
CHAPTER 4

RIVERSIDE'S ARCHITECTURAL HERITAGE

4.1 HISTORIC CONTEXTS OF THE CITY OF RIVERSIDE

Individual historic resources and Historic Districts are designated according to *historic contexts* or *themes* important in the development of the City. The City of Riverside was founded in 1870. Prior to its founding, the area had long been inhabited by Cahuilla tribes of Native Americans. Later it was divided into several large Spanish land grants, and was home to Spanish-speaking communities. Riverside has experienced many major historical and developmental changes, some having national significance, through World War II. Some of the major historic contexts through which Riverside's history and development can be analyzed are as follows: Native and Early European Settlement; Colonization; Water Rights and Access; Migration, Growth, Planning and Development; Citrus and Horticultural Experimentation; Immigration and Ethnic Diversity; Boosterism, Image and Cultural Development; Economic, Military and Industrial Growth; and Education.

Native and Early European Settlement

The fertile valley fed by the Santa Ana River and sheltered between the Rubidoux and Box Springs Mountains was home to the Cahuilla Indians who had inhabited the area for many hundreds of years. When the first Europeans arrived they established a small *rancherio* near Spring Brook. There was also a thriving settlement of early rancheros and land grant holders including Juan Bandini, Louis Rubidoux, Cornelius Jenson, Benjamin Ables, Arthur Parks, and J. H. Stewart. Across the Santa Ana River to the northwest were two Spanish-speaking towns, Agua Mansa and La Placita, settled by migrants from New Mexico. All were established in the area before John W. North and his partners arrived.

Colonization

Riverside was founded in 1870 as a cooperative joint-stock venture by abolitionist judge, John W. North, and a group of reform-minded colleagues. Fed by the fortunes of the citrus industry, Riverside evolved, by 1895, into the richest per-capita city in the United States. A local Board of Trade publication from the period argued that Riverside was “largely composed of well-to-do horticulturists and substantial businessmen engaged in occupations...connected with or dependent upon that profitable industry. A combination of agreements between competing interests, consensus building, and plain good fortune has made it that way.”

For the first ten years of its existence, however, few would have predicted such a glowing future for Judge North's little cooperative irrigated colony. He attempted to create an alternative to what he perceived as rampant exploitation of people and resources by land monopolists, corporations, railroads, and other "robber barons" rampant east of the Rockies. Little did he realize that what he fled in the East had preceded him to California. The arrival of one rugged finance capitalist, in particular, nearly thwarted North's cooperative experiment. S.C. Evans, a banker and land speculator from the Midwest, managed to obtain an airtight monopoly on all water rights for the fledgling community. By 1875-76, his uncooperative behavior produced stagnation and threatened the survival of the new settlement.

Water Rights and Access

The formation of a citizen's water company and the incorporation of Riverside by a vote that annexed S.C. Evans's land helped resolve the conflict. Soon, Evans joined leaders of the new city in the creation of a quasi-public water company, and bonds were floated to improve the canal system. Riverside had survived its first serious battle among strong interests and had moved toward an effective consensus on the community's direction. Thus, by 1895, the town was a wealthy, gilded age version of North's irrigated cooperative. The town's well educated and mostly Protestant leadership, also mainly orange growers, turned their attention towards applying the latest methods of industrial capitalism and scientific management, and to irrigating, growing, processing and marketing navel oranges. They succeeded. By 1890, citriculture had grossed approximately \$23 million for the area's economy.

Migration, Growth and Development

At this juncture, Riverside's potential attracted investment capital from around the U.S., Canada, and Great Britain. The influx of wealth and manners led to high aesthetic and cultural goals for the city and added large doses of *savoir faire* and leisure time pursuits, including polo, golf and tennis. The introduction of the railroad further expanded Riverside's growth and the citrus market potential which were so tightly linked. The combination of water, boosterism, consensus building, navel oranges, the railroad and cooperative marketing unleashed Southern California's commercial potential. A once pastoral area was transformed in the process, never to be the same again.

Citrus and Horticulture Experimentation

Riversiders created efficient citrus packing concepts and machinery, refrigerated rail shipments of citrus fruits, scientific growing and mechanized packing methods, and pest management techniques. Soon after the turn of the century, the city could boast that it had founded the most successful agricultural cooperative in the world, the California Fruit Growers Exchange, known by its trademark, *Sunkist*. The Citrus Experiment Station, a world class research institution,

also was established and the city was on its way to becoming the world center for citrus machinery production.

Immigration and Ethnic Diversity

A succession of diverse cultural groups was brought to the region by Riverside's famous Washington Navel Orange industry, each with their own perspectives and dreams. Early citriculture, a labor-intensive crop, required large available pools of labor in those days to succeed. Poor, but eager, immigrants from China, Japan, Italy, Mexico, and later the Dust Bowl of America, flooded into Southern California to meet the labor demand in hopes of gaining their own fortunes. As a result, Riverside developed a substantial Chinatown and other ethnic settlements, including the predominantly Hispanic Casa Blanca and settlements of Japanese and Korean immigrants. A rich ethnic-socio-economic mix, the hallmark of today's California, had already developed in Riverside by World War II.

Boosterism, Image and Cultural Development

Frank A. Miller, builder, booster, and "Master" of the Mission Inn, who had arrived in Riverside during its late colonial years, emerged soon after the turn of the century as a preeminent community builder and promoter. Understanding that a great city needs myths and symbols as well as wealth to establish its identity, Miller strove for the first thirty years of the twentieth century to create symbols and themes for Riverside. In tandem with California Landmarks Club members, such as Charles Loomis and Henry Huntington, Miller undertook a conscious, deliberate, and strategic effort to create a Protestant version of the California mission period that could serve as Riverside's explanatory myth and the basis for its identifying symbols. His first and most noteworthy effort came in the form of the New Glenwood Hotel, later the Mission Inn. Designed and built as a shrine to California's Spanish past, the Mission Inn was to become what author Kevin Starr called a "Spanish Revival Oz." It made Riverside the center for the emerging Mission Revival Style in Southern California and proved to be a real estate promoter's dream.

Combined with the affluence and aesthetic lure of the citrus landscape, the Mission Inn made Riverside the desired residential, cultural, and recreational destination of the wealthy railroad set of the early 20th Century. The City supported an opera house, theater, symphony, and three golf courses. The era's most illustrious architects, landscape architects and planners, including A.C. Willard, Arthur Benton, Myron Hunt, Julia Morgan, Charles Cheney, and Henry Hosp, and accomplished local architects, like G. Stanley Wilson and Henry Jekel, filled Riverside with quality architecture and Mediterranean landscape features. Riverside's landscape was irrigated via its own municipal water utility and its buildings were lit by the City's own Electric Light Department.

Economic, Military and Industrial Growth

In the late 1930s, Riverside entered the world of urban industry. The growth of March Field brought many military and civilian workers to the area. After the United States entered World War II, Riverside's Citrus Machinery Company - a division of Food Machinery Corporation (FMC) - won a contract to build a landing craft known as the "Water Buffalo." Another company, Hunter Engineering, built an international reputation manufacturing machine tools for the war effort. Riverside again grew and prospered.

Education

It was also during this period that the University of California selected Riverside as the site for an undergraduate liberal arts college. UCR grew out of The Citrus Experiment Station and today has an international reputation as a research center for plant pathology, citrus biological control, cultivation practices, biomedicine, and many other disciplines. Riverside is also the home of one of the first two community colleges in the state, Riverside Community College. Other schools, including the Sherman Indian School, California Baptist University and La Sierra University, make Riverside a center for learning and research.

Post World War II Residential Development

Like many communities throughout Southern California, Riverside experienced a boom in residential development in the post War period. Distinctive and affordable "suburban" housing tracts were developed with nearby commercial centers to serve the needs of the new residents.

4.2 ARCHITECTURAL STYLES OF RIVERSIDE'S HISTORIC DISTRICTS

Riverside's residential districts include a wide variety of architectural styles dating from the late nineteenth century to the 1940s. The following identifies the most prevalent styles with a description of the features and materials that characterize each. Table 1 provides a summary of each style for easy reference. Also see Appendix D for a list of architectural style guides.

Stick (1860 - ca. 1890)

Victorian Stick style homes typically have steeply gabled and cross-gabled roofs with decorative woodwork at the apex under overhanging eaves. Rafter ends are usually left exposed. Wall surfaces are generally shingles or boards, and are often decorated with periodic, raised sections of horizontal, vertical, or diagonal stick designs. These elaborate wall and gable decorations are what distinguishes this style and from which it earns its name. A variety of this style incorporates square or rectangular towers, but most include a one-story entry or full-width porch.

Queen Anne (ca. 1880-1900)

Like the Victorian Stick, the Victorian Queen Anne style emerged in the eastern United States in the 1870s, however, this style became much more influential and widespread than the Stick style, as its range of sizes made it available to homeowners of various income levels. Queen Anne buildings are characterized by complex roofs of fairly steep pitch; combinations of siding materials such as clapboard and patterned shingles; rounded and three-sided slant bays of one or more stories; towers and turrets; porches and balconies, sometimes rounded in configuration; and by the incorporation of ornamental elements such as turned wood columns and spindles, sawn bargeboards and brackets, stained and leaded glass, and molded plasterwork. Examples range from small, L-shaped cottages with a bay window on the projecting wing and a porch with a couple of columns and brackets on the perpendicular wing to two and a half story “tower houses” with a profusion of architectural elements and ornamental embellishments. Carpenter Gothic was a variant that became quite popular with wood frame churches. Eastlake or Stick influenced houses of this era are generally similar in massing, with squared bays and a linear, two-dimensional quality to their ornament.



Eastlake (ca. 1880 - 1890)

The Victorian Eastlake style is more commonly identified as a subtype of the Victorian Stick or Queen Anne styles. Most Eastlake buildings were named so for English architect, Charles Lock Eastlake and are distinguished primarily by a distinctive type of spindlework ornamentation, produced by using a chisel, gouge, and lathe, which is distinct from the two-dimensional gingerbread look produced by the scroll saw. The Eastlake style is heavier, with curved, heavy brackets, the ornamentation of exposed rafters, and decorative friezes or fascias along the overhangs of porches or verandas. The style also uses furniture-style knobs and decorative circular motifs. The Eastlake style lasted longest in the West, specifically in California until the late 1880s.

Shingle (ca. 1880-1900)

The Victorian Shingle style house is typically two or three stories tall with an asymmetrical façade and intersecting cross gables with multi-level eaves. Roofs are steeply pitched and lack the overhanging eaves of earlier styles. Most Shingle homes have porches that are often extensive. Casement and sash windows are generally small – often grouped in twos or threes. Subtypes are generally defined by a variation in gabled roof design. The Shingle style evolved from the Queen Anne style around 1880 and was first seen in New England. In 1886 Willis Polk brought the style to California where it flourished locally, although it never gained the widespread popularity of the Queen Anne Style. Unlike its 19th century predecessors, the Shingle Style does not emphasize decorative detailing at doors, windows, cornices, porches, or on wall surfaces. Alternatively, it aims for the effect of a complex shape enclosed within a smooth, continuous wood shingled, exterior that attempts to unify the irregular outline of the entire structure. In this attempt it departs sharply from its predecessors in a more simplified exterior surface and horizontal massing, while maintaining the irregular roofline. Its interior plan, however, continued the Queen Anne model of openness and informality.

Prairie (ca. 1898-1920)

Frank Lloyd Wright is usually credited with the origin and development of the Prairie style home. This style was presented in stark contrast with the ornate embellishment of the Victorian era. Prairie styling is generally characterized by strong horizontal lines, overhanging flat or slightly hipped roofs with flat, enclosed soffits, and the clustering of windows into bands of three, four, or more openings.



American Colonial Revival (ca.1895-1925)

The American Colonial Revival went through several phases, beginning in the late nineteenth century when such features as columns, dentils, gable ends treated as pediments and double-hung sash windows were associated locally with the Queen Anne and American Foursquare styles. In the 1920's and 1930's, Colonial styling became one of the choices of revivalist architects. Larger homes were usually two stories, with hipped or gabled roofs, wood or brick exteriors, and a symmetrical arrangement of features. Two story structures often featured a full-length portico, and are generally referred to as Neoclassical Revival. More common, however, was the Colonial Revival Bungalow. Usually built between 1920 and 1925, these one-story residences were side-gabled, wood-sided, with central entrances often treated as gabled porticos, and a symmetrical arrangement of windows. One popular subtype combined the more formal Colonial elements such as Tuscan columns and a central entry with the more rustic Craftsman vocabulary of exposed rafters and pergolas.



American Foursquare (ca. 1898-1908)

American Foursquare houses are characterized by square proportions. They are often given a horizontal emphasis by roof or siding treatments, by the nearly always present hipped roof and dormer, and by a front porch, either recessed or attached, spanning all or part of the facade. Columns suggestive of the classical orders, dentils, and boxed cornices tied these homes to the tradition of the American Colonial Revival movement; they can also be referred to as a "Classic Box." Often a hipped dormer is centered over the facade, although a front gable over a three-sided bay is also a favored variation of the basic roof form. A front porch, often recessed into the facade, is a ubiquitous element.

Mission Revival (ca. 1890-1920)

The Mission Revival style is defined by low pitched, red-tiled roofs, a traditionally shaped mission dormer or roof parapet, widely overhanging eaves, stucco wall surfaces, quatrefoil windows, porches supported by large, square piers, and the conservative use of decorative detailing. The style emerged in the late 1880s and early 1890s in a regional architectural

movement that celebrated pride in local heritage. Instead of reacting to Eastern styles, which focused on the Colonial Revival style architecture that reflected their regional past, California architects took inspiration from the region's rich Hispanic heritage in their architectural designs. The Mission Revival style is thus an assertion of the state's individuality and a celebration of its cultural heritage through the simplicity of large, unadorned expanses of plain, stucco surfaces and arched openings.

Craftsman (ca. 1900-1925)

In part a reaction against the elaborateness of the Victorian era, Craftsman architecture stressed the importance of simplicity. The philosophy was one of adapting form to function, celebrating the designer through meticulous attention to craftsmanship, and reflecting nature through the use of careful siting, massing, and a ground-hugging design. The Craftsman was characterized by a rustic aesthetic of shallowly pitched overhanging gable roofs; earth-colored wood siding; spacious, often L-shaped porches; windows, both casement and double-hung sash, grouped in threes and fours; extensive use of natural wood in the interior and for front doors; and exposed structural elements such as beams, rafters, braces, and joints. Cobblestone or brick was favored for chimneys, porch supports, and foundations. The heyday of Craftsman design was the decade between 1906 and 1916; after that the Craftsman style was simplified, often reduced to signature elements such as an offset front gable roof, tapered porch piers, and extended lintels over door and window openings. In many cases, the Craftsman style incorporated distinctive elements from other architectural styles, resulting in numerous variations. Smaller homes, usually one to one-and-one half story houses that were spawned by this stylistic movement, became known as Craftsman bungalows.



Spanish Colonial Revival (ca. 1915-1930s)

The Spanish Colonial Revival style was given impetus by the 1915 Bertram Goodhue and Carleton Winslow designs of the Pan Pacific Exposition in San Diego's Balboa Park. In its simplest form, Spanish styling is characterized by white (usually) stucco exteriors and



red tile roofs, with an occasional arched opening. More elaborate examples incorporate rejas and grilles of wood, wrought iron, or plaster, extensive use of terra cotta and tile, and integral balconies and patios. Asymmetric massing typically includes features such as stair towers, projecting planes set off by corbelling, and a variety of window shapes and types. During the revival eras, the design features of other regions of the Mediterranean were also used for inspiration, including those of Italy, France, North Africa, and the Middle East. The result was endless variations on stucco and tile themes.

Classical Revival (ca. 1900-1950)

The Classical Revival style tends to be a more symmetrical and formal design than others discussed here. The façade is generally dominated by a full-height entry, which often incorporates a porch, balanced windows, and a central door. The style incorporated less applied decorative detailing than the Victorian styles and displays traditional features that are restrained and classically inspired like fluted columns and pediments. Early houses emphasized hipped roofs and colossal columns whereas later examples emphasized side-gabled roofs, atypical porches, and simple, slender columns with ornate capitals. The Classical Revival was a common house style throughout the country during the first half of the 20th century, but enjoyed two phases of popularity from 1900-1925 and from 1925 to 1950, which reflects the changes in design elements within the style.

English and Tudor Revivals (1920's and 1930's)

The medieval traditions of English architecture, especially those of the countryside, were enthusiastically explored in these styles. Sometimes as simple as a bungalow with steeply pitched, offset gables and a stuccoed exterior, the English Revival could also achieve a high degree of fantasy, quaintness and charm. A favorite characteristic

was the incorporation of false half-timbering reminiscent of the Tudor era. Also associated with Tudor styling were leaded glass windows, openings detailed like Gothic arches, chimneys of exaggerated heights, and the use of brick and stone for all or part of the exterior.



Post-WWII Vernacular (1946-1950s)

The Post-WWII Vernacular style of residential architecture rose in popularity in America after World War II and has continued to influence American domestic architecture since the mid-1940s. The Post-World War II Vernacular style stems from the late-1930s, depression-influenced architectural style sometimes referred to as Minimal Traditional. This style loosely borrowed from the front-gabled, Tudor style minus the elaborate detailing and steep roof pitch. This single-story home design dominated large tract-housing developments immediately pre- and post-war and generally featured shallow eaves, large chimneys, and various wall-claddings, including stucco, wood, brick, or stone. Common architectural features also include a low to intermediate cross-gabled roof covered in composition shingles or crushed rock, sometimes with one front-facing cross gable. Some examples of this style boasted aluminum casement windows, which emerged from wartime technology. And for the first time, architects addressed the growing importance of the automobile to urban living by attaching garages to some residences of this style, often on the front elevation.

Architectural Style	Period	Materials	Character-Defining Features
Stick	ca 1860 - 1890	Wood Wood shingle Wood clapboard	<ul style="list-style-type: none"> ▪ Steeply gabled roof ▪ Cross gables ▪ Decorative gable apexes ▪ Square or rectangular towers ▪ Overhanging eaves ▪ Decorative, raised stickwork on wall surface ▪ One-story porch ▪ Lacy openwork balcony
Queen Anne	ca 1890 - 1900	Wood Wood shingle Wood clapboard Wood shiplap Brick Stone	<ul style="list-style-type: none"> ▪ Steeply pitched roof, often with towers, turrets, dormers, or gables ▪ Irregular, asymmetrical massing ▪ Emphasis on vertical design ▪ Use of varying wall textures ▪ Use of bay windows and balconies ▪ Windows with large panes of glass surrounded by small panes ▪ Wooden scroll work on porches and gables ▪ Ornate metal crestings ▪ Tall brick chimneys
Eastlake	ca 1880 - 1890	Wood Wood shingle Wood clapboard Brick Stone	<ul style="list-style-type: none"> ▪ Steeply gabled roof, often with towers, turrets, dormers, and gables ▪ Overhanging eaves ▪ Square or rectangular towers ▪ Irregular, asymmetrical massing ▪ Emphasis on vertical design ▪ Use of varying wall textures ▪ Use of bay windows and balconies ▪ Windows with large panes of glass surrounded by small panes ▪ Decorative gable apexes ▪ Curved, heavy brackets ▪ Ornamentation of exposed rafters ▪ Decorative, raised stickwork on wall surface ▪ Decorative friezes or fascias on porch overhangs ▪ Furniture-style knobs and decorative circular motifs ▪ One-story porch ▪ Lacy openwork balcony ▪ Wooden scroll work on porches and gables ▪ Ornate metal crestings ▪ Tall brick chimneys

Architectural Style	Period	Materials	Character-Defining Features
Shingle	ca 1880 - 1890	Wood Wood shingle Stone/Fieldstone	<ul style="list-style-type: none"> ▪ Gable roof with long slopes ▪ Gambrel roof ▪ Hipped or eyebrow dormers ▪ Conical roofed tower ▪ Eaves close to the wall ▪ Horizontal massing ▪ Smooth-walled surface ▪ One-story gabled porch ▪ Sash or casement windows
Prairie	ca 1898 - 1920	Wood Wood clapboard Wood shiplap Stone Brick	<ul style="list-style-type: none"> ▪ Low-pitched roof, usually hipped ▪ Wide, overhanging eaves ▪ Horizontal emphasis in detailing of eaves, cornices, and façade ▪ Two-story ▪ First story has wings or porch ▪ Massive, square porch supports
American Colonial Revival	ca 1895 - 1925	Wood Wood clapboard Brick Plaster	<ul style="list-style-type: none"> ▪ Typically side gabled roof ▪ Symmetrical window placement ▪ Symmetrical façade with door in center ▪ Use of pediment over entrance ▪ Portico supported by columns ▪ Horizontal wood siding, often painted white
American Foursquare	ca 1898 - 1908	Wood Wood shingle Wood clapboard Brick	<ul style="list-style-type: none"> ▪ Hipped roof ▪ Wide eaves ▪ Simple rectangular form ▪ Symmetrical design ▪ Use of wood siding ▪ Dormers ▪ Front porch with column supports
Mission Revival	ca 1890 - 1920	Stucco Plaster Terra cotta tile Wrought iron Concrete Brick	<ul style="list-style-type: none"> ▪ Traditionally-shaped mission dormer or roof parapet ▪ Red clay tile roof covering ▪ Widely overhanging eaves ▪ Smooth stucco or plaster finish ▪ Quatrefoil windows ▪ Little decorative detailing
Craftsman	ca 1900 - 1925	Wood Wood shingle Wood clapboard Fieldstone River rock Brick Concrete	<ul style="list-style-type: none"> ▪ Low-pitched gable roof ▪ Multiple roof planes ▪ Wide eave overhangs ▪ Roof-wall braces ▪ Extended rafter ends ▪ Square or rectangular form with emphasis on horizontal line ▪ Clapboard siding ▪ Band of wood casement or double-hung windows ▪ Open porch ▪ Simple square columns and balustrades

Architectural Style	Period	Materials	Character-Defining Features
Spanish Colonial Revival	ca 1915 – 1930s	Wood Stucco Terra cotta tile Brick Wrought iron	<ul style="list-style-type: none"> ▪ Low pitched roof ▪ Cylindrical turrets ▪ Terra cotta tile roof covering ▪ Stucco walls, typically painted a light color ▪ Casement windows ▪ Decorative ironwork/window grilles ▪ Arched openings ▪ Patios
Classical Revival	ca 1900 - 1950	Wood Plaster Concrete	<ul style="list-style-type: none"> ▪ Hipped roof ▪ Typically two stories ▪ Full-height porch ▪ Classical columns ▪ Ionic or Corinthian capitals ▪ Double-hung, wood windows ▪ Dentiled cornice, modillions, and frieze ▪ Paneled doors surrounded by side lights, fan lights, pilasters, and a pediment
English and Tudor Revivals	1920s – 1930s	Stucco Brick Stone Wood	<ul style="list-style-type: none"> ▪ Steeply-pitched roof, usually side-gabled ▪ Cross gables ▪ Decorative half-timbering on wall surface ▪ Tall, narrow windows, usually in multiples ▪ Round-arched doorways ▪ Massive chimneys ▪ Decorative chimney pots
Post World War II Vernacular	1946 – 1950s	Wood Brick Stone Stucco Aluminum	<ul style="list-style-type: none"> ▪ Low to intermediate roof pitch ▪ Shingle roof covering ▪ Close eaves ▪ Side gabled, usually with one front-facing gable ▪ Typically one-story ▪ Garage sometimes attached ▪ Large chimney