was characterized by the appearance of uniformly constructed tract homes along curving streets and cul-de-sacs and was supported by loans guaranteed by the Federal Housing Administration. Businesses such as shopping centers, department stores, and branch banks were developed to serve these new subdivisions and responded to the car culture. The growth in population also created a profound need for expanded city services. Several bound measures were placed on the ballot for the construction of fire stations, libraries and schools.

Riverside has a large pool of historic resources associated with this context. They include public, educational, institutional, commercial, and residential buildings that reflect the broad range of styles within the Modern movement of architecture. It was during this period that the Ranch house, in one style or another, became the single most prevalent form of residential architecture in Riverside. These one-story residences were modest in size with informal layouts and attached garages. The vast majority of Ranch houses were constructed as part of a subdivision. The Hardman Tracts in the vicinity of Arlington and Streeter Avenues were among the earliest post-war subdivisions. Sun Gold Incorporated, one of the largest post-war homebuilders in Southern California, was based in Riverside. They were responsible for many of the largest

subdivisions in Riverside including Victoria Groves and Sun Gold Terrace, which is commonly referred to as the Cowboy and Mountain Streets.

APPENDIX VI: Final UCR Student Projects of Brockton Arcade and Area Buildings DPR forms

6906 Brockton Avenue

3971-4093 Brockton Avenue, Brockton Square

6809 Brockton Avenue, Armstrong Realty Building

6905 Brockton Avenue, DeGennaro Office

6770-92 Magnolia Avenue

6950 Brockton Avenue, Spencer's Pharmacy

3696 Beatty Drive

6570 Magnolia Avenue, Medical Equipment & Supplies Discount

3711 Central Avenue, Marcy Library

3756 Central Avenue, Provident Federal Savings and Loan Association Building

6850 Brockton Avenue

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

PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code

Other Listings
Review Code _____ Reviewer Susan C. Hall Date 3/9/2009

Page 1 **of** 5 ***Resource Name or #:** (Assigned by recorder) 6906 Brockton Avenue

P1. Other Identifier: 6900 Brockton Avenue/6912Brockton Avenue

***P2. Location:** ☐ **Not for Publication** ☐ **Unrestricted**

***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** Riverside West **Date** 1980 **T** 2S ; **R** 5W ; __ ▯ **of** __ ▯ **of Sec** 34 ; _____ **B.M.**

c. Address 6906 Brockton Avenue City Riverside Zip 92506

d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)
APN# 225301037; located on Brockton Avenue near the intersection of Brockton and McCray Street

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

The 6906 Brockton business center is located near the corner of Brockton Avenue and McCray Street. The property lot consists of one structure, modern ranch in style designed by local architect William Lee Gates. The multi-business, wood-framed structure with concrete block exterior walls is one-story in height, with a two-unit rectangular shaped footprint that has an east-west orientation built on top of a poured concrete foundation. Other character defining features include a strong roof form visible in its cross-gabled roof covered in asphalt shingles, flagstone siding, and large, floor-to-ceiling windows.

***P3b. Resource Attributes:** (List attributes and codes) AP 6

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



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

P5b. Description of Photo: (view, date, accession #) North façade from the Northeast corner of the parking lot; February 2009

***P6. Date Constructed/Age and Source:** 1958
X Historic
☐ Prehistoric
☐ Both

***P7. Owner and Address:**

***P8. Recorded by:** (Name, affiliation, and address) Susan C. Hall, HIST 262L University of California Riverside, 900 University Avenue, Riverside, CA 92521

***P9. Date Recorded:** February 9, 2009

***P10. Survey Type:** (Describe)
Modernism Context Statement' LCG Grant

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.") none

***Attachments:** ☐NONE X Location Map X Continuation Sheet X 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

Page 2 of 5 *Resource Name or # (Assigned by recorder) 6906 Brockton Avenue

B1. Historic Name: N/A

B2. Common Name: N/A

B3. Original Use: multi-business office building B4. Present Use: unchanged

*B5. Architectural Style: Modern Ranch

*B6. Construction History: (Construction date, alterations, and date of alterations)

Originally built in 1958, the structure seems to have had little alterations to its exterior walls. However, city permits show that as new businesses have moved in and out of the building, it has seen internal restructuring of the individual suites. City permits suggest that numerous "tenant" improvements have been made to the interior of the structure over the course of time.

*B7. Moved? X No ☐Yes ☐Unknown Date: _____ Original Location: _____

*B8. Related Features:

B9a. Architect: William Lee Gates b. Builder: Unknown

*B10. Significance: Theme architecture from Modern Period Area City of Riverside

Period of Significance Modern Period, 1958 Property Type multi-business commercial

Applicable Criteria C (Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Built in 1958 and designed by local architect William Lee Gates, the multi-business structure located at 6906 Brockton Avenue in Riverside, California is a prime example of the modern commercial developments that emerged in the postwar period of California's drastic population boom. The population growth saw an increase not only in residential development but commercial structures as well, built to serve the needs of the growing

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

*B12. References:

a. McAlester, Virginia and Lee. *A Field Guide to American Houses* (New York, New York: Alfred A. Knopf, Inc.).

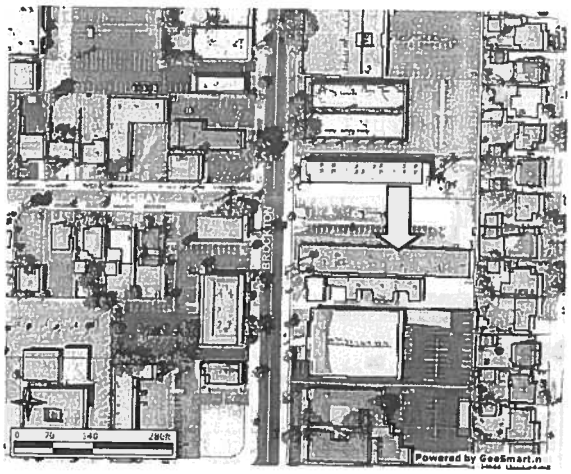
b. City of Riverside Planning Department permits available online at http://aquarius.riversideca.gov/bldimage7/Browse.aspx?dbid=1. Permits pulled from the 6900 Brockton Avenue address.

B13. Remarks: It should be noted that at some point in time, the building's address changed. It should be noted that the building is listed as 6906, 6900 and 6912 Brockton Avenue.

*B14. Evaluator: Susan C. Hall

*Date of Evaluation: March 9, 2009

(Sketch Map with north arrow required.)



(This space reserved for official comments.)

*P3a. Description (continued):

Customers enter and exit from one parking lot that borders the north façade of the structure off of Brockton Avenue. Customers can access a number of businesses along the north wall which is comprised of a dark green/gray flagstone exterior finishing in an ashlar square cut. Each individual business is accessible from the parking lot by a single, aluminum-framed door with accompanying floor-to-ceiling, fixed, single-pained framed windows. The modern ranch's strong roof form is visible through a repeatable pattern of low-pitched gables with an unsupported wide eave overhang.

The western, "front entrance" of the structure—located on Brockton Avenue just behind a small but manicured lawn of grass, bushes, palm trees, and placed rocks—reveals two low-pitched, front gables also framed by wide eave overhangs. Further back on the roofline is a third low-pitched gable. The west façade also includes flagstone and an aluminum-framed door, but it also displays a concrete base border and half-length aluminum-framed, fixed windows. Four exposed beams extend from the roof of the structure and are "supported" by four decorative planar/De Stijl and Modrian inspired columns made of concrete blocks.

The two remaining facades—along the east and south side of the structure—border narrow alleyways, fences, and are not meant for "public" visibility on a regular basis. The southern-facing wall includes back exits and air conditioning units. The east-facing wall has two small, square windows covered in iron bars—perhaps for security purposes. The facades reveal exposed concrete block siding and narrow eave overhangs.

Both the roof shingles and flagstone siding of the structure appear to be in extremely good condition. However, the wood frame of the building's many gables does appear to be deteriorating in some locations, and the exposed concrete walls show signs of paint touchup and graffiti. No visible alterations appear to have been made to the structure though the integrity of the surrounding environment was recently altered by the re-facing of the two-story business complex next door at 6900 Brockton Avenue. Nonetheless, the street view and parking lot view of the small business structure do not seem to have been directly impacted by the new construction.

***B12. References (continued):**

c. A selection of City of Riverside Criss-Cross Directories from 1960 to the present. Available from the Riverside Public Library.
d. "Obituaries: William Lee Gates," *The Press-Enterprise* newspaper (Riverside, California, December 29, 2002).
e. City of Pasadena, "Cultural Resources of the Recent Past, Historic Context Report" (Pasadena, Ca, October 2007).
f. Hess, Alan. The Ranch House. New York: Harry N. Abrams, Inc., 2004.
g. Modern Riverside, www.modernriverside.com. Accessed 2 March 2009.
h. Jackson, Kenneth T. *Crabgrass Frontier: The Suburbanization of the United States.* New York, New York: Oxford University Press, 1985.

***B10. Significance (continued):**

population. In a society that relied more and more on cars, new commercial developments and structures were built to appeal to the automobile customer.[1] The building's placement, along Brockton Avenue—a neighborhood being developed in the postwar period specifically to cater to the car culture—supports its connection to this larger trend in southern California. The strip parking lot located off of the street and directly next to the structure reemphasizes the building's connection to California's drastically changing built landscape. Yet, the building has not fully accepted a car-driven environment, because the sidewalk that borders the west side of the structure—the street-facing side—suggests the continued importance of pedestrian access to Riverside's downtown.

The structure's relationship to the car is not the only significance worth noting about 6906 Brockton Avenue. As part of the modern period—now entering eligible status under the "fifty year rule"—the building itself reflects a desire to look toward the future. It promoted the postwar progress that enveloped southern California. Among the local Riverside architects who designed these new modern structures was William Lee Gates.[2]

However, while promoting progress and change, southern California architecture simultaneously romanticized a regional past. Southern California architecture in the postwar period encouraged a number of new philosophies and methods, but the modern ranch style prevalent in both domestic and commercial structures turned to California's rich past. It suggested the increasingly casual lifestyle of the postwar period while harkening to the region's history through the early rancho and hacienda structures under the Mexican period of California. Nonetheless, the Modern Ranch attempted to remove itself from the pre-war ranch style which promoted the popularity of "the West" and the "rugged lifestyle of the cowboy."[3]

6906 Brockton is a prime sample of modern ranch style architecture. Interestingly, as a commercial structure rather than a domestic one, it is important because it reflects the desire to maintain a connection between the home, the road, and small-business industry in a growing suburban environment. Bordered on the west side by an important downtown street, the property is bordered on the east side by a suburban housing development of one story homes.

Despite the fact that Brockton Avenue continued to be developed after the 1950s, 6906 Brockton is significant because it maintains a high level of integrity. Not only does

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[1] Kenneth T. Jackson, *Crabgrass Frontier: The Suburbanization of the United States* (New York, New York: Oxford University Press, 1985), 247.

[2] According to Modern Riverside's website, Gates designed the following modern style buildings in Riverside: 3701 Sunnyside (1959), 3679 Arlington (1962), 6809 Brockton Avenue - Armstrong Realty (1964), 6850 Brockton Avenue (1965), 6860 Brockton Avenue (1964), Victoria Presbyterian Church - 6091 Victoria (1958), Fire Station #4 - 3510 Cranford (1961). Modern Riverside,

[3] City of Pasadena, "Cultural Resources of the Recent Past, Historic Context Report" (Pasadena, Ca, October 2007), 34. See also Hess, Alan. The Ranch House. New York: Harry N. Abrams, Inc., 2004.

the structure still promote a connection between the home, the car, and small-business industry, the building itself remains in tact and its intended use as a multi-business commercial structure continues. Under its original owner, John DeGennaro, the building was occupied by a number of different services. Although dominated by the medical/health field, the building also housed a division office of Riverside's Mayfield Market and a general contractor.[4] In the mid to late sixties, physicians and other medical services shared the building with a number of government-related services such as tax return preparation, the district office of the Internal Revenue Service, and a Federal Telecommunications System Operator.[5] By the seventies, the building continued to house medical services—including a chapter of the American Heart Association. However, most of the government-related services had left—except for the Social Security Administration—and were replaced with other businesses. Importantly, the architect of the structure, William Lee Gates, had his office in the building until he retired in 1975.[6] Today, the structure maintains the integrity of its intended use—housing businesses such as medical services and beauty supply and care.[7]

[4] County of Riverside Criss-Cross Directory, 1960. Available at the Riverside Public Library, Downtown Branch.

[5] County of Riverside Criss-Cross Directory, 1966. Available at the Riverside Public Library, Downtown Branch.

[6] Obituary of William Lee Gates available from *the Press-Enterprise*, December 29, 2002.

[7] County of Riverside, Criss-Cross Directory, 2008/2009. Available at the Riverside Public Library, Downtown Branch.

State of California ☐ The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code

Other Review Code | Reviewer | Date | Listings

Page 1 of 7 *Resource Name: Brockton Square

P1. Other Identifier: Brockton Court, Brockton Medical Square

*P2. Location: 9 Not for Publication X Unrestricted

*a. County Riverside and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad : Riverside West Date 2009 T __; R __; __ ☐ of __ ☐ of Sec __; _____ B.M.

c. Address 3971-4093 Brockton, 4132-4156 Tenth Street City Riverside Zip 92501

d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

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

Designed by architect Martin Williamson and constructed by Harry Marsh between the years 1955 to 1960, Brockton Square is located in the north and southwest corners of Tenth Street and Brockton Avenue. The section that is north of Tenth Street is comprised of two buildings and the section south of Tenth consists of six. The buildings on both lots are punctuated by breezeways and tied together with strong roof forms.

Each single story building varies in size but is generally rectangular in shape and complementary in design. Their pragmatic wood-framed architecture on a slab foundation is simple and lacking in ornamentation. The buildings are ground-hugging, while the breezeways suggest spacious flow. The northern and southern lot structures, respectively, create "L" and truncated "U" shape formations. These layouts wrap around parking lots situated to the rear of the buildings. Vehicles enter on Eleventh, Locust, or Tenth Street. Business entrances either face inward into the breezeways or to the sidewalks on Brockton and Tenth.

*P3b. Resource Attributes: (List attributes and codes) HP6

*P4. Resources Present: X Building 9 Structure 9 Object 9 Site 9 District 9 Element of District 9 Other (Isolates, etc.)



P5b. Description of Photo: (view, date, accession #)
1. View of southeast elevation, 03/04/09
2-5: See page 7

*P6. Date Constructed/Age and Source: X
Historic 9 Prehistoric 9 Both 1955, 1956 from Press Enterprise Article, 1960 from Permits

*P7. Owner and Address:

*P8. Recorded by: (Name, affiliation, and address)
Zita Worley
History 260L

*P9. Date Recorded: 3/8/09

*P10. Survey Type: (Describe)
Modern Context Statement/CLG Grant

*P11. Report Citation: (Cite survey report and other sources, or enter "none.")

*Attachments: 9NONE 9Location Map X Continuation Sheet 9Building, Structure, and Object Record
9Archaeological Record 9District Record 9Linear Feature Record 9Milling Station Record 9Rock Art Record
9Artifact Record 9Photograph Record 9 Other (List):

State of California ☐ The Resources Agency Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#
BUILDING, STRUCTURE, AND OBJECT RECORD

*NRHP Status Code

 *Resource Name: Brockton Square

B1. Historic Name: Brockton Medical Square
B2. Common Name: Brockton Square/Brockton Court
B3. Original Use: Medical Office Building
B4. Present Use: Office Building
*B5. **Architectural Style:** Modern Ranch
*B6. **Construction History:** (Construction date, alterations, and date of alterations)
1955 the first phase of construction erected the buildings between Tenth and Eleventh Streets on the northwest side of Brockton Avenue. In 1956, phase two extended the square down the south side of Tenth. 1960, the third phase of construction produced the buildings on the north side of Tenth.

*B7. **Moved?** XNo 9Yes 9Unknown **Date:** _____ **Original Location:**
*B8. **Related Features:** None

B9a. Architect: Martin Williamson b. Builder: Harry Marsh
*B10. **Significance: Theme** Architecture **Area** _____
Period of Significance 1955-1960 **Property Type** Office Building **Applicable Criteria 3** (Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Brockton Square is eligible for listing in the California register under Criterion 3 in the context of Modern Ranch Style. The Square includes eight single story interconnected rectangular buildings on two lots. It is significant on a local level in its association with the Jurupa Ranch and Mt. Rubidoux.

According to Alan Hess, Ranch Style homes first began to emerge in the late-nineteenth century as an architectural form inspired by the Arts and Crafts Movement which "stood for simplicity and progressivism, for an open and healthy way of life close to nature in setting and in the very materials that sheltered the family."[1] Practical in its materials, this plain-spoken architecture over the course of the twentieth century took on a "romantic image … of a self sufficient past."[2] Yet the style was also projected as modern in its mass construction and in the manner it was built on sub-divided plots by developers.

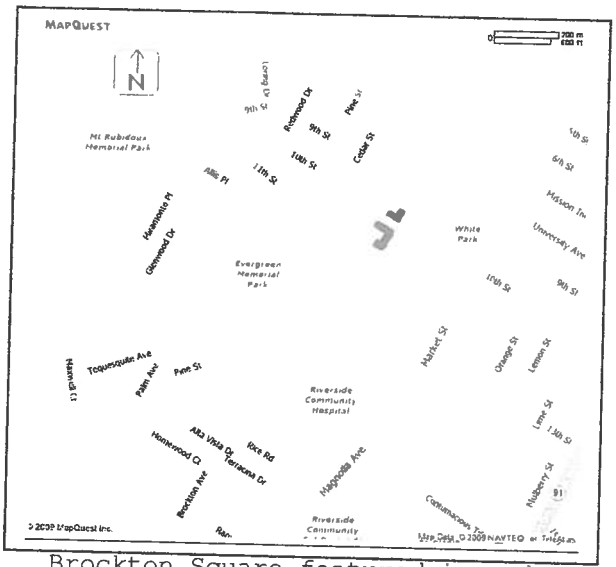
B11. Additional Resource Attributes: (List attributes and codes)

*B12. **References:**
See Continuation Sheet

B13. Remarks:
The permits are missing for all construction prior to 1960. A caption to a photo featured in the Mar. 24, 1955 Press Enterprise states that a second architect with the last name "See" was involved in the initial design.

*B14. **Evaluator:** Zita Worley **Date of Evaluation:** 03/08/09

(This space reserved for official comments.)



Brockton Square featured in red

[1] Hess, Alan. *The Ranch House,* p. 21.
[2] Hess, Alan. *The Ranch House*, p. 38.

Description Continued:
A strong gabled roof, with protruding apexes facing Tenth and Brockton, unifies each floor plan. Wide eaves, enclosed in white stucco and framed with white painted wood, extend three feet beyond the buildings; and an additional one to four feet under each gable. Siding consists of alternating sections of red brick, board-and-batten, and green painted stucco which is peeling in places. Additional flagstone rectangular and trapezoid forms, which stretch from the ground to the roof, are situated centrally and at each corner, as visual support for the heavy white-gravel clad roof. Select centrally located flagstone forms extend only two-thirds up the walls. These contribute to the textural pattern of the exterior without suggesting the same load-bearing purpose of the flagstone which visually suggests support for the weight of the massive roof.

Large rectangular pane windows are symmetrically paired under the gables, and in lines of two or three elsewhere which gives the impression of additions over time—a character defining trait of Ranch Style architecture. Slightly recessed windows and doors are framed simply with white painted wood to match the roof. White doors, some solid and others with trapezoid shaped windows that mimic the shape of the flagstone forms, serve as entrances to each business. Unlabeled double doors at the rear of the buildings have a rustic, shuttered appearance that is complimented by similarly patterned white vents just under the eaves. Exposed rafters, painted white, cover each breezeway and punctuate the heavy roof, allowing light, air and elements to circulate freely in a hot, western climate. A simple metallic clock is situated over the flagstone of main roof apex facing Brockton. The building's simple beauty is matched by austere landscaping which is comprised of lawn, spike-leaved agave plants, and hedges situated against the foundation and along concrete walkways.

Homes and businesses northwest and northeast of Brockton Square on Brockton are predominantly one or two story, with some in the Ranch Style. A large hall on the southeast corner of Tenth and Brockton features similar flagstone forms and exposed rafters but also a steep gabled roof that contrasts sharply with the horizontal massing of Brockton Square.[1] Five blocks west, the rocky surface of Mt. Rubidoux Memorial Park inhabits the skyline. Framed against this backdrop, the heavy, earthy structure of Brockton Square mimics the austere, yet picturesque landscape with the angular roof forms, trapezoidal supports and gravel roof.

Brockton Square, with its sprawling floor plan and western historical gesturing, epitomizes Modern Ranch style. The tapering of the roof to a near flat incline and lengthy cantilevered canopies that cross each gable along with it use of non-traditional exterior finishes such as flagstone, brick veneer, and mirrored glass curtain walls, adapts Classic Modern Ranch to a business park setting.

Significance Continued:
Contributors to the style, including Texan O'Neil Ford, were inspired by the vernacular of working ranches and non-mainstream architecture in the American South and West. Significant figures like Ford sought to convey an idealized landscape that projected their own provincial roots. At the same time, during the 1920s and 1930s, prototype Ranch-style homes emerged in Southern California and in recreation in the form of Dude ranches inspired by Hollywood westerns. These buildings evoked an imagined ranch history built on notions of the previous inhabitants, the Californios.[2] The buildings had a simple beauty, lacking in ornamentation with emphasis on spacious flow, rusticity, and a sprawling design that took advantage of an abundance of land. As such, they drew on themes of imperial conquest in its piecemeal and assumed organic expansion westward.

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[1] The hall, which houses the Riverside Women's Club, was renovated in 1957 by architect Clinton Marr. A framed rendering of this project can be found just inside the entrance on Tenth Street. While the hall features a flagstone fireplace, this stone does not match the stone used on the exterior, which is very similar to that used in Brockton Square. It is likely this exterior feature was added with the renovation and appears to have been intentionally modeled after Brockton Square's stonework.
[2] Hess, Alan. *The Ranch House*, p. 29-32.

Significance Continued:

The Modern Ranch Style emerged in the post-World War II years at which time its "simple construction simply expressed" became a necessity.[1] Government housing policies and returning veterans generated demand for homes, the sheer scale of which required pragmatism in construction and the use of mass production. While filling these demands, Ranch Style harkened to key myths of rugged individualism and a desire to return to "real America" following the chaos of the depression and war years. The focus on casual suburban lifestyle was meanwhile adapted to the modernist camp by Harwell Hamilton Harris who studied under Richard Neutra and was inspired by Frank Lloyd Wright's forms with buildings constructed as part of nature.[2]

Brockton Square exemplifies these twentieth century developments. Its property lies within what had once been the Jurupa Rancho Line, a tract of agricultural land granted to Juan Bandini by himself as the Administrator of Mission San Gabriel from 1838 to 1840.[3] In the years after the Mexican-American War the United States government reduced Bandini's claims. Sections of the Jurupa Ranch were at that point acquired by Louis Rubidoux, whose name now graces Mt. Rubidoux, the rocky peak that penetrates the skyline above Brockton Square.

In 1906, Frank Miller, the owner of the Mission Inn, and two associates, Henry E. Huntington and Charles M. Loring, purchased the property with the intent of subdividing the land and converting the mountain into a lush private park similar to Smiley Heights of Redlands. Titled the Huntington Park Project, this beautification effort sought to attract buyers, but an alternative vision and a sluggish real estate market derailed the plan. Hiram Martin Chittenden, an ex-brigadier general from the Spanish-American War, was hired to design the road to the summit. Chittenden counseled Miller against altering the austere beauty of the mountain:

> The hill was, he said "a rocky island rising from an ocean of verdure. Do not attempt to conceal the natural rock. Whatever planting is done should be carefully studied so as to heighten rather than soften its ruggedness. Make your local attraction as unlike Smiley Heights as possible.[4]

Chittenden's vision emphasized the simple beauty of unadorned nature championed by the Arts and Crafts Movement combined with the rugged romanticism of westward expansion. This contrasted sharply with Miller's proposed garden paradise, but Chittenden need not worry, for the lots failed to sell. After several years Miller's associates threatened to sell their stock, but then Loring died in 1922, followed by Huntington in 1927, at which point "the Mission Inn became the property's owner."[5] Although the real estate venture was "a dismal failure," the mountain, nevertheless, took on iconic status.[6] Miller, acting on Chittenden's vision, in 1907 erected a cross dedicated to Friar Junipero Serra and in 1909 he began holding annual Easter Sunrise services on the summit. In the years that followed, memorials were erected to Loring and Huntington, President Taft paid a visit, and boy scouts hiked its rocky slopes.[7] As stated by Tom Patterson, Mt. Rubidoux "became a kind of magic mountain, a public facility though privately owned."[8]

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[1] Hess, Alan. *The Ranch House*, p. 25.
[2] Hess, Alan. *The Ranch House*, p. 5.
[3] Tom Patterson, "Much was to depend on which hill had been called Pachappa," *Daily Enterprise*, undated.
[4] Tom Patterson, "The Man Whose Advise Helped Mt. Rubidoux Keep its Character," *Daily Enterprise*, Jan. 9, 1983, B2.
[5] Tom Patterson, "The Man Whose Advise Helped Mt. Rubidoux Keep its Character," *Daily Enterprise*, Jan. 9, 1983, B2.
[6] No Author, "Little-Known Loring Park was Gift to Riverside from Frank Miller," *Press Enterprise*, Oct. 13, 1985, B2.
[7] No Author, "Friends of Mt. Rubidoux," http://www.mt-rubidoux.org/. 2009.
[8] No Author, "Little-Known Loring Park was Gift to Riverside from Frank Miller," *Press Enterprise*, Oct. 13, 1985, B2.

Significance Continued:
During the 1950s, Miller's heirs subdivided and sold the remaining property around Mt Rubidoux and the areas around the mountain became the site of a regional commercial building boom that included much of the Brockton area.[1] In 1955, the upper portion of the mountain was given to the city and named the Frank Miller Mt. Rubidoux Memorial Park. This same year construction began on Brockton Square on the southwest corner of Tenth and Brockton. True to the Modern Ranch Style, Brockton Square was constructed in a manner fitting its idealized natural backdrop in the manner it evokes the land's ranch history while featuring all accoutrements of modern comfort including much celebrated individually air conditioned suites.[2] In the unique ranch tradition, the project was also designed for subsequent additions to accommodate growth just as Anglos had expanded westward and residential ranch houses were constructed with the addition of new family members in mind. Phase two of construction was completed in 1956, extending the original 307 foot long structure facing the west side of Brockton, down the south side of Tenth Street. The third and final phase, a two story building with a coffee shop to be built on the north side of Tenth, was anticipated for 1957.[3] This, however, was not completed as planned. It finally emerged as a single-story building, without the coffee shop, in 1960.

Brockton Square's sprawling form speaks of Modern Ranch ideology. As a site for intended for medical offices built by Brockton Medical Building, Inc., the square's tenants were health oriented professional working within a building whose austere form stood for simplicity and progressivism. The building also reflects notions of American conquest and individualism. It was constructed on property with a history of appropriation: in the claims of the Mexican elite at the expense of local natives and later in the redefinition of those claims with Anglo conquest. Because the square's offices are geared toward individual practitioners, not group practice, their use reinforces notions of entrepreneurship, self-sufficiency, and independence. Medically-oriented businesses remain dominant, although other businesses including accounting, law offices, real estate, and even Jewish family services reveal the Square's potential for adaptive reuse.

Architect Martin Williamson utilized a variety of character-defining features that make Brockton Square specific to the Modern Ranch Style subtype. The square is wood-framed on concrete slab floors on level with the ground. Breezeways allow for the circulation of air fitting of the hot, dry Riverside climate. Stucco walls and stained redwood board-and-batten walls (now painted with dark brown latex) are complimented by non-traditional exterior finishes including Palos Verdes flagstone forms and Norman brick veneers.[4] Windows are large and mimic the picture windows of Ranch Style homes, but with occasional and uniquely modern floor to roof panes. The original doors feature trapezoidal windows designed to compliment the shape of the flagstone forms. The square's "L" and "U" shaped floor plans wrap around parking lots which suggest ranch courtyards geared toward the needs of customers and their automobiles. The buildings are tied with strong roof forms whose massive gravel surface acts as an extension of the rocky surface of Mt. Rubidoux in the skyline to the buildings' rear.

Brockton Square not only exemplifies the Modern Ranch Style, it does so within the context of historically significant property and by referencing the natural austerity of a Riverside landmark. As with modern architecture, it emphasizes openness. Other aspects reflect the convergence of Ranch and Modern ideals such as convenience, tradition, pragmatism, and a blended indoor-outdoor design. While other examples of Ranch Style remain intact, none matches Brockton Square in its sheer horizontal massing and visual association with the natural environment. In addition, Brockton Square is part of a building trend in commercial sites that largely ended in the1970s when new office

[1] Bob Holmes, "Commercial Building Boom Changing Riverside Skyline," *Press Enterprise*, Sept. 17, 1961, A3.
[2] No Author, "Construction to Start on Medical Center," *Press Enterprise*, Feb. 10, 1955.
[3] No Author, "Two Story Third Unit of Square Planned," *Press Enterprise*, Nov. 6, 1956.
[4] No Author, "Two Story Third Unit of Square Planned," *Press Enterprise*, Nov. 6, 1956.

Significance Continued:

buildings began climbing upward as the city grew.[1] Almost all of Brockton Square has achieved or is on the brink of achieving fifty years of age. The square is in excellent condition and an ideal choice for preservation as an outstanding example of Modern Ranch architecture.

B12. References:

Hess, Alan. *The Ranch House.* New York: Harry N. Abrams, Inc., 2004.

No Author, "Construction to Start on Medical Center," *Press Enterprise*, Feb. 10, 1955.

No Author, "Two Story Third Unit of Square Planned," *Press Enterprise*, Nov. 6, 1956.

Bob Holmes, "Commercial Building Boom Changing Riverside Skyline," *Press Enterprise*, Sept. 17, 1961, A3.

No Author, "Little-Known Loring Park was Gift to Riverside from Frank Miller," *Press Enterprise*, Oct. 13, 1985, B2.

No Author, "Friends of Mt. Rubidoux," http://www.mt-rubidoux.org/. 2009.

Tom Patterson, "The Man Whose Advise Helped Mt. Rubidoux Keep its Character," *Daily Enterprise*, Jan. 9, 1983, B2.

Tom Patterson, "Much was to depend on which hill had been called Pachappa," *Daily Enterprise*, undated.

[1] No Author, "Rising Skyline," *Daily Enterprise*, Mar. 29, 1974, B1.

State of California ☐ The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

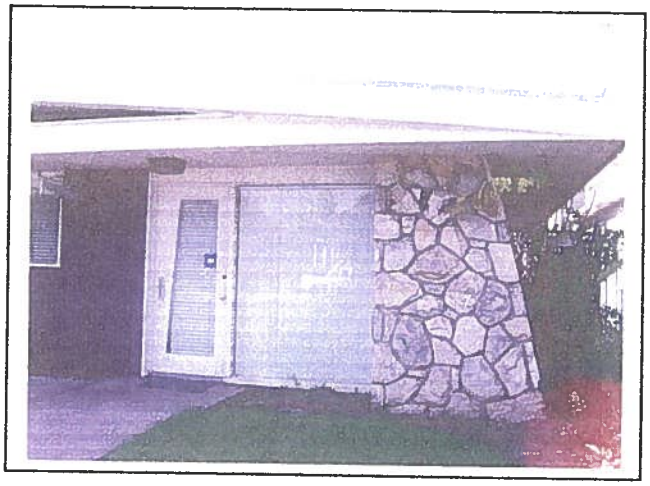
Primary #
HRI #
Trinomial

Page 7 of 7 *Resource Name: Brockton Square
*Recorded by: Zita Worley *Date 03/08/09 ___ ___ Continuation Update

P5b. Additional Photos:



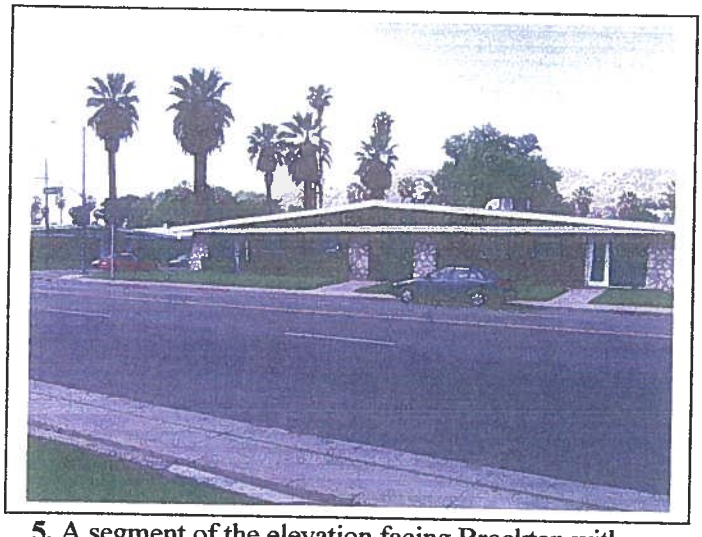
2. The southeast and southwest elevations on the corner of Brockton and Tenth. 03/04/09



3. Complimentary door and flagstone form on the southeast elevation at 3971 Brockton. 03/04/09



4. One of the breezeways that connects Tenth Street to the courtyard parking lot. 03/04/09



5. A segment of the elevation facing Brockton with Mt. Rubidoux in the background. 03/04/09

State of California ▯▯The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code

Other Listings
Review Code _____ Reviewer: Laura Bellew Hannon Date:03/09/09

Page _1_ **of** _5_ ***Resource Name or #:** Armstrong Realty Building

P1. Other Identifier: 6809 Brockton Avenue /6833 Brockton Avenue/6845 Brockton Avenue

***P2. Location:** _ **Not for Publication** **X Unrestricted** ***a. County**: Riverside

and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad**: Riverside West **Date**: 1980 **T** _2S_ ; **R** _5W_ ; _ ☐ **of** _ ☐ **of Sec** _34_ ; __**B.M.**

c. Address: 6809 Brokton Ave City: Riverside Zip: 92506

d. UTM: (Give more than one for large and/or linear resources) Zone _, ___ mE/ ____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)
Located at the southwest corner of Brokton Street and Nelson Avenue
6833 Brockton Avenue = Parcel #: 225284025
6845 Brockton Avenue= Parcel #: 225284024

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

The Armstrong Realty Building, designed by architect William Lee Gates, is located at the southwest corner of Brokton Street and Nelson Avenue, and was completed in 1964. This single-story, L-shaped in plan, multi-business, and poured cement foundation commercial building embodies many of the character defining features of the Googie architectural style. The building presents with a very expressive angular roof form that is present on all elevations. Its flat roof projects outward off the....

***P3b. Resource Attributes:** (List attributes and codes)____AP6_____

***P4. Resources Present:** X Building _Structure _ Object _Site_ District _Element of District _ Other (Isolates, etc.)

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



P5b. Description of Photo: (view, date, accession #) View of west elevation,

The Press Enterprise; http://www.pe.com
Verified: 02/20/09

***P6. Date Constructed/Age and Source:** 1964, City of Riverside Planning Department Address Files

X Historic
_ Prehistoric
_ Both

***P7. Owner and Address:**
Armstrong Realty
6809 Brokton Ave
Riverside, CA 92506

***P8. Recorded by:** (Name, affiliation, and address)
Laura Bellew Hannon
UC Riverside
UC Riverside, Hist. Dept. HIST 260L
Riverside, CA 92507

***P9. Date Recorded:** 03/09/09

***P10. Survey Type:** (Describe)
Modernism Context Statement, CLG Grant

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.")

None

***Attachments:** _NONE ☐Location Map X Continuation Sheet X 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 Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

*NRHP Status Code

 *Resource Name or # (Assigned by recorder) Armstrong Realty Building

B1. Historic Name: Armstrong Realty Building
B2. Common Name: Armstrong Realty Building
B3. Original Use: Office Use
B4. Present Use: Office Use
*B5. **Architectural Style:** Googie
*B6. **Construction History:** (Construction date, alterations, and date of alterations)

6809 Brockton Avenue = Permit # 4427
6845 Brockton Avenue= Permit # 10775
The building permit for 6809 Brockton Avenue was issued on 2/4/1964. The building permit for 6845 Brockton was issued on 10/8/65. From this information suggests that a second wing was added to the building after it was initially completed or finished later. These two buildings are now collectively referred to as 6809 Brockton Avenue. City permits 04-6332, which was issued 11/12/2004, also shows that this building was re-roofed.

*B7. **Moved?** X **No** ⇧ **Yes** ⇧**Unknown** **Date:** _____ **Original Location:** _____
*B8. **Related Features:**

B9a. Architect: William Lee Gates b. Builder: Unknown
*B10. **Significance: Theme** Architecture **Area** City of Riverside
Period of Significance 1964-1965 **Property Type** Office Building **Applicable Criteria** C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Armstrong Realty Building, completed in 1965, was designed by Riverside architect William Lee Gates. This commercial building appears eligible for listing in the California Register of Historic Resources under guideline "C" as it stands as a highly intact example of the Googie architectural style in the form of an office building. The structure embodies many of the...

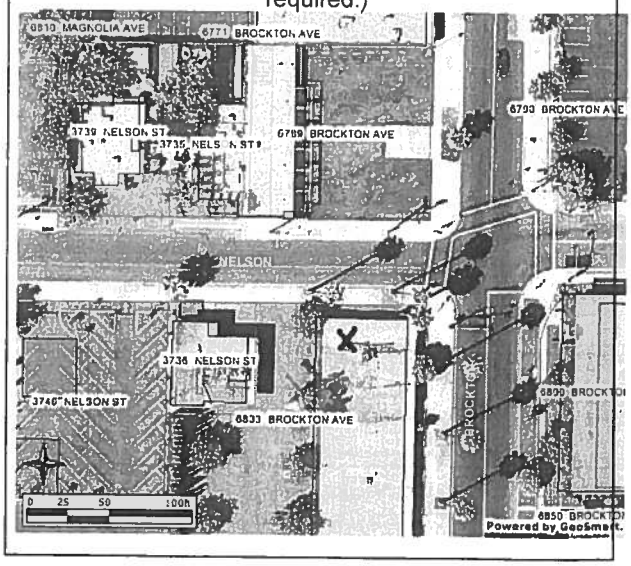
B11. Additional Resource Attributes: (List attributes and codes) _____
*B12. **References:**

City of Riverside, California: Planning Dept.
Permits Online:
http://aquarius.riversideca.gov/bldimage7/Browse.aspx?dbid=1.

B13. Remarks:
Three addresses are associated with this building: 6809 Brockton Avenue, 6833 Brockton Avenue, and 6845 Brockton Avenue. The structure is now referred to as being at 6809 Brockton Avenue.

*B14. **Evaluator:** Laura Bellew Hannon
***Date of Evaluation:** 03/09/09

(Sketch Map with north arrow required.)



(This space reserved for official comments.)

P3a. Description Continued:

.... structure and is used as a place for signage. Its metal framed glass-wall of floor to ceiling windows also spans all sides of the building and includes dramatic decorative metal trimmed amber-colored elongated diamond windows that sit along the top edge of the window, mimicking the design of the roof. The windows run the length of the glass wall in a repeated pattern, divided and punctuated by flush narrow metal vertical columns, which connect from the roofline to the ground. These are placed through the middle of each of the diamond window thus forming a distinctive window segment. In the middle of each segment sits a glass door allowing for access to the separate units of this property. Above each door, connected to the overhang, hangs signage. On the west façade of the building off of Brockton Avenue, sits a recessed glass door main entrance. Between manicured patches of lawn and the side of the building is a pathway that gives visitors access to the unit doors. Tall mature palm trees can be found on the side walk. From the west "front entrance" visitors can walk through a glass enclosure that connects to a main parking lot entrance on the east façade of the building. This glass door complex connects the two wings of the L-plan, and the smaller leg of the "L" reaches into its parking lot (east) side of the structure.

B10. Significance Continued:

...character defining features of this style, which became popular in the United States in the 1950s and early 1960s. Such features include its dramatic geometric roof form, its diamond windows, and its ribbon window floor to ceiling walls. These stylistic characteristics of Googie, moreover, further reflect important historical developments in the United States at this moment in our history.

The Googie style emerged in the 1950s partially in response to the growing "car culture" of the United States. Alan Hess, author of *Googie Redux: Ultramodern Roadside Architecture,* suggests that the Googie style can be considered one manifestation of "a new architecture responsive to the automobile public." (Googie Redux, 24) Southern California in general and Riverside in particular, experienced a dramatic population boom during and after the Second World War. The establishment of several military instillations, and munitions factories, resulted in this demographic explosion. The Press Enterprise of Riverside, California, reported in 1953 that the city was the fourteenth fastest growing cities in the western United States. (Press Enterprise, 9/28/1953) Such an increase necessitated that both residential and commercial development be expanded so that the needs of all would be satisfied. Newly created suburbs became increasingly dependent on the automobile as a result of their sprawling nature. The traditional centralized city transitioned into the "decentralized, polycentric that the car was designing" connected by an ever expanding system of freeways. (Googie Redux, 30) The architectural styling of the Armstrong Realty Building arguably was affected by the needs of the automobile. In a society that was heavily reliant on cars, commercial buildings needed to be designed in manner that would give driving customers easy access. The parking lot directly next to this structure, and the visibility of this building from Brockton Avenue, highlights this connection to the car.

The dramatic design of this building also reflects a second character defining feature of Googie architecture: its ability to attract driving customers to stop by. Hess further describes the architectural expression that is Googie as the "optimistic face of sleek futuristic technology." (Googie Redux, 24) The Armstrong building reflects this architectural emphasis on the modern and the future in its geometric form, and it bold use of glass and metal. The design of 6809 Brockton Avenue is suggestive of how businesses found it necessary to entice customers in an environment with a lot of competition. (Los Angeles Times, 5/16/2008)

B12. References:

Friedlander, Whitney, "Going on a hunt for Googie architecture in Southern California". *Los Angeles Times,* 5/18/2008

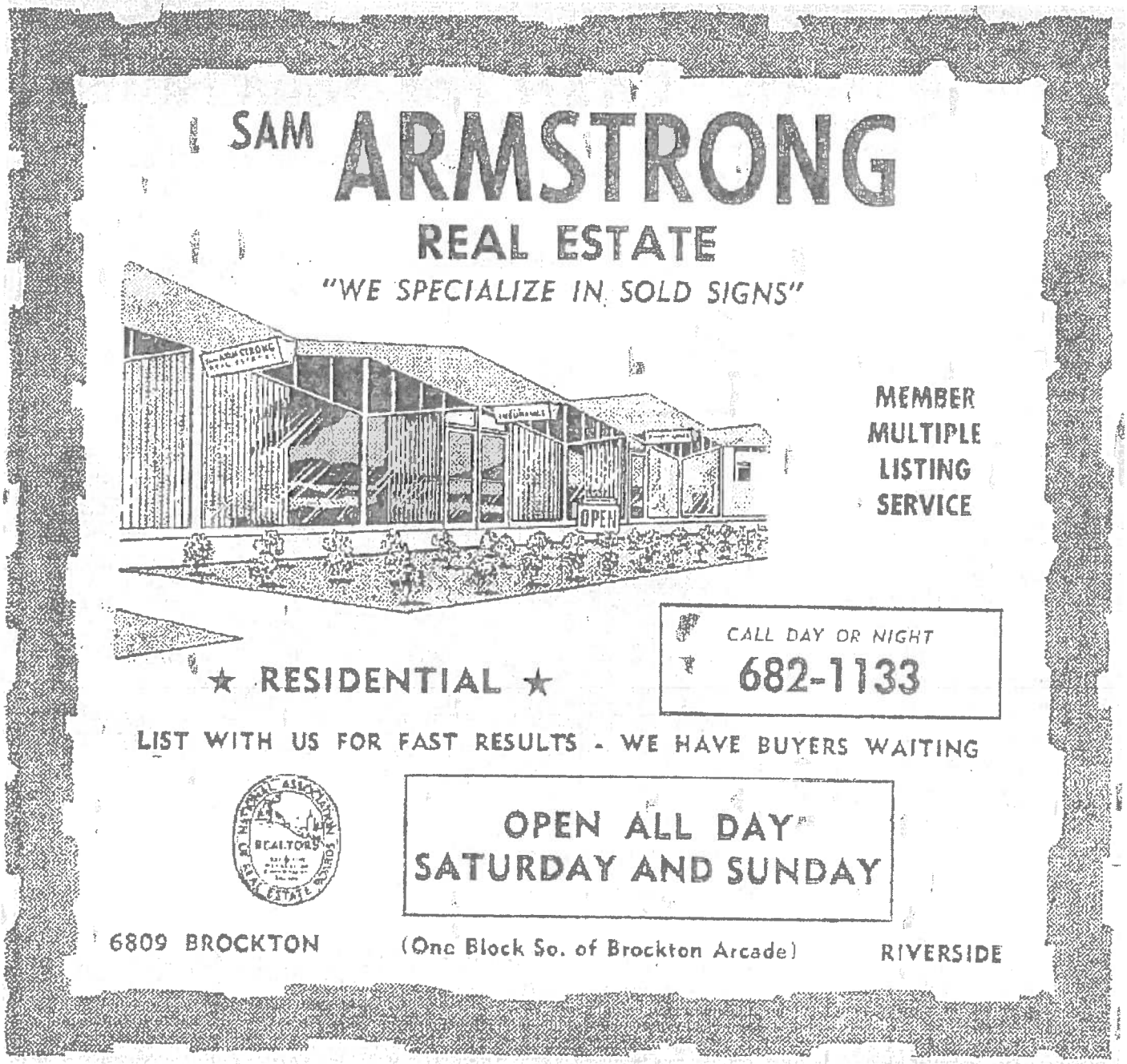
Haberman, Doug, "Giving Historic Value to Riverside's Mid-century architecture is Inland Woman's Goal" *The Press Enterprise,* 8/13/2005

Hess, Alan, *Googie Redux: Ultramodern Roadside Architecture.* San Francisco, Ca: Chronicle Books, 2004.

"Riverside 14th among Fastest Growing Cities," *The Press Enterprise,* September 28, 1953.

"Sam Armstrong Real Estate," *City Directory*. Riverside, California: 1964 (advertisement on page 358).
Wright, Gwendolyn. *USA: Modern Architectures in History*. London: Reaktion Books Ltd, 2008.

"Sam Armstrong Real Estate," *City Directory*. Riverside, California: 1964 (advertisement on page 358).



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

Primary #
HRI #
Trinomial
NRHP Status Code 3B

Other Listings
Review Code | Reviewer | Date

*Resource Name or #: DeGennaro Office

P1. Other Identifier: Albert A. Webb Associates Annex

*P2. Location: ☐ Not for Publication ☑ Unrestricted

*a. County: Riverside

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad: Riverside Wext Date: 1967 P.R. 1980 T. 2S ;R. 5W ; SE¼ of NW¼ of Sec 34; S.B.B.M.

c. Address: 6905 Brockton Avenue City: Riverside Zip: 92506

d. UTM: Zone: 10 ; mE/ mN (G.P.S.)

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation: Southwest corner of Brockton and McCray Street, APN 2225285013

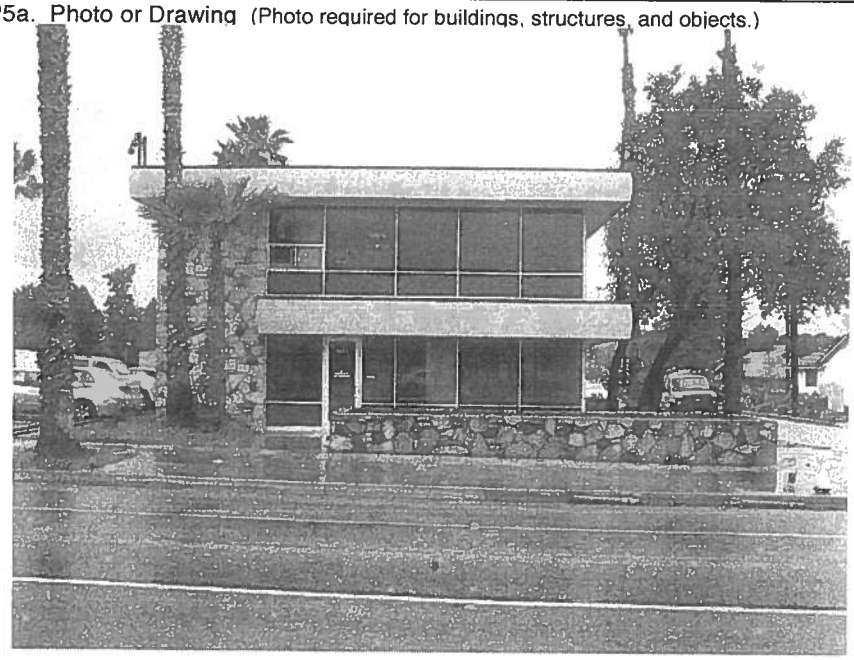
*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

The building found at 6905 Brockton Avenue exemplifies the International style. The building is located on the northeast corner of McCray St and Brockton Avenue, just south of the Brockton Arcade in Riverside California. The building has two entrances. The main entrance faces east and opens up onto Brockton Ave. The other entrance is located on the Northern façade of the building and is visible from McCray Street. The other two sides, the south and west facing portions of the building face a small "L" shaped parking area. The lot that the building sits on is rectangular. This building appears to have had very little to no changes to its original design and layout, indicating that the building demonstrates an overall high amount of integrity. (see continuation sheet)

*P3b. Resource Attributes: (List attributes and codes) HP-6 (Office Building)

*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.)



P5b. Description of Photo: (View, date, accession #)
Eastern Façade February 16, 2009

*P6. Date Constructed/Age and Sources: ☑Historic
☐Prehistoric ☐Both
1962, City of Riverside building permits.

*P7. Owner and Address:
Albert A. Webb Associates
3788 McCray Street
Riverside, CA 92506

*P8. Recorded by: (Name, affiliation, and address)
Andrew Garrison
UCR Riverside
Historic Preservation Class

*P9. Date Recorded: Feburary 16, 2009

*P10. Survey Type: (Describe)
Modernism Context survey, CLG grant

*P11. Report Citation: (Cite survey report and other sources, or enter "none.") None

*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):

Primary #
HRI#
Trinomial

*Resource Name or # (Assigned by recorder) DeGennaro Office

*Recorded by: Andrew Garrison *Date: Feb 16, 2009 ☑Continuation ☐ Update

P3a. continued

The building is a two-story structure that was constructed in 1962. The architects hired to design the building were William Cowan and N. Bussey. The aerial view of the building is rectangular in form. The building contains offices on both the first and second floor. The building has a heavy roof slab that project out over symmetrically all the elevations. The extension of a protruding horizontal plane is repeated in the middle of the building with a slab protruding out asymmetrically from the North, East, and South elevation. This massing is use to create a separation between the first and second level of the building.

The building is constructed mostly of concrete and stucco. Flagstone is used on the building as well as in the construction of two planters located just in front of the building. Window and doors are constructed of dark tinted glass encased in aluminum framing. The windows and doors are flush with the building's walls. Photos and building permits indicate that the east and north elevations had both at one time had signs on them. These signs have since been removed.

The front, eastern, elevation that faces Brockton Ave. is asymmetrical exhibiting the aluminum-framed windows that sit flush with the eastern portion of the façade. The windows sit on top of black rectangular inset panels found on the bottom portion of the aluminum framing. The contrast between the dark windows, the rectangular insets crossed by the aluminum framing create a geometric pattern that forms a horizontal band that wraps about three quarters of the building. The southern portion of this front façade features a large vertical band of flagstone. This stone feature breaks the different horizontal features of the geometric pattern of windows as well as the protruding middle plane. A planter that sits just in front of the building's northern half of the front façade is also constructed of this stone.

The southern elevation also is asymmetrical. The vertical band of flagstone is seen wrapping around the southeast corner. The majority of this elevation features a geometric pattern scribed into the concrete façade. On the southwest corner of the building one window is located on the second floor. This window is consistent with those found on the others sides of the building. In addition, the heavy plane that protrudes from the middle portion of the building is seen in cross section as it begins o jet out of the western elevation of the building.

The western elevation is broken in four parts. The bottom portion continues the scribed geometric pattern in the concrete wall that was found on the southern portion of the building. The architectural plane that extends out of the building breaks the middle. The second floor is comprised of the horizontal band of windows and black rectangles within aluminum siding that sit flush with the wall. A small rectangular area that appears to either be a place for storage or some other utilitarian purpose breaks the façade of the first floor. The area has been gated off, most likely in 1988. Building permits and photos indicate that the bottom portion of the building was once entirely set back from were it sits today. In 1988 walls were added to the Northern and western elevations on the bottom floor to create a storage room. Originally three politis held up the second floor and the plane that extends from the middle of the building. Today, the pilotis are still visaible within the outer walls of the added storage room. The western wall of the addition was built around two of the politis. These politis have been painted the same color as the wall to help them blend in. This addition creates an asymmetrical footprint, making the building appear to have only one supporting piloti at the southwest corner of the building.

The northern elevation that faces McCray Street also exhibits asymmetrical features. On the bottom level the scribed concreted geometric pattern continues from west to east for 4ft until it is broken up by another door with aluminum casing. This wall on the first level is not original, however the one that was built in 1988 to create the storage room. Originally the western portion of the bottom part of the northern elevation would have begun with the door. The rest of this level continues with the same design formed by the horizontal band of windows. The plane that extends out of the building in the middle continues through this entire side of the building. The second level is made up completely of windows on top of dark rectangles all encased in aluminum. In front of the western portion of this elevation sits another flagstone planter.

State of California — The Resources Agency DEPARTMENT OF PARKS AND RECREATION BUILDING, STRUCTURE, AND OBJECT RECORD	Primary # HRI#

***NRHP Status Code** 3B

***Resource Name or #** (Assigned by recorder) DeGennaro Office

B1. Historic Name: DeGennaro Office Building
B2. Common Name: 6905 Brockton Avenue
B3. Original Use: Office B4. Present Use: Office
***B5. Architectural Style:** International
***B6. Construction History:** (Construction date, alterations, and date of alterations) Built in 1962; Small storage room added in 1988

***B7. Moved?** ☑No ☐Yes ☐Unknown **Date:** **Original Location:**
***B8. Related Features:**
Flagstone Planters in front of the northern and eastern elevations.

B9a. Architect: Cowan and Bussey b. Builder: John DeGennaro
***B10. Significance: Theme:** International style **Area:** City of Riverside
Period of Significance: 1962 **Property Type:** Office Building **Applicable Criteria:** 2(CR)
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The office building at 6905 Brockton is an excellent example of an International style building. Since this office building does exhibit so many architectural features found on International style buildings, it would most likely fall under criterion 2 of the California Register. The International style, although popular with elementary schools and colleges around Riverside, was not common to commercial buildings in Riverside. (see continuation sheet)

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

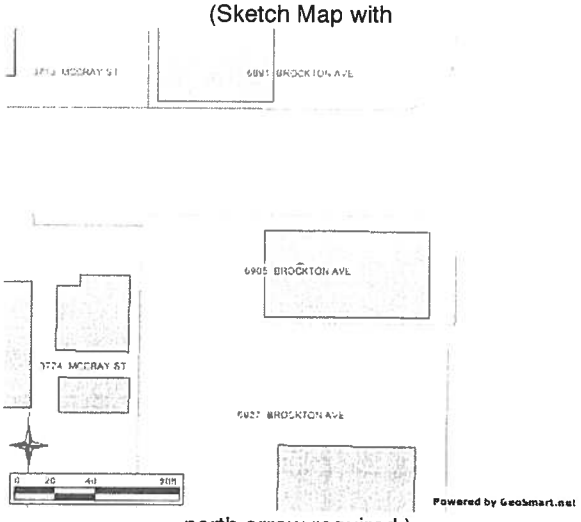
***B12. References:**
(see continuation sheet)

B13. Remarks:

***B14. Evaluator:** Andrew Garrison

***Date of Evaluation:** Febuarry 16 2009

(Sketch Map with



north arrow required.)

B10 continued

The building was owned By John DeGennaro. DeGennaro was a building contractor. He originally owned and worked out of the office building at 6900 Brockton Avenue, however he moved his business in 1962 across the street to the new 6905 office building. DeGennaro served as his own contractor for his building. DeGennaro hired the local Riverside architectural firm of Cowan and Bussey to design the office building.

The building has mostly been used for offices. After it served DeGennaro, two companies used the building at the same time. The companies were Fair Housing Center, and a stain glass window company called Blossom Hills Studio. These businesses moved last year and now the entire building is occupied by the company of Albert A. Webb Public Works as extra office space to their main building located to the west on McCray Street uses today.

The office building falls mostly into the category of the International style for its defining features, and use of massing. Virginia and Lee McAlister outline the identifying features of an international building. This style of building has a flat roof, windows and doors that lack decoration and are set flush with the outer wall usually with metal casing, and asymmetrical façade(McAlister 1984). Marcus Whiffen give a similar description however also includes that International style buildings often employ cantilevered and pilotis-supported overhangs for upper floors(Whiffen 1992).

The office building fits all of these descriptions. Its windows sit flush, the roof is flat, door and window treatments are a simple aluminum framing. Also, the building still shows remnants of an open design on the first floor of the western elevation, with the second floor sitting on top of a protruding plane that is supported by three pilotis. The addition of the storage room in 1988 has slightly obscured this feature, however this addition is small and reversible, having only a small impact to the buildings integrity.

The office building has a vertical band of flagstone on the eastern façade that is also exhibited on two planters that are found in front of the western and northern elevations respectively. Interestingly the flagstone feature found on the building is one of the only features that stray from the International style. Although buildings of this style were often known for completely smooth or unornamented wall surfaces, the use of the flagstone helped to adhere to the aesthetics of the other buildings found on the street. The office building at 6900 Brockton employs the use of flagstone throughout the building. It is of my opinion that the close proximity of these buildings, as well as being owned by the same individual may have had some influence on the decision to add this band of flagstone.

Again, what makes this office building significant is its application of an architectural style, International, that is somewhat rare in Riverside.

Refrences:

City of Riverside Building Permits, Planning Department Address Files. Acessesed on 3/1/09

McAlester, Virginia, and A. Lee McAlester. *A Field Guide to American Houses*. New York: Knopf, 1984

Whiffen, Marcus. *American Architecture since 1780*. 2nd ed. Boston:Massachusetts Instittute of Technology, 1992

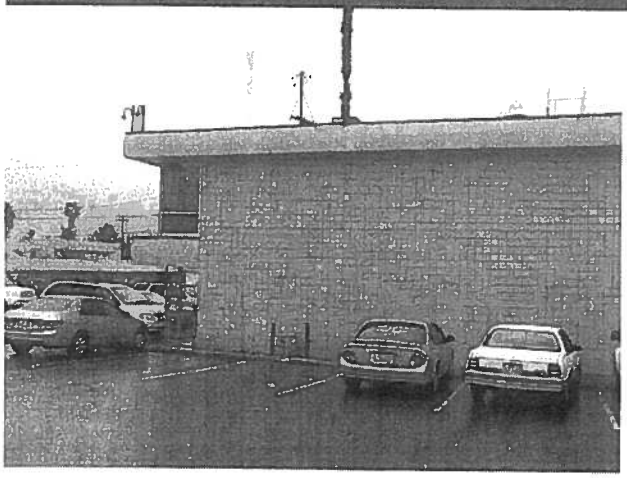
Riverside City Directory, *The Complete Criss Cross "Blue Book" Home Edition*, 1960

Riverside City Directory, *The Complete Criss Cross "Blue Book" Home Edition*, 1963

Photos
Southern elevation:







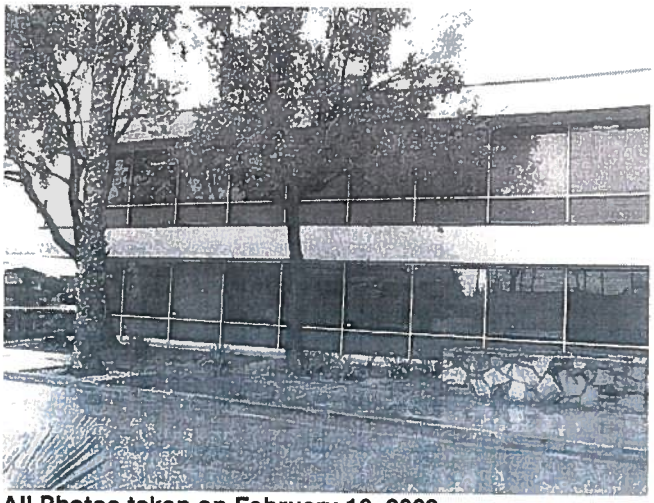
Photos

Western elevation:



Northern elevation:





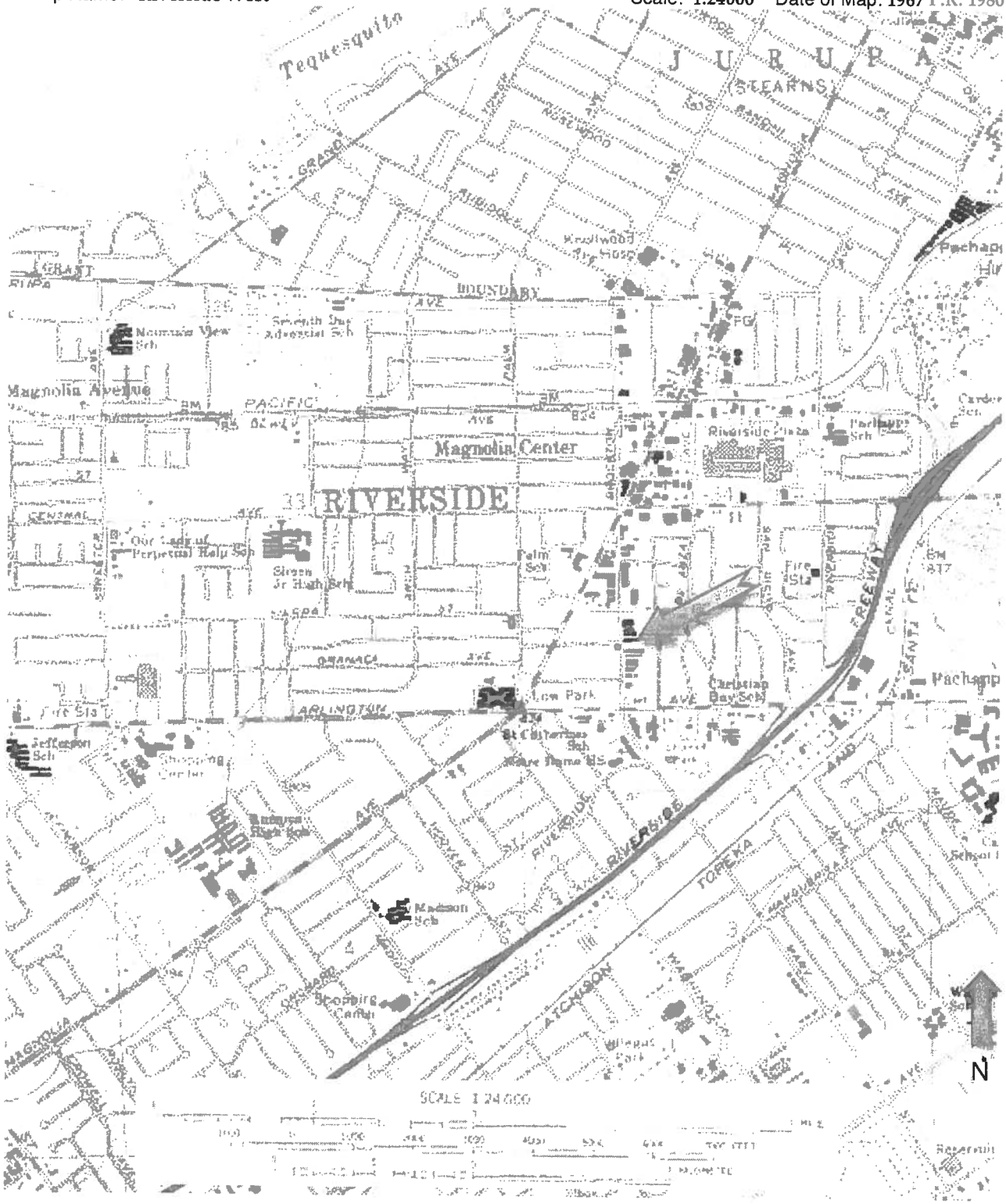
All Photos taken on February 16, 2009

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

Primary #
HRI#
Trinomial

Page 7 of 7 *Resource Name or #: **DeGennaro Office**

*Map Name: **Riverside West** *Scale: **1:24000** *Date of Map: **1967** P.R. 1980



DPR 523J (1/95)

*Required information

State of California X The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code 4D2

Other Listings
Review Code

Reviewer

Date

Page 1 **of** 5 ***Resource Name or #:** 6770-92 Magnolia Avenue Riverside Ca 92507

P1. Other Identifier:

***P2. Location:** 9 **Not for Publication** 9 **Unrestricted**

***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** Riverside West **Date** 1980 **T** .2S ; **R** .5 W; __ **3 of** __ **3 of Sec** 34 ; _____ **B.M.**

c. Address 6770-92 Magnolia Avenue City Riverside Zip 92506

d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Parcel # 225213007

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

Located on Magnolia Avenue, 6770-92 Magnolia Avenue is a street-facing two-story building. Largely rectangular in shape, the building has an additional small projection on the southwest portion of the building for additional office space. It is a Retail Strip subtype, as multiple small businesses rent space in the building. The northwest end of the building is slightly taller than the rest of the structure for an unknown reason.

The building is an example of the New Formalism style. The building's character defining features include fifteen vaulted columns, a flat projecting roof, and floor-to-ceiling metal framed storefront windows on the north and northwest side of the building that are prominently featured when one is driving southward on Magnolia Avenue. Additionally, the second floor of the building has a balcony with a red rectangular metal pipe railing. Many of the businesses have rectangular store signs that hang from the balcony. The building has two different rooflines because one the overhanging roof acts as an architectural embellishment. The main building has a flat square roof that is several feet taller than the overhanging roof. This distinction between the rooflines is noticeable from the eastside of the building but is incorporated into the structural design on the street side. (Continued on DPR 523 L)

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



***P3b. Resource Attributes:** (List attributes and codes) HP6 Two-Story Commercial Building

***P4. Resources Present:** Ξ Building 9 Structure 9 Object 9 Site 9 District 9 Element of District 9 Other (Isolates, etc.)

P5b. Description of Photo: (view, date, accession #) View: North elevation Date: March 6, 2009

***P6. Date Constructed/Age and Source:** Ξ Historic 9 Prehistoric 9 Both
Constructed in 1965

***P7. Owner and Address:** Unknown
6770-92 Magnolia Avenue, Riverside CA 92507

***P8. Recorded by:** (Name, affiliation, and address)
Jamie Green, UCR Riverside History 260L Historic Preservation Practicum, 900 University Avenue, Riverside, CA 92521

P9. Date Recorded: March 8, 2009

***P10. Survey Type:** Modernism Context Statement, CLG Grant

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.") None

***Attachments:** 9NONE 9Location Map ΞContinuation Sheet ΞBuilding, Structure, and Object Record 9Archaeological Record 9District Record 9Linear Feature Record 9Milling Station Record 9Rock Art Record 9Artifact Record 9Photograph Record 9 Other (List):

One of the character defining features of the building is the series of columns on the north side of the building. The building features fifteen vaulted columns that meet at the overhanging roof's soffit forming an arch-like design. There are fourteen columns on the north side of the building and one on the northwest side. These columns create thirteen arches on the front façade of the building and one arch on the west end of the building. The base of each column is square and gray concrete. The column then becomes a wider white square and extends upward until it meets the soffit. The column then arches to the end of the roof. The columns are attached to the building at the soffit and the balcony. There are red cylindrical lights on the outside of the each of the fifteen columns and the cylindrical lights on every other column in the interior walkway.

The building is a painted concrete block structure. The foundation is most likely concrete. The south and east sides of the building have windowless grayish-white painted concrete block façades. The building has slightly textured surface.

The north side of the building has exterior walls of multiple materials. The dominant siding of the storefronts is floor-to-ceiling, metal framed windows. Above the windows are square gray plaster panels and a concrete balcony that separate the first floor from the second. The building's doors are glass with metal frames. All of the doors are located on the north side of the building. Panels of concrete blocks frame the walls around the building's two stairwells. Stairwells are located under the fourth arch on the east and west side of the building. The stairs are made of concrete panels and red metal. There is a bathroom located in the east stairwell. The walls around the bathroom are smooth and white.

The northwest side of the building has window siding. The windows are metal framed with square gray plaster panels above the glass panes and a strip of concrete separating the two stories. The southwest wall is concrete block.

Situated in a commercial zone on a busy street, the northwest end of the building is street side. Parking space surrounds the north, south, and east sides. This building shares parking lot space with other commercial structures including a portion of the Brockton Arcade. Built in 1965, six years after the Brockton Arcade was completed, 6770-92 Magnolia Avenue's immediate surroundings remain similar to when it was first built. Magnolia Avenue remains a busy street, allowing for the building's continued prominence on the streetscape.

There are twenty-two building permits, letters, and inspections associated with this building. These permits are for minor alterations to the building that include tenants that have changed the business signs in front of the individual businesses and upgrades in electrical equipment. There are no outbuildings associated with this structure.

State of California X The Resources Agency Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

*NRHP Status Code 4D2 Page 3 of 5

*Resource Name or # 6770-92 Magnolia Avenue, Riverside, CA 92506

B1.Historic Name: Mervyn G. Florey Office Building

B2. Common Name: Magnolia Professional Building

B3. Original Use: Business/Office Use B4. Present Use: Business/ Office Use

*B5. Architectural Style: New Formalism

*B6. Construction History: (Construction date, alterations, and date of alterations)

Permits on Record:

Permits for construction approved November 2, 1965 and December 28, 1965

6770 Magnolia Avenue permits:

Permit # 13146 6/8/1966 for an illuminated overhanging vertical sign

Permit # 13147 6/8/1966 for an illuminated overhanging vertical sign

Permit # no number attached on the permit. On the permit viewer it is doc 44606 10/24/1975 for a flat sign

Permit # 973017 9/11/1997 for illuminated wall sign

Permits continued on (DPR 523 L)

*B7. Moved? Ξ No 9Yes 9Unknown Date: _____ Original Location:

*B8. Related Features:

B9 a. Architect: William Cowan and Noble R. Bussey

b. Builder:

*B10. Significance: Theme Architecture Area Riverside

Period of Significance 1965 Property Type Commercial Building

Applicable Criteria C (Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also, address integrity.)

Significance is on the DPR 523L Sheet

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

*B12. References:

Cowan, William and Noble R. Bussey. "Proposed Building Plans: Plot Plan." *AIA William Cowan and Noble Bussey Architects*. Plans on file at the City of Riverside - Magnolia (97) Entry ID: 10747 Type: Document.

Hess, Alan. *Googie Redux: Ultra Modern Roadside Architecture*. San Francisco: Chronicle Books, 2004.

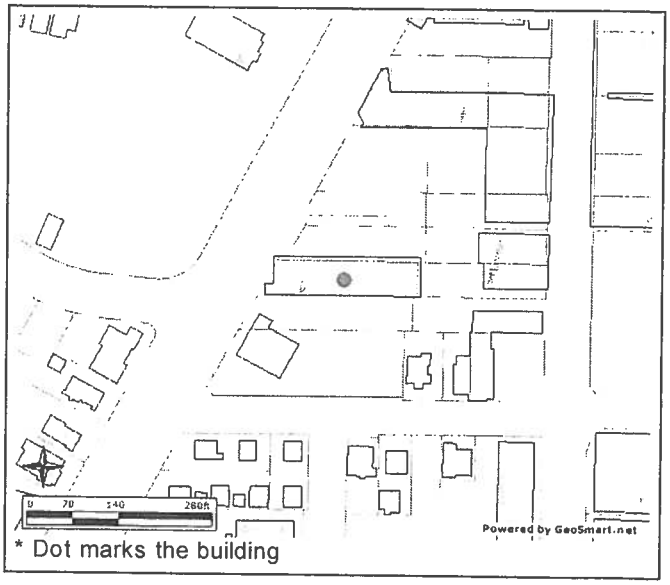
Historic Resources Group and Pasadena Heritage. "Cultural Resources of the Recent Past Historic Context Report: City of Pasadena." Prepared for the City of Pasadena, October 2007.

Holmes, Bob. "Building Boom Changing Riverside Skyline." *Enterprise*, September 17, 1961.

B13. Remarks

*B14. Evaluator: Jamie Green

*Date of Evaluation: March 8, 2009



* Dot marks the building

(This space reserved for official comments.)

(Permits continued from Building, Structure, and Object Record sheet)

6772 Magnolia Avenue permits:

Permit # no number attached on the permit. On the permit viewer it is doc 44605 2/16/1967 for a overhanging horizontal sign

6774 Magnolia Avenue permits:

Permit # 12937 5/6/1966 for an illuminated sign

6780 Magnolia Avenue permits:

Permit # 41024 9/15/1966 for a sign

6792 Magnolia Avenue permits:

Permit # 11929 11/2/1965 for furniture store use - stipulation not for office
Permit # 13093 5/31/1966 for an illuminated sign
Letter 6/24/1966 Calls for a change in the permit use if rezoning ordinance accepted by city council, more parking is added to the area, and if conditions fully satisfy ordinance V-25-656 is document 44618 on the permit viewer

(B10. Significance continued from Building, Structure, and Object Record sheet)

The Magnolia Professional Building is an architecturally significant building. Local architects William Cowan and Noble R. Bussey designed the building in the New Formalism style. The New Formalism style looked to move beyond the "minimalist approach of the International Style" to incorporate classical architectural embellishments into its designs.[1] 6770-92 Magnolia Avenue's character defining features, a flat overhanging roof and vaulted columns that form arches referencing Greek architecture, make it a fine representative of the New Formalism style within Riverside.[2]

The building has local significance as part of a large building boom that took place in the early 1960s. In 1961, newspaper columnist Bob Holmes stated, "Riverside is literally busting out all over with new commercial, industrial, and public buildings.[3]" Holmes asserted that building growth in the 1960s nearly doubled that of the late 1950s.[4] This commercial and industrial growth was particularly apparent in the area surrounding the intersection of Magnolia Avenue and Central Avenue. Commercial development in this area includes the Brockton Arcade, completed in 1956 and 1959, and various buildings built from the mid-1950s through the 1960s that hold individual office space like the Magnolia Professional Building. The Magnolia Professional Building is in close proximity to the Brockton Arcade and served as office space for insurance and mortgage companies after its construction in 1965. The two commercial properties are on the same block and share parking space despite having distinctly different architectural styles. It is particularly significant representative of this boom period because it has maintained its original use over time, architectural integrity, and remains a prominent fixture on the Magnolia Avenue streetscape.

The Magnolia Professional Building has retained its architectural integrity, as permits show that the only changes to the physical exterior of the building are minor sign changes. When examining the original building plans, one can see that the building has maintained both its original intention as an office building and has kept its original architectural facades. The building continues to house insurance offices, accounting offices, and other types of offices as originally intended as well as church outreach programs. Based on a basic survey of the property and of the floor plans no apparent changes have been made to the exterior of the building and all the character defining features of the building appear to be original to the design.

[1] Historic Resources Group and Pasadena Heritage, "Cultural Resources of the Recent Past Historic Context Report: City of Pasadena," Prepared for the City of Pasadena (October 2007), 70.

[2] Ibid, 70.

[3] Bob Holmes, "Building Boom Changing Riverside Skyline," *Enterprise*, September 17, 1961.

[4] Ibid. Holmes stated that construction and remodeling permits in Riverside through August of 1961 were over nine million dollars compared to five million dollars in 1958.

State of California X The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

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

Page 1 **of** 5 ***Resource Name or #:** (Assigned by recorder) Spencer's Pharmacy
P1. Other Identifier:
***P2. Location: Not for Publication** X **Unrestricted**
***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)
***b. USGS 7.5' Quad** Riverside West **Date** 1980 **T** 2S ; **R** 5W; __ 3 **of** __ 3 **of Sec** __ ; _____ **B.M.**
c. Address 6950 Brockton Avenue City Riverside Zip 92506
d. UTM: (Give more than one for large and/or linear resources) Zone 11, mE/ _____ mN
e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)
APN #225301007

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

The property at 6950 Brockton Avenue in Riverside, California, includes three single story buildings, two courtyards, and two carports. The three buildings have low-pitch hipped roofs covered in black shingles with large overhanging eaves painted white on the underside and eyebrow dormers with white slatted vents. The largest of the three buildings sits on the northern portion of the complex. The middle-sized building makes up the southwest corner. Together, the west elevations of these two buildings form the front of the compound. This runs north to south along Brockton Avenue. The footprint of the north building forms an "L" while the footprint of the southwest building forms a "U" creating a central courtyard between the two. The third and smallest of the buildings sits in the southeast portion of the complex. This has a rectangular footprint. (see continuation sheet)

***P3b. Resource Attributes:** (List attributes and codes) HP-06 Single Story Commercial Building
***P4. Resources Present:** X Building Structure Object Site District X Element of District Other (Isolates, etc.)

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



P5b. Description of Photo: (view, date, accession #) View to the East 3/8/2009 from modernriverside.com

***P6. Date Constructed/Age and Source:** X Historic Prehistoric Both

***P7. Owner and Address:** Pediatric Investment Group, 6942 Brocton Ave. Riverside CA 92506

***P8. Recorded by:** (Name, affiliation, and address) Chelsea Vaughn, UC Riverside, 6515 Adobe Cir. Irvine, CA 92617

***P9. Date Recorded:** 3/8/2009

***P10. Survey Type:** (Describe) Reconnaissance

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.") _

***Attachments:** 9NONE 9Location Map 9Continuation Sheet 9Building, Structure, and Object Record
9Archaeological Record 9District Record 9Linear Feature Record 9Milling Station Record 9Rock Art Record
9Artifact Record 9Photograph Record 9 Other (List): _____

Description (continued):
The overall massing of these structures form a square footprint on the north, west, and south sides. The north and south edges of the complex sit perpendicular to the front, with the southern edge extending further east than the northern one. When viewed from above, the carport roofs and eastern facing elevations that make up the rear of the buildings form a zigzag pattern. Surrounding this complex are Brockton Avenue to the west, a driveway to the north, a parking lot to the east, and a low wall and parking lot to the south. Built in 1959, these various components demonstrate a modern ranch style with Asian influences.

The northernmost building has an attached planter made of concrete blocks painted white runs the length of the building, separating it from the driveway. The main entrance on Brockton Avenue protrudes west from the rest of the building to a staircase and attached planter, both of unpainted concrete. This elevation features a floor to ceiling glass door, flanked on each side by windows of the same height. Flagstone covers this entrance wall immediately to the south of the glass sections. The flagstone continues on the lower half of a second elevation, set back from the first, and wraps around to the building's south side. White, beadboard panels sit above the flagstone, while black, wooden trim runs along the edge between the flagstone and the beadboard and around each of three front windows. A second line of black trim runs parallel to the first, cutting the beaded panels in half with black, wood triangles placed alternately above and below this middle line of trim. The façade of the southwestern building has a similar treatment to this first building with the lower wall in flagstone, the upper wall in white beadboard with black trim and triangle decorations, three front windows, and an attached concrete planter. These design details continue around onto the north and south elevations of this second building.

A black pergola frames the courtyard's entrance on Brockton Avenue along with two white painted cinderblock walls. A third cinderblock wall makes up the rear of the courtyard. The concrete blocks used in the two front walls create a repeat pattern of circles within squares, while those making up the back wall form a series of crosses. A walkway, made up of pebbled concrete slabs, runs diagonally from the Brockton Avenue entrance to the courtyard's southeast corner. Slat wood benches painted red along the edges and white on top sit to either side of the walkway. In the northeast, southeast, and southwest corners of the courtyard, full window walls and glass doors trimmed in black open into doctors' waiting rooms. White beadboard panels line the walls in between these glass sections. Inserted into the beadboard in a random pattern are wood strips approximately two inches in length and painted red.

A second, smaller courtyard sits directly east of the southwestern building. Open on the south side, the courtyard's two remaining walls consist of a fence to the north and the third building to the east, both painted white. The fence and third building echo the other structures in style. Black wood trim creates a square pattern on the fence, while the building features floor to ceiling windows and a glass door on its north elevation. Flat roofed carports extend from this building to the north and the east. The larger of the two, the northern carport runs the width of the central courtyard and meets the east wall of the northernmost building. A walkway connects this carport to the central courtyard. Built to resemble pergolas with black painted beams and white corrugated roofs, these carports recall the courtyard's Brockton Avenue entrance.

State of California X The Resources Agency Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#
BUILDING, STRUCTURE, AND OBJECT RECORD

Page 3 of 5 *Resource Name or # (Assigned by recorder) Spencer's Pharmacy *NRHP Status Code 3B
B1. Historic Name:
B2. Common Name: Spencer's Pharmacy
B3. Original Use: B4. Present Use: Pharmacy and Doctor's Offices
*B5. Architectural Style: Modern Ranch with Asian elements
*B6. Construction History: (Construction date, alterations, and date of alterations)
Constructed 1959, subsequent work maintained the building in its original form.

*B7. Moved? X No Yes Unknown Date: Original Location:
*B8. Related Features:

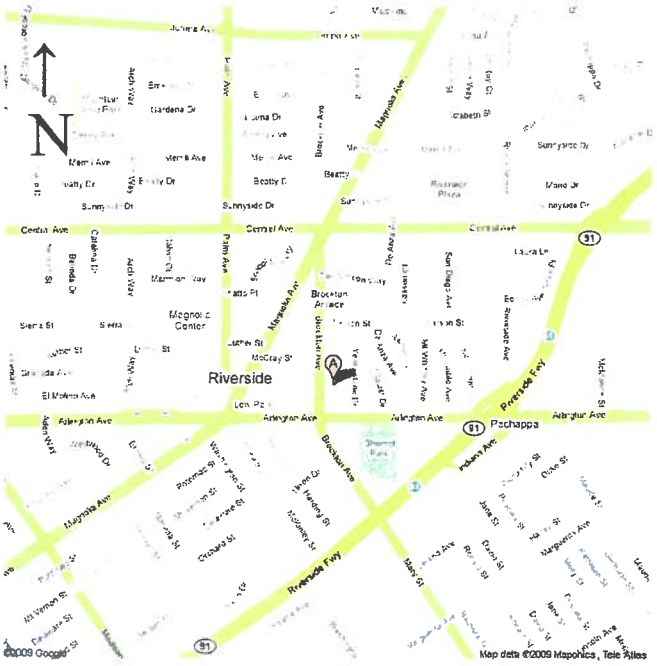
B9a. Architect: Unknown b. Builder: Unknown
*B10. Significance: Theme Modern Ranch Architecture Area Brockton Ave.
Period of Significance 1959 Property Type commercial development Applicable Criteria 3B
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

This building appears eligible for the California Register under criterion 3 as an excellent example of modern ranch style architecture with Asian influences. The features that display the modern ranch style include the two attached carports, the use of both "L" and "U" shaped footprints, the asphalt shingled roofs, the window walls, the three cinderblock walls, and the flagstone exterior finish. The Asian elements are expressed through the use of pergolas as the central courtyard entrance and as supports for the carports, through an asymmetrical layout in the central courtyard and elsewhere, and through the roof form with low-pitched hipped roofs, eyebrow dormers and deep overhangs. The integrity of this property is excellent. It has retained original design details such as the black wooden trim and triangles that decorate the buildings' fronts, as well as the two-inch wood strips painted red that form a random pattern on the walls of the central courtyard. This property is situated among a district of other, well-maintained modern buildings on Brockton, Magnolia, and Central Avenues north of Arlington Avenue. (see continuation sheet for photo examples of building details)

B11. Additional Resource Attributes: (List attributes and codes) none
*B12. References:

B13. Remarks:

*B14. Evaluator: Chelsea Vaughn UC Riverside
*Date of Evaluation: 3/8/2009



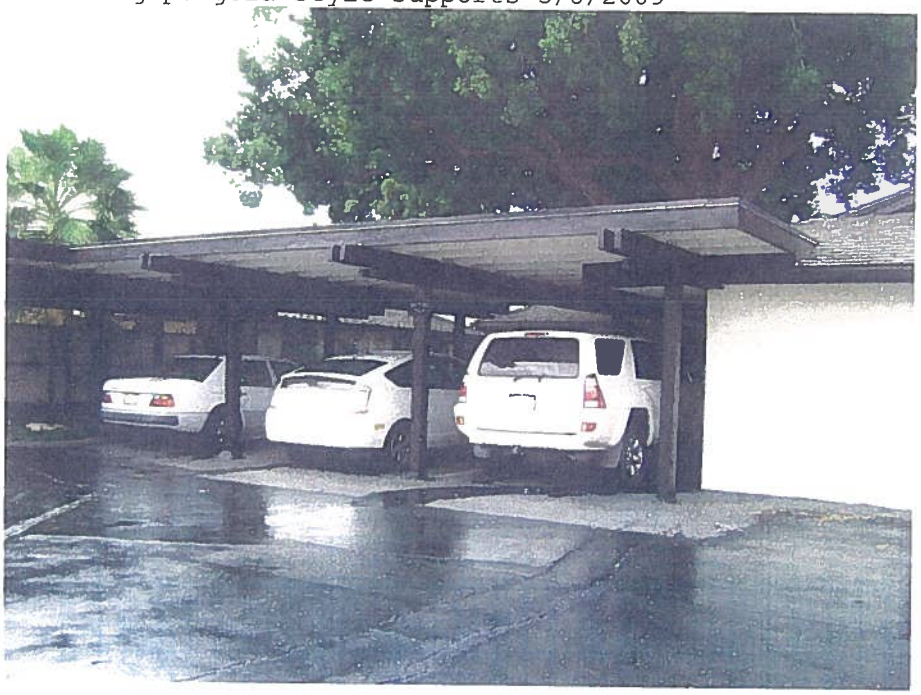
(This space reserved for official comments.)

*Required information

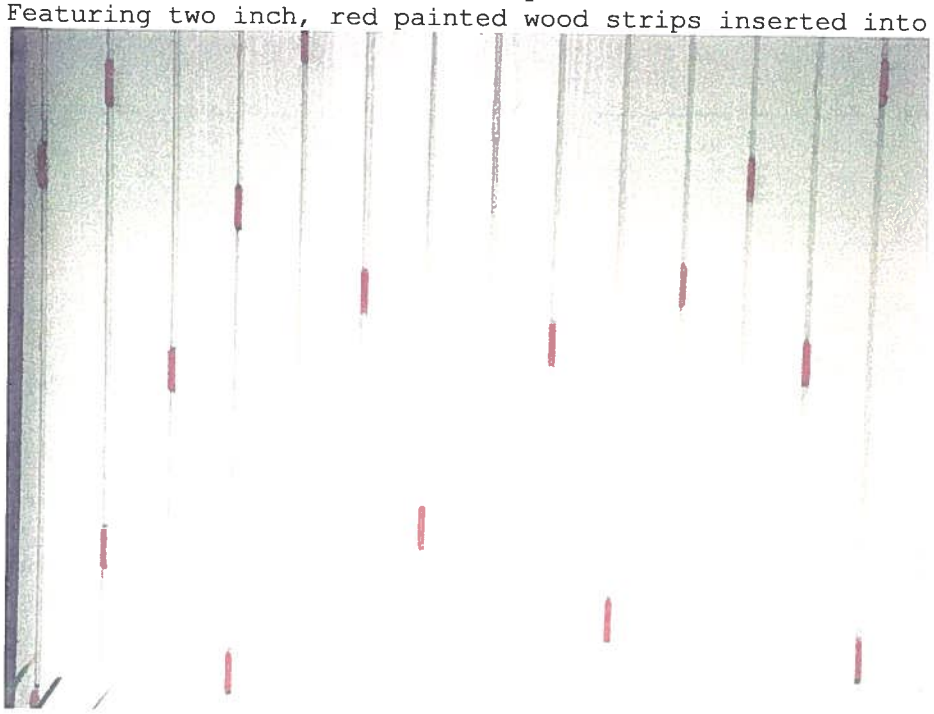
View to the east, central courtyard entrance
Featuring pergola and cinderblock walls 3/8/2009



View to the southwest, carport
Featuring pergola style supports 3/8/2009



View to the north, central courtyard wall detail
Featuring two inch, red painted wood strips inserted into beadboard 3/8/2009



View to the southwest, courtyard detail
Featuring flagstone, black wood triangles and trim, pergola, and cinderblock wall
3/8/2009



State of California ▯ The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

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

Page 1 of 4 *Resource Name or #: (Assigned by recorder) 3696 Beatty Dr.
P1. Other Identifier:
*P2. Location: __Not for Publication __ Unrestricted
*a. County Riverside and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)
*b. USGS 7.5' Quad Date T __; R ___; __ ▯ of __ ▯ of Sec __; _____ B.M.
c. Address 3696 Beatty Dr City Riverside Zip 92507
d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN
e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

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

The Blindness Support Services Building, located at 3696 Beatty Drive (but also encompassing the address 3690 Beatty Drive) is a prime example of mid-century modern (with some googie elements of style) architecture. The building was constructed in 1958 and its architect was Art Jacobson. Its complex-irregular plan is in the shape of a reversed number four, with the west side facing towards Magnolia Street. The top of the building faces north towards Beatty Street and the building follows the curve of the street on the east side, creating a diagonal line which forms forming the building's front.

*P3b. **Resource Attributes:** (List attributes and codes)
*P4. **Resources Present:** X Building ___Structure ___Object ___Site ___District ___Element of District ___Other (Isolates, etc.)

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



P5b. Description of Photo: (view, date, accession #) Taken 2-13-2009, Building's northwest

*P6. Date Constructed/Age and Source: X Historic __Prehistoric ___Both
1958 Riverside Building Permits

*P7. Owner and Address:

*P8. Recorded by: (Name, affiliation, and address) Sarah McCormick
University of Ca, Riverside
Department of History
900 University Avenue
Riverside, Ca 92507

*P9. Date Recorded: March 2009

*P10. Survey Type: (Describe)
Modernism CLG Grant

*P11. Report Citation: (Cite survey report and other sources, or enter "none.")

*Attachments: ___NONE ___Location Map X Continuation Sheet X 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

Page 2 of 4 *Resource Name or # (Assigned by recorder) 3696 Beatty Dr.

B1. Historic Name:

B2. Common Name: Blindness Support Services Building

B3. Original Use: Office Building B4. Present Use: Office Building

*B5. Architectural Style: mid-century modern architecture with some googie elements of style

*B6. Construction History: (Construction date, alterations, and date of alterations)

Building originally constructed in 1958. Sign was added to the roof in 1984

*B7. Moved? X No ___Yes ___Unknown Date: Original Location:

*B8. Related Features:

B9a. Architect Art Jacobson b. Builder: J. D. Diffenbaugh

*B10. Significance: Theme Modern Architecture Area Riverside, Ca

Period of Significance Modern Period- 1958 Property Type Commercial Building

Applicable Criteria 3 (Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

This building is significant under criteria three at the local level as an excellent example of mid-century modern with elements of googie style. The buildings use of glass, metal, and scored concrete show a clear expression of the building's materials, a character of mid-century modern architecture. The flat roof and geometric shapes in the screen are also characteristic of this style. The use of glass and metal is also a character of googie architecture which is also evident in the buildings large sign.

Further the building is the work of a locally significant architect- Art Johnson. Art Johnson was the architect of the Riverside Plaza built in 1957. The plaza is said to be among the first shopping areas anchored by a department store. Beatty Drive dead ends into the Riverside Plaza. Built just a year after, 3696 Beatty's proximity to the plaza lends to its significance and suggests that it is an extension of the plaza itself.

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

*B12. References:

See attached

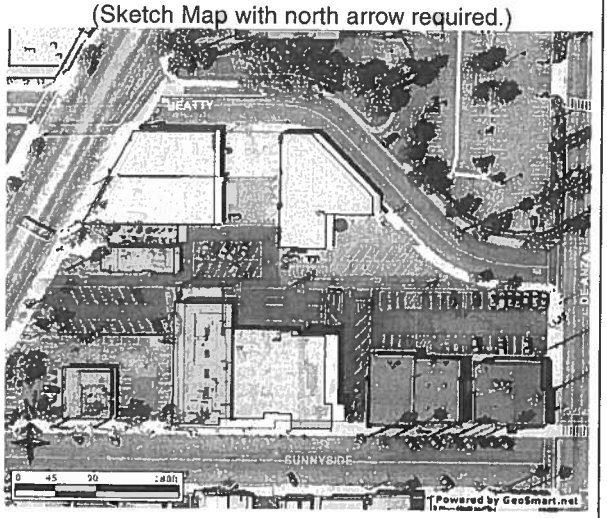
B13. Remarks:

*B14. Evaluator: Sarah McCormick

*Date of Evaluation: March 2009

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



Description Continued:

This one-story, flat-roofed structure prominently features its materials, most notably concrete block, metal, and glass. The building's front (the diagonal portion of the four) features floor to ceiling windows, supported by metal beams on the bottom and sides and meeting the roof at the top. There are several glass doors that look similar to the windows. This side of the building curves with the street but it does so in an angular way, with straight lines meeting in an angular boomerang way. There are triangular indentations where the doors and the windows meet (and in one area where windows meet with a scored concrete wall) to form a large triangular space that jets into what would have been the building's interior. This space provides area for landscaping and there are some shrubs planted there. There are a few areas for planting on the north side of the building and the shrubs planted in them break up the sidewalks that lead into a few of the building's entrances. The foundation appears to be concrete and is exposed in some areas of the building's front.

The rest of the building is scored concrete in a square geometric pattern painted a pale pink/ mauve. At the base of the four (facing south) there are three small square windows and one glass and metal door. There are also two metal (?) doors possibly for a supply closet. The long side of the four (facing west) and the underside of the four (facing south east) has some wood attached to the side about three feet up.

The roof is flat, painted brown, and maybe made of a combination metal and wood. It is about a foot tall around the entire building. It is not the same scored concrete as the rest of the building, though it does appeared to be scored in roughly 6 feet intervals. This scoring extends to the underside of the overhangs described below. The roof extends over the front and back of the building to form an overhang. In the front it looks a bit like a shallow boomerang and in the back it simple extends the shape of the building in a straight line.

At the apex of the four, the part of the building facing east, the diagonal roof that hangs over the building's front ends in a triangular shape. This overhang is about a foot deep and extends at times more than 8 feet. Above this overhang is a rectangular sign, though it is currently covered in plastic. Mirroring the triangle's shape but not attached to it is a geometric screen made of stone and concrete. The screen's components are shaped like a V and is nearly as tall as the building itself. It has concrete borders, the same tan color as the rest of the building, which invoking the building's scored concrete. The concrete border surrounds the screen and is one scored concrete "block" thick all around. Inside the screen are what appear to be brown stone "bricks" that feature a repeating circle and half circle design. Like the building's front, one side of the V is longer than the other and two columns of scored concrete interrupt the screen's pattern on the side that faces the street. This screen pattern is repeated on the flat side of the four near the top. It also features a one "block" thick boarder on alls sides except for the side that attaches to the rest of the long concrete scored wall. This screen also features the circular pattern. It is attached to the roof but it extends beyond the roof for about two feet.

The building is located just down from the Riverside Plaza. It is surrounded by concrete lots on all sides. The main parking lot rests alongside the west side of the building, though there is also parking on the east side as well. Aside from some small shrubs in the front planting areas there is no landscaping on the property.

Significance Continued:

The building then also speaks to the transition of Riverside and other areas of Southern California in the 1950s. Before the automobiles became widely used shops were centered around business districts, often downtown, which catered to pedestrian traffic. But as automobile ownership increased, especially in the 1950s, new shopping centers began to move away from historic business districts. They expanded in areas that had plenty of room for parking, catering to vehicular traffic rather than pedestrian traffic. The building at 3696 Beatty exemplifies this transition. It is surrounded by parking space and these parking areas extend all the way to the Riverside Plaza, the anchor of the area's shopping area that catered to a driving clientele.

The integrity of the building remains intact; it continues to be used for office space. Records indicate there were several major residents who occupied the building for some time. Some of these long-term occupants include Beneficial Finance (at least by 1960- 2002) and Mission Travel (1988- 1996). The building seems to be divided interiorly, though there are a few different entrances. Beginning in 2000 the current occupant, Blindness Support Services, moved in 2006 there were no other tenants. There were no significant alterations to the exterior of the building and it continues to be used for office space as was originally intended.

References:

City of Riverside Building Permits. Available at http://aquarius.riversideca.gov/bldimage//Browse.aspx?dbid=1

County of Riverside Criss-Cross Directories. Available at the Riverside Public Library, Main Branch.

Henderson, Monique. "Arthur Jacobson; Designed Plaza". *The Press Enterprise*, 29 December 1999.

Historic Resources Group and Pasadena Heritage. "Cultural Resources of the Recent Past Historic Context Report: City of Pasadena." October 2007.

Jackson, Kenneth. Crabgrass Frontier: The Suburbanization of the United States. New York: Oxford University Press, 1985.

State of California X The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code 4D2

Other Listings
Review Code | Reviewer | Date

Page 1 **of** 5 ***Resource Name or #:** (Assigned by recorder) Medical Equipment & Supplies Discount Center

P1. Other Identifier:

***P2. Location:** **Not for Publication** **X Unrestricted**

***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** Riverside West **Date** 1967, Photo revised 1980 **T** 2S ; **R** 5W ; __ **3 of** __ 3 **of Sec** 34 ; S.B. **B.M.**

c. Address 6570 Magnolia Avenue City Riverside Zip 92506

d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) APN: 225124026

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

The Medical Equipment & Supplies Discount Center building located at 6570 Magnolia Avenue at the intersection of Central, Brockton, and Magnolia Avenues in Riverside follows the New Formalism architectural style. This building was designed by Millard Sheets and opened in 1974 as a Home Savings and Loan bank (the address appears first in the Haines Criss-Cross directory in 1975). Home Savings and Loan left the building in 2000 and the Medical Equipment & Supplies Discount Center moved to the site in 2001.



***P3b. Resource Attributes:** (List attributes and codes) HP6

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

P5b. Description of Photo: (view, date, accession #)

***P6. Date Constructed/Age and Source:** X Historic Prehistoric Both
1974

***P7. Owner and Address:**
Medical Equipment & Supplies Discount Center, Inc.
6570 Magnolia Avenue
Riverside, CA 92506

***P8. Recorded by:** (Name, affiliation, and address) Emily McEwen
University of California, Riverside, HIST 260L

***P9. Date Recorded:**
March 8, 2009

***P10. Survey Type:** (Describe)
Modernism context statement, CLG Grant

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.") none

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

This building features a thick flat roof slab, smooth marble wall surfaces, large vertically oriented metal-framed windows, and decorative tile work along the roofline and on the front entrance façade. The building is two-stories high and was designed in a square plan. It is entirely symmetrical. The structure was constructed from white marble square tiles. The flat slab roofline is further articulated with three rows of small, square gold metallic tile at the top and bottom of the roofline with large horizontally oriented black tile in between. The entire roofline is then banded on top and bottom with grey stone.

The building also features black metal-framed darkly tinted windows located at the four corners of the building and at the front and back entrance. The corner windows are two stories in height, vertically oriented and wrap the corner, but are recessed by the cut out massing of the marble wall plane at each corner of the building. The windows within this recessed area protrude out and are not flush with the concrete wall. The windows have sixteen panes that alternate beginning with three large vertical rectangular panes at the ground floor and roofline with three smaller square panes banding the middle. The front and back entrances have double glass metal-framed doors surrounded by square and rectangular windows. At the back entrance these windows extend to the roofline, while at the front the windows only extend to meet decorative tile mosaics. The entrances are deeply recessed from the street creating two distinctly separate wide marble column slabs at the front and back of the building on either side of the entrance.

In addition to the decorative black and gold metallic tile found at the roofline, the recessed front façade also features ornamental tile work directly above the front doors. Three vertically oriented rectangular inlaid tile mosaics feature green, orange, blue, and white tiles. The two end mosaics each show different varieties of flowering cactus with snow-covered mountains in the background. The middle mosaic is twice the size of the others and features an orange tree flanked by a man with a shovel and a woman watering the tree using a metal pan. In the background there is a cityscape showing Spanish Revival style buildings. Running along the bottom of each mosaic is a border of grapes and grape leaves. Denis O'Connor, a mosaic muralist who worked for Milton Sheets' architectural firm, designed the building's three tile mosaics.

This building is in extremely good condition with only a few missing gold metallic tiles at the roofline. The site's building permits indicate that there was a drive-through bank teller window added to the Brockton Avenue elevation in 1983. Other than this there appears to be no glaring structural alterations done to the building except for the addition of "Medical Equipment & Supplies Discount Center" sign on each side of the structure in red and black metal lettering. The building is surrounded by grass, bushes, and mature palm and evergreen trees on the elevations facing Central and Brockton Avenues, while the back sides of the building are surrounded by a parking lot. The building is located on the northeast corner of the very busy intersection of Central, Brockton, and Magnolia Avenues, meaning that there is constant traffic. The structure is situated by buildings from the same modern time period, in addition to newer construction, such as the Walgreens directly across the street and the Riverside Plaza, which it sits behind. The area is also undergoing extensive road and sidewalk construction. This new infrastructure work demonstrates that the area around the Medical Equipment & Supplies Discount Center has changed considerably since its original construction.

State of California X The Resources Agency Primary #
OF PARKS AND RECREATION HRI# _____ DEPARTMENT BUILDING,
STRUCTURE, AND OBJECT RECORD

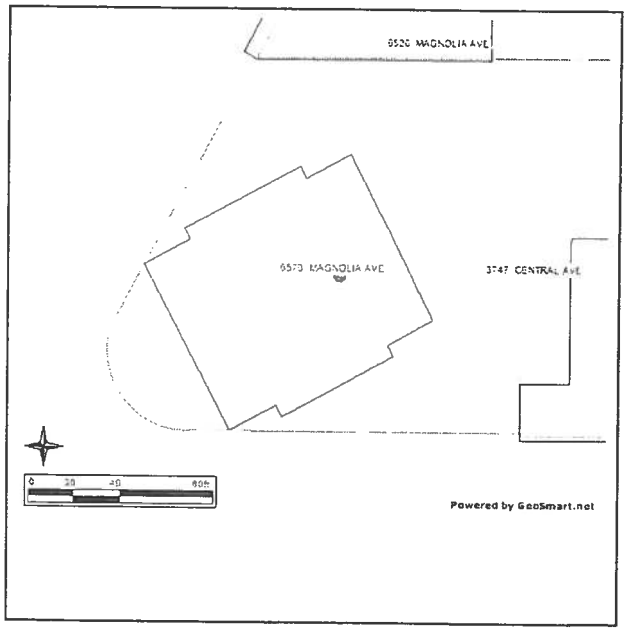
*NRHP Status Code 4D2
Page 3 of 5
*Resource Name or # (Assigned by recorder) Medical Equipment & Supplies Discount Center
B1. Historic Name: Home Savings and Loan
B2. Common Name:
B3. Original Use: Bank
B4. Present Use: Medical supply store
*B5. Architectural Style: New Formalism
*B6. Construction History: (Construction date, alterations, and date of alterations)
Millard Sheets began design plans for this building in 1973 as referenced by his papers in the Smithsonian's Archives of American Art. The building was completed in 1974 as the address is first listed in the Riverside Haines Directory in 1975. There are no permits listed for the building's original construction. The exterior was slightly modified in 1983 with the addition of a drive through teller window, which is still present today. In 1991 the entire building was fireproofed and seismically upgraded. Home Savings and Loan completed an interior steel vault expansion in 1995, but this did not affect the structure's exterior.

*B7. Moved? XNo Yes Unknown Date: _____
Original Location: 6570 Magnolia Avenue
*B8. Related Features:
B9a. Architect: Millard Sheets b. Builder: Unknown
*B10. Significance: Theme Architecture Area Riverside
Period of Significance 1974
Property Type Commercial building Applicable Criteria C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)
The significance of the Medical Equipment and Supplies Discount Center revolves around the building's architect, Millard Sheets, and its muralist, Denis O'Connor. Sheets was a renowned Los Angeles artist, designer, and muralist, who gained fame for his grim noir depictions of Bunker Hill during the interwar years. His art is now housed at the Los Angeles County Museum of Art, the Smithsonian, the Metropolitan Museum of Art, Whitney Museum, Museum of Modern Art, and the Chicago Art Institute.

B11. Additional Resource Attributes: (List attributes and codes) _____
*B12. References:
Craig, Patricia. "About the Millard Sheets Papers: A Finding Aid to the Millard Sheets Papers, 1907-1990, in the Archives of American Art," http://www.aaa.si.edu/collections/findingaids/sheemill.htm#section_Series_5.

B13. Remarks:

*B14. Evaluator: Emily McEwen
*Date of Evaluation: March 8, 2009



(This space reserved for official comments.)

*Required information

Sheets trained at L.A.'s Chouinard Art Institute, taught art at Scripps College and the Claremont Graduate School, served as Director of Fine Arts at the Los Angeles County Fair from 1930-1955, and worked as the director of the Otis Art Institute beginning in 1954. In addition to these credentials, Sheets founded Millard Sheets Design Inc., an architectural firm that designed buildings and murals throughout Southern California.

During the late 1960s through the 1970s, Home Savings and Loan commissioned the firm to design over forty of their Southern California bank branches, including the building that now houses the Medical Equipment and Supplies Discount Center in Riverside, but which originally housed Riverside's Home Savings and Loan, opened in 1974. Sheets' bank branches are each unique majestic, boxy structures following the New Formalism architectural style with marble facades that prominently feature tile mosaic murals depicting scenes of local history and romantic California. These buildings were seen as public art, not just bank branches; Sheets' main goal was to design "buildings that will be exciting seventy-five years from now," as he stated in his oral history for the Smithsonian's Archives of American Art in 1986, three years before his death. Sheets' designs have made an indelible mark on the modern built environment of Southern California and the building at 6570 Magnolia Avenue is the only example of architectural design in Riverside.

Denis O'Connor, the muralist credited for the tile mosaics of desert scenes and the parent navel orange tree on the Medical Equipment and Supplies Discount Center, began work for Millard Sheets Design in 1960 after Sheets viewed O'Connor's work on exhibit at Scripps College. O'Connor completed over 80 mosaics for Home Savings and Loan. Mosaic historian Lillian Sizemore considers him a master mosaic artist, although his work has often been eclipsed by Millard Sheets. "The volume of work that he did was pretty much unprecedented, except for the Italian masters. Certainly, in the U.S., he was definitely a master," stated Sizemore in O'Connor's February 2008 *Los Angeles Times* obituary. O'Connor's Medical Equipment and Supplies Discount Center mosaic is the only example of his work in Riverside, with the nearest examples appearing at Washington Mutual branches in Hemet and San Bernardino.

Nelson, Valerie J. "Denis O'Connor, 74; made mosaics of Home Savings," The Los Angeles Times, 21 February 2008, http://articles.latimes.com/2008/feb/21/local/me-oconnor21.

"Millard Sheets, Architect," http://lacma.wordpress.com/2008/11/21/millard-sheets-architect/

"Millard Sheets Center for the Arts, About Us, Who was Millard Sheets," www.fairplex.com/fp/foundations/MillardSheets/aboutus-millardsheets.asp.

"Millard Sheets interviews, 1986 Oct.-1988 July," Smithsonian Archives of American Art, http://www.aaa.si.edu/collections/oralhistories/transcripts/sheets86.htm#millard1.

Wesson, Gail. "Muralist known for historical mosaics dies at 74," *The Press-Enterprise*, 27 February 2008, www.pe.com/localnews/hemet/stories/PE_News_Local_S_muralist27.4159094.html.

State of California X The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

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

Page 1 of 5 *Resource Name Marcy Library or #: (Assigned by recorder)
P1. Other Identifier:
*P2. Location: Not for Publication X Unrestricted
*a. County Riverside (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)
*b. USGS 7.5' Quad Riverside West Date 1980 T2S ; R5W; s/w 1/4 of nw 1/4 of Sec 34 B.M.
c. Address 3711 Central Ave. City Riverside Zip 92506
d. UTM: (Give more than one for large and/or linear resources) Zone __, _____ mE/ _____ mN
e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)
3711 Central Ave.(Official Address of Library) - Parcel #225-124-016
Additional addresses:3695 Central Ave. - Parcel #225-124-014
3715 Central Ave. - Parcel #225-124-018

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)
Marcy Library is a highly intact Mid-Century Modern branch library located on the north side of Central Avenue near the corner of Magnolia Avenue. It faces south onto Central Ave. and is flanked, east and west, by small parking lots, however, only the east lot is owned by the City of Riverside. At the rear of the building is an alley that runs between Magnolia and De Anza. Across the street, to the south, there are several commercial buildings. The library occupies a suburban setting with stores, restaurants, and commercial buildings in the surrounding area. It has sustained minor alterations to the interior and exterior, but overall retains a high degree of integrity.

*P3b. Resource Attributes: (List attributes and codes) HP15

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

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



P5b. Description of Photo: (view, date, accession #) south elevation

*P6. Date Constructed/Age and Source: X Historic Prehistoric X Both

*P7. Owner and Address:
City of Riverside
3900 Main Street
Riverside, ca. 92521

*P8. Recorded by: (Name, affiliation, and address)Susan Wood, UCR Dept of History
Date Recorded: 2-19-09

*P10. Survey Type: (Describe)
Modernism Context Statement. City of Riverside CLG Grant 08-09

*P11. Report Citation: (Cite survey report and other sources, or enter "none.")

*Attachments: NONE XLocation Map XContinuation Sheet XBuilding, Structure, and Object Record ,Archaeological Record ,District Record ,Linear Feature Record ,Milling Station Record ,Rock Art Record ,Artifact Record ,Photograph Record X Other (List): _____

State of California X The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
Primary # HRI#
BUILDING, STRUCTURE, AND OBJECT RECORD

 *Resource Name or # (Assigned by recorder) *NRHP Status Code Marcy Library

B1.Historic Name: Marcy Library
B2.CommonName:same
B3. Original Use: branch library
B4. Present Use: branch library
*B5. ArchitecturalStyle: Mid-century modern
*B6. Construction History: (Construction date, alterations, and date of alterations)
Building permit was granted August 12, 1957. Owner: City of Riverside. Library opened March 15, 1958. February 1965 - Original interior flooring, beige "terrazzo" style vinyl, removed and replaced with indoor/outdoor multi-colored blue/green carpet. September 4, 2002-Permit issued for interior remodel of outside public restrooms, does not affect integrity of site.

*B7. Moved? XNo Yes Unknown Date: _____ Original Location: _____
*B8. Related Features: On the north-west corner there is an (original) enclosed patio built of composed grape stake redwood to be used as an outdoor reading room accessed from within the library. Landscape architect Roy C. Bartinett created a low maintenance, utilitarian, as well as aesthetically pleasing design that included low plant covers, including grass, broken up by several types of trees placed about the property. Much of the landscaping, including the trees, is still in place. A city-owned parking area is adjacent to the library on the east elevation (~60 feet wide by 120 feet long)

B9a. Architect: Herman O. Ruhnau, Lanscape architect:Roy C. Barnett. Interior Designer: James Calkins b. Builder: Hoefer Construction Co.
*B10. Significance:Theme:Architecture-Modernism Area Riverside
Period of Significance 1958 Property Type Library Applicable Criteria _____ (Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)
Marcy Library was designed by notable southern California post-modern architect Herman O. Ruhnau (September 1, 1912 - June 10, 2007). He was born in Santa Barbara and grew up in Pasadena, California and eventually studied architecture at the University of Southern California. After WWII he returned to Riverside where in the 1950's he founded the architectural firm now known as the Ruhnau Ruhnau Clarke. He opened his own practice in Riverside after World War II and designed homes, libraries, banks, schools, churches and government facilities that dominated the landscape of the inland area in the 1950s, '60s and '70s. In addition to the current Riverside City Hall, completed in 1975, among Ruhnau's most prominent projects in that city were the Riverside County Administrative Center, Sherman Indian High School and downtown's Main Street pedestrian mall. See Continuation Sheet.

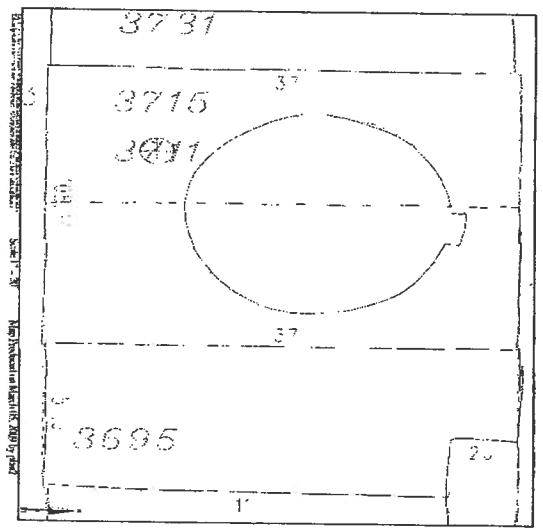
B11. Additional Resource Attributes: (List attributes and codes): (HP29)Landscape Architecture, (HP30)Trees/Vegetation. (HP46) Walls/gates/fences.
B12. References: see continuation sheet

B13. Remarks:
According to City records the addresses 3695 Central Avenue (east elevation parking lot) and 3715 Central Avenue (west ½ of structure and reading pation) are also associated with this property.

Evaluator: Susan Wood
*Date of Evaluation: March 8, 2009

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



*Required information

P3A Description Continued:

Marcy Library is a small, (approximately 4,275 sq. feet), flat-roofed, one story round brick structure designed by notable southern California post-modern architect Herman Ruhnau. It was constructed in 1957-58, with the dedication ceremony on March 5, 1958. At time of construction there was only one other known round library located in England. The building was constructed on a cement slab with the outer course of red Norman Face brick setting below floor level and the inner course of the same brick on the floor slab itself. All brick utilized at the site is of the same type. Walls are capped with white plaster fascia and twelve laminated wood beams cantilevered toward and radiating from the center support the roof. The beams are exposed both in the ceiling and above the roof to give an interesting modern, geometric pattern (wedge) and are supported by unobtrusive steel columns. The roof overhang extends over approximately one quarter of building (south-east), including the entrance, and is not visually supported. Inset in the overhang are round, recessed, can lights.

The south elevation is the entrance and faces Central Avenue. This entrance area is constructed of glass walls and provides visibility of the interior of the library to the street for passers-by with a minimum of loss of wall space. The building is set back from the street behind a sidewalk and simple, low profile landscaped area with two palm trees. Jutting out from the building, in the same red brick, is a short curved brick wall that connects to a rectangular structure (restrooms). On the west facing side of this structure, facing the street, is the Macy Library sign that can be seen from the street.

The east elevation is split visually into two sections. The front (or south) section lies under the roof overhang and is composed of 8 flush mount glass wall sectioned windows framed in black metal. Each window has three sections of which 2 are clear glass and the bottom section (approx half the window surface area) is painted alternately white and light blue. The original plan called for panels of colored glass. The back section (north) is red brick. This side faces a small library parking lot.

The north elevation, the back, faces the alley. A small, attached, rectangular building houses the air conditioning unit.

The west elevation is red brick and faces a small library parking lot. Between the parking area and the building is a landscaped area. In the back section, facing the alley and adjacent to the air conditioning room, is a set of glass doors that lead to the landscaped reading court. From the outside you only see a 6 foot tall wood fence that surrounds the court.

Interior:

The modern, open design of the interior of the building was intended to provide an informal atmosphere, with a one directional flow of traffic that allowed for easy supervision by one person at the centrally located charging desk. The absence of interior bearing walls allowed for future spatial alterations. Over the charging desk is a seven foot plastic sky dome to allow in natural light. It was composed of a new material (at the time). An aluminum cloth laminated between plastic (to minimize heat and glare). This dome is now painted due to brightness issues. Twelve dark brown laminated wood beams pierce the white plaster ceiling and extend beyond the walls of the building on the east half. This separates the interior space into wedge shape spaces radiating out from the central charging desk. Half the building, the west half, is an open space. Built in book shelves line the walls. Originally intended to be used as a reading lounge and study area with ash paneled walls, couches, chairs and tables, it now is mainly filled with moveable book shelves, desks for library staff, computer stations, with a small reading area with tables, chairs, and desks remaining in the back third. Behind this area there is a door to an outdoor, landscaped, fenced, reading court. Currently this area is used only in summertime for special programs. The other half of the building is separated into four areas, a staff room (lunch room/restrooms), conference room (open area where staff now has their desks), children's reading room, and the glass entrance area. The conference room is separated from the staff room and the children's reading room by accordion doors that can be opened or closed to provide expansion or privacy for staff.

B10 Applicable Criteria Continued:

He also designed a colonial-style mansion in Rubidoux in 1955 for restaurateur and horse breeder Tiny Naylor that now serves as the headquarters of the Riverside County parks department.

The Marcy Library is documented as the only round library in the United States at the time of its building. The only other known round libraries were the Manchester Library and a few branches located in England. The concept of a circular building was not chosen just for novelty, but was the architect's concept to provide solutions to problems presented by Riverside Library Administration in floor space, book capacity, and flexibility of use. Use of modern materials such as the composite aluminum/plastic of the sky dome over the central charging desk, plate glass windows only in the entrance to minimize wall space, and the lack of interior bearing walls, with two folding doors, to allow flexibility in space usage, are only a few of the mid-century modern elements found at Marcy Library.

Marcy Library is not only an excellent example of mid-century modern architecture, designed by a notable local architect; it has nearly perfect integrity, suffering only a few minor alterations and upgrades.

b12 References:

Riverside Public Library/Local History Resource Center, 3581 Mission Inn Avenue, Riverside Ca.- Items from "Marcy Library Scapbook":

Brown, Eleanor Frances. Modern Branch Libraries and Libraries in Systems. Metuchen: The Scarecrow Press. 1970.

E.V. Dales. "The Marcy Branch Library". Magnolia Center News. March 14, 1958.

Library Journal. "Library-in-the-Round". Vol. 83. No. 21. December 1, 1968.(no author noted)

"Marcy Branch Library Ready for Dedication". Riverside Daily Press, March 14, 1958. (No Author Noted)

"Riverside Branch Library Draws International Acclaim". On the Scene. Inland Empire, May 1978. (No Author noted)

Southwest Builder and Contractor, "Nations First Circular Library for Riverside". February 28, 1958. (no author noted)

The American Library. "Aramco World". March 1959. (no author noted)

Architecture:

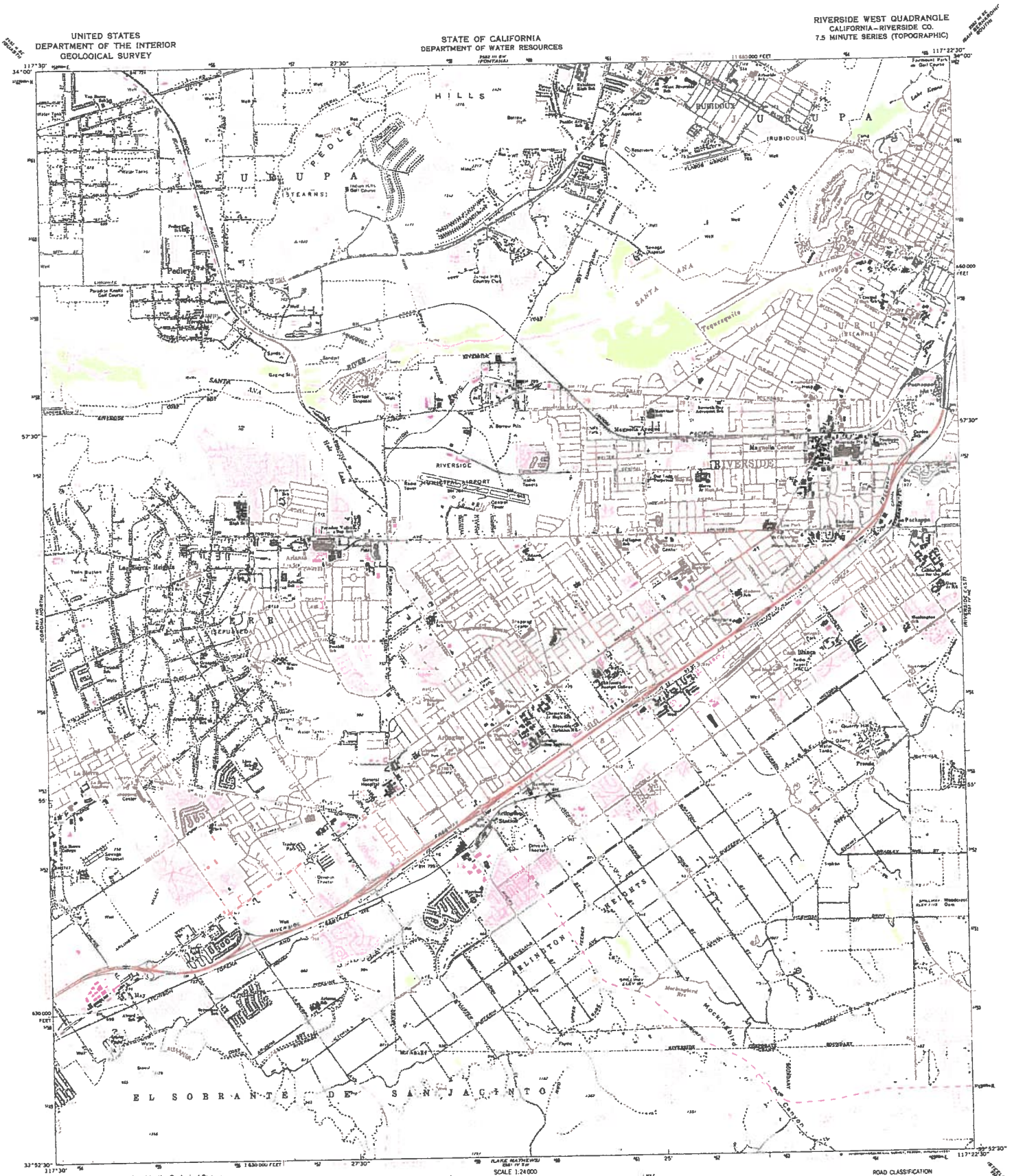
Blumenson, John J.-G. Identifying American Architecture: A Pictorial Guide for Styles and Terms, 1600-1945. Nashville: American Association for State and Local History, 1981.

Klein, Marilyn W. and David P Fogle. Clues to American Architecture. Wasington:Starrhill Press, 1985.

Rifkind, Carole. A Field Guide to American Architecture. New York: New American Library, 1980.

Internet:

Riverside Building Department: Building Permits: http://aquarius.riversideca.gov/bldimage/


UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY
STATE OF CALIFORNIA
DEPARTMENT OF WATER RESOURCES
RIVERSIDE WEST QUADRANGLE
CALIFORNIA—RIVERSIDE CO.
7.5 MINUTE SERIES (TOPOGRAPHIC)
117°30'
117°22'30"
34°00'
33°52'30"
27'30"
HILLS
JURUPA
RUBIDOUX
(RUBIDOUX)
(STEARNS)
Pedley
SANTA ANA RIVER
Arroyo Tequesquite
RIVERSIDE
RIVERSIDE AIRPORT
Magnolia Center
Mockingbird Hts
ARLINGTON HEIGHTS
EL SOBRANTE DE SAN JACINTO
Mockingbird Canyon
1640000 FEET
630000 FEET
Mapped, edited, and published by the Geological Survey
Control by USGS, NOS/NOAA and Metropolitan Water District of Southern California
Topography by photogrammetric methods from aerial photographs taken 1948 and 1951, and planetable surveys 1939. Field checked 1953
Revised from aerial photographs taken 1966. Field checked 1967
Polyconic Projection
10,000-foot grid based on California coordinate system, zone 6
1000-meter Universal Transverse Mercator grid ticks, zone 11, shown in blue. 1927 North American Datum
To place on the predicted North American Datum 1983 move the projection lines 1 meter north and 83 meters east as shown by dashed corner ticks
Red tint indicates areas in which only landmark buildings are shown
Dotted land lines established by photo survey
Areas covered by dashed light-blue pattern are subject to controlled inundation
SCALE 1:24000
CONTOUR INTERVAL 20 FEET
DOTTED LINES REPRESENT 10-FOOT CONTOURS
NATIONAL GEODETIC VERTICAL DATUM OF 1929
UTM GRID AND 1980 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET
THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST
QUADRANGLE LOCATION
ROAD CLASSIFICATION
Heavy-duty
Medium-duty
Light duty
Unimproved dirt
State Route
RIVERSIDE WEST, CALIF.
N3352.5—W11722.5/7.5
1967
DMA 2551 IV NW—SERIES V895

State of California X The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

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

Page 1 **of** 3 ***Resource Name or #:** (Assigned by recorder)

P1. Other Identifier:

***P2. Location:** ☐ **Not for Publication** ☑ **Unrestricted**

***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** Riverside West **Date** 1980 **T** _; **R** _; _ ☐ **of** _ ☐ **of Sec** _; **B.M.**

c. Address 3756 Central Avenue City Riverside, CA Zip 92506

d. UTM: (Give more than one for large and/or linear resources) Zone _, ___ mE/ ___ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) APN # 225-231-008

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

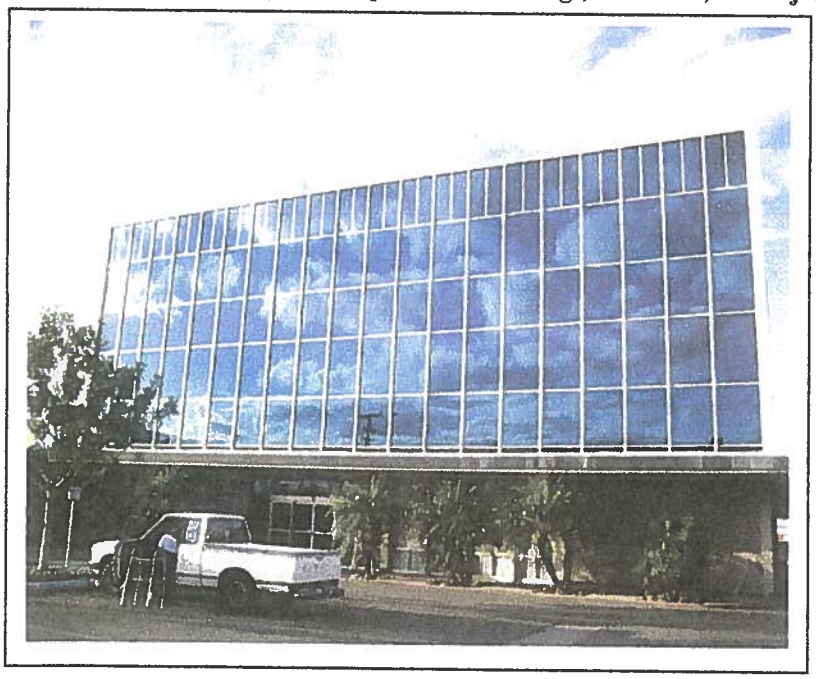
The Provident Building on 3756 Central Avenue is a curtain wall structural system. It has a reinforced concrete structure. The second floor and above are setback from first floor by a projecting roof that surrounds the base, which makes a recess for both the front and back entrances of the building and a drive thru at the sides. It was influenced by the Bauhaus international style with the open, square windows that make up a grid pattern surround the north and south façade of the cube massing. The structural support at the bottom reminds one of the Le Corbusier house that has the heavy planar cubes on top supported by posts underneath the massive edifice in its structure. Other architectural influences may include the Farnsworth House and Irving Gill, which both show how planar and structural systems are executed. The building maybe categorized as an international style construction. (See page 3/continuation sheet)

***P3b. Resource Attributes:** (List attributes and codes) AP 6

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

P5b. Description of Photo: (view, date, accession #) View of south elevation 2/23/09

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



***P6. Date Constructed/Age and Source:**
☑ Historic ☐ Prehistoric ☐ Both
October 1962 – June 29, 1963 Riverside Press

***P7. Owner and Address:**
Provident Bank Mortgage
3756 Central Avenue
Riverside, CA 92506

***P8. Recorded by:**
(Name, affiliation, and address)
Andrea Mae B. Ducusin
1212 HMNSS Bldg.
UC Riverside History Department
900 University Avenue
Riverside, CA 92521

***P9. Date Recorded:**
3/9/09

***P10. Survey Type:** (Describe)
Modernism Context Statement for City of Riverside
CLG Grant 2008-2009

***P11. Report Citation**: (Cite survey report and other sources, or enter "none.")

***Attachments:** ☐NONE ☐Location 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): Newspaper Clippings, Firm Company Catalog

State of California X The Resources Agency Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

*NRHP Status Code

 *Resource Name or # (Assigned by recorder)

B1. Historic Name: Provident Federal Savings and Loan Association Building

B2. Common Name: Provident Mortgage Bank

B3. Original Use: Commercial/Office Use **B4. Present Use:** Commercial/Office Use

***B5. Architectural Style:** International Style

***B6. Construction History:** (Construction date, alterations, and date of alterations)
Groundbreaking: October 1962 Ribbon cutting ceremony: June 29, 1963

***B7. Moved?** ☑No ☐Yes ☐Unknown **Date:** _____ **Original Location:**

***B8. Related Features:**
Drive in Teller Service, Parking Lot for 56 cars

B9a. Architect: Clinton Marr **b. Builder:** J. Putnam Henck (Contractor)

***B10. Significance: Theme** Architecture and Architect **Area** Riverside **Period of Significance** 1962
Property Type Commercial/Office **Applicable Criteria** C
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Provident Building, influenced by the Bauhaus international style and with its curtain wall structural system, shows great significance to the Modernist theme of mid twentieth century. This particular building is important because it was built during the Modernism Architectural boom in Riverside from 1935-1965. Its architect, Clinton Marr, is one of the prominent architects of this time period that promotes a great historical modernism resource for the city of Riverside. It was the first of three modern new structures to go up on Central Avenue during its construction. Its ground floor even contains an area to the public for art exhibits and cultural and civic displays. As part of the Magnolia Center and with its contemporary being the Brockton Arcade, the Provident Building is an integral part of the Modernism Context Statement that this time period of Riverside represents. It reflects the distinct style and the rise of architectural sensibility that the city of Riverside developed between the 1930s and 1960s and with its glass windows that reflect the style, it allows for the aesthetic and practical integrity that this building embodies.

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

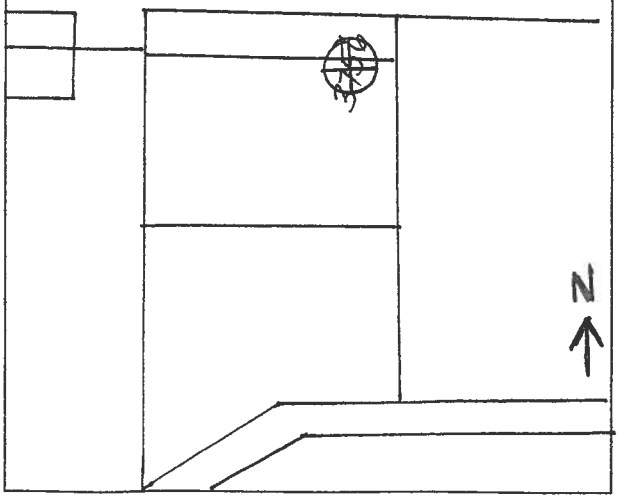
***B12. References:**
"Clinton Marr & Associates Architecture & Planning" portfolio, circa 1966.
http://providentbankmortgage.com
Riverside Press: September 27, 1962; June 30, 1963

B13. Remarks:
Also includes address: 3766 Central Avenue

***B14. Evaluator:** Andrea Mae B. Ducusin
***Date of Evaluation:** 3/9/09

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



Continued from Page 1 Architectural Description:

The north and south façade of the cube massing has grid pattern glass windows twenty wide by five grids tall with the top row; further divided again in half. The glass is reflective instead of translucent, which makes the facades of the building feel like they are extensions of the sky being reflected by the mirrors. The east and west facades both have the glass windows and a stone structure. The stone structure of the façade also forms a grid pattern, with the four rows of stone on top of each other with glass windows making up the top row. The western façade is repeated in the same manner but without the Provident sign with the pyramid. The eastern façade contains the Provident Bank Sign, made in blue bold letters, made in block, capital letters. The pyramid, made up of a white background color with blue triangles that seems to be falling out towards the Provident word is to its right.

The bottom floor that forms the bay has different facades from each other to provide functionality in its architecture. The north and west facades that form the front and back entrances still show a skeletal steel frame that has double glass doors in the middle for entry. These double doors are framed by marble panels that form a single row grid pattern and two glass grid walls in the center. This pattern continues around the eastern façade but not the western façade. The western façade has glass walls that continue the grid pattern and are transparent to show the offices inside the building. The eastern façade, with its marble panels provide the depository and ATM for the bank. At each corner of these facades lies a thicker, stronger corner frame molding in a lighter aluminum color. The glass walls are defined by silver steel channels at the bottom that most likely provide support.

The roofing that surrounds the bottom is supported by 28 steel and 4 square columns at each side. These columns are staked onto dirt that allow for some greenery to frame the drive-thru. The aesthetic greenery consists of bushy greens at the front entrance while the back has short, stubby palm trees. The back entrance is open towards the asphalt parking lot and practically designed to accommodate many patrons, including disabled ones because of the flat surface that lacks any stairs from the lot to the double doors. The front of the building has a few entrance steps symmetrically placed and framed by the bushy greenery situated onto green lawns. The right side (while facing the building) has a flagpole while the left lawn holds the Provident sign, shaped like a thin rectangular box) and has the same decorative font and pyramid just like the sign on the building's eastern façade.

Character defining features of the building include the glass windows and how their reflection of the sky makes it stand out amongst the other structures built in the surrounding area. Compared to urban retail buildings like the next door Walgreens to its east or the solid stone structure of the AAA building to its west, the Provident Building has an unassuming integrity with aesthetic modernity. The projecting roof that creates the drive thru and front and back recess of the building is also a character defining feature of the building because most surrounding buildings in the area do not have any part of its structure that protrudes for such a purpose.

State of California ▯ The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

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

Page 1 **of** 1 ***Resource Name or #:** 6850 Brockton Ave. (Assigned by recorder)
P1. Other Identifier:
***P2. Location:** ☐ **Not for Publication** X **Unrestricted**
***a. County** Riverside **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)
***b. USGS 7.5' Quad** Riverside West **Date** 2009 **T** __; **R** ___; __ ▯ **of** __ ▯ **of Sec** __; _____ **B.M.**
c. Address 6850 Brockton Ave **City** Riverside Zip 92506-3808
d. UTM: (Give more than one for large and/or linear resources) Zone 11, _____ mE/ _____ mN
e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

***P3a. Description:** (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)
The building is located in the center of Brockton Ave. located on the East side of the street. Built in 1965, the architect was William Lee Gates. The multi leveled international styled, multi-use medical and office building is U-shaped with a 2 storied front façade connected with single storied north and south wings and a cement foundation. The symmetrical 2 storied front façade that faces west on Brockton has a recessed 1st story with decorated masonry stone. The double portico created with silver beams from the foundation to the overhanging roof blend into the 2nd story bi-colored panels topped by continuous dark tinted band windows to the overhanging roof. This allows for ample light to the 2nd story offices as well as an architectural feature popular found in this area during its original construction.

***P3b. Resource Attributes:** (List attributes and codes)HP6 1-3 story commercial building

P5a.



***P4. Resources Present:** ✗ Building ☐ Structure ☐ Object ☐ Site ✗ District ☐ Element of District ☐ Other (Isolates, etc.)
P5b. Description of Photo: (view, date, accession #)Eastview, 2/14/2009
***P6. Date Constructed/Age and Source:** ✗Historic ☐ Prehistoric ☐ Both

***P7. Owner and Address:**
CLMTT Management and Personal Company
6850 Brockton Ave #103
Riverside California, 92522
***P8. Recorded by:** (Name, affiliation, and address) Jessica Taylor

***P9. Date Recorded:** 3-4-09

***P10. Survey Type:** (Describe)
Reconnaissance Survey

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.")

***Attachments:** ☐NONE ☐Location 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 Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

*NRHP Status Code

Page 2 of 3 *Resource Name or # 6850 Brockton Ave. (Assigned by recorder)

B1. Historic Name: 6850 Brockton Ave
B2. Common Name: 6850 Brockton Ave
B3. Original Use Multi–use office and medical building
B4. Present Use: Multi–use office and medical building
*B5. ArchitecturalStyle: International Style Architecture
*B6. Construction History: (Construction date, alterations, and date of alterations)
Original Construction 1965, with no evidence of alterations

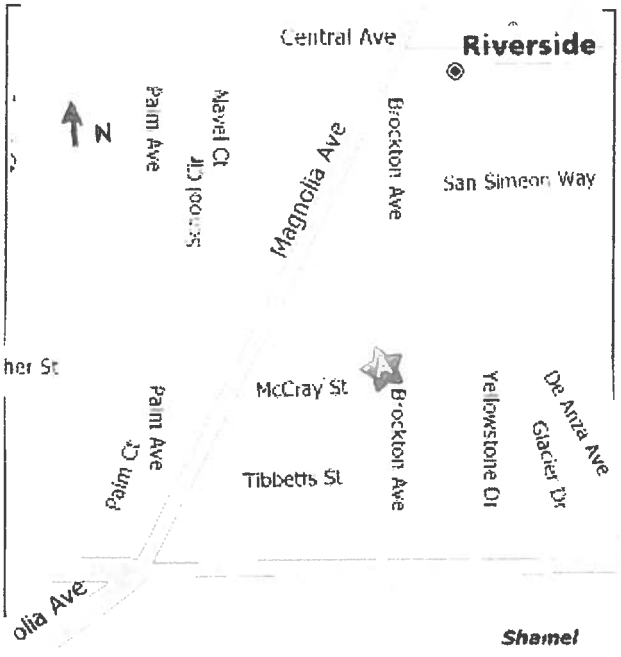
*B7. Moved? ✗No ☐Yes ☐Unknown Date: _____ Original Location:
*B8. Related Features:

B9a. Architect: William Lee Gates b. Builder: Unknown
*B10. Significance: Theme Historic Preservation of Modernism Context in Riverside Area Brockton Arcade, Riverside
Period of Significance 1965 Property Type _____ Applicable Criteria HP6 HP29 (Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The building is an excellent example of post WWII International style architecture brought to the Riverside community in 1965. The Riverside community welcomed many diverse and new architectural styles and the 6850 Brockton building brought the mixture of a contemporary look with functional design. The mixture of landscaping, natural light and natural rock into the design of the building was not only worked to be aesthetically pleasing but fit in within its professional neighborhood theme. This building's outside façade is in virtual perfect condition and displays strong integrity in the longevity of the architectural style and lasting construction. The diversity of the function and look of this building can maintain a string staple in Riversides Westside Historical buildings.

B11. Additional Resource Attributes: (List attributes and codes) _____
*B12. References:

B13. Remarks:



*B14. Evaluator: JessicaTaylor
*Date of Evaluation: March 4, 2009

(This space reserved for official comments.)

Shamel

The main portal of the building is centered and completely open into a courtyard with cement planter boxes topped with brick band containing landscaping. In the courtyard a single elevator is encased in a square grid pattern concrete and glass structure located on the first floor, south-west corner of the building facing Brockton. The central open-air breezeway runs the entire length of the building and has a square skylight open to the direct sunlight for the landscaping and indirect sunlight onto the bottom floor offices. This public space in the center of the building creates unity of the structural landscaping bring the outdoors in. The rear façade of the building has three pitched roofs that extend from the south wing to the west wing with a wide center support structure. The center support structure is covered only one side facing the parking lot with the same masonry rocks on from the front of the building to create a continuity feature from front to back, and the other three sides of the center support mimic the same square grid concrete pattern to blend with the building's pervious architectural features. The back portal has two entrances one on each side of the center support to grant access from the ample parking lot. The back facades of the north and south wings are designed with the square grid patterned concrete with a slab foundation with floor to ceiling glass window and a vent located in the center of each structure. The outside of the building is in excellent condition and kept to the original architect's intent. The buildings international style architecture that encompasses nature, natural building materials, style and natural light into the building add distinct characteristics is a perfect match to the communities integrity and renaissance revitalization mission.