

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 particularly 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. Gettis: 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 Bauhaus 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 Angeles Times, just this past week Sunday's 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 field 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 conversations 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 Tatome 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, Emmett 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

PRIMARY RECORD

Other Listings

Review Code

Reviewer

Date

Page 1 of 7

*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):

*Resource Name or # Adler Tract/Adler Tract No. 2

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.):
Adler Tract and Adler 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 Adler 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
Affiliation and Address: Riverside Modernism Context Survey

Date: July 3, 2009

*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 original 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 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 popular during the late 1940s into the 50s. the minimal traditional style highlights 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.

*Recorded by: Andrew Garrison

*Date: July 3, 2009 Continuation Update

References(Continued)

City of Riverside Building Permits, Planning Department Address Files. Accessed on 7/03/09

City of Riverside Land and Survey Records, <http://wam.riversideca.gov/PWSurvey/>. Accessed on 7/03/09

McAlester, Virginia, and A. Lee McAlester. *A Field Guide to American Houses*. New York: Knopf, 1984

Stonehouse, Merlin. *John Wesley North and the Reform Frontier*. Minneapolis: University of Minnesota Press, 1965.

Whiffen, Marcus. *American Architecture since 1780*. 2nd ed. Boston:Massachusetts Institute of Technology, 1992

Riverside City Directory, *The Complete Criss Cross "Blue Book" Home Edition*, 1949

Riverside City Directory, *The Complete Criss Cross "Blue Book" Home Edition*, 1952

Riverside City Directory, *The Complete Criss Cross "Blue Book" Home Edition*, 1953

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

Primary #
HRI#
Trinomial

Page 6 of 7

*Resource Name or # Adler Tract/Adler Tract No. 2

*Recorded by: Andrew Garrison

*Date: July 3, 2009 Continuation Update

4183 Brentwood



4205 Brentwood



4228 Brentwood



4451 Brentwood



4290 Maplewood



4291 Maplewood





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 7

*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):

*Resource Name or # (Assigned by recorder): Belhaven & Balfore

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

Description 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, these 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, steel 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.

*Recorded by: Andrew Garrison

*Date: August 3,2009 Continuation Update

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 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 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.

*Recorded by: Andrew Garrison

*Date: August 3, 2009 Continuation Update

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. Accessed 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 Institute of Technology, 1992

Victoria United Presbyterian Church

2810 Anna



2981 Lucerne

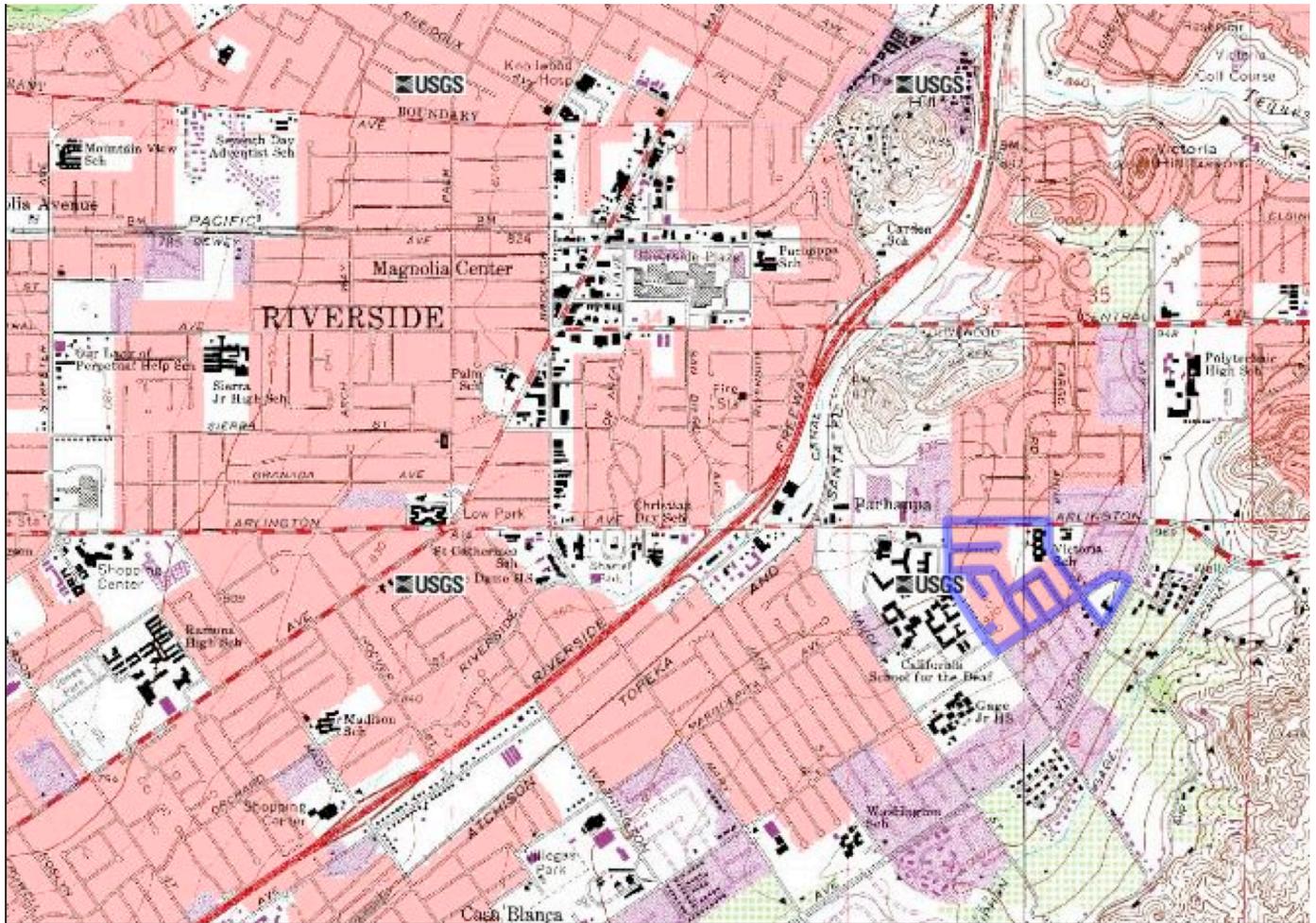
2993 Westridge



2830 Anna

2982 Anna





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 4 *Resource Name or #: (Assigned by recorder): Cliffside

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 _____ 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 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: 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 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): _____

3D

*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 neighborhood 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 thoroughfares, 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, Department of History, Riverside, California

Page 3 of 4 *Resource Name or # (Assigned by recorder): Cliffside

*Recorded by: Laura Bellew Hannon *

Date: 06/29/2009

Continuation Update

*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 these 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 installations 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)

Page 4 of 4 *Resource Name or # (Assigned by recorder): Cliffside

*Recorded by: Laura Bellew Hannon * Date: 07/20/2009 Continuation Update

*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

Page 1 of 5

*Resource Name or #: Hawarden, Rockwell, Oleander District

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, 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 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: 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 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):

*Recorded by: Emily McEwen

*Date: July 22, 2009 Continuation Update



2262 Rockwell



6846 Hawarden

*Recorded by: Emily McEwen

*Date: July 22, 2009 Continuation Update



6739 Oleander



6816 Hawarden

*Recorded by: Emily McEwen

*Date: July 22, 2009 Continuation Update



6770 Hawarden



2231 Rockwell

*Recorded by: Emily McEwen

*Date: July 22, 2009 Continuation Update



6800 Hawarden



6762 Oleander

*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 Oleander 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
- Sally, 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 Riverside, Historic Resources Division
3900 Main Street
Riverside, CA 92522

*Recorded by: Emily McEwen

*Date: July 22, 2009 Continuation Update

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 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

Page 1 of 4

*Resource Name or #: Magnolia Apartment District
(Magnolia Manor, Magnolia Palms, Emerald Palms, Champion Oaks)

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, 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 District 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:**

Historic 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 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):

DPR 523A (1/95)

*Required information

*Recorded by: Emily McEwen

*Date: July 11, 2009 X Continuation Update

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

*Recorded by: Emily McEwen

*Date: July 11, 2009 X Continuation Update

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 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

*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

*Recorded by: Emily McEwen

*Date: July 11, 2009 Continuation Update

Magnolia Apartment District description continuation:

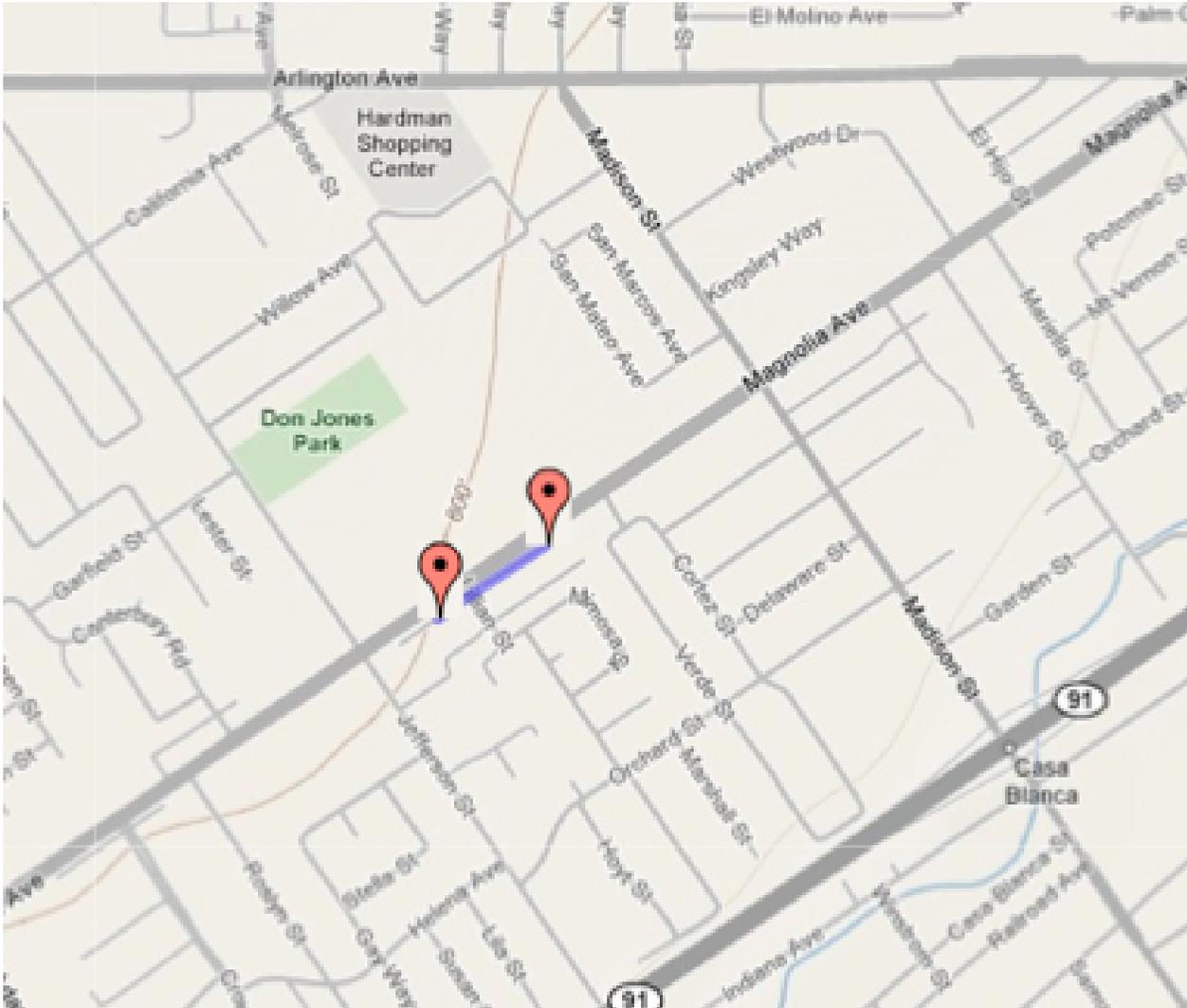
Each apartment has grass lawns in front with mature palm trees and other shrubs. Emerald Palms is set apart by its grounds, which has lush landscaping featuring a variety of groundcover, flowers, mature Birds of Paradise, and palm trees. The apartment structures are largely unaltered with each done in 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.

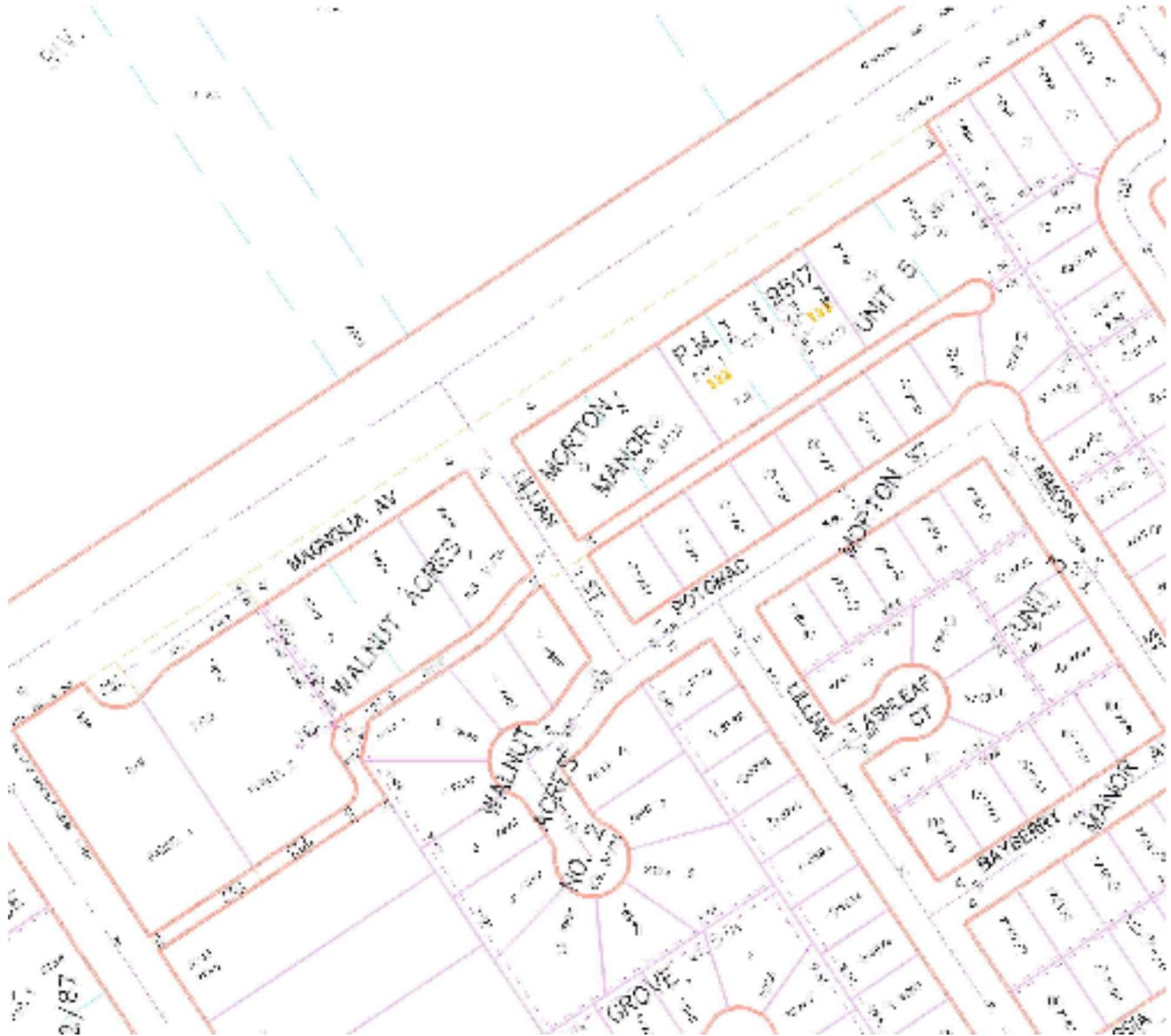
*Recorded by: Emily McEwen

*Date: July 11, 2009 X Continuation Update



*Recorded by: Emily McEwen

*Date: July 11, 2009 Continuation Update



*Recorded by: Emily McEwen

*Date: July 11, 2009 Continuation Update

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
 Review Code

Reviewer

Date

Listings

Page 1 of 5 *Resource Name or # (Assigned by recorder): Magnolia Center

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 _____ 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 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: 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 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 9 Other (List): _____

State of California ³/₄ The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
DISTRICT RECORD

Primary #
HRI #
Trinomial

Page 2 of 5

*NRHP Status Code: 3D

*Resource Name or # (Assigned by recorder): Magnolia Center

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 thoroughfare 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 developed 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, Department of History, Riverside, California

Page 3 of 5 *Resource Name or # (Assigned by recorder): Magnolia Center
*Recorded by: Laura Bellew Hannon *Date: 06/23/2009 Continuation Update

*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 installations 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.

Page 4 of 5 *Resource Name or # (Assigned by recorder): Magnolia Center
*Recorded by: Laura Bellew Hannon *Date: 06/23/2009 Continuation Update

*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.

Page 5 of 5 *Resource Name or # (Assigned by recorder): Magnolia Center
*Recorded by: Laura Bellew Hannon *Date: 06/23/2009 Continuation Update

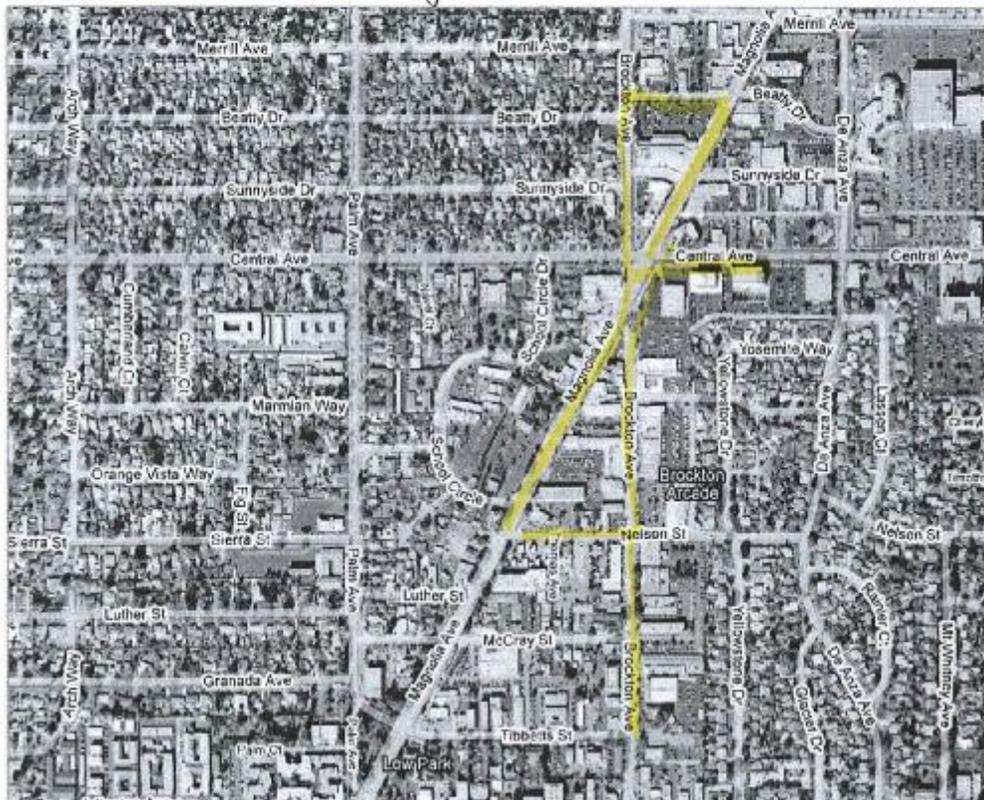
Kendall and Elmwood Riverside - Google Maps

3/22/09 10:11 AM

Google Maps Address

To see all the details that are visible on the screen, use the "View" link next to the map.

Magnolia



Excellent

<http://maps.google.com/>

Page 1 of 1

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 4 *Resource Name or #: (Assigned by recorder): Prince Albert Estates

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 _____ 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 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: 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 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): _____

*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
Riverside

Area:

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, Department of History, Riverside, California

Page 3 of 4 *Resource Name or # (Assigned by recorder): Prince Albert Estates

*Recorded by: Laura Bellew Hannon *

Date: 06/29/2009

Continuation Update

*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.

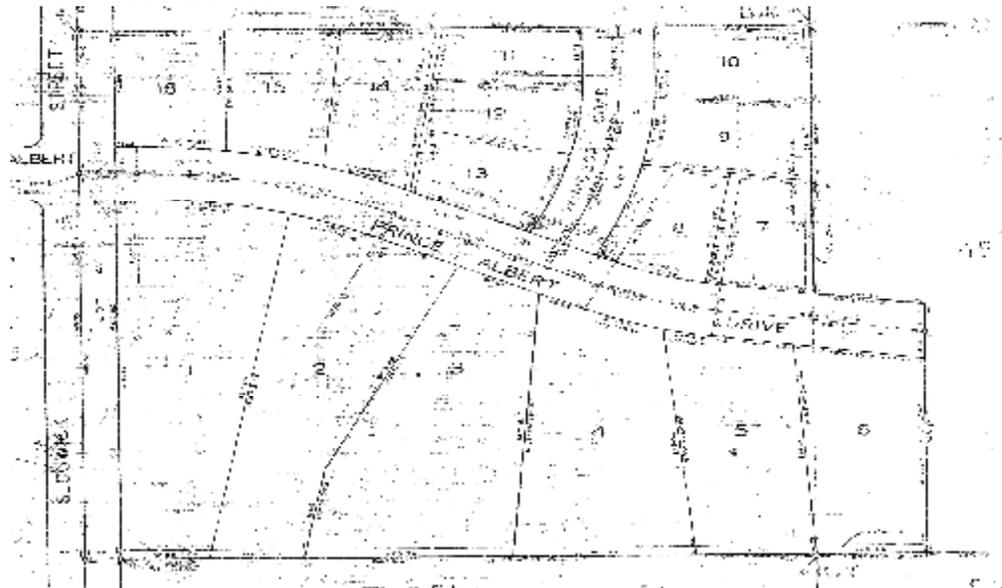
Other houses in this subdivision seem to be absolutely textbook in their character defining features. An example of such a structure can be found in 2360 Prince Albert Drive (see P5a). The street facade of this house is clad with red brick veneer in the middle with white vertical boards on both sides. 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)

Page 4 of 4 *Resource Name or # (Assigned by recorder): Prince Albert Estates
*Recorded by: Laura Bellew Hannon * Date: 06/29/2009 Continuation Update

*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
 Review Code

Reviewer

Date

Listings

Page: 1 of 4 *Resource Name or #: (Assigned by recorder): Prince Albert Estates No. 2

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 _____ 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 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: 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 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 ¾ The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
DISTRICT RECORD

Primary #
HRI #
Trinomial

Page 2 of 4
3D

*NRHP

Status

Code:

*Resource Name or # (Assigned by recorder): Prince Albert Estates No. 2

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
Riverside

Area:

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, Department of History, Riverside, California

Page 3 of 4 *Resource Name or # (Assigned by recorder): Prince Albert Estates

*Recorded by: Laura Bellew Hannon * Date: 06/29/2009 Continuation Update

*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.

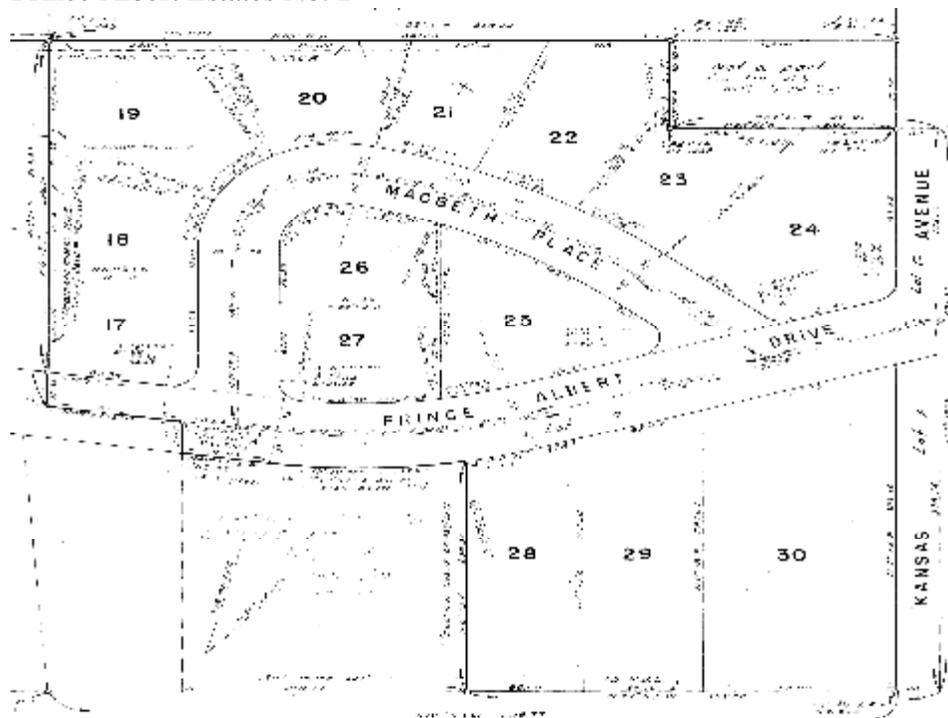
All of Southern California witnessed a dramatic population boom during and after the Second World War. Many migrated this region to find employment in the ever expanding war industries; others were stationed in the many Southern California military installations. Given this demographic change, it should 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.

Page 4 of 4 *Resource Name or # (Assigned by recorder): Prince Albert Estates No. 2

*Recorded by: Laura Bellew Hannon * Date: 06/29/2009 Continuation Update

*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
 Review Code

Reviewer

Date

Listings

Page: 1 of 4 *Resource Name or #: (Assigned by recorder): Sungold Terrace Mountain Streets

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 _____ 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 District Element of District Other (Isolates, etc.)

P5b. Description of Photo: (view, date, accession #): View of 6795 Yellowstone Avenue, 07/30/2009



*P6. Date Constructed/Age and Source: 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 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): _____

*Resource Name or # (Assigned by recorder): Sungold Terrace: Mountain Streets

D1. Historic Name: Sungold Terrace 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 Terrace Units 1-6.

*D5. **Boundary Justification:**

This residential neighborhood is entirely bound by commercial development and thoroughfare 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, Department of History, Riverside, California

Page 3 of 4 *Resource Name or # (Assigned by recorder): Sungold Terrace: Mountain Streets
*Recorded by: Laura Bellew Hannon * Date: 06/29/2009 Continuation Update

*D6. Significance: Theme:

...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 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 installations. 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.

Page 4 of 4 *Resource Name or # (Assigned by recorder): Sungold Terrace: Mountain Streets

*Recorded by: Laura Bellew Hannon *

Date: 07/20/2009

Continuation Update

*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

Page 1 of 6

*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):

DPR 523A (1/95)

*Required information

*Resource Name or # (Assigned by recorder): Victoria Groves

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 neighborhood 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:

Description 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, steel 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 Johnson's death in 1956 Robert Walter, the company's 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 constructed.

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, unfortunately 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. Accessed 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

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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 Institute of Technology, 1992

2130 Archdale



2139 Archdale



2360 Arroyo



5268 Coventry



5305 Bardwell



5130 Victoria

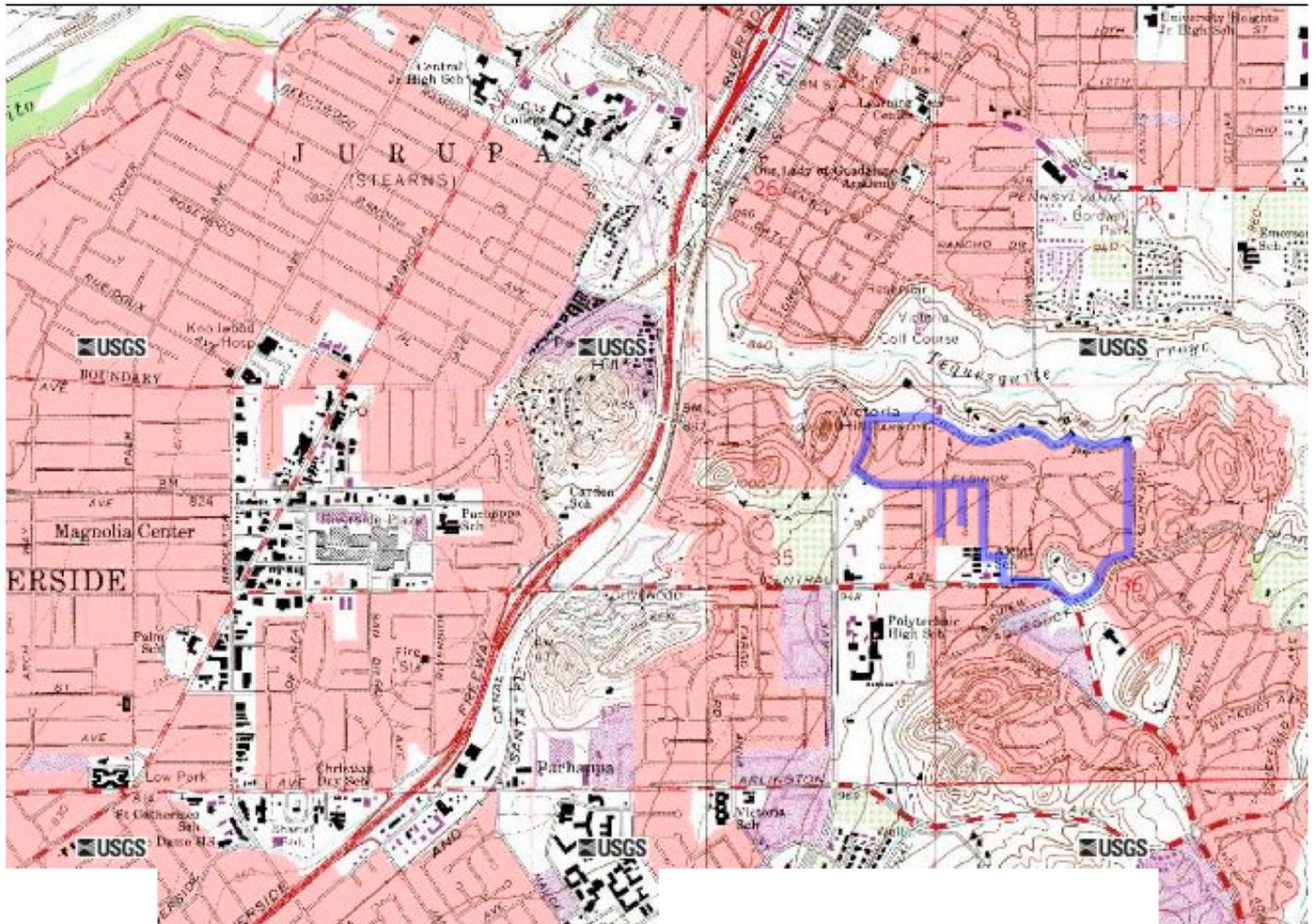


LOCATION MAP

*Map Name: Riverside East, and Riverside West
P.R. 1980

*Scale: Based on the (7.5')1:2400

*Date of Map: 1967



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 7

*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):

DPR 523A (1/95)

*Required information

*Resource Name or # (Assigned by recorder):

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 Riverside'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 garages. The district 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 residences located within the highlighted boundaries. 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 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 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
Affiliation and Address:

Date: July 8, 2009

*Recorded by:

*Date: July 8, 2009 Continuation Update

A number of the homes show recent improvements. Many of these improvements have involved drastic changes to the front façade of the homes discarding original characteristics of mid-century California Ranch for aesthetics 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 aesthetic 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 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. 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 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-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 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 floorplans, 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, 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 drastically, the majority of the homes within the district exhibit very few alterations highlighting the tracts integrity, association and feeling.

*Recorded by:

*Date: July 8, 2009 Continuation Update

"Californians Take 26 of 46 Awards by AIA" *Los Angeles Times*. May 27, 1962; M22

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Victoria Avenue Forever <http://www.victoriaavenue.org/History.aspx> accessed on 7/11/09

Whiffen, Marcus. *American Architecture since 1780*. 2nd ed. Boston:Massachusetts Institute of Technology, 1992

7435 Laurie



7360 Whitegate



7412 Laurie



1453 Tiger Tail

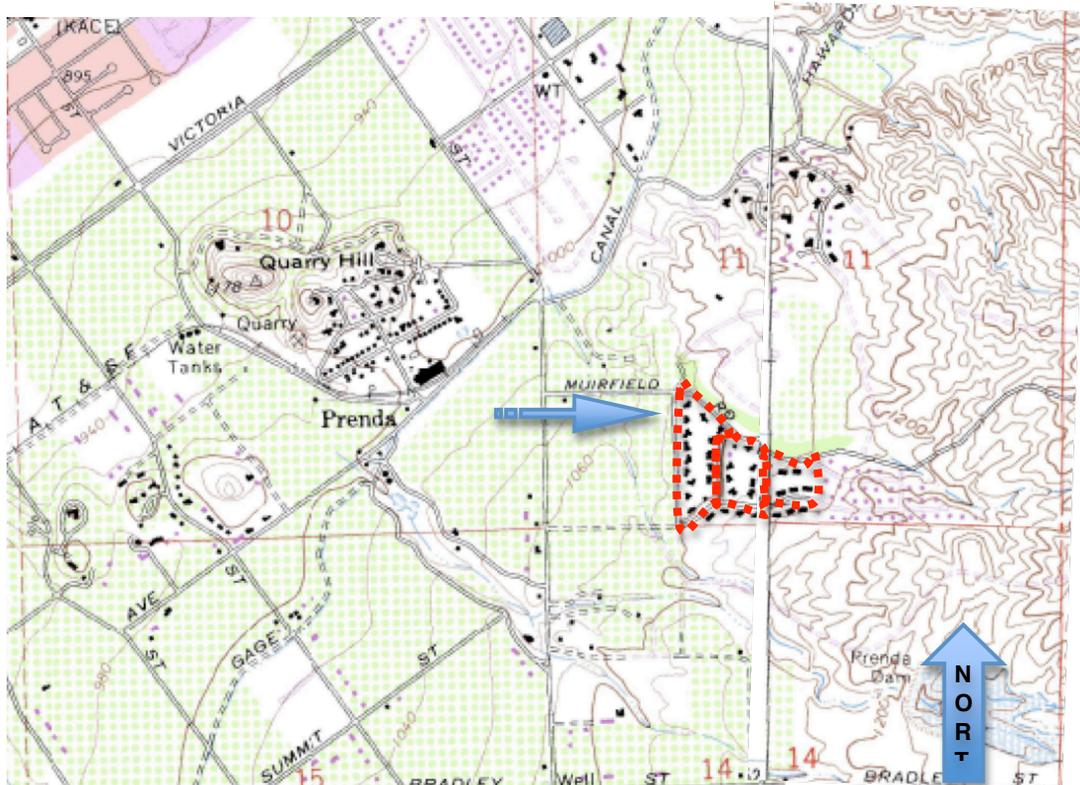


7438 Jola



1470 Muirfield





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 bond 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/6912 Brockton 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

*P4. Resources Present: 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

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

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



*P10. Survey Type: (Describe)

Modernism Context Statement' LCG Grant

*P11. Report Citation: (Cite survey report and other sources, or enter "none.") 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 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? 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.).

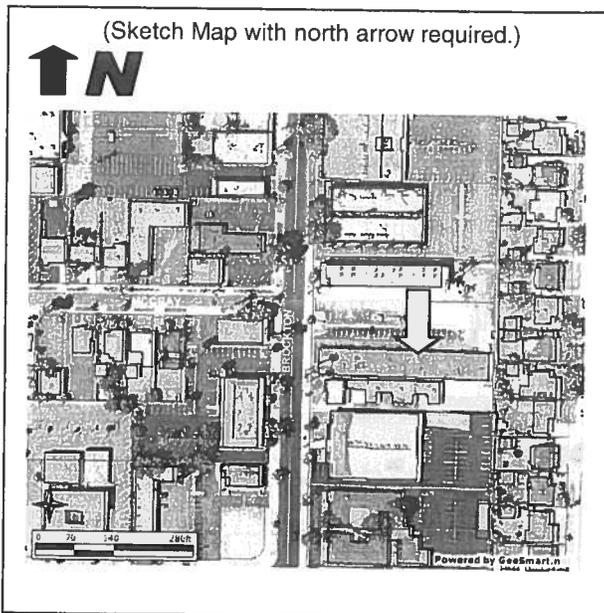
b. City of Riverside Planning Department permits available online at <http://aquarius.riversideca.gov/bldimage7/Browse.aspx?dbid=1>. Permits pulled from the 6900 Brockton Avenue address.

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

(This space reserved for official comments.)



Page 3 of 5

*Resource Name or # (Assigned by recorder) 6906 Brockton Avenue

*Recorded by: Susan C. Hall

*Date March 9, 2009

Continuation Update

***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.

State of California The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary #
HRI #
Trinomial

Page 4 of 5 *Resource Name or # (Assigned by recorder) 6906 Brockton Avenue
*Recorded by: Susan C. Hall *Date March 9, 2009 Continuation Update

***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

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.

Page 5 of 5

*Resource Name or # (Assigned by recorder) 6906 Brockton Avenue

*Recorded by: Susan C. Hall

*Date March 9, 2009

Continuation Update

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: 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 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: Building Structure Object Site District Element of District 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 Prehistoric Both 1955, 1956 from Press Enterprise Article, 1960 from Permits

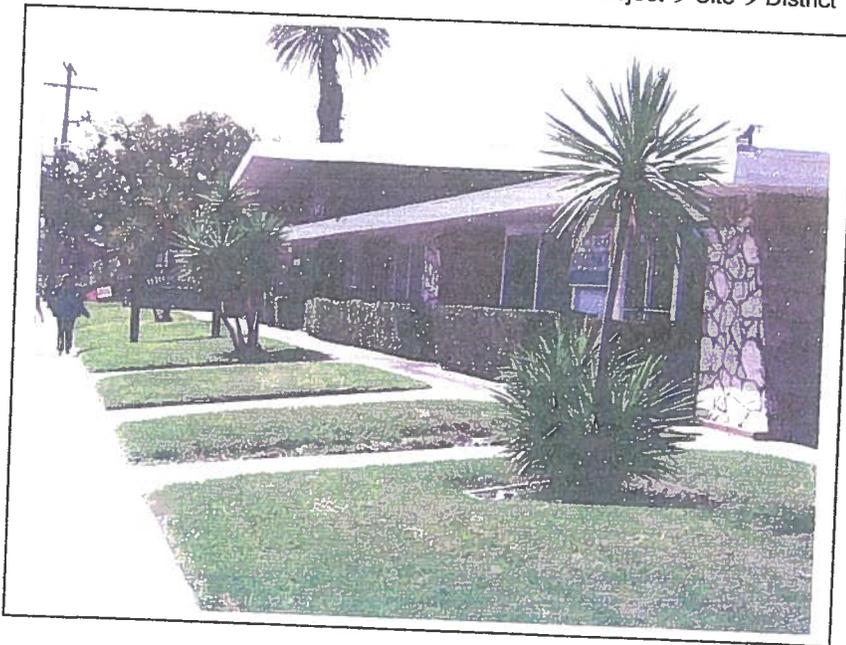
*P7. Owner and Address:

*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: 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):

Page 2 of 7 *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? No Yes Unknown 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.

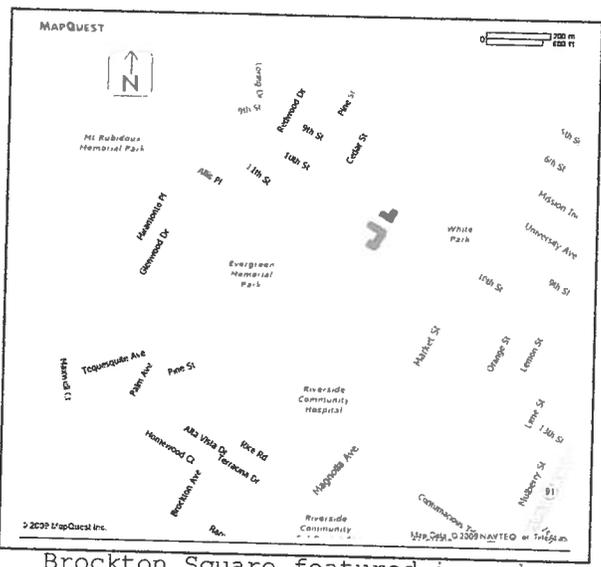
B11. Additional Resource Attributes: (List attributes and codes)

*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.

Page 3 of 7

*Resource Name: Brockton Square

*Recorded by: Zita Worley

*Date 03/08/09

Continuation Update

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 its 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.

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.

Page 4 of 7

*Resource Name: Brockton Square

*Recorded by: Zita Worley

*Date 03/08/09

Continuation Update

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

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 the 1970s 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.

Page 6 of 7

*Resource Name: Brockton Square

*Recorded by: Zita Worley

*Date 03/08/09

Continuation Update

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.

Page 7 of 7

*Resource Name: Brockton Square

*Recorded by: Zita Worley

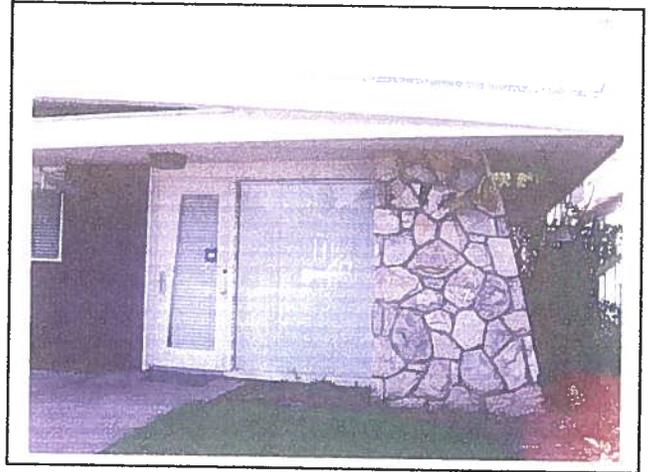
*Date 03/08/09

Continuation Update

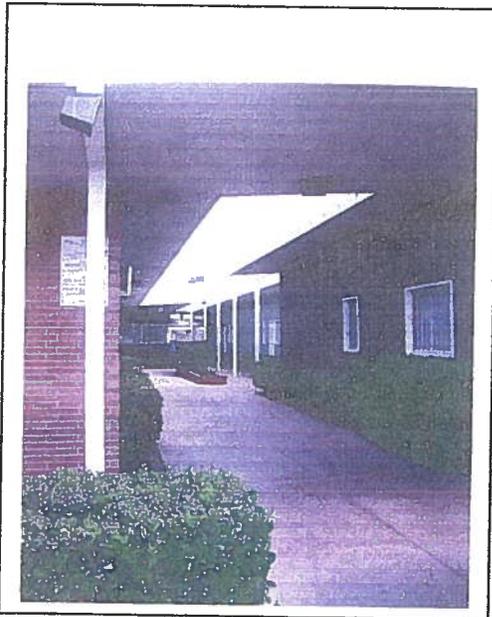
P5b. Additional Photos:



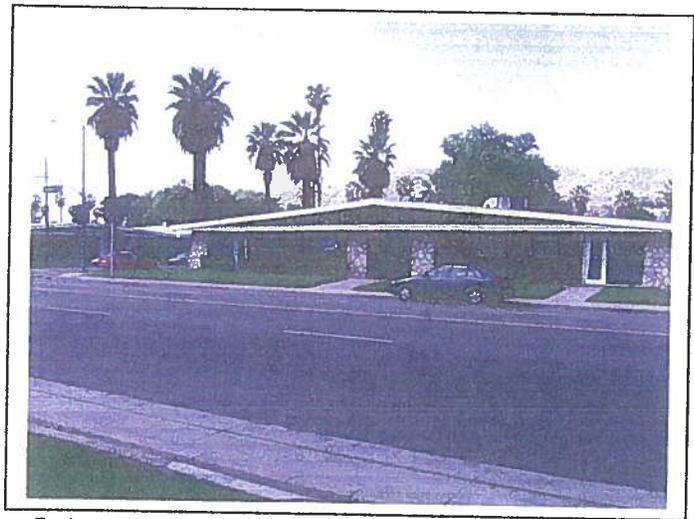
2. The southeast and southwest elevations on the corner of Brockton and Tenth. 03/04/09



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

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 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: Building Structure Object Site District Element of District Other (Isolates, etc.)

accession #) View of west elevation.

P5b. Description of Photo: (view, date,

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

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.")

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



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): _____

BUILDING, STRUCTURE, AND OBJECT RECORD

*NRHP Status Code

Page 2 of 4

*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? 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...

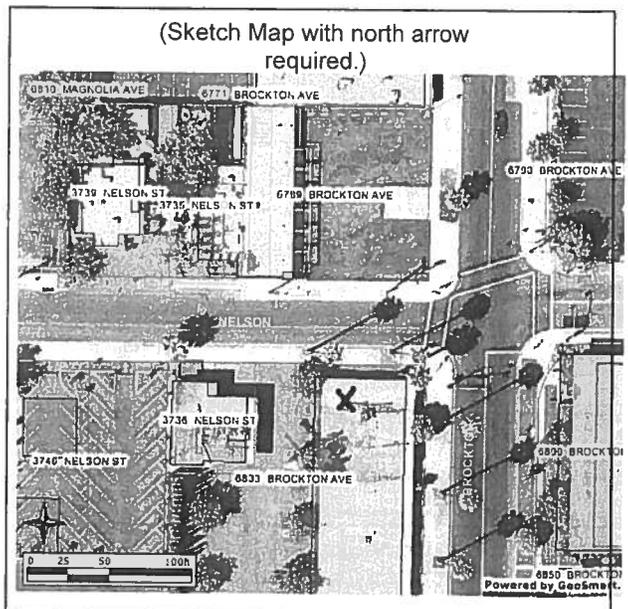
B11. Additional Resource Attributes: (List attributes and codes) _____
*B12. References:

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

(This space reserved for official comments.)



Page 3 of 4

*Resource Name or # (Assigned by recorder)

*Recorded by: Laura Bellew Hannon

*Date: 3/2/09

Continuation Update

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 installations, 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 its 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)

Page 4 of 5

*Resource Name or # (Assigned by recorder): Armstrong Realty Building

*Recorded by: Laura Bellew Hannon

*Date: 3/2/09

Continuation Update

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.

Page 5 of 5

*Resource Name or # (Assigned by recorder): Armstrong Realty Building

*Recorded by: Laura Bellew Hannon

*Date: 3/2/09

Continuation Update

"Sam Armstrong Real Estate," *City Directory*. Riverside, California: 1964 (advertisement on page 358).

SAM ARMSTRONG
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6809 BROCKTON (One Block So. of Brockton Arcade) RIVERSIDE

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

Page 1 of 7

*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 West 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:** February 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):

DPR 523A (1/95)

*Required Information

*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.

*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)

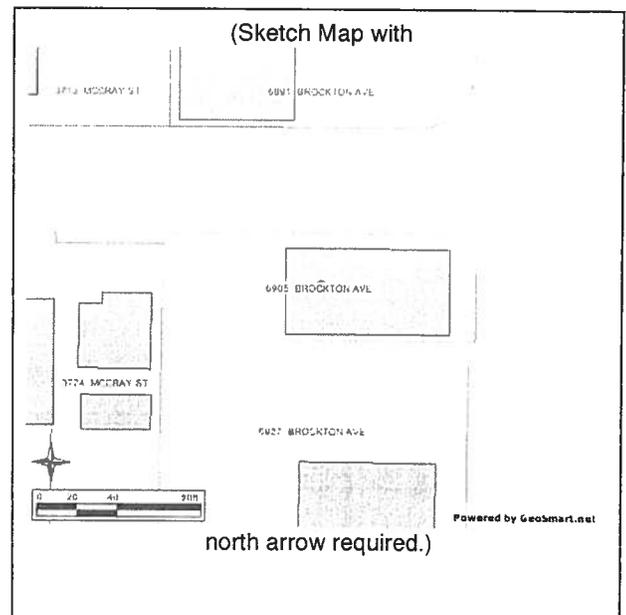
B11. Additional Resource Attributes: (List attributes and codes)

*B12. References:
(see continuation sheet)

B13. Remarks:

*B14. Evaluator: Andrew Garrison

*Date of Evaluation: Febuarry 16 2009



CONTINUATION SHEET

*Recorded by: **Andrew Garrison**

*Date: **Feb 16 2009** Continuation Update

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.

References:

City of Riverside Building Permits, Planning Department Address Files. Accessed 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 Institute 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

*Recorded by: **Andrew Garrison**

*Date: **Feb 16 2009** Continuation Update

Photos

Southern elevation:



*Recorded by: **Andrew Garrison**

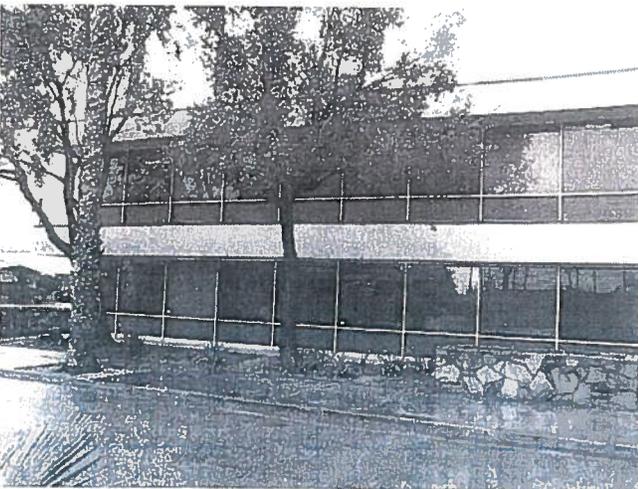
*Date: **Feb 16 2009** Continuation Update

Photos

Western elevation:



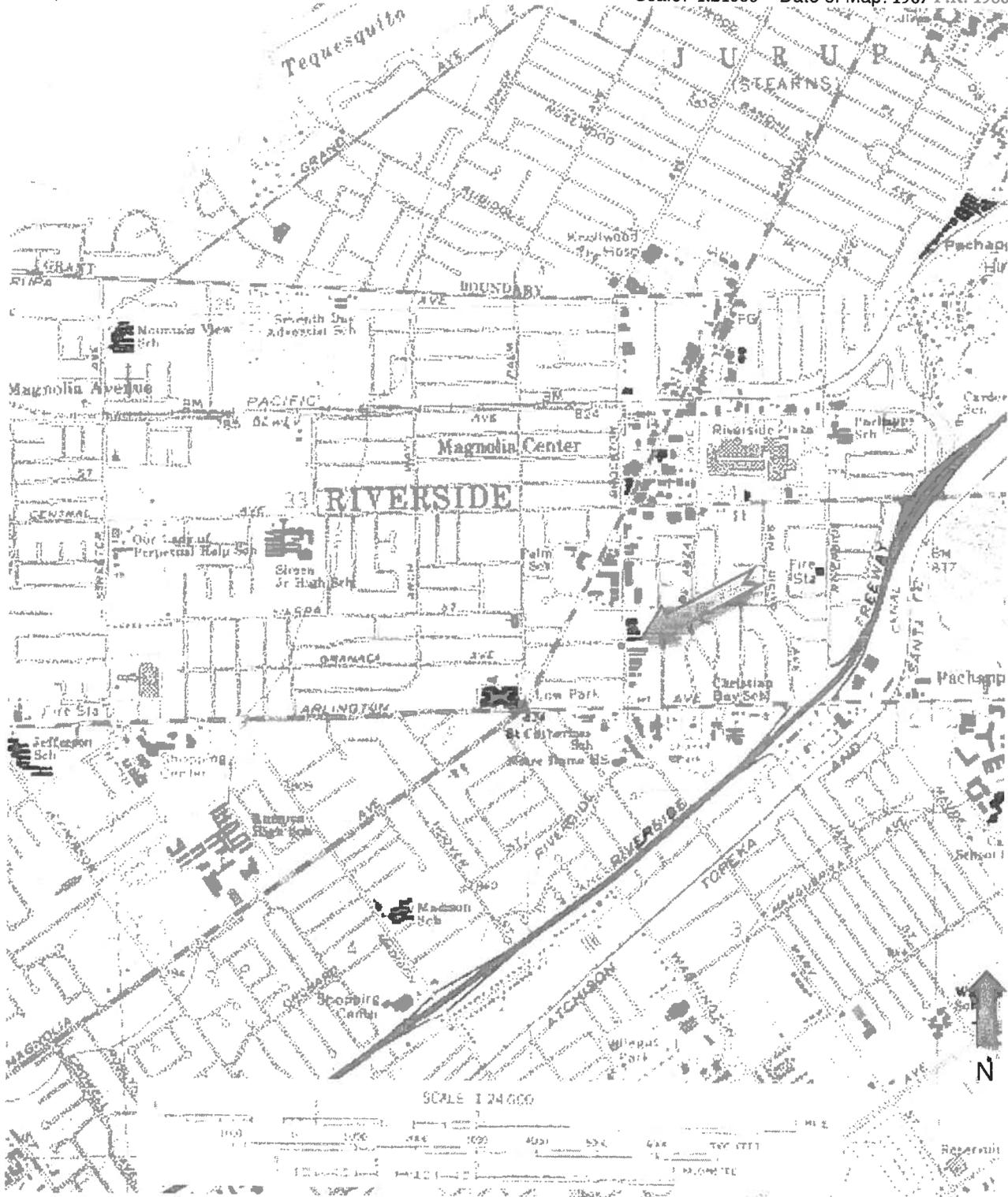
Northern elevation:



All Photos taken on February 16, 2009

*Map Name: **Riverside West**

*Scale: 1:24000 *Date of Map: 1967 P.R. 1980



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

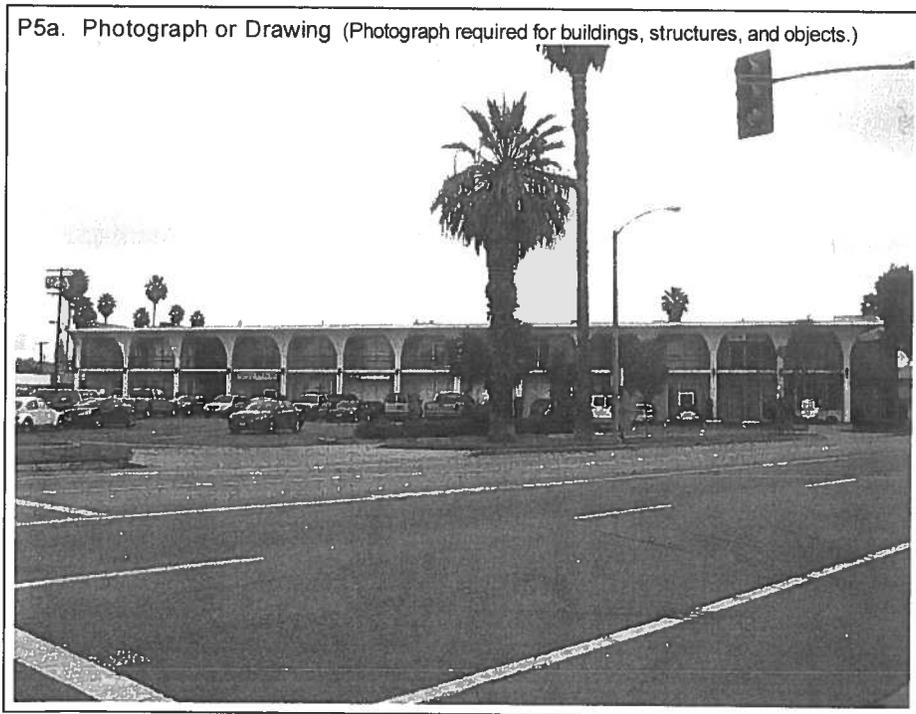
P1. Other Identifier:

*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)



*P3b. Resource Attributes: (List attributes and codes) HP6 Two-Story Commercial Building

*P4. Resources Present: 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:
 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: 9 NONE 9 Location Map Continuation Sheet Building, Structure, and Object Record
 9 Archaeological Record 9 District Record 9 Linear Feature Record 9 Milling Station Record 9 Rock Art Record
 9 Artifact Record 9 Photograph Record 9 Other (List):

Page 2 of 5

*Resource Name or # 6770-92 Magnolia Avenue, Riverside, CA 92507

*Recorded by: Jamie Green

*Date 03/08/09

Continuation 9

Update

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? No Yes Unknown 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.

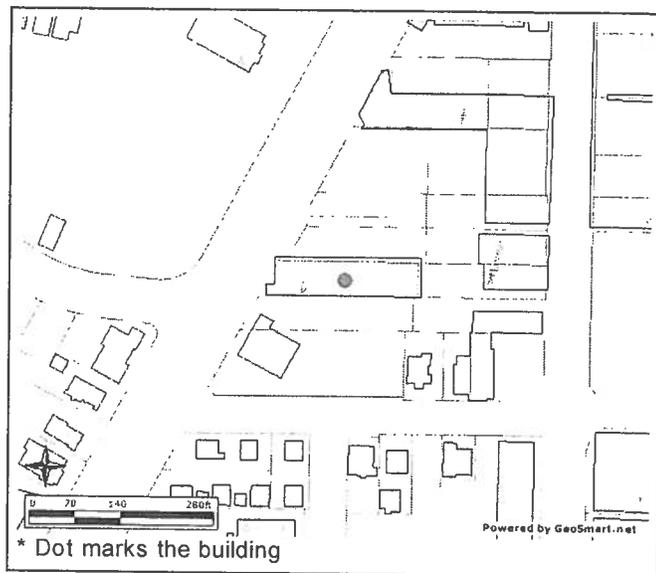
Holmes, Bob. "Building Boom Changing Riverside Skyline." *Enterprise*, September 17, 1961.

B13. Remarks

*B14. Evaluator: Jamie Green

*Date of Evaluation: March 8, 2009

(This space reserved for official comments.)



State of California X The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary
HRI #
Trinomial

#

Page 4 of 5

*Resource Name or # 6770-92 Magnolia Avenue, Riverside, CA 92507

*Recorded by: Jamie Green

*Date 03/08/09

Continuation 9

Update

(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 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: 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 to the East
3/8/2009

from modernriverside.com

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

*P7. Owner and Address:

Pediatric Investment Group, 6942
Brockton 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: 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): _____

Page 2 of 5

*Resource Name or # (Assigned by recorder) Spencer's Pharmacy

*Recorded by: CheIsea Vaughn

*Date 3/8/2009 X Continuation Update

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.

BUILDING, STRUCTURE, AND OBJECT RECORD

Page 3 of 5 *Resource Name or # (Assigned by recorder) 3B Spencer's Pharmacy

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? 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

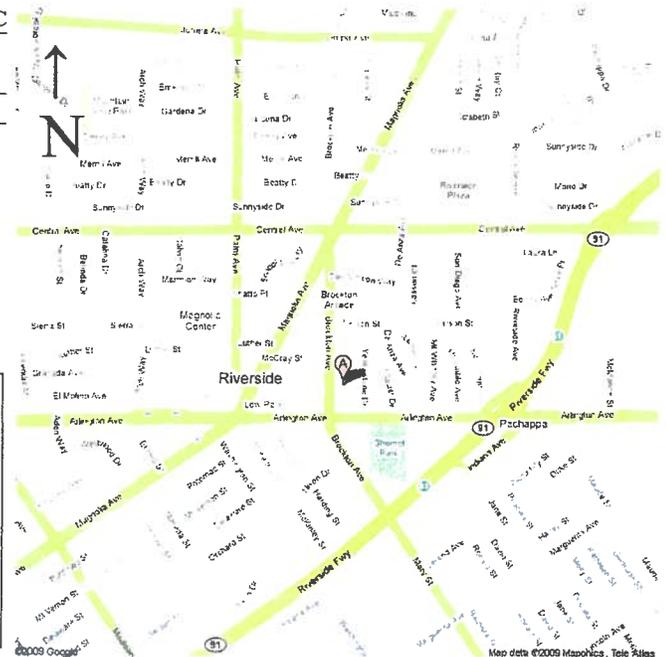
*B12. References: _____

B13. Remarks: _____

*B14. Evaluator: Chelsea Vaughn UC
Riverside

*Date of Evaluation: 3/8/2009

(This space reserved for official comments.)



Page 4 of 5

*Resource Name or # (Assigned by recorder) Spencer's Pharmacy

*Recorded by: Chelsea Vaughn

*Date 3/8/2009 X Continuation Update

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



Page 5 of 5

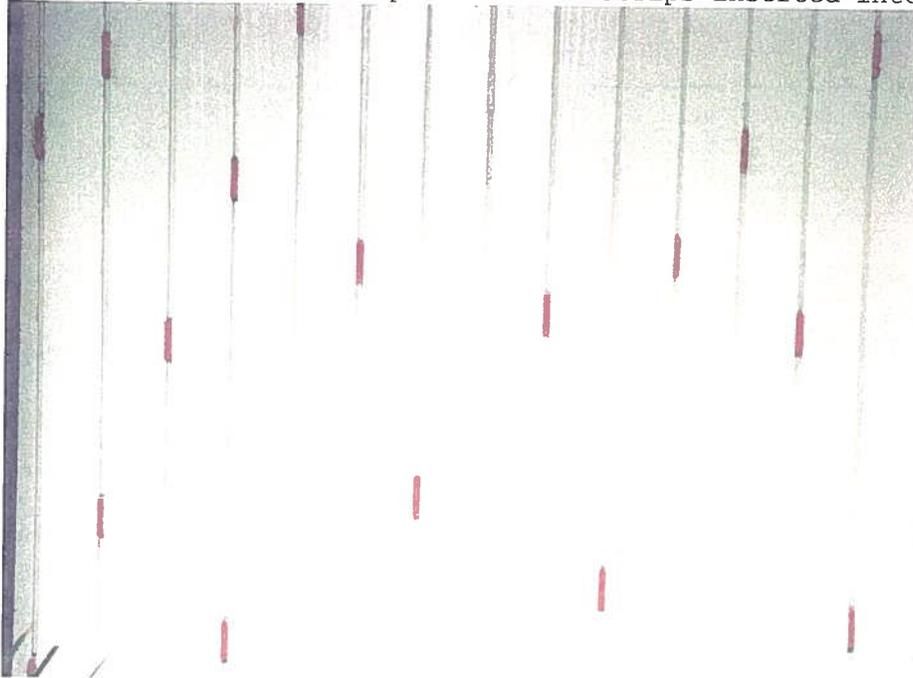
*Resource Name or # (Assigned by recorder) Spencer's Pharmacy

*Recorded by: Chelsea Vaughn

*Date 3/8/2009

Continuation Update

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
 Review Code

Reviewer

Date

Listings

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 google 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: 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: 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 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 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? 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) _____

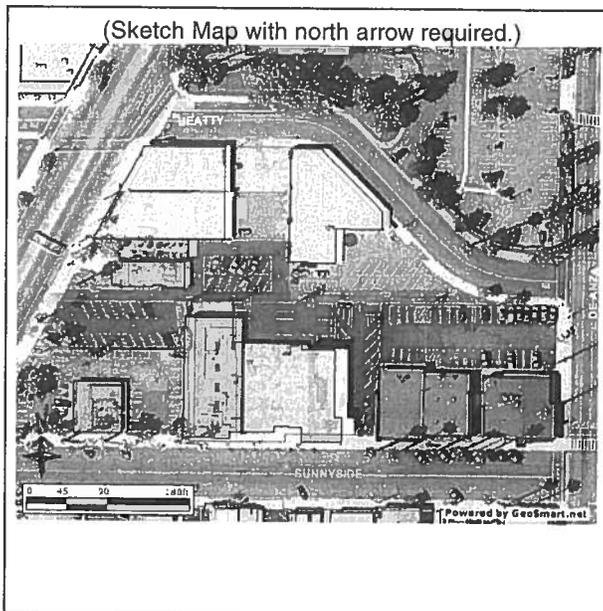
*B12. References: See attached

B13. Remarks: _____

*B14. Evaluator: Sarah McCormick

*Date of Evaluation: March 2009

(This space reserved for official comments.)



Page 3 of 4 *Resource Name or # (Assigned by recorder) 3696 Beatty Dr.
*Recorded by: Sarah McCormick *Date March 9, 2009 Continuation Update

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 appear 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 simply 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 invoke 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 all 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.

State of California - The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary
HRI #
Trinomial

#

Page 4 of 4 *Resource Name or # (Assigned by recorder) 3696 Beatty Dr.
*Recorded by: Sarah McCormick *Date March 2009 Continuation Update

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): _____

CONTINUATION SHEET

Page 2 of 5 *Resource Name or # (Assigned by recorder) Medical Equipment & Supplies Discount Center
*Recorded by: Emily McEwen *Date March 8, 2009 Continuation Update

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.

STRUCTURE, AND OBJECT RECORD

*NRHP Status Code 4D2Page 3 of 5*Resource Name or # (Assigned by recorder) Medical Equipment & Supplies Discount CenterB1. Historic Name: Home Savings and Loan

B2. Common Name: _____

B3. Original Use: BankB4. 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? No Yes Unknown Date: _____Original Location: 6570 Magnolia Avenue

*B8. Related Features:

B9a. Architect: Millard Sheetsb. Builder: Unknown*B10. Significance: Theme ArchitectureArea RiversidePeriod of Significance 1974Property Type Commercial buildingApplicable 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:

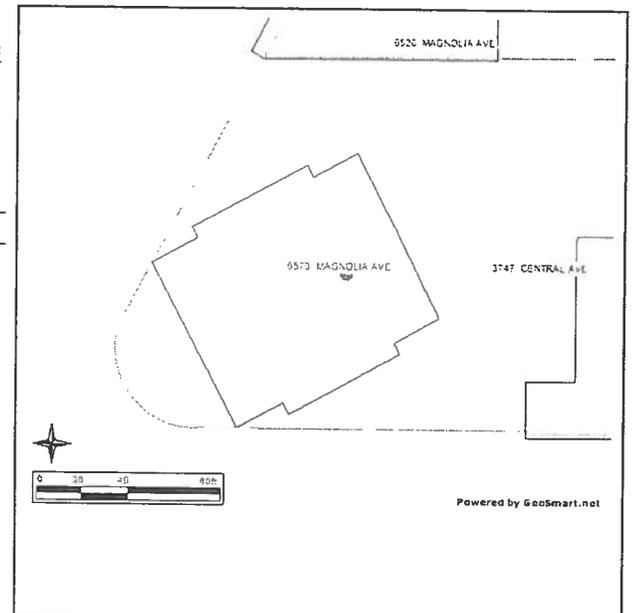
Craig, Patricia. "About the Millard Sheets Papers: A Finding Aid to the Millard Sheets Papers, 1907-1990, in the Archives of American Art,"

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.)



CONTINUATION SHEET

Page 4 of 5 *Resource Name or # (Assigned by recorder) Medical Equipment & Supplies Discount Center
*Recorded by: Emily McEwen *Date March 8, 2009 XContinuation
Update

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.

Page 5 of 5 *Resource Name or # (Assigned by recorder) Medical Equipment & Supplies Discount Center
*Recorded by: Emily McEwen *Date March 8, 2009 X Continuation Update

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) Identifier:

*P2. Location: Not for Publication 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: 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 #) south elevation

*P6. Date Constructed/Age and Source: Historic Prehistoric 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 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): _____

BUILDING, STRUCTURE, AND OBJECT RECORD

Page 2 of 5 *Resource Name *NRHP Marcy Library or Status # (Assigned by Code recorder)

B1. Historic Name: Marcy Library

B2. Common Name: same

B3. Original Use: branch library

B4. Present Use: branch library

*B5. Architectural Style: 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? No 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, Landscape 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.

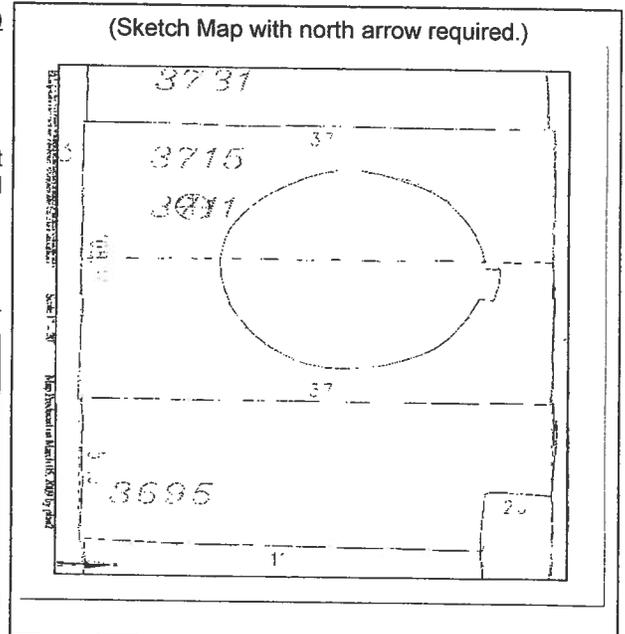
B12. References: see continuation sheet

B13. Remarks:
According to City records the addresses 3695 Central Avenue (east elevation parking lot) and 3715 Central Avenue (west 1/2 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.)



Page 3 of 5

*Resource Name (d by recorder) Marcy Library

*Recorded

by: Susan Wood

*Date February 19, 2009 Continuation Update

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.

Page 4 of 5

*Resource Name Marcy Library or # (Assigned by recorder)

*Recorded by: Susan Wood *Date February 19, 2009 X Continuation Update

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.

Page 5 of 5 *Resource Name Marcy Library or # (Assigned by recorder)
*Recorded by: Susan Wood *Date 2-19-09 X Continuation Update

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.

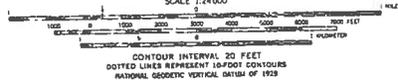
Rifkind, Carole. *A Field Guide to American Architecture*. New York: New American Library, 1980.

Internet:

Riverside Building Department: Building Permits: <http://aquarius.riversideca.gov/bldimage/>



Mapped, edited, and published by the Geological Survey
District of Southern California
Topography by photogrammetric methods from aerial photographs taken
1948 and 1951, and planimetric 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 5
1000-meter Universal Transverse Mercator grid 10G,
zone 11, shown in blue, 1927 North American Datum
To check on the modified North American Datum 1983
from the projection lines 1 meter north and
82 meters east as shown by dashed corner ticks
Red tick indicates areas in which only landmark buildings are shown
Datum land lines established by private survey
Areas covered by dashed light-blue outlines
are subject to controlled inundation



ROAD CLASSIFICATION
Heavy-duty ——— Light-duty ———
Medium-duty - - - - - Unimproved dirt - - - - -
State Route - - - - -



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A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

RIVERSIDE WEST, CALIF.
H3352.5—W11722 5/7.5
1967
DMA 2531 IV 7W—SERIES 7588

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 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

BUILDING, STRUCTURE, AND OBJECT RECORD

***NRHP Status Code**

Page 2. of 3.

*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:** I 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

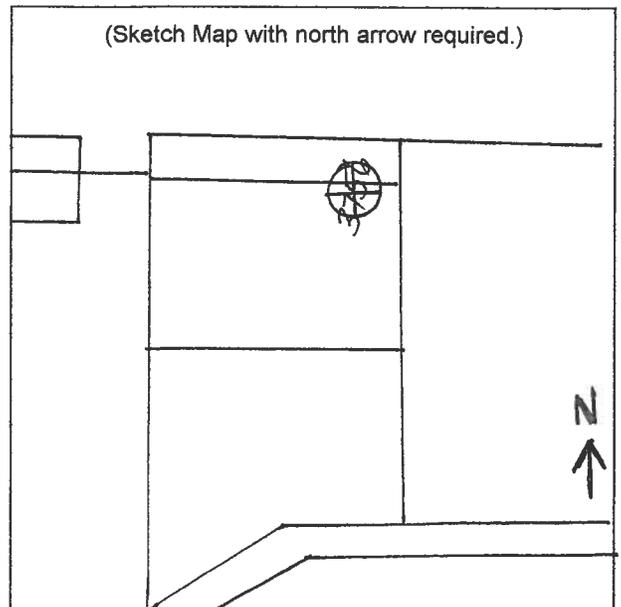
B13. **Remarks:**

Also includes address: 3766 Central Avenue

*B14. **Evaluator:** Andrea Mae B. Ducusin

***Date of Evaluation:** 3/9/09

(This space reserved for official comments.)



Page 3 of 3

*Resource Name or # (Assigned by recorder) _____

*Recorded by: Andrea Mae B. Ducusin *Date 3/9/09 Continuation Update

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
 Review Code

Reviewer

Date

Listings

Page 1 of 1 *Resource Name or #: 6850 Brockton Ave. (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 2009 T 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

*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):

BUILDING, STRUCTURE, AND OBJECT RECORD

Page 2 of 3 *NRHP Status Code
*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. **Architectural Style:** 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.)

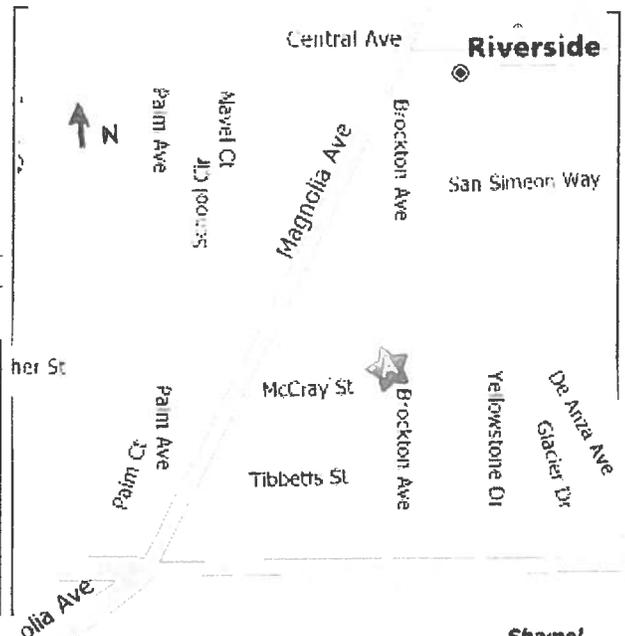
The building is an excellent example of post WWII International style architecture brought to the Riverside community in 1965. The Riverside community welcomed many diverse and new architectural styles and the 6850 Brockton building brought the mixture of a contemporary look with functional design. The 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 Riverside's Westside Historical buildings.

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

B13. Remarks:

*B14. Evaluator: Jessica Taylor
 *Date of Evaluation: March 4, 2009

(This space reserved for official comments.)



Page 3 of 3

*Resource Name or #6850 Brockton Ave. (Assigned by recorder)

*Recorded by: Jessica Taylor
P3a. Continuation

*Date March 4, 2009 Continuation Update

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 previous 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.