

# HISTORIC RESOURCES GROUP

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## DRAFT HISTORIC CONTEXT STATEMENT CITY OF POMONA

JULY 22, 2022



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# INTRODUCTION

This draft Citywide Historic Context Statement was prepared at the request of the City of Pomona (City). In November 2021, the City contracted with Historic Resources Group (HRG) to prepare a comprehensive citywide Historic Context Statement. This project will serve as a foundation for historic preservation planning efforts in the city going forward.

The Historic Context Statement is a compilation of existing information – including published histories and historical narratives about Pomona’s history, as well as previous surveys and property evaluations – supplemented with new research and analysis, providing the City with a comprehensive development history of Pomona’s built environment. The Historic Context Statement identifies important periods of development, historical trends and development patterns, and important persons in the history of Pomona. The period of study for this project dates from the earliest extant built resources in the mid-19<sup>th</sup> century and ends in 1980, allowing for information about development patterns and properties dating to approximately 40 years in the past.

This document represents an update to the 50% draft of the Historic Context Statement that was published in Spring 2022. The draft includes updates to the narrative overview and the draft themes based on additional research, feedback from the community and City staff, and a windshield study of the built environment in Pomona. Preliminary eligibility standards have been added for each theme. The eligibility standards are intended to aid in the future evaluation of historic resources; they will be refined and updated to be more specific to Pomona as research and data collection continues.

The upcoming final draft will include updated information obtained through ongoing research of the city’s history and revisions based on feedback from City staff, the Historic Preservation Commission, and the community.

The project follows guidance and standards developed by the National Park Service and the California State Office of Historic Preservation for conducting historic resources studies; specifically, the project is being developed using the National Register of Historic Places Multiple Property Documentation (MPD) approach. Guiding documents include:

- The Secretary of the Interior’s Standards for Preservation Planning
- *National Register Bulletin No. 15: How to Apply the National Criteria for Evaluation*
- *National Register Bulletin 16A: How to Complete the National Register Nomination Form*
- *National Register Bulletin No. 16B: How to Complete the National Register Multiple Property Documentation Form*
- *National Register Bulletin No. 24: Guidelines for Local Surveys: A Basis for Preservation Planning*
- The California Office of Historic Preservation’s *Instructions for Recording Historical Resources*

## Purpose

In order to understand the significance of the historic and architectural resources in the City of Pomona, it is necessary to examine those resources within a series of contexts. By placing built resources in the appropriate historic, social, and architectural context, the relationship between an area's physical environment and its broader history can be established.

A historic context statement analyzes the historical development of a community according to guidelines written by the National Park Service and specified in National Register Bulletin 16A. The Bulletin describes a historic context as follows:

Historic context is information about historic trends and properties grouped by an important theme in pre-history or history of a community, state, or the nation during a particular period of time. Because historic contexts are organized by theme, place, and time, they link historic properties to important historic trends. In this way, they provide a framework for determining the significance of a property.<sup>1</sup>

A historic context statement is linked with tangible, built resources through the concept of "property type," a grouping of individual properties based on shared physical or associative characteristics. It should identify the various historical factors that shaped the development of the area, which may include historical activities or events; historic personages; building types, architectural styles, and materials; and patterns of physical development.

A historic context statement is not a comprehensive history of an area. Rather, it is intended to highlight trends and patterns critical to the understanding of the built environment. This historic context statement is intended to inform planning and land use decisions for the built environment in the City of Pomona.

The historic context statement provides a framework for the continuing process of identifying historic, architectural, and culturally or socially significant resources important within the context of the development of Pomona, as well as the larger Pomona Valley region. It may also serve as a guide for citizens, planners, and decision-makers in their ongoing efforts to evaluate the relative significance and integrity of individual properties.

## Contributors

This historic context was prepared by Historic Resources Group. The historic context was authored by Alexandra Madsen and Sian Winship, with support from Christine Lazzaretto, Kari Fowler, Molly Iker-Johnson, and Robby Aranguren. All are qualified professionals who meet or exceed the relevant Secretary of the Interior's Standards Professional Qualification Standards. The project is under the direction of the City's Planning Division led by Anita D. Gutierrez, Development Services Director, and managed by Geoffrey Starns, Historic Preservation

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<sup>1</sup> U. S. Department of the Interior, National Park Service, *National Register Bulletin 16A: How to Complete the National Register Nomination Form* (Washington, DC: 1997), <https://www.nps.gov/subjects/nationalregister/upload/NRB16A-Complete.pdf> (accessed March 2022).

Supervisor. Oversight and review of the project was the purview of the Historic Preservation Commission.

This historic context statement is indebted to members of the community who contributed information, research, and suggestions related to historic development patterns in Pomona as well as specific properties. The project team would also like to extend their sincere gratitude to the members of Pomona Heritage, the Historical Society of Pomona Valley, and the City of Pomona Historic Preservation Commission for their feedback and advice.

# SCOPE AND METHODOLOGY

## Description of the Study Area

The study area for the project reflects the current boundaries of the City of Pomona (City). The City is located in Pomona Valley in the far eastern region of Los Angeles County on its border with San Bernardino County. Regional access to Pomona is via Interstate 10 (I-10), and State Routes 60 (Pomona Freeway; SR-60), 71 (SR-71), and 57 (Orange Freeway; SR-57). It is bounded by the communities of San Dimas, La Verne and Claremont to the north, Montclair and Chino to the east, Chino Hills to the south, and Diamond Bar and Walnut to the west.

The geography and topography of the City are defined by its location within the western portion of the Pomona Valley, a large sloping alluvial plain within the Santa Ana watershed of the Los Angeles Basin. The Pomona Valley is approximately 250 square miles. Water is naturally available via numerous springs and artesian wells in the northern reaches of the valley along the foothills of the San Gabriel Valley. The area has several plant communities including Valley Grasslands, Coastal Sage Scrub, Oak Woodlands, and Chaparral. Topography varies from low hills to mostly flat.<sup>2</sup>

## Previous Studies

The City has been subject to several previous surveys; however, these efforts were limited in scope and the findings were not adopted by the City.

In 1983, the City of Pomona, through its Community Development Block Grant Department, authorized a historic resources survey for the Downtown Commercial Area. The goal of the survey was to identify, document, and evaluate pre-1940 buildings in Pomona's downtown core as part of the city's revitalization efforts. The survey was completed by the firm of Marsh & Associates and assisted by the Historical Society of Pomona Valley. As part of the survey, a brief narrative overview of historic contexts related to the early development of Pomona was prepared to inform the evaluations undertaken as part of the survey process. However, the survey effort was limited to commercial and civic buildings only. As such, it did not include other property types, such as residential or religious properties.<sup>3</sup> The downtown survey identified 17 properties eligible for local designation.

In 1984, ten of the properties found eligible in the downtown survey were nominated for listing in the National Register as the Edison Historic District. The district was approved and adopted the next year. Following this nomination, in 1985, the City designated 17 properties in the downtown area as the Pomona Landmark Quarter Historic District. By the same resolution, the City

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<sup>2</sup> Montgomery McIntosh, Terence Young, and Richard Worthington, "Pomona Valley: Assessing Natural Boundaries and Greenspace," n.d., [https://www.cpp.edu/~tgyoung/Pomona\\_valley/pvindex.htm](https://www.cpp.edu/~tgyoung/Pomona_valley/pvindex.htm) (accessed March 2022).

<sup>3</sup> Redevelopment Department, City of Pomona, "Pomona Downtown Survey," September 1983- April 1984; Diann Marsh, "Pomona's Historical Legacy: A Guide to Historical Downtown Pomona," prepared for the City of Pomona, January 1984.



established the Pomona Register of Historical Property (Local Register). This designation pre-dates the establishment of a Historic Preservation Ordinance.<sup>4</sup>

Between 1992 and 1994, the City, in partnership with Pomona Heritage, commissioned the firm of Marsh & Associates to complete a full citywide windshield survey. The city was geographically divided into four quadrants that were surveyed by the firm and a group of community volunteers. All buildings and structures built between 1835 and 1942 were evaluated. The survey included a discussion of architectural styles commonly found in Pomona and evaluated residential, commercial, civic, and religious building types. No additional historical research was undertaken for the sites in question.

The survey found that there were 2,784 buildings which contributed “in some way to the historic fabric of Pomona,” including 382 potential local Landmarks; 129 potential National Register candidates; 12 potential historic districts; and 8 potential National Register historic districts.<sup>5</sup>

In 1995, the City of Pomona adopted a Historic Preservation Ordinance which provides for the designation of historic sites and districts. Following adoption of this ordinance, several historic districts and landmarks were designated for local listing, including the Lincoln Park Historic District (1998); the Wilton Heights Historic District (1999); and the Hacienda Historic District (2003), among others.

## Research Methodology

Sources consulted as part of this investigation included primary and secondary literature regarding the history and development of the City of Pomona and the Pomona Valley region. Archival sources included: annexation records, city directories, Census and voter registration records, contemporary historical accounts and memoirs, historical newspapers, land patent records, secondary histories and biographies, and scholarly works including theses, dissertations, and journal articles. Visual records consulted included historical aerials and photographs as well as various historical maps, including county assessor maps, fire insurance maps, irrigation maps, land ownership and patent maps, rail maps, and tract maps.<sup>6</sup> Additional background research was conducted at the South Central Coastal Information Center at California State University, Fullerton.

Research is ongoing for this historic context statement. Sources specific to Pomona that are of particular note include *History of Pomona Valley, California with Biographical Sketches* by F. P. Brackett; various volumes of the *Pomona Valley Historian* by the Historical Society of Pomona Valley; *Pomona: A Centennial History* by Gloria Ricci Lothrop; and *Early Pomona* by Mickey Gallivan.

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<sup>4</sup> Ordinance No. 3241, “An Ordinance of the City of Pomona Approving the Establishment of a Local Historic District with the Designation of Pomona Landmark Quarter,” approved and adopted August 27, 1984; Resolution No. 85-143, “A Resolution of the City Council of the City of Pomona Designating Certain Historical Properties for Placement on the City of Pomona Register of Historical Property, approved and adopted June 17, 1985. On file with the City of Pomona.

<sup>5</sup> “Pomona Historic Resources Survey,” Prepared by Diann Marsh for the City of Pomona, 1994. On file with the City of Pomona.

<sup>6</sup> A comprehensive listing of the sources consulted for this project is included in the Bibliography.

Sanborn Fire Insurance Maps were available online through the Library of Congress and the Los Angeles Public Library. Sanborn Fire Insurance Maps were reviewed for the City of Pomona for the following years: 1885, 1887, 1888, 1895, 1906, 1911, 1928, and 1950. Tract maps associated with the City of Pomona, available online through the Los Angeles County Department of Public Works, were reviewed for the years spanning from 1906 to 1986. Additional miscellaneous records, which documented the earliest subdivisions of land, and deed maps for original parcels were also reviewed.

HRG also completed research utilizing online resources, which included the following sites and organizations:

- Ancestry.com
- California Office of Historic Preservation Built Environment Directory (BERD)
- California Office of Historic Preservation Los Angeles County Historic Resources Inventory (HRI)
- Calisphere
- Historical California newspapers, including the *Pomona Progress Bulletin*, the *Progress Bulletin*, the *Progress-Bulletin*, the *Pomona Progress*, the *Bulletin*, the *Los Angeles Herald*, the *Los Angeles Evening Express*, and the *Los Angeles Times*
- Historical Society of Pomona Valley
- Historical Pomona City Directories
- JSTOR
- Los Angeles County Department of Public Works Land Records Information
- Los Angeles County Office of the Assessor
- Online Archive of California
- Pomona Heritage
- Sanborn Insurance Company fire insurance maps
- U. S. Census records

Historical photographs and maps were also obtained online from the following sites:

- California Historical Society
- California State Library
- Huntington Library
- Library of Congress
- Los Angeles Public Library
- Loyola Marymount University
- Online Archive of California
- Pomona Public Library
- University of California, Los Angeles

## Intersectionality

The concept of intersectionality attempts to address the diverse voices within a community, and the layers of nuanced history of specific communities. By their very nature, in thematic studies such as this one, cross-group connections and intersectional identities are often not adequately addressed. Associating resources or buildings with one group of people over another “...runs the risk of denying the layering of history and the shared streets of the present.”<sup>7</sup> As described by historians Donna Graves and Gail Dubrow, “applying a single lens of gender, race or ethnicity, sexuality or any category of social analysis to the practice of historic preservation risks misrepresenting the layered histories of place and forecloses possibilities for political mobilization across identity lines in the interest of fostering greater social cohesion.”<sup>8</sup> As such, resources included in this document have a more nuanced history that deserves in-depth exploration impractical to fully realize as part of this study.

This is particularly true in a city like Pomona, where agrarian farms, ranches, and early industrial operations – which were often supported by ethnic or migrant labor – were later transformed into postwar suburban housing, and neighborhoods were often home to multiple ethnic communities. These patterns of ethnic and cultural migration have been minimally documented in previous historical accounts and studies, and understanding these trends requires a more comprehensive research effort that extends beyond the scope of this draft document. However, research related to this theme is ongoing and the findings will be included in the final draft of the historic context statement.

## A Note Regarding Language

The following outlines some important aspects of the approach to terminology included in this document:

The term “African American” is used interchangeably with the term “Black,” as has been suggested by Keith Mayes, Associate Professor of African American and African Studies at the University of Minnesota.<sup>9</sup> Historically, the term “African American” has been used to refer to those who were direct descendants of slaves. Over time, the U.S. has experienced the migration of Black people from other parts of the diaspora and other parts of the continent, including East Africans, West Africans, and Caribbean Blacks. For these groups, some may identify as American Blacks, rather than African Americans.

Over time, several terms to describe the Latino community have evolved. The use of the term “Latinx” has increased in popularity as a non-gendered term describing both men and women whose heritage is tied to Latin American countries, including Mexico. However, recent studies have shown that many Latinos do not identify with the term Latinx. In 2019, the Associated Press stylebook, a standard-bearer for language and style, was revised to acknowledge that “*Latino* is

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<sup>7</sup> Donna Graves and Gail Dubrow, “Taking Intersectionality Seriously: Learning from LGBTQ Heritage Initiatives for Historic Preservation,” *Public Historian* 41, no. 2 (2019), 310.

<sup>8</sup> Graves and Dubrow, 313.

<sup>9</sup> “African American or Black, Which Term Should You Use,” <https://www.kare11.com/article/news/local/breaking-the-news/african-american-or-black-which-term-should-you-use/89-0364644d-3896-4e8b-91b1-7c28c039353f> (accessed April 22, 2022).

often the preferred noun or adjective' for people of Spanish heritage. 'Latina' is the feminine form."<sup>10</sup> Therefore, this context utilizes "Latino/Latina," unless another preference is expressed by the local community.

The historic term "Chicano/Chicana" is used in this context to represent the chosen identification of some persons of Mexican American descent, emphasizing an indigenous/mestizo heritage and anti-establishment political views during the 1960s and 1970s. The term "Chicano" was adopted by people of Mexican descent who did not fully identify as either as Mexican or American. At the time, the vast majority of Latinos in Los Angeles were of Mexican American descent. In recent years, immigrants from Latin America have created vibrant Guatemalan and Salvadoran communities in Southern California, contributing to the wider adoption of the term Latinx.

Over time, the preferred vocabulary for describing events relating to World War II and Japanese Americans has evolved to reflect a more accurate and authentic terminology. As such, the terms "forced removal," "incarceration," "temporary detention center," and "incarceration camp," are used to describe events and actions that may appear in previous historic documentation as "internment," "evacuation," and "relocation."

As scholarship related to the Native American experience in Southern California has advanced, so has the understanding of how such experiences should be addressed with respect to discussions of related historic resources and/or tribal cultural resources. As awareness of the unique significance of these resources evolves in concert with scholarship, a need has arisen to identify appropriate language that may be used to address the history of Native Americans as a marginalized and disenfranchised community in Southern California.

The City of Los Angeles has developed guidance to aid consultants in preparing technical reports and historic and cultural resource studies that may possess informational and/or educational value to the general public regarding Native American history and activities. The guidance notes that authors of such reports should "recognize Native American tribes as stewards of land within and beyond the boundaries of Los Angeles, and commit to an honest and true representation of the events that occurred and make no attempt to diminish or editorialize the very real events and impacts that have transpired."<sup>11</sup> Although prepared for studies in Los Angeles, this guidance is applicable to discussion of Native American history throughout Southern California and beyond. As part of this guidance, specific language is also proposed for the terms most commonly used when describing the history and contributions of Native Americans, as instructed in the table below.<sup>12</sup>

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<sup>10</sup> Associated Press Stylebook, as quoted in Merrill Perlman, "AP tackles language about race in this year's style guide," *Columbia Journalism Review*, April 1, 2019, [https://www.cjr.org/language\\_corner/ap-style-guide-race-black-vs-african-american.php#:~:text=In%20another%20change%2C%20the%20stylebook,Latina%E2%80%9D%20is%20the%20feminine%20form](https://www.cjr.org/language_corner/ap-style-guide-race-black-vs-african-american.php#:~:text=In%20another%20change%2C%20the%20stylebook,Latina%E2%80%9D%20is%20the%20feminine%20form) (accessed December April 28, 2022).

<sup>11</sup> Los Angeles City Planning, "Guidance for the Preparation of Technical Reports and Studies relating to the Tribal Cultural Resource," [https://planning.lacity.org/odocument/ab9e5647-1d96-4db7-aab1-2905984fbd1e/TechnicalReports\\_Studies-TribalCulturalResources.pdf](https://planning.lacity.org/odocument/ab9e5647-1d96-4db7-aab1-2905984fbd1e/TechnicalReports_Studies-TribalCulturalResources.pdf) (accessed March 12, 2022), 1.

<sup>12</sup> Los Angeles City Planning, "Guidance for the Preparation of Technical Reports and Studies relating to the Tribal Cultural Resource," 2.

**TABLE 1: GUIDANCE FOR LANGUAGE RELATED TO TRIBAL CULTURAL RESOURCES**

| DEFER FROM USING THE FOLLOWING TERMS | USE THE FOLLOWING TERMS |
|--------------------------------------|-------------------------|
| Encountered/Contacted                | Colonized               |
| Recruited                            | Enslaved                |
| Organized                            | Displaced               |
| Employed                             | Servitude/Forced labor  |
| Participated                         | Disenfranchised         |
| Cult                                 | Religion                |

In order to accurately represent the “events, policies, and activities” that have impacted the Native American community in Southern California, acknowledge the lasting impacts of these policies and programs, and highlight their importance to the history and development of the Pomona, the Pomona Valley, and Southern California as a whole, this historic context statement will utilize the language noted above in discussions related to Native American history and activities.

## HISTORIC CONTEXT OVERVIEW

As noted above, the period of study for this historic context statement dates from the earliest extant built resources in the mid-19<sup>th</sup> century through 1980. According to County of Los Angeles tax assessor data, there are approximately 34,023 parcels in the City of Pomona; of those, approximately 22,406 parcels, or 66 percent of all parcels, were constructed by 1980. This data provides a baseline for understanding overall development patterns in the city and identifying the comparative rarity of properties from each period.

Table 2 shows the development by decade according to tax assessor data.<sup>13</sup> The reference maps on the following pages show 1) development by decade, and 2) illustrate residential subdivisions recorded in the pre-and post-World War II eras to provide visual representations of the growth of the city over time.

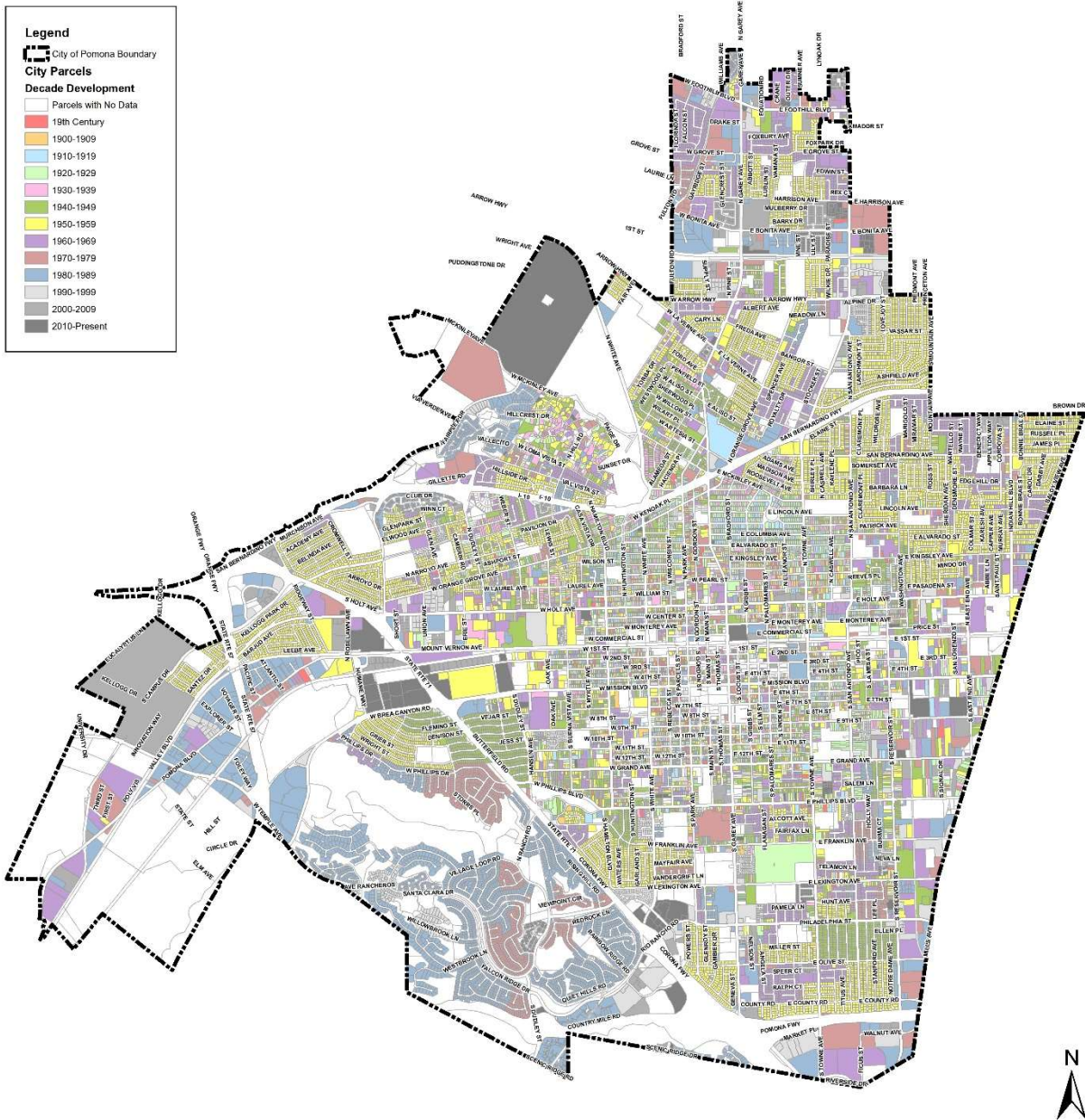
**TABLE 2: PARCEL DEVELOPMENT BY DECADE**

| DECADE                   | # OF PARCELS  |
|--------------------------|---------------|
| 19 <sup>th</sup> Century | 302           |
| 1900-1909                | 553           |
| 1910-1919                | 874           |
| 1920-1929                | 1,613         |
| 1930-1939                | 863           |
| 1940-1949                | 3,108         |
| 1950-1959                | 9,583         |
| 1960-1969                | 3,648         |
| 1970-1979                | 1,862         |
| 1980-1989                | 5,626         |
| 1990-1999                | 1,322         |
| 2000-2009                | 1,195         |
| 2010-2019                | 786           |
| 2020-Present             | 149           |
| No Date                  | 2,539         |
| <b>TOTAL</b>             | <b>34,023</b> |

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<sup>13</sup> It is acknowledged that tax assessor data is not 100% accurate, and there is often missing or incomplete information. For example, sometimes the original construction date is replaced with an “effective date” if significant alterations or improvements are undertaken on a property. In addition, the tax assessor does not include data for parcels that are not subject to property taxes, including schools and other municipal properties.

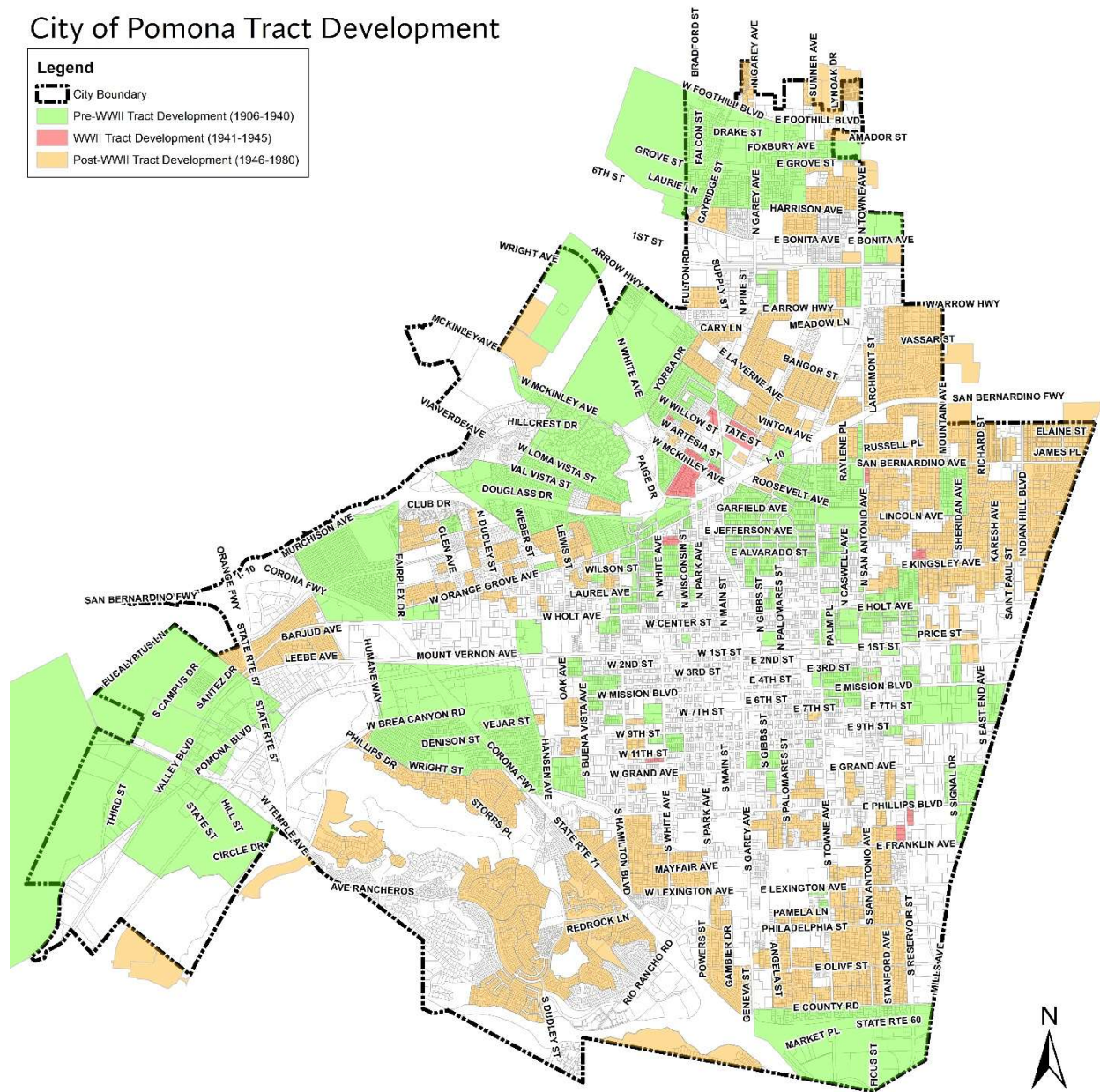
# City of Pomona Development by Decade



City of Pomona Development by Decade. *Historic Resources Group.*



# City of Pomona Tract Development



City of Pomona Residential Subdivisions. *Historic Resources Group.*



## Organization

This historic context statement covers the area within the current Pomona city limits. It addresses each significant phase of the city's development as it relates to the existing built environment from the mid-19<sup>th</sup> century through 1980. The historic context statement provides a narrative historical overview of the broad patterns of development that have shaped land use patterns and the development of the built environment of the City of Pomona over time.

The historic context statement is organized by chronological periods, within which are identified related themes and sub-themes based on extant built resources. Discussion of the earliest periods – Native American Period, European Exploration, and Colonization During the Spanish and Mexican Eras – are provided here for reference purposes only, to provide historical background and context for the later development of the built environment. Later periods, beginning with the Rancho San José, lay the framework for the growth and development of Pomona beginning in the mid-19<sup>th</sup> century and continuing throughout the 20<sup>th</sup> century.

The themes within each chronological period describe the historical development patterns, important events and/or activities, and important individuals and groups that influenced Pomona's history during that period, in order to establish the potential historic significance of properties associated with that theme. Each theme is then divided into a series of sub-themes, organized primarily by development type (civic and institutional, commercial, industrial, and/or residential) within each chronological period. Sub-themes have been developed only for those property types for which there are extant examples in the City of Pomona. The last chronological period brings the history of Pomona to the present day. Following the narrative history are separate themes for the architectural styles in Pomona, including origins, influences, and character-defining features.

It should be noted that properties mentioned in the narrative are intended to illustrate development patterns or provide examples of specific property types; however, inclusion in the narrative does not necessarily indicate eligibility for designation. Properties that have been demolished are noted as such, when known; this information will be updated as additional research and the windshield study is completed.

The historic context statement also provides guidance for identifying and evaluating potential historic resources. Guidance from the National Park Service and California Office of Historic Preservation for evaluating properties, along with defined eligibility criteria and integrity thresholds for listing in the National Register of Historic Places, the California Register of Historical Resources, and for local designation are included in Appendix C. These are the criteria that are referenced in the eligibility standards following each theme. The eligibility standards will continue to be updated based on observations of the built environment in Pomona as a result of the windshield study and ongoing research.

Chronological development periods and themes included in the historic context statement are outlined below.

## **OUTLINE OF CONTEXTS AND THEMES**

- I. Native American Period**
- II. European Exploration (1542-1768)**
- III. Colonization During the Spanish and Mexican Eras (1769-1836)**
- IV. Rancho San José (1837-1864)**
- V. A Growing Community: Spadra and Pomona (1865-1887)**
- VI. Incorporation and Civic Improvements (1888-1899)**
- VII. An Established City (1900-1919)**
- VIII. Expansion, Growth, and Depression (1920-1940)**
- IX. Pomona During World War II (1941-1945)**
- X. Postwar Growth, Diversification, and Redevelopment (1946-1980)**
- XI. Pomona Today (1981-Present)**
- XII. Architecture and Design (1837-1980)**

# I. NATIVE AMERICAN PERIOD

## Summary Statement

The City of Pomona is located within the Los Angeles Basin, which is the ancestral home of the Native American group today referred to as the Tongva, Kizh, and/or Gabrielino/Gabrieliño/Gabrieleño.<sup>14</sup>

This context examines the historical background of Native American groups in Pomona. There are no extant built resources in the City of Pomona dating from the pre-1542 period. The study of archaeological resources is outside the scope of this project.

## Historical Background

The Gabrielino/Tongva/Kizh have been identified by various names over the past two centuries.<sup>15</sup> The Spanish settlers who colonized the area and developed the Mission San Gabriel Arcángel (San Gabriel Mission) assigned the name “Gabrieliño” to Native Americans associated with the Mission.<sup>16</sup> In addition to the Gabrielino/Tongva/Kizh, some members of the Cahuilla and Serrano tribes were also historically encompassed under this nomenclature. Anthropologists Lowell John Bean and Charles R. Smith note that the term “Gabrieliño” first appeared in a report published by Oscar Loew in 1876 and has been “intermittently applied” to the indigenous population of the Los Angeles area ever since.<sup>17</sup> Today, some descendants choose to refer to themselves as either Tongva or Kizh because they are terms of native, rather than Spanish, origin.<sup>18</sup>

This historic context statement acknowledges and respects that each Native American tribe has the right for self-identification and for that choice to be honored. Because the area that now comprises the City of Pomona is included in the ancestral home of several Native American tribes that identify by different names, this historic context statement adopts the inclusive term “Gabrielino/Tongva/Kizh” when referring to Pomona’s original Native American inhabitants.<sup>19</sup>

For over 7,000 years, the Gabrielino/Tongva/Kizh have served as the traditional caretakers of the Los Angeles Basin, South Channel Islands, San Gabriel and Pomona Valleys, and portions of Orange, San Bernardino, and Riverside Counties.<sup>20</sup> Historically, the Gabrielino/Tongva/Kizh were not a single “tribe,” but a collection of lineages (a group of families with a common ancestor) that shared a common Uto-Aztecan language, culture, religion, and lifestyle that distinguished them from neighboring groups. This group did not have a single unifying name, and it was common for a

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<sup>14</sup> Claudia Jurmain and William McCawley, *O, My Ancestors: Recognition and Renewal for the Gabrielino-Tongva People of the Los Angeles Area* (Berkeley, CA: Heyday Books, 2009).

<sup>15</sup> Jurmain and McCawley, xxvii.

<sup>16</sup> As noted in the Introduction, terms such as “colonization” and similar language will be utilized in this historic context statement in discussions related to the history of the Native American community and their experiences in Southern California. For further information please refer to Los Angeles City Planning, “Guidance for the Preparation of Technical Reports and Studies relating to the Tribal Cultural Resource,” [https://planning.lacity.org/odocument/ab9e5647-1d96-4db7-aab1-2905984fbd1e/TechnicalReports\\_Studies-TribalCulturalResources.pdf](https://planning.lacity.org/odocument/ab9e5647-1d96-4db7-aab1-2905984fbd1e/TechnicalReports_Studies-TribalCulturalResources.pdf) (accessed November 2021).

<sup>17</sup> Lowell John Bean and Charles R. Smith, “Gabrieliño,” in *California*, ed. Robert F. Heizer, 8, *Handbook of North American Indians*, ed. Robert F. Sturtevant (Washington, DC: Smithsonian Institution, 1978): 538-549, 538.

<sup>18</sup> William McCawley, *The First Angelinos: The Gabrielino Indians of Los Angeles* (Banning, CA: Malki Museum Press, 1996), 9-10.

<sup>19</sup> Although a somewhat cumbersome term, this name encourages inclusivity in the discussion of Pomona’s original inhabitants.

<sup>20</sup> Bean and Smith, 538.

tribe to refer to themselves in their own language simply as “people” or “men,” although they likely would have assigned tribes to other tribes.<sup>21</sup>

Surrounding indigenous communities included the Chumash and the Tataviam/Alliklik to the north, the Serrano and Cahuilla to the east, and the Luiseño/Juaneño to the south.<sup>22</sup> Interactions with surrounding groups were frequent and generally peaceful, occurring largely through the channels of intermarriage, matrilineal residence, and/or trade.<sup>23</sup> Trade currency consisted of shell beads and objects made from steatite, a type of soapstone found on Catalina Island.<sup>24</sup>

With the possible exception of the Chumash, the Gabrielino/Tongva/Kizh were the “wealthiest, most populous, and most powerful ethnic nationality in aboriginal Southern California, their influence spreading as far north as the San Joaquin Valley Yokuts, as far east as the Colorado River, and south into Baja California.”<sup>25</sup>

Their territory was so expansive, in fact, that it spanned several ecological zones. Consequently, the group’s settlement and subsistence patterns varied slightly within each zone based on micro-environmental conditions, but on the whole, thrived on hunting, gathering, and fishing activities. Like that of other Native American groups in California, acorns became a staple food over time, supplemented by the roots, leaves, seeds, and fruits of a variety of flora (e.g., islay, cactus, yucca, sages, and agave) as well as both large and small mammals.<sup>26</sup> The group’s subsistence practices were often focused on local estuarine, coastal, and near-coastal resources.<sup>27</sup>

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<sup>21</sup> Bernice Eastman Johnston, *California’s Gabrielino Indians* (Los Angeles: Southwest Museum, 1962), 15.

<sup>22</sup> Terry L. Jones and Kathryn A. Klar, *California Prehistory: Colonization, Culture, and Complexity* (Plymouth, UK: AltaMira Press, 2007).

<sup>23</sup> John R. Johnson, “Social Responses to Climate Change Among the Chumash Indians of South-Central California,” in *The Way the Wind Blows: Climate, History, and Human Action*, ed. R. J. McIntosh, J. A. Tainter, and S. K. McIntosh (New York: Columbia University Press, 2000).

<sup>24</sup> Lynn H. Gamble, “Structural Transformation and Innovation in Emergent Political Economies of Southern California,” in *Hunter-Gatherer Archaeology as Historical Process*, ed. Kenneth E. Sassaman and Donald H. Holly Junior, (Tucson, AZ: University of Arizona Press, 2011), 242; Bean and Smith, 542.

<sup>25</sup> Bean and Smith, 538.

<sup>26</sup> Brian Fagan, *Before California: An Archaeologist Looks at Our Earliest Inhabitants* (New York, NY: Rowman & Littlefield Publishers, Inc., 2003), 145-146; Bean and Smith, 539; McCawley 119-123.

<sup>27</sup> David Maxwell, “Vertebrate Faunal Remains,” in *At the Base of the Bluff: Archeological Inventory and Evaluation Along Lower Centinela Creek, Marina del Rey, California*. Playa Vista Monograph Series Test Excavation Report 4, ed. J. H. Atschul, A. Q. Stoll, D. R. Grenda, and R. Ciolek-Torello (Tucson, AZ: Statistical Research, 2003).



Native American Woman with Acorn Granary, N.d. *California Missions Resource Center*.<sup>28</sup>

Studies indicate that habitation sites were hierarchically organized around estuaries and varied in size based on resource availability. While some estuaries supported large settlements, other estuaries supported linked but separated smaller habitation sites. Recent research implies that groups living near smaller estuaries practiced a strategy of mobility, employing foraging when resources were scarce.<sup>29</sup> While it is difficult to estimate their population over time, evidence suggests that at the time of European contact in the 1500s there may have been more than fifty to one hundred mainland villages reflecting a range in population sizes.<sup>30</sup>

Villages were politically autonomous and largely organized through shared kinship ties; each village was headed by a chief, who was usually descended from the prevailing lineage of the village. The chief typically spoke multiple languages, negotiated social relations, collected taxes, and directed the community's seasonal migrations. In addition to the chief, spiritual leaders also had authority over the tribal community.<sup>31</sup> It appears that the Gabrielino/Tongva/Kizh also shared some rituals with the Chumash to the north, based on the distribution of similar stone effigies in the prehistoric period.<sup>32</sup>

<sup>28</sup> Photograph from "Gabrielino/Tongva," *Claremont Heritage*, [https://claremontheritage.org/gabrielino\\_tongva.html](https://claremontheritage.org/gabrielino_tongva.html) (accessed April 21, 2022).

<sup>29</sup> Donn R. Grenda and Jeffrey H. Altschul, "A Moveable Feast: Isolation and Mobility Among Southern California Hunter-Gatherers," 128-129, in *Islanders and Mainlanders: Prehistoric Context for the Southern California Blight*, ed. J. H. Altschul and D. R. Grenda (Tucson, AZ: SRI Press, 2002).

<sup>30</sup> Bean and Smith, 540; Heather Valdez Singleton, "Surviving Urbanization: The Gabrielino, 1850-1928," *Wicazo Sa Review* 19, no. 2, *Colonization/Decolonization*, 1 (Autumn 2004): 49-59, 50.

<sup>31</sup> McCawley, 133-140; Bean and Smith, 544.

<sup>32</sup> Lynn Hunter Gamble and Glenn S. Russell, "A View from the Mainland: Late Holocene Cultural Developments Among the Ventureño Chumash and the Tongva," in *Catalysts to Complexity: Late Holocene Societies of the California Coast*, ed. J. M. Erlandson and T. L. Jones (Los Angeles: Cotsen Institute of Archaeology, University of California, 2002).

## Native American Communities in Pomona

The precise locations of Native American villages have been difficult for scholars to ascertain. There are several issues that contribute to this uncertainty: Native American villages were composed of both established larger settlements and smaller mobile groups that practiced foraging.<sup>33</sup> Settlements are also difficult to identify in part because their locations were influenced by natural features, such as waterways, that changed over time. Additionally, by the time ethnographers, anthropologists, and historians attempted to document villages, they had since been long abandoned by their inhabitants, who were displaced during colonial rule. Alternative spellings and names of various villages also complicates identifying past settlement sites.<sup>34</sup>

Despite these challenges, available information has been used by researchers throughout the 20<sup>th</sup> century to plot the location of some recorded village sites and placenames.<sup>35</sup> At least one known village, *Tooypinga* (also known as *Toybipet*; *Toibipet*; *Toibinia*; and *Tojvinnga*), was situated near the base of the San José Hills in present-day Pomona.<sup>36</sup>

According to José Zalvidea, a Native American informant who worked with ethnographer J.P. Harrington, the name *Tooypinga* was “derived from tojtš, the devil woman who is there at El Rincon, near San José.” Harrington added that Zalvidea knew “old San José at Pomona. There [were] lots of tunas [tuna cactus, *Opuntia* sp.] there.”<sup>37</sup> Another Native American, Manuel Santos, reported that the area around Pomona was known as “*i sutkava*,” although he did not provide the meaning of the name.<sup>38</sup>

The Kirkman-Harriman Pictorial and Historical Map of Los Angeles shows Pomona in 1860. The map includes two villages within the city’s present-day limits: one labeled as “Toybipetuna,” which likely represents *Tooypinga*, and a second unnamed village to the east.<sup>39</sup>

Archaeological evidence also confirms the presence of several Native American habitation sites in the boundaries of present-day Pomona. Several sites, including possible seasonal camps and a lithic tool quarry site, have been identified with the presence of manos, steatite, scrapers, and lithic debitage.<sup>40</sup>

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<sup>33</sup> Grenda and Altschul, 128-129.

<sup>34</sup> McCawley, 32.

<sup>35</sup> McCawley, 32.

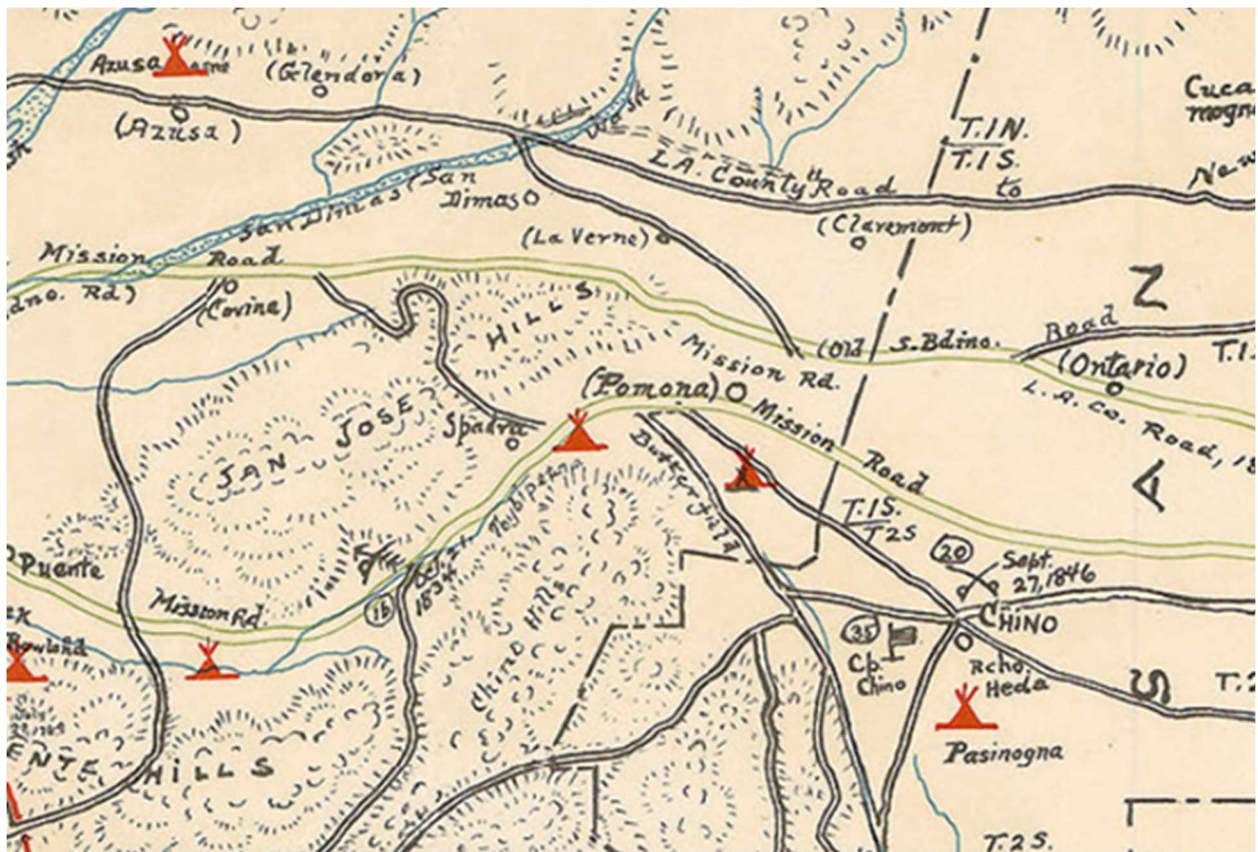
<sup>36</sup> McCawley records the name of the village as *Tooypinga*; Johnston cites Reid and records the village name as the other three versions; McCawley, 48; Bernice E. Johnston, *California’s Gabrielino Indians* (Los Angeles, CA: Southwest Museum, 1962), 143.

<sup>37</sup> McCawley, 48.

<sup>38</sup> John P. Harrington, “Native American History, Language, and Culture of Southern California/Basin,” *The Papers of John Peabody Harrington in the Smithsonian Institute, 1907-1952* 3, ed. Elaine L. Mills and Ann J. Brickfield (White Plains, NY: Kraus International Publications, 1986); McCawley, 48.

<sup>39</sup> This map was drawn by George W. Kirkman for the Los Angeles City Library in 1937, showing the principal historic sites, old roads, and battlefields of the Spanish, Mexican, and early American periods in Los Angeles County. It was intended to show the area as it had appeared in 1860. Newer placenames were added in parentheses.

<sup>40</sup> Blackburn, “Archaeological Site Survey Record, LAn-346,” September 30, 1968; R. Douglas, “Archaeological Site Survey Record, LAn-883,” March 7, 1978; C. Meighan, “Archaeological Site Survey Record, UCLA, Site LAn-1136,” May 17, 1984; ICF, “Archaeological Survey Report State Route 71 Expressway to Freeway Upgrade Project, City of Pomona, Los Angeles and San Bernardino Counties,” California DPR Forms, April 11, 2019. All studies available at the South Central Coastal Information Center at California State University, Fullerton.



Kirkman-Harriman Pictorial and Historical Map showing villages near present-day Pomona, 1860.  
Los Angeles Public Library.



## II. EUROPEAN EXPLORATION (1542-1768)

### Summary Statement

This context examines early European exploration of Southern California.

There are no extant built resources in the City of Pomona dating from the period of European exploration. The study of archaeological resources is outside the scope of this project.

### Historical Background

Although the territory known today as California was already inhabited by Native Americans, by the 1500s Spain was motivated to take possession of the Pacific Coast. In 1542, King Carlos dispatched Portuguese explorer Juan Rodriguez Cabrillo to explore the West Coast of North America on behalf of the Spanish Empire. Cabrillo set sail in June 1542 and arrived in what is now San Diego Bay in September of that year. In doing so, Cabrillo became the first European to set foot on California soil, claiming the territory for the Spanish Empire by right of discovery.

Cabrillo sailed northward along the coast, eventually making contact with coastal Native American tribes at Catalina Island. Cabrillo later visited the Chumash village of *šišolop*, located in present-day Ventura, and provided the earliest written record of land use patterns established by the Native Americans in the area. Cabrillo continued his voyage north, laying claim to the Pacific Coast as far as the 42<sup>nd</sup> parallel before returning to Catalina Island for the winter. Cabrillo died unexpectedly in December 1542 as a result of complications from an injury he sustained during an altercation between his party and Native Americans. His deputy later returned the ship to Spain. The official report of Cabrillo's expedition was subsequently lost, and for many years his discoveries passed unnoticed.

In 1579, a competing claim of the Pacific Coast was made for England by Sir Francis Drake, which prompted two more expeditions to be dispatched by Spain: the first was headed by Sebastián Rodríguez Cermeño, who set sail in 1596 carrying Cabrillo's writings and revisited some of the same coastline. Another expedition was made by Sebastián Vizcaíno in 1602; this time, contact was made once more with the Chumash, but the party did not journey further inland. Instead, Vizcaíno continued to venture along the coast as far north as Monterey, mapping the coastline as he went and assigning place names to prominent geographical and ecological features such as San Pedro Bay, Catalina Island, San Clemente Island, and Monterey Bay.<sup>41</sup> However, despite his efforts, no significant Spanish settlement was to follow, because none of the three Spanish explorers had been able to identify an ideal harbor from which Spain could facilitate its maritime trade with Japan and Mexico. As a result, the Spanish Empire made no further effort to explore the Pacific Coast for another 160 years.

By the 1760s, political and economic conditions – as well as leadership – had changed in Spain, which now faced a greater threat to its territory in America from Russia and England, both of

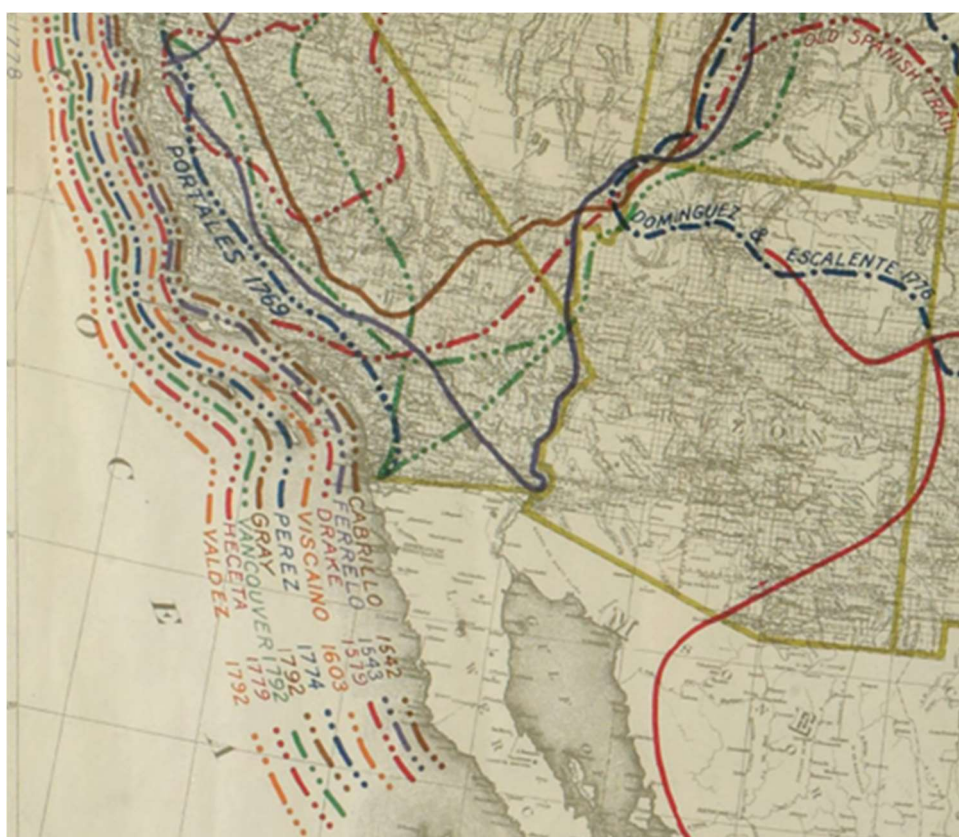
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<sup>41</sup> Zoeth Skinner Eldredge, *The March of Portolá and the Discovery of the Bay of San Francisco* (San Francisco: The California Promotion Committee, 1909), 21-22.



whom had already claimed adjacent lands in present-day Alaska and Canada, respectively.<sup>42</sup> The Spanish Crown made the transition from exploration to permanent settlement of Alta California following the Seven Years War (1756-63). In this war, Great Britain gained several territories in the Americas, undermining Spain's dominance in the region. At the same time, Jesuit missionaries had begun to establish a series of missions along the Baja California Peninsula and were actively working to forcefully evangelize Native Americans – another threat to Spain's control of California.

As part of a coordinated effort to suppress the Jesuit influence, in February 1767 King Carlos III of Spain issued a proclamation ordering all Jesuits to be expelled from Spanish territories. Gaspar de Portolá was named “Governor of the Californias” and dispatched to the Pacific Coast to dispossess the Jesuits and turn the California missions over to the Spanish Franciscans.<sup>43</sup> At the same time King Carlos, aware as well of the growing threat of Russian advancement, also ordered the viceroy of New Spain to “take effective measures to guard that part of his dominions from danger of invasion and insult.”<sup>44</sup>



Detail, Map of the United States, showing routes of principal explorers and early roads and highways, 1937.  
*The Claremont Colleges Digital Library.*

<sup>42</sup> Eldredge, 23.

<sup>43</sup> Eldredge, 23.

<sup>44</sup> Eldredge, 23.

The Portolá expedition under Gaspar de Portolá reached the Los Angeles Basin in July of 1769.<sup>45</sup> Portolá's visit marked the beginning of Spain's efforts to colonize the area, rather than merely explore it. Despite the hardships and brutalities endured under Spanish rule, the Gabrielino/Tongva/Kizh continued to reside in the Pomona Valley. However, their relationship with the land and the trajectory of its development would be drastically altered by the arrival of Spanish colonists.

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<sup>45</sup> Eldredge, 32; "Spanish California," *California as I Saw It: First-Person Narratives of California's Early Years, 1849-1900*, Library of Congress, <https://www.loc.gov/collections/california-first-person-narratives/articles-and-essays/early-california-history/spanish-california/>

### III. COLONIZATION DURING THE SPANISH AND MEXICAN ERAS (1769-1836)

#### Summary Statement

The colonization of Alta California was one of the most transformational events in California's history. Fueled by geopolitics, the Spanish crown established a permanent presence in Alta California in the 1760s. Colonial presence impacted the physical landscape and environment and subjugated local Native Americans to violence and cultural genocide, significantly changing the region. Spain continued to maintain control of the territory for over 50 years, until it was ceded to Mexico following the War for Mexican Independence in the 1820s.<sup>46</sup>

During the Spanish and Mexican colonial period, present-day Pomona was located between two colonial settlements: the Mission San Gabriel Arcángel (San Gabriel Mission) in present-day San Gabriel, and the San Bernardino de Sena Estancia (Estancia) in present-day Redlands. The mission road that led east from the San Gabriel Mission passed through present-day Pomona, and as such, the Native American inhabitants of villages in the area were directly impacted by early colonial activity, including their forcible relocation to the San Gabriel Mission.

This context examines the history of Spanish and Mexican colonization, the establishment of settlements near present-day Pomona, and relationships with nearby Native American populations. Because there are no extant built resources in the City of Pomona dating from the period of Spanish rule, no themes were developed for this context. The study of archaeological resources is outside the scope of this project.

#### Historical Background

In 1769, the Spanish government dispatched an expedition led by Captain Gaspar de Portolá, the newly appointed governor of Baja California, and Franciscan Father Junipero Serra to establish the first Spanish settlement in Alta California. Portolá established a military outpost at the Presidio of San Diego, thereby claiming Alta California as Spanish territory. Within the month, Serra also founded the Mission San Diego de Alcalá at Presidio Hill, the first of the twenty-one missions that would be established in Alta California by the Spanish and the Franciscan Order between 1769 and 1823.<sup>47</sup>

These efforts marked the beginning of a coordinated campaign by the Spanish to impose European religious beliefs and social and cultural ideals upon the existing Gabrielino/Tongva/Kizh population, leading to the widespread abuse of, and injury to, Native Americans through enslavement, forced religious conversion, and the introduction of infectious diseases.

Following establishment of the Presidio of San Diego, Portolá set out with a small group of explorers on an overland expedition along what would become known as *El Camino Real* ("The

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<sup>46</sup> Yve Barthelemy Chavez, "Indigenous Artists, Ingenuity, and Resistance at the California Missions After 1769," PhD diss., University of California, Los Angeles, 2017, 3.

<sup>47</sup> Theodore E. Treutlein, "The Portolá Expedition of 1769-1770," *California Historical Society Quarterly* 47, no. 4 (University of California Press, 1968), 291-313.

Royal Road”). The expedition reached the present-day boundaries of Los Angeles County on July 30<sup>th</sup>, 1769. Franciscan Fray Juan Crespí named the area after “Nuestra Señora la Reina de los Angeles de la Porciúncula,” or “Our Lady the Queen of Angels of the Porciúncula.”<sup>48</sup>

Located approximately 25 miles west of present-day Pomona and founded on September 8, 1771, the Mission San Gabriel Arcángel (San Gabriel Mission) became the fourth in the chain of missions established along the California coast by Spanish Catholic Franciscans. The San Gabriel Mission was widely regarded as one of the largest and most productive missions, and its role as a center for trade and agriculture ultimately led to its reputation as the “Pride of the Missions.”<sup>49</sup>



The San Gabriel Mission, c. 1919. *California State Library*.

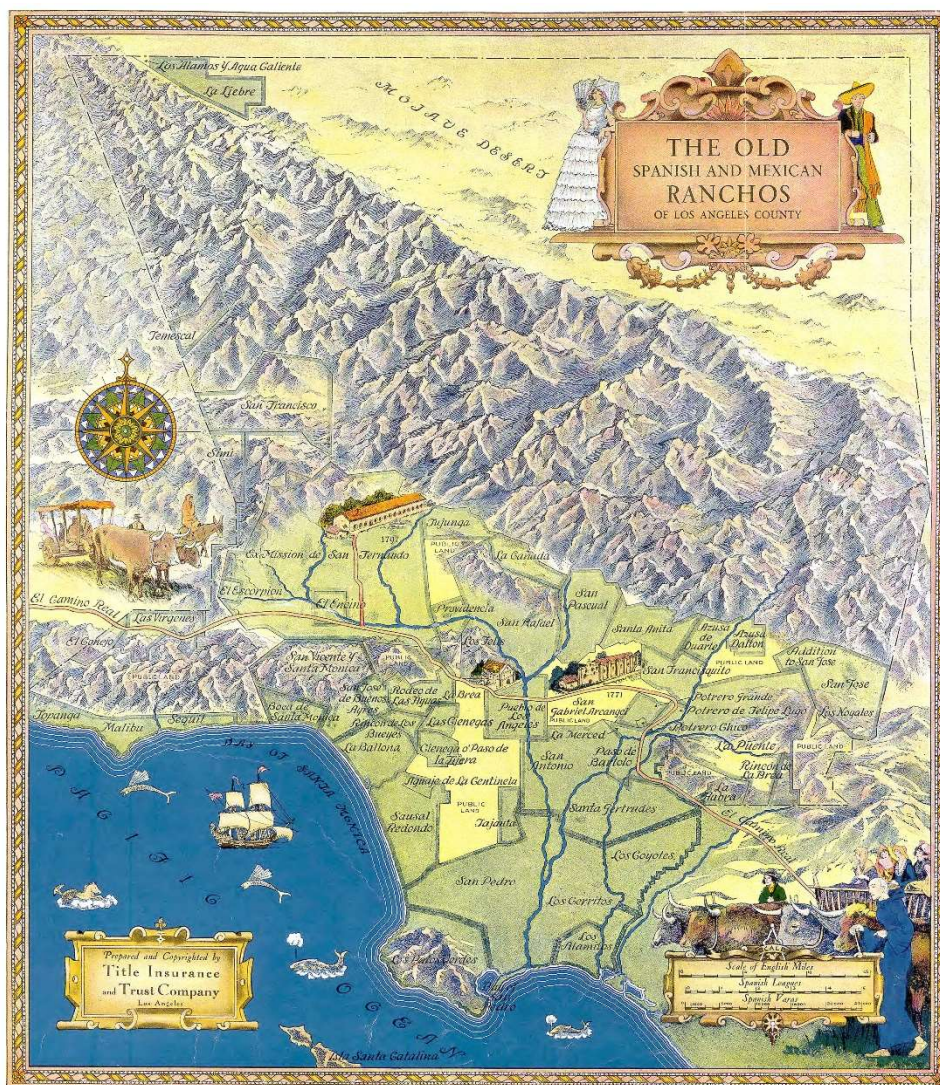
The mission’s construction, however, was the result of the forced labor of the Gabrielino/Tongva/Kizh – who were referred to as “Gabrieliños” by the Spanish. This included the physical development of the Mission San Gabriel, as well as the agricultural and ranching activities that led to its success. Over its active life, the San Gabriel Mission was far more productive than any other mission in California, harvesting over 353,000 bushels of wheat, barley, corn, beans, peas, lentils, and garbanzo beans.<sup>50</sup>

<sup>48</sup> Raymund F. Wood, “Juan Crespí: The Man Who Named Los Angeles,” *Southern California Quarterly*, 53, no. 3 (September 1971), 199-234.

<sup>49</sup> “History of Mission San Gabriel Arcángel,” California Missions Foundation, <https://californiamissionsfoundation.org/mission-san-gabriel/> (accessed December 2021).

<sup>50</sup> “San Gabriel Arcángel Key Facts,” California Missions, <https://missionscalifornia.com/san-gabriel-arcangel-mission/key-facts> (accessed December 2021).





The Old Spanish and Mexican Ranchos of Los Angeles County, by Leavitt Dudley, 1965.  
Los Angeles Public Library.

Several Spanish expeditions traveled through the area that would become known as the Pomona Valley on their way to the San Gabriel Mission. Juan Bautista de Anza's first and second expeditions traveled through the Pomona Valley in 1774 and 1776, respectively. These expeditions first introduced sheep and cattle to the Pomona Valley.<sup>51</sup> In 1774, Anza described the Pomona Valley:

We came to a good arroyo grown with trees; and having traveled two more leagues we came to a better one, with a greater abundance of water and trees, where we halted for the night. Today many deer of different species were seen pasturing in

<sup>51</sup> Michael Bess, "Early Agriculture in Pomona Valley," *Pomona Valley Historian* 6 (April 1970), 48-50.

the fields, and on the skirts of the Sierra to the right many sites which would be useful for good settlements.<sup>52</sup>

Two years later, on the second Anza expedition, Pedro Font described the Pomona Valley:

The road is all very level except on leaving the Santa Ana River, where we crossed some long and low hills which, like all the rest on the way, were covered with good pasturage, both dry and green—a country very well suited for sheep and goats because it is very clean, without anything which might injure the wool.<sup>53</sup>

The Garcés Expedition to Tulare Lake and the Zalvidea-Ruíz Expedition to the San Joaquin Valley also traveled through the Pomona Valley.<sup>54</sup> Elephant Hill in Pomona was named El Pedregoso (“the Stony”) because of its rocky formation.

Over time, the San Gabriel Mission came to control some 1.5 million acres of land, including present-day Pomona. While some of this land was used for ranching and herding, much of it was owned by the Mission in name but was not settled by the Spanish in the 18<sup>th</sup> century. Even if the land was not settled, and despite their geographic distance from the San Gabriel Mission, the lives of Native Americans in present-day Pomona were dramatically impacted by the Mission. According to Hugo Reid, all indigenous inhabitants of the village (possibly *Tooypinga*) in the area known as San José, now Pomona, were forcibly relocated to the Mission San Gabriel during a punitive military expedition in the early 19<sup>th</sup> century. As he recorded:

Baptism could not be administered by force to adults, it required a free act; so, taking an Indian as guide, part of the soldiers or servants proceeded on expeditions after converts. On one occasion they went as far as the present Rancho del Chino, where they tied and whipped every man, woman and child in the Lodge, and drove them back with them. On the road they did the same with those of the Lodge at San Jose. On arriving home the men were instructed to throw their bows and arrows at the feet of the Priest and make due submission. The infants were then baptized, as were all children under eight years of age; the former were left with their mothers, but the latter kept apart from all communication with their parents. The consequence was, first, the women consented to the rite and 76 received it, for the love they bore their offspring; and finally the males gave way for the purpose of enjoying once more the society of wife and family. Marriage was then performed...<sup>55</sup>

Additionally, in 1819, the San Gabriel Mission founded the Rancho San Bernardino de Sena in present-day Redlands in order to expand agricultural holdings and establish a chain of Missions

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<sup>52</sup> Juan Bautista de Anza, *Opening a Land Route to California* 2, ed. Herbert Bolton, California Digital Library, <https://archive.org/details/anzascaliforniae02bolt/page/204/mode/2up> (accessed March 29, 2022), 204.

<sup>53</sup> Pedro Font, *Juan Bautista de Anza Expeditions: Font's Complete Diary* 4 ed. Herbert Bolton California Digital Library, <https://archive.org/details/anzascaliforniae04bolt/page/170/mode/2up> (accessed March 29, 2022), 171.

<sup>54</sup> W.W. Robinson and William H. Newbro Jr., “A Map of the Missions, Presidios, Pueblos, and some of the More Interesting Ranchos of Spanish California: together with the routes of the principal land explorations therein,” ed. Phil Townsen, Yale University Library, <https://collections.library.yale.edu/catalog/15821443> (accessed March 29, 2022).

<sup>55</sup> Hugo Reid, “The Indians of Los Angeles County: Hugo Reid's Letters of 1852,” *Southwest Museum Papers* no. 21, ed. Robert E. Heizer (Los Angeles, CA: Southwest Museum, 1968).

into the desert interior. In 1830, the San Gabriel Mission began construction of a new Estancia (now known as the San Bernardino Asistencia) in present-day Redlands. This expansion came as the church sought to expand their control and increase the number of Native American conversions. The route from the San Gabriel Mission to the Estancia, an offshoot of the *Camino Real*, passed through Pomona.<sup>56</sup> This route likely followed the path of present-day Orange Grove Avenue from the city limits to the west and Garey Avenue to the east, then northeasterly.<sup>57</sup> Travel from the San Gabriel Mission to the Estancia marked the first regular colonial travel through the Pomona Valley.<sup>58</sup>

In 1821, Mexico won its independence from Spain, making Alta California part of Mexico. The Mexican government commissioned several exploration parties following its newfound control of Alta California. In 1823, the Romero-Estudillo expedition traveled east from San Gabriel Mission to the Colorado River. Along this route, the group passed through the present-day Pomona Valley. Arriving on December 15, Lieutenant Jose Maria Estudillo described the area:

We went on to the place designated as the overnight camp, called San José, still moving east, where we arrived at 3:30 in the afternoon. This place called San José is a little pass which the Sierra forms from east to west as an opening of about two leagues, and on the road in the middle of it is a swamp which has sufficient water, and a runoff in small quantity for about a quarter of league. In a year of plentiful rainfall, it may be more. The whole road is without grazing for animals.<sup>59</sup>

As evident from myriad sources, the situation for Native Americans during the early years of Mexican colonial control remained largely unchanged from that of the Spanish era. Many of the Gabrielino/Tongva/Kizh that were forced from their ancestral lands still inhabited the San Gabriel Mission. However, by the 1830s, the focus on secular agricultural settlement was increasingly overtaking the mission system as more Mexicans migrated and settled in the region.

Consequently, in 1833, the Mexican Congress passed the Act for the Secularization of the Missions of California. Franciscan *padres* abandoned the missions, and the new Mexican government seized most mission lands from the Catholic Church. As a result, the San Gabriel Mission and Estancia were sold or abandoned.

### **MEXICAN SECULARIZATION ACT OF 1833**

The secularization law directing the closure of the California missions was passed by the Congress of Mexico on August 17, 1833, with more specific regulations to guide implementation passed on August 9, 1834. According to the 2009 National Park Service study:

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<sup>56</sup> Ralph S. Plender, "Spadra as a Center of Activity," *Pomona Valley Historian* 6 (January 1970), 20.

<sup>57</sup> Roy M. Fryer, "The Butterfield Stage Route and Other Historic Routes Eastward from Los Angeles," *Quarterly Publication (Historical Society of Southern California)* 17 no. 1 (March 1935), 20-21.

<sup>58</sup> Harry A. Faull, "From Pathways to Freeways: A Study of the Origin of Street Names in the City of Pomona," *The Historical Society of Southern California Quarterly*, 34 no. 2 (June 1952): 133; Frank P. Brackett, *History of Pomona Valley with Biographical Sketches of the Leading Men and Women of the Valley* (Los Angeles, CA: Historical Record Company, 1920), 43.

<sup>59</sup> Lowell John Bean and William Marvin Mason, *Diaries and Accounts of the Romero Expeditions in Arizona and California* (Palm Springs, CA: Palm Springs Desert Museum, 1962): 32.

The [1833] law implied that each Indian mission community would become a town with its own government, much as the Indian pueblos of New Mexico were self-governing entities. Its 15 sections provided detailed directions for the establishment of parish churches, for the support of parish priests, and for the assignment of selected mission buildings “as an *ayuntamiento* house, primary schools, public establishments, and work-shops.” But it was silent regarding rules for the distribution of other mission property.

Regulations guiding implementation of secularization were passed by the California departmental legislature and signed by Governor Figueroa on August 9, 1834. It was a surprisingly balanced document that, had it been followed, would have guided the development of ejidos—communal land-holding pueblos—for the Catholic Indians around each mission.<sup>60</sup>

The regulations were intended to return the land to the Indigenous inhabitants, assigning one half of the mission lands and property to Native Americans in grants of thirty-three acres of arable land, along with common land sufficient to pasture their stock. In addition, one half of the mission herds were to be divided proportionately among Native American families. The remaining lands were then available for dispersal by the Mexican government.

However, the distribution of mission lands did not unfold in the way that the 1834 regulations anticipated. After the secularization of Mission San Gabriel, Mexican authorities charged local citizens with redistributing mission lands and herds to the emancipated Gabrielino/Tongva/Kizh from the San Gabriel Mission. These men systematically denied Indigenous peoples access to the nearly 8 million acres of mission lands. During this period, scattered reports indicate that the forcibly displaced Gabrielino/Tongva/Kizh pursued several options available to them. Some moved from the mission to the burgeoning El Pueblo de Los Angeles looking for work, while others intermarried with other tribes, leaving their traditional homeland. Of the nearly eight million acres of mission lands, nearly all were divided among 50 Mexican men and women.<sup>61</sup>

In order to attract settlers to the region, Mexico established a system of land grants that divided the land into large tracts known as *ranchos*. The government granted these *ranchos* to private individuals who were Mexican soldiers, settlers, or financiers.

By the time Alta California was given over to Mexico, about thirty land grants throughout the territory had already been presented to Spanish soldiers and government officials by the King of Spain. However, no titles were actually transferred as part of this effort; Spanish governors were authorized to give concession to the individuals, which allowed them to run stock in certain areas without a formal deed.<sup>62</sup> The “rancho system” as it is known today was instead unique to California under Mexican rule in the 1830s and 1840s.

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<sup>60</sup> Randall Milliken, Lawrence H. Shoup, and Beverly R. Ortiz, “Secularization and the Rancho Era, 1834-1846,” in *Ohlone/Costanoan Indians of the San Francisco Peninsula and their Neighbors, Yesterday and Today*, prepared for National Park Service Golden Gate National Recreation Area, San Francisco, CA, June 2009 (accessed December 2020), 154.

<sup>61</sup> Singleton, 50-51.

<sup>62</sup> “Orange County’s First Ranchos – Manuel Nieto and Juan Pablo Grijalva,” OC Historyland, <https://www.ochistoryland.com/first rancheros> (accessed March 2021).



## IV. RANCHO SAN JOSÉ (1837-1864)

### Summary Statement

Following the secularization of Mission lands in 1833, the area of present-day Pomona was included in a large land grant to several local families. What followed was the period of Pomona and Southern California history associated with the Rancho era.

This context examines built resources that are associated with the initial acquisition and development of the land comprising the present-day City of Pomona as part of the Rancho San José. There are several extant resources associated with the Rancho San José era of settlement, mostly early adobe residences associated with significant early settlers of the area. These built resources are included in the residential development theme developed for this context.

### Historical Background

Ygnacio Palomares and Ricardo Vejar were two prominent pioneers in the area that would become Pomona. Prior to settling the area, Palomares and Vejar both resided in the small Pueblo de La Reina de Los Angeles, where they served as *Jueces de Campo* (Judges of the Plains).<sup>63</sup> They were also business partners in a lucrative cattle business, which they sought to expand. In 1837, Palomares and Vejar traveled east in search of land for a new ranching enterprise, and ultimately petitioned the government for a 22,000-acre swath of land in the Pomona Valley.<sup>64</sup> On April 15, 1837, Governor Juan Bautista Alvarado granted Palomares and Vejar the area, which came to be known as the Rancho San José.<sup>65</sup> The rancho was accessible via the road that connected the San Gabriel Mission with San Bernardino, which became known as the San José Road.<sup>66</sup>

#### DEVELOPMENT OF SAN JOSÉ

In 1837, Palomares built two adobes in the area: one east of the San Jose hills, and a second, larger adobe residence known as the Casa Primera (1569 N. Park Avenue).<sup>67</sup> Built of adobe bricks and stucco, the buildings were the first dwellings of their type in the Pomona Valley. The five-room Casa Primera residence originally had a patched dirt floor and a thatched wood and cloth roof. It is situated in the northern area of present-day Pomona.<sup>68</sup>

Ricardo Vejar also built a single-story adobe near the banks of Pedregoso Creek in the 1830s, and a second adobe with a blacksmith shop, silver working shop, stable, and chapel in 1844. A chapel bell was brought from the San Gabriel Mission and hung from a pepper tree in his front yard. None of the Vejar residences are extant.

Within a few years, several other families also settled in the area. In 1840, Palomares gave his cousin Ygnacio Alvarado a parcel of land in the rancho, provided that he built a room large enough

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<sup>63</sup> Bess Adams Garner, *Windows in an Old Adobe* (Pomona: Progress-Bulletin, 1939), 31.

<sup>64</sup> Gloria Ricci Lothrop, *Pomona: A Centennial History* (Northridge, CA: Windsor Publications, Inc., 1988), 22.

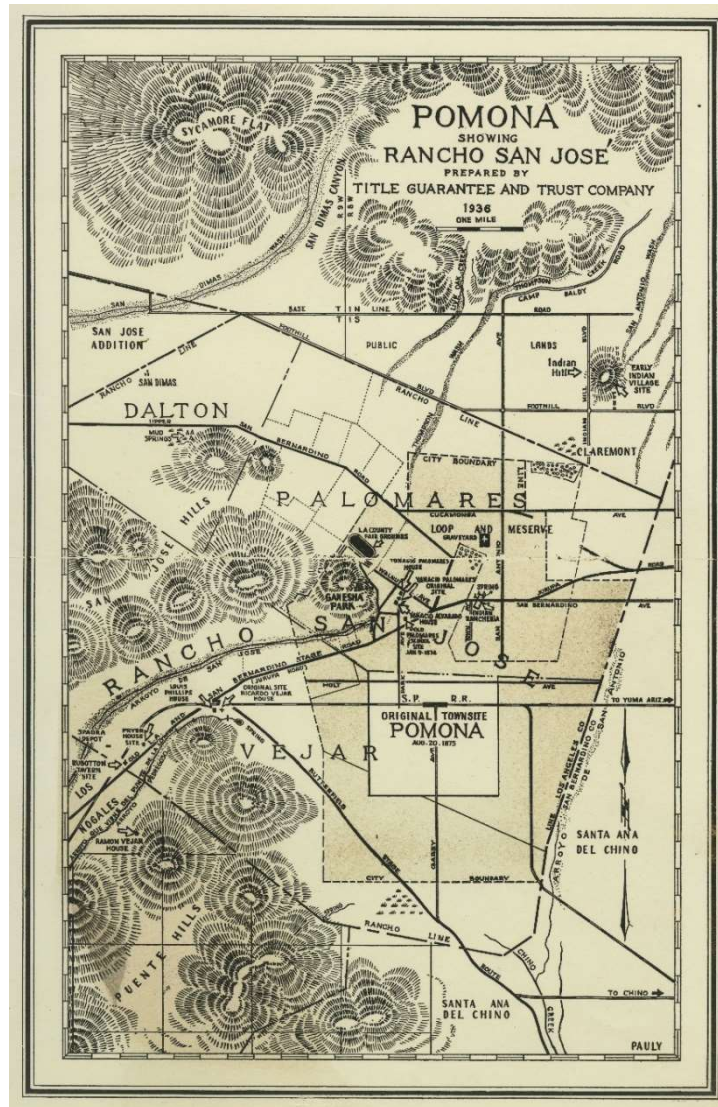
<sup>65</sup> Roy M. Fryer, "Pomona Valley Before the Americans Came," *The Quarterly: Historical Society of Southern California* 21, no. 4 (December 1939), 91-101.

<sup>66</sup> Fryer, "The Butterfield Stage Route and Other Historic Routes Eastward from Los Angeles," 20.

<sup>67</sup> The Casa Primera was listed in the National Register in 1975.

<sup>68</sup> Historical Society of Pomona Valley, "Casa Primera," <https://www.pomonahistorical.org/casa-primera> (accessed March 28, 2022).

to accommodate religious services. In 1840, Alvarado built a chapel, likely expanding the earlier adobe built by Palomares in 1837, which became known as La Casa Alvarado (1459 Old Settlers Lane).<sup>69</sup> La Casa Alvarado had ten rooms, including a large living room which was used for religious services for over 45 years and was briefly used as a school room.<sup>70</sup>



Map of Rancho San José, 1936. *Pomona Public Library.*

That same year, Luis Arenas, Palomares' brother-in-law, moved to the area and was ultimately granted a one square league addition to the Rancho San José, which was known as the Rancho San José Addition. Arenas did not hold the title for long, and quickly sold his share of the rancho

<sup>69</sup> William Crouch, "The Mystery of Palomares' Lost Adobe," draft article, July 2022; La Casa Alvarado was listed in the National Register in 1978.

<sup>70</sup> Isabel Lopez de Fages, "La Casa Alvarado (Casa de Ayer)," *The Historical Society of Southern California Quarterly* 43, no. 2 (June 1961), 160-165.

to tradesman and explorer Henry Dalton.<sup>71</sup> Following this sale, the rancho was split in thirds: Vejar received the southern portion, Palomares received the northern section, and Dalton received the northeastern portion.<sup>72</sup> Other early settlers on the Rancho included the Arenas, Lopez, Garcia, and Yorba families.

The Mexican–American War lasted from 1845 to 1848. In 1846, the Battle of Chino took place immediately south of Vejar’s landholdings, which resulted in a Mexican victory.<sup>73</sup> The war ended in 1848 with the signing of the Treaty of Guadalupe Hidalgo, which formally annexed California to the United States. On September 9th, 1850, California officially became the 31st state in the Union. As required by the Land Act of 1851, Ygnacio Palomares, Ricardo Vejar, and Henry Dalton filed land claims with the Public Land Commission in 1852 for the Rancho San José and the Rancho San José Addition. These grants were not approved until 1875.<sup>74</sup>

By 1850, the township of San José had considerably grown in population, and the Census listed 179 persons, with 40 people residing in the present Pomona and Claremont areas, and 139 people in the Spadra and Walnut areas.<sup>75</sup> The rancho was prosperous during these years, and Palomares and Vejar focused on agricultural pursuits and raising livestock.

They also improved their holdings; Vejar built a two-story Monterey style house in 1850 (not extant)<sup>76</sup> and Palomares constructed a second, grander adobe home known as the Adobe de Palomares (491 E. Arrow Highway).<sup>77</sup> The thirteen-room Adobe de Palomares was built incrementally from 1850 to 1854 with adobe walls and wood floors and ceilings.<sup>78</sup> Palomares also planted a vineyard, known as the San Antonio Vineyard, likely using cuttings from the nearby Mission San Gabriel. The vineyard was located near the present-day intersection of Towne Avenue and San Antonio Avenue.<sup>79</sup>

In 1857, the well-known Butterfield Overland Mail Company began a stagecoach service through the Pomona Valley. The route also served as an army and immigrant route, and approximately followed the present Valley Boulevard route to the Vejar household. The Vejar and Palomares households served as trading posts for people traveling through the region, offering supplies and food to travelers.<sup>80</sup>

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<sup>71</sup> Brackett, 53.

<sup>72</sup> Lothrop, 24; Faull, 135; Fryer, “Pomona Valley Before the Americans Came,” 92; Fryer, “The Butterfield Stage Route and Other Historic Routes Eastward from Los Angeles,” 18.

<sup>73</sup> Fryer, “Pomona Valley Before the Americans Came,” 93-94.

<sup>74</sup> Brackett, 57.

<sup>75</sup> Fryer, “Pomona Valley Before the Americans Came,” 98-99.

<sup>76</sup> Marion Parks, “In Pursuit of Vanished Days,” *Annual Publication of the Historical Society of Southern California* 14 no. 2 (1929), 143.

<sup>77</sup> The Adobe de Palomares was listed in the National Register in 1971.

<sup>78</sup> Historical Society of Pomona Valley, “Adobe de Palomares,” <https://www.pomonahistorical.org/adobe-de-palomares> (accessed March 28, 2022); Roy Hoover, “Adobe de Palomares,” *The Historical Society of Southern California Quarterly* 43 no. 4 (December 1961), 417.

<sup>79</sup> Anthony L. Lehman, “Vines and Vintners in the Pomona Valley,” *Southern California Quarterly* 54, no. 1 (Spring 1972), 56.

<sup>80</sup> Garner, 59-62; Faull, 134; Fryer, “Pomona Valley Before the Americans Came,” 96.



Vejar Residence, c. 1876. *Pomona Public Library.*

By 1860, San José had doubled in size with a population of 463, including 82 Native Americans who were previously associated with the San Gabriel Mission.<sup>81</sup> By 1859, a cemetery was established on Palomares' land, known as the Palomares Cemetery/Memorial Park.<sup>82</sup>

Despite the growth and seeming prosperity, this decade signaled the end of the rancho era in Pomona. The 1860s brought a series of floods followed by two years of severe drought. Without the much-needed water, both grain and livestock died, and the industries collapsed in financial ruin.<sup>83</sup> A smallpox epidemic followed at the Rancho San José.<sup>84</sup> Large numbers of Native Americans died and were buried where Ganesha Park is now located.<sup>85</sup>

Vejar had amassed a large debt by the 1860s, which he ultimately was unable to repay.<sup>86</sup> In 1864, his third of the Rancho was transferred to businessmen Louis Schlesinger and Hyman Tischler, who brought in Louis Phillips to oversee operations at the ranch. Ygnacio Palomares died in 1864, and his widow began to sell portions of the ranch to pay off family debts in the 1870s.<sup>87</sup> The Rancho San José was subsequently divided and ultimately dissolved.

Extant resources dating to the mid-19<sup>th</sup> century associated with the Rancho San José are mostly limited to the residences of significant Mexican settlers, such as Palomares and Alvarado, and

<sup>81</sup> Fryer, "Pomona Valley Before the Americans Came," 99-100.

<sup>82</sup> The last recorded internment was in 1954. Gravestones and markers were removed sometime between 1984 and 1994. McKenna et al, "A Preliminary Cultural Resources Examination of the Pomona High School Campus and Proposed Track and Field Improvements in Pomona, Los Angeles County, California," prepared for the Planning Center, November 2, 2012.

<sup>83</sup> Bess, 50.

<sup>84</sup> Garner, 73-76.

<sup>85</sup> The site is identified as CA-LAN-208. John Belmont and Timothy Seymour, "Smallpox, Poverty and Death at Ganesha Park," *Mt. San Antonio Historian*, Spring 1979; Mickey Gallivan, *Early Pomona* (Charleston, SC: Arcadia Publishing, 2007), 89.

<sup>86</sup> Norton B. Stern, "Louis Phillips of the Pomona Valley: Rancher and Real Estate Investor," *Southern California Quarterly* 65, no. 2 (Summer 1983), 171.

<sup>87</sup> Garner, 80; Brackett, 109.

associated features. These residences are located along historical paths and roads that would have served as transportation hubs during the Rancho period.

Known resources from this period include the Casa Primera (1837; 1569 N. Park Avenue), La Casa Alvarado (1840; 1459 Old Settlers Lane), and the Adobe de Palomares (1854; 491 E. Arrow Highway). These properties are all designated historical resources.



*Casa Alvarado, 1936. Los Angeles Public Library.*



## V. A GROWING COMMUNITY: SPADRA AND POMONA (1865-1887)

### Summary Statement

The Rancho San José dissolved in the 1860s as Anglo settlers acquired the divided ranch lands. The introduction of the railroad, availability of large swaths of land for sale, and early success of various agricultural pursuits signaled a shift away from ranching to early community settlement. Two communities in present-day Pomona were founded on the former ranch lands during the latter part of the 19<sup>th</sup> century: Spadra and Pomona. Pioneer settlers established schools, churches, and commercial buildings in the early downtown corridor and opportunistically built for expansion. Both Spadra and Pomona experienced early growth followed by periods of decline, but in the case of Pomona, ultimate success.

This context examines American-era influence in the region, as well as notable early pioneers, such as Louis Phillips, William Rubottom, and Thomas A. Garey, among others. It also discusses the early settlement of Spadra and Pomona and the impact of agriculture and rail transport.

### Historical Background

The 1860s ushered in a new era of development for the land that had comprised the Rancho San José. With the waning of the Rancho period, Southern California was transitioning away from Mexican influence. In the aftermath of the Civil War, many people from the southern United States relocated to the west, including Southern California and the Pomona Valley. At the Rancho San José specifically, several new investors moved into the area, including rancher Louis Phillips, following the death of Palomares and the transfer of Vejar's holdings.

Born in Poland of Jewish descent, Louis Phillips emigrated to the United States in 1849, where he changed his surname from Galefsky to Phillips.<sup>88</sup> Phillips became a naturalized American citizen in Los Angeles in 1852 and purchased a 2,400-acre portion of the San Antonio Ranch where he engaged in farming and raising livestock. In 1863, Phillips was hired by businessmen Louis Schlesinger and Hyman Tischler to run their new land holdings in the Rancho San José. Phillips settled into his new role on the ranch and began to cultivate several crops. In addition to ranching, Phillips grew hay, grain, barely, rye, wheat, grapes, citrus trees, and French plum trees, all with limited, if any, irrigation.<sup>89</sup>

Three years after taking control of the ranch, Phillips took out a \$30,000 mortgage and purchased the 12,000-acre holding from Isaac Schlesinger and Hyman Tischler.<sup>90</sup> Through successful cattle drives he repaid the loan the following spring. Phillips set out to make his new holdings a home, and in 1866 he married Esther Blake. The couple moved into the old Vejar residence (not extant).<sup>91</sup>

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<sup>88</sup> Stern, 168.

<sup>89</sup> Roy M. Fryer, "When the Americans Came to Pomona Valley," *The Quarterly: Historical Society of Southern California* 23, no. 3-4 (September-December 1941), 159-161.

<sup>90</sup> Louis Schlesinger died in 1863; his brother, Isaac Schlesinger, inherited his property.

<sup>91</sup> Stern, 178-179.



Louis Phillips, N.d. *Jewish Museum of the American West*.

Native Americans continued to reside in the area, primary near what is now Ganesha Park. It is possible that Phillips and/or other ranchers hired members of the Gabrielino/Tongva/Kizh and Costanoan Rumsen Ohlone Tribes during this period.<sup>92</sup>

As time proceeded, Phillips began to sell portions of his land to developers and farmers. Phillips sold 160 acres, including the Adobe de Palomares, to Charles Loop, where Loop went on to plant extensive vineyards. Loop and his friend Alvin Meserve also bought additional acreage on which they planted fruit and olive trees and are generally credited with the rapid growth of agriculture in the area.<sup>93</sup> Phillips also sold 250 acres of land to Richard Fryer, 70 acres to Robert S. Arnett, and 100 acres to William W. Rubottom, all significant early settlers in the area.

In 1875, Phillips built a three-story Second Empire style residence, known as the Phillips Mansion (2640 Pomona Boulevard).<sup>94</sup> This residence was the first brick home in the valley, with bricks made on site by Los Angeles pioneer brickmaker Joseph Mulally. The eight-room residence featured three-foot-thick walls, 16-foot-high ceilings, and six fireplaces. The building was estimated to cost over \$20,000 and featured modern amenities for the time, including gas lighting. Phillips lived in the residence for over 25 years, and the property remained in the Phillips family until the 1940s.<sup>95</sup>

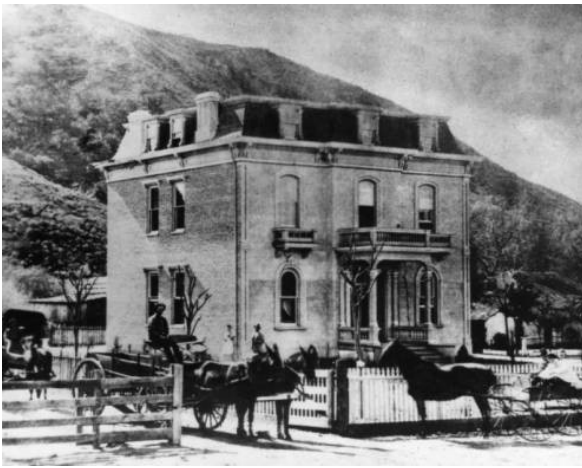
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<sup>92</sup> The Costanoan Rumsen Ohlone Tribe lived in the Central California Coastal area until the Tribe was forced to move to Southern California in 1864; "Costanoan Rumsen Tribal History," *History*, <http://www.costanoanrumsen.org/history.html> (accessed March 22, 2022).

<sup>93</sup> Brackett, 110-111.

<sup>94</sup> The Phillips Mansion was listed in the National Register in 1974.

<sup>95</sup> Stern, 183; Fryer, "When the Americans Came to Pomona Valley," 161; Historical Society of Pomona Valley, "Phillips Mansion," <https://www.pomonahistorical.org/phillips-mansion> (accessed on March 28, 2022).



Phillips Mansion, c. 1880 (left) and 2022 (right). *Pomona Public Library and HRG.*

## FOUNDING OF SPADRA

In 1868, William Rubbottom founded a new community named “Spadra,” named after the Spadra Bluffs in his home state of Arkansas.<sup>96</sup> By the 1860s, Spadra was growing into a nascent community, and had established itself as the voting and mailing center for the San Jose Township. Louis Phillips was made Postmaster and Spadra received mail three times a week.

Rubottom also erected a hostelry with a restaurant and tavern in the center of town (Rubottom Hotel, not extant), which served as a convenient stopping place for stagecoaches and wagon trains. Spadra was the halfway point between Los Angeles and San Bernardino, and it soon became the transportation hub of the valley. The Spadra Post Office was established in 1870 at the Rubottom Hotel before moving to the Caldwell General Store in 1874 then the George Egan Store in 1875.<sup>97</sup>

In 1867, the San Jose School District, later renamed the Spadra School District, was established by the County supervisors. Thirty-five students attended school the first year, which was held out of a large room in La Casa Alvarado. A second school district was established on the old Palomares land in 1871, and the school was moved west of the Spadra Post Office.<sup>98</sup>

In 1874, two acres of land were purchased from Rubottom and a two-story frame building was constructed; this school became the focus of social events in the community (not extant).<sup>99</sup>

<sup>96</sup> This area is now partially occupied by the California State Polytechnic University, Pomona.

<sup>97</sup> Plender, 28.

<sup>98</sup> Brackett, 103-104.

<sup>99</sup> Plender, 28.





Spadra School, N.d. *Pomona Public Library*.

In 1868, the first recorded death of an American in Spadra occurred, and because there was no Protestant cemetery in the valley, Louis Phillips provided a 2.5-acre plot of land for burials, which became known as the Spadra Cemetery (2850 Pomona Boulevard).<sup>100</sup> The Spadra Cemetery is one of the few remaining sites tied to the small Spadra village community. The San Jose Missionary Baptist Church was founded in Spadra in 1870, later moved to Pomona in 1883 (not extant).

Spadra continued to expand into the 1870s, and the population began to steadily climb following Louis Phillips's granting of fifty acres and a one-hundred-foot right-of-way across his ranch to the Southern Pacific Railroad in 1873.<sup>101</sup> Construction of the railroad began almost immediately. As railroad workers later recalled, no modern machinery was used for grading, moving dirt, or lifting tails, and the roadbed was prepared using plows, scrapers, and shovels. Railroad workers were of Anglo, Hispanic, and Chinese descent. Chinese workers were often forced to complete the most physically strenuous and dangerous jobs while working on the railroads.<sup>102</sup> Several rail workers, including engineers and the conductor, resided at the Rubottom Hotel while working on the railroad.<sup>103</sup>

The first train ran from Los Angeles to Spadra in 1874.<sup>104</sup> This signaled an end of wagon-trains and stage lines. Spadra Depot and several warehouses were constructed to accommodate the new railroad. The railroad facilitated the shipment of goods from Phillip's and other nearby ranches to Los Angeles. By 1875, Spadra ranked third in Los Angeles County in the number of imports, and

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<sup>100</sup> Stern, 178.

<sup>101</sup> Brackett, 114.

<sup>102</sup> Historic Resources Group, *SurveyLA: Chinese Americans in Los Angeles, 1850-1980*, prepared for the City of Los Angeles, October 2018, 13.

<sup>103</sup> Fryer, "When the Americans Came to Pomona Valley," 168.

<sup>104</sup> Pomona Centennial-Bicentennial Committee, *Pomona Centennial History*, August 1976, 14.

the community featured stores and services to accommodate miners and farmers.<sup>105</sup> In 1876, more than 12 million pounds of building materials and livestock arrived at Spadra.<sup>106</sup>

With the railroad, the service industry increased, and warehouses and blacksmith shops opened in the area. Directly across from the depot was Caldwell's General Store, the first brick building in the area.



Caldwell's General Store and Spadra Post Office. *Huntington Library.*

Early settlers in the area included merchants Charles and George Blake, blacksmith John Egan, Baptist minister Richard C. Fryer, and future state senator Alvin T. Currier, among others.<sup>107</sup> Of the early settlers in Spadra, most were Anglo, ten had Spanish surnames, and two had Chinese surnames. Additionally, there were at least two African American residents who worked at Spadra but lived in El Monte.<sup>108</sup> Most early citizens were engaged in agricultural pursuits.

However, the growth of Spadra ended as quickly as it began. Spadra served as the terminus of the railroad line for only a year and a half, and as such did not long remain the center of activity in the area. The extension of the railroad east to Colton ultimately led to the abandonment of Spadra by early settlers, and attention shifted to another new community in the valley: Pomona.<sup>109</sup>

## POMONA

Land opened for sale in the nascent town of Pomona in the 1870s. Following the purchase of holdings, many of the new landowners joined the first fraternal organization in the valley—the Order of Patrons of Husbandry—which sought to advance the cause of agriculture. Founded in 1873, the chapter was led by Thomas A. Garey, who was also the leader of the Los Angeles

<sup>105</sup> Plender, 22.

<sup>106</sup> Ricci Lothrop, 29.

<sup>107</sup> Fryer, "When the Americans Came to Pomona Valley," 162-167.

<sup>108</sup> Plender, 26.

<sup>109</sup> Spadra was annexed into the City of Pomona in 1955/1964. The Rubottom Hotel and Spadra Station were both demolished circa 1902.

Chapter. Born in Cincinnati, Ohio, Garey came to California in the early 1850s, settling in El Monte in 1852. He farmed land in La Puente, Rialto, and Los Angeles. Garey was the owner of the Cooperative Nursery and became renowned for his expertise in citrus cultivation. When early Pomona residents wanted to start a Grange chapter of their own, the Eureka Chapter (No. 66), they turned to Garey for advice.

In the summer of 1874, a general Grange meeting was held for the purpose of “attracting a more stable agricultural population which might support the potential market expansion that the railroad promised.”<sup>110</sup> They organized the Los Angeles Immigration and Land Cooperative Association (LAILCA) with Garey as president.<sup>111</sup> Other early members were mostly farmers that specialized in winemaking or citrus production. In 1875, LAILCA purchased over 2,750 acres of the former Vejar property from Louis Phillips. The community was named Pomona after the Roman goddess of fruit.

Early improvements, such as paved roads and a new reservoir, were completed within the year, as was the construction of a railroad station in the nascent community. The nucleus of the new town was centered on Fifth Street and Garey Avenue, which was demarcated with newly planted Monterey cypress trees. However, the community faced a minor setback by not purchasing water along with their land. Water was acquired later from the Palomares water supply, traveling to Pomona from four artesian wells and flowing through the town in open ditches.<sup>112</sup>

Potential buyers arrived by excursion train early in 1876 and were welcomed by a brass band and free meal at the Pomona Hotel. Opening day sales amounted to \$18,000 with the average lot price of \$64.<sup>113</sup> Although the town had an auspicious start, several years of drought and a disastrous fire briefly stalled the town’s growth. The land association exhausted all available funds and were unable to develop additional water sources, such as deep wells. The company collapsed and the property reverted to Louis Phillips in 1877.<sup>114</sup>

In 1882, Pomona had a fresh start when Reverend Cyrus Mills and Moses L. Wicks founded the Pomona Land and Water Company. The company purchased 2,400 acres of land from Phillips and, this time, secured water rights for the community. The sale stipulated that the developers could only sell land for \$150 an acre or more, to ensure they could pay Phillips back on their investment. The town of Pomona was firmly established. The nascent community was described in an advertisement by the Pomona Land and Water Company in the *Pomona Times-Courier* in 1882:

The Pomona Land and Water Company offers to settlers abundant water and fine irrigable valley land admirably adapted to all varieties of domestic and foreign grapes and all semitropic and deciduous fruits. Orange, lemons, and limes flourish to the highest degree from all smut and scale.... Pomona, a village of about 400 inhabitants, contains a fine and extensive school, churches, railroad depot, telegraph office, express office, nurseries, lumber yard, brick yard, etc., already in

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<sup>110</sup> Ricci Lothrop, 34.

<sup>111</sup> Other early members included J.E. McComas, J.T. Gordon, Milton Thomas, George C. Gibbs, H. J. Crow, and R. M. Towne.

<sup>112</sup> Fryer, “When the Americans Came to Pomona Valley,” 173.

<sup>113</sup> Ricci Lothrop, 36.

<sup>114</sup> Dennis Aronson, “The Pomona Street Railways in the Southern California Boom of the 1880s,” *Southern California Quarterly* 47, no. 3 (September 1965), 245-267; Stern, 182; Fryer, “When the Americans Came to Pomona Valley,” 173.

operation. The work of development is rapidly pressed forward and all seeking desirable homes are invited to visit the tract, investigate, and invest.<sup>115</sup>

The population of Pomona swelled from 250 in 1883 to 1,500 in 1885.<sup>116</sup> In 1885, the Atchison, Topeka, and Santa Fe Railroad Company built a line through the Pomona Valley, and a new railroad station was opened there in 1886.<sup>117</sup>



Civil Engineers and Surveyors; Real Estate and Insurance in Pomona, c. 1887. *Pomona Public Library*.

## BOOM OF THE 1880S

Like many other Southern California towns, Pomona underwent a real estate and population boom in the late 1880s, partially fueled by rate wars between the Southern Pacific and Santa Fe Railroads. The railroad was incredibly successful in 1887, the year after the new railroad station was built. In December of 1887, the business at the depot for a single day was the largest recorded to that point, at over \$2,888.<sup>118</sup>

As recorded by the *Pomona Weekly Times*, by 1886 “the hamlet had crossed the urban threshold: it was a city.”<sup>119</sup> Although slow at first, the population jumped in 1887 to over 3,500 citizens. That year alone, \$300,000 worth of construction was initiated.<sup>120</sup> As recorded in the *Pomona Times-Courier* in December of 1887:

<sup>115</sup> The Pomona Land and Water Company Advertisement, *Pomona Times-Courier*, November 25, 1882, 2.

<sup>116</sup> Stern, 182; Fryer, “When the Americans Came to Pomona Valley,” 173-174.

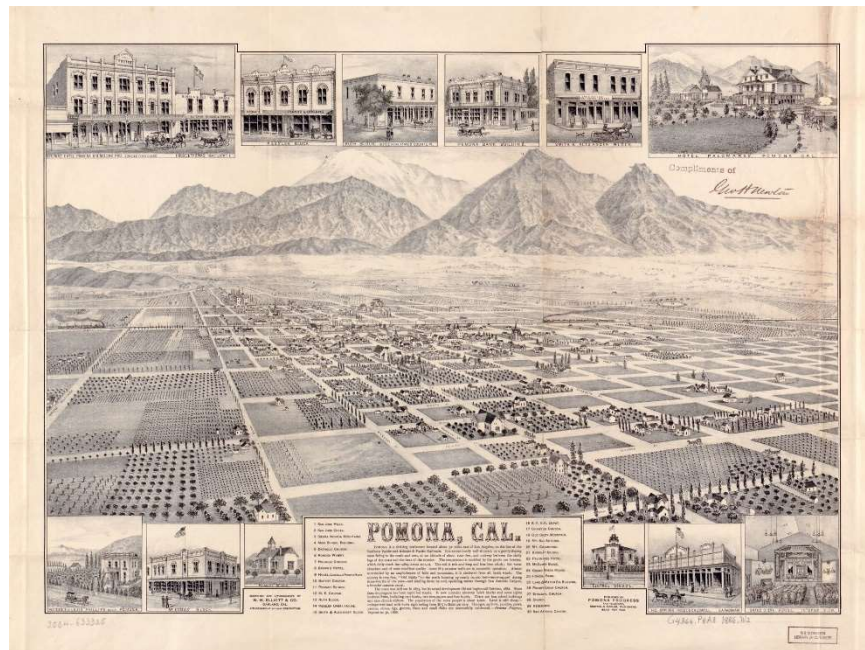
<sup>117</sup> Fryer, “When the Americans Came to Pomona Valley,” 170.

<sup>118</sup> “Town and Country,” *Pomona Times-Courier*, December 3, 1887, 5.

<sup>119</sup> Ricci Lothrop, 38.

<sup>120</sup> Ricci Lothrop, 41.

Then, in Pomona the other day we were... driven to Pomona Heights from which a beautiful view of the town, valley and mountain range behind is presented. A street railroad being built to the Heights and numerous improvements are being made there that will make it one of the most attractive places in the country. Pomona has got the boom, and she has got it bad.<sup>121</sup>



Map of Pomona, 1886. *Library of Congress.*

As the population of Pomona swelled, subdivisions multiplied. These subdivisions were made possible by new street railways, which were mostly built between September 1887 and May 1888.<sup>122</sup> Landowners strategically positioned their new subdevelopments near street railways and mule cars. As routes linked the central nucleus of the town with available lots for sale in the outskirts of town, the boundaries of the young community expanded.

As the population of Pomona grew and diversified, development of the town accelerated. The Land and Water Company had spent \$400,000 and disposed of 4,000 acres of land with water. In 1885, 1.2 million bricks were used in Pomona.<sup>123</sup> In 1887, *The California Architect and Building News* recorded that “the demand for building material [in Pomona] is so great that a number of carpenters are compelled to suspend operations, awaiting the arrival of some kinds of lumber.”<sup>124</sup>

<sup>121</sup> “Town and Country,” *Pomona Times-Courier*, December 3, 1887, 5.

<sup>122</sup> Aronson, “The Pomona Street Railways in the Southern California Boom of the 1880s,” 252.

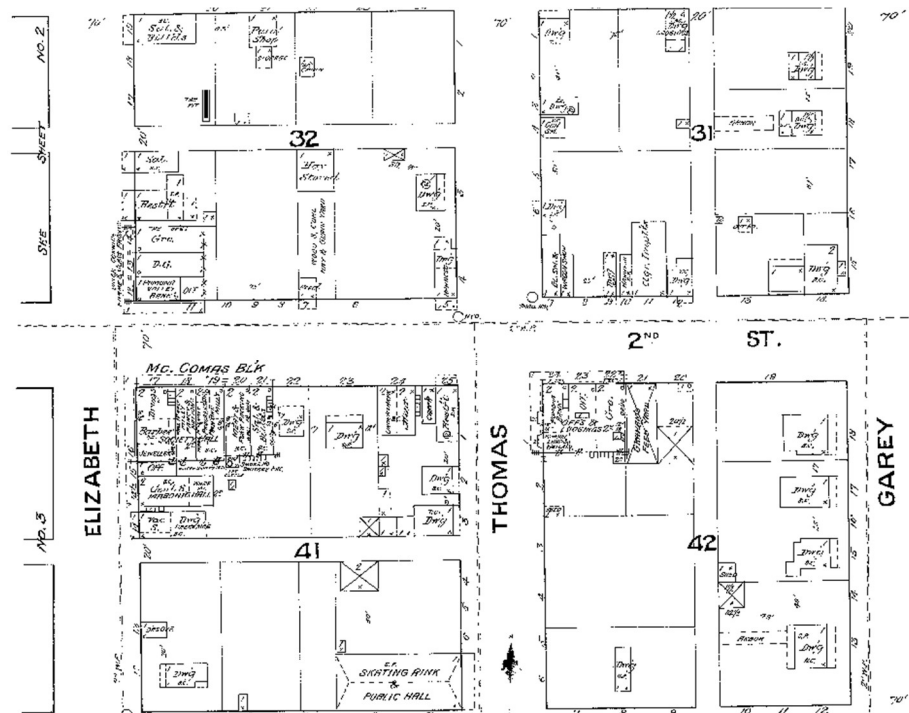
<sup>123</sup> Brackett, 127.

<sup>124</sup> *The California Architect and Building News* 8, no. 8, August 15, 1887, 110.



Main Street in Pomona Looking North, 1887. *Pomona Public Library.*

Sanborn Fire Insurance maps from 1887 show the effects of the real estate and population boom. Downtown Pomona was composed of approximately five blocks from east to west and three blocks north to south. There was significant growth eastward, with buildings now occupying the area from Bertie Street to the north, 5<sup>th</sup> Street to the south, Louisa Street to the east and Parcels Street to the west. Buildings were concentrated in the area around Second and Main streets.



Sanborn Fire Insurance Map of Pomona, 1887. *Los Angeles Public Library.*

Pomona boasted a wide variety of services including general stores, groceries, barbers, a gentleman's merchandise store, a restaurant, and a bakery. A bank, church, large skating rink, and public hall were also centered in this early downtown area. Period photographs prior to 1888 show a combination of Italianate-style, two-story brick buildings and small vernacular wood buildings. A map from 1886 shows a general overview of Pomona as well as renderings of significant buildings therein.

### **AGRICULTURE: VITICULTURE AND EARLY CITRUS CULTIVATION**

As Pomona grew, its economic pursuits also diversified, shifting from ranching to agriculture. Viticulture was a particularly lucrative business in early Pomona, and in the 1880s residents increasingly turned to growing Mission grapes. In 1884, cooper and vintner John Westphal built a two-story brick storehouse, cellar, and distillery in Pomona immediately north of the railroad tracks (not extant). The winery processed grapes from across the Pomona Valley, including the San Antonio Winery in downtown Pomona.

During the first year of business, the Westphal winery crushed over 150 tons of grapes and manufactured over 25,000 gallons of wine. In 1886, Westphal sold his winery to prominent valley growers George M. McClary and Fred J. Smith, who formed the Pomona Wine & Distillery Company. The company expanded its holdings with an industrial winery building constructed between 1887-1888 (413 W. Commercial Street).



Vineyards and Citrus Trees in Pomona, 1889. *Pomona Public Library.*

Another early vintner in the area was the pioneer Grat N. Mirande. Mirande had previously worked in the livestock industry with over 9,500 sheep, one of the largest flocks in the valley.<sup>125</sup> Mirande decided to transition to the wine industry and planted a 30-acre vineyard near the intersection of Garey Avenue and Alvarado Street. A native of France, Mirande experimented

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<sup>125</sup> Bess, 50.



with his harvest, including grafting stocks and blending wines.<sup>126</sup> By the late 1880s, grape cultivation and wine making was the leading industry in town.

Fred J. Smith and J. A. Packard also planted grapes on their large land holdings. The most popular grapes planted were Mission grapes, originating from the San Gabriel Mission vineyards. Vineyards required irrigation, which led to early improvements of agricultural fields. With proper irrigation, as many as ten tons of grapes could be grown per acre. Following their harvest, grapes were stored in cool and dry areas that were safe from frost. In addition to wine making, grapes were also used to produce raisins. Raisins were popular in the United States, and demand grew in the 1880s. In 1882, 250,000 boxes of raisins were produced in California alone.<sup>127</sup>

Another crop also replaced the vineyards: olives. Reverend Charles F. Loops is credited with planting the first grove of olive trees in 1876 with a first crop in 1884. Pomona was soon acclaimed as “the home of the American olive.”<sup>128</sup> The Howland Brothers’ olive mill was the largest in the United States.<sup>129</sup>

Other farmers turned to growing deciduous fruit, which was well suited to the Mediterranean climate of the Pomona Valley. Crops included apricots, peaches, plums, pears, and apples. The fruit was dried at first, but later a cannery was required to handle the fruit.<sup>130</sup>

Citrus trees, particularly orange trees, were first planted in the area by the Palomares family in the 1870s, and later by James Loney and R. F. House in 1881. In 1883, Frank P. Firey planted the first navel orange on the Kingsley tract, where irrigation was available. By 1885, 660 acres were under cultivation, although oranges did not take off as a major crop until a few years later.<sup>131</sup>

## **POPULATION, IMMIGRATION, & EXCLUSIONARY POLICIES IN THE LATE 19TH CENTURY**

The introduction of railroad lines both to and throughout the State of California brought scores of immigrants to the Pacific Coast. Many Chinese workers who had played a critical role in the construction of the railroad remained in Southern California and found work in communities that had been established along the rail lines. However, many Chinese immigrants encountered antipathy due to their willingness to accept lower wages for more physically demanding jobs.

Many white laborers and politicians vocally complained about Chinese immigration and sometimes resorted to violence against Asians. Workers argued that an oversupply of Chinese laborers lowered wages and took jobs away from white workers. California labor leader Denis Kearney famously argued in the 1870s and 1880s that Chinese laborers were tools of wealthy capitalists who conspired to destroy working class laborers. He frequently ended his speeches by saying “and whatever happens, the Chinese must go.” Meanwhile, politicians opposed civil rights for Asian immigrants and engaged in fearmongering by claiming that

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<sup>126</sup> Lehman, 56-58.

<sup>127</sup> Bess, 52.

<sup>128</sup> Pomona Centennial Committee, *Pomona Centennial History*, 74.

<sup>129</sup> Pomona Centennial Committee, *Pomona Centennial History*, 74.

<sup>130</sup> Bess, 56.

<sup>131</sup> Todd Memorial Chapel, *The Story of Our Pomona* (Pomona, CA: Todd Memorial Chapel, 1940), 14-16.



Chinese people spread germs for which they were immune but white people were not.<sup>132</sup>

Prior to 1875, states managed immigration, but that practice ended when the United States Supreme Court held it to be a federal matter.<sup>133</sup> Following that decision, federal lawmakers passed the Page Act.

The Page Act of 1875 was the product of many political factors, including concerns over involuntary servitude, declining wages in the labor market, prostitution, and popular racist stereotypes about people of Asian descent. The act established three different goals. First, it authorized the use of federal agents at immigration ports to search and question “any subject of China, Japan, or any Oriental country” to determine if that person had come “without their free and voluntary consent, for the purpose of holding them to a term of service.” If agents suspected that the person had come involuntarily to engage in “lewd and immoral purposes” while in the U.S., they could be expelled. Second, it effectively banned the immigration of Chinese women by portraying most of them as arriving in the U.S. solely to work as prostitutes. Finally, the act banned people who had been convicted of felonies in their home country from immigrating to the United States.<sup>134</sup>

Seven years later, Congress went further and banned the entrance of Chinese laborers with the passage of the Chinese Exclusion Act in 1882, which was enacted in response to labor agitation against Chinese immigrants in California and growing racism in the United States overall.<sup>135</sup> The Chinese Exclusion Act barred practically all Chinese immigrants from entering the United States for ten years, excepting only diplomats and their servants.<sup>136</sup> It was the first federal law ever passed banning a group of immigrants based solely on race or nationality. The law also prevented Chinese immigrants from becoming American citizens, making Chinese residents in the United States permanent aliens.<sup>137</sup> The Scott Act, which was enacted in 1888, expanded upon the Chinese Exclusion Act by barring reentry to the United States after leaving, making it virtually impossible for Chinese merchants who had settled in America to ever reunite with their families.

In Pomona, although only seven residents of Chinese descent were enumerated in the 1880 Census, there was a small village of Chinese residents by the mid-1880s. Chinese residents in Pomona were employed as agricultural laborers, cooks, and laundrymen. At one point, there was a village of 20 to 30 Chinese residents in Pomona, known as Chinatown, that was located on Gordon Street between Commercial Street and Monterey Avenue.<sup>138</sup> Composed of approximately

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<sup>132</sup> National Park Service, “Ulysses S. Grant, Chinese Immigration, and the Page Act of 1875,” Ulysses S. Grant National Historic Site, <https://www.nps.gov/articles/000/ulysses-s-grant-chinese-immigration-and-the-page-act-of-1875.htm> (accessed March 2022).

<sup>133</sup> The following discussion has been excerpted and adapted from David M. Reimers, “Johnson-Reed (Immigration Restriction) Act (1924),” in *Encyclopedia of U.S. Labor and Working Class History* 1: A-F, ed. Eric Arnesen (New York: Routledge, 2007), 721-723, and supplemented with block quotes from additional sources.

<sup>134</sup> National Park Service, “Ulysses S. Grant, Chinese Immigration, and the Page Act of 1875.”

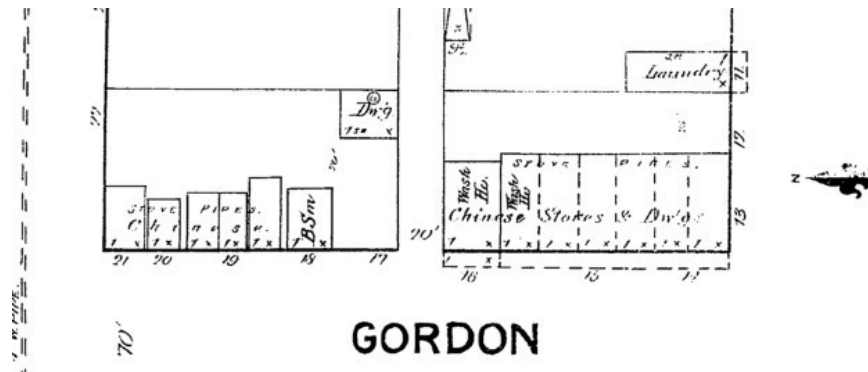
<sup>135</sup> “Johnson-Reed (Immigration Restriction) Act (1924),” 721-723.

<sup>136</sup> The following discussion has been excerpted and adapted from Andrew Gyory, “Chinese Exclusion Acts,” in *Encyclopedia of U.S. Labor and Working Class History* 1: A-F, ed. Eric Arnesen (New York: Routledge, 2007).

<sup>137</sup> The Chinese Exclusion Act was subsequently renewed in 1892 and 1902 and made permanent in 1904. The law, which remained in effect for over sixty years before it was repealed, set a precedent for all future anti-immigration laws in the United States; Gyory, “Chinese Exclusion Acts.”

<sup>138</sup> Garner, 172.

eight buildings, this area is labeled as “Chinese Stores and Dwellings” in the 1888 Sanborn Fire Insurance map.<sup>139</sup> Song Sing, a male domestic servant employed by Louis Phillips, was one of the first Chinese residents in Pomona.



Sanborn Fire Insurance Map of Chinese Stores on Gordon Street, Pomona, 1888. *Los Angeles Public Library.*

Influenced by the greater Anti-Chinese sentiment of the United States, prejudice against Chinese residents in Pomona was widespread at this time. In 1886, Pomona residents organized the Pomona Branch of the Nonpartisan Anti-Chinese League. The league sought four actions against the Chinese in Pomona: to withdraw patronage from Chinese laborers and merchants; to patronize the two American laundries instead of Chinese laundries; to replace Chinese labor by white labor; and to discriminate in favor of American goods.<sup>140</sup>

Although the bulk of the exclusionary policies enacted during this period were focused on barring Chinese immigrants, Native Americans also found themselves barred from their own land under a uniquely circular policy. The Dawes Act, which was passed in 1887, allowed the United States government to break up Native American tribal lands and return them to Native Americans under the guise of distributing the land as individual plots. It was hoped that such a distribution might encourage Native Americans to develop the land through agriculture or farming, and hopefully assimilating Western culture in the process. However, Native American tribes already controlled the land they were receiving – now at a fraction of its original acreage, and in a condition often unsuitable for farming.

Reformers saw the Dawes Act as the best solution for the “Indian Problem.” By “killing the Indian to save the man,” it was supposed to transform Indians into yeoman farmers and help them achieve a level of civilization (as defined by federal lawmakers) necessary for incorporation into American society. Some took advantage of this mandate and became successful farmers and ranchers. But for the most part, the Dawes Act dealt a decisive blow to their subsistence cultures, rendering many American Indians landless and homeless.<sup>141</sup>

<sup>139</sup> Sanborn Fire Insurance Map, Pomona, April 1888, Sheet 4, Los Angeles Public Library.

<sup>140</sup> Brackett, 173.

<sup>141</sup> “Native Americans,” in *Encyclopedia of U.S. Labor and Working Class History* 1: A-F, ed. Eric Arnesen (New York: Routledge, 2007): 988-991.

Although Native Americans controlled about 150 million acres of land before the Dawes Act, they lost the majority of it due to these allotment divisions and selling of surplus.<sup>142</sup> In Pomona, there was a small number of Native Americans in the city, mostly employed as farm laborers or in domestic service.

In Pomona, Sanborn Fire Insurance maps and early Census records also reveal a majority Spanish surname population in the 1880s. Approximately 649 out of the 1,000 people enumerated in 1880 were of Mexican or Californio<sup>143</sup> heritage and nearly all of them were employed as farmers or farm laborers. There were few Black residents in 19<sup>th</sup> century Pomona; one known resident was Garnet Gillespie Cezar. Garnet Gillispie Cezar owned the Q. T. Saloon at 166 S. Gordon (not extant) and lived at 390 W. Center Street (not extant) with his wife Melissa. The New York-born Cezar served as a sergeant in the Civil War, before moving to California in 1879, where he worked as a barber. Cezar lived in Pomona from 1884 to 1900.



G. Gill Cezar Q.T. Saloon Advertisement, 1898. *Pomona City Directory*.

<sup>142</sup> National Park Service, "The Dawes Act."

<sup>143</sup> Californios were the group of people who inhabited then-Alta California before the United States' annexation of the state. The majority of those who identified as Californio were of Spanish or Mexican origin. For additional information see: Leonard Pitt, *The Decline of the Californios* (Berkeley, CA: University of California Press, 1966).

## Theme: Residential Development

During the population and real estate boom of the 1880s, residential development accelerated in Pomona. In 1887 alone, the town's construction averaged 50 houses per month.<sup>144</sup> Early subdivisions included the Bailey & Bishop subdivision of the Bingham Tract; H. N. Farley's subdivision of the Bingham Place; House, Cason & Loney's subdivision of the Orange Grove Tract; H. Hanson's Subdivision of the Rice Tract and Lot 9; the Pomona Land & Water Co.'s Subdivision of the Bingham Tract; and Charles French's subdivision of the Burbank Tract. Many of these subdivisions were connected with the downtown area via street railways and mule cars. As recorded in the *Pomona Times-Courier* in 1887:

J. E. Packard's Orange Grove Tract, between the railroad and the San Jose Hills is being subdivided into ten-acre tracts and streets laid out and graded. Mr. Packard has opened up Holt Avenue nearly to Spadra and is doing some good street work. The tract comprises some 477 acres and will be put on the market as soon as water is popped to the tract, probably in three to four weeks. The water pipe has been ordered. Lumber is now on the ground for four large barns, which are to be built at once.<sup>145</sup>

Many residences in downtown Pomona constructed during the 1880s were located on streets that intersected with Second Street, including Thomas, Garey, and Louisa streets. Popular architectural styles for this period included the Queen Anne, Folk Victorian, Italianate, and Second Empire styles. Residences situated in the downtown area were typically modest, single-story buildings, whereas more elaborate buildings were slightly separated.

Extant residences that pre-date 1888 are rare in the downtown core of Pomona. Historical images and Sanborn Fire Insurance Maps provide some information on the style and location of these downtown residences. One known residence from the period was owned by an early medical professional in Pomona, Doctor Crank. It was constructed in 1887 at the corner of Garey Avenue and Center Street (not extant).



Crank Residence at 378 N. Garey, 1887. *Pomona Public Library*.

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<sup>144</sup> Ricci Lothrop, 41.

<sup>145</sup> "Town and Country," *Pomona Times-Courier*, December 3, 1887, 5.

## ELIGIBILITY STANDARDS

### Summary Statement of Significance

Resources significant under this theme convey early patterns of development and settlement in Spadra and Pomona. They generally consist of small single-family residences that were located along historic routes and in the downtown area, and farmhouses built to serve agricultural pursuits. Properties evaluated under this theme may be significant for their association with the earliest periods of residential development in Spadra and Pomona; for an association with a specific ethnic or cultural group or a person important in local, state, or national history; or as the site of an important event in history.

|   |   |
|---|---|
| <b>Period of Significance</b>               | 1865-1887   |
| <b>Period of Significance Justification</b> | Broadly covers the earliest period of residential development in Spadra and Pomona.   |
| <b>Geographic Location</b>                  | Citywide. Resources associated with this theme may be located in the historic downtown of Pomona, centered on Second Street, while farmhouses are scattered throughout city limits.   |
| <b>Criteria</b>                             | NR: A/B   CR: 1/2   Local: 1/2/9  |
| <b>Associated Property Types</b>            | Residential: Single Family Residence/Multi-Family Residence/Ancillary Building.   |
| <b>Property Type Description</b>            | Significant property types are those representing important periods of early residential development in Spadra and Pomona. These properties are relatively rare and are typically single-family residences, although they may also be multi-family residences, such as boarding houses or worker housing, or ancillary buildings, such as carriage houses and servants' quarters. |

### Eligibility Standards:

- Dates from the period of significance; and
- Has a proven association with an event important in history; or
- Represents an important pattern or trend in residential development from the period, or a particular facet of Pomona residential development; or

- Represents a rare remaining example of an early period of settlement/residential development; or
- Has a proven association with a significant person's productive life, reflecting the time period when they achieved significance; or
- Has a proven association with a specific ethnic or cultural group

**Character-Defining/Associative Features:**

- Retains most of the essential physical and character-defining features from the period of significance
- May also be significant for association with an important early settler or pioneer
- May be a rare remaining example of a residential building type (ex. farmhouse, boarding house, worker housing)
- May be significant for association with the early local Chinese community
- May be a rare remaining example of residential development from the community of Spadra
- May also be significant under themes within the Architecture and Design context

**Integrity Considerations:**

- At a minimum, should retain integrity of Location, Design, Feeling, and Association, due to the rarity of resources from this period.
- Some original materials may be altered or removed if the property retains the majority of the features that illustrate its style in terms of massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation.
  - For very early examples, which are increasingly rare, there may be a greater degree of alterations or fewer extant features than later examples.
- Setting may have changed (surrounding buildings and land uses).

## Theme: Commercial Development

As the population grew in Spadra, then Pomona, commercial development also took off in the nascent communities to accommodate residents' needs. Two of the earliest business owners were William Rubottom, with his Spadra Hotel, and Louis Phillips, who developed several business buildings in downtown Pomona. Phillips built the Phillips Block and the Peoples' Bank Block at Second and Thomas streets, and the National Bank of Pomona Building at Second and Main streets.<sup>146</sup> Commercial buildings were typically one- to three-story buildings that were frequently vernacular, but occasionally adopted common architectural styles of the period, such as Italianate.

The railroad continued to be a major player in Pomona's economy and set records into the 1880s. Early commercial buildings were typically located near the station, and included general stores, groceries, barbers, gentleman's merchandise store, restaurants, and bakeries. Commercial buildings were centered around the new city center on Second Street.

Pomona was the hub of agricultural, commercial, and retail activity in the Pomona Valley, and early stores fulfilled the needs associated with a new community. The town's first hardware store, located on the Hoffman and Ulery Block, was founded on Second Street circa 1885 by W.D. and E. J. Vawter and John Johnson (502-516 W. Second Street). It later served as a hay, seed, and fuel store, and was in operation for over 20 years. Another early shop was Marshall's Place, a hay, feed, and grain store with a feed mill to the rear founded in 1886 (528 W. Second Street). The building later served as a saloon and pool hall.<sup>147</sup>

The McComas Block, built in 1886 (280-296 W. Second Street) and the Oxarat Block (248-266 W. Second Street), built pre-1885, are two additional extant early commercial buildings in downtown Pomona.<sup>148</sup> Other early businesses in Pomona included groceries, paint shops, cobblers, and barber shops among others.

Visitors and people moving to the community required short-term housing options. Consequently, several hotels were founded in the community, including the Pomona Hotel, Brown's Hotel, and the Des Moines Hotel. One of the most elaborate buildings in Pomona was the Palomares Hotel. Originally constructed in 1885 by the Pomona Land and Water Co., it was enlarged to 132 rooms in 1887 under new ownership by a syndicate of Pomona businessmen. The three-story Victorian style building featured large verandas and balconies with wood detailing and a large cupola at its center. The Palomares Hotel was the site of much social activity for the town as well as offering visitors (and potential real estate buyers) a sophisticated hospitality experience. The hotel was destroyed by a fire in 1911.

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<sup>146</sup> Stern, 186-187.

<sup>147</sup> Both of these buildings are contributors to the Edison Historic District, which is listed in the National Register.

<sup>148</sup> Diann Marsh, "Edison Historic District," National Register of Historic Places Nomination Form, United States Department of the Interior, National Park Service (August 1986).



Palomares Hotel, circa 1885 (left) and 1887 (right). *Pomona Public Library*.

As the population grew and people increasingly sought loans and investments, banks and financial institutions were established in Pomona. The first bank founded in the nascent town was the Pomona Bank, established in 1883 and located in the Palmer Building. A few months later, the Pomona Valley Bank was organized. In 1886, it was reorganized as the First National Bank of Pomona. The People's Bank was founded in 1887.<sup>149</sup>

## ELIGIBILITY STANDARDS

### Summary Statement of Significance

Resources that are eligible under this theme may be significant as the site of an important event in history, or as a rare or remnant example of early commercial development in the Spadra or Pomona. Very few examples of early commercial development are extant, and many have been altered over the years. Early commercial buildings are typically small store buildings centered around Second Street in downtown Pomona.

|   |   |
|---|---|
| <b>Period of Significance</b>               | 1865-1887   |
| <b>Period of Significance Justification</b> | Broadly covers the earliest period of commercial development in Spadra and Pomona.  |
| <b>Geographic Location</b>                  | Citywide. Resources associated with this theme are concentrated in the historic downtown of Pomona, centered on Second Street.  |
| <b>Criteria</b>                             | NR: A   CR: 1   Local: 1/9  |
| <b>Associated Property Types</b>            | Commercial: One-story Building; One-story Commercial Storefront Block; Mixed-use Building; Mixed-use Commercial Block; Retail store; Commercial Office; Bank; Designed landscape feature. |

<sup>149</sup> Brackett, 157.



**Property Type Description**

Commercial property types include the one-story building, consisting of one or more storefronts, and the multi-story mixed-use building, consisting of storefronts on the ground floor and offices, meeting spaces, or residential units above. One-story buildings were often called storefront blocks, while the multi-story mixed-use buildings were commonly known as commercial or business blocks.

**Eligibility Standards:**

- Dates from the period of significance; and
- Has a proven association with an event important in history; or
- Represents an important pattern or trend in commercial development from the period, or a particular facet of Pomona's commercial development; or
- Represents a very early period of commercial development; or
- Has a proven association with a significant person's productive life, reflecting the time period when they achieved significance; or
- Has a proven association with a specific ethnic or cultural group

**Character-Defining/Associative Features:**

- Retains most of the essential physical and character-defining features from the period of significance
- May be significant for association with an important early settler or pioneer
- May be significant for association with an important early business or commercial use
- May be a rare remaining example of a commercial building type (ex. hotel, bank, general store, commercial block)
- May be significant for association with the early local Chinese community
- May be a rare remaining example of commercial development from the community of Spadra
- May also be significant under themes within the Architecture and Design context

**Integrity Considerations:**

- At a minimum, should retain integrity of Location, Design, Feeling, and Association, due to the rarity of resources from this period
- Replacement of storefronts is a common and acceptable alteration

- Setting may have changed (surrounding buildings and land uses)
- Original use may have changed
- Storefront signage may have changed

## Theme: Civic and Institutional Development

As the population of Spadra and Pomona grew, civic and institutional development kept apace to provide new residents with required services.

Newspapers promoted Pomona's growth and spread information about Spadra and Pomona, connecting them with the greater Southern California region. In 1882, the *Pomona Times* was first published, later succeeded by the *Pomona Progress* in 1885. The *Pomona Courier* was formed in 1883, and the two newspapers combined to form the *Pomona Times-Courier* shortly thereafter. Other short-lived newspapers in Pomona included the *Pomona Review*, *Pomona Rustler*, *Pomona Register*, and *Pomona Telegram*.<sup>150</sup>

The first school in the San Jose School District was founded in 1867. Between 1867 and 1888, students in the area increased from 35 students to over 500. The Central School was erected in 1876, partially financed by the Odd Fellows, who also used the space for meetings (not extant).<sup>151</sup> Following this, several additional schools were built to accommodate the rapidly growing population in Pomona.



Central School, c, 1877. *Pomona Public Library*.

Pomona College was founded in 1887 by Reverend Sumner and Reverend Sheldon of Pomona, along with a few other early executive committee members. That year, the committee for Pomona College opened bids for architects to submit plans for the first building of the college. The best plan was to be submitted to presidents of eastern college for criticism.<sup>152</sup> The first

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<sup>150</sup> Brackett, 167-168.

<sup>151</sup> Ricci Lothrop, 52.

<sup>152</sup> "Town and Country," *Pomona Times-Courier*, December 3, 1887, 5.

classes were held in a five-room house known as Ayer Cottage in 1888 (not extant) before moving to Claremont.

The town also boasted several churches that were established during this period. The first Methodist service was held in 1876 in the Southern Pacific Railway Station; however, the following year, the elaborate First Methodist Church was constructed on land donated by J. E. McComas. The original congregation of the Baptist Church in Spadra moved to Pomona in 1883. In 1884, they constructed the First Baptist Church on the corner of Park Avenue and Fourth Street (not extant). On May 26, 1887, the Reverend C. B. Sumner organized the First Congregational Church. They met in the Opera House until a church could be constructed. Reverend Sumner eventually resigned to devote all his time to creating Pomona College.

Fraternal organizations were also founded during this period. Two lodges of the fraternities included the Independent Order of Odd Fellows (1876), Free and Accepted Masons (1878), Aetna Lodge of the Knights of Pythias (1884), and the State Militia (1887), many of whom later volunteered for service in the Spanish-American War. These fraternities met in various locations, including public spaces, such as the Opera House, and private residences.<sup>153</sup>

The Pomona Fire Department was organized in 1884. It consisted of 75 volunteer firemen, two hand-drawn hose reels, one ladder wagon, and one chemical cart. The department operated out of the Fire Hall, located at the corner of First and Main streets.<sup>154</sup>

*There are no known extant built resources related to civic and/or institutional development from this period in the City of Pomona.*

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<sup>153</sup> Brackett, 127; 166.

<sup>154</sup> Todd, 13.

## Theme: Industrial Development

Development during this period also reflected the growing diversification of industry in the area, which expanded to accommodate new construction projects as well as various agricultural pursuits. Many of the earliest industrial buildings were associated with the storage and shipment of goods near the railroad, or with the processing of grapes and citrus. In 1883, Phillips built a large brick warehouse on First and Main Streets alongside the railroad tracks for use as a grain and wool storage facility (not extant). He also built a large barn in the area between Spadra and Pomona. Winemaking was a significant early business in Pomona.

The Pomona Wine & Distilling Company's winery (c. 1887-1888) at the northwest corner of Park Avenue and Commercial Street is still extant. The building was used in 1895 for olive pickling and lemon curing, in 1906 as a marmalade factory, steam laundry, and auto repair shop, and in 1928 as a furniture storage building. It is currently known as Payne's Garage. The building itself has been expanded and altered over time to accommodate its various occupant uses. In addition to food packing and wineries, other early industrial properties in Pomona included steam laundries, lumber mills, warehouses, and storage buildings.



Pomona Wine & Distilling Company/Payne's Garage, N.d. *Pomona Public Library*.

### ELIGIBILITY STANDARDS

#### Summary Statement of Significance

Resources that are eligible under this theme may be significant as the site of an important event in history, or as a rare or remnant example of early industrial development in Spadra and Pomona. Very few examples of early industrial development are extant, and many have been altered over the years. Early industrial buildings are typically associated with the early growth of agriculture in the city, in regard to citrus, deciduous fruit, and viticulture.

|   |  |
|---|--|
| <b>Period of Significance</b>   | 1865-1887  |
| <b>Period of Significance Justification</b>   | Broadly covers the earliest period of industrial development in Spadra and Pomona.   |
| <b>Geographic Location</b>  | Citywide. Resources associated with this theme are concentrated around the edges of the historic downtown of Pomona.   |
| <b>Criteria</b>   | NR: A    CR: 1    Local: 1/9   |
| <b>Associated Property Types</b>  | Extant resources related to cash crop industries are now rare and may include packing houses, remnants of groves or orchards, and associated farm structures.                          |
| <b>Property Type Description</b>  | Industrial property types from the period may include packing houses, remnants of groves or orchards, and associated farm structures, such as vats, tanks, warehouses, and/or offices. |
| <b>Eligibility Standards:</b>   |  |
| <ul style="list-style-type: none"> <li>• Dates from the period of significance; and</li> <li>• Has a proven association with an event important in history; or</li> <li>• Represents an important pattern or trend in industrial development from the period, or a particular facet of Pomona's industrial development; or</li> <li>• Represents a very early period of industrial development; or</li> <li>• Has a proven association with a specific ethnic or cultural group</li> </ul>  |  |
| <b>Character-Defining/Associative Features:</b>   |  |
| <ul style="list-style-type: none"> <li>• Retains most of the essential physical and character-defining features from the period of significance</li> <li>• May be significant for association with an important early industry or industrial use (ex. agriculture, winemaking, food processing or storage)</li> <li>• May be a rare remaining example of an industrial building type (ex. mill, packing house, cannery, distillery)</li> <li>• May be a remnant of an early commercial orchard or grove</li> <li>• May be significant for association with the early local Chinese community</li> <li>• May be a rare remaining example of industrial development from the community of Spadra</li> </ul> |  |

- May also be significant under themes within the Architecture and Design context

**Integrity Considerations:**

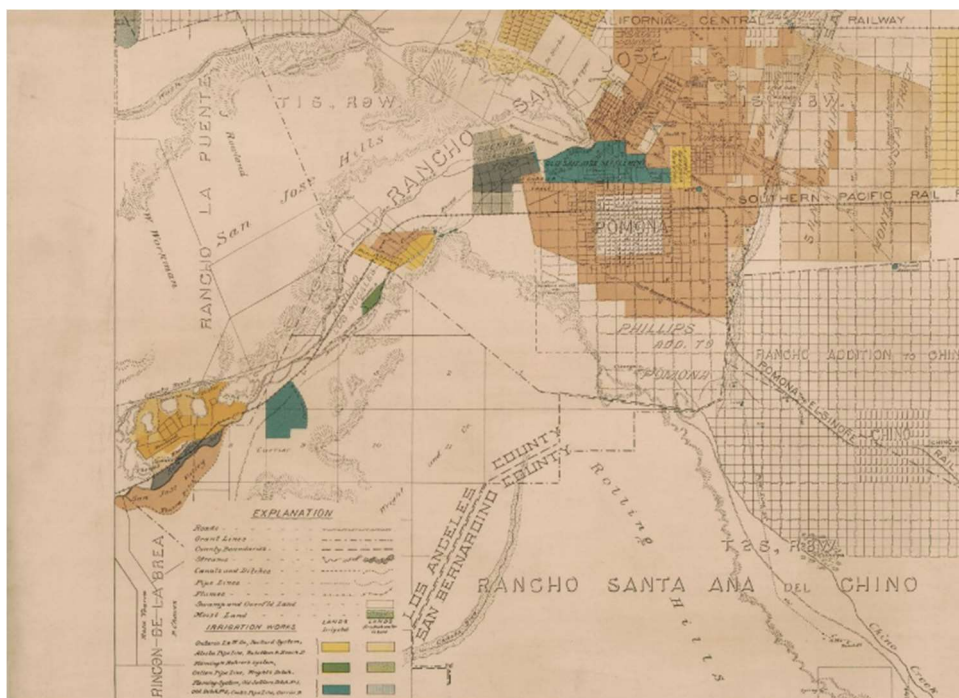
- At a minimum, should retain integrity of Location, Design, Feeling, and Association, due to the rarity of resources from this period.
- Since very few examples remain, any intact example should be considered
- Replacement of mechanical equipment is a common and acceptable alteration
- Setting may have changed (surrounding buildings and land uses)
- Original use may have changed



## Theme: Infrastructure

During the Rancho period, most residences were built near natural water sources, and water delivery systems consisted of either open ditches, called *zanjas*, or wooden troughs.<sup>155</sup> However, during the American period, more water was required for the nascent communities. Part of the reason that the LAILCA failed in its early development of Pomona was a lacking water supply exacerbated by two years of drought.

When the Pomona Land and Water Company purchased the acreage, Mills and Wicks bought the Palomares' diversion ditch and associated water rights and began consolidating other water rights to create the Pomona Land and Water Company (PLWC); in this way, they ensured that water was available. Water traveled to Pomona from four artesian wells and flowed through the town in ditches.<sup>156</sup> In 1884, a reservoir was constructed to the east of town on Holt Avenue.<sup>157</sup> In the 1880s, Charles French also constructed a dam in the canyon that allowed Pomona and Ontario to measure and divide the creek's flow between them. This dam allowed the two water companies to continue operating, at least temporarily, under a system of equally divided water rights.<sup>158</sup> By 1888, pipelines brought water throughout downtown Pomona.



Irrigation Map of Pomona, 1888. *Loyola Marymount University*.

<sup>155</sup> Brackett, 136.

<sup>156</sup> Fryer, "When the Americans Came to Pomona Valley," 173.

<sup>157</sup> Brackett, 138.

<sup>158</sup> Benjamin Hackenberger and Char Miller, "Watershed Politics: Groundwater Management and Resource Conservation in Southern California's Pomona Valley," *Journal of Urban History* 46 (2020), 55.

As recounted by the *Pomona Times-Courier* in 1886:

Artesian and mountain water rushes along the side of the road, now rippling over pebbly beds, again through wooden boxes and across fields. The supply is abundant and is so clear and crystal-like that one is almost tempted to stop and drink whether thirsty or not.<sup>159</sup>

Additional infrastructure improvements during this period included the laying of roads and railway lines in the downtown region. The gas company in Pomona was organized in 1887 and laid pipes for local distribution from the business part of town.<sup>160</sup>

*There are no known extant built resources related to infrastructural development from this period in the City of Pomona.*

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<sup>159</sup> "Pomona," *Pomona Times-Courier*, April 3, 1887, 1.

<sup>160</sup> Brackett, 142.

## VI. INCORPORATION AND CIVIC IMPROVEMENTS (1888-1899)

### Summary Statement

The City of Pomona incorporated in January of 1888. This signaled Pomona's shift from a small town to a growing city. During this period, vineyards were uprooted for residential expansion, citrus orchards proliferated throughout the city limits, and civic institutions increased in number and breadth of services offered.

This context examines built resources that are associated with the early years of growth following Pomona's incorporation, followed by its short-term bust, and ultimate recovery. This period is characterized by the development of early institutions and municipal services, infrastructural improvements, expanded commercial enterprises, changing demographics, and early industrial operations.

### Historical Background

By the mid- to late-1880s, Pomona was in the midst of a contentious debate over whether to incorporate. The matter was first raised in 1884, and again discussed by residents in 1886, when a petition for incorporation was officially introduced. In March 1887, an election was held, with 72 residents voting for incorporation and 110 voting against. As recorded in the *Pomona Times-Courier* in 1887:

The scheme to incorporate the city of Pomona has received a set-back from the action of some chronic kickers. Seems like there can never [be] a scheme concocted for the benefit of the people of any community but there will be a few silurians who will kick it over if they can. 'Twas ever thus, and the only thing to do is to go ahead regardless of the silurians. The good of the many is paramount to the wishes of the few.<sup>161</sup>

Despite some continued misgivings, most locals were in favor of incorporation by the end of 1887. As residents came to agree that incorporation would be beneficial, a new debate arose in the community between those who wished for a saloon-friendly town and those who sought a dry community.

One of the major debates involving the temperance movement was whether the regulation of saloons should be included in the community's incorporation. The Women's Christian Temperance Union (W.C.T.U), organized in Pomona in 1883, played a significant role in incorporation efforts and making the town alcohol-free.<sup>162</sup> Pomona ultimately incorporated as a "dry" city in 1888.

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<sup>161</sup> "Town and Country," *Pomona Times-Courier*, December 3, 1887, 5.

<sup>162</sup> Although the temperance movement is often viewed as rooted in moral superiority, the practical effects of alcohol in the home were often domestic violence, physical and mental abuse, child abuse, and poverty, all conditions for which there was no legal recourse for women. The WCTU's purpose was to "enlist and unite women in temperance work, promote the principles of total abstinence,

At the time of its incorporation, Pomona was the fifth largest city in Los Angeles County.<sup>163</sup> The name “Pomona” was formally adopted with the city’s official incorporation. Incorporation prompted the establishment of many much-needed municipal services as well as improvements and additions to existing infrastructure. Commercial and industrial operations in the area expanded. Many of the City’s earliest institutions were also established during this time in response to the demands of the growing community, including a city hall, jail, semi-private library, and more than 10 churches. Between 1888 and 1895, Pomona expanded geographically to the north of the railroad tracks.

### QUEEN OF THE CITRUS BELT

The late 1880s and early 1890s brought a shift in agricultural pursuits in Pomona, as the wine making business fell out of favor and citrus production grew in popularity. Several factors were behind the shift away from wine production in Pomona, including the vine disease known as phylloxera; considerable overproduction of wine resulting in excess product; and the “Sweet Wine Bill,” which required that all wineries be located in a vineyard. Between 1888 and 1890, production at the Pomona Wine Company decreased from 2,114 tons to 528 tons of grapes a year. The company closed in 1892.<sup>164</sup> Similarly, the market for olives and olive oil was dominated by cheaper Italian sources.



Yellow Cling Peaches Crate Label, N.d. *Pomona Public Library.*

Deciduous fruits continued to be popular crops during this period. Peaches, pears, apricots, and other fruits were grown in Pomona. As recorded by the Pomona Board of Trade, “hundreds of people are employed during the greater part of the summer in deciduous fruit harvesting, drying, canning, and processing.”<sup>165</sup> Despite its success, deciduous fruit cultivation ultimately slowed as

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suppress intemperance and secure the prohibition of intoxicating beverages.” For additional information see: *SurveyLA Women’s Rights in Los Angeles*, Prepared for the City of Los Angeles by Historic Resources Group, October 2018; Brackett, 171-172.

<sup>163</sup> Ricci Lothrop, *Pomona: A Centennial History*, 42.

<sup>164</sup> Lehman, 61.

<sup>165</sup> Pomona Board of Trade, *Pomona*, 1900, <https://archive.org/details/pomona00pomo/page/n11/mode/2up> (accessed April 25, 2022).

citrus production grew. This was largely due to the increase in the value of land by the 1890s, as farmers turned to the profitable citrus industry.<sup>166</sup>

By the 1880s and 1890s, many farmers had begun growing citrus in the valley. Although early settlers, such as Cyrus Burdick and Colonel Frank P. Firey, had planted citrus as early as the 1870s, the citrus industry in Pomona did not begin to flourish until the following decade. As recorded by historian Frank Brackett, “In 1886 and 1887 more than 70,000 orange and lemon trees were set out, and people began to take out grape vines and apricot and peach trees to plant citrus fruits in their stead.”<sup>167</sup>

The orange groves employed seasonal workers. Italians often pruned the trees, while successive waves of Mexican, Chinese, and Japanese farm workers assisted with the cultivation, picking, and packing of the fruits. Citriculture was chiefly responsible for the growth of these ethnic groups in Pomona. While some migrated from area to area, others stayed in Pomona building families, traditions, social organizations, and other institutions.

Yet over time it became clear that citrus growers were at the mercy of packing companies, who would buy fruits on consignment at dramatically varying prices. In December of 1885, the Orange Growers Protective Union of Southern California was organized with C. F. Loop of Pomona among the directors. However, this organization also failed to secure a sure and profitable sale for citrus fruits. In 1893, neighboring Claremont organized a union to market fruit through an executive committee of its own. This served as the first cooperative organization for direct marketing and served as a model for citrus growers in Pomona.



Packing House, c. 1898. *Pomona Public Library*.

In 1893, the Pomona Fruit Exchange was incorporated. It later joined with several other member groups to form the San Antonio Fruit Exchange (Exchange), located out of Pomona. To preserve

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<sup>166</sup> Bess, 57-58.

<sup>167</sup> Brackett, 152.



perishable harvests, Pomona opened its first cannery in 1889. The following year, the Loud and Gerline Packing House opened.

The Exchange addressed quality control, advertising, and coordination for the industry. Citrus production exploded in Pomona and the great “Citrus Triangle” region. The Exchange ran extensive marketing campaigns, including a display to promote the new town of Pomona at the Columbian Exposition at the Chicago World’s Fair in 1893.



Citrus Labels from Pomona, N.d. *Pomona Public Library*.

As recorded in a pamphlet printed by the Pomona Board of Trade in 1899/1900:

The growth of the orange industry in Pomona has been extraordinary. The area of fruit producing lands is 41,000 acres, the greater portion of which is bearing orange orchards, producing upwards of 2,200 carloads, or over a million boxes of the finest quality fruit. New groves are coming into bearing, and the yearly output of the valley is constantly increasing... The Exchange paid for labor during the season, \$85,000.<sup>168</sup>

## ECONOMIC CRISIS AND RECOVERY

A few years after incorporation, the Panic of 1893 hit. The Panic of 1893 was a national economic crisis that arose from the collapse of two of the country’s largest employers, the Philadelphia and Reading Railroad and National Cordage Company, and the American government’s decision to stop buying silver. These actions led the general public to believe that an economic crisis was imminent, and many withdrew their savings from banks, causing banks to suspend operations. The result was a fall in industrial productivity of 15 percent and a rise in unemployment of 17 to 19 percent.<sup>169</sup>

The Panic of 1893 affected Pomona, with economic repercussions lasting until the late 1890s. Pomona’s boom of the 1880s had busted. As recorded by historian Frank P. Brackett:

<sup>168</sup> Pomona Board of Trade, *Pomona*, 1900, <https://archive.org/details/pomona00pomo/page/n11/mode/2up> (accessed April 25, 2022).

<sup>169</sup> “Banking Panics of the Gilded Age, 1863-1913,” *Federal Reserve History*, <https://www.federalreservehistory.org/essays/banking-panics-of-the-gilded-age> (accessed April 25, 2022).

There have been times of depression... especially following the year of the great boom and reaching a crisis in 1893, Pomona felt keenly the tide of depression which rolled over the whole country. But fortunately, it suffered far less than many places. This is readily accounted for in several ways—the substantial character of its growth, the relatively small inflation of prices and the actual values involved in the real estate transactions of the boom...<sup>170</sup>

As the 1890s continued, Pomona slowly recovered. Residential development expanded to the north as well as filled in the existing vacant parcels to the south. To the east and the west, Pomona was constrained by Towne Avenue and Hamilton Boulevard, respectively.



Second Street Looking East, 1893. *Pomona Public Library*.

Over time, Second Street became lined with ornate brick commercial buildings in Italianate and other architectural styles popular during the period. There were approximately 213 businesses along Second Street by the late 1890s, making it the main commercial center serving the entire Pomona Valley.<sup>171</sup>

## POPULATION & DEMOGRAPHICS

At the time of incorporation, there were an estimated 200 Chinese residents in Pomona. Chinese residents worked in laundries and as domestic servants, along with operating several vegetable markets.<sup>172</sup> In the 1890s, one Chinese resident, Mer Yum Vin Chung, owned a laundry and dry goods store just north of the railroad.<sup>173</sup>

In 1893, during a wave of anti-Chinese demonstrations and violence, the *Los Angeles Times* noted there had been no demonstrations in Pomona. The article recounts that the lack of

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<sup>170</sup> Brackett, 155.

<sup>171</sup> Ricci Lothrop, 42; Gallivan, 40.

<sup>172</sup> Ricci Lothrop, 42.

<sup>173</sup> Historical Society of Pomona Valley, "On Telling the Whole Story," <https://www.pomonahistorical.org/post/on-telling-the-whole-story> (accessed April 18, 2022); Pomona Public Library, "Mer Yum."



demonstrations was because “...the Chinese fare worse in Pomona than anywhere else in the state.”<sup>174</sup> The newspaper noted a group of young white men “who have made it so miserable for the Chinese that they are afraid to stick their noses out after dark.”<sup>175</sup> An account of recent vandalism mentioned that these young men smashed windows in the small Chinatown on Gordon Street “as well as some heads.” The article ends with the observation that “it is not healthy in Pomona for Chinese, as long as the boys can have their way about it.”<sup>176</sup>



Mer Yum Vin Chung, c. 1892. *Pomona Public Library*.

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<sup>174</sup> “Pomona,” *Los Angeles Times*, September 4, 1893, 7.

<sup>175</sup> “Pomona,” *Los Angeles Times*, September 4, 1893, 7.

<sup>176</sup> “Pomona,” *Los Angeles Times*, September 4, 1893, 7.

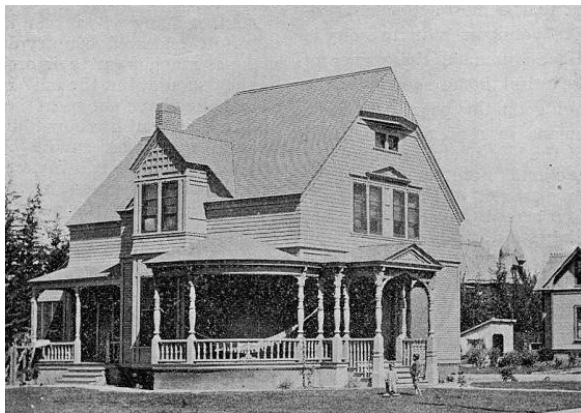
## Theme: Residential Development

There were several periods of growth in Pomona during the late 19<sup>th</sup> century, characterized both by periods relatively slow development and other periods of rapid expansion. Residential development was required to keep pace with an expanding population. In the late 1880s, residential development in downtown Pomona was limited to a small region of the town generally bounded by Holt Avenue to the north, Palomares Avenue to the east, Mission Boulevard (5<sup>th</sup> Street) to the south, and Rebecca Street to the west. Other farmhouse residences were located further afield and were generally surrounded by agricultural lands.<sup>177</sup>



Representative 19<sup>th</sup> Century Farmhouse. *HRG.*

By the mid-1890s, residential growth was steady but slow, partially impacted by the Panic of 1893, and dwellings incrementally cropped up further from downtown. Residential expansion in downtown during the 1890s was typically limited to one to three city blocks distance from the earlier settled areas.<sup>178</sup> The majority of early residences were single-family dwellings designed in the Folk Victorian, Queen Anne, or Dutch Colonial Revival styles.



Representative 19<sup>th</sup> century residences: Burt Residence (left) and Caldwell Residence (right), 1896.  
*Pomona Public Library.*

<sup>177</sup> "Pomona," Sanborn Fire Insurance Company Map, Sheets 1-6, April 1888.

<sup>178</sup> "Pomona," Sanborn Fire Insurance Company Map, Sheets 1-20, March 1895.

## ELIGIBILITY STANDARDS

### Summary Statement of Significance

Resources significant under this theme include single- and multi-family residences constructed from the period of incorporation in 1888 to the turn of the century in 1899. They generally consist of residences located in the downtown area, and farmhouses built to serve agricultural pursuits. Properties evaluated under this theme may be significant for their association with the boom of residential development in Pomona; as the site of an important event in history; for an association with a specific cultural or ethnic group or a person important in local, state, or national history; or for architectural significance.

### Period of Significance

1888-1899

### Period of Significance Justification

Broadly covers an early period of residential development in Pomona from the time of incorporation to the turn of the century.

### Geographic Location

Citywide. Resources associated with this theme may be located in the historic downtown generally bounded by Holt Avenue to the north, Palomares Avenue to the east, Mission Boulevard (5<sup>th</sup> Street) to the south, and Rebecca Street to the west. Farmhouses are scattered throughout city limits.

### Criteria

NR: A/B CR: 1/2 Local: 1/2/9

### Associated Property Types

Residential: Single Family Residence/Multi-Family Residence/Ancillary Building.

### Property Type Description

Significant property types are those representing important periods of early residential development in Pomona. These properties are typically single-family residences, although they may also be multi-family residences, such as boarding houses, and ancillary buildings, such as carriage houses and servants' quarters.

### Eligibility Standards:

- Dates from the period of significance; and
- Has a proven association with an event important in history; or

- Represents an important pattern or trend in residential development from the period, or a particular facet of Pomona's residential development; or
- Represents an early period of residential development; or
- Has a proven association with a significant person's productive life, reflecting the time period when they achieved significance; or
- Has a proven association with a specific ethnic or cultural group

**Character-Defining/Associative Features:**

- Retains most of the essential physical and character-defining features from the period of significance
- May also be significant for association with important early pioneer or a specific heritage group
- May be significant for association with an important early settler or pioneer
- May be a rare remaining example of a residential building type (ex. farmhouse, boarding house)
- May be significant for association with the early local Chinese, Japanese, Mexican or Italian communities
- May also be significant under themes within the Architecture and Design context

**Integrity Considerations:**

- At a minimum, should retain integrity of Location, Design, Feeling, and Association
- Some original materials may be altered or removed if the property retains the majority of the features that illustrate its style in terms of massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation
- Setting may have changed (surrounding buildings and land uses)

## Theme: Commercial Development

As a result of the boom in development during this period, several building and loan companies were established. During the economic rise and fall of the 1880s and 1890s, banks were both founded and forced to close operations. Following the depression of the early 1890s, the Pomona Bank went bankrupt. The First National Bank of Pomona, backed by financial institutions in New York, was able to weather the panic of 1893, and in 1889 moved to new headquarters at the northwest corner of Second and Main streets (301 W. Second Street). The bank is described by historian Brackett as “the oldest and largest [bank] and to a considerable extent typical of the growth and service which have characterized all the banks of the Valley.”<sup>179</sup> The Mutual Building and Loan Association was founded in 1892 with \$4,000 in investments.



First National Bank of Pomona, c. 1905. *Pomona Public Library*.

Although briefly stalled by the Panic of 1893, commerce picked up by the turn of the century. The Pomona Board of Trade recorded a synopsis of Pomona’s finances, claiming:

The result of Pomona’s prosperity is seen in her financial condition. Her assessed valuation has risen from \$212,000 in 1884 to \$2,000,000 in 1901. Pomona is a city of property owners... in three years, bank deposits have more than doubled.<sup>180</sup>

As prejudice against Chinese residents mounted throughout California, including in Pomona, several new laundries were founded to compete with the Chinese businesses.<sup>181</sup> This included the Pomona Steam Laundry which was built 1894 at the intersection of Palomares and Commercial

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<sup>179</sup> Brackett, 157.

<sup>180</sup> Pomona Board of Trade, *Pomona*, 1900, <https://archive.org/details/pomona00pomo/page/n11/mode/2up> (accessed April 25, 2022).

<sup>181</sup> Judith Shires, “Highlights of Spadra and Pomona Valley History in Relation to the Phillips Mansion,” Special Collections, Pomona Public Library, April 1967, 11.

streets (partially extant; 309 E. Commercial Street). This property was later expanded.<sup>182</sup> Another steam laundry was located at the intersection of N. Park Avenue and Commercial Street.<sup>183</sup>



Pomona Steam Laundry, 1894. *Pomona Public Library.*

Other businesses were established to serve the burgeoning population's basic needs. The main commercial sector continued to be centered along Second Street. Businesses included bakeries, restaurants, printing businesses, furniture stores, and groceries, among others.

## **ELIGIBILITY STANDARDS**

### **Summary Statement of Significance**

Resources that are eligible under this theme may be significant as the site of an important event in history, or as a rare example of early commercial development in the City of Pomona. Relatively few examples of early commercial development are extant, and many have been altered.

Commercial buildings from the period following incorporation to the turn of the 20<sup>th</sup> century reflect a need for expanded services by a growing population. Specifically, building and loan companies, banks, and basic service good stores were founded during this period of development.

### **Period of Significance**

1888-1899

### **Period of Significance Justification**

Broadly covers an early period of commercial development in Pomona from the time of incorporation to the turn of the 20<sup>th</sup> century.

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<sup>182</sup> Building permits for this property identify alterations were designed by architect Peter Ficker in 1957.

<sup>183</sup> "Pomona," Sanborn Fire Insurance Map, Sheet 21, January 1911.

**Geographic Location** Citywide. Resources associated with this theme are concentrated in the historic downtown of Pomona, centered on Second Street.

**Criteria** NR: A CR: 1 Local: 1/9

**Associated Property Types** Commercial: One-story Building; One-story Commercial Storefront Block; Mixed-use Building; Mixed-use Commercial Block; Retail store; Commercial Office; Bank; Building and Loan Buildings.

**Property Type Description** Commercial property types include the one-story building, consisting of one or more storefronts, and the multi-story mixed-use building, consisting of storefronts on the ground floor and offices, meeting spaces, or residential units above. One-story buildings were often called storefront blocks, while the multi-story mixed-use buildings were commonly known as commercial or business blocks.

**Eligibility Standards:**

- Dates from the period of significance; and
- Has a proven association with an event important in history; or
- Represents an important pattern or trend in commercial development from the period, or a particular facet of Pomona's commercial development; or
- Represents an early period of commercial development; or
- Has a proven association with a significant person's productive life, reflecting the time period when they achieved significance; or
- Has a proven association with a specific ethnic or cultural group

**Character-Defining/Associative Features:**

- Retains most of the essential physical and character-defining features from the period of significance
- May be significant for association with an important early settler or pioneer
- May be significant for association with an important early business or commercial use



- May be a rare remaining example of a commercial building type (ex. hotel, bank, commercial block)
- May be significant for association with the early local Chinese, Japanese, Mexican or Italian communities
- May also be significant under themes within the Architecture and Design context

**Integrity Considerations:**

- At a minimum, should retain integrity of Location, Design, Feeling, and Association
- Replacement of storefronts is a common and acceptable alteration
- Setting may have changed (surrounding buildings and land uses)
- Original use may have changed
- Storefront signage may have changed

## Theme: Civic and Institutional Development

As the population grew, civic and institutional services expanded accordingly. Schools and other civic institutions were well established and continued to grow. With their basic needs and requirements met, residents increasingly turned to social and cultural pursuits. This manifested in the growth of the library, social organizations and fraternal and women's groups, and new churches. As time advanced, Pomona residents were increasingly afforded the luxury of leisure.

Pomona's first library was founded in 1887 as a collection of books acquired and managed by individuals out of the new bank building in downtown Pomona. Although the group offered the library to the City shortly after its incorporation, the City did not formally accept the collection until 1890.<sup>184</sup> It was at this time that the Pomona Public Library was officially founded.

Construction of the myriad schools in Pomona reflected the city's notable population growth by the turn of the century. Incorporation also led to the official establishment of the Pomona School District. From just 500 students in Pomona in 1888, over 1,500 students attended public schools in the city by the turn of the century. From the late 1880s to 1890s, schools proliferated in the community. The city soon boasted 12 school buildings, The Sixth Street School (later Lincoln School) was opened in 1893. That same year, the Central School gained a new home. Pomona College was officially opened in an apartment of the Congregational Church in 1888, but officially moved to Claremont the following year.

Social organizations reflected the diverse interests and beliefs of the growing population. In addition to the earlier-formed fraternities, such as the Independent Order of Odd Fellows, Free and Accepted Masons, Aetna Lodge of the Knights of Pythias, and the State Militia, other fraternities were also formed during this period, including the Ancient Order of United Workmen, Good Templars, and Grant Army, among others.<sup>185</sup> The Choral Union was founded in 1888 and brought together the singers from the various churches of the Pomona Valley. In 1892, the women of Pomona founded their own social group, known as the Pomona Woman's Club. The Pomona Ebell Club was organized in March of 1897 and met in churches and other borrowed spaces.

Churches multiplied in the community, as members of varying faiths moved into Pomona. Over time, Pomona came to be known as "The City of Churches" and traditionally had more churches "per capital than any other city in the United States."<sup>186</sup> By the turn of the century, Pomona had over 15 major religious denominations. Early congregations often held services in private residences, but many moved into permanent buildings of worship in the 1890s. Churches were often built within the residential areas close to downtown, interspersed among residences.

*There are no known extant built resources related to civic and/or institutional development from this period in the City of Pomona.*

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<sup>184</sup> The Pomona marble statue was installed in the library at that time.

<sup>185</sup> Brackett, 166-167.

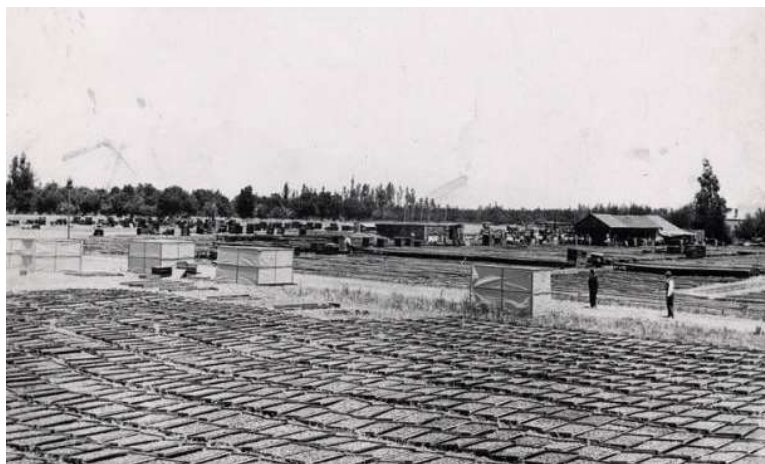
<sup>186</sup> Gallivan, 105.

## Theme: Industrial Development

Industrial development during this period was mostly centered on those industries needed for a growing community, such as construction industries, as well as those required for the shipment and sale of various agricultural goods.

The demand for pipes, roofs, and tanks led to the development of the Caldwell Galvanized Iron Works, which was formed in 1890. There were also three large lumber yards and planing mills, with Whyte's Brick Yard turning out over 25,000 bricks a day.<sup>187</sup>

Factories were constructed both for the drying and marketing of deciduous fruits and for canning. One of the earliest fruit packing houses in Pomona was the firm of Loud and Gerling. Established in 1890, the company briefly engaged in shipping oranges before transitioning to packing and shipping deciduous fruits, walnuts, and raisins. Loud and Gerling's packing house in turn influenced other packing warehouses and drying yards to be built along the Southern Pacific Railway. The Sunset Canning Company and the Golden State Canning Company were subsequently founded in Pomona, among others. In 1893, the California Fruit Exchange was formed with a headquarters on Park Avenue near the railroad.<sup>188</sup>



Loud and Gerling Drying Yard, c. 1900. *Pomona Public Library*.

### ELIGIBILITY STANDARDS

#### Summary Statement of Significance

Resources that are eligible under this theme may be significant as the site of an important event in history, or as a rare or remnant example of early industrial development in the City of Pomona. Very few examples of early industrial development are extant, and many have been altered over the years. Early industrial buildings are typically associated with the early growth of agriculture in the city, specifically that of citrus, deciduous fruit, and viticulture.

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<sup>187</sup> Brackett, 155.

<sup>188</sup> Todd, 17.

|   |  |
|---|--|
| <b>Period of Significance</b>               | 1888-1899  |
| <b>Period of Significance Justification</b> | Citywide. Broadly covers an early period of industrial development in Pomona from the time of incorporation to the turn of the 20 <sup>th</sup> century.                               |
| <b>Geographic Location</b>                  | Broadly covers an early period industrial development in Pomona from the time of incorporation to the turn of the 20 <sup>th</sup> century.  |
| <b>Criteria</b>                             | NR: A    CR: 1    Local: 1/9   |
| <b>Associated Property Types</b>            | Extant resources related to cash crop industries are now rare and may include packing houses, remnants of groves or orchards, and associated farm structures.                          |
| <b>Property Type Description</b>            | Industrial property types from the period may include packing houses, remnants of groves or orchards, and associated farm structures, such as vats, tanks, warehouses, and/or offices. |

**Eligibility Standards:**

- Dates from the period of significance; and
- Has a proven association with an event important in history; or
- Represents an important pattern or trend in industrial development from the period, or a particular facet of Pomona's industrial development; or
- Represents an early period of industrial development; or
- Has a proven association with a specific ethnic or cultural group

**Character-Defining/Associative Features:**

- Retains most of the essential physical and character-defining features from the period of significance
- May be significant for association with an important early industry or industrial use (ex. agriculture, winemaking, food processing or storage)
- May be a rare remaining example of an industrial building type (ex. mill, packing house, cannery, distillery)
- May be a remnant of an early commercial orchard or grove

- May be significant for association with the early local Chinese, Japanese, Mexican or Italian communities
- May also be significant under themes within the Architecture and Design context

**Integrity Considerations:**

- At a minimum, should retain integrity of Location, Design, Feeling, and Association
- Since very few examples remain, any intact example should be considered
- Replacement of mechanical equipment is a common and acceptable alteration
- Setting may have changed (surrounding buildings and land uses)

## Theme: Infrastructure

During the 1880s and 1890s, Pomona experienced improved small producer services, manufacturing, and a wide variety of agricultural production and distribution, all of which required modern infrastructure, such as access to water, rail, and communication systems. City improvements rapidly transformed the appearance and feel of Pomona from a small hamlet in the 1880s to a full, bustling city in the 1890s.

During this period, Pomona became the nucleus for a range of services for communities throughout the Pomona Valley, and in particular, Pomona served as the hub for telephone service for the valley. The first telephone connection from Los Angeles to Pomona was completed in 1885, although seven years later there were still only twenty telephones in the Pomona area, mostly located in municipal and commercial buildings, including the Palomares Hotel and First National Bank.

Transportation also rapidly transformed Pomona during this time. By the 1880s, five companies in Pomona had organized, built, and operated ten miles of street railways in Pomona, four run by mules and one run by a steam dummy. While mostly of these ceased operations by the 1890s, they paved the way for expanded development.

In 1892, the first long-distance transmission of electricity for illumination purposes was completed from a small hydro-electric plan in San Antonio Canyon to the Congregation Church in Pomona (then at Third and Thomas streets). A tunnel was dug at Hogsback on the road to Camp Baldy in order to carry water to a powerhouse at the base of the mountain.<sup>189</sup> Dr. Cyrus Baldwin played a significant role in the pioneering and development of high-voltage electricity in Pomona.

*There are no known extant built resources related to infrastructural development from this period in the City of Pomona.*

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<sup>189</sup> Todd, 3.

## VII. AN ESTABLISHED CITY (1900-1919)

### Summary Statement

By the turn of the century, Pomona was again experiencing rapid growth. Transportation diversified with the automobile and railroad; businesses were established to serve new and old residents alike, including new garages and service stations. Residential growth accelerated with subdivisions and proliferation of the popular Craftsman style. New civic and institutional development also accelerated across the city to accommodate the growing population. Citrus production boomed, and Pomona remained a largely agricultural community into the 1910s. Demographics shifted during this period and the racial makeup of Pomona increasingly turned white, partially due to discriminatory practices.

This context examines built resources that are associated with the early years of the 20<sup>th</sup> century. This period is characterized by suburbanization and residential growth, expanded institutions, and changing demographics.

### Historical Background

Following the relative lull in development of the 1890s, the turn of the century looked up for Pomona, as the population steadily grew, and improvement efforts intensified. By the turn of the 20<sup>th</sup> century, it transformed: “from a street (hardly more) of scarce a hundred stores and places of business of all kinds, [Pomona had] grown into a compact city, with miles of business blocks.”<sup>190</sup>

One reason for the reinvigorated growth of Pomona was due to boosterism in the city. Like in many other Southern California communities, several commercial booster organizations were established in Pomona to help promote the economic operations of the community. Organizations lauded the city’s robust agricultural yields and citrus industry, numerous “modern” schools, various social institutions, and opportunities for further growth and development. These groups sought to enchant citizens, mostly in the Eastern and Mid-Western United States, with the balmy, Mediterranean climate, endless opportunities, and health benefits of Pomona. By selling a romantic version of Pomona, groups hoped new residents would settle, and thereby invest, in the newly established city. Perhaps the most notable booster organization in Pomona was the Pomona Board of Trade. As recorded by the Board of Trade in a booster publication titled “Pomona: Where the Luscious Orange Grows” from 1900:

While Pomona grows all the time, there is always room for newcomers. No community in California offers more favorable inducements for people with small capital, a desire to work and a liking for horticultural pursuits. The matchless climate which renders possible outdoor life all the year round makes these pursuits in this valley most enjoyable. Much land is undeveloped. Some homes surrounded

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<sup>190</sup> Brackett, 155.



by bearing trees may be purchased where one does not wish to wait to harvest from trees of his own planting.<sup>191</sup>

As in much of Southern California, boosterism worked in Pomona and the community's population began to swell through the 1900s and 1910s. As recorded in *The Architect and Engineer of California*:

In July 1908 Pomona was just then awakening from a long period of building inactivity. As if by magic homes began to spring up as mushrooms in a night. With the coming of the home, Pomona and surroundings possess a people of culture, refinement and means, who have come to make home the principal object of life's attractions, came the demand for larger and better churches, more schools and lastly, commercial interests are awakening to the need of better and more artistic places to conduct their business.<sup>192</sup>

As the population grew, and Pomona's civic and institutional demands increased, governance shifted in the 1910s. In 1910, the City elected a Board of Freeholders to prepare a new charter for the City. Differences between the old and proposed charter included providing a salary for the mayor and councilmembers; appointing (rather than electing) the chief of police; and options to either remain a dry city or open Pomona to the sale of liquor.

Citizens voted in favor of the charter and for remaining a dry city in February of 1911. That month, the *Pomona Morning Times* reported on the victory with the tag line "Get Together and Boost is the Big Word in Pomona."<sup>193</sup> The charter was approved by the state of California in March of that year.<sup>194</sup> Pomona thereby replaced county constables and justices of the peace with locally elected ones. This changed the structure of governance from the Pomona Board of Trustees to the Pomona City Council.

Transportation was a driving force in the expansion and growth of Pomona during this period. Following on the heels of the Southern Pacific and the Santa Fe, the Salt Lake Railroad (also known as the Union Pacific) arrived in Pomona in 1902, and a new station was constructed near the existing railroad tracks. Horse travel remained somewhat popular into the turn of the century, and the Pomona City Stable (later Pomona City Yards) was designed by architect Ferdinand Davis in 1909 to house city horses (636 W. Monterey Avenue).<sup>195</sup> Shortly after its construction, horses were replaced by motorized trucks, and the building came to house the city's fire and police wagons and mail buggies.

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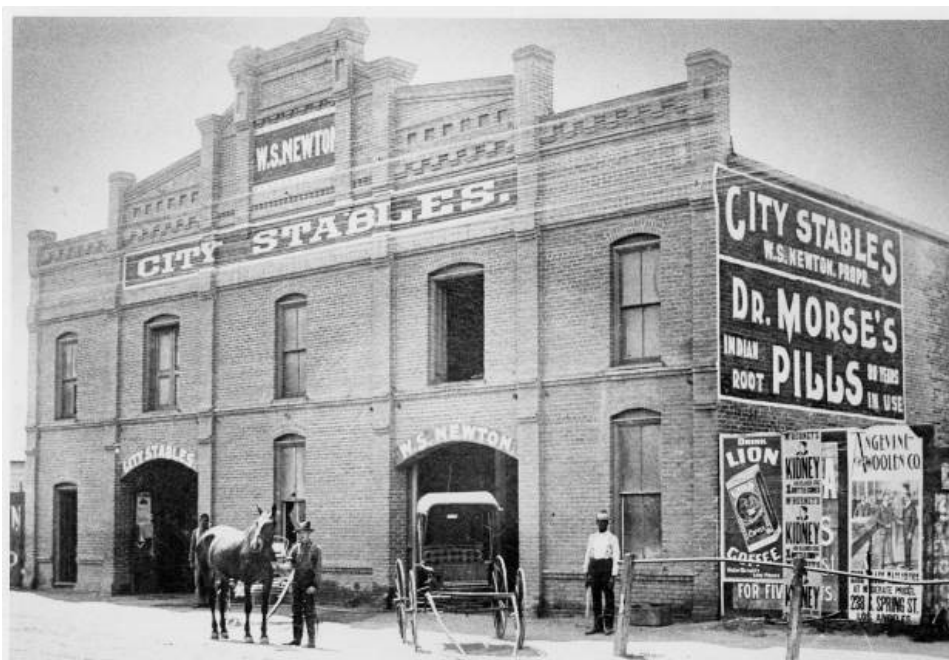
<sup>191</sup> Pomona Board of Trade, *Pomona*, 1900, <https://archive.org/details/pomona00pomo/page/n11/mode/2up> (accessed April 25, 2022).

<sup>192</sup> *The Architect and Engineer of California* 26, no. 1, August 1911, 79-83.

<sup>193</sup> "Both Charter and Alternative Carry," *Pomona Morning Times*, February 17, 1911.

<sup>194</sup> Brackett, 175.

<sup>195</sup> The Pomona City Stable is listed in the National Register. Marla Griffin, "Pomona City Stable," National Register of Historic Places Nomination Form, February 14, 2004.



City Stables, c. 1909. *Pomona Public Library*.

Even more significant in the daily transportation for Pomona residents, and the ultimate steady expansion of the city, was the arrival of the interurban railway. In 1911, the Pacific Electric Railway was completed, and by the following year, the Covina Pomona line of the Pacific Electric Railway was making 12 round trips daily from Pomona to downtown Los Angeles.<sup>196</sup> The Pacific Electric's motto of "Live in the Country and Work in the City," fueled the sprawling expansion of greater Los Angeles, streetcar suburbs, and more rural communities such as Pomona.

At the same time that the railroad was expanding, new advances in transportation that would transform the architectural landscape of Southern California were on the horizon. The automobile in particular made an impact on the expansion and growth of Pomona. By 1915, Southern California's affair with the automobile was in full swing: 55,000 county residents owned cars.<sup>197</sup>

Improvement of green spaces and an increased interest in the arts and culture also characterized Pomona during this period. In 1917, a Greek Theater was completed in Ganesha Park for community events (partially extant).<sup>198</sup> Nestled in a clay ravine, the theater featured a broad concrete amphitheater with twelve semi-circular seats and tall columns. Designed by architect Paul F. Higgs and constructed by William J. Wilton Company, the theater was privately financed by a group of 25 citizens.<sup>199</sup>

<sup>196</sup> Ricci Lothrop, 70.

<sup>197</sup> Ricci Lothrop, 71.

<sup>198</sup> The Greek Theater's backdrop was razed in 1966, leaving only the seating and stage.

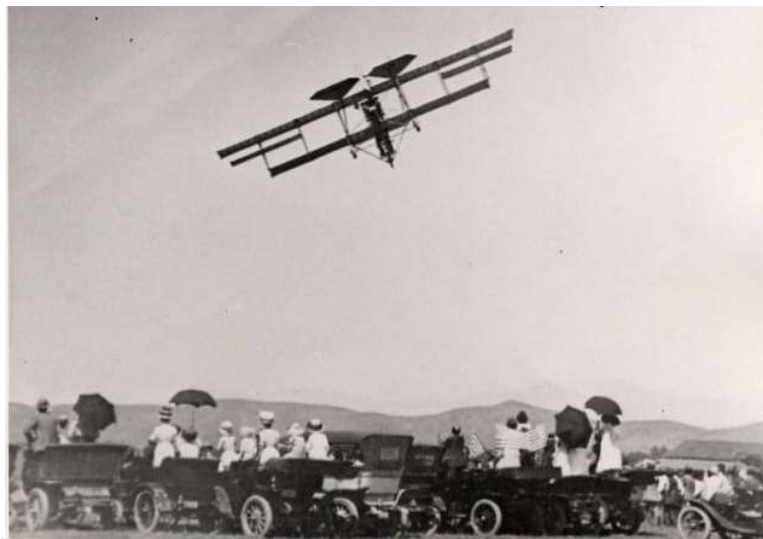
<sup>199</sup> "Great New Greek Theater's Formally Opened at Pomona," *Los Angeles Times*, May 13, 1917, 15; Gallivan, 96.



Greek Theater, 1922. *Pomona Public Library.*

## POMONA DURING WORLD WAR I

As the world anticipated the start of World War I, a notable aircraft demonstration, dubbed “The Battle of the Clouds,” was held in Pomona. The event was held on the grounds of the future Pomona County Fairgrounds (Pomona Speedway) in April of 1914. Pioneer aviator Glenn Martin demonstrated the use of airplanes in warfare in an attempt to win federal contracts for new aircraft production. Martin put on a theatrical exhibition; he built a mock fort at the fairgrounds and dropped “bombs” (of oranges) on the fort from his airplane, detonating pre-planted explosives buried in the ground for effect. The exhibition was a great success, and was held mere months before the onset of World War I.<sup>200</sup>



Battle of the Clouds, 1914. *Pomona Public Library.*

<sup>200</sup> Todd, 12; Wayne Biddle, *Barons of the Sky: From early Flight to Strategic Warfare* (Baltimore, MD: John Hopkins University Press, 1991), 64.

During World War I, Pomona residents planted vegetable gardens and surpassed Red Cross quotas. The Home Defense League was organized to defend the community. Some Pomona soldier volunteers for the Company D (later Company B) of the Seventh regiment, a local National Guard unit, were summoned for active duty.<sup>201</sup> Company members served at the frontlines and also helped guard the shipyards in Long Beach in 1917. The Company was disbanded in 1919.



Company D Ball at Pomona Opera House, N.d. *Pomona Public Library*.

## POPULATION DEMOGRAPHICS

From the turn of the 20<sup>th</sup> century through the conclusion of World War I, Pomona saw a dramatic increase in population and a shift in the demographic make-up of the city. Between 1900 and 1910, the population of Pomona nearly doubled: from 5,526 to 10,207, and by 1920, the population had grown to 13,505. A review of Pomona Census records from 1900 confirms that during this period of growth, the city became overwhelmingly white. The individuals and families that moved to Pomona during this period were primarily white people with European backgrounds.

In 1900, there were approximately 27 Black residents in Pomona; by 1910, there were only 15 Black residents.<sup>202</sup> According to Census data, Black residents primarily lived in the 600 and 700 blocks of First and Second Streets, and virtually all were employed as laborers.<sup>203</sup> James Gordon,

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<sup>201</sup> "Company D Now Known as Company B; Pomona Officers are Retained," *Pomona Progress*, October 15, 1917; Ricci Lothrop, 75.

<sup>202</sup> The term "African American" is used interchangeably with the term "Black," as has been suggested by Keith Mayes, Associate Professor of African American and African Studies at the University of Minnesota. Historically, the term "African American" has been used to refer to those who were direct descendants of slaves. Over time, the U.S. has experienced the migration of Black people from other parts of the diaspora and other parts of the continent, including East Africans, West Africans, and Caribbean Blacks. For these groups, some may identify as American Blacks, rather than African Americans. "African American or Black, Which Term Should You Use," <https://www.kare11.com/article/news/local/breaking-the-news/african-american-or-black-which-term-should-you-use/89-0364644d-3896-4e8b-91b1-7c28c039353f> (accessed April 18, 2022).

<sup>203</sup> Ricci Lothrop, 79.

however, lists his occupation as preacher in the “negro church.” Little is currently known about this church, but it likely held services in a private residence.

For the Chinese residents who remained in Pomona, California’s passage of the Alien Land Law of 1913 had a profound impact on their lives. In response to anti-Asian sentiment, the law prohibited “aliens ineligible for citizenship” from owning land or holding long-term leases.<sup>204</sup> After many Chinese left Pomona, enmity was redirected toward a wave of Japanese immigrants that had come to America to fill the labor gaps left by Chinese exclusion.

By 1910, Pomona had two boarding houses for Japanese laborers, one on N. Garey Avenue (exact location unknown) and one on San Bernardino Avenue (exact location unknown), each housing approximately 25 male boarders. All of these men immigrated to the United States in the late 1800s and early 1900s as part of the legalization of emigration from Japan. The Japanese were actively recruited to fill the railroad jobs previously held by the Chinese. However, many Japanese immigrants ended up as agricultural laborers, fishermen, or farmers. Frank C. Sanaki, who ran the boarding house on N. Garey Avenue, also provided an employment agency for the men—as was common at the time. Towards the end of the 1910s, some Japanese immigrants began to take “Picture Brides” to establish families in the United States.<sup>205</sup> An early Japanese American family in Pomona was Sam Inouye and his wife Hisa and their two children. Sam migrated to the U.S. in 1906, with Hisa following in 1911. Sam Inouye operated the city’s first Japanese business, Inouye & Oshima (255 S. Main Street, not extant), which was established sometime between 1914 and 1919. Inouye & Oshima was a small market and billiards parlor.

Pomona also had a small Latino population. Despite the city’s roots in the Rancho San José of Palomares and Vejar, descendants of the former landowners were designated as Spanish in the U.S. Census, whereas the city’s community of relatively low-income Latino laborers were known as Mexican.<sup>206</sup> Many of these residents lived in the Latino barrio on Second Street.<sup>207</sup> The city also experienced a brief surge in its Hispanic population following the 1911 Mexican Revolution, during which thousands fled north.

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<sup>204</sup> “Alien Land Laws,” Densho Encyclopedia, [http://encyclopedia.densho.org/Alien\\_land\\_laws](http://encyclopedia.densho.org/Alien_land_laws) (accessed March 11, 2022).

<sup>205</sup> “Picture brides” were Japanese women brought to the United States for arranged marriages where the two individuals never met—only exchanged photographs.

<sup>206</sup> Ricci Lothrop, 79.

<sup>207</sup> Ricci Lothrop, 79.

## Theme: Residential Development

By the turn of the 20<sup>th</sup> century, residential growth had picked up speed in Pomona. Partially due to the introduction of increased public transportation, residences reached ever further north and south, and the subdivision of land for residential developments accelerated. Table 3 at the conclusion of this section lists several early housing developments that are now located within the City limits. Details about select early tracts in Pomona are included in Appendix A.

Between 1907 and 1909, it was estimated that approximately 300 acres were bought by various syndicates and subdivided into town lots “in order to make room for the increasing homes that have been demanded by the newcomers who have flocked to [the] city from all parts of the globe.”<sup>208</sup>

One of the largest tract subdivisions was the Ganesha Park Tract, which subdivided 80 acres of orange groves into approximately 300 residential lots. As recorded in a 1909 advertisement for the Ganesha Park Tract in the *Pomona Daily Review*:

The subdivision of lands through the demand of the home builders has transformed the aspect of things in Pomona in the past five years. The visitor must see the city each year in order to maintain any adequate idea of the community as it really is, for the changes are rapid, although with a fundamental strength in the growth which means stability for all time... There is a standing building restriction on the property which provides that any bungalow erected in the subdivision cost at least \$1,800, and those build in the more ambitious form of residences must not fall below the \$3,000 mark.<sup>209</sup>

Different neighborhoods of Pomona were advertised for their relative wealth and exclusionary practices (such as the required spending amounts in the Ganesha Park Tract) versus those areas that were accessible for lower income residents (such as the area southeast of downtown). As recorded in the *Pomona Progress* in 1910, “the east side of Pomona south of the railroad tracks ...offers the moderate wage earner the change for a home at prices now within reach of his earning and saving possibilities... thousands of homes have been bought and paid for...on the easy payment plan.”<sup>210</sup>

Several other large tract developments during this period included Crabb’s Subdivision (1903); Alvarado Court Tract (1906); Kenoak Drive (1907); Antonio Heights (1909); Lincoln Park (1910); Monte Vista (1910); Palomares Heights (1911); and Naranja Val-Vista (1918).

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<sup>208</sup> Morris H. Wilson, “The Real Estate Situation in Pomona,” *Pomona Daily Review*, October 27, 1909.

<sup>209</sup> “The Rapidly Growing Ganesha Park Tract,” *Pomona Daily Review*, March 20, 1909.

<sup>210</sup> “Opening New Residence Tract,” *Pomona Progress*, May 10, 1910.

**TABLE 3: SELECT TRACT DEVELOPMENTS IN EARLY 20<sup>TH</sup> CENTURY POMONA**

| NAME                    | DATE | DEVELOPER   |
|-------------------------|------|---|
| Crabb's Subdivision     | 1903 | Palmer & Dewey  |
| Alvarado Court Tract    | 1906 | Mark H. Potter  |
| Kenoak Drive Tract      | 1907 | Mark H. Potter  |
| Ganesha Park Tract      | 1908 | Morris H. Wilson; Pacific Electric Land Co.   |
| Antonio Heights Tract   | 1909 | Lee Pitzer, Fred E. Graham, Grant Pitzer, Mark H. Potter, and Pomona Investment Company |
| Lincoln Park Tract      | 1910 | Mark H. Potter; Pomona Investment Company   |
| Monte Vista Tract       | 1910 | Walter A. Lewis and Hutchings & Squires   |
| Palomares Heights Tract | 1911 | Morris H. Wilson  |
| Naranja-Val Vista Tract | 1918 | Lorseer Bros. Co; Frank E. Adams; S. M. Fulton  |

This period of development continued to be substantially characterized by single-family homes, although some multi-family homes were also constructed. Popular architectural styles included Folk Victorian, transitional Victorian, Queen Anne, and Dutch Colonial Revival styles. Other less common styles included the American Foursquare and American Colonial Revival styles. There are several historic districts in Pomona that were developed during this period: the Lincoln Park Historic District; Wilton Heights Historic District; and Hacienda Park Historic District.

From the 1900s to the 1920s, the Craftsman bungalow became a favorite architectural style for residences in Pomona. As recorded in the *Pomona Daily Review* in 1909, “there have been numerous attractive bungalows erected in Pomona and vicinity, and this popular style of architecture continues to entice homemakers.”<sup>211</sup>



Residences in Ganesha Park Tract, 1909. *Pomona Daily Review*.

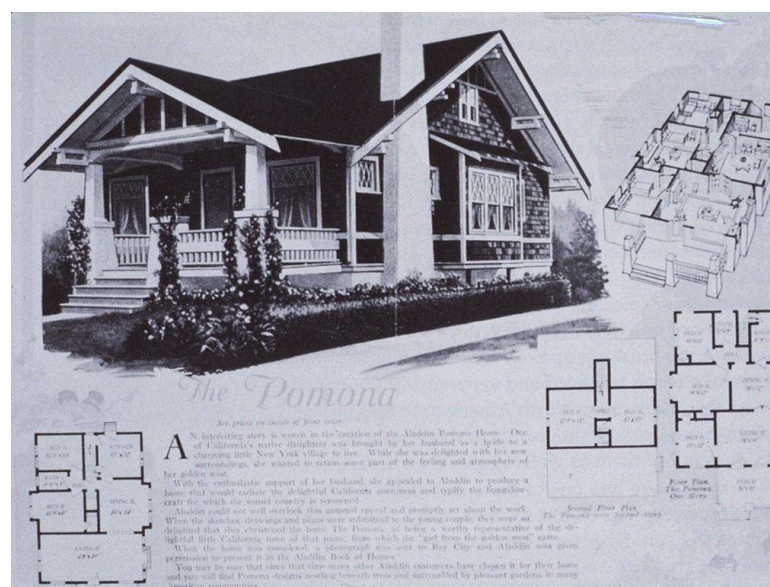
<sup>211</sup> “A Glimpse at Our Bungalowland,” *Pomona Daily Review*, March 20, 1909.



In his book, *The California Bungalow*, author and architectural historian Robert Winter discusses the perfect storm that was the favorable climate, relatively low cost of land, and the economy of materials and building costs that made the bungalow attractive to waves of migrants from the east seeking to purchase “their own piece of the sunshine.”<sup>212</sup>

Plans for bungalows were widely published in national magazines. Bungalow books proliferated. Additionally, a new technology, the “kit home,” was perfectly suited to bungalow construction. Catalogs for pre-cut and shipped housing construction kits became wildly popular. Pre-cut lumber, roofing materials, kitchen and bathroom equipment for each home was loaded on a boxcar and delivered to the site owner, who could either use the plans and instructions to build it himself, or to hire a contractor to do. The Aladdin Company, based in Bay City, Michigan specialized in prefabricated bungalows and larger homes. Aladdin even had a model called “The Pomona.” Other important local purveyors of kit homes included the California Ready-Cut Bungalow Company and the Pacific Ready-Cut Company.

Kit home catalogs featured a variety of styles for the buyer to choose from with photographs of just what to expect the finished product to look like. Styles changed with the changing times, but Craftsman-style designs were extremely popular in the early 20<sup>th</sup> century. However, there were also designs for Mission-style bungalows and Spanish Colonia Revival-style bungalows as the decades advanced.



The “Pomona” Bungalow by Aladdin Company, 1919. *University of California, San Diego.*

<sup>212</sup> Robert Winter, *The California Bungalow*, (Santa Fe, NM: Hennessey and Ingalls, 1980), 23.

## ELIGIBILITY STANDARDS

### Summary Statement of Significance

Resources significant under this theme include single- and multi-family residences constructed from the turn of the century in 1900 to 1919. This period saw the introduction of tract development in Pomona, as some agricultural fields gave way to residential construction. Boosterism also influenced the development, as many people traveling from the East settled in Pomona. Residences from this period span outwards from the earlier downtown area, and more consistently have planned subdivision infrastructure, such as curbing, wide streets, and sidewalks. Properties evaluated under this theme may be significant for their association with the increase in tract residential development in Pomona; for an association with a specific ethnic or cultural group or a person important in local, state, or national history; as the site of an important event in history; or for architectural significance.

|   |  |
|---|--|
| <b>Period of Significance</b>               | 1900-1919  |
| <b>Period of Significance Justification</b> | Broadly covers the period of early tract residential development in Pomona from the turn of the century to 1919.   |
| <b>Geographic Location</b>                  | Citywide. Many early tract developments were located north of the historic downtown core.  |
| <b>Criteria</b>                             | NR: A/B   CR: 1/2   Local: 1/2/9   |
| <b>Associated Property Types</b>            | Residential: Single Family Residence, Multi-Family Residence, Tract Features/Amenity, Historic District.   |
| <b>Property Type Description</b>            | Significant property types are those representing important periods of residential development in Pomona, including single-family residences, tract features and amenities including street trees/other significant landscape features and streetlights. These properties can be single-family or multi-family residences and may collectively form a historic district. |

### Eligibility Standards:

- Dates from the period of significance; and
- Has a proven association with an event important in history; or

- Represents an important pattern or trend in residential development from the period, or a particular facet of Pomona's residential development; or
- Has a proven association with a significant person's productive life, reflecting the time period when they achieved significance; or
- Has a proven association with a specific ethnic or cultural group

**Character-Defining/Associative Features:**

- Retains most of the essential physical and character-defining features from the period of significance
- May represent a rare concentration of early residential tract development
- May be a rare remaining example of a residential building type (ex. farmhouse, boarding house)
- May be significant for association with the early local Chinese, Japanese, Mexican or Italian communities
- May also be significant under themes within the Architecture and Design context

**Integrity Considerations:**

- At a minimum, should retain integrity of Location, Design, Workmanship, Feeling, and Association
- Some original materials may be altered or removed if the property retains the majority of the features that illustrate its style in terms of massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation
- Setting may have changed (surrounding buildings and land uses)
- For historic districts, the majority of the components that add to the district's historic character must possess integrity, as must the district as a whole
  - A contributing property must retain integrity of location, design, setting, feeling, and association to adequately convey the significance of the historic district
  - Some alterations to individual buildings, such as replacement roof materials, replacement garage doors, and replacement of windows within original openings may be acceptable as long as the district as a whole continues to convey its significance
  - Original tract features may also be contributing features to a historic district under this theme

## Theme: Commercial Development

As residential development accelerated, new commercial enterprises were founded to assist and facilitate development and spending. This included the establishment of several banks, including the Savings Bank of Pomona (1904) and the State Bank of Pomona (1906). In 1908, the Home Builders Association was founded, which assisted in the rapid residential development of Pomona in the 1910s. By 1919, the Mutual Building and Loan Association, which had been founded in 1892, boasted over \$2 million in resources.

Another important early Pomona business was the meat market established by Albert C. Gerrard in 1900 at 297 W. 2<sup>nd</sup> Street (not extant). Gerrard's meat market was the precursor to his Gerrard's Triangle Groceteria that used "the Alpha Beta System." Two decades later it would become the chain of Alpha Beta markets that were found throughout Southern California.

Several significant businesses were associated with the nascent car industry, including Wurl's Garage (1906, 590 W. Second Street) and Clark's Garage (1910, 501 W. Second Street).<sup>213</sup> These garages accommodated the steady growth of automobile ownership in Pomona and the larger valley.

Modern office buildings included the Investment Building, in which the Chamber of Commerce was housed, and the Fruit Exchange, where several leading residents had their offices. Tourism also played an increasingly important role in Southern California during this period. As a result, hotels were constructed to accommodate the many people visiting and moving to Pomona. One example is the Avis Hotel (later the Edgar Hotel, 109 E. 3<sup>rd</sup> Street), which was designed by architects Meyer & Holler and opened in 1915.



Avis Hotel, Pomona. *CardCow.com*

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<sup>213</sup> Diann Marsh, "Edison Historic District."

## ELIGIBILITY STANDARDS

### Summary Statement of Significance

Resources that are eligible under this theme may be significant as the site of an important event in history, or as a rare or remnant example of commercial development in the City of Pomona. Relatively few examples of early commercial development are extant, and many have been altered over the years. Commercial buildings from the turn of the 20<sup>th</sup> century to 1919 reflect a growing and diversifying population.

|   |   |
|---|---|
| <b>Period of Significance</b>               | 1900-1919   |
| <b>Period of Significance Justification</b> | Broadly covers the period of commercial development in Pomona from the turn of the 20 <sup>th</sup> century to 1919.  |
| <b>Geographic Location</b>                  | Citywide. Resources associated with this theme are concentrated in the historic downtown of Pomona, centered on Second Street.  |
| <b>Criteria</b>                             | NR: A    CR: 1    Local: 1/9  |
| <b>Associated Property Types</b>            | Commercial: One-story Building; One-story Commercial Storefront Block; Mixed-use Building; Mixed-use Commercial Block; Retail store; Commercial Office; Bank; Restaurant; Theater; Hotel; Recreational Facility; Historic District.   |
| <b>Property Type Description</b>            | Commercial property types include the one-story building, consisting of one or more storefronts, and the multi-story mixed-use building, consisting of storefronts on the ground floor and offices, meeting spaces, or residential units above. One-story buildings were often called storefront blocks, while the multi-story mixed-use buildings were commonly known as commercial or business blocks. Buildings may be individual resources and/or contributing features to a historic district. |

### Eligibility Standards:

- Dates from the period of significance; and
- Has a proven association with an event important in history; or

- Represents an important pattern or trend in commercial development from the period, or a particular facet of Pomona's commercial development; or
- Has a proven association with a significant person's productive life, reflecting the time period when they achieved significance; or
- Has a proven association with a specific ethnic or cultural group

**Character-Defining/Associative Features:**

- Retains most of the essential physical and character-defining features from the period of significance
- May be significant for association with an important early or longtime business or commercial use
- May be a rare remaining example of a commercial building type (ex. hotel, bank, commercial block, office building, auto-related)
- May be significant for association with the early local Chinese, Japanese, Mexican or Italian communities
- May also be significant under themes within the Architecture and Design context

**Integrity Considerations:**

- At a minimum, should retain integrity of Location, Design, Workmanship, Feeling, and Association
- Replacement of storefronts is a common and acceptable alteration
- Setting may have changed (surrounding buildings and land uses)
- Original use may have changed
- Storefront signage may have changed

## Theme: Civic and Institutional Development

Pomona's civic and institutional development increased apace with an ever-growing population inhabiting an ever-expanding community by the turn of the 20<sup>th</sup> century. The establishment of several permanent locations for important institutions characterized this period of growth and diversification. Notable developments included a permanent library, several new schools, and a city hall.<sup>214</sup> Other developments included numerous churches and headquarters for fraternal and women's groups.

### CIVIC IMPROVEMENTS

In 1902, the Andrew Carnegie provided the City of Pomona a \$15,000 grant to construct a new library. In 1903, architects Burnham & Bliesner, who designed several Carnegie-funded libraries California, designed the new Neoclassical library for Pomona with an octagonal central delivery room. In 1913, Pomona received a second Carnegie grant to expand the original library.<sup>215</sup>



Pomona Carnegie Library, c. 1903. *Los Angeles Public Library.*

In 1905, an armory (637 W. Second Street) was constructed to house Company D of the seventh infantry of the California National Guard. Company D was disbanded in 1919; their former headquarters was listed in the National Register of Historic Places in 1986.

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<sup>214</sup> The Pomona Post Office moved around to various buildings during this period. No purpose-built building for mail services was established until the 1920s.

<sup>215</sup> The Carnegie Library was demolished in 1966.





Postcard of the Armory, c. 1912.

*John and Jane Adams Postcard Collection. San Diego State University Digital Library.*

An influx of families with children propelled the City to establish numerous new educational institutions during this period. New schools included the Fourth Ward School (Kaufmann School; 1904), San Antonio School (1908), and Monterey Sloyd School (1909). In 1908, architect Ferdinand Davis built the Barbara Greenwood Kindergarten for nationally renowned educator Barbara Greenwood (505 S. Garey Avenue).<sup>216</sup> Between 1910 and 1914, the Hamilton School, Garey School, Washington School, and Alcott School were all completed.<sup>217</sup>



Kaufmann School, N.d. *Pomona Public Library.*

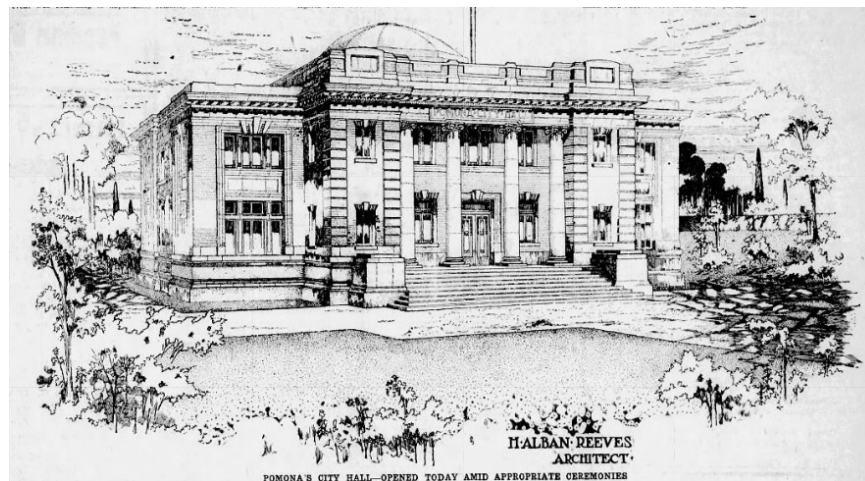
<sup>216</sup> The Barbara Greenwood Kindergarten is listed in the National Register. Tom Sitton, "Barbara Greenwood Kindergarten," National Register of Historic Places Nomination Form, September 14, 1977.

<sup>217</sup> Robert J. Mello, "A Historical Study of the Pomona Unified School District," Master's Thesis, University of Southern California, May 1966, 38-39.

By the turn of the century, the City determined that its original City Hall, constructed in 1888, no longer served the needs of the growing community. In 1909, the City of Pomona held an election to vote on bonds for the purchase of land and construction of a new City Hall.<sup>218</sup> The bond was approved, and the new building was planned for the intersection of Fourth and Main Streets that could better accommodate council chambers and offices for City officials. The City commissioned architect H. Alban Reeves, who promptly set about designing a new Neoclassical style building. The building's design was described in great detail by the *Pomona Daily Review*:

The rotunda with its dome... has been tinted in light sea green with dark trimmings. It presents a superb view as one enters through the main entrance. When the broad marble staircase, that ascends from the first to the second floor, is finished and the terrazzo floor (in colored marbles) with its mosaic board is laid, as it will be in a few days, no city in all this region will have so splendid an architectural feature as this in its city hall.<sup>219</sup>

The marble and mosaic work in the new City Hall was completed by a team of masons who specialized in Italian marble. The building was designed to be fireproof, contained four vaults, and was equipped with "every modern device for heating by steam, for ventilation, and dusting by compressed air."<sup>220</sup> Construction of the \$40,000 building was completed by James W. Burges.<sup>221</sup>



Rendering of Pomona City Hall, 1911. *Pomona Daily Review*.

The new City Hall opened to the public in April of 1911. In an article titled, "An Epoch is Marked Yesterday in the History of Pomona: New City Hall Dedicated by Citizens Amid Impressive Ceremonies," the *Pomona Morning Times* commemorated the day's events and impact:

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<sup>218</sup> "Notice to Taxpayers: Meeting to Discuss City Hall Bond Proposition," *Pomona Daily Review*, January 4, 1909.

<sup>219</sup> "Our City Hall will Truly be Superb," *Pomona Daily Review*, August 24, 1910.

<sup>220</sup> "City Hall Ready for February, It's a Beauty," *Pomona Daily Review*, December 20, 1910, 9.

<sup>221</sup> *The Architect and Engineer of California* 19, no.1, November 1909, 106; "History of the Old City Hall in Pomona," *Pomona Daily Review*, April 28, 1911, 7.

What is without doubt the finest city hall in Southern California has been dedicated by the citizens who made it possible. Over a hundred members of the Southern California Editorial Association have passed a day in a city of fruits, flowers, sunshine and beautiful homes, and now cherish in their memories the recollection of a day of pure enjoyment... The citizens themselves surpassed all previous efforts in boosting the advantages of Pomona. They did it with a spirit of confidence. They knew the city they were advertising, and every word of praise came from a sincere heart.<sup>222</sup>

The city hall continued to serve as the municipal seat of the Pomona government until the 1960s.<sup>223</sup>

## **SOCIAL, CULTURAL & RELIGIOUS INSTITUTIONS**

Numerous cultural, social, and fraternal organizations were established in Pomona during this period, and several existing organizations constructed new permanent headquarters. The Masonic Lodge, first organized in February 1887, opened a masonic temple in 1909. The temple was designed by architect Ferdinand Davis and opened to much fanfare (395 S. Thomas Street). The Knights of Columbus were founded in Pomona in 1904.<sup>224</sup> The first armory building was built in 1904 (637 W. Second Street).



Masonic Temple, 2022. HRG.

At the turn of the 20<sup>th</sup> century, the Pomona Ebell Club began to raise funds for a permanent meeting space on the corner of Pearl and Garey. The Craftsman-style building was completed in 1910. In 1922, it was moved to its present location on Holt and Caswell (585 E. Holt Avenue), and

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<sup>222</sup> "An Epoch is Marked Yesterday in the History of Pomona: New City Hall Dedicated by Citizens Amid Impressive Ceremonies," *Pomona Morning Times*, April 29, 1911, 1.

<sup>223</sup> City Hall was vacated in the 1960s and ultimately demolished in 1973 as part of the city's redevelopment efforts.

<sup>224</sup> Todd, 19.

an addition was completed in 1924. It now serves as the Pomona Ebell Museum of History.<sup>225</sup> The Historical Society of Pomona Valley was founded in 1916.

Several prominent new church buildings were completed in Pomona in the first two decades of the 20<sup>th</sup> century. One of the notable churches erected during this period was the Seventh Day Adventist Church, designed by architect Ferdinand Davis.<sup>226</sup>



Seventh Day Adventist Church, N.d. *Pomona Public Library*.

In 1912, *Architect and Engineer* featured an article on the construction of the Pilgrim Congregational Church (1911, 600 N. Garey Avenue). According to the article, “few cities can boast of better church than are found in Pomona, but this [Pilgrim Congregational Church], unique in its plan, meets the needs in a practical way of a large and progressive church body.” Designed by architect Ferdinand Davis, the church was described as emulating the Early English style of architecture from the 12<sup>th</sup> century, and serving as “a landmark to Pomona, a monument to its people, and an achievement in architecture worthy of mention.”<sup>227</sup>

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<sup>225</sup> “Pomona Ebell Museum of History,” *Historical Society of Pomona Valley*, <https://www.pomonahistorical.org/pomona-ebell> (accessed April 6, 2021).

<sup>226</sup> The building has been found eligible for listing in the National Register (3S).

<sup>227</sup> *The Architect and Engineer of California* 30, no. 1, August 1912, 65.



Pomona Ebell Club and Pilgrim Church, 1913. *Pomona Public Library*.

Another notable church constructed during this period was the Greek Revival style First Baptist Church (1911). Designed by architect Norman F. Marsh of Los Angeles, the church was dedicated in 1911. At the time of its completion, the *Pomona Morning Times* lauded it as “one of the finest [structures] in Southern California... [it] is artistic, comfortable, modern in its appointments...”<sup>228</sup>



First Baptist Church, c. 1911. *Purpose Church*.

The Pomona Valley Hospital was founded in 1903 in a two-and-a-half story house that was equipped to accommodate 12 patients. The hospital was mostly run by local volunteers who incorporated as the Pomona Valley Hospital Association in 1904. A 40-bed addition was constructed in 1913.

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<sup>228</sup> “Baptists Dedicate New Structure Yesterday Morning,” *Pomona Morning Times*, June 12, 1911.





Pomona Valley Hospital, c. 1904 (left) and c. 1913 (right). *Pomona Valley Hospital Medical Center.*

## ELIGIBILITY STANDARDS

### Summary Statement of Significance

Resources that are eligible under this theme may be significant as an example of civic or institutional development representing the establishment and growth of Pomona in the early 20<sup>th</sup> century.

### Period of Significance

1900-1919

### Period of Significance Justification

Broadly covers the period of civic and institutional development in Pomona from the turn of the 20<sup>th</sup> century to 1919.

### Geographic Location

Citywide.

### Criteria

NR: A CR: 1 Local: 1/9

### Associated Property Types

Institutional: Post Office, Fire and Police Station, School, Library, Hospital, Religious Building, Social Club, Cultural Institution, Fraternal Organization, Park, Civic Building, Civic Amenity; Historic District.

### Property Type Description

Institutional property types include schools, hospitals, religious buildings (including churches, convents, rectories, and schools), clubhouses associated with social clubs or fraternal organizations, parks, civic buildings like post offices and police/fire stations, and civic amenities.

**Eligibility Standards:**

- Dates from the period of significance; and
- Has a proven association with an event important in history; or
- Represents an important pattern or trend in institutional development from the period, or a particular facet of Pomona's institutional development; or
- Has a proven association with a significant person's productive life, reflecting the time period when they achieved significance; or
- Has a proven association with a specific ethnic or cultural group

**Character-Defining/Associative Features:**

- Retains most of the essential physical and character-defining features from the period of significance
- May be significant for association with an important early institution or institutional use
- May be a rare remaining example of an institutional building type (ex. library, church, school, civic/government)
- May be significant for association with the early local Chinese, Japanese, Mexican or Italian communities
- May also be significant under themes within the Architecture and Design context

**Integrity Considerations:**

- At a minimum, should retain integrity of Location, Design, Workmanship, Feeling, and Association
- Setting may have changed (surrounding buildings and land uses)
- Original use may have changed
- Signage may have changed
- Should retain the majority of features that illustrate its style or type



## Theme: Industrial Development

Perhaps the largest single establishment in early 20<sup>th</sup> century Pomona was the Pomona Manufacturing Company. Organized in 1902, the company originated in a small hay barn as a pipe workshop. The company specialized in pumps for oil wells and irrigating systems and included a large foundry and machine shop.<sup>229</sup>



Pomona Manufacturing Company, N.d. *Pomona Public Library*.

Citrus continued to reign as a major industry in Pomona during the early 1900s, with the role of the Exchange at the forefront of developments. In 1907, the Fruit Growers Supply Company was founded to provide Exchange members with an adequate supply of boxes and other essential packing house materials.<sup>230</sup>

By the 1910s, the Exchange controlled 67 percent of citrus crops in California, and in 1916, more than 5,000 acres in and around Pomona were devoted to citrus production. With jobs plentiful in the fields and factories, Pomona reached a population of 10,000 by 1913.<sup>231</sup> Citrus prices dropped immediately following World War I but recovered by the late 1910s.

By 1919, canning establishments in Pomona handled over four-million-quart cans of deciduous fruits and tomatoes per season. Another associated enterprise during this period was for the ice factories built in connection with the large packing houses. These factories iced and precooled citrus fruits.<sup>232</sup> The Pomona Packing Plant by Pomona Valley Canning Company (560 E. Commercial Street), built in 1916, was one such packing house.

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<sup>229</sup> Brackett, 155.

<sup>230</sup> George G. Stone, "Financing the Orange Industry in California," *Pomona Valley Historian* 3 (January 1967), 33.

<sup>231</sup> Brackett, 154.

<sup>232</sup> Brackett, 155.



Pomona Valley Canning Company, 2022. HRG.

## ELIGIBILITY STANDARDS

### Summary Statement of Significance

Resources that are eligible under this theme may be significant as the site of an important event in history, or as a rare or remnant example of early industrial development in the City of Pomona. The first two decades of the 20<sup>th</sup> century ushered in new technologies and modes of transportation that furthered Pomona's industrial growth. Pomona continued to be a largely agricultural center during this time. Early 20<sup>th</sup> century industrial buildings are typically associated with the early growth of agriculture in the city.

|   |   |
|---|---|
| <b>Period of Significance</b>               | 1900-1919   |
| <b>Period of Significance Justification</b> | Covers the growth and diversification of industrial development in Pomona.  |
| <b>Geographic Location</b>                  | Citywide; often around rail lines. Broadly covers industrial development in Pomona from the turn of the 20 <sup>th</sup> century to 1919.                     |
| <b>Criteria</b>                             | NR: A   CR: 1   Local: 1/9  |
| <b>Associated Property Types</b>            | Extant resources related to cash crop industries are now rare and may include packing houses, remnants of groves or orchards, and associated farm structures. |
| <b>Property Type Description</b>            | Industrial property types from the period may include packing houses, remnants of groves or   |

orchards, and associated farm structures, such as vats, tanks, warehouses, and/or offices.

**Eligibility Standards:**

- Dates from the period of significance; and
- Has a proven association with an event important in history; or
- Represents an important pattern or trend in industrial development from the period, or a particular facet of Pomona's industrial development; or
- Represents an early period of industrial development; or
- Has a proven association with a specific ethnic or cultural group

**Character-Defining/Associative Features:**

- Retains most of the essential physical and character-defining features from the period of significance
- May be significant for association with an important early industry or industrial use (ex. agriculture, winemaking, food processing or storage, ice and cold storage)
- May be a rare remaining example of an industrial building type (ex. mill, packing house, cannery, distillery, cold storage building)
- May be significant for association with the early local Chinese, Japanese, Mexican or Italian communities
- May also be significant under themes within the Architecture and Design context

**Integrity Considerations:**

- At a minimum, should retain integrity of Location, Design, Feeling, and Association
- Since very few examples remain, any intact example should be considered
- Replacement of mechanical equipment is a common and acceptable alteration
- Setting may have changed (surrounding buildings and land uses)

## Theme: Infrastructure

The completion of significant infrastructure projects helped establish Pomona as a modern city in the first decades of the 20<sup>th</sup> century, with the establishment of improved roads, communication networks, and transportation options.

In 1906 alone, the city committed \$218,000 to street grading and the installation of cement sidewalks and curbs.<sup>233</sup> A sanitation system was also established during this period. The Southern California Edison Company Building (565-595 W. Second Street) was constructed in 1901.



Southern California Edison Company Building, 2022. HRG.

With the growth of the citrus industry at the turn of the century, Pomona's need for intraregional connections intensified. Consequently, influential Pomona businessmen organized the Pomona Valley Telephone and Telegraph Union in 1902; it issued its first directory in 1903.

Pomona established its own telephonic "circulatory" system that connected it more closely with the rest of the valley, rather than connecting it back to Los Angeles.<sup>234</sup> Telephone poles lined Second Street by 1910.

In 1912, the Pacific Electric made a dozen daily trips on the Covina-Pomona line and had subsumed the Pomona-Upland line. Automobile also became increasingly popular in the 1910s, and infrastructure was updated to accommodate this new method of transportation.

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<sup>233</sup> Ricci Lothrop, 60.

<sup>234</sup> Emily Bills, "Connecting Lines: L.A.'s Telephone History and the Building of the Region," *Southern California Quarterly* 91, no. 1 (Spring 2009), 27.



Telephone Poles and Automobiles Along Second Street, 1910. *Pomona Public Library.*

## ELIGIBILITY STANDARDS

### Summary Statement of Significance

Resources that are eligible under this theme may be significant as an example of infrastructural growth and diversification representing the establishment and growth of Pomona in the early 20<sup>th</sup> century.

|   |   |
|---|---|
| <b>Period of Significance</b>               | 1900-1919   |
| <b>Period of Significance Justification</b> | Broadly covers the period of infrastructural development in Pomona from the turn of the 20 <sup>th</sup> century to 1919.   |
| <b>Geographic Location</b>                  | Citywide.   |
| <b>Criteria</b>                             | NR: A   CR: 1   Local: 1/9  |
| <b>Associated Property Types</b>            | Infrastructural properties related to the development of communication and transportation systems, public and private utilities, and other service requirements as technology expanded. |
| <b>Property Type Description</b>            | Public and private amenities or infrastructure improvements, such as transit depots, roadways and bridges, communication system buildings   |

(telegraph, telephone), utility states (water, power, gas).

**Eligibility Standards:**

- Dates from the period of significance; and
- Has a proven association with an event important in history; or
- Represents an important pattern or trend in infrastructural development from the period, or a particular facet of Pomona's infrastructural development; or
- Represents an early period of infrastructural development; or
- Has a proven association with a specific ethnic or cultural group

**Character-Defining/Associative Features:**

- Retains most of the essential physical and character-defining features from the period of significance
- May be significant for association with important early infrastructure (ex. communication system, transportation system, utility)
- May be a rare remaining example of an infrastructural type (ex. bridge, telephone building, streetcar depot, power station)
- May also be significant under themes within the Architecture and Design context

**Integrity Considerations:**

- At a minimum, should retain integrity of Location, Design, Feeling, and Association
- Setting may have changed (surrounding buildings and land uses)
- Original use may have changed

## VIII. EXPANSION, GROWTH, AND DEPRESSION (1920-1940)

### Summary Statement

The City of Pomona continued its growth and expansion into the 1920s. The 1920s was a transformational period in Southern California as cities expanded, capital was plentiful, and entertainment became more easily accessible. During this period, the automobile emerged as the prevailing form of transportation, a shift which influenced the design and construction of new residential neighborhoods and commercial centers. New entertainment-related mediums such as radio and motion pictures began to flourish, and Pomona became a commercial and social hub in the Pomona Valley. The Great Depression had a significant impact on the local economy, and growth slowed significantly in the early 1930s. However, due to the establishment of federal New Deal-era programs, there were several civic improvements completed in Pomona, and by the late 1930s, the local economy was steadily recovering.

This context examines the continued growth of the City of Pomona throughout the 1920s and 1930s and the impact of the automobile, population and real estate booms, and the Great Depression, on the built environment.

### Historical Background

#### GROWTH AND THE AUTOMOBILE

Southern California witnessed a population boom throughout the 1920s when an exponential number of people flocked to the region. The City of Pomona was no exception. In 1920, the population was 13,505; by 1930, the population had increased to 20,804. During the 1920s, the automobile supplanted the railroad as the preferred means of transportation. In the 1920s, the automobile was the leading consumer product in the country and by 1925 there was one automobile for every six Americans (compared with one for every 100 in Great Britain).<sup>235</sup>

Pomona specifically grew as a hub for the automobile in the Pomona Valley. Between 1923 and 1924, Pomona garages and dealerships increased in number from 12 to 19; an investment of approximately \$200,000. By 1924, Pomona had sold over 4,500 new and used cars with sales exceeding \$3 million. In an article titled “Motor Cars Bring Wealth to Pomona,” the *Pomona Progress Bulletin* recorded that the “entire valley depend[ed] upon Pomona dealers for many different makes of vehicles; total annual business is huge sum.”<sup>236</sup>

Two years later in an article titled “Valley Motorists Use Ocean of Gas,” the *Pomona Progress Bulletin* recorded the use of over 11,000 automobiles in the valley. Pomona was chosen as one of

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<sup>235</sup> Calvin Coolidge papers, “Transportation—General 1923-28: Automobiles and the Highways,” Library of Congress, American Memory Collection.

<sup>236</sup> “All Agree 1924 Will be Banner Year for Automotive Industry,” *Pomona Progress Bulletin*, December 31, 1923.



the 27 branches of the Automobile Club, with headquarters located out of a building on Second Street from 1922 to 1940 (611 W. Second Street).<sup>237</sup>



Automobile Club of Pomona, 2022. HRG.

The automobile made Pomona accessible, and the community sought to market itself as an ideal community. The Pomona Chamber of Commerce extolled the community's virtues in an advertisement placed in the *California Southland* in 1923:

POMONA, CALIFORNIA. The Place Where You'd Like to Live POMONA has an estimated population of 16,500. The elevation is 861 feet. Four strong banks and two building and loan associations have assets of \$12,000,000. A Carnegie Library with 50,000 volumes. The city is the trade center for a population of over 40,000. The products within a ten-mile radius total annually about \$35,000,000. Fine parks with picnic accommodations for over a thousand at one sitting, fine plunge and playground and a large and well-equipped public automobile camping ground. For further information address POMONA CHAMBER OF COMMERCE.<sup>238</sup>

<sup>237</sup> The Auto Club Building is a contributor to the Edison Historic District; "Syndicate to Build New Second St. Home for Automobile Club," *Pomona Progress Bulletin*, December 1, 1921.

<sup>238</sup> *California Southland*, no. 37, January 1923, 22.



Pomona Auto Show on Thomas Street, 1933. *Pomona Public Library*.

In 1921, Congress modified the Federal Highway Act to allow for the construction of a new system of interconnected interstate highways. In 1925, a Chicago to Los Angeles route was initially designated as Route 60; it was renamed Route 66 in 1926.<sup>239</sup> The route was paved and promoted as a tourist destination. Route 66 brought many people through the Pomona Valley, across Claremont, Azusa, and Monrovia, until it ultimately reached its destination of the Pacific Ocean in Santa Monica. During the height of its popularity, Route 66 traversed San Dimas, not Pomona; the portion of the road that now lies within the city limits is relatively short at just .08 miles. Although Pomona was not directly situated on Route 66 during its early development, the route did still expose many people to the Pomona Valley. Route 66 is known for its auto-friendly architecture and property types, including gas stations, motels, restaurants, and other establishments that would historically appeal to auto tourism. A gas station located among the groves (544 E. Foothill Boulevard) from 1939 is no longer extant.<sup>240</sup> The present-day Stardust Motel (433 E. Foothill Boulevard) was originally the site of a café and Bella Auto Court.<sup>241</sup>

Increased accessibility and transportation options facilitated commercial and industrial pursuits in the valley, with Pomona situated as its commercial and industrial core. In a 1925 article titled “Valley Growth is Steady, Sure,” the *Pomona Progress Bulletin* wrote that Pomona served as the “logical center to which all are drawn.”<sup>242</sup> Industrial growth was notable during this period, and within 18 months the number of factories in Pomona had increased from 21 to 52. The article further described Pomona’s strategic location as one of its advantages:

<sup>239</sup> Michael Wallis, *Route 66: The Mother Road* (New York, NY: St. Martin’s Press, 1990), 19.

<sup>240</sup> “Man Held After Fatal Shooting,” *Los Angeles Times*, March 13, 1939.

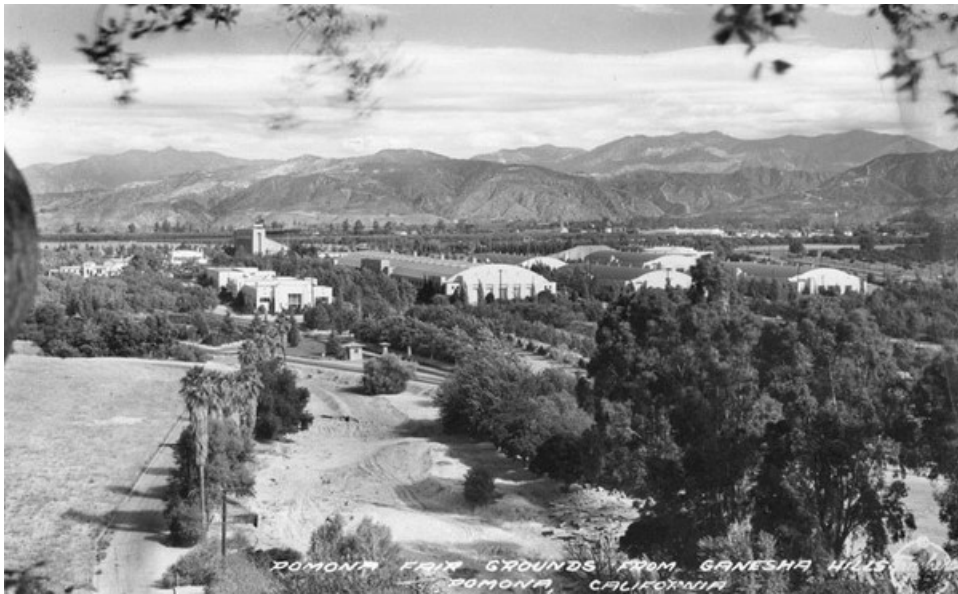
<sup>241</sup> Classified Ad, *Pomona Progress Bulletin*, March 12, 1948, 17.

<sup>242</sup> “Valley Growth is Steady, Sure,” *Pomona Progress Bulletin*, December 31, 1925.

Sufficiently near a coast and its increasingly important harbor, center of radiating boulevards and highways, linked in a net of an electric railway system second to none in the nation and happily placed on three great continental railroads.<sup>243</sup>

One major civic development was the establishment of a permanent grounds for the Los Angeles County Fair. Although Los Angeles County had hosted several agricultural fairs prior to 1920, the County did not have a single fairground location, but rather hosted fairs at changing locations. In the 1920s, the non-profit group, “Los Angeles County Fair” was formed to establish a permanent location for a County-wide annual fair that would promote agriculture, horticulture, and animal care interest.

The City of Pomona was chosen for the fairgrounds site, and the first fair was held in 1922 to great success. In 1928, the City began a comprehensive plan for the Los Angeles County Fairgrounds, including designs for permanent buildings and landscaping. Architect Karly Muck was chosen to design an exhibition building in 1929 and an Art Deco-style grandstand in 1932.<sup>244</sup> The establishment of the Los Angeles County Fair further cemented Pomona’s reputation as an agricultural center for the valley.



Los Angeles County Fairgrounds from Ganesha Hills, c. 1932. *Pomona Public Library*.

## THE GREAT DEPRESSION

The stock market crash of 1929 brought about major fiscal repercussions in the United States and ushered in the period known as the Great Depression. Consumer spending and investments dropped, which in turn led to industrial fallbacks and heightened unemployment. Over 6 million people were unemployed by 1931, as four waves of banking panics forced many banks to liquidate

<sup>243</sup> “Valley Growth is Steady, Sure,” *Pomona Progress Bulletin*, December 31, 1925.

<sup>244</sup> The grandstand has been found eligible for listing in the National Register and California Register. URS Corporation, California DPR Forms, October 2010. On file with the South Central Coastal Information Center at California State University, Fullerton.

loans and close. The Dust Bowl of the 1930s also forced waves of migrants from the Great Plains region of the country, many of whom traveled to California seeking fertile agricultural lands.

The Great Depression slowed commercial development in Pomona. Building activity declined, and new commercial construction was rare. Agricultural prices dropped by 65% nationwide, which directly affected agrarian communities like Pomona. As unemployment rose to record levels, thousands of Mexicans and Mexican Americans were forcibly repatriated to Mexico. Their jobs were often filled by white farmers escaping the dust Bowl of the Midwest.

Another major change in Pomona during the mid-1930s was the city's vote to end prohibition. In 1933, residents voted to overturn the city's 40-plus-year standing as a dry community and went "wet." The vote was approved by a narrow majority of 704 votes (3,515 for and 2,811 against) for repealing the clause in the city's basic code prohibiting the sale of intoxicating liquors.<sup>245</sup>

Despite economic struggles, improvements to Pomona did not completely halt in the years between the Great Depression and World War II. During the Great Depression, President Franklin D. Roosevelt attempted to jumpstart the American economy and to put Americans back to work with the New Deal. The 1933 Public Works Administration (PWA) focused on the construction of highways and public buildings. The largest of these programs, the Works Progress Administration (WPA) was created in 1935 and was designed to fund much-needed infrastructure projects, employing a largely unskilled workforce. Additional New Deal-era programs included the Civic Works Administration (CWA) and the 1935 State Emergency Relief Administration (SERA).<sup>246</sup> These programs were the source of commissions for architects and artists alike during an otherwise bleak period for building, and resulted in the construction of new infrastructure, bridges, schools, and libraries, among other projects.

## POPULATION SHIFTS

As the overall population of Pomona continued to grow, the makeup of its ethnic communities continued to change. By 1920, the Chinese had disappeared from the Pomona Census entirely. During this period Pomona's small Japanese population continued to transition from all male laborers who resided in boarding houses to a few families; however, the N. Garey Avenue boarding house remained open as of the 1920 Census.<sup>247</sup> Through the ensuing decade, the city's Japanese population remained very small, not earning a listing in the 1939 *New World Sun Yearbook*, which catalogued Japanese populations in cities across America.

During this period, the Latino community grew to a point where it was large enough to be served by its own Spanish-language newspaper: *El Heraldo de Mexico*. That paper was relatively short lived and was followed by *El Eco del Valle* from 1927-1929. An early civil rights leader in Pomona was Ignacio López. López worked at the Spanish-language newspaper *El Espectador* and lived in Pomona. The newspaper reported on general news as well as the violations of Mexican American civil rights and discrimination against Mexican Americans. The newspaper remained in print with

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<sup>245</sup> "Pomona Goes Wet by 704 Vote Margin: City Long Famed as Dry Stronghold Favors Beer," *Long Beach Sun*, July 20, 1933, 1.

<sup>246</sup> "Projects in Pomona," *The Living New Deal*, <https://livingnewdeal.org/us/ca/pomona-ca/> (accessed March 2022).

<sup>247</sup> At that time, the boarding house owner, Theoto Sasaki hosted just four boarders, and they all worked as farm laborers.

a civil rights agenda from the 1930s until it ended publication in 1961.<sup>248</sup> López and radio host Cande Mendoza later formed the Pomona Unity League.<sup>249</sup>

Baseball and softball leagues served an important role as athletic, entertainment, and social outlets of the Latinos in the Pomona Valley. The Pomona Merchants was a semi-pro team that played in the San Bernardino Valley League. Additionally, most packing houses and growers fielded their own teams, and played against each other in local leagues. Latinos were generally barred from playing on teams with their white counterparts.

The 1920 Census noted 28 mixed-race residents from several large families. These included the Wilson, Ball, Austin, Washington, Smith, Huston, and Marks families.<sup>250</sup> The family of John B. Baugh resided at 270 N. 8th Street (not extant). Baugh served as a minister for the community, likely of the Methodist faith. African American residents continued to number under 20 and were often relegated to service jobs. By 1930, there were only eight Black families in Pomona. Despite shrinking populations, housing discrimination categorized several areas in Pomona as “definitely declining” due to an influx of Latino and African American families. Although limited in number, these groups were typically centered in the downtown core of Pomona. As such, this area was identified as a “redlined area,” which is discussed in detail in the next section.

One reason ethnic communities in Pomona remained small was because they faced increased racial discrimination. Pomona had its own chapter of the Klu Klux Klan (KKK) in the early decades of the 20<sup>th</sup> century. Klan members subscribed to the anti-immigrant, anti-Catholic, and anti-Jewish sentiment that pervaded the country. On July 14, 1923, a masked parade of the Klan was held in Pomona. Twenty automobiles “carrying from two to five hooded figures each passed slowly down Garey Avenue to Second Street.”<sup>251</sup> The Klan had an office in the Investment Building (279 S. Thomas Street, not extant) in Pomona during the 1920s. As late as 1936, the Pomona chapter made written demands on the City Council, to which the Council made a courteous reply.<sup>252</sup> Latino and Black residents were relegated to using the Ganesha Park plunge to a single day per year, likely the day before the pool was drained and cleaned. Restricted seating also existed in Pomona’s theaters.

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<sup>248</sup> Matt Garcia, *A World of its Own: Race, Labor, and Citrus in the Making of Greater Los Angeles, 1900-1970* (Chapel Hill, NC: University of North Carolina Press, 2001), 229.

<sup>249</sup> Garcia, 234.

<sup>250</sup> Pomona Centennial-Bicentennial Committee, *Pomona: Centennial History*, 22.

<sup>251</sup> “20 Years Ago,” *Pomona Progress Bulletin*, July 17, 1943, 4.

<sup>252</sup> “Pomona Gropes for Stability in Storm of Ethnic Change,” *Los Angeles Times*, January 24, 1971, A1.

## Theme: Residential Development

Pomona's advantageous location and increased accessibility with the advent of the automobile led to booming residential growth in the 1920s. Most residential development during this period was for single-family residences, although some multi-family residences, such as duplexes, fourplexes, and bungalow courts, were also constructed. Prevalent architectural styles include Period Revival styles, including Spanish Colonial Revival, Tudor Revival, Mediterranean Revival, English Revival, and American Colonial Revival.

Residential development during this period reflected both continued tract development, as well as the establishment of larger estate properties. Table 5 at the conclusion of this section lists the largest housing developments from the period within the City limits. Details about select tracts in Pomona are included in Appendix A.

Pomona was improved with several estates in the 1920s. Notably, in 1925, cereal magnate W. K. Kellogg built a winter residence in Pomona that became known as the Kellogg Ranch. Designed by master architect Myron Hunt with landscaping by Charles Gibbs, the residence was constructed on 377 acres of land which included olive, citrus, pomegranate, and avocado trees.



Kellogg House, c. 1925 (left) and 2022 (right). *Cal Poly Pomona and HRG.*

Kellogg constructed the nation's largest privately owned airport on his land, which was rarely used. Kellogg also established extensive horse pastures and the growing of feed for his horse ranch. Kellogg founded the Arabian Horse Center, and beginning in 1932, he welcomed the public to watch free demonstrations. The horse shows were a major success. A number of Latinos were also employed by the Kellogg Ranch to tend the crops and care for the Arabian horses.

In 1932, Kellogg gave the Arabian Horse Center to the University of California with the stipulation that the popular horse shows continue and be free to the public. The property subsequently became known as the Institute of Animal Husbandry, and later became the site for the California State Polytechnic University, Pomona (Cal Poly Pomona).





Kellogg Ranch and Institute of Animal Husbandry, 1938. *Los Angeles Public Library*.

Excluding the few residential estates of the period, most residential development in Pomona during the 1920s was characterized by residential tract developments. Although the entry in World War I had halted “unnecessary land development projects and construction work” in Pomona, single-family residential subdivisions resumed following the end of the war. By the 1920s, many larger residential tracts were already plotted. Subsequently, residences developed in the 1920s and 1930s were located on the empty lots in extant tract developments, infilling previously scattered residences. Tracts were typically developed with residences filling in available lots over time, rather than the rapid development of post-World War II tracts.

Development of these tracts was partially made possible by the influence of the automobile, as residences were no longer developed at a walkable scale, but could be built farther away from the downtown corridor. New residential development included features directly related to automobile transportation, including curb cuts, sidewalks, driveways, and detached garages.

Although most residential development was completed on existing tracts, one notable exception was the Ganesha Heights Tract. This subdivision that was established in the 1920s by Allen P. Nicholas and planned by Charles Cheney. Cheney was a well-known city planner who had assisted on the planning commissions of Portland, Oregon; Berkely; Palos Verdes Estates; and Claremont. Ganesha Heights Tract was comprised of several smaller land developments, notably Tract 7900 and Tract 9687 and was located within the hills near Ganesha Park. Ganesha Heights was envisioned as an “exclusive” subdivision. As recorded in a 1927 article entitled “San Jose Hills to Become Home Tract of Better Class”:

Distinctly a subdivision of the first order, planned with the utmost attention to the most minute detail of landscape, natural beauty, convenience, accessibility and restrictions, Ganesha Heights exclusive home sites will be offered to the people of Southern California within the next few weeks.<sup>253</sup>

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<sup>253</sup> “San Jose Hills to Become Home Tract of Better Class,” *The Bulletin*, January 1, 1927.





covenants were challenged in the California and U.S. Supreme Courts in 1919 and 1926, but were ultimately upheld as constitutional, which unleashed their widespread use.

The real estate industry also reinforced discriminatory practices and the “color line.” In 1924, the National Association of Real Estate Boards established a “code of ethics” which prohibited realtors from introducing “members of any race or nationality” to a neighborhood if it would threaten property values. This resulted in the practice known as “steering”— not showing properties in white neighborhoods to people of color. The penalty for not adhering to the ethics code, which stayed in effect until the late 1950s, was loss of license.<sup>255</sup>

Federal programs also played a significant role in systemic racism. Two New Deal housing institutions, the Home Owners Loan Corporation (HOLC, founded in 1933) and the 1934 FHA, which were both created to encourage homeownership and to protect homeowners at risk of foreclosure during the Great Depression. In practice, they only provided protection for white property owners. Through an overt practice of denying mortgages based upon race and ethnicity, the FHA played a significant role in the legalization and institutionalization of racism and segregation.

The Federal Housing Administration (FHA) insured bank mortgages that covered 80 percent of purchase prices. To be eligible, the FHA conducted an appraisal of the property in order to select properties that had a low risk of default. The guidelines included a “whites only” requirement. The FHA underwriting manual for its appraisers also recommended against “an infiltration of inharmonious racial or nationality groups,” and discouraged loans in older, urban neighborhoods.<sup>256</sup> The 1936 FHA *Underwriting Manual* recommended “deeds to properties for which it issued mortgage insurance should include an explicit prohibition of resale to Black citizens.”<sup>257</sup>

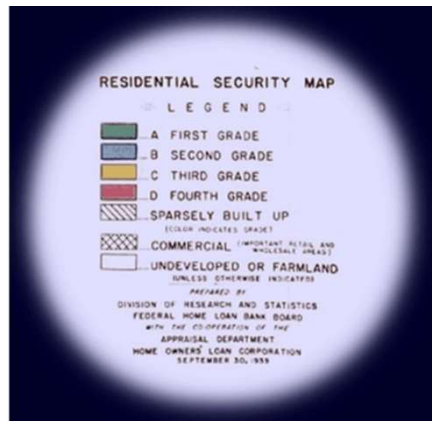
To fulfill their missions of refinancing mortgages and granting low-interest loans to those who had lost their homes, the agencies began rating neighborhoods as “security risks.” What emerged was a racial ranking of neighborhoods that relegated African American, Mexican, and Asian neighborhoods to the bottom. Although other factors such as class, the presence of industry, density, housing stock, and tax blight were also considered, racial composition was a key factor in ranking, or coloring, those neighborhoods red (as in *redlining*). These areas were barred from receiving federal assistance, effectively segregated, and plunged into a vicious circle of decline.

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<sup>255</sup> *SurveyLA: African American Historic Context Statement*, 40. As Richard Rothstein points out in his book, *The Color of Law*, the state licensure of these realtors did not make them government agents but in effect the state did contribute to *de jure* segregation by licensing organizations that utilized these practices. Richard Rothstein, *The Color of Law* (New York, NY: Liveright, 2017).

<sup>256</sup> Rothstein, *The Color of Law*, 67.

<sup>257</sup> Rothstein, *The Color of Law*, 84.



Key to redlining maps of the 1930s. *Mapping Inequality*.

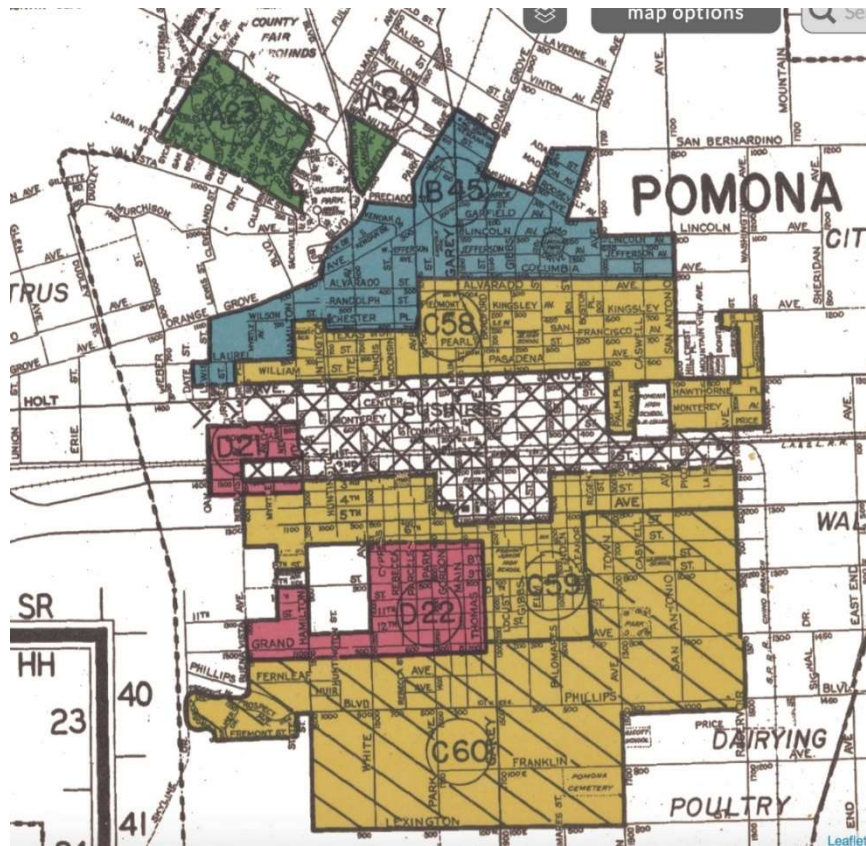
The FHA's original system for appraising risk used letter grades. "A" areas, in green, indicated areas where maximum loans were granted. "B" areas, in blue, were not as desirable, but still considered relatively low risk. "C" areas, in yellow, were considered in decline. "D" areas, in red, were considered to be in full decline; properties in neighborhoods with a "D" rating were rejected for mortgage insurance.

The 1939 redlining map of Pomona shows that agencies had already identified the majority of Pomona as "definitely declining" due to an influx of Latino and African American families" (yellow areas) suggesting that these areas were hazardous for lenders and thereby establishing a pattern of disinvestment and discrimination that reinforced systemic racism in the city.

Two neighborhoods (red areas) were identified as being "in full decline" resulting from "an infiltration of Mexicans...not built in the typical Mexican farm labor shack type, but are the relics of a once acceptable neighborhood."<sup>258</sup> These two areas included a small neighborhood spanning both sides of the railroad tracks near east of Oak Avenue and west of Hamilton Boulevard and a larger area south of 6<sup>th</sup> Avenue southward to Grand Avenue, west of Garey Avenue extending westward to Buena Vista Avenue. The first area spanning the railroad tracks was occupied by vernacular residences. The second area west of Garey Avenue consisted of a mix of vernacular structures and large two-story homes in poor condition. It was further noted that Latinos were beginning to move in on Fillmore Place and on Holt west of Fillmore Place. Only the Ganesha Hills area of Pomona was identified as good for investment. These redlined areas establish the dividing line that postwar realtors would later characterize as "no broker that valued his livelihood would show a house north of Holt Avenue to a Mexican American."<sup>259</sup>

<sup>258</sup> Clean and Green Pomona, <https://storymaps.arcgis.com/stories/c5b6b05808014b5a9e24cf82b2a4dd1b> (accessed March 1, 2022).

<sup>259</sup> Pomona Gropes for Stability in Storm of Ethnic Change," *Los Angeles Times*, January 24, 1971, A1.



1939 redlining map identifying most of Pomona as “definitely declining” due to an influx of Latino and African American families” (declining neighborhoods shown in yellow); and two neighborhoods (shown in red) in full decline. These maps established patterns of disinvestment and discrimination that remain in Pomona to this day. *Mapping Inequality*.

## ELIGIBILITY STANDARDS

### Summary Statement of Significance

Resources significant under this theme include single- and multi-family residences constructed from 1920 to 1940. This period saw a boom in residential development in Pomona, as the automobile allowed greater sprawl away from the central downtown core. While single-family residences still remained the primary property type, multi-family residences, including duplexes, fourplexes, bungalow courts, and garden apartments are also scattered throughout Pomona from the period. Properties evaluated under this theme may be significant for their association with the increase in tract residential development in Pomona; for an association with a specific ethnic or cultural group or a person important in local, state, or national history; as the site of an important event in history; or for architectural significance.

### Period of Significance

1920-1940

|   |   |
|---|---|
| <b>Period of Significance Justification</b> | Broadly covers the residential boom in Pomona from 1920 to 1940.  |
| <b>Geographic Location</b>                  | Citywide.   |
| <b>Criteria</b>                             | NR: A/B   CR: 1/2   Local: 1/2/9  |
| <b>Associated Property Types</b>            | Residential: Single Family Residence, Multi-Family Residence, Tract Features/Amenity, Historic District.  |
| <b>Property Type Description</b>            | Significant property types are those representing important periods of residential development in Pomona, including single-family residences, multi-family residences, tract features and amenities including street trees/other significant landscape features and streetlights. These properties may collectively form a historic district. |

**Eligibility Standards:**

- Dates from the period of significance; and
- Has a proven association with an event important in history; or
- Represents an important pattern or trend in residential development from the period, or a particular facet of Pomona's residential development; or
- Has a proven association with a significant person's productive life, reflecting the time period when they achieved significance; or
- Has a proven association with a specific ethnic or cultural group

**Character-Defining/Associative Features:**

- Retains most of the essential physical and character-defining features from the period of significance
- May represent a rare concentration of early residential tract development
- May be significant for association with the early local Japanese or Mexican communities
- May also be significant under themes within the Architecture and Design context

**Integrity Considerations:**

- Should retain integrity of Location, Design, Materials, Workmanship, Feeling, and Association
- Some original materials may be altered or removed if the property retains the majority of the features that illustrate its style in terms of massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation
- For historic districts, the majority of the components that add to the district's historic character must possess integrity, as must the district as a whole
  - A contributing property must retain integrity of location, design, setting, feeling, and association to adequately convey the significance of the historic district
  - Some alterations to individual buildings, such as replacement roof materials, replacement garage doors, and replacement of windows within original openings may be acceptable as long as the district as a whole continues to convey its significance
  - Original tract features may also be contributing features to a historic district under this theme



## Theme: Commercial Development

In the 1920s, commercial development expanded geographically and diversified in services offered. The commercial corridors of the city remained along First and Second Streets along an east-west axis and Garey Avenue to the north-south. Businesses along the commercial corridors included garages, auto sales, bakeries, grocery stores, cobblers, a veterinary office, and a candy factory. Architectural styles employed in commercial development in the 1920s and 1930s in Pomona were primarily Art Deco and Streamline Moderne styles.

An automobile row with garages, service stations, and showrooms appeared along First and Second Streets during the 1920s and 1930s. Notable automobile-related businesses in operation at the time included the Art Deco/Streamline Moderne-style Opera Garage (340 S. Thomas Street); White Garage (225-227 E. Second Street, not extant); and the Pomona Garage (156 W. First Street, not extant); and Tate Cadillac (396 S. Thomas Street), among others.



Opera Garage, 1926 (left), 1931 (center), and 2022 (right). *Pomona Public Library and HRG.*

In 1927, the two newspapers *The Bulletin* and the *Progress* merged to become the *Progress Bulletin*. The newspaper built a headquarters at the corner of Third and Thomas streets in 1931 (300 S. Thomas Street). In 1919, the Southern Service Company, Ltd., purchased the Pomona Sanitary Laundry (formerly the Pomona Steam Laundry). In 1925, the company's headquarters were expanded to the south and a new location was built across the street. The company was recorded as "housing the most modern and up-to-date equipment, designed to minimize friction and rubbing of linens."<sup>260</sup>

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<sup>260</sup> "Sanitary Laundry's History is That of Southland Pioneer," *Pomona Progress Bulletin*, June 14, 1933.





Pomona Sanitary Laundry, 1931 (left) and 2022 (right). *Pomona Public Library and HRG.*

As the population of Pomona grew and expanded as a result of urban sprawl, restaurants were founded to feed the expanding population. One notable example was the St. Charles Grill (158 W. Holt Avenue). Opened in 1930, the St. Charles Grill served as a meeting place for many of the city's political, philanthropic, and community organizations. Several celebrities passing through Pomona on the way from Los Angeles to San Bernardino were known to stop at the restaurant.

Pomona increasingly gained a reputation as the center of entertainment in the Pomona Valley. In addition to the Los Angeles County Fairgrounds and the Arabian Horse Shows at the Kellogg Ranch, downtown Pomona gained several movie theaters in this period. As the motion picture industry matured into the Golden Age of Cinema in the 1920s, entertainment also became big business, and live theatre and motion picture houses became popular additions to commercial districts. The California Theater (235 W. Third Street) opened in 1923 on the first floor of the investment building at Third and Main streets. The Belvedere Theater was founded in 1911 and purchased by Howard Hughes' Hughes-Franklin Co. in 1931; it burned down in 1933.

Technological advancements in the motion picture industry, particularly the advent of sound in 1927, resulted in the closure of many silent-era movie houses, including La Pictoria, Lyric, and the Fraternal Aid Opera House, which all shuttered by the mid-1920s. Several new theaters were constructed in Pomona to accommodate the new talking pictures. These include the Sunkist Theater (445 N. Garey Avenue), which opened in 1931.<sup>261</sup>

The largest and most popular theater in Pomona was the Fox Theater, also established in 1931. Designed by architect C. A. Balch, the Art Deco-style theater was used as the west coast "preview theater," where movies were audience-tested before national release.<sup>262</sup> The theater became a popular entertainment venue in the Pomona Valley.

<sup>261</sup> "That's A Wrap: When Pomona Used to Have Movie Theaters," *Daily Bulletin*, January 3, 2017.

<sup>262</sup> The Fox Theater is listed in the National Register. Ronald H. Smothers, "Pomona Fox Theater," National Register of Historic Places Nomination Form, October 7, 1980.



Fox Theater Under Construction, 1931. *Pomona Public Library.*

## **ELIGIBILITY STANDARDS**

### **Summary Statement of Significance**

Resources that are eligible under this theme may be significant as an excellent example of commercial development in the 1920s and 1930s, when the commercial core of Pomona continued to expand and change, influenced by the availability of the automobile.

### **Period of Significance**

1920-1940

### **Period of Significance Justification**

Broadly covers the period of commercial development in Pomona from 1920 to 1940, between World Wars I and II.

### **Geographic Location**

Citywide. Most commercial activity was concentrated in the historic downtown of Pomona.

### **Criteria**

NR: A   CR: 1   Local: 1/9

### **Associated Property Types**

Commercial: One-story Building; One-story Commercial Storefront Block; Mixed-use Building; Mixed-use Commercial Block; Retail store; Commercial Office; Bank; Restaurant;

Theater; Hotel; Recreational Facility; Historic District.

**Property Type Description**

Commercial property types include office buildings, movie theaters, restaurants, automobile showrooms, garages, and service stations. Buildings may be individual resources and/or contributing features to a historic district.

**Eligibility Standards:**

- Dates from the period of significance; and
- Has a proven association with an event important in history; or
- Represents an important pattern or trend in commercial development from the period, or a particular facet of Pomona's commercial development; or
- Has a proven association with a significant person's productive life, reflecting the time period when they achieved significance; or
- Has a proven association with a specific ethnic or cultural group

**Character-Defining/Associative Features:**

- Retains most of the essential physical and character-defining features from the period of significance
- May be significant for association with an important early or longtime business or commercial use
- May be significant for association with the early local Japanese or Mexican communities
- May be a rare remaining example of a commercial building type (ex. hotel, bank, commercial block, office building, auto-related, movie theater)
- May also be significant under themes within the Architecture and Design context

**Integrity Considerations:**

- Should retain integrity of Location, Design, Materials, Workmanship, Feeling, and Association
- Replacement of storefronts is a common and acceptable alteration
- Setting may have changed (surrounding buildings and land uses)
- Original use may have changed
- Storefront signage may have changed

## Theme: Civic and Institutional Development

Civic development in the 1920s and 1930s was characterized by an expansion of established institutions to accommodate a rapidly expanding city and growing population. In the 1930s, New Deal-era funding programs provided for much-needed municipal and private development. Efforts included new and/or expanded facilities for the police and fire departments as well as many existing churches and social groups. The City Beautiful Movement influenced civic improvements in Pomona during this period, including beautification projects such as the introduction of public art.<sup>263</sup> These include the memorial statue by Burt W. Johnson unveiled in Garfield Park in 1923. The bronze statues depicted the goddess Pomona handing the crusader's sword to the youth of the valley for the fifth anniversary of the signing of the Armistice for World War I.<sup>264</sup>

School construction in Pomona proliferated in the 1920s due to sustained population growth. New schools reflected early 20<sup>th</sup> century ideals of the Progressive Education Movement. Shunning traditional teaching philosophies, the Progressive Education Movement emphasized hands-on methods of teaching that allowed children to explore and learn to the best of their own individual abilities.<sup>265</sup> This influenced school programming, which increasingly emphasized individualized curriculum. As populations increased and space became scarce at schools, the Progressive Education Movement philosophies also provided a method for economizing space. This resulted in a more differentiated, expansive school plant, with specialized facilities and program-specific buildings and classrooms; this ended the era of the monumental, big-block school. Schools in Pomona were often designed in Period Revival styles popular during the period, particularly the Spanish Colonial Revival style.

In 1921, bonds were approved for the construction of a new high school on East Holt Avenue. Pomona High School was subsequently constructed in 1924. John C. Fremont Junior High School was constructed in 1929 (800 S. Garey Avenue). In 1936, architect Sylvanus B. Marston designed the Abraham Lincoln Elementary School in the Spanish Colonial Revival style with funding from the WPA (1200 N. Gordon Avenue).<sup>266</sup> In 1937, the Garey School was replaced by the new Abraham Lincoln School.<sup>267</sup> In 1938, the Pomona branch of the California State Polytechnic College (later known as Cal Poly Pomona) was founded.<sup>268</sup>

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<sup>263</sup> The City Beautiful Movement was a nationwide reform philosophy that sought to improve cities through beautification, including removing social ills, increasing cultural institutions, and creating more inviting city centers, among other means.

<sup>264</sup> *California Southland* 6, no. 48, December 1923, 4.

<sup>265</sup> Sapphos Environmental, Inc., *Los Angeles Unified School District Historic Context Statement, 1870 to 1969*, Prepared for the Los Angeles Unified School District, 2014, 29-30.

<sup>266</sup> The Abraham Lincoln Elementary School is listed in the National Register. "Abraham Lincoln Elementary School," National Register of Historic Places Nomination Form, July 31, 1989.

<sup>267</sup> Mello, 40-41.

<sup>268</sup> In the late 1930s, the institution that would later become Cal Poly Pomona was located at the original Voorhis School for Boys in San Dimas, California. The school was opened with an all-male enrollment of 100 students. It remained in San Dimas until the 1950s; the establishment of Cal Poly Pomona is discussed in greater detail below.



John C. Fremont Junior High School, N.d. *Pomona Public Library*.

The Pomona Valley YMCA, originally founded in 1884, constructed a new clubhouse designed by architect Robert Orr in 1920-1922. The building was completed using locally raised funds. At a cost of \$150,000, the building was dedicated to the memory of Pomona soldiers who died during World War I in France. The four-story building contained a gymnasium, auditorium, and cafeteria.<sup>269</sup> The YMCA came to serve as a significant community space for Pomona residents.<sup>270</sup>



Pomona YMCA Building, 2022. *HRG*.

The number of religious institutions in Pomona continued to grow through the 1920s and 1930s, and significant new ecclesiastical architecture was constructed during this period. By 1928, there were 28 congregations in the city. However, religious institutions also practiced racial

<sup>269</sup> *The Architect and Engineer of California* 15, no. 1, January 1919, 115.

<sup>270</sup> The Pomona Valley YMCA is listed in the National Register. Diann Marsh, "Pomona YMCA," National Register of Historic Places Nomination Form, June 1, 1984.

discrimination. In the early 1930s, the small Black population in Pomona banded together to establish the Mount Zion Church at Eighth and Main.<sup>271</sup> By the 1920s, the Latino community outnumbered the African American, Japanese, and Chinese populations in Pomona; however, Latinos were not welcomed at many Catholic churches in the Pomona Valley, including St. Joseph's. As a result, in 1938, the Sacred Heart of Jesus Chapel (1091 W. Grand Avenue, not extant) was constructed to serve the Latino community.<sup>272</sup>

By the 1930s, Pomona had four service clubs (Rotary, Kiwanis, Lions, and Twenty-Thirty) and several fraternal clubs (B. P. O. Elks, Masons, Knights of Pythias, and Odd Fellows). Women's clubs included the Ebell club, Business and Professional Women's Club, and the Women's Community Club.<sup>273</sup>

In 1932, the Federal Building was constructed at a cost of \$240,000 to house the post office and several federal bureaus and departments, including the bureau of agricultural engineering, bureau of plant industry, weather bureau and fruit frost service, treasury department offices, and recruitment offices for the U.S. Navy, among others. At the time of its construction, the building was described as an "attractive and spacious structure of brick and concrete, finished in cream stucco and terra cotta, with Mission style roof in varying shades of green."<sup>274</sup> John B. Lammers, government construction engineer, served as the principal architect for the project.

## **PACIFIC COLONY HOSPITAL**

A significant new institution founded in Pomona in the 1920s was the Pacific Colony Hospital. Prior to the turn of the century, state institutions for people with Intellectual Disabilities were located only in Northern California. With a growing population in the first two decades of the 20<sup>th</sup> century, the California Department of Institutions sought to establish facilities in the greater Los Angeles area. In 1921, the state legislature appropriated \$250,000 to construct Southern California's first state home specifically for the "feeble minded" or the "mentally deficient."<sup>275</sup> That facility was called Pacific Colony and it was located in the community of Walnut. As was the pattern with all state-run facilities, the model was to construct custodial facilities in remote locations, separating the inmates/patients from society. After a number of infrastructural and logistical issues, including a lack of transportation infrastructure, the Walnut location of Pacific Colony closed in early 1923.

By 1926, a new site in Spadra was selected and construction began anew. The 200-acre parcel had a water source and was located along the Union Pacific rail line. The facility was designed by the state architect's office, including noted architect Alfred Eichler, in the popular Spanish Colonial Revival style.

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<sup>271</sup> Ricci Lothrop, 79.

<sup>272</sup> The church was demolished due to the widening of Claremont Boulevard. Richard A. Satillian and Mar A. Ocegueda et. al, *Mexican American Baseball in the Pomona Valley* (Charleston, SC: Arcadia Publishing, 2014), 10.

<sup>273</sup> City of Pomona Directory, Los Angeles City Directory Co., 1931, 15.

<sup>274</sup> "Opening of Federal Building One of Year's Big Events," *Pomona Progress Bulletin*, January 16, 1933, 15.

<sup>275</sup> Petra Resource Management, *Final Historic Resource Assessment Report for Lanterman Developmental Center, Pomona*, February 2016, 25.





Pacific Colony Hospital Bungalow, Sketch by Eichler, 1927. *California State Archives*.

The Pacific Colony Hospital (3530 Pomona Boulevard) adopted the cottage plan and opened on May 12, 1927, with 27 patients.<sup>276</sup> The cottage plan was developed in the early 1860s by landscape architect Frederick Law Olmsted in consultation with well-respected doctor John S. Butler. The cottage plan is characterized by multiple small and moderately-sized low-rise buildings dispersed throughout a designed landscape with curvilinear streets and paths. The idea was to make the facilities in a residential scale, to create a calm and healing environment.



Pacific Colony Hospital Bungalow, 2022. *HRG*.

<sup>276</sup> Petra Resource Management, *Final Historic Resource Assessment Report for Lanterman Developmental Center, Pomona*, 26.





Pacific Colony, 1927. *California State Archives.*

The Pacific Colony buildings were also organized by use, ensuring the distance of patient wards from employee residences, service buildings, and other facilities. A farm and livestock area was also part of the plan as the hospitals were required to be self-sufficient. Agricultural work and animal care was provided by patients as occupational therapy. However, underfunding during the Great Depression and a diversion of funding during wartime limited growth and expansion. However, some New Deal era funding was received which allowed the institution to construct five more ward buildings and two administrative buildings.<sup>277</sup> Overcrowding was a constant operational challenge through the 1930s.<sup>278</sup>



Pacific Colony Hospital, 1939. *Los Angeles Public Library.*

<sup>277</sup> Petra Resource Management, *Final Historic Resource Assessment Report for Lanterman Developmental Center, Pomona*, 27.

<sup>278</sup> In 1979, Pacific State Hospital was renamed Lanterman State Hospital in honor of Assemblyman Lanterman. The name was amended six years later to Lanterman Developmental Center (LDC). The facility closed in 2015. The property and its buildings were ultimately sold to California Polytechnic University Pomona. A 2016 Historic Assessment of the property found 93 contributing buildings as the Pacific State Hospital Historic District eligible for the National Register of Historic Places.

## THE NEW DEAL

President Roosevelt's New Deal, including CWA, WPA, and SERA programs, allocated funds for the construction of public works projects across the country, created jobs for workers to improve their own communities. From 1933 to 1940, the finances provided by the New Deal enabled Pomona to construct new municipal buildings and improve infrastructure in the area. Funded by the WPA, the Pomona Armory was constructed in 1933 as one of the first ten armories in the state.<sup>279</sup> In 1937, WPA funding was used to make significant improvements to the Los Angeles County Fairgrounds. This included the construction of the Fine Arts Building, also known as the Millard Sheets Center,<sup>280</sup> the administration building, and several other buildings. In addition, 60 acres of parking and roads were graded and paved; storm drains, gas and sewer mains were installed; and significant landscaping projects, including the construction of lagoons, rustic foot bridges, rock walls, tree planting and the installation of irrigation systems were completed at the fairgrounds.



Pomona Armory, 1933. *Pomona Public Library*.

Other WPA-funded projects include the City Reservoir (1933); the Community Building in Washington Park (1934); repair work and landscaping at Pacific Colony Hospital (1935); the expansion of the Pomona Public Library (not extant); the construction of a one-story, frame and stucco shop and classroom building at Palomares Middle School; and an addition to the Pomona Public Library (1939; not extant).

In 1938, the City of Pomona and the Historical Society of Pomona Valley purchased and rehabilitated the Ygnacio Palomares residence using WPA funds. The adobe was restored to serve as a “permanent monument to a culture that has passed.”<sup>281</sup> The historical society also funded a

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<sup>279</sup> The Pomona Armory has been identified as eligible for listing in the National Register. Jones & Stokes, *Inventory and Evaluation of National Register of Historic Places Eligibility of California Army National Guard Armories*, prepared for the U.S. Army Corp of Engineers and the California Army and National Guard, February 2002, 28-30.

<sup>280</sup> Muralist and designer Millard Sheets was born in Pomona; as a result, there were a large number of Sheets-designed projects and murals completed in the city.

<sup>281</sup> Fryer, “Pomona Valley Before the Americans Came,” 96; “Restoration of Old Adobe Now Planned as WPA Project,” *Pomona Progress Bulletin*, October 4, 1938.

monument in Ganesha Park in tandem with the City. Designed by Millard Sheets and built by architect Peter Ficker in 1934, the monument commemorates the arrival of Ricardo Vejar, Ignacio Palomares, and Luis Arenas.<sup>282</sup> Descendants of early Californio settlers attended the dedication of the monument.



Dedication of Pioneers Monument in Ganesha Park, 1934. *University of California, Los Angeles Charles E. Young Research Library Department of Special Collections.*

In 1938, Millard Sheets held a contest to select a sculptor to create a new monument to the Young Farmers of America for placement in front of the Fine Arts Building of the Los Angeles County Fairgrounds.<sup>283</sup> The winner of the contest, Lawrence T. Stevens, designed a sculpture using cast stone of silicate sand and white medusa cement. Stevens was a well-known artist of international repute. He was awarded the Prix de Rome in 1922 and completed a sculpture for the New York City World's fair among other commissions.<sup>284</sup>

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<sup>282</sup> Joe Blackstock, "What You Probably Didn't Know was in Ganesha Park," *Daily Bulletin*, October 26, 2016; "Pioneers to be Honored by Pomona," *Los Angeles Times*, October 12, 1934.

<sup>283</sup> *California Arts and Architecture*, 1938, 184.

<sup>284</sup> "Sculptor Preparing Fair's Monument to Young Farmers," *Pomona Progress Bulletin*, December 22, 1938.



WPA Sculpture in front of the Fine Arts Building, Los Angeles County Fairgrounds, 2022. HRG.

## ELIGIBILITY STANDARDS

### Summary Statement of Significance

Resources that are eligible under this theme may be significant as an example of civic or institutional development representing the establishment and growth of Pomona from 1920 to 1940. This includes civic and institutional growth during the boom period of the 1920s, through new facilities constructed in the 1930s with funding from New Deal programs.

|   |  |
|---|--|
| <b>Period of Significance</b>               | 1920-1940  |
| <b>Period of Significance Justification</b> | Broadly covers the period of civic and institutional development in Pomona during the 1920s and 1930s.   |
| <b>Geographic Location</b>                  | Citywide.  |
| <b>Criteria</b>                             | NR: A   CR: 1   Local: 1/9   |
| <b>Associated Property Types</b>            | Institutional: Post Office, Fire and Police Station, School, Library, Hospital, Religious Building, Social Club, Cultural Institution, Fraternal Organization, Park, Civic Building, Civic Amenity, Public Art.                      |
| <b>Property Type Description</b>            | Institutional property types include schools, hospitals, religious buildings (including churches, convents, rectories, and schools), clubhouses associated with social clubs or fraternal organizations, parks, civic buildings like |

post offices and police/fire stations, and civic amenities.

**Eligibility Standards:**

- Dates from the period of significance; and
- Has a proven association with an event important in history; or
- Represents an important pattern or trend in institutional development from the period, or a particular facet of Pomona's institutional development; or
- Has a proven association with a significant person's productive life, reflecting the time period when they achieved significance; or
- Has a proven association with a specific ethnic or cultural group

**Character-Defining/Associative Features:**

- Retains most of the essential physical and character-defining features from the period of significance
- May be significant for association with an important institution or institutional use
- May be a rare remaining example of an institutional building type (ex. library, church, school, fire or police station, hospital, civic/government) from the period
- May be significant for association with the local Japanese, Mexican or African America communities
- May also be significant under themes within the Architecture and Design context

**Integrity Considerations:**

- Should retain integrity of Location, Design, Materials, Workmanship, Feeling, and Association
- Setting may have changed (surrounding buildings and land uses)
- Original use may have changed
- Signage may have changed
- Should retain the majority of features that illustrate its style or type

## Theme: Industrial Development

Into the 1920s and 1930s, the primary industry in Pomona was the cultivation of citrus and other fruits. In 1926, the California Fruit Wrapping Mill opened for business in Pomona. Much industrial development, including the California Fruit Wrapping Mill, Pan-American Petroleum Co., and Pomona Fruit Growers Exchange Packing House were located in the central-western region of the City.



California Fruit Wrapping Mill, 1926. *Pomona Public Library.*

In 1931, the farmers in the city were estimated to have a \$15 million gross returns and cultivate over 29,000 acres of citrus crops. The industry required 29 packing houses and four exchanges to pack, ship, and market the fruits. Other growing industries in Pomona were dairy, poultry, and rabbit farming.<sup>285</sup> As recorded in the *Pomona Progress Bulletin* in 1926:

The poultry industry is rapidly becoming of the foremost in Pomona Valley... This rapidly growing industry is bringing into Pomona upwards of \$750,000 annually. Rivaling the poultry industry in rapid growth is the comparatively new one of rabbit raising... Citrus fruits, deciduous fruits and vegetables, dairy products, alfalfa and grain, walnuts, eggs and poultry and rabbits all have their big part in the economic and industrial life of Pomona Valley. They bring wealth and prosperity here.<sup>286</sup>

Pomona featured several manufacturing companies, including Pomona Tile. Pomona Tile was founded in 1923 by chemist and businessman Judson Clark with tile inventor Paul C. Boving serving as manager.<sup>287</sup> Construction of the company's plant (1315 E. 3<sup>rd</sup> Street) was completed in

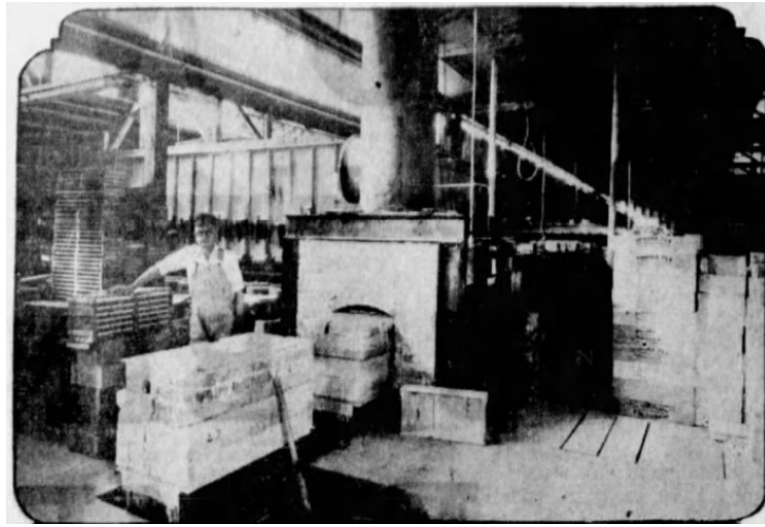
<sup>285</sup> City of Pomona Directory, Los Angeles City Directory Co., 1931, 13.

<sup>286</sup> "Valley Ranchers Big Producers," *Pomona Progress Bulletin*, April 7, 1926.

<sup>287</sup> "Tile Manufacturing Company Will be City's Latest Industrial, C. of C. Committee Makes Announcement," *Pomona Progress Bulletin*, August 24, 1923.



1924.<sup>288</sup> In 1929, the facility expanded with a railroad tunnel kiln. The company grew to become what *Arts & Architecture* described in 1965 as “one of the oldest manufacturers of building products in California.”<sup>289</sup>



Pomona Tile Company Kiln, 1930. *Pomona Progress Bulletin*.

In 1933, the company expanded with a new display room, which was described by the *Pomona Progress Bulletin*:

The display room presents an array of more than 60 different colors and shade of tile for all household and business purposes, and features the brilliant new tints now so popular in modernistic decoration...<sup>290</sup>



Pomona Tile Company, 2022. HRG.

<sup>288</sup> “Manufacture of Tile Will Soon Be Thriving New Industry in Pomona,” *Pomona Progress Bulletin*, November 12, 1923.

<sup>289</sup> “Case Study House No. 28,” *Arts & Architecture*, July 1965, 33.

<sup>290</sup> “Tile Factory Adds Feature,” *Pomona Progress Bulletin*, January 16, 1933, 15.



Other manufacturing companies included the Pomona Manufacturing Company, the largest deep well pump manufacturer in the world; Golden State and Sunset Fruit Canneries; Pomona Brick Company; Two Planing Mills; Pomona Valley Ice Company; Pomona Sheet Metal works: B.F. Caldwell Visible Gas Furnace; and Milner Bottling Works, among others.<sup>291</sup> Much industrial development, including the California Fruit Wrapping Mill, Pan-American Petroleum Co., and Pomona Fruit Growers Exchange Packing House were located in the central-western region of the city. Laundry was another large industry in Pomona. The Southern Service Company operated out of Pomona.

## ELIGIBILITY STANDARDS

### Summary Statement of Significance

Resources that are eligible under this theme may be significant as the site of an important event in history, or as an excellent example of industrial development in the City of Pomona from the period between World Wars I and II. This period saw the diversification of industry in Pomona as agriculture was slowly supplanted, and the economy of Pomona transformed with the introduction of other manufacturing companies.

|   |   |
|---|---|
| <b>Period of Significance</b>               | 1920-1940   |
| <b>Period of Significance Justification</b> | Covers the diversification of industrial development in Pomona in 1920s and 1930s, between World Wars I and II.           |
| <b>Geographic Location</b>                  | Citywide. Located largely in proximity to rail lines.   |
| <b>Criteria</b>                             | NR: A   CR: 1   Local: 1/9  |
| <b>Associated Property Types</b>            | Extant resources related to various diverse industries.   |
| <b>Property Type Description</b>            | Industrial property types from the period may include warehouses, offices, canneries, mills, and laundries, among others. |

### Eligibility Standards:

- Dates from the period of significance; and
- Has a proven association with an event important in history; or
- Represents an important pattern or trend in industrial development from the period, or a particular facet of Pomona's industrial development; or

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<sup>291</sup> City of Pomona Directory, Los Angeles City Directory Co., 1922, 11.

- Represents an early period of industrial development; or
- Has a proven association with a specific ethnic or cultural group

**Character-Defining/Associative Features:**

- Retains most of the essential physical and character-defining features from the period of significance
- May be significant for association with an important early industry or industrial use
- May be a rare remaining example of an industrial building type
- May be significant for association with the local Japanese, Mexican, or African American communities
- May also be significant under themes within the Architecture and Design context

**Integrity Considerations:**

- Should retain integrity of Location, Design, Materials, Workmanship, Feeling, and Association
- Replacement of mechanical equipment is a common and acceptable alteration
- Setting may have changed (surrounding buildings and land uses)

## Theme: Infrastructure

By the 1920s, the City of Pomona was a relatively established community in the valley. As developments expanded the growing city, infrastructural improvements followed. In 1926, the City of Pomona purchased the Consolidated Water Company and formed the Pomona Water Department. That same year, Pomona, Claremont, and La Verne founded the Tri-City Sewage Treatment Plant.<sup>292</sup> In 1927, Pomona adopted an electrical code that supplemented the rules and regulations of the state. The code regulated the installation and maintenance of electrical wiring and appliances.<sup>293</sup>

During the 1930s, utilities serving Pomona continued to increase. Projects included a water pipeline, construction of a transmission line bringing power from Boulder dam, and extension of telephone cables from Pomona to La Verne.<sup>294</sup> There were several WPA infrastructural projects in Pomona. These include the constructed of Garey and Towne Avenue bridges over the Philadelphia Street drainage channel and reconstruction of the Fifth Street bridge after flooding damage.<sup>295</sup> The WPA funding also aided in the paving and curbing of much of Pomona.



Fifth Street Bridge, 1939. *Pomona Progress Bulletin*.

### ELIGIBILITY STANDARDS

#### Summary Statement of Significance

Resources that are eligible under this theme may be significant as an example of infrastructural growth and diversification representing the growth of Pomona in the period between World Wars I and II. Resources may also be associated with several federally-funded programs enacted under the New Deal that were active in Pomona during the 1930s.

#### Period of Significance

1920-1940

#### Period of Significance

Broadly covers the period of development in

<sup>292</sup> Ricci Lothrop, 82.

<sup>293</sup> *Pacific Coast Architect*, 31, 1927, 58.

<sup>294</sup> "Utilities Serving Pomona Prepare to Meet Increase in Consumer Needs in '37," *Pomona Progress Bulletin*, January 25, 1937.

<sup>295</sup> "WPA to Begin Work on Two Bridges Here," *Pomona Progress Bulletin*, October 3, 1939.

|                                  |  |
|----------------------------------|--|
| <b>Justification</b>             | Pomona from 1920 to 1940.  |
| <b>Geographic Location</b>       | Citywide.  |
| <b>Criteria</b>                  | NR: A    CR: 1    Local: 1/9   |
| <b>Associated Property Types</b> | Infrastructural properties related to the development of communication and transportation systems, public and private utilities, and other service requirements as technology expanded and under the auspices of federally-funded work programs. |
| <b>Property Type Description</b> | Public and private amenities or infrastructure improvements, such as roadways and bridges, telephone buildings, utility stations (water, power, gas).  |

**Eligibility Standards:**

- Dates from the period of significance; and
- Has a proven association with an event important in history; or
- Represents an important pattern or trend in infrastructural development from the period, or a particular facet of Pomona's infrastructural development; or
- Has a proven association with a specific ethnic or cultural group

**Character-Defining/Associative Features:**

- Retains most of the essential physical and character-defining features from the period of significance
- May be significant for association with important early infrastructure (ex. communication system, transportation system, utility)
- May be a rare remaining example of an infrastructural type (ex. bridge, telephone building, power station)
- May also be significant under themes within the Architecture and Design context

**Integrity Considerations:**

- Should retain integrity of Location, Design, Materials, Workmanship, Feeling, and Association
- Setting may have changed (surrounding buildings and land uses)
- Original use may have changed

## IX. POMONA DURING WORLD WAR II (1941-1945)

### Summary Statement

In the late 1930s and early 1940s, Pomona remained a growing, largely agricultural town. However, the United States' entry into World War II marked a change for Pomona, Southern California, and the country at large. Development in all sectors was limited during this period; residential construction was largely halted for the duration of the war to divert essential materials to the war effort, and many industrial concerns converted their operations to wartime manufacturing. Civilians and troops alike rallied to the war effort, and various facilities in Pomona were acquired by the U.S. government to serve as training facilities, troop service locations, and in one case, an Assembly Center for Japanese American incarceration.

This context examines Pomona's role in World War II from the army encampment and internment prison at the Los Angeles County Fairgrounds to general development (and lack thereof) in the city during the war years.

### Historical Background

Into the late 1930s, the general sentiment in the United States regarding the war was one of isolationism and neutrality, and the country did not intervene in the Pacific and European theaters of the war. In 1940, the United States began to have a limited involvement in the war by providing military supplies and other assistance to the Allied forces. This all changed with Japan's attack on the American naval fleet stationed at Pearl Harbor in Honolulu, Hawaii on December 7, 1941. The attack on Pearl Harbor marked the United States' entrance into World War II and galvanized the United States, and California as the base for the war in the Pacific, into action. In Pomona, various publicly owned facilities were acquired by the U.S. Government to prepare for more robust American involvement in the war.

#### LOS ANGELES COUNTY FAIRGROUNDS & JAPANESE INCARCERATION

One week after the bombing of Pearl Harbor, the War Department took over the Los Angeles County Fairgrounds in Pomona.<sup>296</sup> The fairgrounds' 250 acres, 30 buildings, parking for 25,000 automobiles, and proximity to the railroad were strategically important for Army operations. In December of 1941, the 125<sup>th</sup> and 108<sup>th</sup> infantry contingents traveled to the grounds; 750 officers and men of the 55<sup>th</sup> Quartermaster Corps arrived shortly thereafter. Troops were only briefly stationed at the fairgrounds, which thereafter served as an "Assembly Center" for incarcerated Japanese Americans.<sup>297</sup>

Immediately after the attack on Pearl Harbor, the U.S. government declared prominent Japanese American businessmen, clergy, schoolteachers, and others to be enemy aliens, and on February 18, 1942, President Franklin D. Roosevelt signed Executive Order 9066. This directive authorized the Secretary of War and any military commander designated by him "to prescribe military

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<sup>296</sup> "Fate of 1946 County Fair Uncertain with Germans Billeted on Grounds," *Los Angeles Times*, November 11, 1945.

<sup>297</sup> "Pomona Institutions are Converted for War Purposes," *Pomona Progress Bulletin*, May 7, 1945.

areas...from which any or all persons may be excluded.”<sup>298</sup> Although the order did not specify the exclusion of Japanese Americans, the intention was clear.<sup>299</sup> Several prisons were constructed to aid with the forced removal and incarceration of persons of Japanese descent in California. Processing centers and temporary housing were needed while the construction of prisons, such as Manzanar, could be built. The conversion of the Los Angeles County Fairgrounds in Pomona into one such facility, the Pomona Assembly Center, began on March 21, 1942.



Inmates Arriving at Pomona Assembly Center, 1942. *Library of Congress*.

Makeshift barracks were built on a field north of the grandstand and racetrack. These buildings were constructed by the U.S. Army Engineering Department and contractors supported by WPA labor. On April 29, 1942, construction was completed. According to the *Densho Encyclopedia*, 309 barracks, each measuring 20 x 64 feet, were subdivided into smaller living spaces. The rooms were empty aside from a cot and a single light bulb. There were 11 laundry buildings, 34 communal bathhouses, and eight mess halls. Existing fairground buildings were adapted for use by the administrators. There were two 8 x 8-foot sentry buildings at the entrance to the prison.<sup>300</sup>

<sup>298</sup> Brian Nilya, “Executive Order 9066, in *Densho Encyclopedia*, accessed January 9, 2017.

<sup>299</sup> City of Los Angeles, Office of Historic Resources, *Japanese Americans in Los Angeles, 1869-1970*, August 2018, 50.

<sup>300</sup> Konrad Linke, Pomona Detention Facility, *Densho Encyclopedia*, [https://encyclopedia.densho.org/Pomona\\_\(detention\\_facility\)/](https://encyclopedia.densho.org/Pomona_(detention_facility)/) (accessed March 22, 2022).



Constructing Housing Barracks at Los Angeles County Fairgrounds, 1942. *Library of Congress.*



Housing Barracks at Los Angeles County Fairgrounds, 1942. *Library of Congress.*



Japanese Americans from across California were housed at the prison. Almost all of the prisoners were eventually relocated to Hart Mountain, Wyoming. John Nakada, a former inmate, recalled in 2010:

[Pomona] was quite a disappointment. It was just dilapidated, hastily-built barracks, not well built. And you've heard the stories about cracks in the walls, just single walls where you could see everything in the neighboring unit, open ceilings and such. And the bathing facilities and the latrine facilities were very poor. And as well, the food and the way it was prepared, it was just very discouraging."<sup>301</sup>

A Pomona quartermaster motor base was also established at the fairgrounds on April 20, 1942. Headquarters were set up in the domestic arts building. As recorded in *Pomona Progress Bulletin*, as the Japanese were brought to the reception center, "their [automobile] machines were assembled by pools, appraised as to their value, and purchased by the government."<sup>302</sup> In all, 1,241 vehicles were received at Pomona; 858 were wrecked; and the remainder were held or diverted for army use.

The Pomona Assembly Center was in operation until August 24, 1942, when all inmates had been relocated. The area where the barracks were located is currently a parking lot for the fairgrounds. The Pomona Assembly Center is one of the 12 incarceration centers to share California Historical Landmark designation #930.

After closure of the Pomona Assembly Center, troops left the fairgrounds and the Third Battalion 56<sup>th</sup> Quartermaster Regiment transformed the area into the Pomona Quartermaster Motor Base. The motor base was run by 1,300 military personnel and 800 civilians, one fourth of whom were women filling in as chauffeurs and assembly line workers. The service command subsequently took over control of the entire fairgrounds, and a motor transport school was opened. The base shop turned out 10 engines per day.

In 1943, motor production halted at the fairgrounds, and the space was again repurposed for a new war effort. That year, the fairgrounds turned into a supply base for the desert training center set up by General George S. Patton for the purpose of training ground troops for war in North Africa. The fairgrounds were specifically used for storage and maintenance of motorized equipment and final training of troops. The base was later used as a maintenance shop and for the repair of motorized equipment for overseas use.<sup>303</sup>

In 1944, the prison barracks that held Japanese Americans were transformed into quarters for German and Italian prisoners of war (POWs). During World War II, with 15 million Americans having been called into military service, agricultural labor was scarce. The labor shortage was particularly acute for Pomona fruit producers whose harvesting was hand-labor intensive. The U. S. Army came up with an unusual solution; it brought German POWs from England to America to fill the labor gap. Thousands of German POWs were brought to America. The Pomona Ordinance Depot, as it became known, housed Italian and German POWs.

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<sup>301</sup> Linke, Pomona Detention Facility.

<sup>302</sup> "Pomona Institutions are Converted for War Purposes," *Pomona Progress Bulletin*, May 7, 1945.

<sup>303</sup> "Pomona Institutions are Converted for War Purposes," *Pomona Progress Bulletin*, May 7, 1945.



Quartermaster Motor Base in Pomona, 1942. *National Archives*.

Early in 1944, the first Italian POWs assigned to pick and pack fruit arrived in the Pomona Valley. By summer, German POWs were at the Pomona Ordinance Depot completing automotive reconditioning work and citrus and other crop harvesting. By December of that year, Pomona citrus growers appealed to the government for between 1,000 and 2,000 German POWs to harvest the navel orange crop.<sup>304</sup>



German Prisoners of War Picking Crops in the Pomona Valley, 1945. *Los Angeles Times*.

<sup>304</sup> "German Fruit Crews Sought," *Pomona Progress Bulletin*, December 8, 1944, 1.

According to Army records, the prisoners picked a total of 3.4 million field boxes of oranges and brought in an income of over \$586,000 for the government. Through contractual arrangements with the growers, the prisoners worked six days a week and received 80 cents a day for essential personal goods; the remainder of their pay went to the U.S. government. The prisoner of war camp was described by the *Los Angeles Times* in 1945:

All of the prisoners are housed in a barbed-wire stockade at the fairgrounds which utilize a part of the parking area there. In the main parking section of the grounds still stand 400 empty barracks in which were housed Japanese aliens who were evacuated from Los Angeles and environs after Pearl Harbor and who have since been returned.<sup>305</sup>

These prisoners remained at the fairgrounds until the end of the war in 1945. Prior to the use of POW labor, Pomona growers were employing Mexican Nationals through the Bracero Program. In 1942, the U.S. made an agreement with the Mexican government creating a guest worker program officially known as the Emergency Farm Labor Agreement, or the Bracero Program. The agreement allowed Mexican Farm Workers to enter and work in the U.S. for limited amounts of time. Many participants found themselves in poor conditions, and the recipients of violence. After one particular murder, Mexican consuls withdrew 178 Mexican contract workers from Cucamonga and suspended the Bracero Program in the Pomona Valley.<sup>306</sup> When POWs became a lower cost alternative for labor many growers used their labor.

#### **OTHER WARTIME EFFORTS IN POMONA**

In addition to the Quartermaster Depot activities at the Los Angeles County Fairgrounds, the U.S. Army also took over the Kellogg Ranch from 1943 to 1948, as the Pomona Quartermaster Depot (Remount) to breed horses for the cavalry. At this time, many ranch renovations, including road improvements and fence replacements were made by the Italian POWs housed at the fairgrounds.

The Pacific State Hospital was also transformed into an Army general hospital training center beginning in January 1942.<sup>307</sup> That year, a firehouse and several other improvements were made at the hospital, designed by architect Alfred Eichler. Work at the hospital included a silver-plating section and laundry division. The hospital was transferred to the Navy in 1944 and was subsequently used as a Naval convalescent hospital for the remainder of the war.<sup>308</sup>

The Southern Service company was also founded as a commercial enterprise to train contingents of United States marines in the operation of mobile laundry units. Pomona also had a headquarters for the USO (United Service Organization, Inc.) at 266 S. Thomas Street. The organization was mostly funded through citizen contributions and offered service men a furnished “home away from home.” Service member attendance at the USO increased from 500 to 20,000. The USO office provided a coat room, free meals, letter writing facilities, and rumpus

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<sup>305</sup> “Fate of 1946 County Fair Uncertain with Germans Billed on Grounds,” *Los Angeles Times*, November 11, 1945.

<sup>306</sup> Garcia, 182.

<sup>307</sup> “Army in Control of Spadra Hospital,” *The Californian*, April 6, 1942.

<sup>308</sup> “Army Will Transfer Spadra Hospital to U.S. Navy,” *Pomona Progress Bulletin*, June 15, 1944.

room. The USO also provided service men with lists of available jobs and housing options for between duties.<sup>309</sup>



Laundry Division at Pacific State Hospital, 1943. *National Archives*.

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<sup>309</sup> "Pomona Institutions are Converted for War Purposes," *Pomona Progress Bulletin*, May 7, 1945.

## Theme: Development During World War II

During World War II, residential, commercial, and civic/institutional building and construction waned as the country faced materials shortages. In 1942, new home building was officially halted when the city was excluded from the “critical areas” list of the Federal Housing Authority (FHA). However, in August of the same year Pomona was designated as an area where homes for defense workers could be constructed.<sup>310</sup> Despite this designation, wartime residential construction all but stopped. As an example, in the first quarter of 1942, there were only 47 building permits issued.<sup>311</sup> A rare example of residential construction (675 E. Jefferson Avenue) was completed in 1942.

Commercial development in Pomona was very limited during the war years as materials were diverted to the war effort. During this period, Pomona residents adjusted to using ration coupons for coffee, meat, sugar, and shoes among other goods. Outings were limited by the lack of gas and rubber as well as an enforced 35 miles per hour speed limit.<sup>312</sup> Building permits do evidence some minor commercial construction during this period, such as that for a commercial garage building in 1944 (1201 S. Garey Avenue).<sup>313</sup>

Known wartime construction projects in Pomona included St. Paul’s Lutheran Church (601 N. San Antonio Avenue). In March of 1942, the existing church was moved to an adjacent parcel and remodeled into a parish hall with Sunday school rooms and a kitchen. The new sanctuary in the Spanish Colonial Revival-style was designed by Glendale architect John Fleming.

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<sup>310</sup> “Pomona Designated ‘Title VI’ area to Pave Way for Home Construction,” *Pomona Progress Bulletin*, August 28, 1942, 12.

<sup>311</sup> “Permits Here Total \$67,053,” *Pomona Progress Bulletin*, April 4, 1942, 2.

<sup>312</sup> Ricci Lothrop, 93.

<sup>313</sup> “Building Permits,” *Pomona Progress Bulletin*, May 1, 1944.

## Theme: Industrial Development

Many companies in Pomona turned their efforts to war production. For example, this was the case for the General Machine and Welding Works (1100 E. 2<sup>nd</sup> Street) which dedicated approximately 70 percent of their work to war production. The firm designed the manufactured glider launching equipment for the air force and produced other war materials for the United States maritime commission and shell division in the war program.<sup>314</sup>



General Machine and Welding Works, N.d. *Pomona Public Library*.

During World War II, citrus remained a relatively profitable crop in Pomona. However, in the immediate years after the war, production in Southern California rapidly declined due to urbanization and the virus disease *tristeza*. Within ten years, the total citrus acreage in California decreased from 330,000 acres in 1946 to 230,000 acres in 1956. In postwar Pomona, citizens turned to new, more lucrative industries.

### ELIGIBILITY STANDARDS

#### Summary Statement of Significance

Resources that are eligible under this theme may be significant as the site of an important event in history, or as a rare or remnant example of industrial development in the City of Pomona during World War II. Several sites in Pomona were used during the war years to assist in the war efforts.

#### Period of Significance

1941-1945

#### Period of Significance

Broadly covers industrial development in

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<sup>314</sup> "War Production Uppermost for Welding Works," *Pomona Progress Bulletin*, January 11, 1945.

|                                  |  |
|----------------------------------|--|
| <b>Justification</b>             | Pomona during World War II.  |
| <b>Geographic Location</b>       | Citywide.  |
| <b>Criteria</b>                  | NR: A    CR: 1    Local: 1/9   |
| <b>Associated Property Types</b> | Manufacturing Facility; Transportation and Shipping-related Facility; Light Industrial Building; Quonset Hut; Infrastructure Improvement; Historic District  |
| <b>Property Type Description</b> | Industrial buildings identified under this theme may represent a range of industrial building types and uses. They are often utilitarian in design but may represent architectural styles prevalent during the period of construction. |

**Eligibility Standards:**

- Dates from the period of significance; and
- Has a proven association with an event important in history; or
- Represents an important pattern or trend in industrial development from the period, or a particular facet of Pomona's industrial development

**Character-Defining/Associative Features:**

- Retains most of the essential physical and character-defining features from the period of significance
- Is associated with a significant industrial corporation headquartered in Pomona
- May be significant for association with an important war-related industry or industrial use
- May be a rare remaining example of an industrial building type (ex. Quonset hut)
- May also be significant under themes within the Architecture and Design context

**Integrity Considerations:**

- At a minimum, should retain integrity of Location, Design, Feeling, and Association
- Some original materials may be altered or removed as long as the property retains the majority of the features that illustrate its type



## **X. POSTWAR GROWTH, DIVERSIFICATION, AND REDEVELOPMENT (1946-1980)**

### **Summary Statement**

In post-World War II Pomona, the city dramatically grew in population and diversified in residential, commercial, civic and institutional, and industrial character. The city experienced several waves of growth, recession, and redevelopment from the late 1940s through the 1970s.

During this period, residential development was mostly composed of single-family tract development, multi-family residences, and some trailer parks. Commercial activity continued to expand beyond downtown along several commercial corridors that connected north, south, and west Pomona. In the 1960s, redevelopment projects were prevalent in Pomona, including completion of the Pomona Mall and Civic Center. Institutional development was located throughout the city to cater to the growing population, and particularly to serve new residential subdivisions.

In summary, the postwar period transformed the character of Pomona's industrial, commercial, and residential development. White flight plagued the city and integration was a contested battle in a city with rapidly changing demographics. Pomona experienced one of the most dramatic ethnic shifts among Southern California cities in a relatively short period of time.

This context examines Pomona's growth, diversification, and redevelopment in the decades following World War II.

### **Historical Background**

The end of World War II ushered in a time of prosperity and optimism in American life. For Southern California, it was also a time of great population growth. Many veterans had come through Southern California during the war on their way to the Pacific theater—experiencing the mild climate and broad vistas firsthand. Others learned of the promise of California through national magazines that focused on ideas about postwar lifestyles rooted Southern California's gentle climate and ample opportunity.

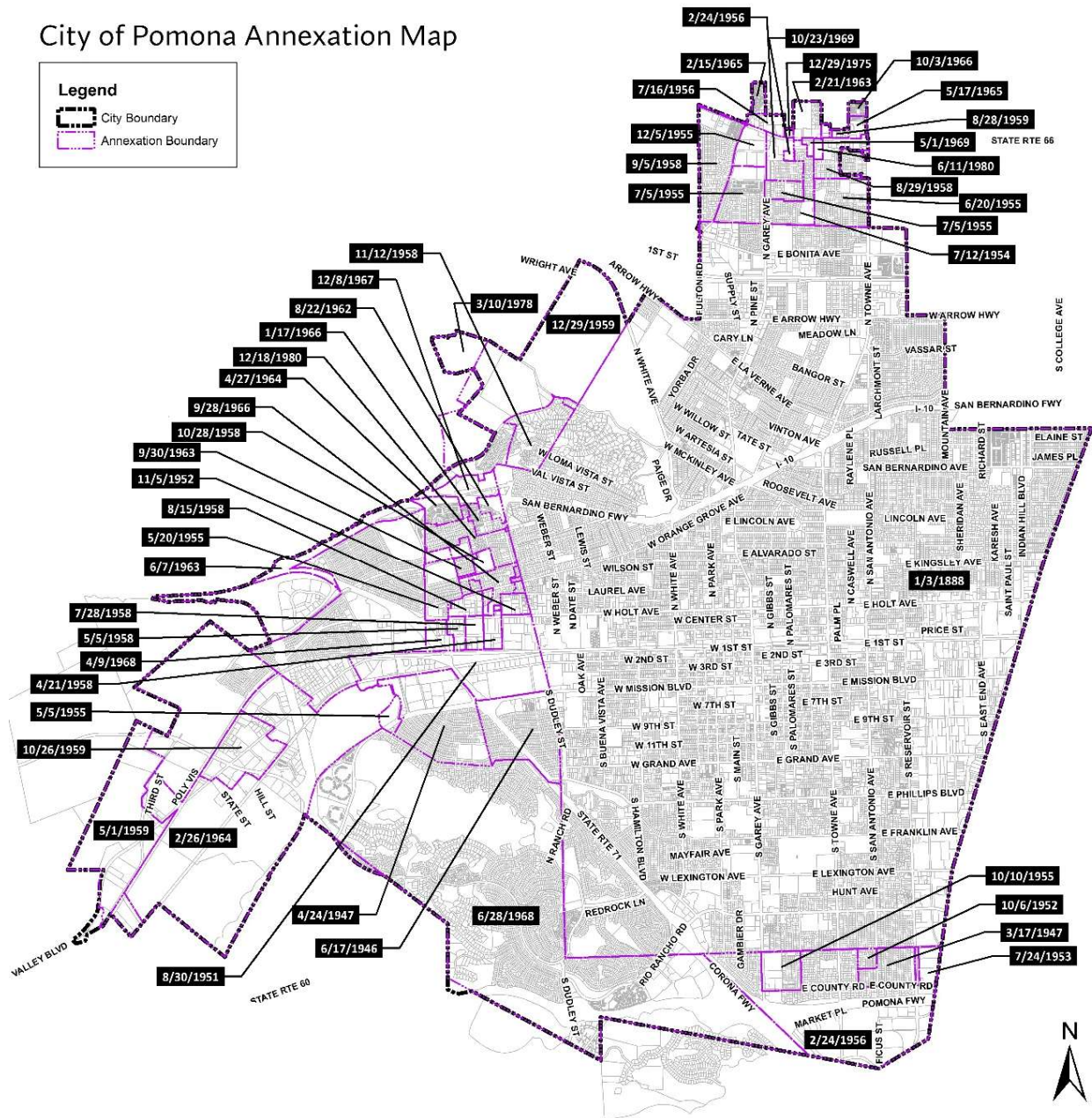
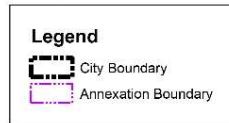
In Pomona specifically, the population rose to 50.4% between 1940 and 1950 to 35,405 residents; between 1950 and 1960 it rose 89.7% to 67,157 residents. The decade between 1960 and 1970 saw another 30.1% increase, with residents numbering 87,384 at the end of the decade.

Pomona had over 50 annexations between the years of 1946 and 1980 (shown in the map below). These were mostly limited to the northern and western regions of the city and included the small area that historically encompassed Spadra (annexed in 1965). This annexation added 3,000 people to the city's population and included the Pacific Colony Hospital. Spadra's post office had already been subsumed into Pomona's postal system in the late 1950s.<sup>315</sup>

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<sup>315</sup> "Spadra Area Annexed by Pomona," *Los Angeles Times*, January 9, 1965.

# City of Pomona Annexation Map



City of Pomona Annexation Map, 2022. *Historic Resources Group.*

This era also saw the growth of the Civil Rights Movement in the United States. In the 1940s and 1950s, postwar opportunity did not extend to all residents, as housing restrictions, school segregation, and other discrimination was rampant in communities throughout the country. This extended to the opportunities in local government. Expanded city infrastructure and economic incentives in the postwar years did not translate to the integration of the local government. By 1969, people of color comprised approximately 40% of the city's residents, however, of the 685 civil servants employed by the City, fewer than 100 identified as African American or Latino.<sup>316</sup> Most of these workers were assigned to either the sanitation or parks departments. Frustrated at the lack of representation, in the Spring of 1969, community advocates called for the City to hire more people of color. During the early 1970s, Black residents joined the police force and the school district's staff, but the transition proved difficult, and in 1973, the City was sued for its discriminatory practices.

One of the most influential factors in the postwar development of Southern California was the freeway system. Interstate 10, also known as the San Bernardino Freeway (and as the Ramona Freeway), was completed in 1954 linking Pomona with downtown Los Angeles. Unlike the development of the freeway system in the City of Los Angeles, the creation of Interstate 10 did not displace a significant number of Pomona residents, although there were a few demolitions. Interstate 10 traversed some existing residential neighborhoods in the western portion of the city, but mainly its path cut through agricultural lands and the new subdivisions of the early 1950s were planned around it.

U.S. State Route 60, also known as the Pomona Freeway, built in the early 1970s, traversed an undeveloped area at the very southern tip of the city. California State Route 57, also known as the Orange Freeway, was developed in the early 1970s as well, along the pathway of Route 272. By the mid-1970s, the expanded freeway network between the foothill communities and Orange County stimulated a new wave of residential construction. The expanded freeway system made Pomona a convenient commute to Orange County as well as Los Angeles.

As the city grew, car culture increased, and commercial and residential developments were increasingly located away from downtown. As a result, the downtown area began to decline. In response, the City of Pomona initiated a major redevelopment project to reinvigorate the historic core of the city.

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<sup>316</sup> "Pomona Requested to Hire More Minority Workers," *Pomona Progress Bulletin*, April 22, 1969, 37.

## REDEVELOPMENT & REVITALIZATION



Aerial View of Pomona Mall, c. 1962. *Pomona Public Library.*

### Pomona Mall

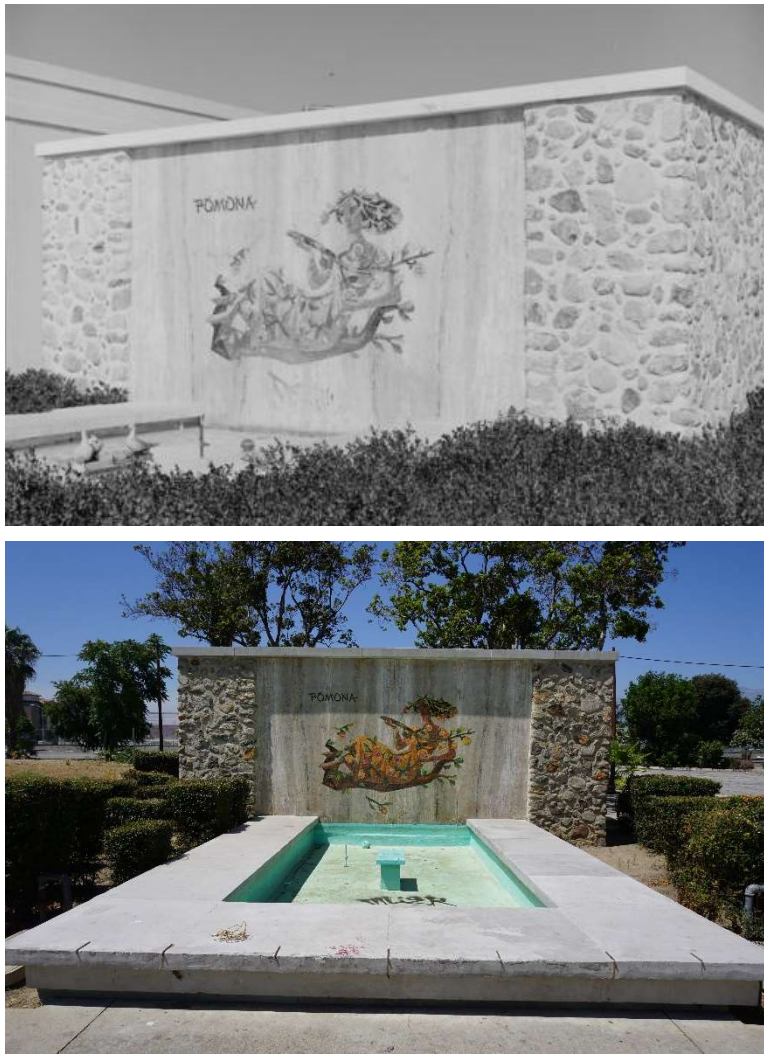
In 1960, residents in Pomona saw the benefit of creating a pedestrian mall in their original downtown, to re-establish a “central meeting place to a city that was rapidly losing its unity because of the decentralization of its core area.”<sup>317</sup> As a direct pushback against suburbanization and urban sprawl, private enterprise built the Pomona Mall with input from a mall committee, composed of businessmen from each block of the development. The Pomona Mall was the first pedestrian mall west of the Mississippi River and one of the earliest urban pedestrian malls in the United States.

The nine-block Pomona Mall was designed by artist Millard Sheets with art installations by Arthur and Jean Ames, Betty Davenport Ford, and John Svenson.<sup>318</sup> The mall had a central corridor that ran east to west along 2<sup>nd</sup> Street from Park Avenue to Palomares Street. The mall featured trees, fountains, benches, and artworks. New commercial buildings anchored the pedestrian mall, including prominent new construction for the Home Savings and Loan and Buffums’ department store.

<sup>317</sup> “Mall Gives ‘Heart’ Back to City,” *Progress-Bulletin*, November 18, 1962.

<sup>318</sup> “Pomona Mall Group Studies Early Sketches,” *Los Angeles Times*, May 1, 1960.





Pomona Fountain by Millard Sheets, c. 1969 (top) and 2022 (bottom). *Pomona Public Library and HRG.*

At the encouragement of Millard Sheets, in 1962, Home Savings & Loan built a seven-story building designed by Sheets with additional architectural and engineering services by Langdon & Wilson (100 W. Second Street).<sup>319</sup> An interlocking pattern of concrete block derived from the “H-S” logo shades the windows. The building featured a large Sheets mural on the east façade. In a commitment to the mayor of Pomona, Home Savings founder Howard Ahmanson said, “Millard will design a building that will...make it worthy of the new Pomona.”<sup>320</sup>

<sup>319</sup> The building has been identified as eligible for listing in the National Register. See Report LA-189745. Report on file at the South Central Coastal Information Center at the California State University, Fullerton.

<sup>320</sup> Adam Arenson, *Banking on Beauty: Millard Sheets and Midcentury Commercial Architecture in California* (Austin, TX: University of Texas Press), 2018, 139.



Rendering of Home Savings and Loan Building, c. 1961 (left) and 2022 (right). *Pomona Public Library and HRG.*

In 1962, Welton Beckett and Associates designed the Buffums' department store building (521 E. 3<sup>rd</sup> Street), which anchored the eastern end of the mall and included an interior mural designed by Millard Sheets.<sup>321</sup>

Another prominent building constructed along the pedestrian mall was the 1965 Lytton Savings and Loan (300 W. 2nd Street). Lytton engaged architect Kurt Meyer, FAIA to design their Pomona branch. Founder Bart Lytton had commissioned architect Kurt Meyer, FAIA to design the majority of their branches, and he again engaged Meyer for the new building in Pomona. The Late Modern design included New Formalist elements, including the colonnade, and exterior walls of travertine.



Exterior of Lytton Savings and Loan by Kurt Meyer. *Photo by Julius Shulman. © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10)*

Although initially a great success, the Pomona Mall was ultimately a failure of urban planning. By 1972, over one-third of all stores in the downtown pedestrian mall were vacant or being

<sup>321</sup> "Welcome to Buffum's," *Progress-Bulletin*, September 30, 1962.

used for storage. In 1973, the Pomona Mall was reopened to car traffic, although the pedestrian-oriented landscape improvements remain.

### **Pomona Civic Center**

The Pomona Mall was just one part of a citywide plan for civic improvements. The City concentrated municipal efforts in the downtown area with construction of a new civic center, designed on 25 acres bounded by Garey Avenue, 5<sup>th</sup> Avenue, 8<sup>th</sup> Street, and Park Avenue. Six of the 12 buildings originally planned for the center were constructed: the Public Library, City Hall, Council Chambers, Police Department, Superior Court, and Public Health buildings.



Pomona Civic Center, 1969. *Pomona Public Library.*

The lead architect for the project was Welton Becket and Associates, although other architectural firms completed individual designs for the buildings. Local architect B.H. Anderson, in association with Becket and Associates, designed the City Hall, Police Department, and Council Chambers. Everett L. Tozier and Smith & Williams designed the Public Library.<sup>322</sup> The Superior Court was designed by architect Maurice Fleishman of Beverly Hills.<sup>323</sup> Architect Kenneth Wing of Long Beach designed the Public Health Building.<sup>324</sup>

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<sup>322</sup> "Library Board Studies \$800,000 Proposals," *Progress-Bulletin*, July 1, 1962; "Ground Broken for \$1.4 Million Pomona Public Safety Building," *Progress-Bulletin*, March 14, 1962.

<sup>323</sup> "Superior Court Drawings Okayed," *Progress-Bulletin*, July 17, 1963.

<sup>324</sup> "Surprise Grant Moves Project Up One Year," *Progress-Bulletin*, October 9, 1963.





Pomona Public Library, 2022. HRG.

Buildings constructed for the Civic Center were primarily New Formalist in style, a fitting architectural statement for a civic monument to a growing city.<sup>325</sup> Landscaping, reflecting pools, and water fountains constructed in the 1960s break up the large pedestrian courtyards between buildings. At the time of its completion, the *Los Angeles Times* described the Civic Center:

Both buildings [City Hall and the Library] represent entirely unique structural design approaches and, like the entire Civic Center, are readily expandable to meet Pomona's needs to 1980... The two structures have been designed to harmonize with one another while presenting completely individual identities.<sup>326</sup>



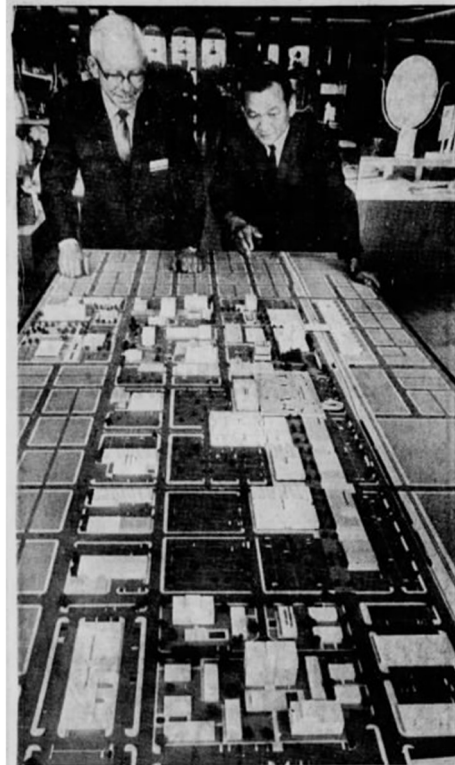
Pomona City Hall, 1969. Pomona Public Library.

<sup>325</sup> "Pomona Civic Center," *Los Angeles Conservancy*, <https://www.laconservancy.org/locations/pomona-civic-center> (accessed April 18, 2022).

<sup>326</sup> "Pomona City Council Approves City Mall, Library Plans," *Los Angeles Times*, September 1, 1963.

## Financial District

In 1969, the Pomona City Council formed a local Community Redevelopment Agency (CRA) to spearhead revitalization efforts. The redevelopment program primarily sought to encourage reinvestment in the downtown core, specifically by introducing “a central area blending financial, business, governmental, commercial, retail, and other types of activities.”<sup>327</sup> The CRA purchased a large “blighted area” in downtown and resold parcels to private developers.<sup>328</sup> The redevelopment area was bounded by 1<sup>st</sup> Street, Towne Avenue, Mission Boulevard, and Park Avenue. According to City administrator Fred W. Sharp, the downtown improvements were expected to “be the beginning of the great renaissance in Pomona and the Pomona Valley.”<sup>329</sup>



Toshio Ishikawa, executive director of the CRA, and Samuel Rue, store manager for Buffums' Pomona analyze a model prepared by Kurt Meyer & Associates illustrating possibilities for projects in the downtown redevelopment plan area. “*Looking Into Future*,” *Progress Bulletin*, May 15, 1969, 16.

In 1971, developer John Speidel secured land in the redevelopment area and constructed the \$4-million, nine-story Speidel Building and parking structure (300 S. Park Avenue). The building was designed by architect Everett Tozier and constructed by William Burke, Burke Construction Co.<sup>330</sup>

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<sup>327</sup> Tony Navarro, “Council Okays Redeveloped Downtown,” *Progress Bulletin*, May 4, 1969, 40

<sup>328</sup> Tony Navarro, “Council Okays Redeveloped Downtown,” *Progress Bulletin*, May 4, 1969, 40; “Old City Hall Gives Way to New Financial Complex,” *Progress Bulletin*, October 16, 1973, 11.

<sup>329</sup> “Pomona Tallies 1971 Accomplishments,” *Progress Bulletin*, December 29, 1971, 8.

<sup>330</sup> “City Issues Permit for 9-Story Building,” *Progress Bulletin*, June 5, 1971, 1.



Speidel Building, 2022. HRG.

In 1972, City Hall (1911) and the Federal Building (originally the Post Office; 1932) were sold to the CRA for \$475,000 and \$275,000, respectively.<sup>331</sup> By this time, City Hall had been vacant for several years after city offices moved to the newly designed Civic Center across the street on Mission Street. Postal operations moved from the Federal Building to the west lobby of the Speidel Building in 1973. Other carriers worked out of the Diamond Bar office.<sup>332</sup> In 1973, City Hall and the Federal Building were demolished to make way for a new, multi-million-dollar office-financial center north of Mission Boulevard between Garey Avenue and Main Street. Following demolition of City Hall, construction began on a new \$1.2 million building for Bank of California.

Although there were grandiose plans for downtown improvements in the early 1970s, many of the projects were not completed. In 1973, the CRA terminated agreements with the Speidel and Smith Development Co. as the exclusive developers for the proposed \$8 million retail center on Pomona Mall East. The CRA determined that the developers had difficulty obtaining sufficient funds for the project, and development in the area slowed.<sup>333</sup> It appears that the CRA in Pomona was dissolved circa 1974.<sup>334</sup>

## THE FIGHT FOR FAIR HOUSING & SOCIAL JUSTICE

Historically, marginalized communities of color in Pomona were centered in specific enclaves of the city. It was not until the 1963 passage of the Fair Housing Act, also known as the Rumford Fair Housing Act, that discrimination was legally outlawed.

Prior to the passage of the Fair Housing Act of 1963, most Black residents in Pomona resided in a section of south Pomona surrounding White Avenue and west of Garey Avenue.<sup>335</sup> One

<sup>331</sup> "Old City Hall Gives Way to New Financial Complex," *Progress Bulletin*, October 16, 1973, 11.

<sup>332</sup> "Post Office is Moving to Speidel Building," *Progress Bulletin*, July 6, 1973, 11.

<sup>333</sup> "Pomona Urged to Cancel Agreement on Mall Project," *Progress Bulletin*, October 14, 1973, 13.

<sup>334</sup> "Public Hearing to be Held on Sale of One-Block Area," *Progress Bulletin*, July 24, 1974, 11.

<sup>335</sup> "Pomona's Council Reaffirms Support of Open Housing," *Los Angeles Times*, August 7, 1969, SG1.

hundred and fifty housing units in this area were occupied by non-white renters or owners.<sup>336</sup> During the 1960s, two other Black communities blossomed in the northeastern and northwestern regions of the city. Of the 22,000 residents that Pomona gained in the 1960s, 17,000 were Black residents; this represented an increase from just 1% of the city's population to about 20%.<sup>337</sup> The *Los Angeles Times* documented three derogatory names given to the three predominantly Black districts of the city: "The Island" in northeast Pomona near Pomona High School; "Sin Town" in the northwest near Ganesha High School; and "The Flats" in the southwest near Garey High School.<sup>338</sup>

In contrast, Pomona's Latino population estimates from the 1950s are difficult to calculate, given the Census methodology at the time that categorized Latinos as white. By 1960, the Latino community was largely concentrated in the area south of Holt Avenue and to the west of Garey Avenue.<sup>339</sup> During the 1960 Census, the government began tracking Spanish surname populations (domestic and foreign born). Officially, the Census data records nearly 4,200 residents with Spanish surnames in the 1960 Census.<sup>340</sup> The majority of Pomona's enumeration tracts contained residents with Spanish surnames, although six tracts contained the vast majority of these groups, which were in the area west of Garey Avenue, both north and south of the railroad tracks; the areas roughly correlated to the redlined neighborhoods of Pomona from 1939. By 1970, the Latino population was more widely dispersed across the city.

During the 1960s, the California State Legislature passed several bills aimed at ending discrimination in business, employment, and housing. The Fair Housing Act of 1963 made it illegal for "anyone selling, renting or leasing a residence to discriminate based on race, creed, color or national origin."<sup>341</sup> The law was not universally well received and realtor home association groups in Southern California collaborated with similar groups around the state to spearhead Proposition 14, which aimed to repeal the Fair Housing Act.<sup>342</sup> One of Pomona's leading developers, Robert A. Olin, was one of the original signatories to Proposition 14. "The aim of Proposition 14," said Olin, "was to assure for anyone the right to sell to whom he chooses...People want to know who the people are next door before they buy."<sup>343</sup>

However, there were numerous staunch advocates in the Pomona who were active in the fight for fair housing. Local developer Ralph Lewis was a resolute supporter of the Fair Housing Act and served as the chairman of the fair housing committee of the Home Builders Council of California. Lewis formally debated against Olin, his former partner, at professional meetings, and lauded the new legislation alongside representatives of the NAACP. Lewis referred to

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<sup>336</sup> U.S. Department of Commerce, *U.S. Census of Population and Housing, 1960, Los Angeles and Long Beach, California*, 722.

<sup>337</sup> "Pomona Grotes for Stability in Storm of Ethnic Chaos," *Los Angeles Times*, January 24, 1971, A1.

<sup>338</sup> "Pomona Grotes for Stability in Storm of Ethnic Chaos," *Los Angeles Times*, January 24, 1971, A1.

<sup>339</sup> "Pomona Grotes for Stability in Storm of Ethnic Chaos," *Los Angeles Times*, January 24, 1971, A1.

<sup>340</sup> U.S. Department of Commerce, *U.S. Census of Population and Housing, 1960, Los Angeles and Long Beach, California*, 104.

<sup>341</sup> Lawrence P. Crouchett, "Assemblyman W. Byron Rumford: Symbol for an Era," *California History* 66, no 1 (1987): 19.

<sup>342</sup> "Housing Long Beach: A Brief Historical Context and Framework for Equitable Housing Policy in Long Beach," <http://www.housinglb.org/wp-content/uploads/2013/04/HousingLB-Paper5-8-13.pdf> (accessed November 11, 2019), 2.

<sup>343</sup> "Landlords Admit they Bar Negroes," *Los Angeles Times*, December 8, 1966, B1.

Proposition 14 and other campaigns as “a futile expenditure of effort and funds which will hurt race relations in California.”<sup>344</sup>

Other proponents for fair housing in Pomona included John McGlothin, who was one of the few local realtors to be a voice for fair housing. The president of the local chapter of the NAACP, Moody T. Law, was also a vocal advocate. Important early advocacy was undertaken by the Pomona Valley Fellowship for Social Justice. The significance of this issue to the local community is evidenced by the fact that the largest demonstration against the repeal of Fair Housing laws in California occurred in Pomona in January 1964, when 500 National Association for the Advancement of Colored People (NAACP) and Congress of Racial Equality (CORE) members picketed in downtown Pomona.

In 1962, when lay-offs began at the Convair plant, homes in Valwood Estates, a postwar subdivision recorded in 1954, were vacated on almost every block and property values plummeted.<sup>345</sup> By 1963, there were 52 vacant homes; of the remaining residents, 213 were white and 96 were Black. Vacancies were caused by a combination of overbuilding, hard economic times, and repossessions. Due to the vacancy rate and rundown nature of those properties, home values dropped as much as \$2,500 below their original purchase price.<sup>346</sup> Some people blamed the decline in value on the presence of Black neighbors.



Context view of Valwood Estates, 2022. HRG.

In 1963, the Valwood Property Owners Association was formed to help stem the sale of homes by white owners and beautify the recently integrated neighborhood. The association was led by Mrs. Rudolph Augarten and Mrs. Louis Robinson, white and Black residents, respectively. The association began a “not for sale” campaign of yard signs to discourage selling by white owners, and to prevent “blockbusting” by realtors who were encouraging panic selling among white residents. In 1963, the Homeowners Association voted to support an open housing covenant. The association’s efforts proved fruitful. By 1964, all but 20 of the vacant houses were occupied

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<sup>344</sup> Carpio, 192.

<sup>345</sup> “Valwood Group Hopes to Prove Integrated Tract Can Prosper,” *Los Angeles Times*, August 18, 1963, SG1.

<sup>346</sup> “Valwood Group Hopes to Prove Integrated Tract Can Prosper,” *Los Angeles Times*, August 18, 1963, SG1.

and white flight had effectively been curtailed—making Valwood one of the first, if not the first, successfully integrated neighborhoods in Pomona.

In 1964, the Pomona Valley Fair Housing Council was established.<sup>347</sup> The purpose of the organization was to create better understanding between people, promote construction of low-income housing, and prevent discriminatory practices in housing. The Fair Housing Council's office was located at 1238 W. Mission Boulevard. In March of 1969, Monroe Jones was elected President. Jones arrived in Pomona in early 1968 after serving on the City Council in Seaside, near San Francisco. In an extensive interview in the *Pomona Progress Bulletin*, Jones called for realtors to cease and desist steering people to certain areas of Pomona based on their race. He also noted that Black residents who were fleeing the inner-cities of Los Angeles had few choices for relocation.<sup>348</sup> In 1969, a study found that nearly three-quarters of the Black residents living in Pomona came from other Southern California cities, establishing a migration pattern from cities to suburbs.<sup>349</sup>

Another local voice for fair housing was John P. Sloane, chairman of the Pomona Human Relations Council. Human Relations Councils were often formed by city governments as a gesture to ease tensions, though they typically lacked authority. Pomona formed a Human Relations Council around 1960; however, it was widely criticized as ineffective. In order to affect some progress in the city, in 1969, Sloane asked that the Pomona City Council draft a letter reaffirming the open housing principle.

In January 1970, police responded to a disturbance complaint that resulted in injuries to several people. When the police chief exonerated the officers handling of the situation, Black leaders held protests in City Hall, condemning the report as a “complete whitewash.” The Black community listed the incident as one of many prejudices and discriminations they faced in Pomona. Monroe Jones, a local leader of the Pomona Valley Fair Housing Council, recalled that ten months ago he “brought to the attention of the council the fact that there are fewer than 20 Blacks among the city’s nearly 700 city employees...in all this time there has been no action or response.”

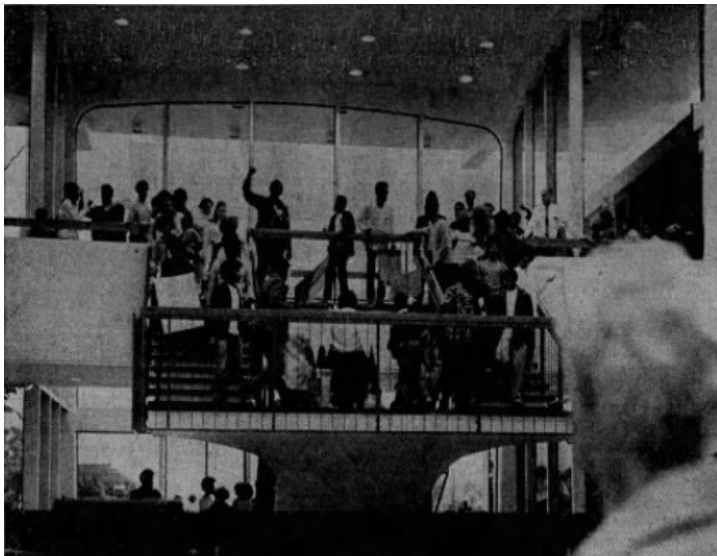
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<sup>347</sup> “Rumford Act Supporters to Organize,” *Pomona Progress Bulletin*, April 17, 1964, 15.

<sup>348</sup> “A Militant Voice of Reason Speaks,” *Pomona Progress Bulletin*, May 31, 1969, 2.

<sup>349</sup> “Recreation Use Urged for Lot in Negro Area,” *Los Angeles Times*, March 30, 1969, SG\_A6.





Black Residents Protesting Discrimination at Pomona City Hall, 1970. *Los Angeles Times*.

When the police chief claimed that only a small segment of the population had complaints about the incident, Scott Jones, a local leader of the NAACP, replied that, “What the chief is really saying is that Negroes shouldn’t say anything. And if a black does complain, he’s a loudmouth. But if a white complains, action is taken at once.”<sup>350</sup>

By the early 1970s, a survey found that the majority of white residents in Pomona “professed a desire to move from their current neighborhood,” suggesting the role of white flight in Pomona’s complex racial makeup.<sup>351</sup> Redistricting was again evident in the 1970 Census. At this time, additional enumeration tracts were added in a clear attempt to identify those areas with concentrations of non-white residents. In particular, a new enumeration tract was drawn that was composed of 77.7% Black residents, whereas other Pomona tracts hovered at around 3%.

### **SEGREGATION AND DISCRIMINATION IN SCHOOLS**

In the 1960s, local schools were a great cause of unrest for the African American and Latino communities in Pomona. Because of housing segregation, the city’s elementary schools were sharply divided into Black and white dominated schools. North San Antonio was described as 91% Black; Lexington Elementary School was 52.8% Black; and Arroyo Elementary School was 51% Black. Palomares Junior High School, however, drew from these schools as well as Yorba Elementary School and Harrison Elementary School, where the students were predominantly white.<sup>352</sup> As one student explained, “We’ve never seen a Black man until we were in junior high school.”<sup>353</sup> Lack of integration at the high school level was even more pronounced. The Palomares Multi-Racial Parents Committee was formed to address the issues. By early 1970,

<sup>350</sup> “Pomona Council Told to Expect More Picketing,” *Los Angeles Times*, February 5, 1970.

<sup>351</sup> Scott Kurashige, *The Shifting Grounds of Race* (Princeton, NJ: Princeton University Press, 2008), 275.

<sup>352</sup> “Pomona School Board Faces Student Unrest,” *Los Angeles Times*, November 16, 1969, SG\_A1.

<sup>353</sup> “Pomona School Board Faces Student Unrest,” *Los Angeles Times*, November 16, 1969, SG\_A1.



the District's enrollment was 65% white students, 17.6% Black students, and 15.7% students with Spanish surnames.<sup>354</sup>

In 1966, representatives of the Congress of Racial Equality (CORE) and the Mothers' League picketed the Pomona Unified School District, demanding the district transfer vice principal Margaret McCleery of Marshall Junior High School for racial prejudice. According to an article in the *Los Angeles Times*, McCleery had blamed a Black girl for fighting with a white girl and had her arrested by the police. Protestors sang "We Shall Overcome," and held signs that read "Stop False Arrests," "How Long Has This Been Going On?," and "Banish Jim Crow from Our Schools."<sup>355</sup>



Protestors Outside of Marshall Junior High School, c. 1966. *Historical Society of Pomona Valley*.

During the late 1960s, the discrimination and education inequality for Black students inspired parent groups to appear before the Pomona Board of Education to demand the integration of schools. A Citizens Committee on Integration was established, and a recommendation was made on bussing programs between white dominated and Black dominated schools.

By June of 1969, frustration had reached a pinnacle, and students protested for three days at Pomona High School and Palomares Junior High School. Both students and police officers were injured.<sup>356</sup> In July, the Board of Education voted against the plan developed by the Citizens Committee on Integration. In November 1969, Detective Richard Hill of the Pomona Police Department was assigned to Pomona High School as a "resource officer" for the students.

The Black community was not the only group facing discrimination in Pomona. Latinos also protested the inequality of the Pomona Unified School District. This activity was part of the

<sup>354</sup> "Pomona School Board Faces Student Unrest," *Los Angeles Times*, November 16, 1969, SG\_A1.

<sup>355</sup> "Picketers Seek Transfer of Pomona School Vice Principal," *Los Angeles Times*, March 31, 1966, 173; Historical Society of Pomona Valley, "On Telling the Whole Story," April 2, 2021, <https://www.pomonahistorical.org/post/on-telling-the-whole-story> (accessed April 15, 2022).

<sup>356</sup> "Solutions to Flareups Under Study in Pomona," *Los Angeles Times*, June 26, 1969, 153.

much broader Chicano Civil Rights Movement, or *El Movimiento*. The 1960s and 1970s was a pivotal era for Latinos in Southern California. During this period, Latinos mobilized with “increasing resolve to claim their rights and assert their place in American life.”<sup>357</sup> The classroom became one of the major arenas where young Chicanos and Chicanas addressed systemic discrimination. During the climax of the civil rights movement in the 1960s, Mexican American students demanded equal educational opportunities, sought to resist Anglo-American culture, and asserted a unique cultural identity and ethnic pride. By 1971, approximately 16% of Pomona’s population was Latino.<sup>358</sup>

On September 16, 1969, 450 Chicano students walked out of Pomona Unified School District classes and picketed at the school district’s administration building. A little more than a year after the 1968 High School Blowouts in Los Angeles, the Pomona residents’ demands were similar: representation in faculty and more curricula on Mexican-American culture. In the Spring of 1970, *La Raza Unida de Pomona*, a coalition of the city’s Chicano organizations, again protested the District’s use of classroom materials that perpetuated stereotypes, and the lack of Latino school administrators.

A unified mission appears to have temporarily eased tensions in Pomona, but after police arrived at a peaceful gathering in Sharkey Park (present-day Tony Cerda Park) on May 31, 1970, protests again erupted in the city. In the ensuing days, the Latino population staged several peaceful protests, condemning police brutality, a lack of educational opportunities, and under-funded city services in Latino neighborhoods.

David Ochoa, a lead activist for *La Raza Unida de Pomona* was joined by other activists including Ron Gonzales, chairman of United Mexican American Students at Ganesha High School; Mike Quinonez, head of the Pomona office of the Mexican American Opportunities Foundation; and representatives from the Mexican American Political Association, Association of Mexican American Educators, and members of the Human Relations Council. Ochoa went on to become Hispanic Affairs Coordinator for the Democratic National Convention, before returning to Pomona in 1977.

## IMMIGRATION

The end of the Vietnam War in 1975 produced a large wave of immigrants from South Vietnam to the U.S. The first wave included over 100,000 high-skilled and well-educated Vietnamese who had been friendly to U.S. interests during the war and were airlifted out of the country. In 1975, President Gerald R. Ford signed the Indochina Migration and Refugee Act that granted the refugees special status to enter the country. Most of this wave of immigrants came to California and Texas.

In the 1970s, two important sponsors were instrumental in bringing the first groups of refugees to Pomona. Gerald Martin, Director of Southern California Minority Capital Corporation arranged for Vietnamese refugees to be housed in the Sunflower Apartments on Holly Way, just south of Phillips Boulevard. The first group arrived in September of 1975. Martin organized a gardening

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<sup>357</sup> GPA Consulting and Beck Nicolaides, *Latino Los Angeles Historic Context Statement*, 23.

<sup>358</sup> Ricci Lothrop, *Pomona A Centennial History*, 118.

business to provide employment for refugees. However, the plans went awry, and Martin's refugees ended up with no jobs, no medical care, in debt for necessities, and in unfurnished apartments. Most were forced to accept government assistance.

B. E. Tsagris, a professor at California State University, Fullerton, sponsored an additional group to be housed in vacant apartments in South Pomona. Subsequent groups of refugees resided in the La Fiesta Apartments on N. Garey Avenue and on Angela Street in South Pomona. Still other refugees were sponsored by local churches or families. This migration was quickly evident in the city's public schools: Asian students rose from 186 to 345 between 1975 and 1976.<sup>359</sup>

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<sup>359</sup> "White Flight from Pomona Continues," *Pomona Progress Bulletin*, January 4, 1976, 1.

## Theme: Residential Development

Across the United States, as GIs returned from the frontlines and began to settle back into civilian life, the nationwide demand for housing dramatically increased. The GI Bill provided significant economic benefits to returning veterans, including reasonable loan terms for home purchases, and credit for college tuition.<sup>360</sup> To address the housing shortage, developers responded with tracts of mass-produced single-family homes built quickly and cheaply. The first and most influential planned community in the United States was Levittown, New York. Developers of Levittown constructed thousands of homogenous tract homes in response to the housing crisis, a model which was repeated across the country and ultimately transformed suburbia.<sup>361</sup>

Like so many Southern California cities, Pomona's population density increased during the immediate postwar period. Communities with large agricultural parcels, such as those in the Pomona Valley, offered the room necessary for residential expansion and the development of large-scale postwar tracts. Large developers like Weber-Burns and Kaiser Community Homes adopted similar models of quick, cheap tract home construction in communities throughout the region. Although these large housing developments typically featured Ranch-style homes, some developers also partnered with architects to offer homes that leveraged modern architectural ideas and elements to distinguish their products. Custom, single-family residences designed by architects appear to be rare in Pomona. Unlike some communities that have a substantial number of individual Modern residential designs, the emphasis in Pomona during the postwar period was clearly on tract housing development.

There were approximately 400 residential tracts recorded in Pomona between 1945 and 1980, significantly expanding the footprint of the City. This section provides an overview of residential subdivisions in Pomona. Table 5 at the conclusion of this section lists the largest postwar housing developments that are now located within the City limits. Details about select postwar tracts in Pomona are included in Appendix A.

### POSTWAR SUBURBANIZATION IN POMONA

One of the earliest and largest postwar tract developments in the Pomona area was Pomona Homes, first developed in 1946.<sup>362</sup> Spearheaded by builders C.T. and W.P. Stover, Edwin A. Tomlin and Company, and R. J. Daum Construction Co., the new development was located on 475 acres of the former ranch lands of S. W. Beasley, southwest of present-day Mission Boulevard and S. Dudley Street.<sup>363</sup> The planned community comprised 2,500 homes developed in conjunction with FHA guidelines with plans to sell to veterans.

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<sup>360</sup> Though as with many other government programs, the GI Bill primarily benefitted white veterans, and the "wide disparity in the bill's implementation ended up helping drive growing gaps in wealth, education and civil rights between white and Black Americans." Erin Blakemore, "How the GI Bill's Promise was Denied to a Million Black WWII Veterans," <https://www.history.com/news/gi-bill-black-wwii-veterans-benefits> (accessed April 2022).

<sup>361</sup> Levittown also had restrictive covenants that prevented non-white residents to own or rent property in the development.

<sup>362</sup> At the time it was subdivided, the tract was located outside of the City limits; it was later annexed by the City of Pomona.

<sup>363</sup> Beasley and his wife had donated land to the Seventh Day Adventist College of Medical Evangelists in 1944.

Pomona Homes was a large and early example of the mass production of tract houses. Its construction was delayed until the fall of 1946 as the developers worked to compile the needed construction materials that had been scarce during the war. Once the necessary materials were obtained, the development adopted many of the efficiencies used during the war effort, including establishing a production assembly line for the prefabricated housing components.<sup>364</sup> To aid construction, the project established a five-acre warehouse containing 2.8 million feet of lumber, 15 carloads of cedar shingles, 2,000 doors, and large quantities of plumbing, electrical, and other building supplies.<sup>365</sup> Pomona Homes also established a concrete plant west of the stockpiles so they could quickly pour the foundations for up to four to five residences each day.

Residences in the development were planned by Long Beach-based architect Hugh Gibbs so that no two houses of the same design and color on the same block. The three-bedroom houses consisted of twenty-two different styles on four different concrete pad configurations, and with 64 different color schemes. The slightly curving streets were named after early Pomona pioneers: McComas, Buffington, Fleming, and Vejar, among others. By January of 1947, there were 490 homes for sale at Pomona Homes.<sup>366</sup>

Pomona Homes ushered in a wave of new subdivisions in Pomona. The development of Pomona Homes, along with the establishment of the Convair industrial plant, spurred the creation of some of Pomona's largest residential tracts in what is now the western part of the city, adjacent to the Kellogg Arabian Horse Farm. These included Kellogg Park Units 1 and 2 (1952) by the Liberty Building Co.; Kellogg Park Units 3 and 4 (1953) by George and Robert Alexander; Pomona Estates (1954) by Weber-Burns; Valwood Estates (1954-1956) by Weber-Burns; and Parkview Pomona (1954-1955) by Mark Taper's Biltmore Homes.

During and immediately after the war, the architectural community began to experiment with new technologies and building techniques that would influence residential subdivisions for decades. The influential Case Study House program was the creation of John Entenza, the Southern California-based editor of *Arts & Architecture* magazine. During the war, Entenza, along with a number of other architects, discussed new ideas in residential design and construction that could only be talked about because of wartime service and restrictions.<sup>367</sup> Among them were Ralph Rapson, John Rex, Richard Neutra, Charles Eames, J.R. Davidson, Whitney Smith, and Thornton Abell. The program announcement stated that each "house must be capable of duplication and in no sense be an individual 'performance'... It is important that the best material available be used in the best possible way in order to arrive at a 'good' solution of each problem, which in the overall program will be general enough to be of practical assistance to the average American in search of a home in which he can afford to live."<sup>368</sup>

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<sup>364</sup> Another early tract to employ the assembly line method of construction was the Towne House development in southeast Pomona. Here, the 120-man Curlett-Harwood Co. crew (plus 40 other building trades) constructed all walls and partitions in the project yard and trucked them to the home sites for assembly.

<sup>365</sup> "90 Units Started in Pomona Homes Housing Project," *Pomona Progress Bulletin*, November 8, 1946, 1.

<sup>366</sup> "90 Units Started in Pomona Homes Housing Project," *Pomona Progress Bulletin*, November 8, 1946, 1.

<sup>367</sup> David Travers, "Case Study House Program: Introduction," <http://www.artsandarchitecture.com/case.houses/index.html> (accessed April 2022).

<sup>368</sup> Travers, "Case Study House Program: Introduction."

Over the course of the program, which lasted from 1945 until 1962, over 30 projects were designed by many of Southern California's most renowned Modernists. The real impact of the program was the national attention that it brought to modern design in California. "Publication in *Arts & Architecture* became a door to national and international renown for West Coast architects. Reyner Banham said that '*Arts and Architecture* changed the itinerary of the Grand Tour pilgrimage for European architects and students: America replaced Italy and Los Angeles replaced Florence.'"<sup>369</sup>

Many prominent developers in the postwar era commissioned architects to help layout their subdivisions and provide residential designs, further amplifying the tenets of the Case Study program and other experiments in low-cost housing. In Pomona, numerous residential subdivisions were designed by noted architects and designers. Marshall Tilden's Cliff May Homes development was designed by Cliff May and Chris Choate. Valwood Estates was designed by Palmer & Krisel, AIA; College Grove Ranchos was designed by Roland Logan Russell, AIA; Pomona Rancho Village was designed by Roy M. Watkins. Val Vista was designed by L. C. Major & Associates.

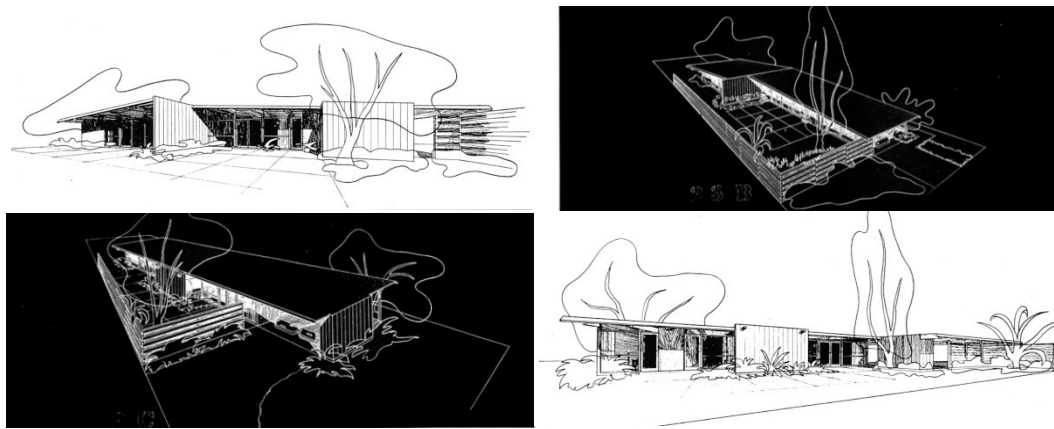


College Grove Ranchos, photographed by Julius Shulman in 1956. *Photos by Julius Shulman. © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10)*

<sup>369</sup> David Travers, "About *Arts and Architecture*," <http://www.artsandarchitecture.com/about.html> (accessed April 2022).

One of the first postwar developments in Pomona with architect-designed residences was Westmont Homes, designed by architect Arthur Lawrence Miller. Westmont Homes was developed by the same group as Pomona Homes and sited immediately to its west.<sup>370</sup> The subdivision was an early example of total design, including the planning and execution of a community center, school, and commercial/retail stores. By 1949, 550 three-bedroom homes were built within the former walnut grove.<sup>371</sup>

The *Los Angeles Times* declared Westmont Homes to be the first Mid-century Modern style tract development in Pomona and one of the first in the Los Angeles area.<sup>372</sup> Miller's Mid-century Modern designs for the residences included clerestory windows to provide views of the surrounding hills, a wall of glass leading out to the patio, and an open plan. Miller used carports, storage units, and fences to create a unique architectural cadence not found in most tract home construction. The more typical practice to achieve this type of cadence was to vary the rooflines, which was much more costly than Miller's approach. The three residential plans were paired on angled on the lots to create a thoughtful approach to the siting and create a varied streetscape.



Renderings of Westmont Homes. *Arts & Architecture*, May 1950.

In 1950, Westmont Homes was featured in *Arts & Architecture* magazine as an exemplar of tract home design—specifically calling out the superior plan design and siting on exceptionally narrow lots as “...much better than on the conventional tract plan layout of lots 10 to 15 feet wider.”<sup>373</sup> The tract was designed with three different plans, each with three variations in the treatment of the primary façade. The initial price point of \$8,500 and the availability of FHA financing made the design achievement even more noteworthy. Westmont Homes were featured in *Life* magazine in 1954.

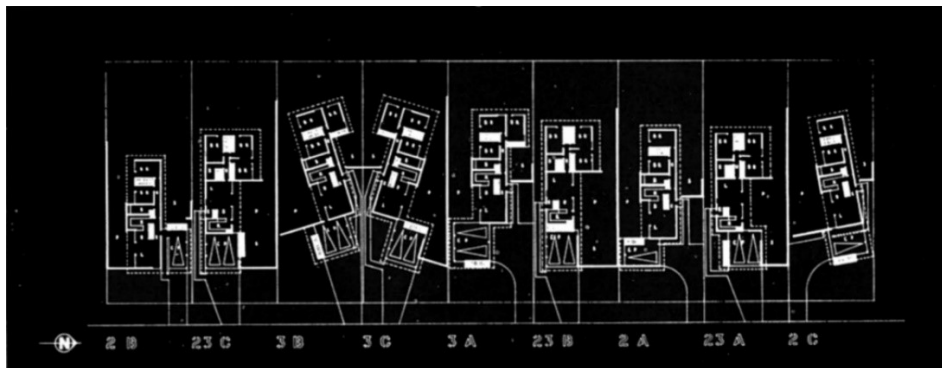
<sup>370</sup> Tract maps from 1947 through 1952 indicate the formation of seven new tracts with different combinations of investors.

<sup>371</sup> “Ground is Broken for Westmont Area Shopping Center,” *Los Angeles Times*, May 22, 1949, E9.

<sup>372</sup> Edith McCall Head, “Contemporary Gets Down to Business,” *Los Angeles Times*, July 15, 1951, F4.

<sup>373</sup> “New Tract Houses,” *Art & Architecture*, May 1950, 33.





Site Plan for Westmont Homes. *Arts & Architecture*, May 1950.

By 1957, the pending freeway infrastructure made outlying areas such as Pomona viable “suburbs” for those who worked in downtown Los Angeles. This spurred investment in residential tract development in the northern part of the city, including new subdivisions both north and south of La Verne Avenue.<sup>374</sup> The Pomona Valley was heavily marketed to Angelenos, although many tract developments within the city limits were frequently described as in neighboring communities of Claremont or Upland rather than Pomona.<sup>375</sup>

In the mid-1950s, Pomona tract developers coordinated to create a marketing campaign for the Pomona Valley, employing the slogan “Live, Work and Play in Pomona Valley.”<sup>376</sup> Also known as the “Move to Pomona Valley” campaign, this marketing effort targeted veterans and nonveterans alike, encouraging them to purchase homes in one of six residential communities.<sup>377</sup> According to historian Genevieve Carpio, “developers underscored career opportunities in the valley’s growing industrial plants, appealing to young families who sought proximity to employment and a suburban ideal of open space, safety, and shopping.” In early 1957, the *Los Angeles Times* reported that some 35,000 people toured the model homes of five Pomona Valley residential developments.<sup>378</sup>

In addition to the large regional development firms that built in the area, there were several local developers of note. In 1957, Robert A. Olin (1914-1973) established Olin Construction Co. in Claremont. After the war, Olin started as a general contractor in Chicago. After moving to the Pomona Valley, Olin built many civic and commercial buildings. By 1953, he was building tract homes in Covina. As president of the Home Builders Council, Inc. in the early 1960s, Olin was one of the original five signers to the petition to repeal the Rumford Act.<sup>379</sup>

Ralph Lewis was another influential local developer in the Pomona Valley. Lewis partnered with Robert Olin to develop Claremont Highlands before founding Lewis Homes with his wife and sons. The Lewises were Jewish developers, a minority which was increasingly recognized as

<sup>374</sup> The largest of these was Parkview Pomona by Biltmore Homes, Inc., with 374 units.

<sup>375</sup> This may have been an ongoing repercussion of the redlining labels assigned to Pomona back in the 1930s.

<sup>376</sup> “Developers Sponsor Campaign in Pomona,” *Los Angeles Times*, March 24, 1957, F9.

<sup>377</sup> Genevieve Carpio, “From Citrus Belt to Inland Empire, 1945-1970” in *Collisions at the Crossroads: How Place and Mobility Make Race* (Los Angeles: University of California Press, 2019), 190.

<sup>378</sup> “Thousands View New Pomona Dwellings,” *Los Angeles Times*, February 3, 1957, F10.

<sup>379</sup> “Builders Will Discuss Rumford Housing Issue,” *Los Angeles Times*, March 1, 1964, Q24.

white in postwar California. According to Carpio, “as the racial category of ‘white’ shifted to include previously excluded minorities in the postwar period, so too did residential patterns.”<sup>380</sup> The Lewis family adopted a racially inclusive strategy of residential development in the Pomona Valley.

Gee Builders, Inc. Land Subdividers and Developers was a Chinese American-owned company. Gee Builders were responsible for the development of West Pomona Manors.<sup>381</sup> Roy Chan, one of the owners of West Pomona Manors, received a degree in architectural engineering from California State Polytechnic College. Gee Builders also hired J. Thomas Wilner, a tract home designer, for the plans and elevations for West Pomona Manors.<sup>382</sup>

During the 1960s, Pomona led all San Gabriel Valley cities in the number of dwelling units authorized. Between 1960 and 1963, 74 tracts comprising 1,993 lots were developed. Between 1964 and 1967, another 25 subdivisions were recorded.<sup>383</sup> Through the 1960s and 1970s, it was standard practice for developers to establish Covenants, Conditions and Restrictions (CC&Rs) that included restrictions on the sale of residences within these newly-established residential communities to people of color and members of the Jewish faith. However, according to historian Gloria Ricci Lothrop, developers over saturated the housing market in Pomona and cutbacks from a declining defense industry forced the VA and the FHA to repossess homes. Vacancies abounded and many local realtors, eager to do business, signed non-discrimination policies and announced the availability of the repossessed homes to people of color. As a result, by 1977, a special state Census conducted in Pomona revealed that 52% of all Pomona residents had lived in the city for three years or less.<sup>384</sup>

With the onset of the economic recession in the early 1970s, residential development in Pomona stalled. As described in the *Los Angeles Times*, “...new housing construction was virtually unknown” in Pomona from 1974 to 1976.<sup>385</sup> In 1976, there was just one single-family residence constructed in the city.<sup>386</sup>

As economic conditions improved in the latter part of the decade, construction activities resumed accordingly. In Pomona, one of the largest developments from this period was the redevelopment of the 2,241-acre Phillips Ranch into new residential communities. The former ranch land was purchased in the 1960s by Westmore Development Co., led by Al Lesser. Lesser embarked on a comprehensive master plan for the community which included 260 acres of land reserved for open space and a network of pedestrian and biking trails. No construction was undertaken until the late 1970s, when Lesser began selling tracts to other developers to create residential subdivisions. There were ultimately seven different subdivisions within the former

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<sup>380</sup> Carpio, 191-192.

<sup>381</sup> Prior to developing West Pomona Manors, Gee Builders constructed the Planz Park development in Bakersfield.

<sup>382</sup> It is currently unknown whether Gee Builders placed any restrictive covenants on West Pomona Manors.

<sup>383</sup> Ricci Lothrop, 115.

<sup>384</sup> Ricci Lothrop, 117.

<sup>385</sup> “Pomona Development Accent on the Positive,” *Los Angeles Times*, June 22, 1986, J1.

<sup>386</sup> “Pomona Development Accent on the Positive,” *Los Angeles Times*, June 22, 1986, J1.

Phillips Ranch, allowing for a wide variety of single-family homes at various price points.<sup>387</sup> An emphasis on “country living” combined with trends in architecture of the period resulted in most of Phillips Ranch being designed in a rustic contemporary style in accordance with strict standards of design and construction.<sup>388</sup> Most of the developments were only partially completed by 1980—with thousands of homes still to be built in the following decade. By 1980, however, buyers had purchased some \$60 million in new homes in Phillips Ranch.<sup>389</sup>

However, a lack of funds and community opposition led to the abandonment of several other redevelopment projects in the city. This included a project that involved the City acquiring the Paretti Tract of 350 homes via eminent domain for commercial development. The project was opposed by protesting homeowners, many of whom were African American, Latino, and elderly white residents; the project ultimately failed. Another redevelopment project that never came to fruition was the Pomona Trade Center, a planned 12-story office, hotel, and retail complex. The center failed to secure sufficient funding and was abandoned by investors.



Hearsthstone Homes, one of seven new subdivisions on the former Phillips Ranch, photographed by Julius Shulman in 1980. *Photo by Julius Shulman. © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10)*

<sup>387</sup> The seven developments within the former Phillips Ranch were Country Wood, by Kaufman & Broad; Diamond View Homes, by Criterion Development, Inc. and the John Martin Co.; Hearsthstone, by W & A Builders; Falcon Ridge, by Griffin/Fletcher; Marlborough Country, by Marlborough Development; Meadow Ridge Homes, by Bauer Development Co.; and Sunnyslope, by Pacesetter Homes.

<sup>388</sup> “Display Ad 149,” *Los Angeles Times*, March 25, 1979, I6.

<sup>389</sup> “Move-Ins Start Hub of Activity at Philips Ranch Neighborhood,” *Los Angeles Times*, June 28, 1980, I8.

**TABLE 5: SELECT TRACT DEVELOPMENTS IN POSTWAR POMONA**

| NAME                        | DATE       | DEVELOPER   |
|-----------------------------|------------|---|
| TR 13124 (Town House Tract) | c. 1947    | Rogert Titus Smith, et. al.   |
| TR 14197                    | c. 1947    | A. Harold Wilkins/ Percy E. Wilkins                                   |
| Pomona Homes                | 1947       | Pomona Homes (Edwin Tomlin, et. al.)                                  |
| Towne House                 | 1947       | Roger Titus Smith, Rufus Rountree, et. al. <sup>390</sup>             |
| Homes of Tomorrow, Inc.     | 1947       | Jack G. Booth, Booth Brothers and Pomona Homes, Inc.                  |
| Westmont Homes              | 1947-53    | Edwin Tomlin, et. al.   |
| TR 14792                    | c. 1947    | Arthur H. Lichte  |
| TR 17877                    | c. 1952    | Capital Company/ Nate Bershon and David Bershon                       |
| TR 17386                    | c. 1952    | Magnolia Downs  |
| TR 18090                    | c. 1952    | Edwin Saville   |
| TR 16662                    | c. 1952    | C. Douglass Ferry and Merle W. Ferry                                  |
| Kellogg Park Unit 1 and 2   | 1952       | Liberty Building Co./ Samuel Firks and Norman Feintech                |
| Pomona Rancho Village       | 1952-53    | Booth Brothers + H. Frank Nelson Co.                                  |
| Hacienda Gardens (#1)       | 1952-55    | Covina Park Homes Corporation/ Jack G. Booth et. al.                  |
| Prudential Homes            | 1952-54    | Harry L. Scholer/Equitable Homes                                      |
| Palmgrove Park              | 1953-54    | Bershon Construction Co./Nate Bershon, David Bershon et. al.          |
| Cary Lane Homes             | 1953       | Allan-Williams Corporation  |
| President Manor             | 1953       | Braemar Homes of Pomona   |
| Kellogg Park Unit 3 and 4   | 1953       | George Estates/Reseda Homes Inc., a.k.a., George and Robert Alexander |
| Pomona Estates              | 1954       | Arthur B. Weber and Associates/ Lee S. Burns, a.k.a., Weber-Burns     |
| Parkview Pomona             | 1954-55    | Biltmore Homes/S. Mark Taper  |
| Valwood Estates             | 1954-56    | Arthur B. Weber and Associates/ Lee S. Burns, a.k.a., Weber-Burns     |
| Mayfair Homes               | 1954-55    | Mayfair Homes Construction Co./Paul J. Wiener and Wade J. Howells     |
| Cliff May Homes             | 1955-56    | Marshall Tilden   |
| TR 21183                    | c. 1955-56 | Gary Development Company/Arthur and Gilbert Katz                      |
| TR 21678                    | c. 1955-56 | Emerald Development Corp./ David Young et. al.                        |
| Cliff May Homes             | 1955-56    | Phil Hunter and Joe Green   |
| Crown Homes                 | 1956       | Curtis Mc Fadden/Campus Village Builders                              |
| West Pomona Manors          | 1956-57    | Pomona Manors/Jasmine Gee and Roy Chan with Gee Builders, Inc.        |
| Fairlane Park               | 1956-57    | Fairlane Builders/Walter Smith and Paul E. Cooper                     |

<sup>390</sup>Although Jack G. Booth is not listed on the tract map, some newspaper accounts document that Booth Brothers was also an early investor in this development.

| NAME                     | DATE    | DEVELOPER   |
|--------------------------|---------|---|
| Northgrove Homes         | 1956-61 | Palmgrove Park Co./ Nate Bershon and David Bershon                                    |
| Cinderella Homes         | 1956    | Olin & Lewis/Claremont Highland Homes   |
| TR 21309                 | c. 1956 | Albert C. Johnson and Freda P. Johnson  |
| Linda Lee Homes          | 1956-57 | D & E Corporation   |
| College Grove Ranchos    | 1956-58 | Cherry-Hadley/Ray K. Cherry and John Hadley, et. al.                                  |
| Garey Gardens            | 1957-60 | Garey Gardens/ Hadley-Cherry; Ray R. Cherry and Max B. Elliot                         |
| Cinderella Royalty Homes | 1960-61 | Cinderella Land Co./Olin Construction Co./Robert A. Olin and John M. Watkins          |
| Hacienda Gardens (#2)    | 1961-63 | Hacienda Gardens Development Co./Jack Wagoner and John Barker                         |
| Benito Gardens           | 1962    | Boyce Built Homes/ W. H. Boyce et. al.  |
| Val Vista                | 1962-63 | Forman Development Co./ Maston T. Noice   |
| County Fair Homes        | 1963    | Monarc Estates, Inc./ John C. Wilcox and Lawrence E. Cook                             |
| Carriage Homes           | 1963    | Carriage Homes, Inc./ Olin Construction Co./Robert A. Olin and John M. Watkins        |
| Meadow Ridge Homes       | 1978-79 | Bauer Development Co./George A. Campbell  |
| Marlborough Country      | 1978-80 | Marlborough Development/ Ronald S. Lushing  |
| Diamond View Estates     | 1979-80 | Criterion Development, Inc. and John Martin Co./ Donald E. Boucher and Frank L. Fehse |
| Sunnyslope               | 1979-80 | Pacesetter Homes  |
| Country Wood             | 1979-80 | Kaufman & Broad   |
| Falcon Ridge             | 1979-80 | Griffin/Fletcher  |
| Hearthstone Homes        | 1979-80 | W & A Builders  |

## POSTWAR MULTI-FAMILY RESIDENTIAL DEVELOPMENT

### Trailer and Mobile Home Parks

Trailer and mobile home parks were largely a post-World War II phenomenon, though they have their roots in prewar America. Growth in automobile ownership, combined with a post-World War I restlessness led to the rise of family camping trips as a popular past time during the mid-1920s. Enterprising car campers began building their own canvas tent trailers on wooden single-axle platforms. The idea caught on and soon several manufacturers were making recreational tent trailers; these were called “travel trailers” or “trailer coaches” by the nascent industry. Soon manufacturers began building larger trailers and adding amenities such as camp stoves, cold-water storage, and fold down bathroom fixtures.<sup>391</sup>

The Great Depression proved a boom for the travel trailer industry as thousands of migrants from the Dust Bowl made their way to California—many in modified travel trailers. With housing for the new migrants scarce, many turned to travel trailers as full-time living accommodations.<sup>392</sup>

<sup>391</sup> John Grissim, *The Complete Buyers Guide to Manufactured Homes and Land*, (Sequim, WA: Rainshadow Publications, 2003), 15.

<sup>392</sup> Grissim, *The Complete Buyers Guide to Manufactured Homes and Land*, 15.

Campgrounds that accepted the trailers were referred to as “trailer parks” and their more urban concrete counterparts became known as “trailer courts.” By 1938, the American Automobile Association calculated the number of travel trailers at 300,000 and estimated ten percent of them were used for extended full-time living, not recreational travel.<sup>393</sup>



Trailer Display on Second Street in Pomona, 1960. *Pomona Public Library*.

Some citizens reacted to these new trailer parks as unsightly and argued they were occupied by people of questionable character. In response, many cities passed zoning ordinances designed to keep the trailer villages out: banishing them from the city limits, prohibiting the use of such trailers for living, or require that they be moved every few days. However, the dire need for housing in many communities changed the perceptions of trailer living after World War II.<sup>394</sup> Most of the trailer parks in Pomona were established after World War II in response to the city’s housing shortage.

The Orange Blossom Trailer Court and Motel (1437 W. Holt Avenue) appears to be Pomona’s oldest trailer park, dating back to at least 1944 and possibly earlier. This hybrid motel and auto court has generous landscaped areas as well as a motel along its eastern flank. The Vagabond Trailer Court (present-day Thunderbird Mobile Home Park) located at 1761 E. Mission Boulevard is another early trailer park. Newspaper accounts first mention the Vagabond in 1946. Another

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<sup>393</sup> Grissim, *The Complete Buyers Guide to Manufactured Homes and Land*, 15.

<sup>394</sup> The industry responded quickly to the need for housing and designed the first true house trailer: a 22-foot long, eight-foot-wide trailer with a canvas top that included a kitchen and bathroom.

court dating to this period is the Gypsy Trailer Park, which relocated from 1627 W. Holt Boulevard to 1737 W. Holt Boulevard.<sup>395</sup>



Thunderbird Mobile Home Park (previously the Vagabond Trailer Court), 2022. HRG.

### 1950s-1960s Apartment Development

Postwar residential development in Pomona appears to have been primarily centered on the construction of single-family residences, as apartments and other multi-family types do not appear in the same numbers as in other communities in Southern California during this period. This may be due in part to the zoning changes required for multi-family residential construction, which were cumbersome and often met with resistance from nearby homeowners. However, some multi-family residences, apartment buildings, and condominiums were built in Pomona in the immediate postwar period. Examples from the 1950s include the Manning E. Roeder-designed 36-unit Berkeley Manor Apartments (1660 Berkeley Avenue) built in 1956, and the 30-unit Pomona Plaza Apartments (1675 Berkeley Avenue) by Rochlin & Baran, AIA from 1959. These garden apartments were laid out around a central courtyard, sometimes with pool and patio.

During the 1960s, the projects tended to be larger in scale. One interesting approach to multi-family residential development in the city was the 1962 Grand Terrace Duplexes by Boyce Built Homes. The Grand Terrace Duplexes comprised 25 modest, Minimal Traditional residences lining Penmar Lane and Elliott Court at Eleanor Street. The duplexes were advertised as “own your own” opportunities.<sup>396</sup> Another large Pomona apartment development was Tahiti Village, built in 1963 and located on the northwest corner of 9<sup>th</sup> Street and Buena Vista Avenue and built in 1963. The complex of 17 buildings contained a total of 73 one-bedroom units.

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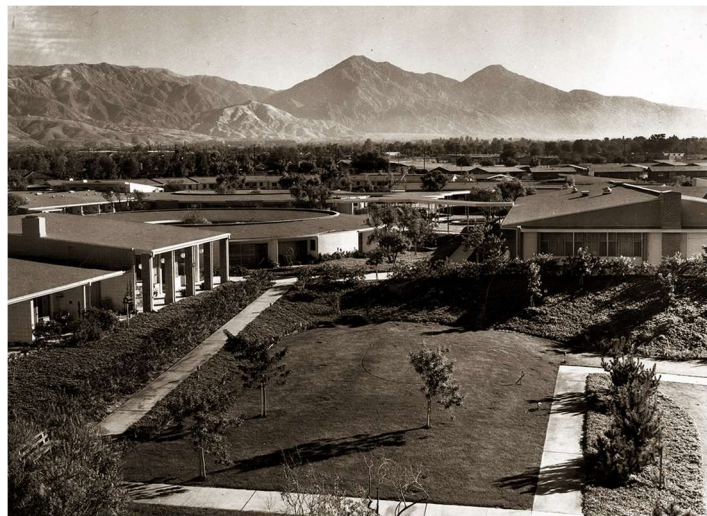
<sup>395</sup> Other trailer parks from this period include Kottage Trailer Kourt (1446 E. Holt Boulevard, not extant); Gold Star Trailer Park (4300 Holt Boulevard); 5<sup>th</sup> Avenue Motel and Trailer Park (1052 E. Mission Boulevard); Gypsy Trailer Park (1737 W. Holt Boulevard); Bordner's Trailer Park (1829 W. Mission Boulevard, not extant); Big's Trailer Park (1461 W. Mission Boulevard); and the Midway Trailer Park (5017 Holt Boulevard).

<sup>396</sup> “Advertisement,” *Pomona Progress Bulletin*, June 12, 1962, 16.



One of the largest and most architecturally significant of these developments was Key Co-Operative Village (1500 E. San Bernardino Avenue), built in 1961 and designed by prominent South Pasadena-based architects Smith and Williams (Whitney R. Smith and Wayne R. Williams) with landscape architect Garrett Eckbo. The eight-acre, \$1,500,000 development included 112 units arranged in triplexes located on the east and west sides of Benedict and Appleton Streets.<sup>397</sup> The complex is dominated by six-unit buildings composed of two sets of three triplexes. Building facades include both a board-and-batten Ranch Style and a Modern Spanish-style with arches and cement plaster exterior wall cladding. A small open park area was set aside in the center of the complex. Golden Key Co-Operative Village was an early example of co-operative apartments in which residents were able to purchase their units instead of renting.<sup>398</sup>

Mount San Antonio Gardens (900 E. Harrison), a 276-unit senior housing project was designed by Kenneth Lind Associates for client Congregational Homes/Mount San Antonio Gardens, with financing from the FHA.<sup>399</sup> The 14-acre site incorporated a variety of accommodations including cottages, one-bedroom apartments, efficiency units, suites and semi-suites, guest rooms, and staff quarters all in the Mid-century Modern architectural style. The three congregate buildings, at the center of the plan, featuring communal living, dining, and recreational spaces, were designed with circular wings surrounding an open patio. Glass was extensively used to provide a connection between indoor and outdoor space. Lind planned the project with the use of ramps instead of stairs. The first unit to be constructed was just east of San Antonio Avenue between Bonita and Harrison Avenues. A unit in the eastern portion of the project opened in 1963. In 1969, a new auditorium was constructed—an enlargement of the former assembly hall. The project was featured in *Architectural Record* and received an Honor Award for superior design from the FHA in February 1964.<sup>400</sup>



Mount San Antonio Gardens, c. 1963. *Mount San Antonio Gardens*.

<sup>397</sup> "Planners Okay Zone Changes Despite Residents' Protests," *Pomona Progress Bulletin*, July 28, 1960, 13.

<sup>398</sup> Boundaries of the complex to be confirmed through additional research.

<sup>399</sup> The project was originally awarded to Smith and Williams; however, their design was not implemented.

<sup>400</sup> "Pomona Development Given FHA Award," *Los Angeles Times*, February 9, 1964, L10.

## **Condominiums and the Growth of Leisure**

During the late 1960s and through the mid-1970s, several new real estate trends influenced the development of multi-family properties throughout Southern California. These include the widespread adoption of the condominium financing structure, and the introduction of extensive recreational facilities as amenities for residents in large-scale developments. These trends reflected a movement away from single-family residential ownership as empty nesters elected to downsize and eliminate responsibility for property maintenance.

The condominium movement was born out of the earlier co-op apartment trend. However, condominiums diverged from co-op apartment arrangements, like Golden Key, in that the residences were not technically owned collectively; each unit was owned individually but common areas were subject to collective ownership. Typically, homeowners' associations were established, and monthly ownership dues funded maintenance of the common areas. A lack of financing for the new ownership concept, however, suppressed initial development of the concept. In 1961, the FHA was only authorized to insure mortgages on condos for 85 percent of the appraised value. It wasn't until September 1963 that tax appraisal methods for condominiums were settled, and developers began building condominiums in earnest.<sup>401</sup> The condominium craze was relatively subdued in Pomona, likely due to the overbuilt nature of housing in the city.

In the 1970s, multi-family residential development increasingly emphasized leisure activities. Boating, golf, and tennis became popular sports and many complexes incorporated recreational facilities into their amenities. An example of this in Pomona is the Sonrisa Country Club Apartments (2261 Valley Boulevard), constructed in 1971 and designed by architect Gared N. Smith. The complex included an extensive facility, along with volleyball courts, a swimming pool, gas barbecues, a recreation pavilion clubhouse, and separate men's and women's gymnasiums.

## **ELIGIBILITY STANDARDS**

### **Summary Statement of Significance**

Resources significant under this theme include single-family residences constructed in vast residential tracts recorded during the period immediately following World War II, and the multi-family residences that were increasingly popular by the late 1950s and early 1960s. The 1960s and 1970s brought on the widespread development of the condominium. Individual properties or historic districts that are eligible under this theme may be significant as the site of an important event in history; for an association with a specific ethnic or cultural group or a person important in local, state, or national history; for exemplifying an important trend or pattern of development (typically, as contributors to historic districts).

### **Period of Significance**

1946-1980

### **Period of Significance Justification**

Broadly covers post-World War II residential development in Pomona.

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<sup>401</sup> Dan Mac Masters, "Condominiums—The Most Exciting Housing Development in 15 Years," *Los Angeles Times*, July 26, 1964, 44.

|                                  |   |
|----------------------------------|---|
| <b>Geographic Location</b>       | Citywide.   |
| <b>Criteria</b>                  | NR: A/B   CR: 1/2   Local: 1/2/9  |
| <b>Associated Property Types</b> | Residential: Single Family Residence, Multi-Family Residence, Tract Features/Amenity, Historic District.  |
| <b>Property Type Description</b> | Significant property types are those representing important periods of residential development in Pomona, including single-family residences, multi-family residences, such as mobile home/trailer parks and garden apartments, and tract features and amenities, including street trees/other significant landscape features and streetlights. These properties can be single-family or multi-family residences and may collectively form a historic district. |

**Eligibility Standards:**

- Dates from the period of significance; and
- Has a proven association with an event important in history; or
- Represents an important pattern or trend in residential development from the period, or a particular facet of Pomona's residential development; or
- Has a proven association with a significant person's productive life, reflecting the time period when they achieved significance; or
- Has a proven association with a specific ethnic or cultural group

**Character-Defining/Associative Features:**

- Retains most of the essential physical and character-defining features from the period of significance
- May represent a highly-intact concentration of postwar residential tract development
- May be a rare remaining example of a residential development type (ex. mobile home/trailer park, garden apartment)
- May be significant for association with the local African American, Latino, or Vietnamese communities

- May also be significant under themes within the Architecture and Design context

**Integrity Considerations:**

- Should retain integrity of Location, Design, Materials, Workmanship, Feeling, and Association
- Some original materials may be altered or removed if the property retains the majority of the features that illustrate its style in terms of massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation
- For historic districts, the majority of the components that add to the district's historic character must possess integrity, as must the district as a whole
  - A contributing property must retain integrity of location, design, setting, feeling, and association to adequately convey the significance of the historic district
  - Some alterations to individual buildings, such as replacement roof materials, replacement garage doors, and replacement of windows within original openings may be acceptable as long as the district as a whole continues to convey its significance
  - Original tract features may also be contributing features to a historic district under this theme

## Theme: Commercial Development

Southern California's postwar population boom and rise in consumer culture spurred retail and commercial development throughout the region. Pomona was no exception. Postwar commercial development was characterized in part by the modernization of existing commercial buildings in an effort to update downtown retail centers. One prominent example in Pomona was Ora-Addies, a women's boutique established by Mrs. Ora Milner and Mrs. Adelaide Tate at 163 W. 2<sup>nd</sup> Street. The owners engaged Sumner Spaulding and John Rex to completely redesign the two-story interior of the original building to make it a showcase space. The ultra-modern design featured a floating staircase, mezzanine, and custom cabinetry. The design was featured in the December 1945 issue of *Arts & Architecture*.<sup>402</sup>



Ora-Addies by Sumner Spaulding and John Rex, c. 1945. Photo by Julius Shulman. © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10)

However, most commercial development during this period expanded outside of the original commercial core to provide much-needed services in proximity to the growing suburban communities. In Pomona, commercial growth was seen along Route 66 (present-day Arrow Highway), Garey Avenue, Mission Boulevard, Holt Avenue, Valley Boulevard, and Indian Hill Avenue.

Many of the commercial structures built after the war responded to both the growing middle class and suburban leisure culture, and the automobile: coffee shops, fast food establishments and restaurants, supermarkets, department stores, and specialty retailers all designed to appeal to the passing motorist and conveniently located *away* from downtown. Commercial development along Route 66 picked-up after World War II with the development of properties commonly associated with a tourist corridor: gas stations, motels, and restaurants.<sup>403</sup> As a result, commercial activity in downtown Pomona declined—eventually forcing a large urban renewal project in an attempt to upgrade and revitalize the downtown area.

A more exuberant, expressive Modernism emerged in commercial design after the war, capturing both the zeitgeist and playful exuberance of the moment and appealing to the modern, automobile-oriented consumer. The style became known as Googie, after Googie's Diner in Los

<sup>402</sup> "Small Modern Shop," *Arts & Architecture*, December 1945, 40-41.

<sup>403</sup> Classified Ad, *Pomona Progress Bulletin*, March 12, 1948, 17.

Angeles designed by John Lautner in 1949. The style has been described as Modernism for the masses. It was widely employed in roadside commercial architecture of the 1950s, including coffee shops, bowling alleys, and car washes. Henry's Restaurant and Drive-In (not extant) was one of the premiere local examples of the Googie architectural style. It was located along Route 66, at Garey Avenue and Foothill Boulevard. Henry's was designed in 1957 by architect John Lautner as the fourth location of the Henry's chain of restaurants. It featured a football-shaped plan, with one side arranged for indoor dining/cocktails and the other for carhop service. The roof had an expressionistic shape characteristic of Lautner's architectural vocabulary. As described by author Alan Hess, Henry's was "...a whale with a long dual backbone of laminated timbers arching long and low on doubled concrete columns...large glass walls set well within broad eaves, opened to the dining room."<sup>404</sup>



Henry's Restaurant and Drive-In, designed by John Lautner, 1954. *Lautner A-Z*.

Perhaps because of its suburban development and reliance on the automobile, Pomona enjoys a wealth of roadside architecture that extended beyond Route 66. These expressive modern buildings, some more elaborately Googie than others, relied on structural expression, large expanses of glass, neon and kinetic signs both to display their goods and services and to lure in motorists. Pole signs often remain at some of Pomona's roadside buildings that have been altered.

To support its burgeoning postwar population, greater Pomona was dotted with a number of fast-food restaurants and coffee shops. McDonald's #8 (1057 Mission Boulevard), constructed in 1954, is the second oldest extant example of the iconic fast-food chain.<sup>405</sup> The McDonald brothers worked with architect Stanley C. Meston on the design. They provided a small rough sketch of two half circle arches, from which the architect refined the forms; he also designed the factory-

<sup>404</sup> Alan Hess, *Googie Redux: Ultramodern Roadside Architecture*, (San Francisco, CA: Chronicle Books, 2004), 73.

<sup>405</sup> There is some disagreement between scholars as to whether this is store #7 or #8. The Azusa and Pomona locations were opened nearly simultaneously.



like assembly line kitchen.<sup>406</sup> Although altered, the hamburger stand and the large original roadside golden arches retain their essential form, although the building has now been repurposed to sell donuts.

Other early examples of iconic fast-food restaurants from the postwar period include Der Wienerschnitzel (500 E. Mission Boulevard) and Pioneer Chicken (2250 N. Garey Avenue). There is a 1950s Tastee Freeze (794 E. Mission), with its signature orange A-frame soft serve stand and sign, and a Donahoo's Fried Chicken (1074 Garey Avenue), a Mid-century Modern building from 1966 with its original fiberglass chicken high atop a pole sign advertising "Golden Chicken boxed to go." Two original Arby's in Pomona (2250 N. Garey Avenue and 1175 E. Holt Avenue) with chuckwagon shapes were constructed in 1970.

Another early Googie-style restaurant was the Mission Family Restaurant (demolished). Opened in 1958 at 888 W. Mission Boulevard, the restaurant featured dimensional tilework by Pomona Tile and a "Jury Room," which was used by jurors from the nearby courthouses for meal breaks.<sup>407</sup> The Googie-style diner at 1280 E. Holt Avenue was originally built as a Breakfast at Carl's.



Former McDonalds #8 (top left), Wienerschnitzel (top right), Former Arby's (bottom left), and Former Breakfast at Carl's (bottom right) in Pomona, 2022. HRG.

Mom and pop donut shops and coffee shops were a staple throughout Southern California in the 1950s and 1960s. These modest, freestanding, Mid-century Modern-style shops enjoyed large

<sup>406</sup> Alan Hess, *Googie Redux*, 152.

<sup>407</sup> The restaurant was originally named the Hull House. It was destroyed in a fire in 2020.



expanses of glass with plenty of parking. Taylor Maid Donuts (488 E. Mission Boulevard) is a rare and intact example of one of these buildings. The 1958 Danny's Donuts (2085 Holt Avenue, not extant) by the Googie specialists Armet & Davis did not survive. In 1969, on the southeast corner of Holt and East End Avenue, Van de Kamps built one of its iconic windmill-design coffee shops designed by architect Harold Bissner, Jr. (not extant). Another example of a postwar specialty retailer with a Mid-century Modern-style building is the 1960 Pollock's Flowers (715 Garey Avenue).

Another significant commercial type from the postwar period was the auto showroom. As with other types of commercial development, automobile sales moved outside of downtown commercial centers where they had the space to design eye-catching glass and steel buildings to showcase their sleek, modern wares. In Pomona, Tate Motors (888 E. Holt Avenue), completed in 1957 offered a large, two-story glass rotunda for displaying the latest Cadillacs and Pontiacs. Inside, four "Flying saucer-like hanging fixtures each 12 feet across provided dramatic lighting and added to the out-of-this world look."<sup>408</sup> Designed by Arthur Lawrence Miller and Ted Criley, Jr., the dealership also had a towering sign and a sidewalk garden of exotic plants.

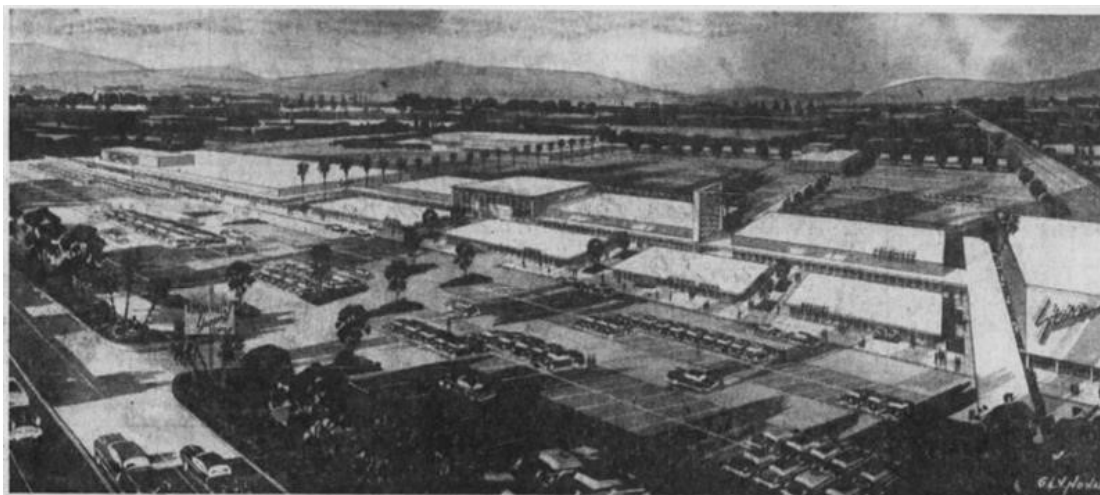


Tate Motors, 1957. Photo by Julius Shulman. © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10)

In addition to standalone development along commercial corridors, the postwar period was also the era of the shopping center – including both small community shopping centers and larger, more regional shopping malls. Especially popular given Southern California's climate was the development of the open-air mall. Three open-air malls were developed in Los Angeles County in 1955: Los Altos Center in Long Beach, Whittier Downs Center in Santa Fe Springs, and the

<sup>408</sup> Charles Phoenix, *Cruising the Pomona Valley* (Los Angeles, CA: Horn of Plenty Press, 1999), 112-113.

Pomona Valley Center which straddled the Pomona-Montclair city limits. Pomona Valley Center was designed by Sterling Leach.<sup>409</sup> Anchor stores included the F.C. Nash Department Store, Market Basket supermarket, and Sears.<sup>410</sup> Rows of specialty retailers connected the anchor stores with landscaped pedestrian corridors and generous overhangs. Cars were relegated to the substantial parking areas around the shopping center. In 1967, the mall was extended to the west. A renovation during the 1970s was followed by the enclosure of the mall in the early 1980s when it was renamed Indian Hill Village. The complex ultimately failed to compete with the more popular Montclair Plaza.



Rendering of the Pomona Valley Center, Sterling Leach, 1954. *Los Angeles Times*, November 12, 1954.

As in other Southern California communities, banks and savings and loan companies proliferated in Pomona in the postwar period as a result of the booming real estate industry. Financial institutions would often open branch locations in proximity to new residential subdivisions. These new bank buildings often represented significant community and architectural statements, projecting an image appropriate for a successful financial institution. New postwar bank buildings in Pomona include the 1950 First National Bank of Pomona (401 E. 2nd Street, not extant). In 1956, B.H. Anderson designed the main office for Pomona First Federal Savings (399 N. Garey Avenue), a two-story, Mid-century Modern building that cost \$500,000 to construct. The lobby included a Millard Sheets mural<sup>411</sup> which was later purchased by the American Museum of Ceramic Art.<sup>412</sup> Pomona First Federal Savings was featured in *Architectural Record* in June of that year. In 1957, Anderson designed the First Western Bank and Trust (1095 Garey Avenue) which opened its doors in 1958. That same year, a branch of Bank of America (2475 N. Garey Avenue) was built in north Pomona, designed by architect F. K. Lesan.

<sup>409</sup> "Further Development of New Pomona Valley Center Slated," *Los Angeles Times*, November 12, 1954.

<sup>410</sup> The original Sears at Pomona Valley Center was designed by Stiles O. Clements in 1954 with the red brick, cut green stone, and palm trees that identified the retailer.

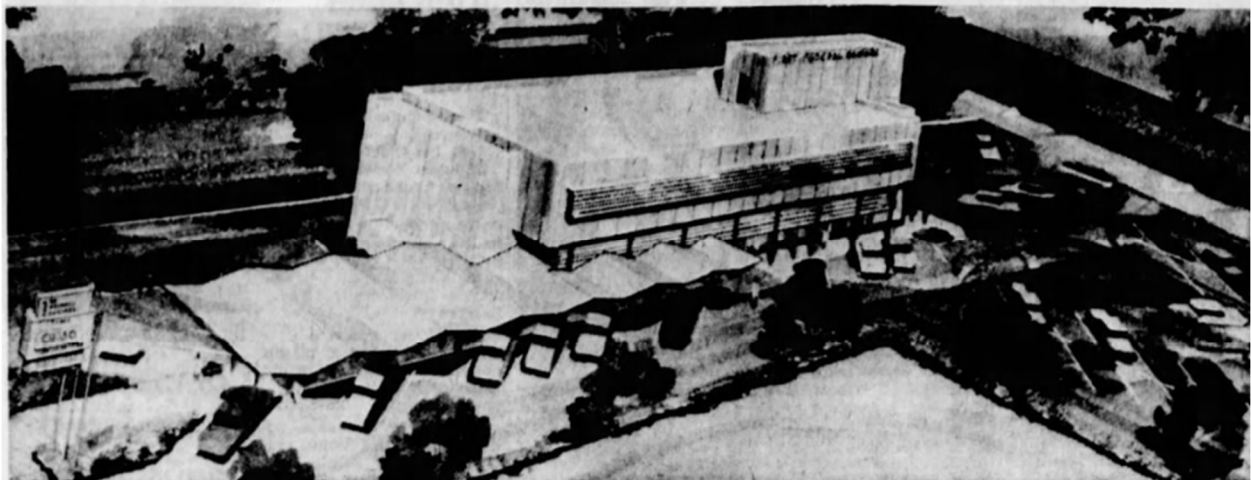
<sup>411</sup> In 1982, the bank built a new ATM carport and commissioned Denis O'Connor, an associate of Sheets, to create a mosaic for the carport.

<sup>412</sup> "Article 20," *Los Angeles Times*, March 4, 1956, F7.



Left: Rendering of First Federal Savings, 399 N. Garey Avenue, 1956. Right: Interior mural by Millard Sheets, n.d. *Pomona Public Library.*

In 1958, Anderson designed a branch building for Pomona First Federal Savings (originally 550 Alexander Avenue, now Indian Hill Boulevard), which was completed in 1960. The design included decorative patterned brickwork, a folded-plate roof, and electronic pole sign mounted on steel beams. On the south wall of the interior, the building contained a 78-foot long and 7-foot-high mural by Millard Sheets entitled, “Panorama of the Pomona Valley.” At the time of its completion, it was the largest mural ever painted by Sheets.



Rendering of First Federal Savings, 550 Indian Hill Boulevard, 1958-60. *Pomona Public Library*

## ELIGIBILITY STANDARDS

### Summary Statement of Significance

Resources that are eligible under this theme may be significant as an excellent example of commercial development in the post-World War II era, when economic activity in the City expanded to serve a growing population. They may also be associated with a redevelopment project.

### Period of Significance

1946-1980

### Period of Significance

Broadly covers the period of commercial

|                                  |   |
|----------------------------------|---|
| <b>Justification</b>             | development in Pomona from 1946 to 1980.  |
| <b>Geographic Location</b>       | Citywide.   |
| <b>Criteria</b>                  | NR: A    CR: 1    Local: 1/9  |
| <b>Associated Property Types</b> | Commercial: One-story Building; One-story Commercial Storefront Block; Mixed-use Building; Mixed-use Commercial Block; Retail store; Commercial Office; Bank; Restaurant; Theater; Hotel; Recreational Facility; Historic District. |
| <b>Property Type Description</b> | Commercial property types include malls and shopping centers, department stores, supermarkets, coffee shops, fast-food restaurants, and automobile showrooms.   |

**Eligibility Standards:**

- Dates from the period of significance; and
- Has a proven association with an event important in history; or
- Represents an important pattern or trend in commercial development from the period, or a particular facet of Pomona's commercial development; or
- Has a proven association with a significant person's productive life, reflecting the time period when they achieved significance; or
- Has a proven association with a specific ethnic or cultural group

**Character-Defining/Associative Features:**

- Retains most of the essential physical and character-defining features from the period of significance
- May be significant for association with an important longtime business or commercial use
- May be significant for association with the local African American, Latino or Vietnamese communities
- May be a rare remaining example of a commercial building type (ex. malls, shopping centers, department stores, supermarkets, coffeeshops, fast-food restaurants)
- May also be significant under themes within the Architecture and Design context

**Integrity Considerations:**

- Should retain integrity of Location, Design, Materials, Workmanship, Feeling, and Association
- Replacement of storefronts is a common and acceptable alteration
- Setting may have changed (surrounding buildings and land uses)
- Original use may have changed
- Storefront signage may have changed

## Theme: Civic and Institutional Development

Like elsewhere in Southern California, a growing population in Pomona put pressure on municipal resources and community services. As a result, the post-World War II period saw significant investment in city services, including the construction of new police and fire stations and schools. City growth – in terms of both population and geography – also necessitated the construction of new religious buildings, along with social and cultural institutions.

### POLICE AND FIRE STATIONS

Expansion of the city geographically necessitated new neighborhood police and fire stations to serve the growing suburban communities. In 1961, plans were drawn for a new police and fire headquarters (bounded by 5<sup>th</sup> and 6<sup>th</sup> Streets, Park Avenue, and Gordon Street), by Welton Becket & Associates and Pomona-based architect, B. H. Anderson. Other new fire stations, all in the Mid-century Modern style, included: Fire Station #3 built by Stone Bros (708 N. San Antonio); Fire Station #4 (1980 West Orange Grove); Fire Station #5 designed by architect Everett Tozier (925 E. Lexington Street); and Fire Station #2 (1059 N. White Avenue).

### MEDICAL INSTITUTIONS

The Pomona Valley Community Hospital (1798 N. Garey Avenue) was expanded after World War II with a radiology department and an auditorium. In 1951, R. K. Pitzer and his second wife, Ina Scott Pitzer, donated funds for the creation of the Pitzer Home (1760-1770 Orange Grove Avenue, partially extant), designed by Jay Dewey Harnish. The Pitzer Home provided additional beds for acutely ill patients and space for elderly patients requiring medical supervision, at very little cost. In 1959, architect Jay Dewey designed a the six-story reinforced concrete east wing addition to the hospital.



Drawing of Addition to Pitzer Home by Architects Harnish, Morgan & Causey, 1975. *Los Angeles Times*.

In 1975, a new Outpatient Services and Critical Care Center by Harnish, Morgan and Causey opened after three years of construction. The addition brought available beds to 389 patients.

Casa Colina Hospital (255 E. Bonita Avenue, not extant) was dedicated in 1960, a modest Mid-Century Modern building funded by a federal grant, donations and volunteers. Founded by Francis Eleanor Smith, the facility served children with disabilities from families of modest means.

## POSTWAR SCHOOLS

The postwar period also saw significant new school construction. Any type of school expansion was halted during the war due to materials shortages; therefore, in the immediate postwar years, school administrators addressed the lack of space on existing campuses by constructing buildings that were intended to be temporary. In 1947, two temporary aluminum classrooms were constructed at Alcott Elementary School (1600 S. Towne Street). Similar classrooms were also constructed at Westmont School (1780 W. 9<sup>th</sup> Street), and they remained in use until the mid-1950s when the facilities were formally expanded.

The wave of postwar residential development as the city expanded to the north, south, and west, required a significant expansion of school campuses; this resulted in a golden age of modern school construction that lasted into the late 1960s. The rush of new families into Pomona's newly developed residential tracts created an urgent spike in enrollment. Between 1954 and 1964, the number of the students in the Pomona district grew by approximately 1,000 students each year, to a total of 19,000 in 1964.<sup>413</sup>

Grounded in the lessons learned from the 1933 Long Beach earthquake's effects on traditional school design, California architects continued to innovate campus design during the postwar period. By the 1950s, many of the design ideas considered experimental in the 1930s had matured and become the national standard for schools.<sup>414</sup> Overall, a unified campus design, building types and plans that accommodated a high degree of indoor-outdoor integration, ample outdoor spaces, and sheltered corridors marked the typology as the mature version of the functionalist school plant. Site plans, which often featured a decentralized, pavilion-like layout, lacked the formality and monumentality that characterized earlier eras of school design.

School types expressive of these ideals include the finger-plan,<sup>415</sup> the cluster-plan,<sup>416</sup> and variations on these basic themes according to available lot size and school enrollment. In general, postwar schools in Southern California were designed to “feel decentralized, nonhierarchical, approachable, informal, and child-centered.”<sup>417</sup>

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<sup>413</sup> Pomona Bicentennial Committee, *Pomona Centennial History*, 153.

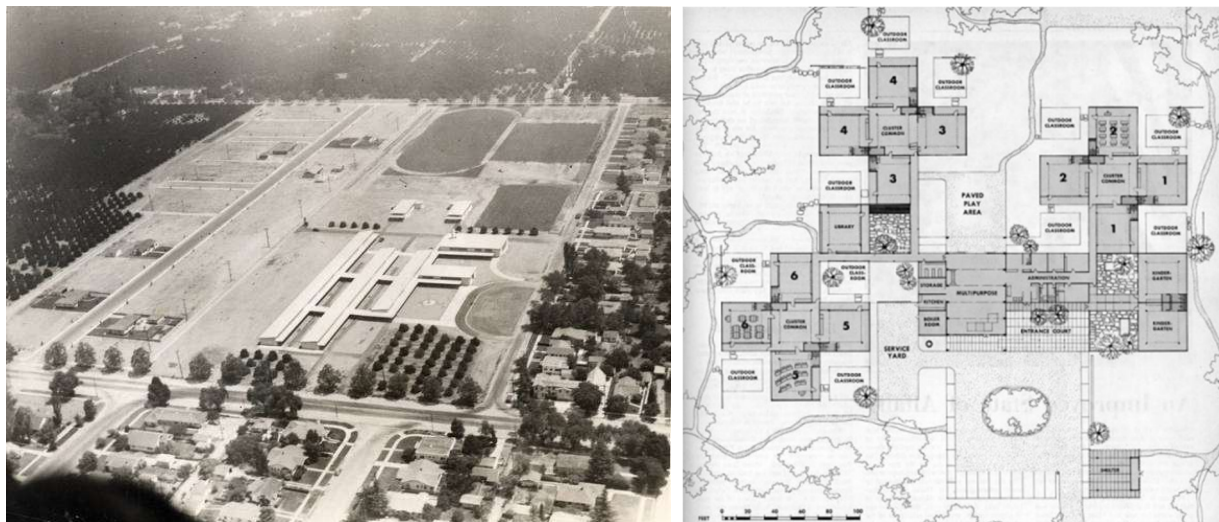
<sup>414</sup> Overview discussion of school design from this period excerpted and adapted from Sapphos Environmental, Inc., *Los Angeles Unified School District Historic Context Statement*, March 2014.

<sup>415</sup> The finger-plan resembled a tree plan, with a central trunk and branches.

<sup>416</sup> The cluster-plan retained the low massing and indoor-outdoor access and views for all classrooms. But rather than extending wings along an axis like the finger-plan, cluster-plan schools grouped buildings as modular, standalone units around a shared central courtyard.

<sup>417</sup> Sapphos Environmental, Inc., “Los Angeles Unified School District Historic Context Statement, 1870-1969,” 78.





Left: Aerial view of Emerson Junior High School, Pomona, 1947. Emerson is an example of the postwar finger plan. *Pomona Public Library*. Right: A prototype of the cluster-plan, Walter Gropius, 1954. *Journal of the Society of Architectural Historians*, December 2008.

Stylistically, postwar schools were distinctly modern, employing steel post-and-beam construction with flat or low-pitched rooflines. Key elements of the new California school design were fresh air circulation and “school room day-lighting.”<sup>418</sup> After World War II, integrating natural lighting and fresh air through a plethora of windows became a centerpiece of many designs. Solutions such as offset clerestories, window walls of glass, and skylights were often employed in the school designs featured in *Architectural Record* in the late 1940s.<sup>419</sup> California’s moderate climate lent itself to passive heating and cooling designs that employed full-length sliding doors to outside classrooms as well as operable windows at varying heights from different directions to draw in cool breezes and release warmer air.

Between 1947 and 1963, approximately 20 new schools were constructed in Pomona, all of which are extant. Postwar schools in Pomona reflect the broader trends in school design from the period. Most schools are one-story with a series of connected classrooms open to an outdoor corridor. The most common site plan utilized was the finger-plan given its flexibility and adaptability for future campus expansion. The Pomona School District’s go-to architect for school design during this period was Pasadena-based architect Keith P. Marston, AIA.<sup>420</sup> Finger plan schools designed by Marston in Pomona include Emerson Junior High School (1947, 1780 W. 9<sup>th</sup> Street); San Jose Elementary School (1948, 2015 Cadillac Drive); Kingsley Elementary School (1951, 1170 Washington Avenue); Madison Elementary School (1953, 351 W. Phillips Boulevard); Marshall Junior High School (1955, 1921 Arroyo Avenue); and the Philadelphia School (1956, 600 Philadelphia Street).

<sup>418</sup> *School Planning the Architectural Record of a Decade* (New York, NY: FW Dodge Corporation 1951), 394-397.

<sup>419</sup> *School Planning the Architectural Record of a Decade* (New York, NY: FW Dodge Corporation 1951), 394-397.

<sup>420</sup> Marston worked on some school commissions in the early 1950s with Eugene Weston, Jr.



Left: Philadelphia School, 1956. Right: Madison Elementary, 1953. *Pomona Public Library*.

On May 14, 1956, Pomona High School (475 Bangor Street) burned to the ground. The school utilized portable buildings and double sessions to remain operational for the 1957 school year, while Pomona High School was rebuilt, and two new high schools were constructed. In 1958, the school district returned to Marston for the design of the rebuilt Pomona High School and the new Ganesha High School (1151 Fairplex Drive). Both Ganesha and Pomona High Schools utilized a modified finger-plan design augmented with stand-alone buildings for other purposes.

Although Marston designed most of the postwar schools in Pomona, the district commissioned several new school designs from Pomona-based architects. Amos Randall designed the San Antonio School (1950, 855 E. Kingsley Avenue), Yorba Elementary School (1961, 250 W. La Verne Avenue, site of present-day U.S. Social Security Administration), and Allison Elementary School (1962, 1011 Russell Place). Randall continued the finger-plan design tradition. B. H. Anderson also designed several schools including Harrison Elementary (1960, 425 E. Harrison Avenue), and Lexington Elementary School (1961, 550 W. Lexington).

By the late 1950s, the popularity of the finger-plan began to decline.<sup>421</sup> Cluster-plan schools began to replace the tree trunk and branch model, resulting in more compact plans with stand-alone buildings around a shared central courtyard. Classrooms still had large expanses of windows, but views now included the courtyard and other classrooms that yielded a more communal feeling. Franklin Junior High School (725 W. Franklin Avenue, now the Fremont Academy of Engineering and Design) built in 1962 by B. H. Anderson reflects this type of design, as does Garey High School (1962, 321 W. Lexington Avenue) by Blurock and Associates. Blurock also completed several school expansion projects during the 1960s.

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<sup>421</sup> Sapphos Environmental, Inc., "Los Angeles Unified School District Historic Context Statement, 1870-1969," 87.



Model of Franklin Junior High School designed using the cluster-plan model in 1961 by B.H. Anderson.  
*Progress-Bulletin, October 18, 1961.*

### **California State Polytechnic University**

California State Polytechnic University (Cal Poly Pomona), Pomona grew and diversified during this period. In 1949, the 800-acre Kellogg Ranch was donated to the State of California for the southward expansion of the California State Polytechnic University, San Luis Obispo (3801 W. Temple Avenue). The donation was made on the condition that the breeding and showing of Arabian horses would continue.

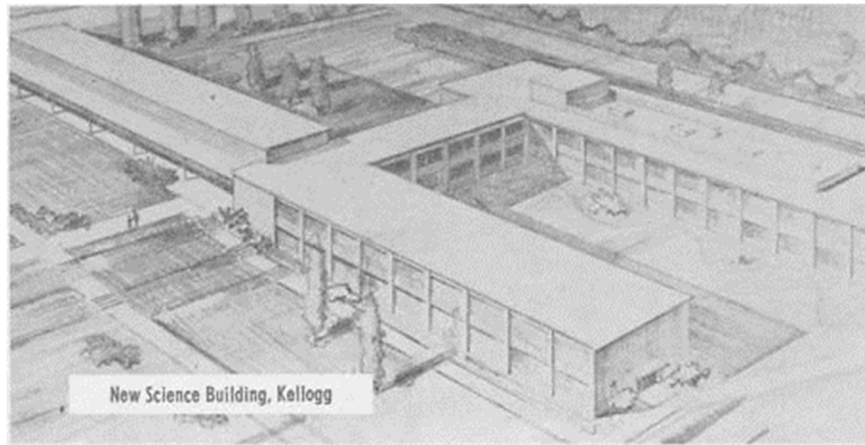
In 1951, the State Legislature appropriated \$1 million a year for three years to begin the development on the Kellogg campus of four-year programs in Agriculture, Engineering Occupations, Business Education, and Home Economics. At the time of acquisition, the campus included a 30-horse stable, exhibition pavilion, hay storage and stallion barn, glasshouse, and farm center with large hay storage barn, draft horse barn, machinery shed, and maintenance shops.<sup>422</sup>

The State Legislature also commissioned the architecture firm Allison & Rible to design the master plan when the California State Architect's office proved too busy to take on the assignment. The master plan included 22 buildings with facilities for 3,600 students.<sup>423</sup> The original focus of the college was agriculture, but over time, more emphasis was given to other academic areas, including engineering, architecture, and hospitality management. Initial construction on the campus proceeded over time through the late 1950s and into the 1970s; many campus facilities were designed in the Mid-century Modern style by notable architects of the period.

The first buildings to be completed on the campus were the Science Building and the Student Personnel Center. Designed by the California State Architect's office, the buildings were completed in 1956. That same year, 550 male students and 30 faculty members moved from the Voorhis site in San Dimas to what was known as "the Kellogg campus."

<sup>422</sup> "Kellogg-Voorhis Campus," *California State Polytechnic College Bulletin*, 1953-1954, 185-188.

<sup>423</sup> "Three Million to be Expended at Cal Poly Kellogg Ranch Unit," *Pomona Progress Bulletin*, September 3, 1951, 13; "Kellogg-Voorhis Campus," *California State Polytechnic College Bulletin*, 1953-1954, 185-188.



Rendering of Science Building, 1956.  
*Bulletin, 1956-1957. Robert E. Kennedy Library, Cal Poly Pomona.*

In 1959, the Business Classroom Building was designed for instruction in business majors. It contained classrooms, offices, and laboratories for the operation of business machines. By 1959, enrollment at Cal Poly was approximately 1,200. Between 1960 and 1961, four new residence halls were completed: two for women and two for men. In 1961, women were accepted to the college for the first time.



Aerial View of California Polytechnic College, 1961.  
*Bulletin, 1961-1962. Robert E. Kennedy Library, Cal Poly Pomona.*

In 1961, Kistner, Wright & Wright, who specialized in school design, were appointed to oversee the expansion of the campus. Additionally, over \$9 million was allocated to the expansion of the

school for the 1961-1962 school year, including a new Engineering Center, theater and music building, gymnasium, and swimming pool. The College of Agriculture, designed by Carl Maston, was completed in 1963.<sup>424</sup>

The Kistner, Wright & Wright-designed master plan, which was based on a projected full-time enrollment of 10,000 students, was approved by the Board of Trustees of California State Colleges in 1964. The \$16 million master plan included construction of a library classroom building, business building, science addition, men's gymnasium, and several residence halls.<sup>425</sup>

In 1966, the institution officially separated from San Luis Obispo to become California's sixteenth state college, known as Cal Poly Pomona.<sup>426</sup> Development of the campus continued into the late 1960s. In 1968, Smith and Williams designed a residence hall for the campus.<sup>427</sup>

The School of Environmental Design was designed by Carl Maston in 1970; the landscape was designed by Armstrong and Sharfman. *The Architectural Guidebook to Los Angeles* refers to the building as "an asymmetrical massing of cubic forms."<sup>428</sup> The interior featured movable interior wall panels to provide flexibility in the use of the space.



School of Environmental Design, Cal Poly Pomona, 1970. *Cal Poly Pomona Library*.

The Kellogg West Center for adult education was designed by architects Mosher and Drew and constructed in 1971. In the early- to mid-1970s, a \$7.2 million Science Building of concrete construction was designed by Kistner, Wright & Wright and John Fortune and Associates, with landscape plans by Armstrong and Sharfman. The Student Health Services Building, originally

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<sup>424</sup> Maston was commissioned to design an addition in 1968.

<sup>425</sup> "Trustees OK Cal Poly's Master Plan," *Progress-Bulletin*, September 4, 1964, 11.

<sup>426</sup> California State Polytechnic College Staff Bulletin, May 24, 1966; "History of Cal Poly Pomona," *CalPoly Pomona University Library*, <https://libguides.library.cpp.edu/> (accessed April 14, 2022).

<sup>427</sup> American Institute of Architects, *AIA Directory, 1970* (New York, NY: R. R. Bowker, 1970).

<sup>428</sup> Robert Winter and Robert Inman, *The Architectural Guidebook to Los Angeles*, 6<sup>th</sup> ed., (Santa Monica, CA: Angel City Press, 2018), 453.



constructed in 1959, was remodeled in 1975 by Mosher, Drew, Watson and Associates. The Student Union was designed by Pulliam, Matthews and Associates in 1975. Many of the academic buildings were situated around the campus' central quad.



Student Union Building, Cal Poly Pomona, 1975. *Photo by Julius Shulman. © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10)*



Central Quad, Cal Poly Pomona, 2022. *HRG.*

## ECCLESIASTICAL ARCHITECTURE

Inevitably with a growing population, new church construction was also on the rise in Pomona. In 1953, Trinity Methodist Church (676 N. Gibbs Street) hired B.H. Anderson to design a new Gothic Revival-style sanctuary to replace the existing church building. At a cost of \$250,000 the brick and cut stone building was a departure from Anderson's modernist aesthetic.<sup>429</sup>



Trinity Methodist Church, photographed in 1958. *Pomona Public Library*.

Other postwar churches included the avant-garde Modern-style First Evangelical Lutheran (395 San Bernardino Avenue) built in 1953 and designed by O.J. Bruer; the Church of God (1567 S. Reservoir); the First Pentecostal Church of God (646 S. San Antonio Avenue); the Fifth Avenue Baptist Church (675 S. White Avenue); and the Lamont Church of the Nazarene (1938 S. Towne Avenue) designed by Harland H. Smith in 1950.

Church facilities serving the Black community were expanded during the postwar period. In November of 1947, ground was broken for the construction of a new auditorium at the Mount Zion Baptist Church. With a seating capacity of 500, the new auditorium was built by volunteers on the south side of the existing building. In the 1950s, the new auditorium housed the Pomona chapter of the National Association for the Advancement of Colored People (NAACP). The expansive growth of the Black community in Pomona during the 1960s and 1970s precipitated a new sanctuary for the African American Methodist Church in 1977 (1938 S. Towne Avenue); at the same time, it was renamed the Primm Tabernacle African Methodist Episcopal Church. The congregation remains in the space to this day.

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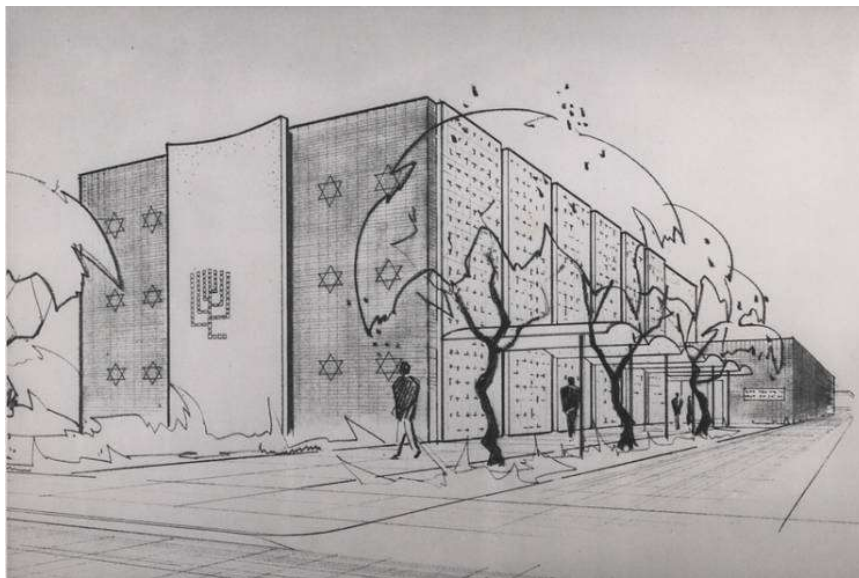
<sup>429</sup> "Ceremony Sunday Will Launch \$250,000 Sanctuary Project," *Pomona Progress Bulletin*, January 2, 1953, 20.





Mt. Zion Church, 2022. *HRG.*

The Temple Beth Israel (456 W. Orange Grove Avenue) was originally constructed c. 1949; by 1958 growing membership necessitated an expansion of the original facility. Construction included enlarging the social hall and kitchen and providing additional classrooms and a library.



Addition to Temple Beth Israel, 1958. *Pomona Public Library.*

## **SOCIAL INSTITUTIONS**

After the war, Pomona continued to have a robust group of fraternal and women's organizations: some 150 active organizations are listed in the 1959 City Directory. For men, this included the Lions Club, the Knights of Columbus, American Legion, Pomona Rotary Club, and the F & M Pomona Lodge 246. For women, there were the women's auxiliary units of the above fraternal

organizations, as well as Daughters of Union Veterans, the Women's Christian Temperance Union, the League of Women Voters, and the Pomona Ebell Club.

During the late 1960s and 1970s with the rise of second wave feminism, new clubs popped up in the city: the Pomona Business and Professional Women's Club and the American Association of University Women—both reflecting the changing role of women in society.

Pomona's civic and social groups mostly continued meeting in earlier purpose-built buildings or in locations downtown. Surprisingly few purpose-built social or cultural buildings were constructed during the postwar period. Exceptions include the Pomona Elks Lodge (1471 W. Holt Avenue), designed by B. H. Anderson and Robert King and constructed in 1957. The Assistance League of the Pomona Valley (693 N. Palomares Street) was another exception with a building from the mid-1950 that the group still occupies. The Pomona Junior Women's Club and the Pomona Valley Woman's Club met at the Westmont Community Center, designed in 1954 by Theodore Criley.

## **ELIGIBILITY STANDARDS**

### **Summary Statement of Significance**

Individual properties that are eligible under this theme may be significant as the site of an important event in history; or as an example of post-World War II civic or institutional development to serve the growing population in the postwar era.

|   |   |
|---|---|
| <b>Period of Significance</b>               | 1946-1980   |
| <b>Period of Significance Justification</b> | Broadly covers the period of civic and institutional development in Pomona following World War II.  |
| <b>Geographic Location</b>                  | Citywide.   |
| <b>Criteria</b>                             | NR: A    CR: 1    Local: 1/9  |
| <b>Associated Property Types</b>            | Institutional: Post Office, Fire and Police Station, School, Library, Hospital, Religious Building, Social Club, Cultural Institution, Fraternal Organization, Park, Civic Building, Infrastructure Improvement, Civic Amenity, Public Art. |
| <b>Property Type Description</b>            | Institutional property types include schools, hospitals, religious buildings (including churches, convents, rectories, and schools), clubhouses associated with social clubs or fraternal organizations, parks, civic buildings like        |

post offices and police/fire stations, and civic amenities.

**Eligibility Standards:**

- Dates from the period of significance; and
- Has a proven association with an event important in history; or
- Represents an important pattern or trend in institutional development from the period, or a particular facet of Pomona's institutional development; or
- Has a proven association with a significant person's productive life, reflecting the time period when they achieved significance; or
- Has a proven association with a specific ethnic or cultural group

**Character-Defining/Associative Features:**

- Retains most of the essential physical and character-defining features from the period of significance
- May be significant for association with an important institution or institutional use
- May be a rare remaining example of an institutional building type (ex. library, religious building, school, police or fire station, hospital, civic/government)
- May be significant for association with the local African American, Latino, or Vietnamese communities
- May be significant for association with a local fraternal or women's group
- May also be significant under themes within the Architecture and Design context

**Integrity Considerations:**

- Should retain integrity of Location, Design, Materials, Workmanship, Feeling, and Association
- Setting may have changed (surrounding buildings and land uses)
- Original use may have changed
- Signage may have changed
- Should retain the majority of features that illustrate its style or type

## Theme: Industrial Development

The citrus industry thrived through the end of World War II; however, after the war the combination of suburbanization and disease resulted in a significant decline in citrus production in Southern California. Many groves were eventually sold to make way for land development and the city's growing population. In turn, Pomona began to diversify its industries. In the years immediately following the war, the Pomona Chamber of Commerce launched a campaign to bring new industries to the city. In 1948 alone, 41 new businesses settled in the area.<sup>430</sup> The city's location near several major national truck lines, proximity to rail lines, and within 45 miles of a major port made it attractive to companies who were developing a pattern of plant decentralization.<sup>431</sup>

In November 1946, construction started on a new \$300,000 factory building for Fernstrom Paper Mills, Inc. (1450 W. Holt Avenue, not extant). The steel and transite building was designed to be fireproof and allowed the company to expand their manufacturing equipment. The expansion was expected to double the company's production of fruit and vegetable wrapping papers. By 1952, when advances in technology made it no longer necessary to wrap each piece of individual fruit in paper, Fernstrom sold the mill to the Potlach Corporation.

The most significant industrial development in the history of Pomona was the announcement by Convair that it would build a new manufacturing facility just west of the Pomona city limits.<sup>432</sup> Founded as Consolidated Aircraft Corporation by Ruben H. Fleet in the early 1920s, Convair was a manufacturer of airplanes originally based out of Buffalo, New York. In the fall of 1935, the company moved to San Diego where it merged with Downey-based Vultee Aircraft, Inc. The company emerged from the new partnership as Convair. After World War II, with the Cold War on the horizon, Convair's guided missile-defense business was in transition from the research and development stage to the manufacturing stage. Initially handled out of the San Diego facility, the company realized it needed to expand its manufacturing capabilities. Several large parcels adjacent to the railroad tracks were acquired, creating a 140-acre site in Pomona.<sup>433</sup> The \$50 million facility was owned by the Navy's Bureau of Ordinance but operated by Convair. It was known as the Convair Aircraft Corporation Guided Missile Division.

The Convair buildings were built using tilt-slab concrete construction.<sup>434</sup> The specific process was called Panelcrete, developed by Buttress & McClellan. Each concrete wall weighed approximately 20 tons and was raised into place with large cranes and ultimately secured with steel beams. The facility included five large buildings, including a warehouse and manufacturing building, and several small ones, such as the training and engineering buildings.<sup>435</sup> The plant opened in 1952.

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<sup>430</sup> Ricci Lothrop, *Pomona: A Centennial History*, 95.

<sup>431</sup> Ricci Lothrop, *Pomona: A Centennial History*, 96.

<sup>432</sup> In 1951, the area where American Brake Shoe Company, Convair, Fernstrom Paper Mill and the V.P. Hunt Transportation Co. was officially annexed into the city.

<sup>433</sup> Prior to constructing the new facility, in 1951, Convair leased the old Southern California Edison building at 585 W. 2<sup>nd</sup> Street as an engineering laboratory, along with 305 E. 2<sup>nd</sup> Street. In 1952, Convair also leased three buildings at the county fairgrounds as temporary office space for engineers and other personnel.

<sup>434</sup> The Convair plant is not extant.

<sup>435</sup> "Convair Plant's Buildings Here Rise Magically," *Pomona Progress Bulletin*, November 14, 1951, 13.

While the new plant was underway, Convair began recruiting workers to relocate from San Diego to Pomona. Classified ads in the *Pomona Progress Bulletin* indicate that the company hired design engineers, production design engineers, electronics system engineers, circuit designers, aircraft electrical designers, and draftsmen. Convair would provide jobs for 5,000 people, creating a great demand for new housing in proximity to the new plant.

Convair was purchased by General Dynamics in 1954. Over the years, the facility produced a variety of missiles, including the Terrier surface-to-air missile, the Redeye weapon system, the Stinger, the Phalanx, the Mauler radar-guided rocket, Tartar rockets, and Atlas ICBMs, originally conceived as weapons for carrying nuclear warheads, but known famously to the public as the launch rockets for the Mercury and Apollo programs.

The 1950s brought several labor relations issues for Convair. Strikes and picketing occurred frequently in multiple departments, from tool and dye makers to engineers. By 1961, Convair's Pomona facility had a work force of 6,274 people.<sup>436</sup> By the early 1960s, three of the big five aerospace manufacturers, including Convair, were losing money and laying off workers.<sup>437</sup> By 1978, General Dynamics suffered a \$156 million quarterly loss. The facility was closed during the 1990s and the property sold off to various buyers.



Convair employees picket outside of Pomona facility, 1958. *Los Angeles Examiner Negatives Collection, 1950-1961. USC Digital Library.*

Another large industrial employer in postwar Pomona was the American Brake Shoe Company (215 Roselawn Avenue, not extant). In 1952, the company opened a foundry for the production of brake shoes for railways. The building was constructed of steel, masonry, and glass to accommodate approximately 80 workers. The Pomona plant was needed to replace an existing plant near the Los Angeles River that was slated for demolition due to freeway construction.

<sup>436</sup> "Convair Officials Optimistic Despite Financial Setbacks," *Los Angeles Times*, April 24, 1961, B1.

<sup>437</sup> (Convair, Douglas, Lockheed, North American and Northrup),

One of the more architecturally significant industrial facilities was the Southern Counties Gas Co. facility (1540 W. 2<sup>nd</sup> Street) in 1955. The expressive design by B. H. Anderson featured fluted steel siding, a glass entry portal and a short tower topped with an abstract flame housed the company's distribution, construction, and customer service departments. Three other buildings (warehouse, locker building and garage) rounded out the 29,000 square feet of space.<sup>438</sup> The fifth and final building was an administrative building.

In addition to the industry in west Pomona, another pocket of industrial development was located east of Reservoir Street and south of Phillips Boulevard. The Wayne Manufacturing Co. moved from Los Angeles to Pomona in 1948 and expanded operations as the company grew nationally and internationally. The company manufactured street sweepers, water trucks, and power vacuums. In 1956, the company embarked on a \$20,000 plant expansion to its 1201 E. Lexington Street facility (status unknown) with a new one-story, frame and stucco building by architect Theodore Criley Jr. In addition to more office space, the addition included a patio with a redwood and cement floor with redwood louvers along the west side for shade. In 1962, the company opened a new Product Development Center across Lexington Street from the manufacturing plant. By 1972, the Wayne Manufacturing Co. the largest locally headquartered corporation in Pomona.<sup>439</sup>

Another longtime Pomona business, Pascoe Steel (1301 E. Lexington) started in the area in 1947. In 1951, it erected a factory and office building.<sup>440</sup> In February 1953, the Betsy Ross Ice Cream Company opened a new manufacturing plant and retail store (969 E. Holt Avenue, not extant).<sup>441</sup> The company was established in Pomona in 1927 by David Zaepfel and Thor Hanson to serve both wholesale and retail customers in the Pomona Valley. The factory and retail outlet were designed in American Colonial Revival-style by architect B. H. Anderson to reflect the American name of the brand. Betsey Ross ice cream was supplied to schools, restaurants, soda fountains and drug stores throughout the area.



Pascoe Steel, 2022. HRG.

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<sup>438</sup> "Gas Company Occupies New Pomona Facility," *Los Angeles Times*, July 17, 1955, E23.

<sup>439</sup> "Big Sweeper Orders Give Wayne Manufacturing Co. Record Sales," *Pomona Progress Bulletin*, April 30, 1972, 15.

<sup>440</sup> Additional permit research required to determine the architect.

<sup>441</sup> Another retail store at 225 N. Garey Avenue has also been demolished.

Several other industries were established in Pomona in the postwar years. In 1959, the Burlington Hosiery Co. (2300 W. Valley Boulevard) constructed a tilt-slab concrete building for hosiery manufacturing. The 85,000 square foot building was designed and constructed by Austin Co. of Los Angeles. In 1967, Industrial Brush Corporation (IBC) moved to Pomona. The firm, with roots as far back as 1896, had developed a partnership with Wayne Manufacturing Company in 1963 to market street sweeper brooms. Four years later, IBC constructed a new headquarters (1250 E. Philadelphia Street) which was designed by architects Reiss and Brown.<sup>442</sup> In 1967, Garden State Paper Company, Inc. opened a mill in Pomona (2205 W. Mount Vernon Avenue, not extant). Garden State was an early leader in the manufacturing of recycled paper products.

## **ELIGIBILITY STANDARDS**

### **Summary Statement of Significance**

Resources that are eligible under this theme may be significant as the site of an important event in history in the City of Pomona following World War II. This period saw the diversification of industry in Pomona, which increasingly turned towards manufacturing, specifically for the aerospace industry.

|   |  |
|---|--|
| <b>Period of Significance</b>               | 1946-1980  |
| <b>Period of Significance Justification</b> | Covers the diversification of industrial development in Pomona following World War II.   |
| <b>Geographic Location</b>                  | Citywide.  |
| <b>Criteria</b>                             | NR: A    CR: 1    Local: 1/9   |
| <b>Associated Property Types</b>            | Manufacturing Facility; Transportation and Shipping-related Facility; Light Industrial Building; Quonset Hut; Infrastructure Improvement; Historic District.   |
| <b>Property Type Description</b>            | Industrial buildings identified under this theme may represent a range of industrial building types and uses. They are often utilitarian in design but may represent architectural styles prevalent during the period of construction. |

### **Eligibility Standards:**

- Dates from the period of significance; and
- Has a proven association with an event important in history; or

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<sup>442</sup> Additional Permit research required to determine architect.



- Represents an important pattern or trend in industrial development from the period, or a particular facet of Pomona's industrial development; or
- Has a proven association with a specific ethnic or cultural group

**Character-Defining/Associative Features:**

- Retains most of the essential physical and character-defining features from the period of significance
- Is associated with a significant industrial corporation headquartered in Pomona
- May be significant for association with an important postwar industry or industrial use that played an important role in the development of Pomona during this period
- May be a rare remaining example of an industrial building type
- May also be significant under themes within the Architecture and Design context

**Integrity Considerations:**

- At a minimum, should retain integrity of Location, Design, Workmanship, Feeling, and Association
- Replacement of mechanical equipment is a common and acceptable alteration
- Setting may have changed (surrounding buildings and land uses)

## XI. POMONA TODAY (1981-PRESENT)

The 1980s to present have seen changing residential, commercial, civic and institutional, and industrial patterns in Pomona. Dynamic economic, demographic, and cultural shifts have characterized Pomona, which continues to thrive into the 21<sup>st</sup> century.

The economic recession that gripped much of the nation during the 1970s and early 1980s also impacted Pomona, which experienced a heavy increase in the annual budget deficit.<sup>443</sup> In an attempt to bring economic development to the city, the Pomona Redevelopment Agency and City Council initiated several ambitious redevelopment projects in the 1980s. Perhaps the largest of these was the Pomona Landmark Quarter revitalization program, which sought to revitalize a 44-block area in downtown. The City hired R & R Clayton Consultants, Inc. to aid with the project, which was roughly bounded by First, Rebecca, and Eleanor streets and Mission Boulevard.<sup>444</sup> This project led to several others, and by 1986, there were ten redevelopment areas in the city.<sup>445</sup> In 1988, the city undertook a Garey Avenue beautification project to refresh storefronts along the commercial strip. The \$1.2 million project included the Fox Theater and surrounding buildings.<sup>446</sup>

Unemployment was one major factor in the continued economic troubles of Pomona into the late 1980s and 1990s. Perhaps the greatest reason for the rise in unemployment in Pomona was the cutback and ultimate closure of the General Dynamics (acquired by Hughes Missile Systems in 1992), which had served as the largest employer in Pomona up to that point. Layoffs began as early as the 1960s, but ramped up in earnest in 1987, and continued through 1990, with the company laying off an additional 2,000 workers at that time. By 1989, unemployment among the city's youth was estimated at 50 percent, and the average income of Pomona residents was declining.<sup>447</sup> Ultimately, Hughes Missile Systems Co. relocated all of its missile production efforts to Tucson, Arizona. Unable to find replacement jobs of comparable pay, many Pomona residents moved to other cities with greater opportunities.

Despite economic hardships and changing industries, Pomona continued to retain several key attractions for the surrounding valley. One main attraction that continued to be an economic stimulus for the community was the Los Angeles County Fair. By 1984, Pomona was known as the site of the largest county fair in North America. The Los Angeles County Fair, located at the renamed Fairplex, continued to be one of the most popular annual events in Southern California. Similarly, W. K. Kellogg's condition for donating the land to Cal Poly—that Arabian Horse Shows be held—ensured that the site continued to be a popular attraction with Sunday Shows held at the W. K. Kellogg Arabian Horse Center.<sup>448</sup> During the 1990s, the Pomona Mall reinvented itself as an antique mall destination and Pomona Valley Hospital Medical Center became the largest employer in the city.

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<sup>443</sup> "Pomona Facing \$4 Million Deficit," *Los Angeles Times*, December 5, 1982, SG6.

<sup>444</sup> "Revitalization Plan Kickoff Set in Pomona," *Los Angeles Times*, September 2, 1984, 129.

<sup>445</sup> "Pomona Development, Accent on the Positive," *Los Angeles Times*, June 22, 1986, J1.

<sup>446</sup> "Pomona Officials See Blighted Garey Ave. as Road to Renewal," *Los Angeles Times*, August 4, 1988, AL1.

<sup>447</sup> "Pomona Comes of Age in a Deadly Way," *Los Angeles Times*, October 29, 1989, SG\_J1.

<sup>448</sup> The shows were temporarily put on hold due to the COVID-19 pandemic.

The 1980s also saw the resurgence of community grassroots efforts to preserve historic properties in the City. The Pomona Valley Historical Society, founded in 1916, continued in its efforts to protect, preserve, and serve as a steward for important historical sites, records, and artifacts in the city limits. In 1989, Pomona Heritage was founded with a mission to restore and preserve Pomona's historically significant homes and buildings and to educate the public on the significant history of Pomona. The citizens' initiative to protect historic neighborhoods and buildings has had a lasting and important impact on the City of Pomona.

Cal Poly Pomona has also continued to grow as an institution of higher learning. It has continued to expand and diversify both its student body and its degree programs. Cal Poly Pomona now boasts the third largest percentage of Asian Americans in the Cal State System.<sup>449</sup>

Between 1980 and 2020, the demographic makeup of Pomona again shifted. The 1980s brought an increasing number of Asian and Latino residents. Part of the growth of the Asian population was due to an increasing number of Cambodian refugees who settled in the city after fleeing invasion by the Vietnamese army in 1979. During this same period, the number of Latinos in the city increased to roughly equal that of the white population.

By 2010, approximately 70% of Pomona residents were Latino, 8% were Asian, and 7% were African American.<sup>450</sup> The 2019-2020 Census estimates reveal the further diversification of the city's Asian population, with Chinese and Filipinos significantly represented.<sup>451</sup>

Today, the City of Pomona embraces its diversity as well as its history. From early ranchos to the site of a major university, the city's evolution and development is reflective of the broader patterns of history in Southern California, but with a story that is unique to Pomona.

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<sup>449</sup> "Ethnicity Enrollment Profile," [www.calstate.edu](http://www.calstate.edu) (accessed April 13, 2022).

<sup>450</sup> US Census 1990.

<sup>451</sup> C. N. Lee, "The First Suburban Chinatown," <https://thesocietypages.org/colorline/2008/08/20/the-history-of-the-first-suburban-chinatown/> (accessed April 13, 2022).

## XI. ARCHITECTURE AND DESIGN (1837-1980)

### Summary Statement

Pomona is home to a variety of commercial and institutional buildings, as well as residences ranging from modest bungalows to elaborate mansions, representing architectural styles and building types popular during each period of development. Buildings with little or no distinguishing decorative features may be described as “vernacular” in style. The term “Residential Vernacular,” for example, is used to describe simple houses or cottages. These buildings are characterized by their simplicity and lack of any characteristics of recognizable styles.

Buildings that are significant for the embodiment of the distinguishing features of an architectural style and/or as a significant work of a master architect or designer will be evaluated under this context. Designed landscapes or landscape features may also be significant under this context.

For each significant architectural style there is a discussion of the origins and a list of character-defining features intrinsic to each. A property that is eligible for designation as a rare, or good/excellent example of its architectural style retains most - though not necessarily all - of the character-defining features of the style and continues to exhibit its historic appearance. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.<sup>452</sup> A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique.<sup>453</sup>

For guidance on the proper treatment of historic resources and appropriate alterations to specific architectural styles, refer to *The Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings*. In general, acceptable alterations to historic resources of all architectural styles may include:

- Replacement roofing, when necessary, that matches the original as closely as possible in material, profile, color, and pattern.
- Structural reinforcement or infrastructure upgrades that are compatible and do not result in the loss of distinctive materials or features that characterize the property.
- Repair, rather than replacement, of deteriorated historic features.
- Replacement of severely deteriorated or missing features with new that match the old in design, color, texture, and where possible, material.
- New additions that are compatible with, differentiated from, and subordinate to the

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<sup>452</sup>National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation.

<sup>453</sup>National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation.

original and do not damage or destroy historic materials, features, and spatial relationships that characterize the property.

Properties significant as a good/excellent or rare example of particular type or architectural style are evaluated under the following criteria:

- National/California Register Criterion C/3 (embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values)
- City of Pomona Criteria 3/5/7 (embodies distinctive characteristics of a style, type, period, or method of construction, or is a valuable example of the use of indigenous materials or craftsmanship; or is the work of a notable builder, designer, landscape designer or architect; or embodies elements of architectural design, detail, materials, or craftsmanship that represent a significant structural or architectural achievement or innovation)

# 19<sup>th</sup> Century Methods of Construction & Architectural Styles

## ADOBE CONSTRUCTION

Early adobe buildings were typically small, single-story structures, with thick adobe walls, flat roofs framed with *vigas*, and usually a long, covered porch supported on wood posts, called a *corredor*, along one or more sides. Adobe construction consists of thick walls composed of large sun-dried bricks, usually made from mud and straw and covered with earth plaster to protect the unfired bricks. The unreinforced adobe walls typically vary from one and one-half to six feet thick, resting on a dirt or rock foundation. Door and window openings are usually framed with heavy timber lintels, often left exposed. Adobe construction demonstrates a continuation of indigenous building traditions that were passed down from generation to generation of craftsmen. Adobe construction used locally available resources, and was appropriate for the climate in the Southwest, staying cool in the summer and warm in the winter. Following California's cession to the United States in 1850 there was a migration of settlers from the east. During this period many adobe structures were destroyed to make way for new development. Others were altered with the addition of steep gable or hipped roofs, usually clad in wood shakes but occasionally in clay tiles, and wood framed wings. Some adobes were clad in clapboard siding with Federal or Greek Revival decorative details and double hung windows to create a more Anglicized appearance. In some cases, adobes were covered with a cement plaster finish.

Character-defining features include:

- Rectangular or L-shaped plan with simply arranged interior spaces
- Thick masonry walls of adobe brick
- Simple, unadorned exteriors (often with cement plaster veneer)
- Few, small window and door openings with wood lintels
- Double hung, wood sash windows
- *Corredores* along one or more sides

### *Adobe Construction: Extant Examples*



*Adobe de Palomares, 451 E. Arrow Highway (1854; listed in the National Register of Historic Places)*



*La Casa Alvarado, 1459 Old Settlers Lane (1837-1840; listed in the National Register of Historic Places)*



*La Casa Primera de Rancho San Jose, 1569 N. Park Avenue (1837; listed in the National Register of Historic Places)*



## SECOND EMPIRE<sup>454</sup>

The Second Empire style of architecture can be traced to France, and specifically to the reign of Napoleon III (1852-1870). Under the Emperor's direction, much of Paris was rebuilt with wide avenues and monumental buildings, replacing medieval alleys and small structures. This reconstruction of Paris in the Second Empire style had a major impact on building design throughout Europe and the United States.

The Second Empire style was meant to exude wealth and stability. Buildings designed in the style were, therefore, generally large institutional or commercial buildings, or residential buildings for the affluent. At its most elaborate, the style was sometimes described as resembling a wedding cake or confection. Yet, at the peak of its popularity in the United States (approximately 1855-1885), the style was considered both fashionable and a statement of modernity. Its popularity led to a widespread remodeling boom, during which mansard roofs were incorporated into formerly pitched-roof residences.

While the Second Empire style was popular on the East Coast and Midwest, it was uncommon on the West Coast. The style was mostly popular with those who made their fortune in California during the Gilded Age.

Beneath the distinctive mansard roofs, Second Empire buildings have much in common with other early Victorian era styles, especially Italianate. Similarities between Second Empire and Italianate are found in the stylistic use of overhanging eaves with decorative brackets, and ornate door and window hoods. Additionally, Second Empire style buildings are usually square or rectangular in form and highly symmetrical.

Character-defining features include:

- Two stories in height
- Simple rectangular building form
- Shiplap exterior, sometimes with fish scale shingles below the mansard roof
- Mansard roof, sometimes with cupola
- Eastlake detailing on symmetrical front porch
- Double-hung windows, sometimes with hoods or pediments

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<sup>454</sup> Adapted from City of Los Angeles, Department of City Planning. "Context: Architecture and Engineering, 1850-1980; Theme: Architecture After Statehood, 1850-1884," *SurveyLA: Los Angeles Historic Resources Survey Project, Historic Context Statement*, 2016.

*Second Empire: Extant Example*



*Phillips Mansion, 2640 Pomona Boulevard (1875; listed in the National Register of Historic Places).*

## QUEEN ANNE

The eclectic and elaborate Queen Anne style was one of the most popular styles for domestic architecture in the United States from the 1880s until about 1900, although it continued in California until about 1910. Misnamed after the early 19<sup>th</sup> century British sovereign, the style actually originated in 19<sup>th</sup>-century Britain and combines freely adapted elements of English Gothic, Elizabethan, and classical architecture. Like the Stick style that it quickly replaced, Queen Anne uses exterior wall surfaces as a primary decorative element and was popularized throughout the United States by the rapidly-expanding railroad network that made pre-cut architectural features easily available. The style is characterized by irregular compositions with complex multi-gabled and hipped roofs, intricately patterned shingles and masonry, turned spindle work, and classical elements executed in wood.

Character-defining features include:

- Asymmetrical façade
- Steeply-pitched roof of irregular shape, usually with a dominate front-facing gable
- Wooden exterior wall cladding with decorative patterned shingles or patterned masonry
- Projecting partial-, full-width or wrap-around front porch, usually one story in height
- Cut-away bay windows
- Wood double-hung sash windows
- Towers topped by turrets, domes or cupolas
- Tall decorative brick chimneys
- Ornamentation may include decorative brackets, bargeboards and pendants, as well as Eastlake details, such as spindle work

*Queen Anne: Extant Examples*



*2361 N. San Antonio Avenue (1901; Lincoln Park Historic District).*



*1535 W. Holt Avenue (1903).*



*625 San Francisco Avenue (1875).*

## SHINGLE STYLE

The Shingle style was a uniquely American adaptation combining the wide porches, shingled surfaces, and asymmetrical forms of the Queen Anne style; the gambrel roofs, rambling lean-to additions, classical columns, and Palladian windows of the Colonial Revival; and the irregular sculpted shapes, Romanesque arches, and rusticated stonework of the contemporaneous Richardsonian Romanesque. The style first appeared in the 1870s and reached its highest expression in the fashionable seaside resorts of the northeast. Although the style spread throughout the United States it never achieved the widespread popularity of the Queen Anne, and therefore Shingle style houses are relatively rare in California.<sup>455</sup>

Character-defining features include:

- Irregular plan and asymmetrical composition
- Steeply-pitched cross gable, hipped, and gambrel roofs
- Shingle wall and roof cladding
- Towers or turrets
- Broad porches, sometimes wrapping two or more sides
- Wood double-hung windows, typically with divided lights in the upper sash and a single light below, frequently grouped in horizontal bands
- Rusticated stone foundations, first stories, porch piers, and towers

### *Shingle Style: Extant Examples*



1010 W. 2<sup>nd</sup> Street (1903).



1007 N. Gordon Street (c. 1900; Wilton Heights Historic District).

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<sup>455</sup> Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2000), 290.

## AMERICAN FOURSQUARE

The American foursquare was one of the most popular house types in the United States from about 1890 well into the 20<sup>th</sup> century. The compact, sparsely ornamented foursquare was an antidote to the ornate Queen Anne and, because of its simplicity, affordability, and ease of construction, was a popular mail-order “kit home.” It is thus found on small urban and suburban lots throughout the country.

Character-defining features include:

- Square or rectangular plan and compact, two-story massing
- Symmetrical or asymmetrical composition
- Hipped or pyramidal roof, sometimes with wide boxed eaves and eave brackets or dentil molding
- Central hipped dormer
- Exterior walls finished in horizontal wood siding
- Projecting one-story porch across front, sometimes extending over driveway as a porte-cochère
- Wood double-hung windows

*American Foursquare: Extant Example*



*815-819 N. Gibbs Street (1905; Lincoln Park Historic District)*



## NEOCLASSICAL COTTAGE

The term “Neoclassical Cottage” is used to describe simple house forms or cottages with fewer decorative features than other styles from the period. While vernacular residences may display certain characteristics of recognizable styles, especially Queen Anne, decorative detailing is typically confined to the porch or cornice line.

Character-defining features include:

- Symmetrical façade
- Simple square or rectangular form
- Gabled or hipped roof with boxed or open eaves
- Wood exterior cladding
- Simple window and door surrounds
- Bay windows
- Details may include cornice line brackets
- Porch support with turned spindles or square posts

### *Neoclassical Cottage: Extant Examples*



*768 Philadelphia Street (1901).*



*406 San Francisco Avenue (1903; Lincoln Park Historic District).*



*768 Philadelphia Street (1901).*



## GOTHIC REVIVAL<sup>456</sup>

Like the Italianate style, the Gothic Revival style grew out of the Picturesque movement, which was a reaction to the severe classical revival styles of the late 18<sup>th</sup> and early 19<sup>th</sup> centuries. The style gained popularity in Britain in the late 18<sup>th</sup> century and remained the preferred style of ecclesiastical, educational, and other institutional architecture through the 19<sup>th</sup> century. The style spread across the United States in the 19<sup>th</sup> century, initially as a style for ecclesiastical buildings. Its visual references to old world roots also made it a popular style for educational and institutional buildings that needed to convey continuity with tradition. The style's popularity continued into the 20<sup>th</sup> century, until the 1930s when Gothic forms were abstracted into the geometric style of Art Deco. In Southern California, the Gothic Style tended to be simpler in massing and ornament than earlier interpretations across the United States. Silhouettes were more compact, with abstracted references to buttresses hugging close to façades. Gothic Revival style domestic buildings were typically constructed of wood; ecclesiastical and institutional examples were typically of wood or masonry, and later of concrete, sometimes scored to resemble stone.

Character-defining features include:

- Vertical emphasis
- Wood, masonry, or concrete construction
- Steeply-pitched front or cross gable roof, often with corbeled or crenellated gable ends and overhanging eaves
- Towers, spires, pinnacles, and finials
- Buttresses, usually engaged
- Windows and doors set in pointed arched openings
- Leaded and stained glass windows, sometimes with tracery

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<sup>456</sup> Adapted from City of Los Angeles, Department of City Planning. "Architecture and Design," *SurveyLA: Los Angeles Historic Resources Survey Project, Draft Historic Context Statement*, 2011.

*Gothic Revival: Extant Examples*



*Pomona Seventh Day Adventist Church, 360 W. 3<sup>rd</sup> Street (City of Pomona Landmark No. 2; 1889).*



*Pilgrim Congregational Church, 600 N. Garey Avenue (1911).*

## MISSION REVIVAL

The Mission Revival style is indigenous to California, which drew upon its own colonial past as a counterpart to the Colonial Revival of the Northeastern states. The style grew out of the romanticized image of old California fostered by Helen Hunt Jackson's popular 1884 novel *Ramona*, and through the efforts of writer Charles Fletcher Lummis, who promoted California tourism with his magazine *Land of Sunshine* and founded the Landmarks Club in 1895 to restore the crumbling Spanish missions. Beginning in about 1890 California architects borrowed and freely adapted features of the California missions, including bare plaster walls, curvilinear bell parapets or *espadañas*, arcades, and tile roofs, often in combination with elements of other styles. Never common beyond the Southwest, its regional popularity was spurred by its adoption by the Santa Fe and Southern Pacific Railroads as the preferred style for train stations and resort hotels, where the original scale of the missions could be more successfully replicated. The style was less successful and therefore rarer in residential applications, but continued in decreasing use until at least 1920.

Character-defining features include:

- Red clay tile roofs with overhanging eaves and open rafters
- Shaped parapets
- Cement plaster exterior wall finish
- Arched window and door openings
- Details may include bell towers, arcades, quatrefoil openings or patterned tiles

### *Mission Revival: Extant Examples*



*Pomona Garage, 501 W. 2<sup>nd</sup> Street (1910; Edison Historic District).*



*593-595 N. San Antonio Avenue (1911).*

## RESIDENTIAL VERNACULAR

The term “Residential Vernacular” is used to describe simple houses or cottages with little or no distinguishing decorative features. These buildings are characterized by their simplicity and lack of any characteristics of recognizable styles. Typically, these properties are not eligible as an example of residential vernacular architecture, but instead would be evaluated as a remnant example of residential development from the period.

Character-defining features include:

- Simple square or rectangular form
- Gabled or hipped roof with boxed or open eaves
- Wood exterior cladding
- Simple window and door surrounds

### *Residential Vernacular: Extant Examples*



*359 E. Pearl Street (1903; Lincoln Park Historic District).*



*135 E. Alvarado Street (1911; Lincoln Park Historic District).*

## COMMERCIAL VERNACULAR

Although not an officially recognized style, “commercial vernacular” describes simple commercial structures with little decorative ornamentation, common in American cities and towns of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. They are typically brick in construction, with minimal decorative detailing.

Character-defining features include:

- Simple square or rectangular form
- Flat roof with a flat or stepped parapet
- Brick exterior wall surfaces, with face brick on the primary facade
- First-story storefronts, typically with a continuous transom window above
- Wood double-hung sash upper-story windows, often in pairs
- Segmental arch window and door openings on side and rear elevations
- Decorative detailing, if any, may include cornices, friezes, quoins, or stringcourses

### *Commercial Vernacular: Extant Examples*



*260-264 W. 3<sup>rd</sup> Street (1923).*



*Rothrock Building, 351 S. Thomas Street (1910;  
Landmark Quarter Historic District).*

## **INDUSTRIAL AND AGRICULTURAL VERNACULAR**

The term “Industrial Vernacular” is used to describe simple industrial buildings with little or no distinguishing decorative features. These buildings are characterized by their utilitarian design, prosaic materials, and lack of any characteristics of recognizable styles. This term encompasses agricultural property types, including farmhouses, barns, packing houses, other remnant agricultural features. It also includes transportation and infrastructure improvements, light industrial buildings, such as Quonset Huts, and manufacturing facilities, such as Daylight or Controlled-Condition Factories and warehouses

Prior to the widespread use of electric lighting, controlling and capitalizing on daylight was a necessary component of the design of manufacturing buildings. Daylight was brought into the building using a variety of methods, including expansive industrial sash windows, orientation of intensive hand work next to the exterior walls of the building, skylights, and specialized roof forms to bring light into the interior. With the development of better illumination from fluorescent bulbs, manufacturers changed their focus in design from capitalizing on available light to controlling lighting and ventilation through closed systems. Controlled conditions factories are distinguished by their minimal use of windows for light and ventilation. While some windows may be located on the front-facing façade or on an attached office, the building relies on internal systems for circulation and climate control.

Character-defining features include:

- Square or rectangular plan and simple massing
- One- or two-story height
- Flat, truss, or sawtooth roof, usually with parapet
- Roof monitors, skylights or clerestory windows
- Brick masonry construction, expressed or veneered in cement plaster
- Divided-light, steel-sash awning, hopper, or double-hung windows
- Loading docks and doors



*Industrial Vernacular: Extant Examples*



*Pomona Water Reclamation Plant, 295 Humane Way (c. 1950).*



*Daylight Factory, 1345 Philadelphia Street (1946).*



*Pomona Valley Canning Company, 560 E. Commercial Street (1916).*



*Quonset Hut, 1491 E. Mission Boulevard (1946).*



## PRAIRIE STYLE

The Prairie Style is an indigenous American style developed in the late 19<sup>th</sup> century in Chicago, one of the centers of the American Arts and Crafts movement, by a group of architects known collectively as the Prairie School. The acknowledged master of the Prairie House was Frank Lloyd Wright, whose designs emphasized the horizontal with eaves extending well beyond the face of the exterior wall, bands of casement windows, and open floor plans accentuating the flow of space on the interior.

A West Coast version of the Prairie Style developed later and was slightly different from its Midwestern counterpart. Almost exclusively applied to domestic architecture, the Southern California Prairie Style house is defined by simple rectangular volumes and strong horizontal lines. It usually features exterior walls finished in cement plaster, flat or low-pitched roofs with wide boxed eaves sometimes punctuated by decorative brackets, and horizontal bands of windows. French doors frequently provide a flowing connection from living and dining room to outdoor patios and terraces. Unlike their Craftsman counterparts where porches play a key role in welcoming visitors, porches on many Prairie Style houses are reserved for the homeowner, surrounded by low walls with squat square piers and only accessible from the interior. Informal, inviting interior spaces with a clear view of, or direct connection to the outdoors coupled with a spare use of ornamentation link these houses to the Craftsman idiom as well as the modern styles that would soon follow. The style is so rare in Southern California that even representative samples may be considered significant.

Character-defining features include:

- One- or two-story rectangular volumes, sometimes with projecting wings
- Pronounced horizontal emphasis
- Low-pitched hipped or flat roofs
- Wide boxed eaves, sometimes supported on decorative brackets
- Smooth cement plaster wall finish
- Recessed or projecting entry porches with low walls and square piers
- Wood tripartite windows or casement windows in horizontal groupings, sometimes with continuous sills; double-hung windows found on vernacular examples

### *Prairie Style: Extant Examples*



*418 E. Jefferson Avenue (1911; Lincoln Park Historic District).*



*230 Lincoln Avenue (1923; Lincoln Park Historic District).*

## **CRAFTSMAN**

Craftsman architecture grew out of the late 19<sup>th</sup> century English Arts and Crafts movement. A reaction against industrialization and the excesses of the Victorian era, the movement stressed simplicity of design, hand-craftsmanship, and the relationship of the building to the climate and landscape. Craftsman architecture developed in the first decade of the 20<sup>th</sup> century as an indigenous California version of the American Arts and Crafts movement, incorporating Southern California's unique qualities. Constructed primarily of stained wood, with wide overhanging eaves, balconies, and terraces extending the living space outdoors, the style embodied the goals of the Arts and Crafts movement.

The Craftsman bungalow dates from the early 1900s through the 1920s. The bungalow's simplicity of form, informal character, direct response to site, and extensive use of natural materials, particularly wood and stone, was a regional interpretation of the reforms espoused by the Arts and Crafts movement's founder, William Morris. Craftsman bungalows generally have rectangular or irregular plans, and are one to one-and-a-half stories tall. They have wood clapboard or shingle exteriors and a pronounced horizontal emphasis, with broad front porches, often composed with stone, clinker brick, or plastered porch piers. Other character-defining features include low-pitched front-facing gable roofs, and overhanging eaves with exposed rafter tails.

As opposed to smaller developer-built or prefabricated bungalows, two-story Craftsman houses were often commissioned for wealthy residents and designed specifically with the homeowner's needs and the physical site in mind. They generally feature a low-pitched gable roof, wide overhanging eaves with exposed rafter tails, and windows grouped in horizontal bands. A high-style Craftsman house is distinguished by the quality of the materials and complexity of design and may feature elaborate, custom-designed woodwork, stained glass, and other fixtures.

By World War I, the Craftsman style declined in popularity and was replaced by Period Revival styles. The Craftsman bungalow continued to be built into the 1920s, but was often painted in lighter colors, stripped of its dark wood interiors, or blended with characteristics of various Revival styles.

Character-defining features include:

- Horizontal massing
- Low-pitched gable roof with rolled or composition shingle roofing
- Wide overhanging eaves with exposed rafter tails, outriggers, or knee braces
- Exterior walls clad in wood shingle, shake, or clapboard siding
- Projecting partial- or full-width, or wrap-around front porch
- Heavy porch piers, often of river stone or masonry
- Wood sash casement or double-hung windows, often grouped in multiples
- Wide front doors, often with a beveled light
- Wide, plain window and door surrounds, often with extended lintels

- Extensive use of natural materials (wood, brick or river stone)

*Craftsman: Extant Examples*



*712 E. Phillips Boulevard (1912).*



*Pomona Ebell Clubhouse, 585 E. Holt Avenue (1911; City of Pomona Landmark No. 17).*



*394 E. Columbia Avenue (1911; Lincoln Park Historic District).*



*269 E. Alvarado Street (1914; Lincoln Park Historic District).*



## SUB-THEME: AIRPLANE BUNGALOW

Airplane Bungalows date from the early 1900s and reached their peak of popularity in the late 1910s. The Airplane Bungalow is a variation of the one-story Craftsman bungalow and shares many of its character-defining features, including a usually asymmetrical composition, low-pitched gable roof, wide overhanging eaves with exposed rafter tails, wood shingles or horizontal wood siding, and a wide porch. The distinguishing feature of the Airplane Bungalow is a small second story in the middle of the house, usually of only one or two rooms, that rises above the surrounding roof. The influence of Japanese architecture is common in Airplane bungalows, exhibited in *torii*-inspired post-and-beam joinery, flaring eaves and ridges, and corresponding curved bargeboards.

Character-defining features include:

- Small, one- or two-room second story in the middle of the roof
- Japanese influences including Asian-inspired post-and-beam joinery, flared eaves and ridges, and curved bargeboards.

*Airplane Bungalow: Extant Example*



*501 E. Jefferson Avenue (1912; Lincoln Park Historic District).*

## 20<sup>th</sup> Century Revivals

### TUDOR REVIVAL

The Tudor Revival style is loosely based on a variety of late medieval English building traditions including Perpendicular Gothic, Tudor, Elizabethan, and Jacobean. It has its origins in the late 19<sup>th</sup>-century English Arts and Crafts movement, whose leaders drew inspiration in part from English domestic architecture of the 16<sup>th</sup> and 17<sup>th</sup> centuries because of its picturesque qualities and sympathetic relationship to the natural landscape. The earliest examples of the style appeared in the United States in large estates of the 1890s. The Tudor Revival style grew in favor after World War I and reached its peak of popularity in the 1920s and 1930s, as architects and developers adapted it to the country's rapidly growing suburban residential communities and advancements in masonry veneering techniques allowed even the most modest examples to emulate the brick and stone exteriors of English prototypes.

High style Tudor Revival houses are typically two and sometimes three stories in height with steeply-pitched, multi-gable roofs; slate roof shingles are found in the finer examples, but wood shakes and composition shingles are also common. At least one front-facing gable is almost universally present as a dominant façade element. The buildings are usually rambling compositions of multiple volumes in a variety of sizes and shapes. Exterior walls are veneered in brick or stone, or feature decorative half-timbering, sometimes in elaborate patterns, with plaster between, which mimics the appearance of medieval construction techniques. Tall, narrow casement windows, sometimes with leaded diamond-shaped lights, are frequently set in horizontal groupings or projecting bays. Main entrances are frequently set in crenellated turrets or under secondary gables with catclips, and feature paneled wood doors framed by four-centered pointed arches. Projecting exterior chimneys with multiple flues and elaborate brickwork are sometimes located on the primary façade.

Sub-types of the Tudor Revival style include the Storybook cottage. The Storybook cottage is a more whimsical version of the Tudor Revival style, derived from the quaint medieval cottages of the Cotswold region of southwestern England. Storybook cottages typically feature very steeply-pitched roofs with composition shingles laid in irregular patterns and rolled eaves to suggest thatching, eyebrow dormers, and exterior walls veneered in a rough, irregular plaster finish. The Storybook style was particularly popular in Hollywood where motion picture set designers sometimes moonlighted as architects.

Character-defining features include:

- Asymmetrical façade and irregular massing
- Steeply-pitched multi-gabled roof with a prominent front-facing gable and slate, wood shake, or composition roofing
- Brick or plaster exterior wall cladding, typically with half-timbering and decorative details in stone or brick

- Tall, narrow divided-light windows, usually casement, often grouped horizontally or in bays; may have leaded diamond-shaped lights
- Entrance with pointed arch, set in turret or under secondary gable
- Prominent chimney with elaborate brickwork

*Tudor Revival: Extant Examples*



*2295 N. San Antonio Avenue (1929).*



*990 N. Park Avenue (1929; Wilton Heights Historic District).*



*219 Lincoln Avenue (1925; Lincoln Park Historic District).*



*196 Garfield Avenue (1929; Lincoln Park Historic District).*

## ENGLISH REVIVAL

The English Revival style is a sub-type of the Tudor Revival style, which is loosely based on a variety of late medieval English building traditions including Perpendicular Gothic, Tudor, Elizabethan, and Jacobean. It has its origins in the late 19<sup>th</sup>-century English Arts and Crafts movement, whose leaders drew inspiration in part from English domestic architecture of the 16<sup>th</sup> and 17<sup>th</sup> centuries because of its picturesque qualities and sympathetic relationship to the natural landscape. The earliest examples of the style appeared in the United States in large estates of the 1890s. The Tudor Revival style grew in favor after World War I and reached its peak of popularity in the 1920s and 1930s, as architects and developers adapted it to the country's rapidly growing suburban residential communities and advancements in masonry veneering techniques allowed even the most modest examples to emulate the brick and stone exteriors of English prototypes.

English Revival houses are simpler than their high-style Tudor Revival counterparts. They are typically two stories in height with steeply-pitched, multi-gable roofs usually clad in wood shakes or composition shingles. The buildings are usually rambling compositions of multiple volumes in a variety of sizes and shapes. Exterior walls are usually veneered in plaster, with brick or stone used only at the chimney or around the primary entrance. Half-timbering, if used at all, is usually limited to a primary front-facing gable if featured. Tall, narrow casement windows, sometimes with leaded diamond-shaped lights, are frequently set in horizontal groupings or projecting bays. Projecting exterior chimneys, usually brick or stone, are frequently used as prominent design features.

Character-defining features include:

- Asymmetrical façade and irregular massing
- Steeply-pitched gable roof with wood shake or composition roofing
- Plaster exterior wall cladding; decorative half-timbering or brick details are usually limited
- Tall, narrow divided-light windows, usually casement, often grouped horizontally or in bays; may have leaded diamond-shaped lights
- Prominent chimney



*English Revival: Extant Examples*



*203 Garfield Avenue (1929; Lincoln Park Historic District).*



*150 Garfield Avenue (1933; Lincoln Park Historic District).*

## SPANISH COLONIAL REVIVAL

The Spanish Colonial Revival style attained widespread popularity throughout Southern California following the 1915 Panama-California Exposition in San Diego, which was housed in a series of buildings designed by chief architect Bertram Grosvenor Goodhue in the late Baroque *Churrigueresque* style of Spain and Mexico. The *Churrigueresque* style, with intricate ornamentation juxtaposed against plain stucco wall surfaces and accented with towers and domes, lent itself to monumental public edifices, churches, and exuberant commercial buildings and theaters, but was less suited to residential or smaller scale commercial architecture. For those, architects drew inspiration from provincial Spain, particularly the arid southern region of Andalusia, where many young American architects were diverted while World War I prevented their traditional post-graduate “grand tour” of Great Britain, France, Italy, and Germany. The resulting style was based on infinitely creative combinations of plaster, tile, wood, and iron, featuring plaster-clad volumes arranged around patios, low-pitched tile roofs, and a sprawling, horizontal orientation. It was a deliberate attempt to develop a “native” California architectural style and romanticize the area’s colonial past, though it drew directly from Spanish and other Mediterranean precedents and bore little resemblance to the missions and rustic adobe ranch houses that comprised the state’s actual colonial-era buildings.

The popularity of the Spanish Colonial Revival style extended across nearly all property types, and coincided with Southern California’s population boom of the 1920s. It shaped the region’s expansion for nearly two decades, reaching a high point in 1929 and tapering off through the 1930s as the Great Depression gradually took hold. Like other revival styles, the Spanish Colonial Revival style was often simplified, reduced to its signature elements, or creatively combined with design features of other Mediterranean regions such as Italy, southern France, and North Africa, resulting in a pan-Mediterranean *mélange* of eclectic variations (see Mediterranean Revival Style). It was sometimes combined, although much less frequently, with the emerging Art Deco and Moderne styles.

Character-defining features include:

- Asymmetrical façade
- Irregular plan and horizontal massing
- Varied gable or hipped roofs with clay barrel tiles
- Plaster veneered exterior walls forming wide, uninterrupted expanses
- Wood-sash casement or double-hung windows, typically with divided lights
- Round, pointed, or parabolic arched openings
- Arcades or colonnades
- Decorative grilles of wood, wrought iron, or plaster
- Balconies, patios or towers
- Decorative terra cotta or glazed ceramic tile work

*Spanish Colonial Revival: Extant Examples*



*130 Garfield Avenue (1928; Lincoln Park Historic District).*



*184 Garfield Avenue (1924; Lincoln Park Historic District).*



*St. Paul Episcopal Church, 260 E. Alvarado Street (1930; Lincoln Park Historic District).*



*637 San Francisco Avenue (1937).*



*206 E. Alvarado Street (1928).*

## MEDITERRANEAN REVIVAL

The Mediterranean Revival style is distinguished by its eclectic mix of architectural elements from several regions around the Mediterranean Sea, including Spain, Italy, southern France, and North Africa. Much of the American architecture of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries can be broadly classified as ultimately Mediterranean in origin, including the Beaux Arts, Mission Revival, Spanish Colonial Revival, and Italian Renaissance Revival styles. By the 1920s, the lines between these individual styles were frequently blurred and their distinguishing characteristics blended by architects who drew inspiration from throughout the Mediterranean region. These imaginative combinations of details from varied architectural traditions resulted in the emergence of a distinct Mediterranean Revival style.

In contrast to the more academic and more literal interpretations such as the Andalusian-influenced Spanish Colonial Revival style or the restrained, dignified Italian Renaissance Revival style, the broader Mediterranean Revival frequently incorporated elements of Italian and Spanish Renaissance, Provençal, Venetian Gothic, and Moorish architecture into otherwise Spanish Colonial Revival designs. The Mediterranean Revival style is sometimes more formal and usually more elaborately composed and ornamented than the simpler, more rustic Spanish Colonial Revival style, and often more flamboyant than the sober Italian Renaissance Revival style. Typical features of the Mediterranean Revival style include arched entrance doorways with richly detailed surrounds; arcades and loggias; stairways and terraces with cast stone balustrades; and Classical decorative elements in cast stone or plaster, including architraves, stringcourses, cornices, pilasters, columns, and quoins.

Character-defining features include:

- Frequently symmetrical façade
- Rectangular plan and two-story height
- Hipped roof with clay barrel tiles and wide boxed or bracketed eaves, or eave cornice
- Exterior walls veneered in smooth plaster
- Wood-sash casement windows, typically with divided lights; sometimes double-hung windows; Palladian windows or other accent windows
- Arched door or window openings
- Elaborate door surrounds
- Arcades, colonnades, or loggias
- Terraces and stairs with cast stone balustrades
- Cast stone or plaster decorative elements including architraves, stringcourses, cornices, pilasters, columns, and quoins
- Decorative grilles of wood, wrought iron, or plaster
- Balconies, patios or towers
- Decorative terra cotta or glazed ceramic tile work



*Mediterranean Revival: Extant Examples*



*205 E. Columbia Avenue (1922; Lincoln Park Historic District).*



*Pomona Armory, 600 S. Park Avenue (1932; City of Pomona Landmark No. 22).*



*297 Lincoln Avenue (1923; Lincoln Park Historic District).*

## **MONTEREY COLONIAL REVIVAL**

The Monterey Colonial Revival style is based upon the distinctive style of residential architecture that developed in California beginning in the 1830s, as more and more Yankee merchants and settlers arrived in Alta California and adapted the Anglo building traditions of the East Coast to local Hispanic customs. As its name implies, the style developed in and around Monterey and combined vernacular adobe construction with elements of American Federal and Greek Revival architecture, including multi-light sliding sash windows, louvered shutters, paneled doors, and Classical details executed in wood. The style's most distinguishing characteristic is a second-floor covered wood balcony, often cantilevered, extending the length of the primary façade and sometimes wrapping one or two sides. The best-known example of the style, and one of the earliest, is the Thomas Larkin adobe, constructed beginning in 1834 and one of the first two-story dwellings in Monterey.<sup>457</sup>

The style was revived beginning in the mid- to late 1920s and was favored by architects and homeowners who perhaps found the fantastical Spanish and Mediterranean revivals too exotic and too different from the building traditions familiar to most Americans. It reached the height of its popularity in Southern California in the 1930s, with some examples constructed in the early 1940s. The Monterey Colonial Revival style replaced adobe construction with wood framed walls veneered in smooth plaster and devoid of surface ornament, and featured second-story balconies, low-pitched gable or hipped roofs, and double-hung wood windows.

Character-defining features include:

- Usually asymmetrical façade
- Two-story height
- Rectangular or L-shaped plan
- Low-pitched hipped or side gable roofs with wood shakes or clay tiles
- Plaster-veneered exterior walls devoid of surface ornament
- Second-floor covered wood balcony, sometimes cantilevered, across primary façade and occasionally wrapping one or more sides, with simple wood posts and wood or metal railing
- Wood-sash double-hung windows, typically with divided lights
- Louvered or paneled wood shutters
- Recessed entrances with paneled wood doors

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<sup>457</sup> Monterey County Historical Society, "Monterey's Larkin House Adobe and Garden," <http://www.mchsmuseum.com/larkinhouse.html> (accessed July 2022).

*Monterey Colonial Revival: Extant Example*



*472 Preciado Street (1936; Hacienda Park Historic District).*



## ITALIAN RENAISSANCE REVIVAL

The Italian Renaissance Revival style was based upon the classically-inspired architecture developed in Italy during the artistic, architectural, and literary movement of the 14<sup>th</sup> through 16<sup>th</sup> centuries that was spurred by the rebirth of interest in the ideals and achievements of imperial Rome. Italian Renaissance architecture was familiar to late 19<sup>th</sup>-century American architects who were trained at the École des Beaux Arts, and the style was first interpreted for monumental, elaborately decorated public buildings such as the Boston Public Library (McKim, Mead, and White, 1887) and lavish mansions such as the Breakers (Richard Morris Hunt, 1893), the Vanderbilt “summer cottage” in Newport, Rhode Island. By the early 20<sup>th</sup> century a more restrained, more literal interpretation of the style developed as a larger number of American architects, as well as their clients, visited Italy and thus gained first-hand knowledge of original examples of Italian Renaissance architecture. This knowledge was further disseminated through extensive photographic documentation.

Italian Renaissance Revival buildings of the 1920s and 1930s are usually fairly close copies of the villas and *palazzi* of 15<sup>th</sup> and 16<sup>th</sup> century Italy, particularly those of Tuscany, with proportions and details frequently adapted directly from the originals. They are characterized by formal, usually symmetrical façades with recessed entrances, open loggias, and restrained use of classical details including quoins, roofline balustrades, pedimented windows, molded cornices and stringcourses, and rusticated stone work. The style was frequently used for imposing civic buildings, institutional buildings, and banks; and for some of the grandest of private residences. Many of these larger single-family residences in the Italian Renaissance Revival style are surrounded by formal, axial gardens with gravel paths, geometric beds, clipped hedges, monumental stairs and terraces, fountains, cascades, pools, and integrated sculpture.

Character-defining features include:

- Symmetrical façade
- Rectangular plan and formal composition
- Low-pitched hipped roof with clay barrel or Roman tile; sometimes flat roof with balustrade or parapet
- Boxed eaves with decorative brackets or cornice
- Exterior walls veneered in smooth plaster or masonry
- Arched window and door openings, especially at the first floor
- Divided-light wood sash casement windows (upper story windows usually smaller and less elaborately detailed than lower)
- Pedimented windows
- Primary entrance framed with classical columns or pilasters
- Decorative cast stone classical details including quoins, entablatures, stringcourses, pediments, architraves, cornices
- Open loggias

*Italian Renaissance Revival: Extant Examples*



*YMCA, 350 N. Garey Avenue (1920; listed in the National Register of Historic Places).*



*John C. Fremont High School, 800 S. Garey Avenue (1929).*



*The Capitol Building, 400 W. 2<sup>nd</sup> Street (1911; Landmark Quarter Historic District).*



*California Edison Company Building, Southeast Corner of W. 1<sup>st</sup> Street and S. Parcel Street (c. 1910)*

## AMERICAN COLONIAL REVIVAL

American Colonial Revival describes a varied style that combines a number of architectural features found throughout the American Colonies, particularly in New England. The style has neither the strict formality of the Georgian Revival nor the decorative embellishments of the Neoclassical, although it sometimes incorporates elements of both. It also adapts elements of Dutch colonial architecture, such as the gambrel roof. American Colonial Revival buildings are typically one or two stories in height, and are sometimes symmetrical but frequently asymmetrical, with rectangular, L-shaped, or irregular plans. They typically feature side gable or cross gable roofs, sometimes with gabled dormers; exterior walls clad in horizontal wood siding and occasionally brick; prominent brick chimneys; double hung, divided light wood sash windows, usually with louvered wood shutters; paneled wood doors, sometimes with sidelights, transom lights, or fanlights; and restrained use of Classical details. Some American Colonial Revival houses have small, pedimented porches, while others have shed-roofed porches supported on wood posts extending the length of the primary façade.

The U.S. Centennial Exposition of 1876 inspired a sense of patriotism in Americans and fostered an interest in the styles of the Colonial era. Early examples of a revival style in the late 19<sup>th</sup> century were rarely accurate reproductions, but were instead free interpretations with details inspired by colonial precedents, while later examples shifted to more historically correct proportions and details. The American Colonial Revival style was popular for grand homes in the early 20<sup>th</sup> century, and by the 1920s was being applied to more modest homes. The restoration of Colonial Williamsburg in the 1930s refueled interest in the style, and it remained popular into the post-World War II era. Local examples primarily date from the 1930s and early 1940s, and often are a simplified version of the style.

Character-defining features include:

- Side gable or cross gable roof, sometimes with dormers
- Asymmetrical composition (occasionally symmetrical)
- Horizontal wood siding at exterior walls
- Paneled wood entry door, sometimes with sidelights, transom light, or fanlight
- Double hung, divided light wood sash windows, usually with louvered wood shutters
- Projecting front porch
- Prominent brick chimney

*American Colonial Revival: Extant Examples*



*183 E. Columbia Avenue (1922; Lincoln Park Historic District).*



*480 E. McKinley Avenue (1935; Lincoln Park Historic District).*



*446 E. Jefferson Avenue (1925; Lincoln Park Historic District).*



*383 E. Jefferson Avenue (1924; Lincoln Park Historic District).*

## NEOCLASSICAL

Neoclassical styles include elements of the late 18<sup>th</sup> century Classical Revival and Adam (Federal) styles as well as the early 19<sup>th</sup> century Greek Revival style, sometimes combining them in the same building. The Classical Revival style was influenced by the work of the 16<sup>th</sup> century Italian architect Andrea Palladio, who adapted Roman temple forms to residential design. The style is characterized by a dominant entrance portico, usually full height, with classical columns supporting a pediment, and the frequent use of the tripartite Venetian (Palladian) window as a focal point. The Classical Revival style was championed in the United States by Thomas Jefferson, whose designs for the Virginia state capitol, the University of Virginia, and his own home, Monticello, are among the finest American examples of the style.

The related Adam style, a contemporary of the Classical Revival, is based on the work of the Scottish architects and designers Robert, John, and James Adam, who lightened the sober, rectilinear Georgian style by adding round arches, semicircular niches, domes, semicircular or elliptical fanlights, and delicate classical Roman decorative details such as swags, garlands, urns, and grotesques in cast plaster or brightly-colored paint. Both the Classical Revival and the Adam styles were popular in the post-Revolutionary War United States (where the Adam style is known as the Federal style on patriotic principle) from the 1780s until the 1830s, by which time both were supplanted by the Greek Revival style.

The Greek Revival was based on classical Greek, rather than Roman, precedents and was popular in the United States from about 1830 until the outbreak of the Civil War. It is usually characterized by simple forms and bold classical details, including Etruscan or Greek Doric columns and heavy entablatures at the eave and porch.

The Neoclassical styles did not achieve the broader popularity of their related American Colonial Revival contemporary in the 1920s and 1930s. The style is best identified by its symmetrical façade typically dominated by a full-height porch with the roof supported by classical columns. Like the Renaissance Revival, this style was widely used for imposing civic buildings, institutional buildings, and banks.

Character-defining features include:

- Symmetrical façade
- Rectangular plan, sometimes with side wings
- Low-pitched hipped or side gable roof
- Exterior walls clad in masonry veneer or horizontal wood siding
- Paneled wood entrance door with sidelights, transom light, and classical surround
- Double-hung, divided light wood sash windows, sometimes with louvered wood shutters
- Venetian window or round or elliptical accent windows
- Semicircular or elliptical fanlights over entrance doors (Classical Revival and Adam/Federal)
- Pedimented entrance portico, usually full height, supported on classical columns (Classical



Revival and Greek Revival)

- Wide classical entablatures (Greek Revival)
- Roof balustrade (Classical Revival and Adam/Federal)
- Decorative details including swags, garlands, urns, and grotesques (Adam/Federal)

*Neoclassical: Extant Examples*



*Masonic Temple, 395 S. Thomas Street (1909; City of Pomona Landmark No. 1).*



*423 N. Main Street (1914).*



*First National Bank, 301 W. 2<sup>nd</sup> Street (1925).*



## **FRENCH REVIVAL**

French Revival style architecture in Southern California often consists of two sub-types, Chateausque and French Provincial. The Chateausque style is loosely modeled on the 16th century chateaux of France's Loire Valley and combines features of French Gothic and Renaissance architecture. The style gained popularity in the United States in the late 19th century and is most closely associated with Richard Morris Hunt, the first American architect to study at the École des Beaux-Arts in Paris. The style did not gain popularity in Southern California until the 1920s; it was most frequently used there for luxury apartment buildings and only occasionally for large single-family residences. Chateausque style buildings are typically two or more stories in height and feature multiple, steeply-pitched hipped roofs with towers, turrets, spires, tall chimneys, and highly ornamented dormers. Exterior walls are usually veneered in stone, brick, or scored plaster, and are ornamented with classical pilasters, stringcourses, and cornices. Windows are typically divided light wood casements and are frequently paired or grouped with prominent mullions.

The more modest French Provincial style was popularized after World War I and is based upon country houses of the French provinces, including Normandy. Although it shares several basic features with the more elaborate Chateausque style, the French Provincial style is much simpler in its composition and detailing. It is characterized by a prominent, steeply pitched hipped roof with flared eaves and a classical eave cornice; simple rectangular plan and massing; exterior walls veneered in smooth plaster; and divided light, wood sash casement or double-hung windows, usually with louvered wood shutters. Second floor windows sometimes break the cornice line with shallow dormers. The Norman variation usually features decorative half-timbering and a circular entrance tower with a conical roof.

Character-defining features of the Chateausque style include:

- Multiple, steeply pitched hipped roofs
- Complex massing
- Stone, brick, or scored plaster veneer at exterior walls
- Towers, turrets, spires; and highly ornamented dormers
- Tall chimneys
- Divided light wood casement windows, paired or grouped, with prominent mullions
- Classical pilasters, stringcourses, and cornices

Character-defining features of the French Provincial style include:

- Steeply pitched hipped roofs with flared eaves and eave cornice
- Rectangular plan and simple massing
- Smooth plaster veneer at exterior walls
- Divided light, wood sash casement or double hung windows that sometimes break the cornice line
- Louvered wood shutters
- Decorative half-timbering and circular entrance tower with conical roof (Norman variation)

*French Revival: Extant Examples*



*1537 N. Palomares Street (1927; Lincoln Park Historic District).*



*277 Garfield Street (1930; Lincoln Park Historic District).*

# Early Modernism

## ART DECO

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

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

Character-defining features include:

- Vertical emphasis
- Smooth wall surfaces, usually of plaster
- Flat roofs with decorative parapets or towers
- Stylized decorative floral and figurative elements in cast stone, glazed terra cotta tiles, or aluminum
- Geometric decorative motifs such as zigzags and chevrons
- Stepped towers, piers, and other vertical elements
- Metal windows, usually fixed or casement

*Art Deco: Extant Examples*



*Fox Pomona Theater, 301 S. Garey Avenue (1931; listed in the National Register of Historic Places and Landmark Quarter Historic District).*



*Progress Bulletin Headquarters, 300 S. Thomas Street (1932; City of Pomona Landmark No. 8).*



*Opera Garage, 340 S. Thomas Street (1912).*



*Pomona Steam Laundry, 309 E. Commercial Street (1926).*

## LATE MODERNE

The Late Moderne style incorporates elements of both the Streamline Moderne and International styles. While the earliest examples appeared in the late 1930s, the style reached its greatest popularity in large-scale commercial and civic buildings of the late 1950s and 1960s. The Late Moderne style is frequently identified by the use of the bezeled window, where horizontal groupings of windows are outlined in a protruding, bezel-like flange, often in a material and color that contrasts with the surrounding wall surface.

Character-defining features include:

- Horizontal emphasis
- Exposed concrete or cement plaster veneer
- Flat roofs
- Horizontal bands of bezeled windows, sometimes with aluminum louvers
- Operable steel sash windows (casement, awning, or hopper)
- Projecting window frames

*Late Moderne: Extant Example*



*396 S. Thomas Street (194).*

## **MINIMAL TRADITIONAL**

The Minimal Traditional style is defined by a single-story configuration, simple exterior forms, and a restrained use of traditional architectural detailing. The Minimal Traditional house was immensely popular in large suburban residential developments throughout the United States during the 1940s and early 1950s. The style had its origins in the principles of the Modern movement and the requirements of the FHA and other Federal programs of the 1930s. Its open plan reflected the developer's desire for greater efficiency. Modern construction methods addressed the builder's need to reduce costs and keep homes affordable to the middle class. Conventional detailing appealed to conservative home buyers and mortgage companies. In Southern California, the style is closely associated with large-scale residential developments of the World War II and postwar periods. Primarily associated with the detached single-family house, Minimal Traditional detailing may also be applied to apartment buildings of the same period.

Character-defining features include:

- One-story configuration
- Rectangular plan
- Medium or low-pitched hip or side-gable roof with shallow eaves
- Smooth stucco wall cladding, often with wood lap or stone veneer accents
- Wood multi-light windows (picture, double-hung sash, casement)
- Projecting three-sided oriel
- Shallow entry porch with slender wood supports
- Wood shutters
- Lack of decorative exterior detailing



*Minimal Traditional: Extant Examples*



*947-951 N. Gibbs Street (1950; Lincoln Park Historic District).*



*264-270 Lincoln Avenue (1949; Lincoln Park Historic District).*



*505-507 E. Columbia Avenue (1939; Lincoln Park Historic District).*



*1460 N. White Avenue (1947; Hacienda Park Historic District ).*

## Post-World War II Modernism/Regional Modernism

### MID-CENTURY MODERN

Mid-Century Modern is a term used to describe the post-World War II iteration of the International Style in both residential and commercial design. The International Style was characterized by geometric forms, smooth wall surfaces, and an absence of exterior decoration. Mid-Century Modern represents the adaptation of these elements to the local climate and topography, as well as to the postwar need for efficiently-built, moderately-priced homes. In Southern California, this often meant the use of wood post-and-beam construction. Mid-Century Modernism is often characterized by a clear expression of structure and materials, large expanses of glass, and open interior plans.

The roots of the style can be traced to early Modernists like Richard Neutra and Rudolph Schindler, whose local work inspired “second generation” Modern architects like Gregory Ain, Craig Ellwood, Harwell Hamilton Harris, Pierre Koenig, Raphael Soriano, and many more. These postwar architects developed an indigenous Modernism that was born from the International Style but matured into a fundamentally regional style, fostered in part by *Art and Architecture* magazine’s pivotal Case Study Program (1945-1966). The style gained popularity because its use of standardized, prefabricated materials permitted quick and economical construction. It became the predominant architectural style in the postwar years and is represented in almost every property type, from single-family residences to commercial buildings to gas stations. Character-defining features include:

- One or two-story configuration
- Horizontal massing (for small-scale buildings)
- Simple geometric forms
- Expressed post-and-beam construction, in wood or steel
- Flat roof or low-pitched gable roof with wide overhanging eaves and cantilevered canopies
- Unadorned wall surfaces
- Wood, plaster, brick or stone used as exterior wall panels or accent materials
- Flush-mounted metal frame fixed windows and sliding doors, and clerestory windows
- Exterior staircases, decks, patios and balconies
- Little or no exterior decorative detailing
- Expressionistic/Organic subtype: sculptural forms and geometric shapes, including butterfly, A-frame, folded plate or barrel vault roofs

*Mid-Century Modern: Extant Examples*



*Tate Motors, 888-896 E. Holt Avenue (1956).*



*Westmont United Methodist Church, 1781 W. 9<sup>th</sup> Street (1948-1951).*



*1120 Hillcrest Drive (1957).*



*1248 N. White Avenue (1959).*



## GOOGIE

Googie has been described as Modernism for the masses. With its swooping lines and organic shapes, the style attempted to capture the playful exuberance of postwar America. Named for the John Lautner-designed Googie's Restaurant in Los Angeles, the style was widely employed in roadside commercial architecture of the 1950s, including coffee shops, bowling alleys, and car washes.

Character-defining features include:

- Expressive rooflines, including butterfly, folded-plate, and cantilevers
- Organic, abstract, and parabolic shapes
- Clear expression of materials, including concrete, steel, asbestos, cement, glass block, plastic, and plywood
- Large expanses of plate glass
- Thematic ornamentation, including tiki and space age motifs
- Primacy of signage, including the pervasive use of neon

### *Googie: Extant Examples*



1280 E. Holt Avenue (1959).



1057 E. Mission Boulevard (1954).

## PROGRAMMATIC/MIMETIC

Programmatic/Mimetic buildings are a commercial architectural type which evolved between 1918 and 1950 as a device to call the attention of passing motorists to a commercial building by having the building itself take the form of non-architectural objects at an altered scale. The term “programmatic” refers to a structure which takes its form directly from the product sold, while the term “mimetic” refers to a structure that mimics a form which is not directly related to the product provided, but may reflect the name or spirit of the business or housed within.

Programmatic/Mimetic buildings are, above all, objects intended to be viewed in three dimensions via the passenger car. The speed of vehicular traffic gave the large-scale advertising innate in the Programmatic/Mimetic form an advantage over the more discreet signage employed prior to the automobile era. Programmatic/Mimetic roadside buildings were constructed throughout the country but were particularly well-suited to Southern California. The local tradition of inexpensive stucco-on-wood-frame construction made them easy and cheap to build and allowed for a greater freedom of form than could be achieved with the masonry or clapboard exteriors typical elsewhere in the nation. During the late 1920s and early 1930s the demand for Programmatic/Mimetic forms became so strong that a number of patents were issued to designers for particular types of structures. The popularity of Programmatic/Mimetic architecture continued into the early 1930s.

Character-defining features include:

- Low-scale commercial building
- Building form adapted to convey advertising message
- Original use was as a restaurant, food stand, or retail store
- Layouts allows for viewing from an automobile
- May be linked to particular companies and/or designers

### *Mimetic: Extant Example*



*1175 E. Holt Avenue (1970).*

## RANCH

The Ranch style emerged from the 1930s designs of Southern California architect Cliff May, who merged modernist ideas with traditional notions of the working ranches of the American West and in particular, the rustic adobe houses of California's Spanish- and Mexican-era *ranchos*. The resulting architectural style – characterized by its low horizontal massing, sprawling interior plan, and wood exterior detailing – embodied the mid-20<sup>th</sup> century ideal of “California living.” The Ranch style enjoyed enormous popularity throughout the United States from the 1940s to 1970s. It epitomized unpretentious architecture and dominated the suburbs of the post-World War II period. It was more conservative than other modern residential architecture of the period, often using decorative elements based on historical forms and capitalizing on the national fascination with the “Old West.” The underlying philosophy of the Ranch house was informality, outdoor living, gracious entertaining, and natural materials.

The most common style of Ranch house is the California Ranch. It is characterized by its one-story height; asymmetrical massing in L- or U-shaped plans; low-pitched hipped or gabled roofs with wide overhanging eaves; a variety of materials for exterior cladding, including plaster and board-and-batten; divided light wood sash windows, sometimes with diamond-shaped panes; and large picture windows. Decorative details commonly seen in California Ranch houses include scalloped bargeboards, false cupolas and dovescotes, shutters, and iron or wood porch supports. The California Ranch house accommodated America's adoption of the automobile as the primary means of transportation with a two-car garage that was a prominent architectural feature on the front of the house, and a sprawling layout on a large lot. Floor plans for the tracts of Ranch houses were usually designed to meet the FHA standards so that the developer could receive guaranteed loans.

Another variation on the Ranch house is the Modern Ranch, which was influenced by Mid-Century Modernism. Modern Ranches emphasized horizontal planes more than the California Ranch, and included modern instead of traditional stylistic details. Character-defining features included low-pitched hipped or flat roofs, prominent rectangular chimneys, recessed entryways, and wood or concrete block privacy screens. Other stylistic elements resulted in Asian variations. Character-defining features include:

- One-story
- Sprawling plan
- L- or U-shaped plan, often with radiating wings
- Low, horizontal massing with wide street façade
- Low-pitched hipped or gable roof with open overhanging eaves and wood shakes
- Plaster, wood lap, or board-and-batten siding, often with brick or stone accents
- Divided light wood sash windows (picture, double-hung sash, diamond-pane)
- Wide, covered front porch with wood posts
- Attached garage, sometimes linked with open-sided breezeway



- Details such as wood shutters, attic vents in gable ends, dovescotes, extended gables, or scalloped barge boards
- Modern Ranch sub-type may feature flat or low-pitched hipped roof with composition shingle or gravel roofing; metal framed windows; wood or concrete block privacy screens

*Ranch House: Extant Examples*



*2393 Deodar Road (1955).*



*1120 Val Vista Street (1951).*



*370 E. La Verne Avenue (1961).*



*2351 Deodar Road (1955).*

## NEW FORMALISM

New Formalism is a sub-type of Late Modern architecture that developed in the mid-1950s as a reaction to the International Style's strict vocabulary and total rejection of historical precedent. New Formalist buildings are monumental in appearance, and reference and abstract classical forms such as full-height columns, projecting cornices, and arcades. Traditional materials such as travertine, marble, or granite were used, but in a panelized, non-traditional form. In Southern California, the style was applied mainly to public and institutional buildings. On a larger urban design scale, grand axes and symmetry were used to achieve a modern monumentality. Primary in developing New Formalism were three architects: Edward Durrell Stone, who melded his Beaux Arts training with the stark Modernism of his early work; Philip Johnson; and Minoru Yamasaki. All three had earlier achieved prominence working within the International Style and other Modernist idioms.

Character-defining features of New Formalism include:

- Symmetrical plan
- Flat rooflines with heavy overhanging cornices
- Colonnades, plazas, and elevated podiums used as compositional devices
- Repeating arches and rounded openings
- Large screens of perforated concrete block, concrete, or metal

### *New Formalism: Extant Examples*



*Home Savings & Loan, 100 W. 2<sup>nd</sup> Street (1963).*



*Lytton Savings and Loan, 300 W. 2<sup>nd</sup> Street (1964).*

## LATE MODERNISM

Late Modern is a blanket term used to describe the evolution of Modern architecture from the mid-1950s through the 1970s. It is typically applied to commercial and institutional buildings. Unlike the straightforward, functionalist simplicity of International Style and Mid-Century Modernism, Late Modern buildings exhibit a more deliberate sculptural quality with bold geometric volumes, uniform surfaces such as glass skin or concrete, and a sometimes exaggerated expression of structure and systems. Significant architects who produced works in the style include Marcel Breuer, Philip Johnson, Cesar Pelli, Piano and Rogers, and John Portman.

Character-defining features of Late Modern style include:

- Bold geometric volumes
- Large expanses of unrelieved wall surfaces
- Uniform use of cladding materials including glass, concrete, or masonry veneer
- Exaggerated expression of structure and systems
- Hooded or deeply set windows
- Little or no applied ornament

### *Late Modern: Extant Examples*



*Cal Poly Pomona School of Environmental Design (1971).*



*Pomona City Hall, 505 S. Garey Avenue (1969; Pomona Civic Center Historic District).*

# Eligibility Standards

## Summary Statement of Significance

Properties significant for their architectural merit are evaluated under this context, which includes separate themes for the predominant architectural styles found in the city. Properties eligible under the Architecture and Design context may be significant as an excellent or rare example of an architectural style, property type, or designed landscape; or as an important example of the work of a notable builder, designer, landscape architect, or architect.

Many resources that are eligible under this context may also be significant under other contexts as well.

**Period of Significance** 1837-1980

**Period of Significance Justification** Reflects the extant built landscape in Pomona from the earliest known resource through the close of the period of significance for this study, which may be extended over time.

**Geographic Location** Citywide.

**Criteria** NR: C CR: 3 Local: 3/5/7

**Associated Property Types** Properties eligible under this context may be any property type: Residential, Commercial, Institutional, or Industrial.

## Eligibility Standards:

- Dates from the period of significance of the applicable theme; and
- Represents a good to excellent example of the style; and
- Displays most of the character-defining features of the style or type

## Integrity Considerations:

- Should retain integrity of Design, Setting, Materials, Workmanship, and Feeling
- Additions may be acceptable if not within public view, do not alter the original roofline, and are subordinate to the original design intent
- Replacement of some windows may be acceptable if the openings have not been changed or resized
- If it is a rare surviving example of its style or type, a greater degree of alteration may be acceptable



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## APPENDIX A: BIOGRAPHIES OF ARCHITECTS & BUILDERS

| <b>Allison, George Boggs (1904-1977), AIA</b> |  |
|---|--|
| Born:   | Naini Tal, India   |
| Education:                                    | Carnegie Institute of Technology, Pittsburgh; University of Pennsylvania, B.Arch. (1925); University of Pennsylvania, M.Arch. (1926)   |
| Firm:   | Draftsman, Paul P. Cret, Architect (1927); Draftsman, Delano and Aldrich, (1927-1928); Draftsman, John Russell Pope (1929-1930); Partner, Allison and Rible (1944-1969); Partner, Allison, Rible, Robinson, and Ziegler (1969-)  |
|   | Allison was born in India and studied at the University of Pennsylvania before moving to Los Angeles in 1930 to join with his uncle and form the architectural firm of Allison & Allison. In 1948, he served as the President of the Southern California Chapter of the American Institute of Architects. Allison, particularly as a partner in Allison & Rible, specialized in designing master plans for state and private universities in California. The firm completed master plans for California Polytechnic University, San Luis Obispo; California Polytechnic University, Pomona; Claremont Men's College; and several buildings at the University of California, Los Angeles, among others. Allison died in 1977.   |
| <b>Anderson, B. H. (1899-1969), AIA</b>       |  |
| Born:   | Taylorville, IL  |
| Education:                                    | Studied electrical engineering at David Rankin School  |
| Firm:   | Sr. Draftsman, Albert C. Martin (1923-1925); Sr. Draftsman, Allied Architects (1925-1930); Sr. Draftsman, Sumner P. Hunt (1934); Sr. Draftsman, Frank Hudson, Architect (1934); Sr. Draftsman, Palmer Sabin, Architect (1936); Sr. Draftsman, Paul R. Williams (1936-1937) Sr. Draftsman, Gordon B. Kaufman (1940); Set Designer, Warner Bros (1942-1945); Principal, B. H. Anderson (1945-1946); Principal, Anderson and Brewster (c.1946-1958); Principal, Wellington and Anderson (1958-1968).  |
|   | Benjamin Hall Anderson was born in Illinois. He never attended college. He was able to parlay his drafting skills into positions with a number of Los Angeles' largest architecture firms in the 1920s and 1930s. When work dried up due to the Depression, he turned to motion picture set design and worked at Warner Bros., RKO and Universal Studios. Anderson moved to Pomona in 1945 and became associated with Millard Sheets. Shortly after that he opened his own firm, followed by a partnership with James Brewster and then a partnership with Howard Wellington. Anderson's work in Pomona included nine schools. His focus appears to have been more on commercial and institutional work, rather than residential. He died of a heart attack in 1969.   |
| <b>Armét, Louis L. (1914-1981), AIA</b>       |  |
| Born:   | St. Louis, MO  |
| Education:                                    | University of Southern California, B.Arch. (1939)  |
| Firm:   | V.F. Ribble (1940); Laurence Test (1940-1941); Spaulding & Rex (1946-1947); Armét & Davis (1947-1972); Armét, Davis & Newlove, AIA, Inc. (1972-1981)   |
|   | Born in St. Louis, Louis L. Armét, AIA, moved to Los Angeles when he was 13. After graduating from Los Angeles High School and Loyola Marymount University, he went to architecture school at the University of Southern California and graduated in 1939. Armét worked for the Navy Department of Design at Pearl Harbor from May 1941 to February 1943, where he designed warehouses and buildings for ship repair. He worked from 1943 to 1946 for the Seabees. Armét became a licensed architect in 1946. He met Eldon C. Davis while the two of them were working at the architecture firm of Spaulding and Rex. They founded Armét & Davis in 1947. They worked together until 1972 designing churches, banks, bowling alleys, schools, and more. They are best known for their many Googie-style coffee shops including Clock's in Inglewood (1951), Norm's on South Figueroa in Los Angeles (1954), Huddle's Cloverfield in Santa Monica (1955), |

|   |  |
|---|--|
|   | Pann's in Westchester (1956), and the Holiday Bowl and Coffee Shop in Los Angeles (1957). In Pomona, they designed Danny's Donuts in 1958. Armét died in 1981.   |
|   |  |
| <b>Austin, John C. W.</b> (1870-1963), FAIA |  |
| Born:                                       | Bodicote, England  |
| Education:                                  | Private school instruction and individual tutoring; no formal degree in architecture   |
| Firms:                                      | Apprentice, William S. Barwick, Architect (c. late 1880s); Draftsman, Benjamin Linfoot, Architect (1891-1892); Draftsman, William S. Barwick, (1892); Draftsman Mooser and Devlin (1892-1895); Partner, Austin and Skilling, Architects (c. 1896-1899); Austin and Brown (c. 1906; Principal John. C. W. Austin, Architect (1902-1909, 1920-1929); Austin and Pennell (c. 1910-1914); Member, Allied Architects Association (1921-1944); Partner, Austin and Ashley (1915-1935); Partner, Austin, Field and Fry (c. 1948-1958)   |
|   | <p>John Corneby Wilson Austin was born in Bodicote, Oxfordshire in England in 1870. He came to the U.S. in 1888 and settled in Philadelphia. After a brief return to England, he moved to San Francisco. In 1894, he transplanted to Los Angeles. Austin became a naturalized citizen in 1900.</p> <p>Austin was a prolific architect who worked with various partners and as a solo practitioner. In addition to residential work, his portfolio includes dozens of civic, commercial, and institutional buildings. While the majority of his work is found in Los Angeles, he designed buildings in Pomona, Santa Barbara, Pasadena, Anaheim and other towns up and down the coast.</p> <p>Over the years, Austin designed buildings in a wide variety of popular architectural styles. Among his most visible works are the Shrine Auditorium (1926), contributions to Los Angeles City Hall (1925, with John C. Parkinson and Albert C. Martin), Griffith Observatory (1935-6). His work was widely published in <i>Architectural Record</i>, <i>Architectural Digest</i>, <i>American Architect</i> and <i>Architect and Engineer</i>.</p> <p>Austin was president of the Southern California chapter of the American Institute of Architects in 1912. He was elected President of the Los Angeles Chamber of Commerce in January 1930. Austin also served as the President of the State Board of Architectural Examiners, a member of the National Labor Board responsible for labor disputes in Southern California, President of the Southern California Historical Society, President of the Jonathan Club, and a 32nd degree Mason.</p> <p>Austin was elevated to Fellow in the American Institute of Architects in 1913. He died in 1963.</p> |
|   |  |
| <b>Balch, Clifford A.</b> (1880-1963)       |  |
| Born:                                       | MN   |
| Education:                                  | Unknown  |
| Firm:                                       | Partner, Balch and Stanbery (c.1900)   |
|   | <p>Clifford A. Balch was born in Minnesota before relocating with his family to Pasadena, California circa 1889-1894. Balch worked as a residential architect in his early career.</p> <p>By the 1920s, Balch had become specialized in designing theaters, which he built across Southern California. Balch was responsible for designing over 38 theaters, often for large motion pictures companies, including Fox and United Artists. Balch designed the Fox Theaters in Stockton, Hanford, Riverside, Huntington Park. Visalia, Riverside, and Pomona. He also designed the United Artists theaters in Santa Ana, Pasadena, Los Angeles, Berkely, and El Centro. Notable theaters include the early California Theater in San Diego (1919) and the El Rey Theater in Los Angeles (1928), among many others. Bach died in 1963.</p>  |
|   |  |
| <b>Baran, Ephraim</b> (1921- 2017), AIA     |  |
| Born:                                       | Sacramento, CA   |

|   |   |
|---|---|
| Education:                                | University of California, Berkeley, B.Arch. (1951)  |
| Firm:                                     | Worked in the offices of Morris D. Verger, AIA, Ulrich Plaut, AIA, and Fred D. Rochlin, AIA between 1951-1954. Worked in the office of Beals, Bidwell Mackey, AIA from 1950 to 1951. Partner, Rochlin & Baran, AIA & Associates (1952-c. 2017)  |
|   | <p>Born in Sacramento, Ephraim Baran studied architecture at Berkeley prior to coming to Los Angeles. Partnering with fellow Berkeley graduate, Fred Rochlin, they developed a practice that focused on medical architecture.</p> <p>The firm is best known for Community Medical Center of Canoga Park (1966), Los Alamitos General Hospital (1968), Huntington Intercommunity Hospital (c. 1970), and Alta Bates Cancer Center in Berkeley (c. 1997). The firm's work was published in <i>Architectural Record</i> and in <i>Modern Hospital</i>. The practice won many awards for their hospital work.</p> <p>The firm eventually became Rochlin, Baran Balbona during the 1980s, and later, the name was shortened to RBB Architects. It is still in operation today specializing in medical architecture. Ephraim Baran passed away in 2017 at the age of 95.</p>  |
| <b>Becket, Welton (1902-1969), FAIA</b>   |   |
| Born:                                     | Seattle, WA   |
| Education:                                | University of Washington, B.Arch. (1927); École des Beaux Arts, Fontainebleau, France (1928)  |
| Firms:                                    | Chief designer for C. Waldo Powers (1929-1932); Partner, Plummer, Wurdeman & Becket, (1933-1938); Partner, Wurdeman & Becket (1930-1933; 1938-1949); Principal, Welton Becket Associates (1949-1988)  |
|   | <p>Welton Becket, FAIA, was born in Seattle, Washington, and studied architecture at the University of Washington. He completed a year of graduate study at the École des Beaux Arts in Fontainebleau, France, and arrived in Los Angeles in 1931. In 1933, he formed a partnership with his former classmate, Walter Wurdeman, and an established Los Angeles architect, Charles F. Plummer. They specialized in small commercial buildings and residences.</p> <p>In 1935, the partners won a design competition for the Pan Pacific Auditorium in Los Angeles; the distinctive Streamline Moderne landmark was constructed north of the Miracle Mile district for the 1935 National Housing Exposition. After Plummer's death in 1939, the firm incorporated as Wurdeman and Becket. Wurdeman and Becket's design for Bullock's Pasadena, completed in 1947, established the prototype for the postwar suburban department store. When Wurdeman died unexpectedly in 1949 Becket bought out his partner's heirs and assumed sole leadership of the firm, changing its name to Welton Becket and Associates. Headquartered in Los Angeles, the firm grew to be one of the largest in the world with more than 400 employees and offices in San Francisco, New York, Houston, and Chicago.</p> <p>In addition to Bullock's Pasadena, Becket's retail projects included some two dozen other Bullock's stores including locations in Palm Springs, Westwood (Los Angeles), Sherman Oaks (Los Angeles), Lakewood, La Habra, and Northridge (Los Angeles); Buffum's Department Store in Santa Ana; Seibu of Los Angeles; and malls such as Fashion Island in Newport Beach. Other notable works include the Pomona Civic Center, circular Capitol Records tower in Hollywood, the Cinerama Dome, the Music Center in downtown Los Angeles, the Santa Monica Civic Auditorium, and the Beverly Hilton Hotel in Beverly Hills.</p> <p>Becket is credited with transforming the cityscape of postwar Southern California with his many commercial and institutional designs. He was one of the most influential architects in the development of Los Angeles and founded a practice that became one of the nation's largest architectural firms. He died in 1969 at the age of 66.</p> |
| <b>Bliesner, William John (1872-1945)</b> |   |
| Born:                                     | Saint Louis, MO   |

|  |   |
|--|---|
| Education:                                       | Unknown   |
| Firms:   | Designer, R.B. Young (prior to 1894); Partner, Bliesner and Merithew (1894-1895); Bliesner, Heinlein and Kronnick (1897- c. 1899); Partner, Bliesner and Bradbeer (1900-c. 1901); Partner, Burnham and Bliesner (1902-1905); Principal, William J. Bliesner (c. 1907-1912)  |
|  | <p>William Bliesner was born in Missouri before moving to Los Angeles in his 20s. Bliesner changed his working associations frequently during his lifetime, and worked as a carpenter, architect, and engineer. Bliesner was mostly located out of Los Angeles during his life.</p> <p>Bliesner worked on several Carnegie-funded libraries over the course of his career. These included the Carnegie Library, Pomona (1903), Carnegie Library, San Bernardino (1904), and Carnegie Library, Riverside (c. 1905). He worked as a draftsman and engineer toward the end of his life and died in 1945.</p>   |
| <b>Blurock, William Edward (1922-2012), FAIA</b> |   |
| Born:  | Los Angeles, CA   |
| Education:                                       | University of Southern California, B.Arch. (1948)   |
| Firms:   | Partner, Pleger, Blurock, Hougan and Ellerbroek (1957-1960); Partner, William Blurock & Associates (1960-1968); Partner, William Blurock & Partners (1962)  |
|  | <p>Corona Del Mar-based architect William E. Blurock was born in Los Angeles in 1922. Prior to World War II, he was employed in construction work. The war interrupted his studies at USC, and he became a Lieutenant in the Army before returning to school to finish his degree in 1948.</p> <p>In its various iterations, the firm designed a broad spectrum of educational, commercial, and civic projects. The firm had a niche practice in college campus building and planning. Best known buildings include Fullerton Junior College, Kern County Junior College, Cypress Junior College, North Orange Junior College.</p> <p>The firm received numerous awards including one for the creative use of concrete in its designs. By 1968, the firm added five partners. In 1993, Blurock was honored as the recipient of the Distinguished Alumnus of Award by the USC School of Architecture. His best-known buildings included the Orange County Performing Arts Center, Corona Del Mar and Estancia High Schools, and the Orange Coast College Library. Blurock died in 2012 at the age of 90.</p> |
| <b>Bishop, L. T. (c. 1869-1910)</b>              |   |
| Born:  | Indiana   |
| Education:                                       | N/A   |
| Firm:  | Partner, Stout and Bishop (c.1897); L.T. Bishop, Architect (1908-1915)  |
|  | <p>Lucius T. Bishop was a former builder and contractor who came to Pomona in 1883 to marry the daughter of Pomona Pioneer, T. Bost. Bishop was born in Indiana and moved with his family to Minnesota, where he took up carpentry and the building trade.</p> <p>By 1887, he was building homes in Pomona with a partner, under the name Stout and Bishop. In 1907 he took the state licensing exam for architects and passed it. In 1908, he opened his own architecture firm in downtown Pomona. His work largely appears to have been residential throughout the Pomona Valley, although local newspapers suggest he was also involved in the designs of schools and churches.</p> <p>In 1907, he also took quite ill and was an invalid for nearly three years until he died at the age of 51.</p>   |
| <b>Bray, William M. (1905-1998), AIA</b>         |   |
| Born:  | Anaconda, MT  |
| Education:                                       | University of California, Berkeley, B.A., Art (1928)  |

|   |   |
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| Firm:                                       | Theodore R. Jacobs, Architect (1930-1932); Vern Houghton, Architect (1932-1934); Arlos R. Sedgely, Architect (1934-1937); Mott Montgomery, Architect (1937-1939); Harry Haydn Whitely, Architect (1939-1942); Wurdeman & Becket, Architects (1942, 1945); William M. Bray, AIA, Architect and Associates (1949-1994)  |
|   | <p>William M. Bray, AIA, was born in Anaconda, Montana, in 1905. He earned his B.A. in art at the University of California, Berkeley in 1928. Upon graduation, he worked for a series of architects, including Theodore R. Jacobs, Vern Houghton, Arlos Sedgely, Mott Montgomery, and Harry Hadyn Whitely. Bray also worked briefly as an architect for the firm of Wurdeman &amp; Becket in Los Angeles in 1942 and again in 1945. The Los Angeles-based Bray established his own practice in 1949.</p> <p>Bray's practice specialized in working with Southern California developers on postwar tract housing developments. By the firm's own count, Bray was responsible for over 33,500 housing units throughout Los Angeles, Orange, Riverside, and Ventura Counties, as well as the state of Nevada, and worked with developers such as Mark Taper, George Ponty, Nels G. Severin, and M.J. Brock. Bray's subdivisions were characterized by a large number of plans and designs most often characterized by traditional styles such as "Cape Cod," "Farmhouse," "Semi-Ranch," "Swiss Chalet," "Bermuda Modern," "Colonial," "English," and "California Ranch." Bray was also known for his custom residential homes.</p> <p>Bray's work was published nationally in <i>House and Home</i> and <i>Architectural Digest</i>, and his tract housing earned numerous awards including a "Homes for Better Living Award of Merit" in 1962. In 1997, Bray was awarded the Presidential Citation from the American Institute of Architects. William M. Bray died in 1998.</p> |
| <b>Burnham, Franklin Pierce (1853-1909)</b> |   |
| Born:                                       | Rockford, IL  |
| Education:                                  | Unknown   |
| Firms:                                      | Partner, Barrows and Barton (c. 1867-1871); Partner, Wolfe and Burnham (1879); Partner, Edbrooke and Burnham (1879-1896); Principal, F. P. Burnham (c. 1896-1902); Partner, Burnham and Bliesner (1902-1904)  |
|   | <p>Franklin P. Burnham was born in 1853 in Illinois before moving with his family to Chicago in 1860. Burnham worked for various architects in Chicago where he learned his trade and was described as a "self-made man." Burnham resided in Chicago until circa 1897, when he moved to Los Angeles.</p> <p>Burnham was active across Southern California at the turn of the century. Burnham specialized in libraries, and designed the Carnegie Libraries for Colton, Covina, Oxnard, Pomona, and San Bernardino. He also completed other municipal and institutional works. He designed the 1<sup>st</sup> Church of Christ, Scientist in Pasadena (1909) and Superior Court of California in Riverside (1907). Burnham died in Los Angeles in 1909.</p>   |
| <b>Choate, Christian C. (1908-1981)</b>     |   |
| Born:                                       | Jackson, MO   |
| Education:                                  | University of Southern California, B.Arch. (c. 1930)  |
| Firms:                                      | Cliff May Homes (1953-1958), Christian Choate, Architect  |
|   | <p>Christian C. Choate was a Southern California architect. He and his partner, Cliff May, founded a mass-production line called Cliff May Homes in 1953, which marketed low-cost Cliff May designs to builders around the country. Early in life, Choate expressed his creativity through painting. While attending architecture school at USC, Choate's fourth year project was singled out as a prize-winner. As a licensed architect, Choate approved and signed May's designs. Choate worked with May between 1953-1958.</p> <p>During his career, Choate focused on residential work and later designed Los Angeles homes for a celebrity clientele. Choate's solo work, which focused on the Modern Ranch Style, was</p>   |

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|   | <p>featured in the <i>Los Angeles Home Magazine</i>, <i>Arts &amp; Architecture</i>, and <i>Western Building</i>. A Choate design was selected by <i>House and Home</i> magazine as one of their “20 Quality Houses for 1950.” Some of his notable works include the Long Beach Rossmoor development (with architect R. C. Jones in 1958), the Beverly Hills Buhler Residence (1963), Malibu Antibes Apartments (1964). Christian Choate died in 1981.</p>   |
| <b>Causey, Jack E.</b> (1929-2019), AIA     |  |
| Born:                                       | Los Angeles, CA  |
| Education:                                  | University of Southern California, B.Arch. (1953)  |
| Firms:                                      | Draftsman, Burge & Roach, Architects; Chief Draftsman, Gerald H. Bense, Architect; Associate, Jay Dewey Harnish, AIA; Partner, Harnish, Morgan & Causey  |
|   | <p>Jack Edward Causey was born in Los Angeles in 1929.</p> <p>The formation of Harnish, Morgan &amp; Causey in 1960 with Jay Dewey Harnish and Melford C. Morgan would be the firm for which Causey would be best known. Causey led the firm’s prolific work in public school design for cities throughout Southern California. These included Valencia Elementary School (1966) in Upland, Ontario High School (1967), and North Park High School (1969) in San Bernardino.</p> <p>Causey was also lead designer for the Ontario City Library (1969) and Lockheed Air Services building (1968) in Ontario. Jack E. Causey died in 2019 at the age of 90.</p>  |
| <b>Clark, O. C.</b> (1887-1952)             |  |
| Born:                                       | Bedford, New Hampshire   |
| Education:                                  | None   |
| Firms:                                      | Principal, O. C. Clark (c. 1911-c. 1940)   |
|   | <p>Oliver Cutter Clark was born into a farming family in New Hampshire. He came to Pomona around the turn of the century, where his skills as a carpenter and house builder were much in demand.</p> <p>By 1911, he was listed among the town’s architects in the <i>City Directory</i>, although most newspaper accounts describe him as an architectural designer. He remained primarily a designer/builder of residences, although he participated in the occasional institutional edifice, such as the First English Evangelical Lutheran Church in Pomona. He died circa 1940.</p>  |
| <b>Clements, Stiles O.</b> (1883-1966), AIA |  |
| Born:                                       | Centerville, Maryland  |
| Education:                                  | Drexel Institute of Technology, B.Arch. (1902), Massachusetts Institute of Technology, Special Student in Architecture (1908); Ecole Des Beaux Arts, Paris (one year)  |
| Firms:                                      | Designer, Morgan, Walls & Morgan (1917-1924); Partner, Morgan, Walls & Clements (1924-1937); Partner, Stiles Clements & Associates (1937-1955); Stiles & Robert Clements (1955-1965)   |
|   | <p>Stiles Oliver Clements was born in Maryland and moved to Los Angeles in 1911 at the age of 28. He became a designer with Morgan, Walls &amp; Morgan eventually rising to the level of partner. In 1937, he established his own solo practice.</p> <p>Clements is best known as the designer of more than 40 major buildings on Wilshire Boulevard. He was also the designer of the Richfield Oil Building in downtown. He worked in a variety of styles over the years from Beaux Arts to Spanish Colonial Revival, to Art Deco. His work was well published, appearing in <i>Architectural Record</i>, <i>American Architect</i>, <i>Architect &amp; Engineer</i>, <i>Architectural Digest</i>, <i>California Arts and Architecture</i> and many others. His work appears frequently in Gebhard and Winter’s <i>Los Angeles: An Architectural Guide</i>.</p> <p>Clements also served on the Regional Planning Commission for the County of Los Angeles. He passed away in 1966 at the age of 83.</p> |



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| <b>Criley, Theodore</b> (1905-1984), AIA |  |
| Born:                                    | Los Angeles, CA  |
| Education:                               | Ecole de Roches, France; Stanford University; University of California, Berkeley, B.Arch, Massachusetts Institute of Technology (1930).  |
| Firms:                                   | Draftsman, Reginald D. Johnson (1932); Sr. Draftsman, Fordon B. Kaufmann (1934-1935); Sr. Draftsman, Webster & Wilson (1935-6); Chief Draftsman, Southeast Housing Architects (1940-42); Chief Draftsman, Allied Engineers (1941-42), Principal, Wilson And Criley (c. 1941); Principal, Theodore Criley (1937-1957); Principal, Criley & McDowell (1957-1981)   |
|  | Theodore "Ted" Criley, Jr. was born in Los Angeles in 1905. For twenty years, he was based in Claremont, CA and designed many local landmarks including a library addition at Scripps College, a master plan and several buildings at Pitzer College, and dormitories, an academic building and the President's House at Claremont McKenna College. Criley also lectured at Scripps College and at USC.  |
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| <b>Davis, Eldon C.</b> (1917-2011), AIA  |  |
| Born:                                    | Anacortes, WA  |
| Education:                               | University of Southern California, B.Arch. (1942)  |
| Firms:                                   | William H. Knowles, Architect (1942-1943); Spaulding & Rex (1945-1947); Armét & Davis, Inc. (1947-1972); Armét, Davis & Newlove, AIA, Inc. (1972-1991)   |
|  | Eldon C. Davis graduated from the University of Southern California with a degree in architecture. Davis worked with Army engineers, Phelps-Dodge Mines in Arizona, and Navy Design Office on Terminal Island.<br><br>Davis met Louis Logue Armét while the two of them were working at the architecture firm of Spaulding and Rex. They founded Armét & Davis in 1947 and worked together until 1972 designing churches, banks, bowling alleys, schools, and more. They are best known for their many Googie-style coffee shops including Clock's in Inglewood (1951), Norm's on South Figueroa in Los Angeles (1954), Huddle's Cloverfield in Santa Monica (1955), Pann's in Westchester (1956), and the Holiday Bowl and Coffee Shop in Los Angeles (1957). Davis passed in 2011.   |
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| <b>Davis, Ferdinand</b> (1840-1921)      |  |
| Born:                                    | Cushing, Maine   |
| Education:                               | None   |
| Firms:                                   | Unknown  |
|  | Ferdinand Davis was a local Pomona architect active during the turn of the 20 <sup>th</sup> century. He learned the carpentry trade as a young boy. At the outbreak of the Civil War, he enlisted and subsequently engaged in sixteen battles. He was wounded while serving in Florida and mustered out of the service in 1864 with the rank of Captain. Following the Civil War, he returned to his then-home in Lebanon, New Hampshire until he moved to Pomona in 1887. He spent a year in New York City where he perfected his skills in architectural drawing.<br><br>His contribution to the built environment of Pomona cannot be understated. He designed every business block on the north side of 2 <sup>nd</sup> Street from Garey Avenue to Main Street, as well as business blocks on the four corners of 2 <sup>nd</sup> Street and Garey Avenue. Davis also designed the Trinity Methodist Church, the 7 <sup>th</sup> Day Adventist Church, the Pomona City Stables, the Masonic Temple, the Pomona Investment Company Building, and the Wickware Home. Davis died in 1921 at the age of 81 years old after a fall from the porch of his home. |
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| <b>Drew, Roy Morse</b> (1913-2004), FAIA     |   |
| Born:  | Los Angeles, CA   |
| Education:                                   | Stanford University, B.A., Graphic Arts, (1936); Yale, B.F.A. Arch (1941)   |
| Firms:                                       | Partner, Robert Mosher and Roy Drew (1948-1968); Principal and Vice President, Mosher, Drew, Watson & Associates, Inc. (1968-2006); Partner, Mosher, Drew Watson and Ferguson, Architects (2006-unknown)  |
|  | <p>Roy Morse Drew served in World War II, in the U.S. Navy from 1941-1946. It may have been in this capacity that he moved to Southern California.</p> <p>The La Jolla-based firm was founded in 1948. It was best known for a combination of institutional work, particularly at the university level and residential commissions. Buildings included San Diego State University Aztec Center (1966-68), University of California, San Diego Faculty Center (1986-88) and Muir College. They also designed the La Jolla Museum of Contemporary Art. In Pomona, Mosher and Drew designed the Kellogg West Center for Cal Poly Pomona in 1971.</p> <p>The firm was widely published in such magazines as <i>Architectural Record</i>, <i>House Beautiful</i>, <i>House and Home</i>, and <i>Architectural Digest</i>. In 1966, Drew was elevated to Fellowship in the AIA for excellence in design. He died in 2004.</p> |
| <b>Eckbo, Garrett</b> (1910-2000), ASLA      |   |
| Born:  | Cooperstown, NY   |
| Education:                                   | University of California, Berkeley, B.S. Landscape Architecture (1935); Harvard Graduate School of Design, M. Landscape Architecture (1939)   |
| Firms:                                       | Partner, Eckbo, Royston & Williams (1945-1958); Partner, Eckbo, Dean & Williams (1958-1967); Partner, Eckbo, Dean, Austin & Williams (1967-1992)  |
|  | <p>Landscape architect Garrett Eckbo, FASLA, was one of the central figures in modern landscape design. Through several highly successful collaborations Eckbo became a leading practitioner of the "California style" of landscape architecture. His first firm, Eckbo, Royston &amp; Williams, established an office in Pasadena in 1946. They designed landscapes for several Case Study program architects. In 1958, the firm became Eckbo, Dean &amp; Williams, and, in 1967, Eckbo, Dean, Austin &amp; Williams (EDAW). Eckbo also spent several years as chair of the Department of Landscape Architecture at UC Berkeley. Throughout the 1950s and 1960s, Eckbo designed landscapes for a number of residences, working prominent architects such as Palmer &amp; Krisel, Wexler &amp; Harrison, E. Stewart Williams, and William F. Cody.</p>  |
| <b>Eichler, Alfred W.</b> (1895-1977)        |   |
| Born:  | Shadyside, MO   |
| Education:                                   | Columbia University and Beaux Arts Institute of Design, New York  |
| Firms:                                       | Partner, Harman and Eichler (1924)  |
|  | <p>Eichler was born in Missouri in 1895. His family moved to San Francisco the following year. Eichler worked briefly as a civilian architect for the U.S. Navy during World War I before relocating to Washington, D.C., New York, and San Francisco.</p> <p>In 1924, Eichler was hired as a Senior Architect for the Division of Architecture at California's Department of Public Works. At the State office, Eichler designed schools, hospitals, office buildings, prisons, border inspection stations, bridges, historic restoration projects, and fairgrounds.</p> <p>Eichler worked in the Design Section of the Division until he retired in 1963.</p>   |
| <b>Emmons, Frederick E., Jr.</b> (1907-1999) |   |
| Born:  | Olean, NY   |

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| Education:                               | Cornell University, B.Arch. (1929)  |
| Firms:                                   | Frederick E. Emmons (1946-1950); Jones & Emmons (1950-1969)   |
|  | <p>Frederick E. Emmons, Jr. was born in Olean, New York. After graduating from Cornell University with a degree in architecture in 1929, he joined the New York firm of McKim, Mead &amp; White. He moved to Los Angeles in 1932.</p> <p>Before World War II, Emmons became friends with A. Quincy Jones through their mutual employment at Allied Engineers in San Pedro. During the war, Emmons spent four years in the Navy. Emmons and founded Jones &amp; Emmons in 1951; the partnership continued until Emmons' retirement in 1969. Jones &amp; Emmons utilized new building technologies that decreased costs and production time. The firm favored structural innovations including lightweight post-and-beam construction with pre-assembled parts. Their work included large-scale commissions, including religious buildings, educational facilities, and civic spaces. In addition, the firm designed office, restaurant, and factory buildings throughout California. The firm designed numerous buildings on the University of California campuses at San Diego, Santa Barbara, Irvine, and Riverside. Emmons died at age 91 in Beverly Hills.</p> |
| <b>Earl, Robert</b> (Unknown-present)    |   |
| Born:                                    | Unknown   |
| Education:                               | Unknown   |
| Firms:                                   | Robert Earl & Associates (c. 1975-present)  |
|  | <p>Robert Earl is an award-winning architect who began practicing in Los Angeles in the 1950s. Earl has specialized in home design for more than 50 years.</p> <p>During the 1960s, 1970s and 1980s, the firm designed tract housing for various developers. His subdivisions included Sunset Pacific in San Clemente, Sunset Terrace in Redlands, Island View in Palos Verdes, and Seacliff on the Greens in Huntington Beach. In each of these developments, the firm designed elevations in various consumer-pleasing styles such as Cape Cod, Traditional, French Revival, and English Revival. At this time, Earl's office was located in Century City; he eventually added a satellite office in Irvine c. 1984. The firm continued to design tract homes and win awards for them well into the 1990s.</p> <p>Earl also designed custom homes, including an avant-garde modern home for himself in West Los Angeles in 1963 and through these efforts earned a reputation for his custom homes in Bel-Air and Brentwood.</p>  |
| <b>Ficker, Peter</b> (1885-1977)         |   |
| Born:                                    | Hungary   |
| Education:                               | School of Building Technology, Hungary; College of Architecture, Budapest (1903)  |
| Firms:                                   | Worked for Parkinson & Bergstrom, Dodd & Richards prior to 1922. Principal, Peter Ficker, AIA (1922-c. 1951); Principal, Ficker and Ficker (1952-1960).   |
|  | <p>Ficker was born in Hungary before moving to the United States, where he settled in Pomona, California. Ficker joined the Southern California Chapter of the AIA in 1945. He later worked with his son, William P. Ficker.</p> <p>Ficker constructed the Millar Sheets-designed monument in Ganesha Park, Pomona in 1934. Ficker died in 1977.</p>  |
| <b>Ficker, William Peter</b> (1927-2017) |   |
| Born:                                    | Los Angeles, CA   |
| Education:                               | University of California, Berkeley, B.Arch. (1951)  |
| Firms:                                   | Worked for father, architect Peter Ficker, starting in 1951. Principal, Ficker and Ficker (1952-1960).  |

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|   | Known as “Bill,” William Peter Ficker was born to his architect father in 1927. His practice evolved out of a partnership with his father, based in Newport Beach. Out of college, he started as an engineer in the aircraft industry. Ficker became known for his sailing prowess as much as his architectural legacy. In 1958, he was a Star Class world champion and in 1970 he won the America’s Cup. The America’s Cup Hall of Fame inducted him in 1993. Ficker’s built work appears to center around commercial projects in Newport Beach and Orange County, generally. He died in 2017 at the age of 90.  |
| <b>Fickett, Edward H. (1916-1999), FAIA</b> |   |
| Born:                                       | Los Angeles, CA   |
| Education:                                  | USC School of Architecture, B.Arch. (1937)  |
| Firms:                                      | Sumner Spaulding, FAIA (1935-1938); Kirby Ferguson Structural Engineer (1940-1941); Stephen A. Stepanian, AIA (1941-1942); Heusel and Fickett (1945-1949); Edward H. Fickett, Architect (1949-1999)   |
|   | <p>Edward H. Fickett, FAIA, was an innovative Los Angeles architect who established a highly successful practice, primarily designing moderate-income houses for large-scale builder clients in postwar Southern California. He designed some 60,000 homes and many other buildings over the course of his career and participated in developing housing guidelines for the Federal Housing Administration, Veterans Administration, and the Department of Housing and Urban Development. From the late 1940s through the 1960s, Fickett’s house designs evolved from Traditional Ranch to Contemporary Ranch, using simple forms that were clearly modern and designed for efficient and economical construction. In 1949, Fickett designed the 1,000-residence Sherman Park tract in the San Fernando Valley, considered the first large-scale tract of contemporary design in the Los Angeles area. A typical Fickett design features traditional ranch-style exterior detailing, an open interior plan, and a “wall of glass” that looked out onto the rear patio.</p> <p>Fickett also designed many elaborate residences in Bel Air, Brentwood, and Malibu, as well as bank buildings, libraries, schools, commercial and industrial developments, and government buildings.</p> |
| <b>Fleming, John H. (1890-1983), AIA</b>    |   |
| Born:                                       | Pierce, NB  |
| Education:                                  | University of Illinois, B.Arch. (1917)  |
| Firms:                                      | Draftsman, Clausen & Krause, Davenport, Iowa (1921-1923);   |
|   | <p>John Herman Fleming was born in Pierce, Nebraska and earned his math and architecture degree at University of Illinois in 1917. Fleming worked as a draftsman in the office of Clausen &amp; Krause prior to coming to Los Angeles in the mid-1920s.</p> <p>By 1930, he and his family were living in Beverly Hills. <i>Los Angeles Times</i> articles show Fleming was designing residences in Period-Revival styles fashionable for the period. He also designed the Church of the Good Shepard (1934) in Los Angeles</p> <p>The 1940 Census indicates that he was a patient at the Veterans Hospital in Glendale in April of that year. By 1945, however, he was back to his practice. He received the commission for 10 factory buildings for Aerojet Engineering Corporation in Azusa. The Lutheran Church of the Redeemer (c. 1949) in Sherman Oaks was one of over 100 churches Fleming designed during his career. Fleming moved to Monrovia in 1962 and died in 1983 at the age of 93.</p>  |
| <b>Gibbs, Hugh (1905-1990), FAIA</b>        |   |
| Born:                                       | San Francisco, CA   |
| Education:                                  | University of Southern California   |

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| Firms:                                      | Junior Design Draftsman, Kirkland Cutter, FAIA, Long Beach, CA (1929); Senior Design Drafting Supervision, Hugh R. Davies, AIA (1929-1930), Long Beach, CA; Senior Design Drafting, George D. Riddle (1930-1931), Long Beach, CA; Chief Designer, Hugh R. Davies, AIA, Long Beach, CA (1931-1932); Principal, Miller and Gibbs, Long Beach, CA (1933-1942); Principal, Hugh Gibbs, and Donald Gibbs, Architects AIA, Long Beach, CA (1942-unknown)  |
|   | <p>San Francisco-born Charles Hugh Gibbs came to Southern California prior to 1920 when his father was employed as a ship fitter working in the Long Beach shipyards.</p> <p>Hugh Gibbs enlisted in the Army during World War II, then attended four years of study at the USC School of Architecture. He did not graduate, however.</p> <p>Gibbs's practice included residential, commercial, and institutional work, primarily in the Mid-Century Modern Style. The majority of his commissions were local in Long Beach, but he built throughout Southern California. Among his best-known works is Millikan Senior High School (1957) in Long Beach, the U.S. Naval Hospital (1967) in Long Beach, and the University Art Museum at Cal State Long Beach (1986).</p> <p>Gibbs received several awards including the 1966 Honor Award by the Cabrillo chapter of the AIA, and 1968 City Beautiful Awards from both the Long Beach Chamber of Commerce and the Los Angeles Chamber of Commerce. The firm has also been widely published in architectural trade magazines such as <i>Progressive Architecture</i>, <i>Architecture California</i>, <i>GA Document</i>, and <i>Architectural Record</i>.</p> <p>In 1969, he was elevated to Fellow, by the American Institute of Architects for his contribution to design. Gibbs passed away in 1990 at the age of 85.</p> |
| <b>Harnish, Jay Dewey</b> (1898-1991), FAIA |   |
| Born:                                       | Lancaster, PA   |
| Education:                                  | University of California, Berkeley, M.Arch. (1924)  |
| Firms:                                      | Principal, Jay Dewey Harnish (1941-1959); Principal, Harnish, Morgan & Causey (1960-c. 1970)  |
|   | <p>Jay Dewey Harnish was born in Lancaster, Pennsylvania in 1898 as the son of a builder. By 1900, Harnish and his family were living in Ontario, California. By 1917, Harnish was a draftsman for the San Bernardino County Surveyor's Office. He served in World War I then returned to his position with the Surveyor's Office. In the early 1920s, he studied architecture at the University of California, Berkeley earning his B.Arch. in 1924.</p> <p>After working as a draftsman in various architects' offices, he opened his own firm in Ontario in 1941. He designed government housing during World War II. His practice expanded to include some 25 hospitals and 75 schools in the ensuing years. In 1960, he partnered with Melford C. Morgan, and Jack E. Causey to form Harnish, Morgan &amp; Causey. That firm was known for its hospital designs throughout Southern California. In Pomona, Dewey designed the Pitzer Home for the Pomona Valley Community Hospital.</p> <p>In 1960, Gov. Edmund G. Brown named him to the state Board of Architectural Examiners. Harnish was elevated to the highest honor, Fellowship, by the American Institute of Architects in 1969.</p> <p>John Dewey Harnish retired from practice in 1978 and the firm changed its name to HMC Architects.</p>   |
| <b>Hunt, Myron</b> (1868-1952), FAIA        |   |
| Born:                                       | Sunderland, MA  |
| Education:                                  | Northwestern University; Massachusetts Institute of Technology, B.S. Arch. (1893)   |
| Firms:                                      | Hunt & Chambers (1940-1952)   |
|   | Myron Hunt, FAIA, was born in 1868. While a child, Hunt's family moved to Chicago. After graduating from MIT in 1893, Hunt went to work for Hartwell & Richards. He then traveled   |

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|   | <p>Europe to study Renaissance buildings. After returning to Chicago, Hunt started his own practice.</p> <p>By 1903, he relocated to Pasadena where he remained for the remainder of his life. Hunt was a prominent Southern California architect. In Pomona, he designed the W. K. Kellogg winter residence.</p> <p>Hunt died in 1952.</p>  |
| <b>Jones, Archibald Quincy, Jr. (1913-1979), FAIA</b> |  |
| Born:   | Kansas City, MO  |
| Education:  | University of Washington, B.Arch. (1936)   |
| Firms:  | A. Quincy Jones (1945-1950); A. Quincy Jones & Frederick E. Emmons (1951-1969); A. Quincy Jones & Associates (1970-1979)   |
|   | <p>Los Angeles architect A. Quincy Jones, FAIA is noted for his innovative tract house designs for moderate-income families. He became interested in architecture in high school and went on to study at the University of Washington. After he graduated in 1936, Jones moved to Los Angeles to begin his professional career. He worked for a number of eminent Los Angeles architects in his early career, including Douglas Honnold and Paul R. Williams. Jones received his certificate to practice architecture in 1942; the same year, he joined the Navy. Jones was stationed in the Pacific until 1945. He returned to Los Angeles amidst the post-war development boom. Jones taught architecture at the University of Southern California from 1951-1967 and would return to USC to serve as the Dean of the School of Fine Arts in 1975.</p> <p>Jones and Frederick E. Emmons founded Jones &amp; Emmons in 1951; the partnership continued until Emmons' retirement in 1969. Jones &amp; Emmons utilized new building technologies that decreased costs and production time. The firm favored structural innovations including lightweight post-and-beam construction with pre-assembled parts. The work of Jones &amp; Emmons included large-scale commissions, including religious buildings, educational facilities, and civic spaces. In addition, the firm designed office, restaurant, and factory buildings throughout California. The firm designed numerous buildings on the University of California campuses at San Diego, Santa Barbara, Irvine, and Riverside. In 1964, Jones collaborated with building magnate Joseph Eichler on the Balboa Highland development in the Granada Hills neighborhood of the San Fernando Valley. Jones and Emmons are estimated to have designed some 5,000 houses for Eichler. Recipients of numerous awards, the pair were named AIA Firm of the Year in 1969.</p> <p>Jones died in Los Angeles in 1979.</p> |
| <b>King, Robert, (1914-1991), AIA</b>                 |  |
| Born:   | Los Angeles, CA  |
| Education:  | University of California, Berkeley, B.Arch. (1937)   |
| Firms:  | Jr. Draftsman, J. Dewey Harnish, (1946-47); Jr. Draftsman, H. C. Whittlesey (1947-1948); Jr. Draftsman, J. Dewey Harnish, (1948-50); Construction Inspector, Board of Education (1950); Partner, Anderson & King; Principal, Robert M. King.   |
|   | Robert Morris King was born in Los Angeles in 1914. King served in the U.S. Army from 1939-1945 and again from 1950-1952. He partnered with B. H. Anderson for a short period, then went on to open his own practice. In the late 1970s, King moved from Ontario to Ventura, Cal.  |
| <b>Kistner, Theodore C. (1874-1973), AIA</b>          |  |
| Born:   | Carlinville, IL  |
| Education:  | University of Illinois, B.S. Arch. (1897)  |



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| Firms:                                  | T.C. Kistner (1911-1933) in San Diego; Partner, Kistner & Curtis (1933-1941) in San Diego and Los Angeles; Partner, Kistner, Curtis & Wright (1941-1952); Partner Kistner, Wright & Wright (1953-1965)  |
|   | <p>Theodore Charles Kistner was born to German immigrant parents in 1874. After graduating from the architecture program at the University of Illinois in 1897, he found work as an architect in Granite City, Illinois. In 1911, he moved to San Diego and started his own architectural practice. He expanded in 1923— establishing an office in Los Angeles. In 1933 he welcomed Robert R. Curtis as partner, then promoted structural engineer William T. Wright to partner in 1941.</p> <p>Kistner's work in school design commenced immediately with the design of Washington High School (1912) in San Diego and he became the official architect of the San Diego School Board. It was the first of many multi-story Beaux Arts and Period Revival-style schools he designed during the first decades of the 20<sup>th</sup> Century. Kistner's firm was buoyed by Southern California's population growth, the decision to re-think school design after the 1933 Long Beach earthquake, and even the PWA infrastructure building program of the Great Depression. Kistner's projects were featured in an exhibit of California school design in May of 1932.</p> <p>Kistner, Curtis and Wright (and Kistner, Wright &amp; Wright after it) continued to specialize in schools, colleges and other public buildings throughout California. The firm consulted with school districts in New Orleans, Tucson and Colorado. The firm was responsible for hundreds of projects. Its designs were published nationally and internationally in magazines such as <i>Architectural Record</i>, <i>Arts &amp; Architecture</i>, <i>Architectural Forum</i>, <i>Western Architect and Engineer</i>, <i>Architectural Concrete</i>, <i>Baumeister</i>, and <i>Arquitectura, Mexico</i>. The firm was at the forefront of modern school planning and design—advocating for postwar schools and projects in the Mid-Century Modern style. In Pomona, they completed work at Cal Poly Pomona.</p> <p>In addition to the firm's educational work, Kistner is credited with the design of several military bases including, El Toro, El Centro, Goleta and the Mojave Marine Air Corps Station. Kistner retired from practices in 1965 and passed away in 1973 at 99 years of age.</p> |
| <b>Krisel, William (1924-2017), AIA</b> |   |
| Born:                                   | Shanghai, China   |
| Education:                              | University of Southern California, B.Arch. (1949)   |
| Firms:                                  | Victor Gruen (1946-1949); Palmer and Krisel, A.I.A. Architects (1950-1966); William Krisel, AIA (1966- 2017)  |
|   | <p>William Krisel, AIA, was born in Shanghai, China, where his father had moved the family for his work for the United States' State Department. In 1937, the family returned to California. Following his graduation from Beverly Hills High School in 1941, 16 year-old Krisel enrolled at USC's School of Architecture, only to be interrupted by the United States' entry into World War II.</p> <p>During the war, Krisel worked in Army Intelligence, served as the Chinese-language interpreter for General Stillwell, and earned the Bronze Star for Valorous Service. Following the war, in 1946, Krisel returned to his studies, making use of the GI Bill, and graduated in 1949. Alongside his studies, Krisel worked in the offices of Paul Laszlo and Victor Gruen.</p> <p>Krisel obtained his architect's license in 1950 and went into partnership with Dan Saxon Palmer. Palmer and Krisel, A.I.A. Architects designed custom homes and commercial projects prior to investing their time in Los Angeles area tract homes. As early as 1952, Palmer &amp; Krisel's system of modular post and beam construction proved popular and effective. After years of success in Los Angeles, Palm Springs, and Borrego Springs, the firm designed the Loma Palisades Apartments and a number of residential tracts throughout San Diego. By 1961, Krisel began his efforts in local high-rise developments with the 24-story Kahn Building, within which the firm would house their San Diego office. They also expanded their work throughout Southern California. In Pomona, Krisel worked on the Valwood Estates. Krisel studied landscape</p>  |

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|  | <p>architecture under Garrett Eckbo and became a licensed landscape architect in 1954. Palmer and Krisel dissolved their partnership in 1966, and Krisel renamed the firm William Krisel, AIA.</p> <p>Krisel's experience in design and construction includes nearly every kind of structure, including high- and low-rise office and apartment buildings, shopping centers, industrial buildings, factories, schools, hospitals, religious buildings, hotels, motels, and restaurants. He claims credit for over 40,000 housing units as he pioneered the use of innovative, modern design for affordable tract housing, commercial and multi-unit residential architecture. Krisel's work has garnered numerous awards for design excellence, including AIA Lifetime Achievement and "Tribal Elder" Awards, as well as the Palm Springs Lifetime Achievement Award, and recognition from ASLA, NAHB, the City of Beverly Hills, and West Los Angeles.</p> <p>Krisel passed away in 2017.</p>   |
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| <b>Leach, Sterling</b> (1914-), AIA      |  |
| Born:                                    | California   |
| Education:                               | Unknown  |
| Firms:                                   | Leach, Cleveland & Associates (1948-1963); Leach, Cleveland & Van Schaack (1963-1968); Alexander, Leach & Cleveland (1969-c. 1978)   |
|  | <p>Sterling Leach was born in 1914 in California. Leach worked as a set dresser for MCM and as an instructor and lecturer at the Art Center School and Los Angeles City College before turning towards architecture. In 1948, Leach joined with Ron Cleveland to form Leach, Cleveland &amp; Associates. The prolific firm was located in Beverly Hills and specialized in supermarkets and designed over 100 buildings during its tenure. The firm also designed numerous convenience and regional shopping centers. Notable projects included the Huntington Beach Shopping Center; Golden West Village in Arcadia; Buenaventura Plaza Shopping Center in Santa Barbara; and Fashion Fair center in Fresno.</p>  |
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| <b>Levitoff, Harold</b> (1920-1991), AIA |  |
| Born:                                    | Los Angeles, CA  |
| Education:                               | University of Southern California and Los Angeles City College   |
| Firms:                                   | Associate Architect, Emery Kanarik; Project Architect, Palmer & Krisel; Job Captain, George Vernon Russell.; Principal, Herold Levitoff, AIA (1957-unknown)  |
|  | <p>Born in Los Angeles to Russian parents, Harold Levitoff worked in the deli owned by his parents until World War II started. He served in the Army from 1943-46.</p> <p>Steeped in Modernism at USC, the majority of his projects were in the Mid-Century Modern Style. His training in the offices of Palm &amp; Krisel likely helped him create the designs for Northgrove Homes in Pomona. However, his practice included commercial and institutional as well as residential work.</p> <p>He is best known for the Midvale Building (1959-60, Valencia Fire Station (1966), and Highland Shopping Center in Glendale (1967). He was also very active in the Southern California Chapter of the AIA. An apartment building in Toluca Lake was published in <i>House and Home</i> magazine in May of 1964.</p> <p>Levitoff was a frequent collaborator of developer Nate Bershon, who built Northgrove Homes. In addition to the single-family residences, Levitoff and Bershon collaborated on commercial office buildings and apartments. Levitoff died in 1991.</p> |
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| <b>Lind, Kenneth N.</b> (1909-1975), AIA |  |
| Born:                                    | Rockford, IL   |
| Education:                               | University of Illinois Champaign-Urbana, B.S. and M.A. (1934)  |

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| Firms:  | Partner, Production Line Structure (1939-unknown); Principal, Kenneth Lind, Architect (1944-c. 1975)   |
|   | <p>Kenneth Nels Lind was born in Rockford, Illinois in 1909. After graduation from college, where he received the Francis Plym European Travel Fellowship for 1934-1935, Lind formed a three-year partnership with Charles Luckman at Production Line Structures.</p> <p>In 1944, Lind formed a solo practice. Notable works include the Platform House in Rustic Canyon (1949); the Seff House in Beverly Hills (1951); Thrifty Drug Stores throughout Los Angeles (the mid-1950s); Mattel Industries (1963) and the Lind Building (1963) in Pacific Palisades. Lind designed the Mt. San Antonio Gardens in Pomona (1964). Lind also briefly taught planning at the University of Illinois, Champagne-Urbana and at the University of Southern California.</p> <p>Lind received <i>Progressive Architecture's</i> National Design Award in 1947 and 1948, awards from the American Institute of Architects in 1951 and 1954 and an Honor Award for Superior design from the Federal Housing Administration for his design of Mt. San Antonio Gardens, retirement housing project in Pomona. His work was featured in <i>Life</i>, <i>Sunset</i>, <i>Architectural Forum</i>, <i>Architectural Record</i>, and the <i>Los Angeles Times</i>. Lind died in 1975 at the age of 66.</p>      |
| <b>Marston. Keith Palmer</b> (1914-2001), AIA |  |
| Born:   | Pasadena, CA   |
| Education:                                    | Pasadena Junior College (c. 1933); University of Southern California (c. 1934)   |
| Firms:  | Sr. Draftsman, Marston & Maybury (1936-1940); Unlicensed Associate, Sylvanus B. Marston (1945-1946); Principal Keith Palmer Marston (1947-1948).   |
|   | <p>Keith Palmer Marston was born in Pasadena in 1914, the son of Synvanous B. Marston. He succeeded his father, becoming owner and manager of the large and prestigious practice. He specialized in the design of educational facilities. He was recognized with AIA Chapter awards for La Canada Junior High School, Toosevelt School for Handicapped Children, and a Construction Specification Institute First Place award for School and Educational Facilities, Pomona High School in 1965. He also designed some residential commissions. Marston was also active in community service as a member of the Pasadena Rotary, the University Club of Pasadena, and was an Honorary director of the Boys and Girls Club of Pasadena.</p>   |
| <b>Marston, Sylvanus B.</b> (1883-1946), FAIA |  |
| Born:   | Oakland, CA  |
| Education:                                    | Pomona College; Cornell University (1907)  |
| Firms:  | Principal, Sylvanus B. Marston, Architect (1912); Partner, Marston and Van Pelt, Architects (1913-unknown); Partner, Marston, Van Pelt and Maybury, Architects (unknown); Partner, Marston and Maybury, Architects (1927-c. 1942)  |
|   | <p>The well-known Pasadena architect, Sylvanus Boardman Marston, was born the son of an architect in San Francisco. As a boy, he came to Pasadena. After graduating from Cornell University in Ithaca, New York, he returned to Los Angeles where he was a draftsman in several offices.</p> <p>In 1913, he formed a partnership with Garret Van Pelt that lasted more than ten years. The partnership morphed several times over the years. Regardless, it was a wide and varied practice comprising public and business buildings in and around Pasadena and a number of schools and college buildings in Southern California. Marston completed several school designs in Pomona and became a popular architect choice by the Pomona Unified School District. He designed the Abraham Lincoln Elementary School, among others.</p> <p>The work, much of which was in the Period Revival styles fashionable at the time, was widely published in magazines such as <i>Architect and Engineer</i>, <i>Architectural Record</i>, <i>Journal of the American Institute of Architects</i>, <i>Southwest Builder and Contractor</i>, and <i>Architectural Digest</i>. His legacy was examined extensively in the monograph, <i>Sylvanus Marston: Pasadena's Quintessential Architect</i>.</p> |

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|   | <p>Marston was also civic minded. He served as Chairman of the City Planning Association for Pasadena. He was also the president of the Southern California Chapter of the American Institute of Architects from 1940 to 1942.</p> <p>In 1942, Marston was elected to Fellowship, the highest status available from the American Institute of Architects. He died at the age of 63 in 1946.</p>   |
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| <b>Martin, Albert C. (1879-1960), AIA</b> |   |
| Born:                                     | LaSalle, IL   |
| Education:                                | University of Illinois, B.S. Architecture & Engineering (1902)  |
| Firms:                                    | Leonard Construction Company (1904); A.F. Rosenheim, Architects (1905-1907); Principal, Albert C. Martin (1909-1945); Principal, A.C. Martin & Associates (1945-1960)   |
|   | <p>Albert C. Martin, AIA, completed his formal education in architecture and engineering at the University of Illinois in 1902. In January of 1904, Martin moved to Los Angeles to work as a superintendent of construction for Carl Leonardt &amp; Company, a major building contractor on the West Coast. A year later he joined the staff of Alfred Rosenheim, FAIA. During Martin's association with Rosenheim, for whom he worked as an engineer, the firm designed the Second Church of Christ Scientist (1905-10).</p> <p>In 1908, Martin established his own office. Although he was later recognized for his commercial buildings, during the early part of his career he worked almost exclusively for the Catholic Church. During the 1920s, he designed churches, convents, parish halls, and parochial schools as far north as Fresno and as far east as Arizona.</p> <p>The high point in his career was Los Angeles City Hall (1928), which Martin designed along with two other prominent architects, John C. Austin and John Parkinson. The firm had a close relationship with the May Company and designed a number of buildings for the company including the iconic May Company on Wilshire Boulevard in 1939 as well as important post-war ones at the Crenshaw Shopping Center (1945, demolished) and the Lakewood Shopping Center (1952). He died in 1960.</p>   |
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| <b>Maston, Carl L. (1915-1992), FAIA</b>  |   |
| Born:                                     | Jacksonville, IL  |
| Education:                                | University of Southern California, B.Arch. (1937)   |
| Firms:                                    | Worked in the offices of E. Gordon Kaufman; Allan Siple; V. Floyd Rible; and Rowland Crawford   |
|   | <p>Born Carl Mastopietro he opened his own firm, Carl Maston, Architect in 1946. He is known for his innovative modern designs and use of structural concrete. He completed over 100 projects—including single-family residential, multi-family residential, commercial and institutional. Beginning with the Pandora Apartments (1946) Maston experimented with garden- apartment design and forged close associations with landscape architects Garrett Eckbo and Emmet Wemple. Maston designed the College of Architecture at Cal Poly Pomona in 1963.</p> <p>Maston earned numerous awards for his apartment houses and single-family residences from both the AIA National organization and the Southern California Chapter. A Maston home graced the cover of a December 1951 <i>Los Angeles Home Magazine</i> and featured in an article by formidable architectural historian, Esther McCoy. Dozens of other articles followed. Maston was also published in <i>Progressive Architecture</i>, <i>Architectural Forum</i>, and <i>House and Home</i>, as well as achieved international acclaim through features in <i>Bauen und Whonen</i> and <i>Le Architecture d'aujourd'hui</i>.</p> <p>In 1968, Maston received the highest honor that can be bestowed by the American Institute of Architects (AIA) when he was elevated to Fellowship for his achievements in design. He was also the recipient of the USC Distinguished Alumni Award in 1989 for achievements in architectural design, innovative leadership and public service. Semi-retired, but still teaching courses at USC, Maston died of cancer at the age of 77.</p> |

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| <b>May, Cliff (1909-1989)</b>               |   |
| Born:                                       | San Diego, CA   |
| Education:                                  | San Diego State University (1929-1931)  |
| Firms:                                      | Unknown   |
|   | <p>Born in 1909, Mau began designing and building houses in his hometown of San Diego in his 20s. He moved to Los Angeles in 1935.</p> <p>Licensed building designer Cliff May is considered the father of the California ranch house. Not a trained architect, May designed some 18,000 tract homes and over 1,000 custom homes throughout the United States, primarily in Southern California. In the 1930s, he pioneered his California ranch house designs, which combined the western ranch house and the Spanish hacienda with elements of Modernism. May's residential designs are characterized by their unique relationship to the outdoors. Large windows and sliding glass doors effectively erase the line between indoor and outdoor spaces.</p> <p>May died in 1989.</p>  |
| <b>Meyer, Kurt (1922-2014), FAIA</b>        |   |
| Born:                                       | Zurich, Switzerland   |
| Education:                                  | Swiss Federal Institute of Technology (1948)  |
| Firms:                                      | Partner, Cox, Hagman & Meyer (1955-1957); Principal, Hagman & Meyer (1957-1963); Principal, Kurt Meyer & Associates (1959-1988); Principal, Meyer & Allen (1988-1992)   |
|   | <p>Swiss-born Kurt Werner Meyer immigrated to the United States in 1948 and came to Los Angeles in 1949. After working with several partners, Meyer formed the Los Angeles-based Kurt Meyer &amp; Associates in 1959. The firm is known for its exceptional work in the concrete-driven Brutalist Style. The firm's best-known projects are commercial, educational, civic and institutional buildings such as the Liberty Savings and Loan (1966) and Lytton Savings in Pomona. The firm enjoyed a long partnership with Lytton Savings and Loan and designed several of its branches throughout California.</p> <p>The firm's work was published nationally and internationally and heavily awarded by the AIA and the Precast Concrete Institute. Meyer was elevated to Fellowship by the American Institute of Architects in 1973 for design and advancement of concrete construction. Meyer also was active in education, lecturing across the country and as Chairman of the Board for the Southern California Institute of Architects (SCI-Arc). He served on several boards and civic organizations in Southern California., including the Los Angeles Community Redevelopment Agency. Meyer retired in 1993 and passed away in 2014.</p> |
| <b>Millier, Arthur Lawrence (1924-2013)</b> |   |
| Born:                                       | Los Angeles, CA   |
| Education:                                  | Unknown   |
| Firms:                                      | Principal, Everett L. Tozier and Arthur Lawrence Millier, Architects (1954-c. 1957) in Pomona; Associate, Theodore Criley, Jr. and Fred W. McDowell (c. 1957-c. 1967) in Pomona; Principal, Arthur Lawrence Millier and Associates (1967-c. 1974) in Newport Beach and Thousand Oaks.   |
|   | <p>Arthur Lawrence Millier was born in Los Angeles in 1924 to the son of the <i>Los Angeles Times</i> art critic, Arthur Millier. He served in the Army Air Force during World War II, rising to the rank of Lieutenant. He started his career as a set decorator in the motion picture industry and was also known as a graphic designer.</p> <p>His early solo work included the Westmont Homes and Recreation Center, for which he was published in <i>Arts+ Architecture</i> magazine and the <i>Los Angeles Times</i>. He also designed the Department of Motor Vehicles (398 S. San Antonio Avenue, extant) in 1953.</p>  |

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|   | <p>His partnership with Everett L. Tozier allowed him to work on larger commissions such as the Pomona Creamery and a shopping center. He also designed a residence for Rowland E. Curtis—all in an avant-garde Modern style. Tozier and Millier are also well-known for their expressive design of Tate Motors in Pomona, completed in 1957.</p> <p>Millier established a solo practice in the late 1960s and early 1970s, moving to locations where building was booming: Newport Beach and the West San Fernando Valley. He died in 2013.</p>   |
| <b>Matthews, Mortimer Joseph</b> (1933-2007), AIA |  |
| Born:   | Cincinnati, OH   |
| Education:  | B.A., Princeton (1954)   |
| Firms:  | Welton Beckett & Associates (1954-1961); Partner, Pulliam Matters & Associates (1960-c. 2007)  |
|   | <p>Mortimer Joseph Matthews may have met his future partner when they were both at the office of Welton Beckett &amp; Associates.</p> <p>The firm in its various iterations had a wide and varied practice with projects focused on civic and institutional work. They did the Lamanda Park Library (1968) in Pasadena as well as several redevelopment planning projects (Ventura and San Pedro). The firm was also published in major architectural trade publications such as <i>Arts + Architecture</i>, <i>Architectural Record</i>, <i>Zodiac</i>, and <i>Progressive Architecture</i>.</p> <p>The firm also designed residential commissions including single-family residences and apartments. Matthews died in 2007.</p>  |
| <b>Meston, Stanley Clark</b> (1910-1992), AIA     |  |
| Born:   | Oxnard, CA   |
| Education:  | Special Studies, Massachusetts Institute of Technology (MIT)   |
| Firms:  | Draftsman, Wayne McAllister (c. 1930s); Principal, Stanley Clark Meston (1951-1964); Partner, Gogerty-Meston-Wilcox & Associates (1964-1967); Partner, Meston-Wilcox & Associates (1967-unknown)   |
|   | <p>Stanley Clark Meston was born in Oxnard, California. He served in the U.S. Navy during World War II, from 1943 until 1946.</p> <p>Prior to his time in the War, Meston apprenticed in the offices of Earl Heitschmidt and Wayne McAllister. He also worked for Universal Pictures during the Great Depression, as a set designer. It is believed that his time in McAllister's office working on art deco restaurants and clubs greatly influenced his design flair.</p> <p>Meston is best known for his design of the original golden arches for early McDonald's stores. However, he had a diverse practice and portfolio that included residences, civic work and a number of school commissions in the Pomona Valley. These included Randall-Pepper &amp; Palmetto Schools (1969) in Fontana. Stanley Clark Meston died in 1992 at the age of 82.</p> |
| <b>Morgan, Melford C.</b> (1921-2008), AIA        |  |
| Born:   | Woodward, IA   |
| Education:  | University of Southern California, B.Arch. (1951)  |
| Firm:   | Partner, Harnish, Morgan & Causey (1960-c. 1970)   |
|   | <p>Melford Channing Morgan was born in Woodward, Iowa in 1921. He remained in Iowa until World War II. He served in the Army Air Force from 1941 to 1945. After the war, he came to California where he studied architecture at the University of Southern California, graduating in 1951.</p>   |



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|                                    | In 1952, Morgan began working for Ontario-based Jay Dewey Harnish. In 1960, Morgan partnered with Harnish and Jack E. Causey to form Harnish, Morgan & Causey. The firm was known for its hospital designs throughout Southern California. Morgan died in 2008.  |
| <b>Moore, J. Henry (1861-1941)</b> |  |
| Born:                              | St. Louis, MO  |
| Education:                         | Unknown  |
| Firm:                              | Unknown  |
|                                    | <p>J. Henry Moore was a trained carpenter who came to Pomona in the mid-1890s. Soon he was plying his trade in building homes for the citizens of the recently incorporated city.</p> <p>He appears to have designed homes ranging from bungalows to large, multi-room residences for well-to-do Pomona residents. He built several homes in the Smith Boyd tract in the early years of the 20<sup>th</sup> century.</p> <p>In 1906, he departed from standard methods of wood-frame construction, to erect a house made of cement blocks—the first of its kind in the city—and one of the very few in Southern California. He partnered with C. E. Wolfe on this commission for the Tisnerat family (1335 S. Thomas, extant but remodeled beyond recognition).</p> <p>He died in Pomona at the age of 80 years old.</p> |

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| <b>Mosher, Robert</b> (1920-2015), FAIA |  |
| Born:                                   | Greeley, CO  |
| Education:                              | University of Southern California (1938-39); University of Washington, B.Arch. (1941)  |
| Firms:                                  | Partner, Robert Mosher and Roy Drew (1948-1968); Principal and Vice President, Mosher, Drew, Watson & Associates, Inc. (1968-2006); Partner, Mosher, Drew Watson and Ferguson, Architects (2006-unknown)   |
|   | <p>Robert Mosher moved to Los Angeles from Colorado as a young boy. He became aware of architecture as a profession from a neighbor who was involved in Pasadena real estate development.</p> <p>The La Jolla-based firm of Mosher and Drew was founded in 1948. It was best known for a combination of institutional work, particularly at the university level and residential commissions. Buildings included San Diego State University Aztec Center (1966-68), University of California, San Diego Faculty Center (1986-88) and Muir College. They also designed the La Jolla Museum of Contemporary Art. The firm was widely published in such magazines as <i>Architectural Record</i>, <i>House Beautiful</i>, <i>House and Home</i>, and <i>Architectural Digest</i>.</p> <p>Mosher was active as an educator and in civic affairs in the San Diego area. He was a lecturer and critic at Cal Poly San Luis Obispo during the 1960s.</p> <p>In 1970, Mosher was elevated to Fellow in the American Institute of Architects. He passed away in 2015.</p>   |
| <b>Muck, Karl</b> (1893-Unknown)        |  |
| Born:                                   | California   |
| Education:                              | Unknown  |
| Firms:                                  | Unknown  |
|   | <p>Karl Muck was born in California in 1893. Muck worked briefly in El Dorado, Kansas in the 1910s before returning to California, where he settled in Los Angeles.</p> <p>Muck worked as an architect for the Los Angeles County in the 1920s and 1930s. In that role, he designed the Los Angeles County courthouse. In Pomona, Muck designed the Los Angeles County Fairgrounds bandstand in 1931.</p>  |
| <b>Orr, Robert H</b> (1872-1964)        |  |
| Born:                                   | Prince Edwards Island, Canada  |
| Education:                              | University of Illinois (1906-1908)   |
| Firms:                                  | Draftsman, W. H. Weeks (1896-1906) in San Francisco; Robert H. Orr, Architect (c. 1911) in Pomona  |
|   | <p>Robert Hall Orr was a Canadian who moved to the U. S. to practice architecture. He passed his California architect's licensing exam in 1908. Shortly thereafter he moved to Pomona.</p> <p>Orr designed the Christian Church in Pomona as well as the San Dimas Christian and Ontario Congregational churches. He partnered with architect Ferdinand Davis to design the Congregational Church. Besides religious institutions, Orr also designed educational, commercial, and residential buildings. He completed the Hamilton Boulevard and Garey Avenue grammar schools, the Claremont High School, and the Times Building. Orr was perhaps best known for his residential designs, including several Colonial Revival and Craftsman style residences.</p> <p>Orr opened a San Diego office before moving to Los Angeles in 1917. In 1933, he was chair of the Building and Safety Commission in the City of Los Angeles. The same year he was elected president of the State Association of California Architects. Orr was also active in school construction following the Long Beach Earthquake.</p> <p>Robert H. Orr died in 1964.</p> |

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| <b>Palmer, Dan Saxon</b> (1920-2007), AIA      |   |
| Born:  | Budapest, Hungary   |
| Education:                                     | New York University, B.Arch. (1942)   |
| Firms:   | Morris Lapidus; Victor Gruen; Palmer and Krisel (1950-1964)   |
|  | <p>Dan Saxon Palmer was born in Budapest, Hungary, and moved to New York with his family at age 2. After earning a bachelor's degree in architecture from New York University in 1942, Palmer served in the Army Corps of Engineers as a mapmaker, draftsman and photographer in England and France. He then worked for architects Morris Lapidus in New York and Victor Gruen in Los Angeles, and, in 1950, formed a Los Angeles-based partnership with William Krisel, who also had worked at Gruen's office.</p> <p>Beginning in 1950, Palmer and Krisel designed contemporary houses with post-and-beam construction, open floor plans in which the living room, dining room and kitchen flow together, lots of glass and clean, simple lines inside and out. In the early 1950s, they won a commission for their first major housing tract, Corbin Palms, in the western San Fernando Valley.</p> <p>By 1955, Palmer was overseeing work in Orange and Ventura counties, Krisel in San Diego and Riverside counties. George Alexander, Harlan Lee and other developers built more than 20,000 houses designed by Palmer and Krisel in Southern California, Arizona, Nevada, Texas and Florida by the end of the 1950s. Palmer and Krisel collaborated on projects in the Los Angeles area until dissolving their partnership in 1964. Palmer continued designing tract homes and also commercial developments, including the City National Bank building (1968) on Pershing Square in downtown Los Angeles. He died in Santa Monica at age 86.</p> |
| <b>Pulliam, James Graham</b> (1925-2006), FAIA |   |
| Born:  | Lyons, KS   |
| Education:                                     | B. A., Dartmouth College (1946); Harvard, B.Arch. (1950)  |
| Firms:   | Partner, Pulliam, Zimmerman and Matthews (1964-69); Partner, Pulliam, Matthews & Associates (1969-c. 2006)  |
|  | <p>Prior to owning his own firm, Pulliam worked in the offices of Richard J. Neutra and Welton Beckett. He served as the campus architect at Cal Poly Pomona and taught at the College of Environmental Design. The firm in its various iterations had a wide and varied practice with projects focused on civic and institutional work. They did the Lamanda Park Library (1968) in Pasadena as well as several re-development planning projects (Ventura and San Pedro). The firm was also published in major architectural trade publications such as <i>Arts + Architecture</i>, <i>Architectural Record</i>, <i>Zodiac</i>, and <i>Progressive Architecture</i>. The firm also designed residential commissions including single-family residences and apartments.</p> <p>Pulliam was elevated to Fellowship in the American Institute of Architects in 1971. He passed away in 2006.</p>  |
| <b>Randall, Amos W.</b> (1909-2001), AIA       |   |
| Born:  | La Crosse, WI   |
| Education:                                     | B.Arch., University of Southern California (1935); M.Arch., University of Southern California (1935)  |
| Firms:   | Chief Draftsman, Ulysses Floyd Rible (1935-42); Allison & Rible (1945-6); Principal, Amos W. Randall (1946- c. 1950); Partner, Randall & Yinger (1950-8); Principal, Amos W. Randall (1958-unknown).  |
|  | <p>Amos Willard Randall was born in 1909 in La Crosse, WI. Randall received his state license to practice in 1942. Randall worked primarily in Pomona. He designed commercial and civic projects around the city including the Pomona Valley YMCA, the LeRoy Boy's Home in La Verne, the Pomona City Courts Building and San Antonio Elementary School. He was involved in various</p>  |

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|  | civic organizations in the Pomona Valley including the Pomona Chamber of Commerce, the Pomona Valley Masonic Temple Association, and the Pomona Community Music Association. He was listed in the 1967 edition of "Outstanding Civic Leaders in America." Randall passed away in 2001 at the age of 92.   |
| <b>Reeves, Alban H. (1869-1916)</b>          |   |
| Born:  | London, UK  |
| Education:                                   | Unknown   |
| Firms:                                       | Draftsman, Burgess J. Reeves  |
|  | Alban H. Reeves was born in London, England before moving to the United States. Reeves worked briefly in New York before relocating to Los Angeles where he worked as a draftsman for his father's architecture firm.<br><br>Reeves was responsible for various residential, municipal, and commercial buildings in Southern California. Reeves designed the International Savings and Exchange Building in Los Angeles (1907) and the Women's Twentieth Century Club in Eagle Rock (1909). In Pomona, Reeves designed the City Hall.   |
| <b>Rible, Ulysses Floyd (1904-1982), AIA</b> |   |
| Born:  | Chicago, IL   |
| Education:                                   | University of Pennsylvania Certificate of Proficiency (1929); University of Southern California, B.Arch. (1943)   |
| Firms:                                       | Draftsman, John C. Austin (1923-1926); Draftsman, Allison & Allison (1929-1930); Parkinson & Parkinson (1934-1935); Principal, Ulysses Floy Rible (1935-1943); Partner, Allison and Rible, Architects (1944-1969); Partner, Allison, Rible, Robinson and Ziegler, Architects, Los Angeles (1969-); Partner, Leo A. Daly (c. 1970)   |
|  | Rible was born in Chicago, Illinois but spend most of his life in Wisconsin, where he worked as an office manager. Rible moved to Washington state before relocating to Southern California in the 1920s, first to San Luis Obispo then to Los Angeles. In Southern California, Rible worked for several notable architectural firms, including John C. Austin, Allison & Allison, and Parkinson & Parkinson before opening his own practice. Rible returned to his education in the 1940s and received a bachelor's degree from the University of Southern California in 1943. The following year, he joined with George Allison to form Allison & Rible. The firm specialized in master planning for schools and universities. Notable projects included the Goodyear Memorial Hospital in Ventura (1951) and Goodyear Memorial Hospital (1954). Rible joined the American Institute of Architects, Southern California Chapter, in 1940 and became a Fellow in 1957. Rible died in 1982. |
| <b>Rochlin, Fred (1923-2004), AIA</b>        |   |
| Born:  | Nogales, AZ   |
| Education:                                   | University of California, Berkeley, B.Arch. (1949)  |
| Firms:                                       | Partner, Rochlan & Baran & Associates (1952-c. 2000)  |
|  | Fred Rochlin grew up outside of Nogales, Arizona. He served in the Army Air Corps during World War II, then returned to enroll at the University of California, Berkeley to study architecture. He apprenticed in the Los Angeles offices of architects Lloyd Wright and Charles Eames before founding Rochlin and Baran in 1952.<br><br>The firm is best known for Community Medical Center of Canoga Park (1966), Los Alamitos General Hospital (1968), Huntington Intercommunity Hospital (c. 1970), and Alta Bates Cancer Center in Berkeley (c. 1997). The firm's work was published in <i>Architectural Record</i> and in <i>Modern Hospital</i> , and they won many awards for their hospital work.  |

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|  | The firm eventually became Rochlin, Baran Balbona during the 1980s, and later, the name was shortened to RBB Architects. It is still in operation today specializing in medical architecture. Rochlin's World War II memories were eventually made into a performance show, "Old Man in a Baseball Cap." Rochlin died in 2004.  |
| <b>Russell, Roland Logan</b> (1919-2000) |   |
| Born:                                    | Rockford, IL  |
| Education:                               | University of Southern California, B.Arch. (1942); Yale University, (5 months in 1943)  |
| Firms:                                   | E.J. Frafftman, Earl Heitchmidt & Charles O. Matcham (1939-41); Sr. Draftsman, U.S. Engineers (1942-43); Desogner and Senior Draftsman, Earl Heitchmidt & Charles O. Matcham (1946-50); Designer, Douglas Honnold (c. 1947-48); Partner, Roland Logan Russell, Associates (c. 1955-c.1970)  |
|  | <p>Roland Logan Russell was born in Rockford, Illinois in 1919. By his high school days, Russell had moved to Los Angeles where he attended Manual Arts High School, graduating in 1937. While a senior in high school, he was employed as a junior draftsman at Southern California Telephone Co. In 1939, he started working part time as a draftsman at Heitschmidt &amp; Matcham in Los Angeles. He attended the University of Southern California where he won the Scarab Medal and the AIA Student Medal for Highest Scholastic Average. He graduated in 1942. In 1953, Russell attended Yale University for five months as part of his U.S. Army Commission, after which he was called to duty.</p> <p>During World War II, Russell worked as a draftsman for the U.S. Engineers Corps and was in charge of control room design and plant layout for the U.S. Army Air Corps.</p> <p>After the War, Russell returned to Heitschmidt &amp; Matcham. Around 1955, he started his own firm. Notable projects included the Foothill Park Homes Project and the Ranch Center Shopping Center, both in Azusa. His built works include both residential and institutional projects. He designed tract homes at Gale Park in Puente in the mid-1950s.</p> <p>Russell was also active civically and in education. He was active as a Freemason and, during the early 1960s, participated in the Pasadena Beautiful Foundation Awards Committee and in the Pasadena Chapter of the AIA. He also taught architectural drawing at USC from 1949-1952.</p> <p>Russell passed away in 2000 at the age of 80 at his home in Laguna Beach from a heart attack.</p> |
| <b>Sheets, Millard Owen</b> (1907-1989)  |   |
| Born:                                    | Pomona, CA  |
| Education:                               | Chouinard Art Institute   |
| Firms:                                   | Unknown   |
|  | <p>Millard Sheets was a native California artist who grew up in the Pomona Valley near Los Angeles. While still a teenager, his watercolors were accepted for exhibition in the annual California Water Color Society shows and, by nineteen, he was elected into the Society. He attended the Chouinard Art Institute and was hired to teach watercolor painting there before he graduated. By the early 1930s, Sheets was exhibiting works in Paris, New York, Pittsburgh, Chicago, Houston, St. Louis, San Antonio, San Francisco, Washington D.C., Baltimore, and many other cities throughout the United States. At home in Los Angeles, he was recognized as the leading figure in and driving force behind the California Style watercolor movement.</p> <p>During World War II, Sheets worked as an artist-correspondent for <i>Life</i> magazine and the United States Army Air Forces in India and Burma. Many of his works from this period document the scenes of famine, war, and death that he witnessed. This experience also affected his postwar art for a number of years. After the 1950s, his style changed again, this time featuring brighter colors and often depicting subjects from his travels around the world.</p> <p>Sheets taught at the Chouinard Art Institute, Otis Art Institute, and Scripps College, among other institutions, and was director of the art exhibition at the Los Angeles County Fair for many years. During the Great Depression, he worked with Edward Bruce to hire artists for the Public</p>  |

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|  | <p>Works of Art Project, and, in 1946, he served as a president of the California Water Color Society. In later years, he worked as an architect, illustrator, muralist, and printmaker, and judged art exhibitions. Beginning in 1952, Sheets designed the buildings and mosaics for dozens of branch offices of Home Savings of America throughout California and coordinated contributions from other artists. Outside of California he was commissioned for artwork at the Detroit Public Library, the Mayo Clinic, the dome of the National Shrine in Washington, D.C., the University of Notre Dame Library, the Hilton Hotel in Honolulu, and Mercantile National Bank in Dallas.</p> <p>In 1953, Sheets was appointed Director of Otis Art Institute (later named Otis College of Art and Design). Under his leadership, the school's academic programs were restructured to offer both BFA and MFA degrees. He also created a ceramics department, and built a ceramics building and gallery, library, and studio wing. By the time Sheets left Otis in 1960, the look and direction of the college had changed dramatically. He passed away in 1989.</p>   |
| <b>Smith, Whitney R. (1911-2002), FAIA</b> |  |
| Born:                                      | Pasadena, CA   |
| Education:                                 | Pasadena Junior College; University of California, Berkley, B.Arch. (1934)   |
| Firms:                                     | Farm Security Administration, San Francisco (1936); Lawrence Test, Architect in Pasadena (1937); Kem Weber and Harwell H. Harris, Designer (1938); Marsh, Smith & Powell, Architects (1939); Joseph Westor Smith, Jones & Contini. Principal, Smith and Williams (1949-1973).  |
|  | <p>Whitney R. Smith was born on January 16, 1911, in Pasadena. He attended the University of Southern California (USC) and graduated in 1934 with his bachelor's degree in architecture. After receiving his degree Smith went on to work as a designer for notable architects in the Los Angeles area: Lawrence Test, Harwell Hamilton Harris, Kem Weber, and William L. Pereira. From 1941 to 1942, Whitney Smith taught at USC. One of Smith's students was Wayne Williams (1919-2007), who started working for Smith in the early 1940s.</p> <p>By 1949, Whitney Smith and Wayne Williams officially became partners. Some of their most notable early projects include Crestwood Hills (1950) and Griffith Park Girl's Camp (1951). During the firm's 24 years, Smith and Williams produced numerous award-winning architectural projects, including private residences, educational buildings, religious buildings, community buildings, recreational facilities, commercial buildings, and parks. The Smith &amp; Williams partnership dissolved in 1973, although both Whitney Smith and Wayne Williams continued to practice.</p> <p>Smith and Williams were published nationally and internationally in <i>Arts + Architecture</i>, <i>Architectural Record</i>, <i>House and Home</i>, <i>Architect and Engineer</i>, <i>Architecture d'aujourd'hui</i>, <i>Bauen und Wohnen</i>, <i>Architecture Française</i>, <i>Architectural Form</i> and <i>Architect and Building News</i>. Their residential and commercial work were both lauded by the critics as exceptional examples of the Mid-Century Modern style.</p> <p>Whitney Smith also served on several civic boards and commissions in Pasadena and in Los Angeles. In 1957, Smith was elevated to Fellowship in the American Institute of Architects.</p> |
| <b>Spaulding, Sumner (1892-1952), FAIA</b> |  |
| Born:                                      | Ionia, MI  |
| Education:                                 | University of Michigan (1911-1913); Massachusetts Institute of Technology, B.Arch. (1916)  |
| Firms:                                     | Draftsman, Myron Hunt, Architect (c. 1921); Principal Sumner Maurice Spaulding, Architect (1923); Partner, Webber, Staunton and Spaulding, Architects (1924-1928); Partner, Spaulding Rex and Deswarte, Architects and Engineers (1940-1953)   |
|  | <p>Sumner Maurice Spaulding was born in 1892 to a farming family. After graduating with a B.Arch. from the Massachusetts Institute of Technology, and serving in World War I, he lived briefly in Detroit. He came to California around 1921 and settled in Los Angeles.</p> <p>After establishing his own practice, he partnered with Walter Webber and William F. Staunton to form Webber, Staunton and Spaulding in 1924. The firm had a wide and varied practice with a</p>  |



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|  | <p>mix of commercial, residential, and institutional work. Spaulding was published mostly for his residential work in period revival styles. His homes can be found in the pages of <i>Architectural Record</i>, <i>California Arts and Architecture</i>, and the <i>Los Angeles Times</i>. He is best known for his design of the Harold Lloyd Residence (1928-9).</p> <p>He was the recipient of numerous awards from the Southern California Chapter of the American Institute of Architects. He was elevated to Fellowship by the national organization in 1939. He died in 1952 at the age of 60.</p>  |
| <b>Vandruff, Jean Valjean</b> (1922-2021)        |   |
| Born:  | Hominy, OK  |
| Education:                                       | University of Southern California   |
| Firms:   | None  |
|  | <p>Jean Valjean Vandruff grew up on a farm in Oklahoma. In 1941, he and his brother came to California to seek employment in the aviation industry. He enrolled in a sheet metal worker's course at Anderson Airplane School in Los Angeles and subsequently found employment at Douglas Aircraft. During World War II, he enlisted in the Army Air Corps. After the War, he enrolled at USC in 1945, initially in electrical engineering, but transferring to the architecture program.</p> <p>After designing and building a home for his brother in Downey, California, Vandruff decided to quit school and start designing and building homes. In 1954, he designed what he called "The Cinderella Home." More than 35,000 people toured the model. Recognizing that there was more money to be made in tract housing than custom-built homes, Vandruff and his brother started Cinderella Homes. The designs were all Ranch style, with long roof overhangs, rounded rafter tails, shake roofs, wide windows with custom shutters. The first tract developed was in Anaheim. They were a huge success.</p> <p>With changes in the lending market, the brothers decided to franchise their copyrighted plans, hardware specifications, color schemes, advertising formats contracts, and the name "Cinderella Homes." It lasted for six years and there were more than 6,000 homes built as far as Houston and Wichita.</p> <p>Jean Valjean Vandruff died at the age of 99 in 2021.</p> |
| <b>Watson, William J.</b> (1915-2004), AIA       |   |
| Born:  | Trenton, NJ   |
| Education:                                       | Princeton, BArch, (1938); B.Arch. Harvard (1940)  |
| Firms:   | Associate Partner, Skidmore, Owings & Merrill (1952-59) in San Francisco; Principal, Rockrise and Watson (1960-68); Principal, Mosher, Drew, Watson & Associates (1968-2004)  |
|  | <p>William Joseph Watson completed his education prior to World War II but found himself in the U.S. Navy Civil Engineering Corp from 1941-1945. He joined the firm in 1968.</p> <p>The La Jolla-based firm was founded in 1948. It was best known for a combination of institutional work, particularly at the university level, and residential commissions. Buildings included San Diego State University Aztec Center (1966-68), University of California, San Diego Faculty Center (1986-88) and Muir College. They also designed the La Jolla Museum of Contemporary Art.</p> <p>The firm was widely published in such magazines as <i>Architectural Record</i>, <i>House Beautiful</i>, <i>House and Home</i>, and <i>Architectural Digest</i>.</p> <p>Watson died of age-related complications in 2004.</p>   |
| <b>Williams, Wayne Richard</b> (1919-2007), FAIA |   |
| Born:  | Los Angeles, CA   |

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| Education:                                | University of Southern California, B.Arch. (1947)  |
| Firms:                                    | Principal, Smith & Williams (1949-1973)  |
|   | <p>Wayne Williams was born in Los Angeles in 1919. He was a student of Whitney Smith at USC during Smith's tenure from 1941-1942. He graduated with his bachelor's degree in architecture from USC in 1947.</p> <p>By 1949, Whitney Smith and Wayne Williams officially became partners. Some of their most notable early projects include Crestwood Hills (1950) and Griffith Park Girl's Camp (1951). During the firm's 24 years, Smith and Williams produced numerous award-winning architectural projects, including private residences, educational buildings, religious buildings, community buildings, recreational facilities, commercial buildings, and parks. The Smith &amp; Williams partnership dissolved in 1973, although both Whitney Smith and Wayne Williams continued to practice.</p> <p>Smith and Williams were published nationally and internationally in <i>Arts + Architecture</i>, <i>Architectural Record</i>, <i>House and Home</i>, <i>Architect and Engineer</i>, <i>Architecture d'aujourd'hui</i>, <i>Bauen und Wohnen</i>, <i>Architecture Française</i>, <i>Architectural Form</i> and <i>Architect and Building News</i>. Their residential and commercial work were both lauded by the critics as exceptional examples of the Mid-Century Modern style.</p> <p>In 1964, Williams was elevated to Fellowship in the American Institute of Architects. He passed away in 2007.</p> |
| <b>Wing, Kenneth S. (1901-1986), FAIA</b> |  |
| Born:                                     | Colorado Springs, CO   |
| Education:                                | University of Southern California, B.Arch. (1925)  |
| Firms:                                    | Senior Draftsman, Meyer & Holler (1925-1929); Senior Deliniator, Lincoln Mortgage (1930); Principal, Kenneth S. Wing, Architect (1930- 1984)   |
|   | <p>Long-Beach based architect Kenneth S. Wing was a prolific architect working mostly in and around the Long Beach Area. He is well known for his Modern school designs, churches, medical and dental offices, and work on offices for oil companies. He also designed a significant number of commercial offices and public buildings. Wing was involved in the construction of the Pomona Civic Center.</p> <p>Wing's work was widely published in the architectural trade magazines including in <i>Architect and Engineer</i>, <i>Arts + Architecture</i>, <i>Architectural Forum</i>, and <i>Architectural Record</i>.</p> <p>Wing was elevated to Fellowship in the AIA in March of 1953 for his achievement in design, his service to the AIA and the public. He died in 1986 at the age of 85.</p>   |
| <b>Wolfe, C. E. (1853-1941), AIA</b>      |  |
| Born:                                     | San Francisco, CA  |
| Education:                                | Unknown  |
| Firms:                                    | Wolfe & Son (1870-c. 1885); Loud and Gerling (c. 1885- unknown); C. E. Wolfe, Architect (c. 1905-1941)   |
|   | <p>Charles Edward Wolfe practiced architecture with his father, James E. Wolfe (1820-1901) in San Francisco in 1870. Together, as Wolfe &amp; Son, they designed many buildings in the Bay Area including Eclectic College in Oakland. Wolfe remained in San Francisco until at least 1882. Sometime in the mid-1890s, he came to Southern California where he was an architect in Los Angeles and in Claremont. He moved to Pomona in 1892.</p> <p>Wolfe designed hundreds of structures in the Pomona Valley and the City of Pomona during the span of some 30 years. The nature of his practice was varied, designing hundreds of residential, commercial, and institutional commissions. His best-known commissions included the Pomona Carnegie Library (c. 1903).</p>  |

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|   | <p>At the turn of the century, Wolfe resided within the City of Pomona, but later moved to Claremont.</p> <p>Wolfe died of unknown causes in 1941.</p>  |
| <b>Watkins, Roy M. (1908-1985),</b>               |   |
| Born:   | Vancouver, British Columbia, Canada   |
| Education:  | Unknown   |
| Firms:  | Orange County Drafting Service (c. 1952-c. 1955); Principal, Roy M. Watkins & Associates (1954)   |
|   | <p>The Vancouver-born Henry Holroyd Mostyn Watkins (a.k.a., Roy M. Watkins) migrated to the United States in 1924. He became a U.S. citizen in 1939. In 1942, he was employed at the Angeles Furniture Manufacturing Co. In the 1940 U.S. Census his employment was listed as a furniture salesman.</p> <p>After World War II, Watkins moved to Newport Beach, California. He eventually went to work for the Orange County Drafting Service of Newport Beach. While at the firm in 1952, he was responsible for the design of a Costa Mesa medical center, a tilt-up concrete office building for Tapmatic Precision Tool Company (1954), the Skate Ranch roller rink in Santa Ana (c. 1955), and for the design of a motel across from Disneyland (1955). In 1955 he was elected to the Architectural Draftsman's Guild of San Diego.</p> <p>Watkins' lone known residential commission was the Pomona Rancho Village, for which he designed more than ten different Ranch style houses.</p>  |
| <b>Wilner, J. Thomas. (1917-1991), NSID; AIBD</b> |   |
| Born:   | Brooklyn, NY  |
| Education:  | Unknown   |
| Firms:  | Unknown   |
|   | <p>Jack Thomas Wilner was born in Brooklyn, NY in 1917. After serving in the Army during World War II, Thomas relocated to Los Angeles.</p> <p>After the War, Wilner formed an association with Larwin Co., one of Southern California's major builders. The first of these projects was Arrow Park, near Azusa, in 1952-53. Another Larwin project, from 1959, was Brentwood Park. All of these subdivisions were Ranch-Style tract homes.</p> <p>Wilner also worked with Signature Homes, Claremont Construction Co., and Griffin Construction. Wilner eventually developed a conglomerate that offered total design services—a one-stop shop for small- and medium-volume builders. Wilner even designed homes for developers in Canada.</p> <p>By 1965, Wilner had participated in the planning, building design, interior design, and sales of more than 30,000 homes in Southern California. That same year he purchased the Crossroads of the World complex in Hollywood, established his offices there, and embarked on a \$250K refurbishment campaign. Wilner billed himself as "the craziest man in the construction industry."</p> <p>Wilner retired from practice in 1962 but returned to work in October of 1965. The business continued on well into the 1970s. Wilner died in 1991.</p> |
| <b>Wright, Henry L. (1904-1999), FAIA</b>         |   |
| Born:   | San Diego, CA   |

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| Education:                              | University of California, Los Angeles (1927-29), University of Southern California (1927-29)   |
| Firms:                                  | Office Boy, Draftsman, Chief Draftsman T. C. Kistner, Architect (1922-1940). Partner, Kistner, Wright & Wright Architects and Engineers (c. 1952-c. 1965); Partner, Wright and Wright (c. 1966-mid-1970s)  |
|   | <p>Henry Lyman Wright was born in San Diego in 1904. He began his architectural training in high school. After studying architecture in college, he worked his way up from office boy to president of the prominent firm of Kistner, Wright &amp; Wright in 1962. In 1940, the firm was known as Kistner, Curtis and Wright and Henry L Wright worked in offices both in San Diego and in Los Angeles.</p> <p>Kistner, Wright &amp; Wright (and Kistner, Curtis and Wright before it) specialized in schools, colleges and other public buildings throughout California and consulted with school districts in New Orleans, Tucson, and Colorado. The firm was responsible for hundreds of projects. Its designs were published nationally and internationally in magazines such as <i>Architectural Record</i>, <i>Arts &amp; Architecture</i>, <i>Architectural Forum</i>, <i>Western Architect and Engineer</i>, <i>Architectural Concrete</i>, <i>Baumeister</i>, and <i>Arquitectura, Mexico</i>. The firm was at the forefront of modern school planning and design—advocating for schools and projects in the Mid-Century Modern style.</p> <p>In 1962 and 1963, Wright rose to prominence as the President of the American Institute of Architects (AIA) at the national level. Previously he served as chairman of the AIA committee on school buildings and first Vice President. Previously, in 1953, Wright was President of the AIA Los Angeles chapter. Wright was named to President Eisenhower's White House Conference on Education in 1958. Wright was elevated to Fellowship in the AIA in 1955. Kistner retired from the firm in 1965, and Wright and Wright continued to practice until the mid-1970s. Wright died in 1999.</p> |
| <b>Wright, William T. (1905-1979)</b>   |  |
| Born:                                   | San Diego, CA  |
| Education:                              | Unknown  |
| Firms:                                  | Structural Engineer/Partner, Kistner, Curtis and Wright; Structural Engineer/Partner, Kistner, Wright & Wright (c. 1952-c. 1965); Structural Engineer/Partner, Wright and Wright (c. 1966-mid-1970s)   |
|   | <p>William Theodore Wright was the younger brother of architect Henry L. Wright. Although the source of his higher education is unknown, William Wright became a structural engineer. He was hired by architect T. C. Kistner to provide engineering services for school construction following the 1933 Long Beach earthquake. By 1940, Wright was living in Los Angeles and presumably working out of the LA office. Wright became a full partner of Kistner, Curtis and Wright in 1941.</p> <p>Kistner, Wright &amp; Wright (and Kistner, Curtis and Wright before it) specialized in schools, colleges and other public buildings throughout California and consulted with school districts in New Orleans, Tucson and Colorado. The firm was responsible for hundreds of projects. Its designs were published nationally and internationally in magazines such as <i>Architectural Record</i>, <i>Arts &amp; Architecture</i>, <i>Architectural Forum</i>, <i>Western Architect and Engineer</i>, <i>Architectural Concrete</i>, <i>Baumeister</i>, and <i>Arquitectura, Mexico</i>. The firm was at the forefront of modern school planning and design—advocating for schools and projects in the Mid-Century Modern style.</p> <p>In 1954, Wright was installed as the president of the Structural Engineers Association of Southern California. In 1953, he was also named to the California State Board of Registration for Civil and Professional Engineers. Kistner retired from the firm in 1965, and Wright and Wright continued to practice until the mid-1970s. He died in 1979.</p>  |
| <b>Yinger, Donald. (1910-2002), AIA</b> |  |
| Born:                                   | Tacoma, WA   |
| Education:                              | Long Beach Junior College; Extension courses at Pomona Jr. College, UCLA, USC  |

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| Firms:                               | Tool Desinger, Douglas Aircraft (1944); Tool Designer, General Electric Co. (1944-45); Chief Draftsman, Okeefe & Merritt Co. (1945-46); Partner, Allied Engineers (1946-47); Associate, Earl Newcomb, C. E. (1947); Associate, Amos W. Randall, Architect (1948-1957); Principal, Don L. Yinger, Architect (1957-60); Partner, King & Yinger (1960-68).  |
|                                      | Donald Leroy Yinger was born in Tacoma, Washington in 1910. Although he did not graduate with a degree in architecture, he built a successful career. His early days were spent in the drafting rooms of private corporations and his later years in architecture. In the late 1950s, Yinger was also associated with Mid-Cities Construction Co., as a designer of small homes. Yinger worked mostly in the Pomona Valley with an emphasis on commercial projects. Towards the end of his life, he moved to San Diego, where he worked for the San Diego County Department of Public Works. He died in 2002 at the age of 92. |
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| <b>Zook, Harold B.</b> (1920- ), AIA |  |
| Born:                                | Chicago, IL  |
| Education:                           | Cornell University, B.Arch. (1941)   |
| Firms:                               | Clark & Frey, Palm Springs (1946-1947); Bissner & Zook (1947-1948); Harold B. Zook (1948)  |
|                                      | Harold B. Zook, AIA, was born in Chicago in 1920, the son of noted Chicago-area architect R. Harold Zook. The younger Zook studied architecture at Cornell University, graduating in 1941, after which he began working at his father's firm. In 1946, Zook moved to Palm Springs, where he worked for Modernist architects John Porter Clark and Albert Frey. In 1947, Zook moved to Pasadena, where he briefly partnered with Harold J. Bissner before starting his own firm in 1948. He worked in Pasadena until 1962, when he moved his office to Corona Del Mar.  |

## APPENDIX B: SELECT TRACT DEVELOPMENTS

The following is an overview of select residential subdivisions that were recorded in Pomona during the pre- and post-war period; this was developed for reference by the project team and is outside of the required scope of services for the project. This information was compiled to provide background information on the residential development of Pomona in order to understand the evolution of neighborhoods in the city and evaluate potential historic districts.

It is not intended to be an exhaustive history of each tract, which is more detailed information than is typically required in a citywide historic context statement. For some tracts little information exists, but any detail about a tract that was uncovered as part of this study is included to aid future researchers. The subdivisions are listed chronologically by the date of construction.

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| <b>NAME</b>                | Navilla Tract   |  |
| <b>DATE</b>                | Subdivided: 1904; Home construction: 1905   |  |
| <b>DEVELOPER</b>           | Crabb & Co.   |  |
| <b>BOUNDARY</b>            | Hot Avenue to the north, Towne Ave to the west, Southern Pacific Railroad to the south, and Paloma Drive to the east.   |  |
| <b>ARCHITECT</b>           | Unknown   |  |
| <b>DEVELOPMENT HISTORY</b> | The Navilla Tract was developed by Crabb & Co in 1904. House erection began on Palm Place in 1905. Lots were sold with the domestic water rights. <sup>458</sup> Building restrictions on the development were installed to prevent the erection of cheap residences and twenty navel orange trees were included on each lot. Street grading, curbing, and sidewalks were to be completed at the expense of the owner. <sup>459</sup> |  |

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<sup>458</sup> "Navilla Tract," *Pomona Progress*, February 27, 1905, 7.

<sup>459</sup> "Navilla Tract," *Pomona Daily Review*, August 21, 1905, 2.

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|----------------------------|---|--|
| <b>NAME</b>                | Alvarado Court Tract  |  |
| <b>DATE</b>                | Subdivided: 1906; Home construction: 1907   |  |
| <b>DEVELOPER</b>           | Mark H. Potter; Pomona Investment Co.   |  |
| <b>BOUNDARY</b>            | Columbia Avenue to the north, N. Park Avenue to the east, Randolph Street to the south, and N. White Avenue to the west.  |  |
| <b>ARCHITECT</b>           | Unknown   |  |
| <b>DEVELOPMENT HISTORY</b> | <p>The Alvarado Court Tract was originally known as the “Loney Tract” before changing its name at the time of platting. The Pomona Investment Company invested over \$3,000 in improvements in the tract, which included the laying of streets, sidewalks, and curbs and the building of stone archways. Lots were listed as having spacious lawns.<sup>460</sup></p> <p>By November of 1906, 11 lots were sold and the plans for six houses were in the development stages. Houses were listed as costing an average of \$3,000.<sup>461</sup></p> |  |

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<sup>460</sup> “Alvarado Court Addition Launched on Tuesday,” *Pomona Progress*, October 31, 1906, 4.

<sup>461</sup> “Subdivision Lots in Demand,” *Pomona Progress*, November 21, 1906, 8.



|                            |  |  |
|----------------------------|--|--|
| <b>NAME</b>                | Kenoak Tract   |  |
| <b>DATE</b>                | Subdivided: 1907; Home construction: 1907  |  |
| <b>DEVELOPER</b>           | Mark H. Potter; Pomona Investment Company  |  |
| <b>BOUNDARY</b>            | Ganesha Park to the north; Kenoak Drive to the east, Orange Grove Avenue to the south; and N. White Avenue to the west.  |  |
| <b>ARCHITECT</b>           | Unknown  |  |
| <b>DEVELOPMENT HISTORY</b> | The Kenoak Tract was marketed as the “Gateway to Ganesha Park,” with improvements completed by 1910. Prices for residences in the Tract were listed as starting at \$650. <sup>462</sup> |  |

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<sup>462</sup> Advertisement, *Pomona Progress*, May 13, 1910, 9.

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| <b>NAME</b>                | Ganesha Park Tract   |  |
| <b>DATE</b>                | Subdivided: 1908; Home construction: 1908  |  |
| <b>DEVELOPER</b>           | Morris H. Wilson; Pacific Electric Land Co.  |  |
| <b>BOUNDARY</b>            | Ganesha Park to the north; N. White Avenue to the east, Holt Avenue to the south; and Hamilton Boulevard to the west.  |  |
| <b>ARCHITECT</b>           | Unknown  |  |
| <b>DEVELOPMENT HISTORY</b> | <p>The Ganesha Park Tract was platted in 1908. The lots in the development ranged in size from 50 to 70 front by 141 to 160 in depth and prices started at \$550. The development has water piped in, cement walkways, and curbs developed by 1908, and offered “full bearing orange trees” on nearly every lot.<sup>463</sup> The development included a 40-foot private right-of-way granted to the Pacific Electric railway on Huntington Drive.<sup>464</sup> One of the first lots in the development was purchased by Anna Grant; located at the intersection of Huntington Boulevard and Williams Street, Mrs. Grant donated the site to the E Bell Club.<sup>465</sup></p> |  |

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<sup>463</sup> Advertisement. *Pomona Daily Review*, May 27, 1908, 6.

<sup>464</sup> “Improvements on Ganesha Park Tract,” *Pomona Daily Review*, June 12, 1908, 1.

<sup>465</sup> “Locals,” *Pomona Daily Review*, May 26, 1908, 8.

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| <b>NAME</b>                | Antonio Heights Tract  |  |
| <b>DATE</b>                | Subdivided: 1909; Home construction: 1909  |  |
| <b>DEVELOPER</b>           | Lee Pitzer, Fred E. Graham, Grant Pitzer, Mark H. Potter, and Pomona Investment Company  |  |
| <b>BOUNDARY</b>            | McKinley Ave to the north; Palomares Street to the east, Alvarado Street to the south; and Gibbs Street to the west.   |  |
| <b>ARCHITECT</b>           | Ellsworth Brothers   |  |
| <b>DEVELOPMENT HISTORY</b> | The Antonio Heights Tract was located west of present-day Lincoln Park and features curving streets. Lots were relatively rectilinear in development. Streets were named after famous United States Presidents: McKinley, Garfield, Lincoln, Jefferson, and Columbia. <sup>466</sup> The roads were paved in gravel and shrubs were planted in Lincoln Park. The Tract had over \$100,000 of substantial improvements in it by September of 1910. <sup>467</sup> |  |

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<sup>466</sup> "Picked Up at Street Corners," *Pomona Progress*, June 29, 1909, 8.

<sup>467</sup> "Antonio Heights Tracts Sales," *Pomona Progress*, September 1, 1910, 7.

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|----------------------------|---|--|
| <b>NAME</b>                | Lincoln Park Tract  |  |
| <b>DATE</b>                | Subdivided: 1910; Home construction: 1910   |  |
| <b>DEVELOPER</b>           | Mark H. Potter; Pomona Investment Company   |  |
| <b>BOUNDARY</b>            | Lincoln Park to the north, Alvarado Street to the south, Towne Avenue to the east, and Palomares Street to the west.  |  |
| <b>ARCHITECT</b>           | Unknown   |  |
| <b>DEVELOPMENT HISTORY</b> | <p>The Lincoln Park Tract was platted in 1910 and included thirty-five acres developed with one hundred lots. The same building restrictions as those enforced on Antonio Heights were enforced on the Lincoln Park Tract. Trees were planted, gravel walks were completed, and lawns were planted within the first year of completion. Other improvements included cement sidewalks and cement curbing.<sup>468</sup> Lincoln Tract was the first tract in Pomona to have paved streets.<sup>469</sup> The tract was named after Lincoln Park, the newest public park at that time. Within two months of the tract opening for sale, approximately a fourth of the lots were sold and six houses were constructed.<sup>470</sup></p> |  |

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<sup>468</sup> "Plat of Lincoln Park Tract," *Pomona Progress*, September 21, 1910, 6.

<sup>469</sup> "New Tract May be Paved," *Pomona Progress*, September 23, 1910, 5; "Improvements on New Subdivision," *Pomona Daily Review*, October 10, 1910, 8.

<sup>470</sup> Advertisement, *Pomona Progress*, December 15, 1910, 6.

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| <b>NAME</b>                | Monte Vista Tract  |  |
| <b>DATE</b>                | Subdivided: 1910; Home construction: 1911  |  |
| <b>DEVELOPER</b>           | Walter A. Lewis and Hutchings & Squires  |  |
| <b>BOUNDARY</b>            | Freemont Street and Holt Avenue  |  |
| <b>ARCHITECT</b>           | Unknown  |  |
| <b>DEVELOPMENT HISTORY</b> | The Monte Vista Tract was platted in 1910 with 410 acres. The tract was advertised as including some of the “very best full bearing orange and lemon groves.” <sup>471</sup> Land was sold at \$225 to \$300 per acre in 5, 10, and 20 acre lots with water. |  |

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<sup>471</sup> Advertisement, *Pomona Progress*, January 5, 1910, 5.

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|----------------------------|---|--|
| <b>NAME</b>                | Ganesha Heights Tract   |  |
| <b>DATE</b>                | Subdivided: 1922-1930; Home construction: 1922 onwards  |  |
| <b>DEVELOPER</b>           | Allen P. Nicholas   |  |
| <b>BOUNDARY</b>            | Walnut Avenue to the north; Hillcrest Drive to the east; Val Vista Street to the south; and City of Pomona boundary to the west.  |  |
| <b>ARCHITECT</b>           | Charles Cheney  |  |
| <b>DEVELOPMENT HISTORY</b> | The Ganesha Heights Tract was owned and developed by Allen P. Nicholas and planned by Charles Cheney. Cheney was a well-known city planner who had assisted on the planning commissions of Portland, Oregon; Berkely; Palos Verdes Estates; and Claremont. Ganesha Heights Tract was comprised of several smaller land developments, notably Tract 7900 and Tract 9687 and was located within the hills near Ganesha Park. Ganesha Heights was envisioned as an “exclusive” subdivision. <sup>472</sup> |  |

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<sup>472</sup> “San Jose Hills to Become Home Tract of Better Class,” *The Bulletin*, January 1, 1927.

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|----------------------------|---|--|
| <b>NAME</b>                | Pomona Homes  |  |
| <b>DATE</b>                | Subdivided: 1946; Home construction: 1947   |  |
| <b>DEVELOPER</b>           | Edwin A. Tomlin, C. T. Stover, W.P. Stover, Otis A. Hudson  |  |
| <b>BOUNDARY</b>            | Northside of Vejar to the north, south side of Phillips Boulevard on the south, west side of Dudley Avenue to east, and east side of Storrs Avenue to the west.   |  |
| <b>ARCHITECT</b>           | Hugh Gibbs, FAIA  |  |
| <b>DEVELOPMENT HISTORY</b> | <p>One of the largest early tract developments in the greater Los Angeles area and the largest early postwar tract development in Pomona. Developers used mass construction techniques often associated with Kaiser home production including outdoor warehouses of lumber, prefabrication of window and door elements, and plumbing fixture assembly to speed construction/completion of homes. A concrete plant was established on site to pour foundations efficiently. Pomona Homes were developed using FHA guidelines and community-planning ideas such as curved streets. Twenty-two different styles were constructed on four different concrete pad configurations and painted in 64 different color schemes.<sup>473</sup> Streets were named after early Pomona pioneers: McComas, Buffington, Fleming, Vejar, etc.<sup>474</sup> By January of 1947, there were 490 homes for sale at Pomona Homes.</p> |  |

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<sup>473</sup> "90 Units Started in Pomona Homes Housing Project," *Pomona Progress Bulletin*, November 8, 1946, 1.

<sup>474</sup> "90 Units Started in Pomona Homes Housing Project," *Pomona Progress Bulletin*, November 8, 1946, 1.



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|----------------------------|---|--|
| <b>NAME</b>                | Towne House   |  |
| <b>DATE</b>                | Subdivided: TR 13124 (1946); Home construction: 1947  |  |
| <b>DEVELOPER</b>           | Roger Titus Smith, Rufus Rountree, et. al. <sup>475</sup>   |  |
| <b>BOUNDARY</b>            | Philadelphia Street to the north, Olive Street to the south, the west side of San Antonio Street to the east and the east side of Towne Avenue to the west.   |  |
| <b>ARCHITECT</b>           | Unknown   |  |
| <b>DEVELOPMENT HISTORY</b> | <p>This 170-parcel, square-shaped tract was composed of Minimal Traditional-style homes were exclusively for veterans. The precise number of floor plans and elevations is currently unknown.</p> <p>The Towne House development is also credited with using “assembly line” construction methods to speed construction. The contracting firm was Curlett and Harwood with a crew of 120 men and 40 other tradesmen. All the walls and partitions were built in the project yard and trucked to each house site for assembly.</p> |  |

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<sup>475</sup> Although Jack G. Booth is not listed on the tract map, some newspaper accounts document that Booth Brothers was also an early investor in this development.

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| <b>NAME</b>                | Homes of Tomorrow   |
| <b>DATE</b>                | Subdivided: TR 14127 (1946); Home construction: 1947  |
| <b>DEVELOPER</b>           | Jack G. Booth, Booth Brothers and Pomona Homes, Inc.  |
| <b>BOUNDARY</b>            | Philadelphia Street to the north, Olive Street to the south, the west side of Reservoir Street to the east and the east side of San Antonio Avenue to the west.   |
| <b>ARCHITECT</b>           | Unknown   |
| <b>DEVELOPMENT HISTORY</b> | <p>This 187-parcel, square-shaped tract reserved a large parcel at the northeast corner of the development for commercial use. These two- and three-bedroom homes were priced under \$10,000. A variety of floor plans and elevations were available, although the exact number of each is not currently known. These small, Minimal Traditional-style homes were available in such variations as “The Cape Cod,” “The Californian.” And “The Colonial.” Lots ranged from 59 to 65 feet in width and 110 to 95 feet in depth. The tract, on the former H. W. Hall Walnut Ranch, retained many of the mature walnut trees as landscaping features.<sup>476</sup> The model house was located at the corner of Philadelphia and Marquette Streets.</p> <p>Clifford Sheets, the brother of architect/artist Millard Sheets is also credited with an interest in the development and sale of Homes of Tomorrow.<sup>477</sup></p> |

<sup>476</sup> “New Tract Gets Permits for 185 Homes,” *Pomona Progress Bulletin*, November 20, 1946, 9.

<sup>477</sup> “State Inheritance Tax Appraiser Begins Official Duties Here,” *Pomona Progress Bulletin*, March 24, 1949, 13.

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|----------------------------|---|
| <b>NAME</b>                | Westmont Homes  |
| <b>DATE</b>                | Subdivided: Seven phases 1947-1952; Home construction: 1947-1953  |
| <b>DEVELOPER</b>           | Edwin A. Tomlin, C. T. Stover, W.P. Stover, Otis A. Hudson  |
| <b>BOUNDARY</b>            | Southside of Mission Boulevard to the north, to the south side of Wright Street to the south, to the west side of Storrs Avenue to the east and the west side of South View Avenue/Brea Canyon Road to west.  |
| <b>ARCHITECT</b>           | Arthur Lawrence Miller  |
| <b>DEVELOPMENT HISTORY</b> | <p>Another large tract development by the developers of Pomona Homes. Planning of this donut-shaped subdivision included a school, church, park, and shopping center. Westmont was the first Mid-Century Modern style tract developments in Pomona and one of the first in the Los Angeles area.<sup>478</sup> The initial price point of \$8,500 and the availability of FHA financing made the achievement even more significant.</p> <p>By 1949, 550 three-bedroom homes were built within the former walnut grove.<sup>479</sup> Westmont Homes were featured in <i>Life</i> magazine in 1954.</p> <p>The project was also featured in <i>Arts + Architecture</i> magazine as an exemplar of tract home design—specifically calling out the superior plan design and siting on exceptionally narrow lots as “Much better than on the conventional tract plan layout of lots 10 to 15 feet wider.”<sup>480</sup> The tract was designed with three plans with three elevation variations each.</p> <p>The architect used carports, storage units and fences to create a unique architectural cadence not found in most tract home construction. This avoided the costly usual practice of varying the rooflines of the models.</p> <p>Placement of the houses on the lots also utilized a unique pairing and angling of three of the plans to create a varied cadence at the streetscape.</p> <p>The Mid-Century Modern style design of the houses features clerestory windows in the gabled roof for views of surrounding hills, a wall of glass to the patio and an open plan.</p> <p>Moreover, the subdivision was an early example of total design, including the planning and execution of a community center, school and commercial/retail stores.</p> |

<sup>478</sup> Edith McCall Head, “Contemporary Gets Down to Business,” *Los Angeles Times*, July 15, 1951, F4.

<sup>479</sup> “Ground is Broken for Westmont Area Shopping Center,” *Los Angeles Times*, May 22, 1949, E9.

<sup>480</sup> “New Tract Houses,” *Art + Architecture*, May 1950, 33.

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|----------------------------|---|
| <b>NAME</b>                | Kellogg Park  |
| <b>DATE</b>                | Subdivided: Units #1 and #2, TR 17801 in 1952; Home construction: 1952<br>Subdivided: Units #3 and #4, TR 17802 in 1952; Home construction: 1953  |
| <b>DEVELOPER</b>           | Units #1 and #2: Liberty Building Co./ Samuel Firks and Norman Feintech<br>Units #3 and #4: George Estates/Reseda Homes, Inc./ George and Robert Alexander  |
| <b>BOUNDARY</b>            | Units #1 and #2: The north side of Kellogg Park Drive to the north, the south side of Laurel Avenue to the south, the east side of Gleneage Avenue to the east, and the 71 Freeway to the west.<br><br>Units #3 and #4: the south side of Campus Drive to the north, the north side of Valley Boulevard to the south, the west side of Ridgeway St. to the east, and the west side of Emipen St. to the west  |
| <b>ARCHITECT</b>           | Unknown   |
| <b>DEVELOPMENT HISTORY</b> | <p>In a rare case of a development where two different developers constructed consecutive units, the 235 homes of Units #1 and #2 were developed by the Liberty Building Co. These consisted of 25 different elevations, including ranch houses and more contemporary models. Ranch details included rustic window shutters, cupolas, dovecotes and redwood siding. Kellogg Park Units #1 and #2 consisted of three-bedroom, two-bath homes (or two bedroom and a den) priced at \$14,950, nestled among mature walnut trees. The homes drew heavily on buyers working at Convair, including executives, engineers, and technicians.<sup>481</sup> The development was aggressively marketed as “a \$100,000,000 City of Tomorrow.”<sup>482</sup> By February 1953, 60 families had moved into the neighborhood.<sup>483</sup> It appears that sales were sluggish, however, as Unit #2 opened to lower prices and more favorable terms.</p> <p>Firks and the Alexanders were development partners in some later Palm Springs developments, however, the nature of their relationship at this time is unclear. Although it is not known why the Alexanders more directly took over the development of Units #3 and #4 of Kellogg Park, their homes sold for significantly less than the Liberty Building Company homes. They were simple, Minimal Traditional-style homes with one or two ranch or modern details. Unit #4 for example, sold for \$10, 850 (almost \$3,000 less). The Kellogg Park homes appear to have been annexed into the City of Pomona c. 1953. The Alexanders subdivided 224 parcels in the tract of approximately the same lot size as Units #1 and #2, however, it would appear that their design and construction costs made the financials behind the homes more cost efficient.</p> |

<sup>481</sup> “Large Pomona Project is Being Opened Today,” *Los Angeles Times*, October 19, 1952, F4.

<sup>482</sup> “Brisk Sale of Homes Stated,” *Los Angeles Times*, January 11, 1953, F4.

<sup>483</sup> “Families Occupy New Dwellings in New Home Community,” *Los Angeles Times*, February 1, 1953, E6.

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|----------------------------|---|--|
| <b>NAME</b>                | Pomona Rancho Village   |  |
| <b>DATE</b>                | Subdivided: TR 15753 and TR 17926 (1951 and 1952); Home construction: 1952-53   |  |
| <b>DEVELOPER</b>           | Booth Brothers/ Jack G. Booth et. al./H. Frank Nelson Co.   |  |
| <b>BOUNDARY</b>            | The south side of American Avenue to the north, to the north side of San Bernardino Avenue to the south, to College Avenue on the east and Indian Hill Avenue (formerly Alexander Avenue) to the west with the northwest portion of this square exempted.                       |  |
| <b>ARCHITECT</b>           | Roy M. Watkins  |  |
| <b>DEVELOPMENT HISTORY</b> | This L-shaped tract in northeast Pomona consisted of approximately 96 three-bedroom houses. The Frank L. Nelson Co. was responsible for construction. Architect Roy M. Watkins provided a dozen different floor plans with a variety of exterior treatments in the Ranch style. |  |

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| <b>NAME</b>                | Hacienda Gardens (#1)   |  |
| <b>DATE</b>                | Subdivided: TR 17446 and TR 17582 (1952 and 1953); Home construction: 1952-55   |  |
| <b>DEVELOPER</b>           | Covina Park Homes Corporation/ Jack G. Booth et. al. Evald C. Moller is the builder.  |  |
| <b>BOUNDARY</b>            | San Bernardino Avenue on the north, the south side of McKinley Avenue to the south, Mills Avenue to the east and Hoover Avenue at Indian Hill Boulevard on the west.  |  |
| <b>ARCHITECT</b>           | Harold B. Zook, AIA   |  |
| <b>DEVELOPMENT HISTORY</b> | <p>This irregularly shaped, L-shaped tract of approximately 160 Minimal Traditional-style three-bedroom or two-bedroom + den homes in north-eastern Pomona. The subdivision was planned with curved streets and a variety of setbacks to avoid monotony. Hacienda Gardens had 15 different exterior elevations. Advertised styles included Early American, Provincial, Modern, and Ranch-styled detailing. Initially, priced for Veterans at approximately \$13,000, non-vets paid \$14,500. By October 1952, they had lowered the price to under \$10,000.</p> <p>Developer Jack W. Booth would go onto subdivide another tract in Pomona also called Hacienda Gardens. Booth's Pomona residency dates back to the 1930s, and it appears he turned to real estate sales in the late 1930s during the expansion of San Clemente. By the 1970s, he owned Booth Brothers Investment Co. in Pomona. Booth appears to have been active in all types of real estate investments over the years including, commercial properties.</p> |  |

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| <b>NAME</b>                | Prudential Homes   |  |
| <b>DATE</b>                | TR 17919 Subdivided: 1952; Home construction: 1952-54  |  |
| <b>DEVELOPER</b>           | Henry L. Scholer and Equitable Homes   |  |
| <b>BOUNDARY</b>            | North side of Mulberry Drive to the north, south side of Barry Drive to the south, east side of Sumner Drive to the east and the west side of Melbourne Avenue to the west.  |  |
| <b>ARCHITECT</b>           | Unknown; However, Scholer worked with Smith and Williams for Prudential Homes tract in Anaheim in 1955.  |  |
| <b>DEVELOPMENT HISTORY</b> | A tract of 68 two- and three-bedroom two-bath homes with an optional pool (an unusual amenity for tract housing). The two-bedroom model home, the Pomona, was priced at \$9950. <sup>484</sup> Styles appear to have included both ranch and some contemporary modern designs. |  |

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<sup>484</sup> "Project Offers Swimming Pools," *Los Angeles Times*, June 8, 1952, F8.



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| <b>NAME</b>                | Palmgrove Park   |  |
| <b>DATE</b>                | Subdivided: TR 17877 (1953); Home construction: 1953-54  |  |
| <b>DEVELOPER</b>           | Bershon Construction Co./Nate Bershon and David Bershon, et. al.   |  |
| <b>BOUNDARY</b>            | The south side of Terryview Avenue on the north, the north side of San Bernardino Avenue to the south, the east side of Palmgrove Avenue to the east and the west side of Claremont Place to the west.   |  |
| <b>ARCHITECT</b>           | Unknown  |  |
| <b>DEVELOPMENT HISTORY</b> | The 186 parcel-tract featured three-bedroom or two-bedroom and den models. By April of 1953, 34 homes were completed. <sup>485</sup> Available materials suggest that the homes were designed in the Minimal Traditional Style. Detailing included wood siding, shake cladding, and modern wood lattice. |  |

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<sup>485</sup> "Palmgrove Park Opening Extended Thru Week End," *Pomona Progress Bulletin*, April 10, 1953, 11.

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|----------------------------|--|--|
| <b>NAME</b>                | Cary Lane Homes  |  |
| <b>DATE</b>                | TR 18444 Subdivided: 1952; Home construction: 1953   |  |
| <b>DEVELOPER</b>           | Allan-Williams Corporation   |  |
| <b>BOUNDARY</b>            | Arrow Highway to the north, La Verne Avenue to the south, Garey Avenue to the east, and Mariposa Street to the west.   |  |
| <b>ARCHITECT</b>           | Unknown  |  |
| <b>DEVELOPMENT HISTORY</b> | An irregularly shaped tract of 46 parcels in North Pomona, it offered three different floor plans. Two- and three-bedroom options with two baths sold for \$14,500. The properties were dotted with orange trees from the original grove the development replaced. |  |

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| <b>NAME</b>                | President Manor   |  |
| <b>DATE</b>                | TR 18069 Subdivided: 1952; Home construction: 1953  |  |
| <b>DEVELOPER</b>           | Braemar Homes of Pomona   |  |
| <b>BOUNDARY</b>            | From the south side of Lincoln Avenue to the north to the south side of Jefferson Avenue to the south, From Washington Avenue to the east, and the east side of San Antonio Avenue to the west. |  |
| <b>ARCHITECT</b>           | Unknown   |  |
| <b>DEVELOPMENT HISTORY</b> | An L-shaped tract, President Manor included 44 three-bedroom houses. More centrally located than some of the other postwar tracts, President Manor advertised its close-in location.            |  |

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| <b>NAME</b>                | Pomona Estates   |  |
| <b>DATE</b>                | Subdivided: TR 19874, 19550, and 19551 in 1954; Home construction: 1954-55   |  |
| <b>DEVELOPER</b>           | Weber-Burns  |  |
| <b>BOUNDARY</b>            | Southside of Valley Boulevard to the north, the railroad tracks to the south the east side of Celia Street to the east, and the cul-de-sac on Barjud Avenue to the west.   |  |
| <b>ARCHITECT</b>           | Unknown  |  |
| <b>DEVELOPMENT HISTORY</b> | A large and early subdivision by Weber-Burns in Pomona, Pomona Estates exemplified postwar development in West Pomona. Newspaper accounts suggest some 298 permits were issued, but a review of tract maps suggests the parcel count was 265 across three tracts. <sup>486</sup> Regardless, it was one of the larger postwar developments. <sup>487</sup> |  |

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<sup>486</sup> “CC Directors Proud of 1954 Building Mark,” *Pomona Progress Bulletin*, January 19, 1955, 28.

<sup>487</sup> Additional research required to determine the styles of these homes.

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| <b>NAME</b>                | Parkview Pomona  |  |
| <b>DATE</b>                | Subdivided: TR 17588 and 17924 in 1954; Home construction: 1954-55   |  |
| <b>DEVELOPER</b>           | Biltmore Homes (S. Mark Taper), Chester Hugo Holt, et. al.   |  |
| <b>BOUNDARY</b>            | North side of Del Norte to the north, south side of La Verne Avenue to the south, west side of Mountain Avenue to the east, and east side of San Antonio Avenue to the west  |  |
| <b>ARCHITECT</b>           | Unknown  |  |
| <b>DEVELOPMENT HISTORY</b> | <p>Parkview Pomona is a subdivision located just north of Interstate 10, in north Pomona. They were built by large, Los Angeles based developer Biltmore Homes, Inc., developers of over \$300 million in subdivisions in Southern California. Founded by Polish-born S. Mark Taper (1902-1994), Taper is credited with developing some 35,000 homes in Southern California during the postwar period. The 336 Parkview Pomona homes featured seven floor plans and 18 different elevations in what ads touted as “Pacific Rustic” and “Western Contemporary” designs.<sup>488</sup> Each home was three- or four-bedrooms with two baths. Priced from \$12,595 to \$13,905, generous no down payment terms were extended to veterans. The developer also offered a purchase payment plan for key appliances (washer, dryer, refrigerator, and freezer). By July of 1955, half of the homes had been sold.</p> |  |

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<sup>488</sup> Display Ad 114, *Los Angeles Times*, June 5, 1955, F11.

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|----------------------------|--|
| <b>NAME</b>                | Valwood Estates  |
| <b>DATE</b>                | Subdivided: TR 17971, TR 20272, and TR 20273 (1954-1955) Home construction: 1954-1956  |
| <b>DEVELOPER</b>           | Weber/Burns  |
| <b>BOUNDARY</b>            | North side of Farrington Avenue to the north, the south side of Canterbury Avenue to the south, the east side of Cromwell Street to the east, and the west side of Cornelia Avenue to the west.  |
| <b>ARCHITECT</b>           | Palmer & Krisel  |
| <b>DEVELOPMENT HISTORY</b> | A project by Los Angeles-based developers Arthur B. Weber and Lee S. Burns, this tract of 411 homes, plans for 700 were never realized. Valwood Estates were four-bedroom, two-bath homes. Homes had four different plans and 16 different elevations—all Minimal traditional style differentiated by a few ranch/modern details such as clerestory windows and clerestory windows in gabled roofs. Prices started at \$11,350. <sup>489</sup> The terms on these homes were remarkable, no money down, with monthly payments as low as \$59 for veterans. Mature walnut trees from the original groves also provided a welcome touch of shade and landscaping. <sup>490</sup> Also known as Blue Ribbon Homes, the homes featured open-beam ceilings and walls of glass. The title “Blue Ribbon Homes” was meant to evoke the builders 30 years of building experience in Southern California. By October of 1954, 50 families had moved in. <sup>491</sup> Newspaper accounts show that the majority of were on contemporary ranch- style. |

<sup>489</sup> “Valwood Estates to Show Homes,” *Pomona Progress Bulletin*, July 9, 1954, 24.

<sup>490</sup> The trees still exist along Cromwell Street.

<sup>491</sup> “Sales Reported Brisk at New Home Project,” *Los Angeles Times*, October 31, 1954, E2.

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|----------------------------|---|--|
| <b>NAME</b>                | Mayfair Homes   |  |
| <b>DATE</b>                | Subdivided: TR 19465 and 20653 (1954 and 1955); Home construction: 1954-55  |  |
| <b>DEVELOPER</b>           | Mayfair Homes Construction Co./Paul J. Wiener and Wade J. Howells   |  |
| <b>BOUNDARY</b>            | South side of E. Grove St. to the north, the south side of Edwin Avenue to the south, the west side of Woodbend Drive to the east, and the east side of Hollander St. to the west.  |  |
| <b>ARCHITECT</b>           | Edward H. Fickett, FAIA   |  |
| <b>DEVELOPMENT HISTORY</b> | This north Pomona tract of 77 parcels consisted of three-bedroom, two-bath homes in the Ranch style. The houses were approximately 1,100 square feet. Three model houses were created, furnished by Pomona-based House of Modern design. Mayfair Homes featured four different elevations and were priced at \$10,150. <sup>492</sup> |  |

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<sup>492</sup> Additional information to come from Fickett archive.



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| <b>NAME</b>                | Untitled Tract  |  |
| <b>DATE</b>                | Subdivided: TR 20375 (1954); Home construction: 1955-56   |  |
| <b>DEVELOPER</b>           | A. Elizabeth Hoops  |  |
| <b>BOUNDARY</b>            | This small subdivision consisted of eight parcels on the west side of Palomares Street, just south of Alcott Avenue and north of Franklin Avenue, east of Towne Avenue.   |  |
| <b>ARCHITECT</b>           | Edward H. Fickett, FAIA   |  |
| <b>DEVELOPMENT HISTORY</b> | <p>From materials located in the Edward H. Fickett archive at USC, it appears that Fickett was asked to plot the placement of eight speculative homes on these parcels, possibly using the designs from Mayfair Homes, one of each of the four models and their reverses.</p> <p>The client for this project was A. Elizabeth Hoops (1882-1968), the daughter of prominent Pomona pioneer and rancher Peter Hoops, who came to Pomona in 1859. In addition to being a fruit rancher, Peter Hoops invested in Pomona business property and at one point, owned more property on Second Street than any other person.</p> <p>When Peter Hoops died in 1915, his daughters took over operation of the ranch. In her latter years, Elizabeth elected to subdivide the small strip of land and cash in on the postwar building boom in Pomona.</p> |  |

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|----------------------------|---|
| <b>NAME</b>                | May Homes   |
| <b>DATE</b>                | Subdivided: partial of TR 16305 and 12818 (1954 and 1955); Home construction: 1955-56   |
| <b>DEVELOPER</b>           | Marshall Tilden   |
| <b>BOUNDARY</b>            | Wright Street in Westmont Estates. The Cliff May designs dominate the north side of Wright Street west of Westmont Avenue, are a few on the south side of Wright Street west of Westmont Avenue and dominate the south side of Wright Street west of Westmont Avenue all the way to Storrs Place.   |
| <b>ARCHITECT</b>           | Cliff May and Chris Choate  |
| <b>DEVELOPMENT HISTORY</b> | <p>The irregularly shaped grouping of Cliff May Homes in Westmont Estates are unusual in that they are at the edge of another tract development. Builder Marshall Tilden elected to build some of these homes within the existing Westmont development. Phil Hunter and Joe Green were simultaneously developing a tract of Cliff May Homes in Montclair. The model home for Tilden's cluster was located at the end of Westmont Avenue at Wright Street. The homes include Ranch-style board-and-batten clad front facades.<sup>493</sup></p> <p>The pre-fabricated homes from Ranch House Supply Corporation developed by Cliff May and Chris Choate as partners, were one of the few architect-owned prefab businesses that was successful. The key was mass production founded on prefab panels and a post-and-beam construction system. By 1954, it was demonstrated that the houses could be erected by two carpenters and two laborers in one day.<sup>494</sup> The houses featured livable plans, wooden siding, better than average hardware, and a California indoor-outdoor feel. Designed in the Ranch-style May specialized in, these homes were designed to bring elements of May's custom designs to the masses. These two- and three-bedroom homes featured two baths, a fireplace and a large two-car garage.</p> <p>The Cliff May Homes were also marketed as "Magazine Cover Homes" due to their widespread publicity in national magazines including <i>Sunset</i>, <i>House Beautiful</i>, <i>House &amp; Garden</i>, <i>Pageant</i> and <i>Living</i>. The houses won two national merit awards for their outstanding designs and a <i>House &amp; Garden</i> magazine color award for the Western U.S. Cliff May Homes were built in hundreds of locations throughout the country. It is estimated that between 18,000 and 20,000 Cliff May Homes were built.<sup>495</sup> The heyday of the company was between 1952 and 1955, when the demand for housing began to wane.</p> |

<sup>493</sup> Additional information will be included after a trip to the Cliff May archive.

<sup>494</sup> Katie Papineau, "The Carefree Californian: Cliff May Homes 1952-1958," in *Carefree California: Cliff May and the Romance of the Ranch House* (NY: Rizzoli International Publications, 2012), 187.

<sup>495</sup> *Ibid.*, 190.

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|----------------------------|--|--|
| <b>NAME</b>                | Crown Homes  |  |
| <b>DATE</b>                | TR 210201 Subdivided: 1955; Home construction: 1956  |  |
| <b>DEVELOPER</b>           | Curtis Mc Fadden/ Campus Village Builders  |  |
| <b>BOUNDARY</b>            | South side of Campus Drive to north, north side of Valley Boulevard to the south, east side of Medina Street to the east, and west side of Albona Place to the west.   |  |
| <b>ARCHITECT</b>           | Unknown  |  |
| <b>DEVELOPMENT HISTORY</b> | A tract of 103 homes, although newspaper accounts suggest plans for a much larger development. Crown Pomona homes were marketed as two-, three- or four-bedroom homes with the option to convert the fourth bedroom into a dining room or den. The largest of the homes was 1,555 square feet. Newspaper photos of Crown Pomona renderings suggest they were designed in a pared-back, contemporary Ranch style. |  |

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|----------------------------|---|--|
| <b>NAME</b>                | West Pomona Manors  |  |
| <b>DATE</b>                | Subdivided: TR 18538 1955; Home construction: 1956-57   |  |
| <b>DEVELOPER</b>           | Pomona Manors/Jasmine Gee and Roy Chan; Gee Builders  |  |
| <b>BOUNDARY</b>            | The north side of Milford St. to the north, the north side of W. Lexington Avenue to the south, the east side of Morrison Street to the east and the west side of Hamilton Boulevard to the west.   |  |
| <b>ARCHITECT</b>           | J. Thomas Wilner  |  |
| <b>DEVELOPMENT HISTORY</b> | Homes in the L-shaped 137-parcel tract in south Pomona were constructed by Gee Builders. The three-bedroom and a den, two bath two-car garage homes were available in a variety of contemporary, conventional and traditional styles. They ranged in price from \$13,150 to \$14,600 with generous no money down terms to veterans. <sup>496</sup> Roy Chan is a rare example of a Chinese American postwar residential developer. Chan was an employee of Gee Builders, Inc. Land Subdividers and Developers. Other developments by Gee Builders included the Plans Park subdivision in Bakersfield, which had a large Chinese American community. Chan and Jasmine Gee appear to have been related by marriage. |  |

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<sup>496</sup> Display Ad, *Pomona Progress Bulletin*, June 16, 1956, 22.

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|----------------------------|---|--|
| <b>NAME</b>                | Northgrove Homes  |  |
| <b>DATE</b>                | Subdivided: TR 21559, and 24760 (1956 and 1959); Home construction: 1956-61   |  |
| <b>DEVELOPER</b>           | Palmgrove Park Co./Nate Bershon and David Bershon   |  |
| <b>BOUNDARY</b>            | The north side of Highgate Avenue to the north, the north side of Bonita Avenue to the south, the east side of Sumner Avenue to the east, and the west side of Melbourne Avenue to the west.  |  |
| <b>ARCHITECT</b>           | Harold Levitoff, AIA  |  |
| <b>DEVELOPMENT HISTORY</b> | This north Pomona development of approximately 100 homes featured, three- or four-bedroom plans with generous terms/low down payments for veterans. Northgrove homes appear to have been simple Ranch-style homes. They included contemporary and traditional ranch styles and featured board and batten siding, stucco cladding and a few with modern detailing. Northgrove Homes were also "Live Better Electrically, Medallion Homes." Northgate Homes were featured in the <i>Los Angeles Times Home Magazine</i> . |  |

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|----------------------------|--|
| <b>NAME</b>                | Cinderella Homes   |
| <b>DATE</b>                | Subdivided: TR 22868 (1956); Home construction: 1956   |
| <b>DEVELOPER</b>           | Pomona Cinderella, Inc. /Olin & Lewis  |
| <b>BOUNDARY</b>            | The north side of Freda Avenue to the north, to the north side of Royal Coach Avenue to the south. The east side of Cinderella Way to the east, and the west side of Ravenswood Avenue to the west.  |
| <b>ARCHITECT</b>           | Jean Vanjean Vandruff  |
| <b>DEVELOPMENT HISTORY</b> | <p>This small tract of 73 homes was part of the Southern California-wide development of Cinderella Homes. Located in north Pomona, the storybook Ranch-style homes associated with the Cinderella product line were typically more elaborate and architecturally articulated than regular Ranch style homes featuring such details as diamond-paned windows and exterior brick planters. Cinderella Homes were also constructed in Anaheim, Downey, Canoga Park and Claremont. Lots for Cinderella homes were typically wider than the standard 60' frontage of other developments. Pomona Cinderella was priced from \$16,350 with low down payment for veterans.</p> <p>Cinderella Homes was originally started by Jean Valjean Vandruff (1920-2021), an architect. After the development of the Anaheim tract, Vandruff started a franchise program licensing other builders to use their copyrighted plans, specifications, lumber lists, hardware lists, color schemes, advertising formats, contract forms, and the name, "Cinderella Homes." Altogether, there were over 6,000 Cinderella Homes built from those plans as far away as Houston, Texas and Wichita, Kansas.<sup>497</sup></p> |

<sup>497</sup> Jean Valjean Vandruff autobiography. <http://www.vandruff.com/jean/autobiography.html> (accessed March 10, 2022).

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|----------------------------|--|--|
| <b>NAME</b>                | Linda Lee Homes  |  |
| <b>DATE</b>                | Subdivided: TR 22678 (1956); Home construction: 1956-57  |  |
| <b>DEVELOPER</b>           | D & E Corporation; Linda Lee Development Co./ Ruben Specktor, Thomas Evans et. al.   |  |
| <b>BOUNDARY</b>            | From the north side of Silverdale Drive to the north, to the north side of Grove Street on the south, to the west side of Mural Street to the east and the west side of Merryfield Avenue to the west. <sup>498</sup>  |  |
| <b>ARCHITECT</b>           | William M. Bray, AIA   |  |
| <b>DEVELOPMENT HISTORY</b> | Linda Lee Homes were a 142-parcel development outside the city of Pomona. The city limits line now bifurcates this tract. The three- and four-bedroom homes were priced from \$17125 to \$18, 400 and marketed as “executive homes.” The architect William Bray designed four floor plans and 20 different elevations. |  |

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<sup>498</sup> These boundaries will be double checked against GIS maps when available.



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|----------------------------|--|--|
| <b>NAME</b>                | College Grove Ranchos  |  |
| <b>DATE</b>                | Subdivided: TR 20848 (1955); Home construction: 1956-58  |  |
| <b>DEVELOPER</b>           | Cherry-Hadley/ Ray K. Cherry and John Hadley, et. al.  |  |
| <b>BOUNDARY</b>            | On the north, by the south side of Arrow Highway, to the south by the north side of Hyde Avenue, to the east by Mountain Avenue, and to the west by San Antonio Avenue and the east side of Merrywood Street.  |  |
| <b>ARCHITECT</b>           | Roland Logan Russell, AIA  |  |
| <b>DEVELOPMENT HISTORY</b> | College Grove Estates is a 369-parcel tract located in North Pomona. The three-bedroom Ranch-style homes were priced from \$10,750 with generous no money down terms for GIs. College Grove Estates was one of the large developments promoted collectively by developers in the Los Angeles newspapers. In February 1957, this promotional effort resulted in 38,000 people visiting the Pomona homes in a single week. <sup>499</sup> Newspaper images reveal that some of architect Russell's designs for the homes featured Ranch-style barn detailing, redwood trim, shutters, window boxes, etc. Four basic floor plans were offered. The style was described by the <i>Los Angeles Times</i> as "California Farmhouse." |  |

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<sup>499</sup> "Thousands View New Pomona Dwellings," *Los Angeles Times*, February 3, 1957, F10.

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|----------------------------|---|--|
| <b>NAME</b>                | Garey Gardens   |  |
| <b>DATE</b>                | Subdivided: TR 23408 (1956); Home construction: 1957-60   |  |
| <b>DEVELOPER</b>           | Garey Gardens/ Hadley-Cherry; Ray R. Cherry and Max B. Elliot   |  |
| <b>BOUNDARY</b>            | From the north side of Chadwick Court and Curtis Court to the north, to the north side of County Road to the south, from the east side of Virginia Avenue to the east to the west side of Tampa Street to the west (partial).   |  |
| <b>ARCHITECT</b>           | Roland L. Russell, AIA  |  |
| <b>DEVELOPMENT HISTORY</b> | A square-shaped tract in south Pomona, the 72-parcel Garey Gardens is filled with large family-style Ranch-style houses of three-bedrooms and baths. Four basic floor plans and 12 exterior stylings offered decorative details such as decorative redwood siding, window boxes, ornamental shutters and covered porches. Some models came with a separate den and living room, or a single enlarged living room that ran the width of the house. Homes were priced from \$10, 500. College Grove Ranchos and Garey Gardens were often marketed together. |  |

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|----------------------------|--|--|
| <b>NAME</b>                | Cinderella Royalty Homes   |  |
| <b>DATE</b>                | Subdivided: TR 25617 (1960); Home construction: 1960-61  |  |
| <b>DEVELOPER</b>           | Cinderella Land Co./Olin Construction Co.; Robert A. Olin and John M. Watkins  |  |
| <b>BOUNDARY</b>            | From the south side of La Verne Avenue to the north, to the North side of Vinton Avenue to the south, to the east side of Royalty Drive to the east and the east side of Orange Grove Avenue to the west.  |  |
| <b>ARCHITECT</b>           | Likely Jean Vanjean Vandruff, as he was licensing all Cinderella Home designs.   |  |
| <b>DEVELOPMENT HISTORY</b> | A square-shaped tract in north Pomona, the 65-parcel Cinderella Royalty Homes. The new larger plans from the previous Cinderella Homes offered three bigger bedrooms, an oversize family room, and some had two-car garages that opened onto paved alleys. Some designs for the storybook-style Ranch houses featured diamond paned windows, brick planters and window boxes. Prices ranged from \$21,450 to \$22,500. See Cinderella Homes above for more information on the company. |  |

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|----------------------------|---|--|
| <b>NAME</b>                | Hacienda Gardens (#2)   |  |
| <b>DATE</b>                | Subdivided: TR 17600, 17999, 21449, 22369, and 25609 (1955 -1961); Home construction: 1961-63   |  |
| <b>DEVELOPER</b>           | Hacienda Gardens Development Co./ Jack Wagoner and John Barker + J. M. Larsen, Theodore A. Booth, Jack G. Booth, Clifford N. Sheets, et. al.  |  |
| <b>BOUNDARY</b>            | The south side of Bangor Street on the north, the north side of La Verne Avenue to the south, the east side of Stocker Street to the east, and the west side of Spencer Avenue to the west.   |  |
| <b>ARCHITECT</b>           | Unknown   |  |
| <b>DEVELOPMENT HISTORY</b> | In 1955, Jack G. Booth, who had previously subdivided Hacienda Gardens (#1) invested in the Hacienda Gardens Development Co., developing another Hacienda Gardens tract west of the first one with a different syndicate of investors. Also located in north Pomona, the 195 3-bedroom, 1 ¾-bath homes were approximately 1,200 square feet and featured two-car garages. The sales office was located at 549 E. La Verne Avenue. By early 1962, the model/office was located at 2149 Stocker Avenue. These Hacienda Gardens homes were priced at \$19,750. |  |

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| <b>NAME</b>                | Val Vista   |  |
| <b>DATE</b>                | Subdivided: TR 21514 and TR26730 (both 1962); Home construction: 1962-63  |  |
| <b>DEVELOPER</b>           | Forman Development Co./Mason T. Noice   |  |
| <b>BOUNDARY</b>            | Val Vista Street to the north, the south side of Douglass Drive on the south, to the west side of Hillside Drive on the east and the southwest side of Dudley Street on the west. The tracts also include the cul-de-sac on Crest Way northwest of Dudley Street.   |  |
| <b>ARCHITECT</b>           | L. C. Major & Associates  |  |
| <b>DEVELOPMENT HISTORY</b> | This irregularly-shaped tract was developed on the former site of the Armstrong Nursery property in the lower part of the Ganesha Hills. The development of 64 homes offered three floor plans and 12 exterior elevations including Hawaiian, New Orleans, Polynesian, Provincial, Ranch Modern, Contemporary and Rustic Ranch. The three- and four-bedroom homes with from 1,500 to 1,750 square feet. Noice was a homebuilder dating back to the mid-1930s and extensively built homes in West Covina. The model home for Val Vista was located at 1597 Crest Way (extant). |  |

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| <b>NAME</b>                | County Fair Homes  |  |
| <b>DATE</b>                | Subdivided: TR 21579 and 22591 (1962); Home construction: 1963   |  |
| <b>DEVELOPER</b>           | Monarc Estates, Inc./ John C. Wilcox and Lawrence E. Cook  |  |
| <b>BOUNDARY</b>            | Northside of Terryview Avenue to the north, north of Cardiff Court to the south, the west side of Mountain Avenue to the east, and the west side of Bentwood Place to the west.                          |  |
| <b>ARCHITECT</b>           | Unknown  |  |
| <b>DEVELOPMENT HISTORY</b> | This north Pomona subdivision of approximately 70 parcels offered a series of Ranch-style homes from \$15,990. Plans included a three- and four-bedroom + two-bath and family room, plus a “bonus room.” |  |

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|----------------------------|--|--|
| <b>NAME</b>                | Carriage Homes   |  |
| <b>DATE</b>                | Subdivided: TR 24564 (1962); Home construction: 1963   |  |
| <b>DEVELOPER</b>           | Carriage Homes, Inc. Olin Construction Co./Robert A. Olin and John M. Watkins  |  |
| <b>BOUNDARY</b>            | The south side of Arrow Highway to the north, the north side of La Verne Avenue to the south (partial) from the east side of Hummingbird Place to the east and the east side of Fulton Road to the west.   |  |
| <b>ARCHITECT</b>           | Unknown  |  |
| <b>DEVELOPMENT HISTORY</b> | The 58-parcel Carriage Homes tract in north Pomona used a relatively new planning scheme, the cul-de-sac, for most of its homes. Some of the three- or four-bedroom plans featured sunken living rooms. Some of the Ranch-style homes appear to have included oriental ranch details, while others evoked more traditional ranch stylings. Prices ranged from \$20,750 to \$22,850. By January 1963, one third of the Carriage Homes had been sold. Carriage Homes earned Olin Construction Co. an award of special merit in <i>American Builder</i> magazine in 1963. |  |



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|----------------------------|---|--|
| <b>NAME</b>                | Meadow Ridge Homes  |  |
| <b>DATE</b>                | Subdivided: TR 33270 (1978) 33914 (1978), 34236 (1979), 33343 (1980), and 34600 (1982).<br>Home construction: 1978-79   |  |
| <b>DEVELOPER</b>           | Bauer Development Company/ George A. Campbell   |  |
| <b>BOUNDARY</b>            | Hunter Point Road and Rising Hill Road to the north, Viewpoint Circle to the south, to Flint Point Circle to the east and the west side of E. Ranch Road to the west.   |  |
| <b>ARCHITECT</b>           | Unknown   |  |
| <b>DEVELOPMENT HISTORY</b> | The 299 three- and four-bedroom, two- and three-bath homes of Meadow Ridge Homes ranged from 1,512 to 2,590 square feet. Lots offered space enough for a pool. They included seven one- and two-story floor plans and 27 “Ranch” and “Contemporary” exteriors. Prices started at \$87,950. <sup>500</sup> |  |

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<sup>500</sup> “Project Has Something for Everyone,” *Los Angeles Times*, September 15, 1979, OC\_B44.

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|----------------------------|---|--|
| <b>NAME</b>                | Marlborough Country   |  |
| <b>DATE</b>                | Subdivided: TR 27554 (1978), 27650 (1979), 28171 (1980), 28331 (1980), and 33212 (1980).<br>Home construction: 1978-80  |  |
| <b>DEVELOPER</b>           | Marborough Development/ Ronald S. Lushing   |  |
| <b>BOUNDARY</b>            | The north side of Village Loop Road to the north, the south side of Sundance Drive to the south, Bear Valley and Frontier Roads to the east, and the west side of Sage Brush Circle and Cottontail Drive to the west.   |  |
| <b>ARCHITECT</b>           | Unknown   |  |
| <b>DEVELOPMENT HISTORY</b> | <p>The 362-home development was about half built by 1980. The first phase of Marlborough Country included 61 homes. Construction started at the southeastern portion of the development and moved northwest. Marlborough Country featured five one- and two-story floor plans and 15 different elevations including Tudor, Ranch and Contemporary styles. Homes were between 1,563 and 2,350 square feet in size and priced from \$96,990 with veterans financing available. Five model homes opened in November of 1978.</p> <p>Other Marlborough Country developments during the 1970s included Chino and Chatsworth.</p> |  |

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|----------------------------|--|
| <b>NAME</b>                | Diamond View Estates   |
| <b>DATE</b>                | Subdivided: TR 34246 and 34247 (1979); Home construction: 1979-80  |
| <b>DEVELOPER</b>           | Criterion Development Inc. and John Martin Co.   |
| <b>BOUNDARY</b>            | All of TR 34246 and perhaps some parcels of TR 34247. The north side of Rancho Laguna Drive on the north, the south side of Los Coyotes Drive to the south, midway along both of these streets to the east, and Mission Boulevard to the west. Historic aerials from 1980 suggest that the homes along Los Coyotes Drive from TR 34247 were also built at this time.   |
| <b>ARCHITECT</b>           | Robert Earl  |
| <b>DEVELOPMENT HISTORY</b> | <p>Part of the large Phillips Ranch development of the late 1970s, the initial phase of 31 Diamond View Estates was built in 1980. The remainder of the homes, a total of 400, was constructed after 1980. Of the seven developments comprising Phillips Ranch, Diamond View Estates was the most high-end.</p> <p>The three- to five-bedroom, homes were available in a range of exterior styles described as English Tudor, Country French, Spanish Colonial, Italian Villa, New England Cottage, Spanish Monterey, Country English Estate, Country Gable, Williamsburg and French New Orleans in promotional literature. Plans included one-story, two-story, and split-level plans with three-car garages. Square footage ranged from 2,400 to 4,300.<sup>501</sup> Prices ranged from \$165,000 to \$220,000.</p> |

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<sup>501</sup> "Project Has Something for Everyone," *Los Angeles Times*, September 15, 1979, OC\_B44.

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|----------------------------|---|--|
| <b>NAME</b>                | Sunnyslope/Pacesetter Homes   |  |
| <b>DATE</b>                | Subdivided: TR 34603 (1979), 34879, 34880, 34878 and 33218 (all 1980). Home construction: 1979-80   |  |
| <b>DEVELOPER</b>           | Pacesetter Homes' John W. Klug and Elsie P. Wilson  |  |
| <b>BOUNDARY</b>            | By 1980, only homes from TR 34603 had been constructed along the north and south sides of Knollview Drive, on Rimgate Circle, on part of Redrock Lane and about halfway down both sides of Meadowview Drive.  |  |
| <b>ARCHITECT</b>           | Unknown   |  |
| <b>DEVELOPMENT HISTORY</b> | <p>Sunnyslope homes by Pacesetter opened in August 1979. They were available in four floor plans with three- to four-bedrooms and two or 2 ½ baths. Three of the plans included family rooms and dining areas. One plan featured an open kitchen. Twelve exterior elevations were available featuring wood siding and stained wooded beams. Sunnyslope homes were priced from \$89,995. At the time that Sunnyslope was being sold, Pacesetter home developments were also on sale in Orange and the greater Tustin area.</p> <p>John W. Klug (1928-2007), President of Pacesetter Homes, earned a degree in architecture from USC in 1953. He joined Macco Corp. where he became director of real estate. He founded Pacesetter in 1961 and built and sold homes in San Clemente, Laguna Niguel, Costa Mesa, and other coastal locations. Envisioned as complete communities with plenty of opportunity for outdoor activity, recreation, and gracious vacation-style living, Pacesetter Homes became known for their "temperate climate, smog-free atmosphere, sunny skies and green countryside for parks and golf courses."<sup>502</sup></p> |  |

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<sup>502</sup> "Builder Keys Tracts to Recreation," *Los Angeles Times*, June 19, 1966, M16.

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|----------------------------|---|--|
| <b>NAME</b>                | Country Wood  |  |
| <b>DATE</b>                | Subdivided: TR 34596 (1978), 33275 (1979), 35418 (1978), 35419 (1979), and 35419 (1979).<br>Home construction: 1979-80  |  |
| <b>DEVELOPER</b>           | Kaufman & Broad   |  |
| <b>BOUNDARY</b>            | The north side of Old Wood Road to the north, the north side of Quail Creek Lane to the south, the east sides of Tanglewood Drive and Country Ridge Rd. to the east and the west side of Country Wood Drive to the west.  |  |
| <b>ARCHITECT</b>           | Unknown   |  |
| <b>DEVELOPMENT HISTORY</b> | <p>Of the seven developments at Phillips Ranch, Country Wood homes were the least expensive. The 270-parcel development was built-out completely prior to 1980. The three- and four-bedroom plans ranged from \$87,990 to \$104, 990. The one- and two-story homes were available in four plans and 12 exteriors including California Contemporary, English Tudor and Spanish. The designs emphasized rustic wood siding, shingling, and stucco trimmed with wood timber.</p> <p>On the Country Wood homes, Kaufman &amp; Broad offered a unique 10-year warranty against structural defects in workmanship and materials. Country Wood also was a leader in the use of energy conservation measures including low-flow showerheads, insulation blankets around water heaters, insulation around air ducts and magnetic weatherstripping.</p> |  |

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| NAME                | Falcon Ridge   |  |
| DATE                | Subdivided: TR 33858, 33859 and 33860 (all 1979). Home construction: 1979-80   |  |
| DEVELOPER           | Griffin/Fletcher   |  |
| BOUNDARY            | North side of Falcon Ridge Drive to the north, the south side of Rolling Ridge Drive to the south, the east side of Mesa Ridge Drive to the east and the west side of Westbrook Lane to the west.  |  |
| ARCHITECT           | Unknown  |  |
| DEVELOPMENT HISTORY | The 443-home development featured two-story homes from 2,320 to 2,545 square feet in four floor plans and 12 exterior elevations. Falcon Ridge homes had three- and four-bedrooms and three bathrooms. Phase one consisted of 36 units. Plans included the Victoria, with a retreat and fireplace in the master bedroom. The Wimbledon had a sitting area in the master bedroom suite, a reading area and gallery on the upstairs landing, a wet bar, and a breakfast nook. The Stratford model featured walk-in closets in all four bedrooms. The Paddington boasted a fireplace in the master bedroom suite separated by a bridge from the rest of the second floor. |  |

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| <b>NAME</b>                | Hearthstone Homes  |  |
| <b>DATE</b>                | Subdivided: TR 36875 (1979), 338876, 33877, 36878 (all 1980). Home construction: 1979-80   |  |
| <b>DEVELOPER</b>           | W & A Builders   |  |
| <b>BOUNDARY</b>            | The north side of Redrock Lane to the north, the south side of Rainbow Ridge Road to the south, the east side of Deer Creek Road to the east and the west side of Quail Summit Circle to the west.   |  |
| <b>ARCHITECT</b>           | Unknown  |  |
| <b>DEVELOPMENT HISTORY</b> | The irregularly-shaped tract of Hearthstone Homes are among the higher-priced offerings at Phillips Ranch. The 300 three- and four-bedroom, two- and three-bath homes were from 1,520 to 1,935 square feet. There were five one- and two-story plans and 15 exterior elevations including Mediterranean, Ranch, and Traditional styles. Prices ranged from \$120,380 to \$151,510. The portion of the tract built prior to 1980 included the area along Redrock Lane and the northern part of the tract. |  |



## APPENDIX C: GUIDELINES FOR EVALUATION AND REGISTRATION PROGRAMS

A property may be designated as historic by National, State, and local authorities. In order for a building to qualify for historic designation, it must meet one or more identified criteria of significance. The property must also retain sufficient architectural integrity to continue to evoke the sense of place and time with which it is historically associated. This historic context statement provides guidance for listing at the federal, state, and local levels, according to the established criteria and integrity thresholds

### National Register of Historic Places

The National Register of Historic Places is an authoritative guide to be used by Federal, State, and local governments, private groups, and citizens to identify the Nation's cultural resources and to indicate what properties should be considered for protection from destruction or impairment.<sup>503</sup> The National Park Service administers the National Register program. Listing in the National Register assists in preservation of historic properties in several ways, including: recognition that a property is of significance to the nation, the state, or the community; consideration in the planning for federal or federally assisted projects; eligibility for federal tax benefits; and qualification for Federal assistance for historic preservation, when funds are available.

To be eligible for listing and/or listed in the National Register, a resource must possess significance in American history and culture, architecture, or archaeology. Listing in the National Register is primarily honorary and does not in and of itself provide protection of a historic resource. The primary effect of listing in the National Register on private owners of historic buildings is the availability of financial and tax incentives. In addition, for projects that receive Federal funding, a clearance process must be completed in accordance with Section 106 of the National Historic Preservation Act. State and local regulations may also apply to properties listed in the National Register.

The criteria for listing in the National Register follow established guidelines for determining the significance of properties. The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects:

- A. That are associated with events that have made a significant contribution to the broad patterns of our history; or
- B. That are associated with the lives of persons significant in our past; or
- C. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D. That have yielded, or may be likely to yield, information important in prehistory or history.<sup>504</sup>

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<sup>503</sup> 36CFR60, Section 60.2.

<sup>504</sup> 36CFR60, Section 60.3. Criterion D typically applies to archaeological resources.

## HISTORIC DISTRICTS

Standard preservation practice evaluates geographically contiguous collections of buildings from similar time periods and historic contexts as historic districts. The National Park Service defines a historic district as “a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.”<sup>505</sup>

Standard preservation practice evaluates groups of buildings from similar time periods and historic contexts as *districts*. The National Park Service defines an historic district as “a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.”<sup>506</sup> National Park Service guidance for evaluating a historic district states:

The identity of a district results from the interrelationship of its resources, which can convey a visual sense of the overall historic environment or be an arrangement of historically or functionally related properties. A district must be a definable geographic area that can be distinguished from surrounding properties by changes such as density, scale, type, age, style of sites, buildings, structures, and objects, or by documented differences in patterns of historic development or associations. The majority of the components that add to the district’s character must possess integrity, as must the district as a whole.<sup>507</sup>

## PERIOD OF SIGNIFICANCE

The National Park Service recognizes buildings, sites, objects and districts for their historic significance, and requires that that significance be associated with a discrete chronological period: the “period of significance.” A period of significance is the length of time during which a property was associated with important events, activities, or persons, or attained the characteristics which qualify it for national, state, or local designation. A period of significance usually begins with the date when significant activities or events began at the property; this is often a date of construction. A historic place may have multiple periods of significance, but those periods must be strictly demarcated by year.<sup>508</sup>

## INTEGRITY

In addition to meeting any or all of the designation criteria listed above, the National Park Service requires properties to possess historic integrity. Historic integrity is the ability of a property to convey its significance and is defined as “the authenticity of a property’s historic identity, evidenced by the survival of physical characteristics that existed during the property’s historic period.”<sup>509</sup>

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<sup>505</sup> *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation.*

<sup>506</sup> National Park Service, U. S. Department of the Interior. *National Register Bulletin 15. How to Apply the National Register Criteria for Evaluation.* Washington D.C.: 1997, 5.

<sup>507</sup> *National Register Bulletin 15.*

<sup>508</sup> *National Register Bulletin 16A*, 42.

<sup>509</sup> *National Register Bulletin 16A: How to Complete the National Register Nomination Form.*

The National Register recognizes seven aspects or qualities that comprise integrity, which are also referenced in the City's local ordinance: location, design, setting, materials, workmanship, feeling, and association. These qualities are defined as follows:

- *Location* is the place where the historic property was constructed or the place where the historic event took place.
- *Design* is the combination of elements that create the form, plan, space, structure, and style of a property.
- *Setting* is the physical environment of a historic property.
- *Materials* are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.
- *Workmanship* is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
- *Feeling* is a property's expression of the aesthetic or historic sense of a particular period of time.
- *Association* is the direct link between an important historic event or person and a historic property.<sup>510</sup>

In assessing a property's integrity, the National Park Service recognizes that properties change over time. *National Register Bulletin 15* provides:

To retain historic integrity a property will always possess several, and usually most, of the aspects. It is not necessary for a property to retain all its historic physical features or characteristics. The property must retain, however, the essential physical features that enable it to convey its historic identity.

A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.<sup>511</sup>

A property that has sufficient integrity for designation must retain the essential physical features that convey the reason for its significance. The required aspects of integrity are dependent on the reason for a property's significance. Increased age and rarity of the property type are also considerations when assessing integrity thresholds. For properties that are significant for their architectural merit (Criterion C), a higher priority is placed on integrity of design, materials, and workmanship. For properties that are significant for their association with important events or people, integrity of feeling and/or association may be more important.

For properties which are considered significant under National Register Criteria A and B, *National*

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<sup>510</sup> *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation.*

<sup>511</sup> *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation.*

*Register Bulletin 15* states:

A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s).

A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique.<sup>512</sup>

## **CRITERIA CONSIDERATIONS**

Certain kinds of properties are not usually considered for listing in the National Register. These include religious properties, moved properties, birthplaces or graves, cemeteries, reconstructed properties, commemorative properties, and properties achieving significance within the past 50 years.<sup>513</sup> These properties can be eligible for listing, however, if they meet special requirements, called Criteria Considerations, in addition to being eligible under one or more of the four criteria and possessing integrity. The National Park Service has defined seven Criteria Considerations; those that are the most relevant to this study include:

### *Criteria Consideration A: Religious Properties*

A religious property is eligible if it derives its primary significance from architectural or artistic distinction or historical importance.

A religious property requires justification on architectural, artistic, or historic grounds to avoid any appearance of judgment by government about the validity of any religion or belief. Historic significance for a religious property cannot be established on the merits of a religious doctrine, but rather, for architectural or artistic values or for important historic or cultural forces that the property represents. A religious property's significance under Criterion A, B, C, or D must be judged in purely secular terms. A religious group may, in some cases, be considered a cultural group whose activities are significant in areas broader than religious history.<sup>514</sup>

### *Criteria Consideration B: Moved Properties*

A property removed from its original or historically significant location can be eligible if it is significant primarily for architectural value or it is the surviving property most importantly associated with a historic person or event.<sup>515</sup>

The National Register Criteria for Evaluation limit the consideration of moved properties because significance is embodied in locations and settings as well as in the properties themselves. Moving a property destroys the relationships between the property and its surroundings and destroys associations with historic events and persons. A move may also cause the loss of historic features such as landscaping, foundations, and chimneys, as well as loss of the potential for associated archeological deposits. Properties that were moved before their period of significance do not need to meet the special requirements of Criteria Consideration B.<sup>516</sup>

### *Criteria Consideration G: Properties that have Achieved Significance within the Past 50 Years*

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<sup>512</sup> *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation.*

<sup>513</sup> *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation.*

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<sup>516</sup> *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation.*

A property achieving significance within the past fifty years is eligible if it is of *exceptional importance*.

The National Register Criteria for Evaluation exclude properties that achieved significance within the past 50 years unless they are of exceptional importance. 50 years is a general estimate of the time needed to develop historical perspective and to evaluate significance. This consideration guards against the listing of properties of passing contemporary interest and ensures that the National Register is a list of truly historic places. The phrase "exceptional importance" does not require that the property be of national significance. It is a measure of a property's importance within the appropriate historic context, whether the scale of that context is local, State, or national.

## Evaluating Post-World War II Tract Developments

Due to the number of postwar developments in California and their characteristics – particularly the proliferation of large tracts by merchant-builders using tract designs and prefabricated components that were meant to be repeated – specific guidelines were developed by the California Department of Transportation for their evaluation.<sup>517</sup> It is recommended that these guidelines be considered in the evaluation of post-World War II residential subdivisions in Pomona, which share characteristics with statewide trends. The key components are excerpted for reference:

The fundamental unit for postwar housing is not the individual house, but the tract, or a single construction phase within a larger tract or new community. A single residence would generally not meet Criterion A for association with the postwar housing boom or suburban growth. While a subdivision or tract might be significant in that context, an individual residence would not be adequate to convey that association.

To meet National Register Criterion C, an individual residence must possess the distinctive characteristics of a type, style, period, or method of construction, or be the work of a master designer or craftsman, or exhibit high artistic value. Only in rare cases will a tract house by a merchant builder meet Criterion C as an individual property. Postwar tract houses by merchant builders generally will possess the distinctive characteristics of their type, style, and period. However, since these houses were built in multiples, it will not be possible to identify a single residence within a tract as being an important example relative to its neighbors. The tract as a whole, evaluated as a district, may be an important example of postwar housing within its context. When establishing significance at the local level, the context must be a city, town, or rural political division rather than merely a single tract, neighborhood, or district within a city.

The work of a recognized master architect or architectural firm can be eligible for National Register listing under Criterion C. Several prominent California architects designed tract housing for merchant builders. Most of these architects also

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<sup>517</sup> California Department of Transportation, *Tract Housing in California, 1945-1973: A Context for National Register Evaluation*, Sacramento, CA, 2011.

designed one-of-a-kind houses for property owners as individual commissions. These unique, high-style designs will need to be considered for National Register listing when they are present in historic property surveys. The tract house designs by these architects, on the other hand, were intended to be built in multiples. Variations within a tract are usually minor, and it will not be possible to single out one house as distinctive relative to others in the same tract. Tracts of houses designed by master architects should therefore be evaluated as districts rather than as individual properties.

While an individual residence of unique design may possess high artistic value, a tract house by a merchant builder will inevitably be similar to others within the same tract. A tract house will usually be similar to houses built in other tracts by the same builder, and may even closely resemble those by different builders. It is unlikely that any individual house within a tract will be distinguishable from its neighbors with respect to artistic value. An individual house may be an important example within its context, and therefore meet Criterion C, if it is distinctive relative to other houses of the same period. In many cases, these will be unique, architect-designed houses built for individual clients.

Assessing Integrity: Integrity of design, setting, and feeling are particularly relevant when evaluating a postwar housing tract or a portion of a tract as an historic district. In addition to considering alterations to the individual houses, a tract possesses integrity of design if it retains its original planning features and characteristics. These include the street layout, the pattern curb, sidewalk, and planting strip, and the type of curbing. There is no established rule concerning the proportion of contributing versus non-contributing properties that a district must possess to be eligible for National Register listing. However, a good rule of thumb is that an eligible district should have at least twice as many contributors as non-contributors. A district in which less than two-thirds of the properties are contributors is unlikely to adequately convey a sense of its time or historic significance. The integrity threshold for contributor status within a district is generally lower than the threshold for an individual property. Therefore, a residence may contribute to a district even if it does not possess sufficient integrity to be individually eligible for National Register listing. A house exhibiting some alterations may contribute to the historic character of a district if it retains its original form and enough integrity of design and materials to be seen as an integral part of the district.<sup>518</sup>

## California Register of Historical Resources

The California Register of Historical Resources is an authoritative guide in California used by State and local agencies, private groups, and citizens to identify the State's historical resources. The California Register was established in 1998, with eligibility criteria based upon National Register criteria. The criteria for listing in the California Register are:

1. Associated with events that have made a significant contribution to the broad patterns of local or regional history or the cultural heritage of California or the United States.
2. Associated with the lives of persons important to local, California or national history.

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<sup>518</sup> Excerpted from California Department of Transportation, Chapter 11: Survey and Evaluation, 121-135.

3. Embodies the distinctive characteristics of a type, period, region or method of construction or represents the work of a master or possesses high artistic values.
4. Has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California or the nation.

The California Register consists of resources that are listed automatically and those that must be nominated through an application and public hearing process. The California Register includes the following:

- California properties formally determined eligible for (Category 2 in the State Inventory of Historical Resources), or listed in (Category 1 in the State Inventory), the National Register of Historic Places.
- State Historical Landmarks No. 770 and all consecutively numbered state historical landmarks following No. 770. For state historical landmarks preceding No. 770, the Office of Historic Preservation (OHP) shall review their eligibility for the California Register in accordance with procedures to be adopted by the State Historical Resources Commission.
- Points of historical interest which have been reviewed by the OHP and recommended for listing by the commission for inclusion in the California Register in accordance with criteria adopted by the commission.<sup>519</sup>

Other resources which may be nominated for listing in the California Register include:

- Individual historical resources.
- Historical resources contributing to the significance of an historic district.
- Historical resources identified as significant in historical resources surveys, if the survey meets the criteria listed in subdivision (g) of Section 5023.1 of the Public Resources Code.
- Historical resources and historic districts designated or listed as city or county landmarks or historic properties or districts pursuant to any city or county ordinance, if the criteria for designation or listing under the ordinance have been determined by the office to be consistent with California Register criteria.
- Local landmarks or historic properties designated under any municipal or county ordinance.<sup>520</sup>

## California Points of Historical Interest

The California Point of Historical Interest Program was established in 1965 to accommodate an increased interest in recognizing local historic properties not able to meet the restrictive criteria of the State Historical Landmarks program. The criteria for the Points are the same as those that govern the Landmark program but are directed to local (city or county) areas. California Points of Historical Interest do not have direct regulatory protection but are eligible for official landmark plaques and highway directional signs.

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<sup>519</sup> California PRC, Section 5023.1(d).

<sup>520</sup> California PRC, Section 5023.1(e).



## City of Pomona Landmarks and Historic Districts

The Pomona Historic Resources Ordinance, adopted in 1988, allows for the designation of buildings and sites as individual local landmarks and for the designation of historic districts in the City of Pomona. Section .5809-13 of Appendix I, Part III of the City of Pomona Municipal Code applies to all historic resources that are at least 50 years old, or of exceptional quality if less than 50 years old. It allows for the designation of historic landmarks and historic districts by the City Council upon the recommendation of the Historic Preservation Commission.

An improvement, natural feature, or site may be designated an historic landmark by the historic preservation commission and city council and any area within the city of Pomona may be designated an historic district, if the building or majority of buildings (in a district) are fifty (50) or more years old or of exceptional quality if less than fifty (50) years old, and it meets one or more of the following criteria:

1. It exemplifies or reflects special elements of the city of Pomona's cultural, social, economic, political, aesthetic, engineering, architectural, or natural history;
2. It is identified with persons or events significant in local, state, or national history;
3. It embodies distinctive characteristics of a style, type, period, or method of construction, or is a valuable example of the use of indigenous materials or craftsmanship;
4. It contributes to the significance of an historic area, being a geographically definable area possessing a concentration of historic or scenic properties or thematically related grouping of properties which contribute to each other and are unified aesthetically by plan or physical development;
5. It is the work of a notable builder, designer, landscape designer or architect;
6. It has a unique location or singular physical characteristics or is a view or vista representing an established and familiar visual feature of a neighborhood, community, or the city of Pomona;
7. It embodies elements of architectural design, detail, materials, or craftsmanship that represent a significant structural or architectural achievement or innovation;
8. It is similar to other distinctive properties, sites, areas, or objects based on an historic, cultural, or architectural motif;
9. It reflects significant geographical patterns, including those associated with different eras of settlement and growth, particular transportation modes, or distinctive examples of park or community planning;
10. It is one of the few remaining examples in the city of Pomona, region, state, or nation possessing distinguishing characteristics of an architectural or historical type or specimen.