mid-century Modernism Historic Context

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mid-century Modernism, Fresno Historical Context

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I. PROJECT DESCRIPTION

INTRODUCTION

In July 2007, the City of Fresno contracted with Planning Resource Associates, Inc. (PRA) to prepare a citywide thematic historic context statement for mid-century Modernist resources in Fresno, as well as an accompanying reconnaissance survey of properties under this context. For the purposes of this project, mid-century Modernism has been defined by the City as the period 1940-1970. The context statement is designed to address the regional and local emergence of mid-century Modern architecture in Fresno; as well as the property types and subtypes which characterize Fresno mid-century Modernism and the criteria which should be applied to evaluate those resources and establish significance.

PRA of Fresno, California, including Lauren MacDonald, Architectural Historian and Preservation Planner, developed this historic context report. Karana Hattersley-Drayton, Historic Preservation Project Manager for the City of Fresno, administered coordination of the project. The context statement has been developed, researched and written by Lauren MacDonald, Architectural Historian, with PRA. Lauren MacDonald meets the Secretary of the Interior's qualifications in architectural history, history and historic preservation.[1]

OBJECTIVES & SCOPE

A historic context statement is a document used in planning for a community's historic resources. It identifies the broad patterns of historic development of the community and identifies historic property types, such as buildings, sites, structures, objects or districts, which may represent these patterns of development. In addition, a historic context statement provides direction for evaluating and protecting significant historic resources. As a planning document, it is intended to be a dynamic document, evolving as the community changes.

The City of Fresno mid-century Modernism Historic Context Statement is based on the State Office of Historic Preservation's "Suggested Outline for Fully Developed Context Statements." The document provides a framework for investigation of the city's historic resources and will serve as a tool for preservation planning.

The historic context for mid-century Modernism was prepared for the City of Fresno's Planning and Development Department. The City's historic preservation ordinance was adopted in 1979 and amended in 1999 and includes provisions for an Official Local Register of Historic Resources. This historic context statement meets the California State Historic Preservation Office standards for historic context documents.

The purpose of the Fresno mid-century Modernism Context Statement is to assist in the identification, evaluation and preservation of significant historic buildings, districts, sites, and structures associated with mid-century Modernism in Fresno from 1940-1970, in an effort to assess their potential for registration as historic resources at the local, state or national levels. The reconnaissance survey is a broad but selective examination of extant properties, while the context identifies key historical themes within which these properties may be understood. The historic context is not a comprehensive history of

Fresno from the period, nor is the reconnaissance survey intended to generate a definitive listing of significant properties from the period. The project is intended to be a first step in determining how to look at the city's resources from this period.

Through review of primary and secondary sources, as well as interviews with architects, educators, preservationists, and other professionals this context statement seeks to understand the history of the mid-century Modernism movement in Fresno and identify resources within the built environment, which reflect important elements of that history. Information about this period of Fresno's history will provide direction for evaluating and protecting significant historic resources. Documentation of these historic resources will provide valuable information that will be used in the City's development, permitting an environmental review process as well as for future intensive-level surveys and National Register nomination.[2]

Specific objectives of this historic context statement include:

- Increase awareness, scholarship and the exchange of information on and preservation of resources of the recent past.
- Establishment of significant themes and events in the development of Fresno during the mid-20th century.
- Description of architectural styles and character-defining features representative of the mid-20th century.
- Listing of architects, builders, developers, and landscape architects influential in the development of Fresno's physical character during the mid-20th century.
- Listing of known significant buildings constructed in Fresno during the mid-20th century.

Historic Preservation Plan Goals:

- Integrate preservation planning strategies and programs into broader land use processes.
- Integrate the consideration of historical and cultural resources in the land use planning process.
- Establishment of registration requirements for Fresno's historic resources from the mid-century.

All work was completed in accordance with the Secretary of the Interior's Standards and Guidelines for Historic Preservation.

Project Methodology

This historic context report was developed using an approach based upon current professional methodology standards and procedures established by the National Park Service, the California Office of Historic Preservation and preservation professionals. The research, design and methodology for the project was outlined by the consultant during the course of the project and incorporated guidelines recommended by *The Secretary of the Interior's Standards for Preservation Planning and Developing Historic Contexts*. The following National Register Bulletins were consulted:

- *National Register Bulletin 24 Guidelines for Local Surveys: A Basis for Preservation Planning;*
- *National Register Bulletin 15 How to Apply the National Register Criteria of Evaluation; and*

- *National Register Bulletin 16A How to Complete the National Register Registration Form.*

HISTORICAL RESEARCH

Research conducted for this survey utilized a wide range of source materials accessed through multiple repositories. These materials include the following:

Primary Sources	Sanborn Maps, tract maps, building permits, historical photographs, mid-century Modernism Luncheon and round table, held November 20, 2007, and oral histories.
Secondary Sources	Published local histories, period newspaper articles and period architectural publications.
Repositories	Fresno County Public Library, Fresno City and County Historical Society and the personal archives of Eldon Daitweiler-www.fresnomodern.com; Les Traeger, A.I.A.; Bill Stevens, A.I.A.; Gay McCline, A.I.A.; and Jim Oakes, A.I.A.
Previous Studies	Surveys and other studies relating to historic resources have been conducted in Fresno. Studies consulted during the course of this project include: • Fresno Civic Center: Report on the Master Development Plan, Volume Two (1966) • Supplementary Historic Building Survey, Ratkovich Plan, Fresno, California (1994)

Field Reconnaissance

In order to understand the types of properties that currently exist in Fresno for the Period between 1940-1970, as well as their distribution throughout the City, large areas of the city were examined. Broad patterns of development were identified, as were geographical locations and concentrations of specific extant neighborhoods and property types. Preliminary field reconnaissance was conducted by PRA in October, November and December of 2007, and January of 2008. Field reconnaissance focused on identifying clusters of properties characteristic of the period and individual buildings significant to the period.

Field reconnaissance tasks included the following:

- Drive neighborhoods where concentrations of properties from the period are known to exist.
- Drive potential survey areas.
- Identify and photograph representative property types and architectural styles from the public right-of-way.
- Assess relative levels of historic integrity.

Interviews

Several interviews were conducted throughout the course of the project and include the following individuals.

- Eldon Daitweiler
- Edwin Darden
- Robert Dyer
- Robin Gay McCline
- Jim Oakes
- William Patnaude
- William Seacrest
- William Stevens
- Martin Temple
- Les Traeger
- Hal Tokmakian
- Steven Weil

II. CRITERIA FOR EVALUATION

A property may be designated as an historic resource by national, state and local registration programs. In order for a resource to qualify for inclusion in a historic register, it must meet one or more identified evaluation criteria. In addition, the property must retain sufficient integrity. This historic context report establishes requirements for the registration of Fresno's resources with the National Register, the California Register, as well as the City's local register. The evaluation criteria for these registration programs are outlined below.

National Register

In order to qualify for the National Register of Historic Places, a property must be significant at the local, state or national level, under one or more of four criteria. 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 part; 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.

In addition to meeting one or more of the above criteria, a National Register-eligible property must also retain sufficient integrity to convey its significance, and be at least 50 years of age or of extraordinary importance.

California Register

The criteria for listing in the California Register of Historical Resources are based upon National Register criteria. In order to qualify for the California Register, an historical resource must be significant at the local, state, or national level, under one or more of the following four criteria:

1. Are associated with events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States; or

2. Are associated with the lives of persons important to local, California or national history; or

3. Embody the distinctive characteristics of a type, period, region, or method of construction or represents the work of a master or possesses high artistic values; or

4. Have yielded, or have the potential to yield, information important to the prehistory of history of the local area, California or the nation.

City of Fresno

City of Fresno Historic Preservation Ordinance (Municipal Code § 12 Article 16), outlines the city's local evaluation criteria as follows:

Contained with the Chapter 12 of the City of Fresno Municipal Code, the City of Fresno Historic Preservation Ordinance (Fresno Municipal Code, Chapter 12, Article 16) provides for the designation, preservation, promotion, and improvement of historic resources and districts for educational, cultural, economic and general welfare of the public and the City of Fresno.[3] The Historic Preservation Ordinance provides three categories of designation for properties in Fresno—Historic Resource, Heritage Property and Local Historic District.

Historic Resource Designation
The City of Fresno Historic Preservation Commission and City Council may designate any building structure, object or site as an historic resource if it is found to meet the following criteria:

1. It has been in existence more than fifty years and it possesses integrity of location, design, setting, materials, workmanship, feeling and association, and:

    a. It is associated with events that have made a significant contribution to the broad patterns of our history; or

    b. It is associated with the lives of persons significant in our past; or

    c. It embodies the distinctive characteristics of a type, period or method

of construction, or represents the work of a master, or possesses high artistic values; or

d. It has yielded or is likely to yield, information important in prehistory of history.[4]

d. Additionally, a property may be eligible for designation as an Historic Resource if it is less than fifty years old and meets the above-listed criteria, and is found to have exceptional importance within the appropriate historical context at the local, state or national level.[5]

Heritage Property Designation
Any building, structure, object or site may also be eligible for designation as a Heritage Property by the City of Fresno Historic Preservation Commission if it is found by the Commission to be worthy of preservation because of its historical, architectural or aesthetic merit.[6]

Local Historic District
In order for a group of properties to be designated as a Local Historic District (LHD) by the City of Fresno there must be a finite group of resources related to one another in a clearly distinguishable way or any geographically definable area which possesses a significant concentration, linkage or continuity of sites, buildings, structures or objects united historically or aesthetically by plan or physical development. Additionally, the proposed LHD must meet one or more of the following criteria:

1. It exemplifies or reflects special elements of the city's cultural, social, economic, political, aesthetic, engineering, or architectural heritage; or

2. It is identified with a person or group that contributed significantly to the culture and development of the city; or

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

4. Structures within the area exemplify a particular architectural style or way of life to the city; or

5. The area is related to a designated historic resource or district in such a way that its preservation is essential to the integrity of the designated resource or Local Historic District; or

6. The area has potential for yielding information of archaeological interest.[7]

Aspects of Integrity

To be designated as an historic resource, a property must not only be significant under one of the evaluation criteria, but it must also possess sufficient integrity to convey its significance. Integrity is defined as the ability of a resource to convey its significance

through the property's physical features and how they relate to its significance within its period of significance.

The National Register identifies seven aspects of integrity:

Location *is the place where the historic property was constructed or the place where the historic event occurred.*

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 of 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.*

To retain historic integrity a property will possess several, and usually most of these aspects. The retention of specific aspects of integrity is paramount for a property to convey its significance. Knowing why, where and when the property is significant determines which of these aspects are most important to a particular property.[8]

III. HISTORIC CONTEXT STATEMENT

Introduction

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 16*. It contains information about historical trends and properties organized by important themes during a particular period of time. 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. Because historic context are organized by theme, place and time, they link historic properties to important historic trends, thereby providing a framework for understanding the potential significance of a property.[9] A historic context statement is intended to highlight historical trends that help to explain the evolution of a particular built environment.

Recent preservation efforts have expanded to include an understanding of the Modern era architecture, so that it may be viewed as potentially historically significant (and eligible for listing on the local, state and national registers). Identifying the variations and character-defining features that make particular works of Modern era architecture potentially significant will increase awareness of these resources in Fresno.

This historic context statement addresses the key influences that shaped the development of Fresno's built environment from 1940 to 1970. This includes the analysis of important historical patterns at the national and local level, as well as citywide trends that have made Fresno a unique urban environment. For the purposes of this study, the mid-century Modernism context statement focuses on the rise of the architectural and cultural movement of Modernism and how they are connected to specific local events and patterns of physical development that influenced the character of those resources during the period, illustrating the significant aspects made apparent in Fresno's built environment during the period of mid-century Modernism.

A discussion of the key events and activities of the period is organized by theme. A discussion of property types associated with the period is identified by characteristics, such as architectural style, as well as by associative characteristics, such as location or function. Character-defining features for each architectural style associated with this period are outlined. These character-defining features are used in evaluating the integrity of each property.

Fresno Context Statement

In order to understand the development of mid-century Modernism in the City of Fresno, it is necessary to gain an understanding of the earlier developments in Fresno during the 20th century. It is important to identify significant themes and events from previous eras that influenced the built environment in Fresno during the middle of the 20th century.

Fresno's Early Development

The County of Fresno was founded in 1856, from portions of Mariposa, Merced and Tulare Counties. The town of Millerton, present day location of Millerton Dam was designated as the first seat of government for Fresno County. It would not be until the Central Pacific Railroad Company (CPRC), the predecessor of the Southern Pacific Railroad Company, established a passenger/freight station as part of the San Joaquin Division that the town of Fresno, or as it was first known "Fresno Station" would develop. This line running through Fresno County connected the northern part of California with Los Angeles. The various railroad stations that developed along the diagonal rail corridor grew into towns, growing outward from the stations on axis streets along a rectangular grid, with Fresno as one of the largest.

The desire to establish a railroad station and town in the vast stretch of agricultural land now occupied by Fresno came about during an inspection tour of Central Pacific Railroad rail lines in 1871. During the 1871 inspection made by officials of the railroad (including director Leland Stanford) a visit was made to a 2,000-acre ranch owned by A. Y. Easterby, located east of Fresno's eventual site.[10] Impressed by the quality of the land Stanford and railroad officials determined that a town would be located in this region. Following Stanford's visit the Contract and Finance Company (the Central Pacific's real estate subsidiary) purchased 4,480 acres of land from the German Syndicate of San Francisco. This group of real estate speculators had previously purchased 80,000 acres of undeveloped land in central California.[11] With land secured rail expansion could begin.

Fresno was founded in May of 1872. The original town site, surveyed by Edward H. Mix was organized on a grid, which straddled the rail corridor and extended to the east side of the CPRC tracks along Front Street (present day H Street). The grid featured uniform blocks measuring 302-by-400-foot blocks; each with 25-by-150-foot lots and twenty-foot alleys.[12] On June 26, 1872 the CPRC offered the lots for sale for between $60 and $250.[13] The lots were purchased by entrepreneurs from the surrounding area eager to open Fresno's first businesses. By November 1872 Fresno had grown to include four hotels and restaurants, saloons, three livery stables, two stores, and a few permanent dwellings.[14]

The devastation of the town of Millerton by a flood in 1867 resulted in the transfer of the Fresno County Seat from Millerton to the town of Fresno in 1874, after a March 23, 1874 special election held throughout Fresno County.[15] Fresno's status as the new County Seat led to a period of prosperity in the following decades. By the end of 1874, Fresno Station had grown to fifty-five buildings, including a county hospital and a school.[16] In 1876, four years after the founding of Fresno Station the first water system was established in town by George McCullough and Lyman Andrews. The two men purchased a 50-by-150-foot corner lot in downtown Fresno on what is now the current location of the Guarantee Savings Building on Fulton Street, and dug a one hundred foot well with large holding tank. The original well and tank soon proved inadequate with Fresno's continued growth and increasing demand for water. McCollough and Andrews purchased property at the corner of Fresno and O Streets for the construction of a water tower that would better serve Fresno's populous. Architect George Washington Maher designed the impressive 100-foot-tall Fresno Water Tower constructed in 1894, symbolizing the importance water had for Fresno and the greater valley region.[17]

Fresno Water Tower, 2444 Fresno Street. George Washington Maher, 1894.

The agricultural success of the land and the service and mobility made possible with the railroad, enabled Fresno to become the leading agricultural center of the San Joaquin Valley. As a result of this economic prosperity Fresno was incorporated as a fifth class city in 1885 when population totals reached the necessary levels to qualify. As a fifth class city Fresno was provided with additional governing powers from the State of California, enabling the city to collect property taxes and other municipal assessments. The January 1885 Sanborn Map delineates scattered development throughout an approximate six-block radius of the CPRC station near the corner of H and Mariposa Streets. The January 1885 Sanborn Map indicates a strip of commercial shops, lodging houses, banks, offices, restaurants, and saloons from the base of H Street along Mariposa Avenue to approximately K Street (present day Van Ness Avenue). The 1885 Sanborn Map reflects that the city's earliest residential dwellings were sited north/northwest of Mariposa Avenue along Fresno and Merced Street, and along H, J, K, and I Streets. In 1888, the Sanborn Fire Insurance Company surveyed the growing town of Fresno again. This survey indicates that

additional residential development occurred north/northwest of Tuolumne, Stanislaus, Calaveras, H, I, J, and, K Streets. In addition to these residential developments, the area east of Mariposa Avenue was developed with residential buildings along Tulare, Kern, Inyo, Mono, and Ventura Streets, as well as infill lots along H, I, J, K, L, M, and N Streets.[18] The 1898 Sanborn Fire Insurance Company survey for Fresno shows that Fresno experienced continued growth of residential dwellings. However, the 1898 map indicates that there had been no major commercial or industrial developments within the town at that time. The survey from this year shows that the Fresno City High School had been constructed on the east side of O Street between Tuolomne and Stanislaus Streets. Land sales beyond the city limits, especially north of present-day Divisadero Street, were a result of the need to expand both residential and commercial areas.

Southern Pacific Railroad Depot, 1713 Tulare Street, 1889.

Santa Fe Railroad Depot, 2650 Tulare Street. W.B. Story, 1899.

In many ways Fresno's prominence as a city was marked by the construction of the city's two railroad depots. The Southern Pacific Railroad Depot constructed in 1889 located near the corner of H and Tulare Streets replaced an earlier depot and is considered to be the oldest extant commercial building in Fresno. The "Fresno Station" serves as an example of the Victorian style prevalent at the turn of the 20th century. Fresno's continued economic success was marked by the construction of the Mission Revival style Santa Fe Railroad Depot on Tulare Street in 1899. The depot functioned first as a station for the San Francisco and San Joaquin Valley Railroad (later the Santa Fe Railroad). The San Francisco and San Joaquin line reached Fresno in 1896. The line's arrival marked an end to the monopoly the Southern Pacific had on Fresno's railroad traffic.[19] Both of these depots are symbols of the valley's thriving agricultural economy and have been nationally recognized by their inclusion on the National Register of Historic Places. By the 1890s the transformation from small town to city was evident with the thriving commercial center of Fulton Street (known as "J" Street until 1923), the formation of the

Mariposa Street cross-axis leading east to the Fresno County Court House, and the Victorian-style buildings occupying Fresno's downtown. During the 1890s the city expanded from 2.94square miles in 1890 to 34.862 in 1900, with an increase in population from 10,818 to 12,470.[20]

The 1910 census for Fresno showed a total population of 24,892. City boosters, hoping to achieve a population of 50,000 by the opening of the 1915 Panama Pacific Expositions held at San Diego and San Francisco, began promoting Fresno as 'the product of new conditions in California' offering a solid economy and being 'one of the most attractive places to be found along the Pacific Coast' with handsome public buildings, a chamber of commerce, several established city parks, a $1,000,000 Santa Fe Railroad terminal, eight banks, a building and loan association, and developing land tracts outside the city proper such as the Bullard Tract.[21]

Early Metropolitan Image

The first efforts for urban planning in Fresno County began in 1916. On April 21, 1916 the Fresno City Board of Trustees passed ordinance No. 794, which established Fresno's first planning commission, one of the oldest planning commissions in the state of California. An architect and planner by the name of Charles Henry Chaney from San Francisco was hired to prepare a plan for Fresno that would address the anticipated growth following WWI. Chaney's report established community development programs and a plan for organized growth. In this report Chaney proposed a civic center, a street system that would accommodate the increased use of the automobile, a park and recreation plan, a scenic road and boulevard system, railroad consolidation and a union passenger and freight station, and downtown revitalization. The report was filed on June 1, 1918, but it was not adopted by the city commission until July 6, 1923 and did not become effective until August 6, 1923.[22] However, this early attempt to establish a plan for the growing city of Fresno illustrates the desire citizens had to establish Fresno as a metropolitan center in the San Joaquin Valley.

In 1919 several streets within Fresno's downtown were renamed. I Street was renamed Broadway Street and K Street was renamed Van Ness in an effort to give Downtown Fresno a more metropolitan image. In 1923 J Street was renamed Fulton Street to commemorate Fresno businessman and streetcar entrepreneur Fulton G. Berry who died in 1910.

Fresno's downtown experienced a building boom during the early part of the 20th century. The majority of significant commercial buildings in the downtown at this time were designed by the firm of R.F. Felchlin in the Sullivanesque style, the prominent architectural style for commercial buildings at the turn of the 20th century. Examples from this period include buildings such as the Rowell Building (1914) located at Tulare Street and K (now Van Ness Avenue); the T.W. Patterson Building (1923) located at 2014 Tulare Street; and the Sullivanesque style skyscraper San Joaquin Light and Power Company (1923) located at 1401 Fulton Street, designed and constructed by the firm of R.F. Felchlin and Raymond R. Shaw, all of which contributed significantly to Fresno's early skyline. The Pacific Southwest/Security Bank Building (1925) was considered to be the tallest skyscraper between Oakland and Los Angeles until the 1960s.[23] Felchlin's company along with Charles Franklin Architects designed the Classical Revival style Bank of Italy Building (1918) at the northwest corner of Fulton and Tulare Streets. Additional contributions to the commercial architecture of downtown Fresno are evident

in the Sullivanesque style Helm building (1914) at 1101 Fulton Street designed by George H. Kelman and the Neo-Classical concrete Guarantee Savings Building (1921) designed by architect Eugene Mathewson and Robert Con Ezdorf located at 1177 Fulton Street.

Two grand hotels further illustrated Fresno's prominence as a major city in the San Joaquin Valley. Architect Edward T. Foulkes designed the Sullivanesque style Hotel Fresno (1913) located at 1257 Broadway. The hotel was very elegant for its time and hosted a number of Fresno's most significant events including the annual New Years Eve gala. The Hotel Californian (1923) located at 851 Van Ness Boulevard was designed by H. Rafael Lake and constructed by R.F. Felchlin's company. It was considered the largest and most lavish hotel in the area built in the Italian Renaissance Revival style with Beaux-Arts influence.

Early 20th Century Neighborhood Developments

Fresno's early residential neighborhoods developed north of the downtown. The development of these neighborhoods was spurred by the northward development of the Fresno Traction Company electric streetcar line.

The Fresno Street Railroad was organized in 1888 and began service in January of 1889. In 1901 the company was taken over by Fresno City Railway Company and converted to electric. The name of the streetcar line was changed to Fresno Traction Company in 1903 and continued to operate under that name until 1939, when mass transit changed once again and streetcars were replaced by bus.'[24]

In 1902 the Fresno City Railway Company opened its Forthcamp Avenue line, thereby connecting the newer suburban additions north of town to Fresno's city grid and supporting Fresno's first suburban building boom.[25] One of Fresno's first residential neighborhoods to develop north of Fresno's downtown in the late 19th and early 20th century is known as the Lower Fulton-Van Ness District.[26] The boundaries of this district are Voorman Street on the south, Belmont Avenue on the north, Wishon (north of Mildreda) and Yosemite Street (south of Mildreda) on the west, College Avenue on the east, and a small area south of Belmont between College and San Pablo Avenues. The Lower Fulton-Van Ness neighborhood features examples of late 19thand early 20th century house types from small cottages to large mansions.

North Park is a significant early Fresno neighborhood with a high concentration of turn-of-the-century downtown historic residential building stock in Fresno. The approximate boundaries of the North Park neighborhood are Divisadero Street on the south, Blackstone Avenue on the east, Freeway 180 on the north, and Roosevelt Avenue on the west.

The Fresno City Railway Company continued to expand streetcar lines northward to accommodate growing suburban developments such as the College Addition. A high concentration of Revival style homes can be found in the College Addition, platted in 1912 and developed with the Fresno Normal School in 1911 (today Fresno City College) to the south, the Fresno High School campus (1920-1922) to the west.[27] This development, like others in Fresno in the first half of the 20th century was a product of the move toward suburban living made possible by streetcar lines; in this case the

College and Wishon Avenue streetcar lines served as a link to Fresno's downtown. The homes in this area were designed by architects and builders for affluent clients, and provide an example of the broad range of styles common to American upper-middle class housing in the 1910s and 1920s.

The Porter Tract is an example of the residential neighborhoods surrounding the two campuses. The Porter Tract development, one of Fresno's two historic districts, began in 1914-1915 and occupies a portion of the College Addition. Most of the homes in the Porter Tract were developed by contractor John G. Porter (1876-1970), but all of the homes reflect a variety of Revival styles, with some examples of the Craftsman Bungalow style and Prairie style.[28]

Van Ness Heights was a neighborhood located along North Van Ness Boulevard that experienced most of its growth during the mid-1930s. At this time the majority of the homes were designed in the Spanish Revival style, so popular in California during the 1930s. However, a variety of styles can be found along North Van Ness Boulevard, including: Colonial Revival style, Tudor style, Spanish Revival style, Monterey style, and a unique example of the International style found in the Pudlin residence located at 2516 N. Van Ness Boulevard, as well as a garden apartment building located at 3231-51 North Van Ness Boulevard which was designed by Edwin S. Darden.

Another tract development that spurred further northward residential development was the Wilson's North Fresno Tract in Fresno's Tower District neighborhood. The boundaries of this eighteen-block area are Olive Avenue to the south, Broadway (south of Floradora) and the rear property line of Echo Avenue (north of Floradora) on the west, McKinley Avenue on the north, and Maroa Avenue on the east. This tract experienced development from the time of its dedication in 1908, through the postwar years. The opening of the Roeding streetcar line 1912, and the Wishon Avenue line in 1914 helped to spread development throughout the tract, providing access between suburban developments and downtown. This tract features single-family and multi-family buildings, the majority of which are built in the Craftsman Bungalow and Revival styles. The four-unit apartment block was a common building type in this area through the 1910s and 1920s. In the four-unit apartment block each unit offered a private balcony and entrance.

The Wilson's North Fresno Tract included commercial development, the majority of which is located at the intersection of Olive and Wishon. In many cases the buildings date from the streetcar era, yet the majority of the commercial buildings have been re-faced, or in some cases, replaced with new commercial buildings following the construction of the Tower Theatre in 1939 as the area experienced a wave of renewed vitality. Following World War II, glass-front commercial buildings, characteristic of the postwar period's emphasis on featuring the available merchandise, began to appear along Olive and Wishon. An excellent example of a commercial building from this period is located at 815 East Olive Avenue.[29]

The Alta Vista Tract is yet another significant residential tract development from the early years of the 20th century. The original development of the tract began in 1910, on 190 acres of what had been an alfalfa field. The tract's boundaries were Balch Avenue on the south, Cedar Avenue on the east, the rear property line of Platt Avenue (east of Sixth Street) and Platt Avenue (west of Sixth Street) on the north, and First Street on the west. The land was platted in 1911 and annexed to the city in 1912.[30] Two years later developers Billings & Meyering began development of the property. Within five years the

tract had 267 homes spurred by the simultaneous development of a streetcar line down Huntington Boulevard providing connection between downtown and the County Hospital.

The centerpiece of this district is Huntington Boulevard, extending from First Street to the west to Cedar Avenue on the east. Along Huntington Boulevard one can see some of the grandest examples of Bungalow and Period Revival style homes in Fresno.

Wylie Giffen and J.C. Forkner developed the Forkner Giffen Fig Gardens in 1919. Horace Cotton, a landscape architect from San Francisco, designed the Fig Garden tract of large acre lots complete with Fig trees. The homes are custom built and reflect a variety of styles characteristic of early and mid-century architectural styles from Colonial Revival to International style.

Precursors to Modernism in Fresno: *Architectural Developments from 1920-1940*

Attracted to the agricultural wealth the valley provided Fresno's middle and working class populations continued to grow at the turn of the 20th century. The railroads facilitated expansion and the emergence of automobile travel in the early 20th century inspired the development of neighborhoods. Those who settled in Fresno brought with them building traditions from their place of origin and the latest in architectural styles.

Following World War I California's regional architecture was characterized by Revival architecture, reflective of a romanticized period of the past, the ideal domestic environment of the Arts and Crafts style and the opulent Art Deco style.

Revival Style

Period Revival styles were employed for the development of homes and civic buildings throughout Fresno. Revival styles prominent in Fresno included the English Tudor, American Colonial revival, Mediterranean revival, and Spanish revival. Popularity of the revival styles was a result of the resurgence of regionalism and historicism in architecture throughout America. During the height of Revival style architecture residential development spread north of the downtown into neighborhoods such as North Park, Van Ness Heights and Fig Garden.[31]

Denham Home, 4903 N. Van Ness Boulevard. Colonial Revival home in Fig Garden, 1950.

The Revival style was popular in commercial development as well. In 1933 Fresno commenced a street improvement program along Broadway between Divisadero and Tulare Street. Improvements consisted of widening the street by ten feet and implementing Spanish style façade remodels for those buildings affected by the project.

Very few examples of the City's Spanish style façade improvement program exist today. The Cultural Arts Building (former warehouse) at 1416 Broadway and the Parker Nash Building at 1462 Broadway exhibit the City's 1933 façade improvement program.

Bungalow

The most common house type of this period was the Craftsman or California Bungalow. The Craftsman style was a product of the anti-industrial ideals articulated by John Ruskin and William Morris, which resulted in the Arts and Crafts movement in England and the work of the Craftsman style, introduced by the Greene and Greene brothers in Southern California. In 1901 Gustav Stickley began publishing *Craftsman Magazine* in New York, and the principles of handcraft, connecting with nature, and a return to the simple life spread across the country. The Bungalow was a moderately priced domestic architecture suited to the California climate. Between 1922 and 1929, 883,000 new homes were built each year in the United States. New suburbs developed along the outskirts of every major city. The suburban neighborhoods were filled with the American Bungalow, which cost between $1,500 and $5,000, a price that was affordable for the growing middle class.[32] These homes emphasized the importance of connecting the indoors with the outdoors. The use of natural materials was incorporated into the design aesthetic with the use of oak floors, exposed ceiling beams and brick or stone fireplaces. Broad gently pitched roofs and wide eaves provided shade from the hot California sun, while emphasizing the horizontality of the structure and its integration into the landscape. Excellent examples of the Bungalow house type can be found in the Fresno neighborhoods of North Park, the Tower District and the Bellevue Avenue Bungalow District.

The Bellevue district is comprised of fifteen Craftsman Bungalow style residences on Howard Avenue and Thesta Street south of Belmont Avenue dating from 1920-1922. The most concentrated occurrence of bungalows in the Tower District can be found in the proposed Adoline-Palm historic district. The boundaries extend from the rear property line east of Safford Avenue west along Thomas Avenue to the rear property line beyond Farris Avenue, north to Dudley, west to the rear property line of Adoline, north to Floradora; east to the rear property line beyond Safford, south to the second property before Olive; west to Safford, south to Olive, west to Harrison, south to Dennett, east to the rear property line beyond Safford, and south to Thomas.[33] The bungalows found in this area date from the 1910s and 1920s and represent moderate-cost housing suited to America's growing middle class.

While the Bungalow was popular as a single-family residence, it was the bungalow court that would serve as an innovative solution for affordable, higher density housing for the middle class. The bungalow court provided the convenience of apartment living while incorporating the amenities of privacy typical of a single-family residence. Each unit included a front porch that looked out on a common area. Some of the best examples of the bungalow court in Fresno are located in just north of downtown in the North Park neighborhood, the Kerckhoff Avenue Craftsman Bungalow District and the Bellevue Avenue Bungalow District.[34]

Although residential development in the 1920s reflected an affinity for the Craftsman Bungalow and other Revival styles, the optimism brought about by a strong economy following World War I and a fascination with the machine, found expression in the new

Modernistic style which included the Art Deco style ("zigzag") and Art Moderne ("streamline moderne").

Early Modernism

*Fresno County Hall of Records, 2281 Tulare Street. Allied Architects**, 1935.** Courtesy of historicfresno.org.*

Art Deco Style

The earliest form of the Modernistic styles was Art Deco, prevalent from 1910 to 1930. This architectural style was commonly used in public and commercial buildings and rarely used in domestic architecture. The style employed smooth wall surfaces, usually of stucco, with stylized and geometric motifs such as zigzags and chevrons, used as decorative elements on the façade. Towers and other vertical elements projecting above the roofline gave the buildings a vertical emphasis. Examples of Art Deco buildings in Fresno include the L.C. Wesley Super Garage (1931) located at the corner of Kern Street and Van Ness Avenue, and the Blue Cross Veterinary Hospital (1936) located at 1821 Van Ness Avenue, both designed by H. Raphael Lake. Another significant example is the Tower Theatre (1939) located in Fresno's Tower District designed by Los Angeles architect S. Charles Lee. The finest example of Art Deco construction in Fresno is the Fresno County Hall of Records designed by Allied Architects and Coates and Metz with a grant from the PWA.

Moderne

The machine influenced and shaped American culture in the 1920s and 1930s. Its impact was reflected in America's lifestyle, art and design. With America's cultural embrace of modernism the machine was perceived as a thing of beauty both in its function and its appearance. The Moderne style used the look of the machine as ornament. In architecture the Moderne style was featured prominently in non-residential building including commercial blocks, skyscrapers and theatres.[35]

Pudlin Residence, 2516 N. Van Ness Boulevard. Charles Franklin and Ernest Kump, Jr, 1935-36.

After 1930 Art Moderne became the prevalent Modernistic form. This style, like Art Deco, was most commonly found in commercial

and public buildings. However, houses built in this style can be found scattered throughout the area. Characteristics of the Moderne style included smooth wall surfaces, usually of stucco, flat roofs, horizontal grooves or lines in walls, as well as horizontal balustrade elements, which gave the structures a horizontal emphasis. Examples of this style in Fresno include the Charles Lowrie home (1937) located at 2235 San Joaquin Street and designed by Edward Glass.

Another interpretation of the Machine aesthetic was Streamline (Streamline Moderne). For practitioners of the Streamline Moderne style "speed was the essence of the modern age and the shape which was most conducive to speed was the ovoid or teardrop."[36] This aesthetic interpretation of speed became the symbol of progress to the American public. Practitioners of this style were not concerned with the purity of functional expression, but focused more on the notion of speed and modernity it could instill in the object or building. This style was used in the design of single-family homes, often evident in rounded corners, speed lines, or even a nautical effect with porthole windows and pipe railings.

High Modernism

While California's regional architecture was experiencing a renaissance of Revival, Arts and Crafts and Moderne styles, a new architectural aesthetic emerged in Europe in the 1920s, one that stressed rationality, logic and a break with the past. This new aesthetic was coined the International Style in 1932, with the New York's Museum of Modern Art architecture exhibition curated by Henry Russell Hitchcock and Philip Johnson and entitled "The International Style: Architecture Since 1922." The exhibit and its accompanying publication was the first to name and define the new European approach to design.[37] This style was a reaction against the ornamentation of previous decades. Honesty in both the use of materials and the visual representation of the building's function was sought. Like the Moderne style, most instances of the International style appeared in commercial buildings, skyscrapers, factories, and gas stations. Rarely was this style used in the design of residential buildings. As pointed out by Hitchcock and Johnson, "in America, local traditions are further complicated by an excessive sentimentality about the 'homes' of the past."[38]

The International style and the philosophy of rationality and simplicity it represented was best represented in the work of architects Walter Gropius (founder of the Bauhaus, the first Modernist school of design and architecture), Le Corbusier and Ludwig Mies van der Rohe. Gropius and van der Rohe brought this style to America after fleeing Germany with the closure of the Bauhaus in 1933. These pioneers of the modern movement influenced Modernist American architects through both their designs and the influence they had as teachers; Mies at the Illinois Institute of Technology and Gropius at the Harvard School of Design. The International style buildings, composed of steel, glass and concrete, were minimalist in concept, stressed functionalism and were devoid of nonessential decoration of regional characteristics. Primary practitioners of the International style in California were Viennese born architects Richard Neutra and Rudolph M. Schindler. Schindler's Kings Road House (1921) and Neutra's Lovell "Health" House (1929), both in Los Angeles, are noteworthy examples of the International style in California.

Frank Lloyd Wright came to California in 1917, and by the 1920s Wright had created his "textile block" houses, experimentations with a democratic, regional architecture. The

first of these houses was the 1923 Millard House in Pasadena. It was this house, constructed from concrete mixed with aggregate from the site, that stressed Wright's notion of organic architecture in California.

In contrast to the International style, other early Modernists in the United States were developing humanist expressions of Modernism, characteristic of Scandinavian modernism. Like the practitioners of the International style, humanists followed the ideal that form should follow function. However, the execution of this ideal was different in that emphasis was focused on the use of natural materials, informal open planning, and the integration of indoor and outdoor spaces.

Following World War II, examples of this humanist approach to high Modernism developed in California giving a new level of consideration to the landscape and the integration of man's interaction to nature through the built environment. But before this period of great architectural freedom and attention to the individual could be realized America had to go through a period of hardship where consideration of society as a whole took precedence over oneself.

Depression Years

The economic success and frivolity of the "Roaring Twenties" (1920-1929) was followed by the worst economic crisis in U.S. History-the Great Depression. The Great Depression (1930-1941) was brought on by a number of factors. Many associate the beginning of the Great Depression with the crash of the New York Stock Exchange on November 24, 1929, a day commonly known as "Black Thursday." However, there were many factors which led to America's economic crisis, including chronic agricultural overproduction and low prices for farm products; overproduction of consumer goods by manufacturing industries; concentration of wealth in the hands of a few, known as mal-distribution or unequal distribution; the structure of American business and industry itself; investors' speculators; lack of action by the Federal Reserve; and an overall unsound banking system.[39] The Great Depression created a lifestyle of hardship for the average American. From an architectural standpoint the economic downturn of the Depression meant that there was little architectural development during the period.

The Great Depression had a significant impact on the San Joaquin Valley. For many farmers fleeing the Dust Bowl the San Joaquin Valley with its expansive agricultural areas appeared to be a promised land, providing jobs and opportunities for a new life. The reality was quite different. Farmers already established in the San Joaquin Valley were cutting costs in an effort to hold onto their land. The influx of people coming into California seeking employment caused an increase in competition for available jobs. Those who could not find employment in the farms and agricultural industry surrounding Fresno came into the city seeking other forms of employment. Little relief was found in the urban centers however, and the effects of the Great Depression, little work and limited resources, were felt just as hard in Fresno as other California cities.

The New Deal
The turning point of the Depression was the election of Franklin Delano Roosevelt as President of the United States on March 4, 1933. The New Deal was the domestic program of the administration of U.S. President Franklin Delano Roosevelt between 1933 and 1939 intended to improve America's condition.[40] This program sought to solve the problems of poverty, unemployment and the disintegration of the American

economy, by brining about immediate economic relief as well as reforms in industry, agriculture, finance, waterpower, labor and housing. The New Deal held that the federal government was responsible to provide for the welfare of those unable to care for themselves in an industrial society. This new approach opposed the traditional American political philosophy of laissez-faire.

The first objective of the New Deal program was to assist the large number of unemployed workers in the U.S.. Agencies such as the Works Progress Administration (WPA) and the Civilian Conservation Corps (CCC) were established to provide government aid and temporary jobs. The Tennessee Valley Authority (TVA) constructed dams and power plants in particularly depressed areas. New Deal projects helped to keep local economies moving during and after the Depression. The Works Progress Administration (WPA) was a federally funded program designed to provide work for a limited number of unemployed Americans during the Great Depression by sponsoring projects. Between 1935 and 1943, one-fifth of the nation's labor force worked on WPA projects. The majority of these projects were based in the construction industry. Construction included a range from the new construction or refurbishing of government buildings, to highway construction, even art. Control of these various projects was regulated through the local municipalities.

In 1931 the President's Conference for the design of residential neighborhoods resulted in recommendations on how to reform the nation's system of home financing, improve the quality of housing for moderate and lower-income groups and stimulate the building industry. With the Depression housing construction declined, resulting in the collapse of the home building industry and rising rates of foreclosures. By 1933 home foreclosures had reached one thousand a day, and 40 to 50 % of all home mortgages in the United States were in default.[41]

Roosevelt's New Deal program began with legislation in March of 1933, by June of that year a number of programs were introduced to improve the housing conditions experienced during the Depression. On June 13, 1933 Congress passed the Home Owners' Refinancing Act, thereby creating the Home Owners' Loan Corporation (HOLC) to provide loans to homeowners facing the loss of their homes because they were unable to make payments. Three days later on June 16, 1933 the Public Works Administration (PWA) was created to distribute almost $6 billion between 1933 and 1939 for public works projects including construction of roads, tunnels, bridges, dams, power plants, and hospitals.[42]

On June 28, 1934 Congress passed the National Housing Act, creating the Federal Housing Administration (FHA) to assist homeowners in buying a new house in hopes of spurring the construction industry. This act was the last piece of legislation passed under the "First New Deal."[43] The Home Owners' Refinancing Act of 1933, along with the permanent National Housing Act of 1934 (which created the Federal Housing Administration, FHA), allowed hundreds of thousands of Americans to keep their homes. The legislation put the American dream of owning a home within the reach of all but the nation's poorest.[44]

In April 1935 the "Second New Deal" was initiated when Congress passed the Emergency Relief Appropriation Act, creating the Works Progress Administration (WPA) providing almost $5 billion for work relief for the unemployed to work on projects that consisted of construction on airports, schools, hospitals, roads, and other public

buildings. On September 3, 1937 Congress passed the National Housing Act, known as the Wagner-Steagal Housing Act, creating the U.S. Housing Authority to oversee construction of low-cost housing.[45]

The federal government's initiatives in the 1930s and 1940s to encourage home ownership also influenced the design of modest housing after the War. The National Housing Act of 1934 created the Federal Housing Administration (FHA). This administration brought about an increase in residential building by developing a system aimed at improving the design and efficiency of the American home while lowering its cost. The Federal Housing Administration (FHA) instituted a national program to regulate home building practices through the publication of housing and subdivision standards and an approval process of properties for mortgage insurance. During the 1940s FHA programs helped finance military housing and homes for returning veterans. The Federal Housing Administration decreed that due to the scarcity of materials, only temporary housing could be constructed during the War.[46]

The New Deal came to an end after the enactment of the Fair Labor Standards Act of 1938.[47] In 1935 the emphasis of the New Deal shifted to measures designed to assist a variety of labor and urban groups. The Wagner Act of 1935 increased the authority of the federal government in industrial relations and strengthened labor unions, establishing the National Labor Relations Board (NLRB). The Social Security measures were enacted in 1935 and 1939, these measures provided old age and widows benefits, unemployment compensation and disability insurance.[48]

Certain New Deal laws were declared unconstitutional by the U.S. Supreme Court on the basis that commerce nor the taxing provisions of the Constitution granted the federal government authority to regulate industry to undertake social and economic reform. Some of Roosevelt's reforms were interpreted as too socialistic. However, many of the reforms proposed in the New Deal were accepted and largely followed. Domestic programs introduced in the New Deal were incorporated into the Fair Deal of President Harry S. Truman (1945-1953).

Projects funded through the Public Works Administration (PWA) began in 1933 and the Works Progress (later Work Projects) Administration (WPA) begun in 1935, provided wonderful resources to communities throughout California, including significant architectural resources. PWA Moderne style municipal facilities were common building types throughout California and Fresno during the Depression-era of the 1930s.

The New Deal in Fresno

Allied Architects of Fresno, a partnership of architects, which included W. D. Coates, Charles H. Franklin, H. Rafael Lake, Ernest J. Kump, Sr., Fred Swartz, and Edward W. Peterson, designed the majority of the buildings constructed in Fresno under the New Deal. This partnership was formed to compete with larger firms for design work generated under the New Deal, ensuring architectural work for local practitioners. The WPA's Federal One Program commissioned regional artists to create artworks such as murals and sculpture for a majority of the New Deal funded buildings in Fresno.[49] In Fresno, the New Deal transformed Fresno's Civic Center with a campaign of five new buildings between 1936 and 1941. These projects include the Fresno Memorial Auditorium, the U.S. Post Office, the Art Deco Fresno County Hall of Records, the Fresno Unified School District Administration Building, and the International style Fresno City Hall. In addition to monumental civic projects the New Deal benefited Fresno

through park improvements, fire stations and sidewalks. Information on the New Deal projects in Fresno was obtained from *The Legacy of the New Deal* (a walking tour guide) written by Elaine Stiles.

Fresno (Veterans) Memorial Auditorium:
The Fresno (Veterans) Memorial Auditorium located at 2425 Fresno Street was constructed from 1935 to1936 under the direction of Allied Architects of Fresno and was the largest New Deal project in Fresno.[50] The project was financed with a $190,000 PWA grant and designed by architect Edward D. Peterson. The local building firm Trewhitt, Shields & Fisher oversaw construction. The Art Deco style concrete building with a steel frame was designed to seat 3,500 people, with removable floor seats. The building currently has 500 seats with banked seating. Seven classically themed murals done by Dutch-born California artist Anthony Heinsbergen ornament the foyer.[51] These murals were restored by Nathan Zachiem.

Fresno County Hall of Records:
Allied Architects of Fresno and Coates and Metz Architects constructed the Fresno County Hall of Records located at 2281 Tulare Street from 1935 to1936. An addition was constructed from 1954 to 1956.[52] The Fresno County Hall of Records is one of the best examples of Art Deco architecture in Fresno. The reinforced concrete main block was constructed in 1936 and funded with a $120,000 grant from the PWA.[53] Art Deco features are evident in the aluminum window frames with chevrons and geometric and floral banding at the roofline. Elaborate terra cotta surrounds with figures of farmers and mechanics, as well as medallions with record keepers frame the entrance. These terra cotta details were created by Gladding McBean & Co. of San Francisco. The 1956 addition has identical detailing to the main block, including a bank of windows identical to the original building. The public interior includes terrazzo, marble, decorative metalwork and signage, and sculpted drinking fountains, all reflective of the level of craftsmanship employed with PWA projects.

U.S. Post Office:

Fresno Post Office, 2309 Tulare Street. William Dewey Foster and Louis A. Simon, 1939.

The U.S. Post Office located at 2309 Tulare Street was built in 1939 and designed by William Dewey Foster and Louis A. Simon, Office of the Supervising Architect, U.S. Department of the Treasury.[54] This Post Office operated as Fresno's main post office branch, as well as Federal courtrooms and offices, until the mid 1970s.[55] The building is an example of PWA or WPA Modern architecture with elements of classical and modern design. Classicism is evident with the fluted column-like door surrounds and concrete exterior walls scored to look

like masonry blocks. The Modern style is evident with the asymmetrical plan, straight forms, and minimal ornament. WPA funded artwork runs throughout the post office. Interior artwork includes cast concrete postal eagles by William H. Calfee and cast stone figure of Justice by Archibald Garner. Two terra cotta reliefs titled “RFD-1” and “RFD-2” by Helen Bruton are located in the main loby. A tile mural by Henry Varnum Poor titled “ Grape Picking” ornaments the interior.

Fresno Unified School District Administration Building:
The Fresno Unified School District Administration Building located at 2348 Mariposa Mall was designed by Franklin and Kump for Allied Architects of Fresno.[56] Constructed in 1936 the building served as administrative offices until 1973.[57] The building is an early example of International style architecture in Fresno and the first example of this style of architecture in the civic center.

Fresno City Hall:
Fresno’s second City Hall, located at 2326 Fresno Street was constructed between 1939 and 1941 and designed by the local architecture firm of Franklin and Kump, Architects.[58]

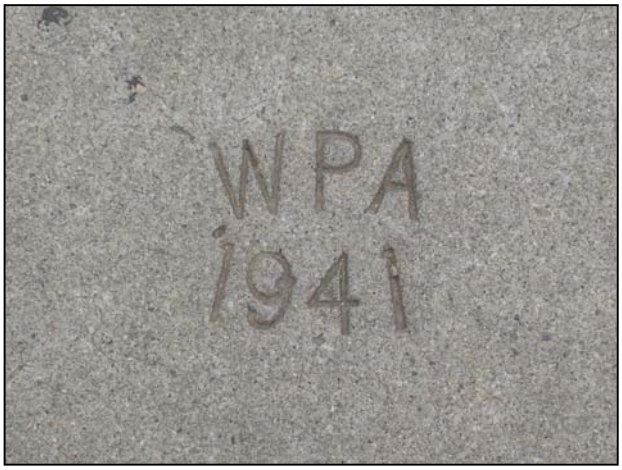
Fresno City Hall, 2326 Fresno Street. Franklin & Kump Architects, 1941.

This International style building attracted national attention in 1944 when the Museum of Modern Art included it in an exhibition of the most significant buildings constructed in the United States between 1932 and 1944. Time Magazine in an article from 1944 reported Fresno’s then new City Hall as “handsome, economical, moderately experimental in plan and design.”[59] The low, two-story, flat roofed structure is constructed of unpainted brick laid in parallel perpendicular rows, and trimmed with stainless steel and aluminum. Innovative features of the design included an interior ramp system instead of elevators, movable interior partitions to accommodate changes in the function and space requirement of the interior and personnel changes, and florescent lighting. The City Council chamber was designed as a windowless, sky-lit with cantilevered dais extending outside the building.

Fire Station No. 3:
Edward D. Peterson of Allied Architects designed Fire Station No. 3 in 1939. Located at 1406-1430 Fresno Street Fire Station No. 3 was constructed with support from a PWA grant. The Art Moderne building is a cast-in-place reinforced concrete building. Original details include early bi-fold doors on the E Street elevation. Fire Station No. 3 was the last major PWA project completed under the direction of Allied Architects.[60]

Chandler Field/Fresno Municipal Airport:
Chandler Field located on Kearney Boulevard was constructed from 1936 to 1937. The building is the work of various designers under direction of the Fresno Commissioner of Public Works. Funds from the WPA were used to construct four buildings and upgrade airfield infrastructure at Chandler Field. The buildings included an Administration Building (terminal), Administration Building annex, bathroom building, and electrical control building. Each building was designed by different architects, thereby providing jobs to a variety of individuals. Chandler Air Field is notable as one of the most intact WPA funded airports in the United States.[61]

WPA Sidewalks:
The contractor of the WPA sidewalks is unknown. However, the WPA stamped sidewalks around Fresno's second City Hall and the Tower District illustrate the extent to which New Deal-era projects helped to improve Fresno's infrastructure. The concrete stamped sidewalks are most evident in downtown Fresno on Fresno Street, M Street, and N Street and on Olive Street in the Tower District.



WPA sidewalk, downtown Fresno, 1941.

Additional WPA and PWA funded projects in Fresno included:

- The Fresno County Hall of Records, stylized Bas relief entrance, 1935 Allied Architects;
- Fresno Unified School District Shop and Maintenance Buildings-717 South Seventh Street, 1936, Ernest J. Kump Jr. for Allied Architects of Fresno
- Fresno City High School (PWA);
- Postharvest Quality and Genetics Research Laboratory, USDA Field Station (WPA);
- Ratcliff Stadium (PWA);
- Swimming Pool, Frank H. Ball Playground (PWA); and
- Roeding Park sprinkler and sewer systems (WPA).

WPA projects continued into the early 1940s even as the U.S. became involved in World War II (1939-1945). The WPA was officially disbanded in 1943.[62]

Residential Design during the Depression
While the Depression put a stop to most residential construction a demand for new homes continued, albeit at a reduced level. The majority of new home construction was financed with the support of the FHA housing program. However, a portion of America's middle and upper class' were not affected by the Depression. This section of society was able to construct and reside in homes custom built to suit their individual needs, or in some cases designed by architects.

The Fresno development company Taylor Wheeler, Inc. specialized in home construction that served a broad demographic. This firm developed large tracts of land in Fresno during the 1930s, 1940s and World War II. Taylor Wheeler residential developments were architect designed single and multi-family homes.

The men behind this successful firm were Orville R. Taylor (1898-1968) and Dennis Wheeler (1899-1991). Taylor was born in Indiana on October 2, 1898 and studied at Taylor University in Upland, Indiana. Taylor moved to Fresno in 1919 and worked for the Routt Lumber Company as a draftsman and lumber salesman until forming his own company in 1927. Wheeler was born on January 23, 1899 in Independence, West Virginia and moved to Fresno in 1909. He attended Fresno High, then Fresno Junior College, transferring to Stanford and finally U.C. Berkeley, graduating in 1922 with a Bachelor of Science degree in Commerce. In 1927 Taylor and Wheeler formed a contracting partnership that lasted nearly 40 years and produced a large number of homes in the San Joaquin Valley. Taylor acted as designer of the homes and Wheeler as contractor. Taylor continued to design the homes built by the company until the mid-1930s, when in 1936 Allen C. Collins began to design for the firm. After World War II the firm diversified and became commercial builders.

Taylor and Wheeler homes can be found throughout the Fresno High and Van Ness Heights neighborhoods. A neighborhood of Taylor Wheeler homes can be found in the area south of Dakota Avenue, north of McKinley Avenue, east of Fruit Avenue, and west of Maroa Avenue. A tract of homes that have maintained fair integrity can be found north of Clinton Avenue, South of Shields Avenue, west of Palm Avenue, and east of Fruit Avenue. Homes constructed by Taylor Wheeler in these neighborhoods typically reflect the Revivalist styles popular during the period as they exude an economic security and financial comfort evident in the level of detail and craftsmanship. The firm was aware of the economic hardship experienced by much of American society and strove to accommodate with affordable housing options. Taylor Wheeler housing developments aimed at affordability for the common man, adopting the minimal traditional style and exhibiting a standardized simplicity suited to quick construction and affordability. An example of the affordability of their homes is evident in a Fresno Bee article from 1953 advertising the Hamilton District:

> "This lovely three bedroom home, on a large lot, is close to schools, transportation and stores. Built by Taylor and Wheeler this home can be seen at 750 West Cambridge the price is only $9,600, FHA terms are available. Call Monte Ward of Ken Lamme.[63]

The Great Depression created a lifestyle of hardship for the average American until its end in 1941, as the United States prepared for World War II. It was the mobilization of industry to manufacture massive quantities of war materials and the growth of the armed forces, which ultimately put an end to the Great Depression.[64]

World War II

By the end of the 1930s the United States observed the mounting conflicts in Europe and the Far East with growing concern. The United States felt a direct impact of the war with the bombing of Pearl Harbor on December 7, 1941 and entered the war in support of the allies. World War II proved to be the single act that would pull the United States

out of the Depression as it resulted in re-opening the U.S. economy to international trade, increased demand for American exports and caused the federal government to spend money for its growing national-defense industry. During World War II the nation's resources were devoted to the War efforts, with the United States the primary manufacturer of war material for the European allies. California experienced a boost in the states regional economy upon receiving almost 12 % of the government war contracts and producing 17 % of all war supplies.[65] Industries, including aircraft and shipbuilding boomed during the war creating jobs for many people who were without jobs during the Depression. With more Americans employed there was an increase in personal income, which led many Americans to see improvements in their material circumstances.

During World War II new military recruits migrated to California from every state in the country increasing the state's population. Military bases along the West Coast became the launching points for the Pacific fleets and held strategic importance. While bases along the coast grew during this period, inland bases, like those found in and around Fresno, held a significant role in defense operations in the war effort. Fresno felt the impact of World War II with an influx of an estimated 60,000 servicemen, presenting a strain on city resources.[66] The servicemen were stationed in the city of Fresno and within 10 miles of the city boundaries at the new bomber base, Hammer Field (now Fresno Yosemite International Airport) or Camp Pinedale. Fresno also encountered an increase in the Mexican agricultural labor force during this time. The majority of the men were contract laborers imported to relieve labor shortages felt in Fresno's agricultural industry as a result of the military draft.

Hammer Field located just east of what then defined the boundaries of Fresno was bounded by Clovis Avenue on the east, Shields Avenue on the north, Winery Avenue on the west, and McKinley Avenue on the south. The bomber base was constructed in 1941 and leased to the Army Air Corps. Camp Pinedale was located in the Community of Pinedale just north of Herndon Avenue and east of Palm Avenue. Pinedale was founded in 1923 as a mill town for the employees of the Sugar Pine Lumber Company.

Assembly Centers

The bombing of Pearl Harbor initiated the development of internment camps throughout the west coast. On May 11, 1945 the Western Defense Command in San Francisco ordered the evacuation of all Japanese, whether alien or citizen, from Fresno and Madera Counties, affecting more than 1,000 American and foreign born Japanese in the City and County of Fresno.[67]

Two local assembly center sites selected were the Fresno County Fairgrounds and an undeveloped industrial area of Pinedale. More than 500 buildings were constructed between the Pinedale Assembly Center and Fresno Fairgrounds.[68] For the local community this meant a brief flurry of work as temporary housing was constructed at the former mill site. The Japanese internees were comprised of foreign and American born Japanese from Kern County, the southwestern part of Tulare County, and military areas in Washington and Oregon.[69] Units of the 748th Military Police Battalion from Fort Ord were stationed in Fresno as guards for the assembly centers.

The Fresno County Fairground was the site of one of thirteen temporary detention facilities constructed at various California racetracks, fairgrounds and labor camps. Assembly Centers such as the Fresno County Fairground were intended to confine

Japanese Americans until more permanent internment camps could be built in isolated areas of the United States. California Historical Landmark #934 is dedicated to over 5,000 Japanese Americans who were confined at the fairgrounds from May to October 1942. The memorial is located in front of the Commerce Building adjacent to the Chance Avenue entrance.[70]

The Pinedale Assembly Center included an 80-acre tract of land with 10 barrack blocks, each with 26 buildings, and a separate block built for the military police and administration.[71] The structures were designed for living quarters and other facilities. The site included a large number of adaptable, pre-existing facilities suitable to provide the community services of power, water, as well as a geographic context that made it easy to confine and separate the evacuees from the general population, while maintaining access to roads and railroads for eventual transfer to relocation centers. Although assembly centers were surrounded by barbed wire fences and patrolled by armed military police, large open spaces were included for recreation and allied activities.

The Pinedale Assembly Center was emptied of 4,750 Japanese on July 23rd, 1942.[72] Of the 4,750, 446 were sent by train to the Tule Lake Relocation Center in Modoc County near the Oregon border and another 750 were sent to the Colorado River Relocation Center in Arizona. The remaining evacuees were transferred from the Pinedale Center to permanent camps.

Following the transfer of the interned Japanese, Camp Pinedale was used for the storage of clothing, parachutes, equipment, office supplies, and salvage materials. Joint use of the facility occurred after July 5, 1944, when the 840 Specialized Depot used approximately 190 acres of the facility for storage, salvaging and reconditioning. The remainder of the property was designated for Western Signal Aviation Unit Training Center.

World War II and the Built Environment
World War II brought a completely different focus on architecture. The emphasis was now on mass production in order to accommodate current demand as well as affordable cost. Design was ruled by the simplification and standardization of housing for mass assembly. Architects were devoted to finding a housing solution that would serve the needs of contemporary American society, while remaining affordable.

Architects experimenting with low-cost housing concepts included Gregory Ain, Harwell Hamilton Harris and Wallace Neff. In 1940 Ain received a Guggenheim fellowship to research structural systems that would cut costs and speed construction.[73] Ain's designs during the Depression and defense worker housing during the War focused on the practical needs of women running households without servants.

Harwell Hamilton Harris' early commissions were small homes incorporating the ideas he learned from working with Neutra and Schindler, employing a modular construction system. In 1941 architect Wallace Neff debuted his contribution to low-cost housing with the Bubble or "Airform" House in Falls Church, Virginia. This design was his response to the shortage of traditional building materials during the war, and the need for inexpensive housing for defense workers. The primary materials used in the construction of the Airform House consisted of concrete and gunnite.[74]

Innovative uses of space and materials developed during the war influenced the design of residential architecture after World War II. Ideas first applied during the war, such as the use of inexpensive materials in home construction, the integration of indoor and outdoor living space to improve the quality of life, and the elimination of formal spaces like dining rooms when space is limited, all became integral components of postwar, middle class housing.[75]

The design of modest housing after the war was also influenced by the federal government's initiatives in the 1930s and 1940s to encourage home ownership. Construction of single-family homes increased after the Federal Housing Administration (FHA) established mortgage terms conducive to the average American family. During the 1940s FHA programs helped to finance military housing and homes needed for returning veterans. In 1944 the Servicemen's Readjustment Act, more commonly known as the GI Bill, also helped families attain home ownership.

The FHA also influenced how homes and neighborhoods were designed. FHA guidelines promoted a 534-624 square-foot dwelling known as the "minimum house" with a kitchen, a multi-purpose living room, two bedrooms, and one bathroom.[76] By 1936, the FHA was advocating for well-designed communities at the neighborhood scale. This development model, adopting the principles of modern community planning, would become the standard approach for the development of the suburbs in the postwar years. The FHA published a series of informational pamphlets, which outlined the concepts of proper street patterns, planning for parks, playgrounds, and commercial areas.[77] These ideas would come to fruition when the war ended and attention to the American lifestyle could be addressed.

With World War II the economy recuperated, people went back to work and the virtues of home life became the focus of the American people. American servicemen obtained numerous economic benefits upon the completion of their tour of duty. These benefits included jobs, fully amortized mortgage loans guaranteed through the federal government's Veterans' Administration (VA), small-business loans, and educational assistance from the federal government from the Serviceman's Readjustment Act of 1944 or "G.I. Bill." Former servicemen became a new class of citizen demanding goods, inexpensive housing, vocational training, college education, and cars, all of which had been unobtainable during the war.

During World War II, in the years 1940 to 1945, Fresno's population in the incorporated areas increased by only 2,200. However, the newly developing neighborhoods just outside the city grew much faster, totaling an estimated 35,000 people.[78] This growth pattern reflects the development of suburban sprawl during the war years. With a large number of people moving into the suburban areas desperate need for housing was created.

Postwar Fresno

Modernism took on a new force in the post World War II era. The war not only ended the Great Depression, but created the conditions for productive postwar collaboration between the federal government, private industry and organized labor. The economic and political strength of the U.S. at the end of the war placed the country and its citizens at an advantage as the strongest world power with the largest and richest economy in the world thus providing the environment for great economic spending and production.

With renewed wealth and self-confidence the United States took precedence in creating an architectural idiom of a new modern lifestyle.

In the years following World War II California experienced a period of unparalleled prosperity and optimism spurred by unprecedented urban growth and economic expansion. California's population increased by fifty-three percent between 1940 and 1950.[79] This increase in population created a new problem, one of accommodating this influx of new residents. In 1948, Governor Earl Warren stated:

> The stampede has visited us with unprecedented civic problems, partly because we did not expect to digest so much population in so short a time, and partly because even if we had been forewarned, we could have done little to prepare for the shock during the stringent war years. So we have an appalling housing shortage, our schools are packed to suffocation, and our highways are inadequate and dangerous."[80]

Fresno too felt the impact of a significant increase in population. The 1940 census reported 60,685 people living in Fresno while the 1950 census reported a population of 91,669. However, it is important to note that at this time the census report excluded military personnel and Japanese.[81]

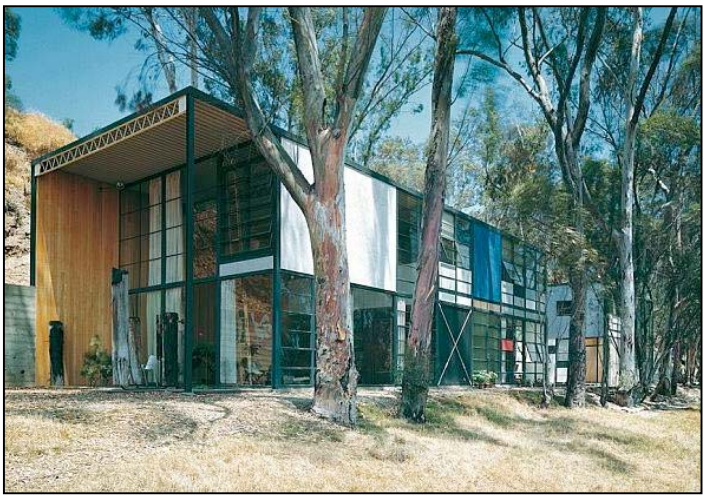
The population explosion throughout California resulted in a building boom that transformed how Californian's lived and left an impact on the built environment, with the adoption of Modern design as a widely used architectural building style. The population explosion coupled with America's love of the automobile spurred the development of the automobile-centered suburb. Building efforts began in earnest with the construction of housing developments, new civic and public buildings, highway improvements, churches, schools, and commercial developments. The postwar architect abandoned historic precedents and created an architecture drawn from the Modernist styles of the pre-war years, implementing a renewed concern for landscape and site relationships, the use of natural materials, and innovative building technologies resulting in a new regional architecture.

The building boom in the postwar years meant changes in the way Americans lived. Architects unable to practice their art during the war were anxious to share their ideas about architecture and planning, ideas that would have significant impact on the modern American lifestyle. Architecture became the cure for social problems by addressing practical concerns of the postwar lifestyle through design. Regional variation emerged when the modern idiom of the pre-war years was received and integrated into the existing cultural climate creating a modern vernacular centered on livability. Livable modernism emerged when modernist design of the 1920s and 1930s, characterized by the use of industrial materials, minimal use of ornament and elimination of reference to historic styles was integrated with the postwar consideration for the enhancement and happiness of the lives of those who lived with modern objects and a renewed interest in the natural environment.

A range of modern design philosophies influenced California architecture in the postwar decades. The most widely publicized were those that reflected the concepts of the International style, such as the Case Study House Program, sponsored by *Arts and Architecture* magazine, based in Los Angeles. The program was launched in 1945 with

the objective to solve the postwar housing crisis through the design of affordable and reproducible architecture with the unique climate and terrain of Southern California in mind. Eight homes were designed and constructed by nationally recognized architects J.R. Davidson, Summer Spaulding, Richard Neutra, Eero Saarinen, William Wilson, Charles Eames, and Ralph Rapson.

The program was conceived by John Entenza, editor of *Arts and Architecture* as a forum for experimentation in low-cost housing for middle class families, in response to the postwar housing shortage. It was Entenza's intent that the designs developed in the program be usable prototypes that could be replicated throughout the country. The program held to the Modernist ideals that architecture was the cure for social problems. Entenza wrote in 1945 that he hoped the Case Study program would be "general enough to be of practical assistance to the average American in search of a home in which he could afford to live." The program continued until 1967. In all, thirty-six Case Study homes were designed, of which twenty-three were built. The most recognizable of the Case Study houses was No. 8, designed by Charles and Ray Eames as their residence in Pacific Palisades.



Case Study House No. 8. Charles and Ray Eames, 1945-1949

The Contemporary style and post-and-beam method of construction that emerged out of the program gained widespread popularity and influenced domestic design throughout California. The Case Study homes were simple economical structures that featured modular construction, indoor/outdoor living spaces with large patios, open floor plans, extensive use of glass, and affordable materials. In addition to a new approach to modern residential design, attention to the environment was expressed with the new approach to landscape design characterized by designers such as Garrett Eckbo with the use of low maintenance plants in a dramatic yet minimal style that highlighted the architecture while creating a livable relaxed environment.

Ultimately, the designs produced were not practical and affordable enough for reproduction. The designs produced in the program did however bring Modern architecture to the forefront of California culture and resulted in the further development of the middle class single-family home.

Growth of Suburbia

Home ownership in the postwar period was equated with the attainment of middle class status. Ownership of a single-family home in a semi-rural environment became the American Dream. This ideal was further enforced with the 1949 Housing Act call for "a decent home and suitable living environment for every American family."[82] The housing

that emerged in the postwar period was not like that of World War I where the use of historic styles was used to foster a sense of communal, regional identity. Housing built in the postwar period was a reflection of the avant-garde, the modern life.

The demand for new homes coupled with government programs established to assist working class families and veterans with homeownership, resulted in the demand to produce new homes at affordable prices. Homeownership doubled in the postwar years due to federal assistance (FHA, GI). In the years between 1947 and 1957, the percentages of houses sold with VA or FHA mortgages ranged from just under 40% to more than 50%.[83] Both the VA and the FHA directed their investments toward new buildings in the suburbs, ignoring the older residential core.

The GI Bill established a set of guidelines, which set the price range for affordable housing between $6,000 and $8,000 and the range in size between 800 and 1,000 square feet. The government supported the Minimal Traditional style, encouraging that style and form of residential building.[84] These restrictions set by the government challenged architects and builders to become creative with design and cost-reduction strategies.[85]

New principles of community planning were being incorporated into residential developments around the country. These principles grew out of the social reforms of the Progressive Era and were brought to national attention through the influence of housing reformers like Catherine Bauer. Housing reformers advocated for well designed communities at the neighborhood scale, offering all the facilities needed to provide service to the community.

Developers implemented this neighborhood-scale approach to community planning by designing developments around a curvilinear street pattern accommodating pedestrian traffic. Developers took on a new role in the postwar era. During the pre war years, a developer bought land, provided utilities and infrastructure, and sold it in parcels to individuals who in turn would hire an architect to design their custom home. The housing act of 1949 made it profitable for the developer to built the multiple houses from stock plans and circumvent architectural services altogether. As a direct result, the suburbs were created as communities of 300-400 nearly identical homes.[86] These large-scale suburban developments were successful due to the popularity and convenience of the automobile. Builders were challenged to construct houses as quickly as possible resulting in the emergence of large suburban tracts of land with quickly erected houses on the outskirts of the city. The automobile enabled people to move to these developments outside of the city center, attracting commercial developments to move outside the established urban core to accommodate their customer's needs.

Residential tract building typically featured small, modest homes in the Minimal Traditional style, offering a simple and straightforward design that was built with ease at a low cost. Suburban homes tended to be small houses, with a front yard, small side yard (a meter or so wide), and a backyard that served the family as a landscaped, private outdoor space. Characteristics of tract communities included homogenous design, groupings of similar houses with the same basic architectural detailing, scale, setting, and style laid out on a curvilinear street grid. Housing tracts were usually constructed within close proximity to shared community amenities, such as shopping centers, religious buildings and schools.

By the 1950s tract developments began to feature a variety of styles to appeal to the American homebuyer. These included Tract Ranch, Split-Level and Contemporary. Larger lots enabled homes to be constructed with more variety, featuring lower, horizontally oriented structures. Typically, the basic model floor plan was architect designed and then sold to a developer who added custom features. Tract homes featured the latest styles and materials, each accommodating the modern homeowner with efficiency and accommodation to the modern lifestyle.

The Ranch style was the dominant style of residential design during the mid-century.[87] It was based on the early Spanish haciendas built throughout Mexico and Southern California in the 1800s and characterized by a single-story sprawling floor plan, with integration of indoor and outdoor space. The ranch home of the mid-century was built on a smaller scale than the sprawling haciendas of old California, lots were usually 1/8-1/4 acre in size.

Cliff May is credited with reintroducing the Ranch house in the 1930s, and is the architect associated with the style on the west coast. May's Ranch style designs of the 1930s were more picturesque and influenced by the early California haciendas. After the war his work responded to the times and adopted the modern characteristic of post-and-beam construction, creating a modern version of the Ranch style that combined the characteristic indoor/outdoor living spaces of the haciendas with the simplified lines of Modernism. In 1958 May published a book of his designs in conjunction with *Sunset Magazine* called *Western Ranch House*. This book had widespread influence resulting in the construction of both Cliff May Ranch style homes and Cliff May inspired Ranch style homes throughout California.

The Ranch house proved to be the architectural style best suited to neighborhood-scale development. The ranch house could be inexpensively constructed and mass-produced, thereby providing housing at a reasonable cost to middle America. During the 1940s and 1950s the Ranch house appeared in subdivisions throughout the United States, most prevalently in California. The ranch house was used by developers in a variety of styles; a practice that led to its renown as the most popular housing type of the postwar era.[88]

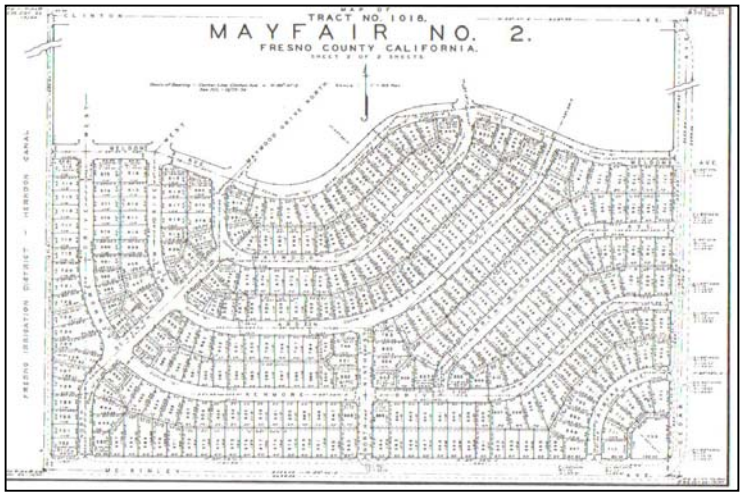
A later housing type that gained popularity in the mid-1950s was the split-level house. The split-level house is a variation of the Contemporary or Ranch style house, retaining horizontal lines and low-sloped roofs, while integrating a two-story portion. The garage is typically attached to the main residence as a prominent feature. The home is usually arranged with garage and utility rooms on the lowest level, family living spaces on the mid-floor and the private spaces (bedrooms) on the upper level above the garage.

Fresno's Suburban Development

Like much of California, Fresno experienced population growth following the end of World War II, resulting in residential and commercial development beyond original city boundaries. Like most of the country in the postwar period, Fresno experienced a severe housing shortage following World War II, which brought about a series of residential housing projects. Large numbers of transient agricultural laborers and thousands of returning servicemen and their families put a strain on the city's resources sending city commissioners scrambling to find adequate shelter. Shortages of building materials and state and federal restrictions gave priority to the construction of homes and facilities needed by returning veterans. Public housing for veterans developed in the area near the new Veterans Hospital in East Fresno.[89]

Prior to World War II the only residential development north of Shields Avenue was the Fig Garden district, considered a rural estate subdivision. Following the war Fresno's builders began the process of subdividing and building tract homes on large tracts of land north of Shields Avenue as the city expanded outward. The 1950s saw significant growth in residential developments. These developments were typically located within close proximity to new regional shopping centers, schools and the new office park developments developing outside of the traditional downtown commercial and urban center.

Residential tracts developed during this period in the city and county of Fresno included Mayfair tract No. 2 (1948), extending east from the intersection of McKinley Avenue and the Herndon Canal; Sierra Sky Park (1946), on Herndon Avenue east of Highway 99; Wilshire Gardens (1948), a 20-acre property located at the northwest corner of Fresno St. and McKinley Avenue, developed by Allen Lew and Art Lambert; University Terrace (1949), extending northwest from the intersection of Dakota and First Streets; the University Portals neighborhood (1953), located north of Barstow Avenue and east of First Street; Maroa Heights (1953), bounded by Barstow Avenue to the north, San Jose Avenue to the south, Del Mar Avenue to the east, and Maroa Avenue to the west; the Fig Garden Rancho and Thunderbird Heights, tract developments (1956) located in the Fig Garden Estates, a short distance from Fig Garden Village, in the vicinity of Palm and Shaw Avenues; and Sun Garden Acres (1968), bounded by Shaw Avenue to the north, Gettysburg Avenue to the south, Maple Avenue to the east, and Cedar Avenue to the west. Sun Garden Acres was developed with its own specific plan and drew most of its residents from the academic faculty of California State University Fresno. The Sunnyside neighborhood located on Fresno's far east side bounded by Chestnut Avenue to the west featured large estate size lots with custom homes, many of which were architect designed.



Mayfair Tract Map, 1948. Courtesy of the City of Fresno.

The first major subdivision of the postwar years was Mayfair, located northeast of McKinley and First Street. The Mayfair development was an FHA and VA housing development that included the first of the suburban shopping centers located near an intersection. Shopping centers like the Mayfair center led to the eventual end of the downtown as a commercial center.[90]

A controversial neighborhood development during this period was the twenty to thirty homes located in the northeast corner of Fresno and Dakota Streets across from Manchester School.[91] The homes were based on plans designed by Cliff May and used without his permission. Local architect Jim Oakes recalls that Cliff May

made a trip to Fresno to view this neighborhood after learning that his designs were used and was so disappointed in the outcome that he proceeded to sue the developer.[92]

One of the most interesting suburban developments in Fresno in the postwar years was Sierra Sky Park on Herndon Avenue east of Highway 99. The development, approved in 1946, was the first skypark in the United States.[93] The residential development is built around a landing strip enabling residents to taxi their private plane to their front door. The streets are eighty feet wide and every home is complete with a large carport type structure to accommodate the parking of their plane.

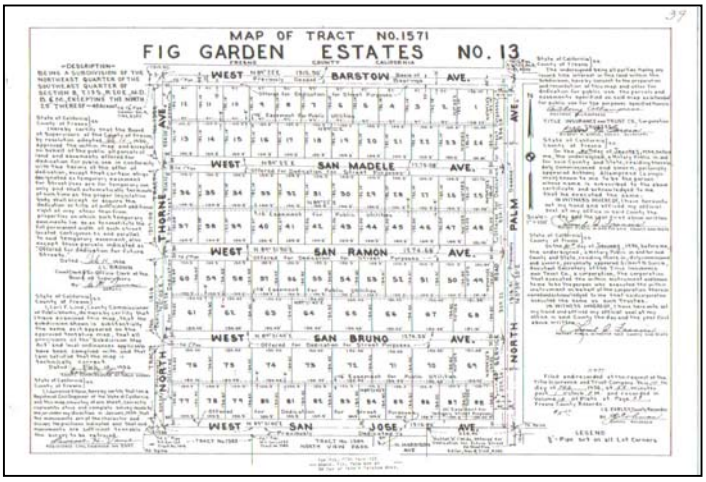


Fig Garden Estates Tract Map, 1956. Courtesy of the City of Fresno.

P G & E commissioned the design and construction of three model homes, known as Electra Living Houses in Fresno. The homes, designed by Robert Stevens office, were intended to exemplify the success of living in a home completely run on electricity.[94] These model homes were constructed some time after 1956, in the late 50s or early 60s. The homes are located at 3935, 4007 and 4017 E. Gettysburg. The residence located at 4007 E. Gettysburg retains high integrity.

The city and county of Fresno did not have a master plan; the only planning tools available were zoning and subdivision ordinances. At the time Fresno County was responsible for approving new subdivisions, including Mayfair, but was without a building code to establish housing construction standards.[95]

A housing shortage was not the only problem to face Fresno in the postwar years. Streets and the city's water and sewer systems proved to be inadequate for the number of people now dependent on them. By the early 1950s the Fresno-Clovis metropolitan area was growing at a faster pace than the city of Fresno. Between 1945 and 1955 the city population increased by only 13 % while the outlying areas increased by 35 %.[96]

The *Fresno Bee* ran a series of articles written by Gordon E. Nelson titled "Community Crisis" in which the problems encountered by the city and county of Fresno due to this unplanned growth were outlined. Nelson's articles described the many amenities needed for stable and successful growth, and called into question the suitability of existing forms of municipal government. Statements such as "the big troubles have come not simply from growth alone, but from the manner of that growth and how it is managed" spurred the community into action.

In March 1956 the Fresno-Clovis Area Planning Commission was formed and given the responsibility of preparing a general plan for the Fresno-Clovis Metropolitan area. In November of the same year the Fresno City Commission formed the redevelopment

agency to address problems in the inner city. Additional programs initiated in the postwar years included: Cities of Fresno and Clovis and County of Fresno uniform zoning ordinance 1960; adoption of modern construction codes for building in the Fresno-Clovis metropolitan area; uniform street improvement standards for the Fresno-Clovis metropolitan area; the city of Fresno approved redevelopment plans of South Angus central business district, West Fresno I, II and III, and the General Neighborhood Renewal Area Plan for West Fresno; and the Council of Fresno County Governments (COFCG) was established in 1969 to provide intergovernmental highway planning and prepare comprehensive regional plans and programs.[97]

Urban renewal efforts were addressed in the Central Area Plan—a plan that failed due to a lack of complete implementation. In its entirety the plan called for the development of a pedestrian mall (Fulton Mall) and a freeway loop that was necessary to bring traffic downtown. It was believed this would lead to extensive public and private investment. However, the Fulton Mall was the only component of the plan completed. The lack of commitment to downtown and growing attention to the suburban sprawl northward left Fresno with a downtown largely forgotten.

Influence of the Automobile

Another force in the suburbanization of the United States was the development of the highway system. At the turn of the 20th century automobiles were a luxury accessible to the wealthy, while the majority of American's took advantage of the network of streetcars and/or subways to get around cities. The prosperity of the postwar years created a boom for automakers. Between 1945 and 1955 the number of cars on the road doubled, and by 1958, about 70 % of all American families owned an automobile.[98] The development of suburbs in the postwar era made the automobile a necessity for the middle class.

In Fresno road construction and improvements were halted with the onset of the Great Depression. The only means available for the construction and maintenance of roads built during the 1930s were with the help of state Emergency Relief Act funds and federal WPA funds. However, in the postwar years the city and county of Fresno made efforts to improve roads. The state's Collier-Burns Act of 1947 allocated California counties substantial amounts of money for roads and required that a registered civil engineer oversee county road construction.[99]

Roads in the United States proved to be inadequate to handle the increased use of the automobile. Development of the highway system during the 1950s, a series of freeways and expressways dedicated to speed and efficiency answered the growing demand of the American society centered on the automobile. In 1954, the Federal Aid Highway Act laid the groundwork for an extensive system of roads that authorized the development of some 41,000 miles of new highways.[100] However, the money set aside proved to be insufficient. The legislation was perfected and in 1956 the Interstate Highway Act provided $25 billion for construction fees, 90 % of which would be federal funding, and the remaining 10 % from the states.

Community and regional planning during the mid-20th century was highly influenced by the automobile and freeways. The automobile influenced the development and organization of urban centers by enabling people to move farther away from the downtown, thereby forcing businesses to move to accommodate their customer's needs. The automobile created new development patterns drawing growth away from the urban

core to outlying areas, and introducing building typologies designed to accommodate the growing automobile culture, such as drive-in theatres, drive-in/drive-thru restaurants, gas stations, and the suburban shopping center with its emphasis on parking.

The ability to connect Fresno with other local cities, and the nearby metropolitan centers of San Francisco and Los Angeles, was an important factor in the city's continued growth. Support for the expansion of Freeway 99 and 41 running north south as well the planned development of Freeway 168 and 180 running east west were all steps to ensure Fresno's connection to outlying areas.

Expansion of commercial corridors such as Blackstone and Shaw Avenues created links between the urban and suburban areas of the city. These roadways acted as direct links to developing residential neighborhoods off of Van Ness extension and neighborhoods near Fashion Fair shopping center and California State University Fresno.

Spiral Garage, southwest corner of Van Ness and Kern Street. Walter Wagner and J. Martin Temple Architects, 1968.

An architectural development that emerged from America's fascination with the automobile is the parking garage. Two examples of architect designed parking garages in Fresno are located on opposite ends of the Fulton Mall. A municipal parking garage (ca. 1964) at Merced Street and Van Ness Boulevard designed by Alastair Simpson was located on the north end of the Fulton Mall. This garage was integrated with commercial storefronts facing Van ness Avenue. Fresno City Council approved plans for the second parking garage on February 15, 1968. The structure designed by Martin Temple of Walter Wagner and J. Martin Temple Architects is located at the corner of Van Ness Boulevard and Inyo Street. Unique in design, the seven-story structures five parking levels are connected with a series of ramps that compose two spiral volumes. Another approach to the parking structure was underground parking. Fresno integrated underground parking under Van Ness Boulevard between Tulare and Fresno Streets. This underground parking served both the civic center to the east and the Fulton Mall to the west.[101]

Commercial Development and the Shopping Center

Commercial Development
Following the rationing and hardships of World War II, postwar prosperity enabled Americans to revel in their new standard of living defined by the automobile and the cultural landscape that it was creating. American commercial architecture experienced a

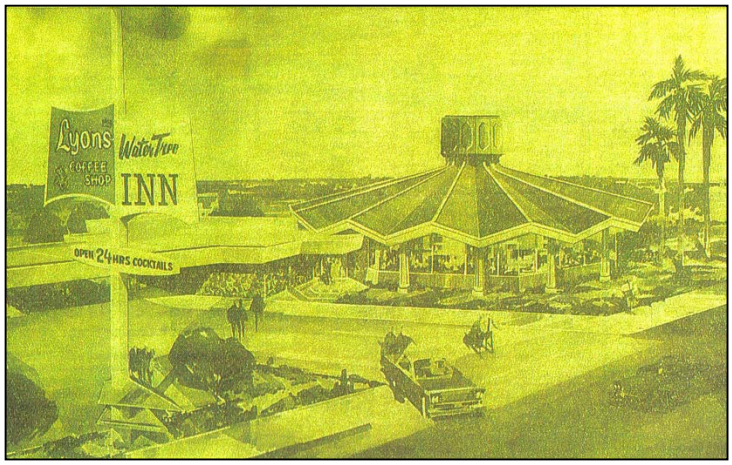
shift in the postwar years. Existing patterns of commercial development were considered out-of-date and not conducive to the modern American lifestyle. The expanding highway network around the country influenced the development of the commercial strip and suburban shopping center. Cities became less concentrated and less mixed-use, falling subject to the new practice of urban sprawl. People wanted to live on the periphery of downtown where the homes, shopping centers and schools were new, not in the middle of the urban center, which was perceived to be crowded and blighted.

Shopping Centers

Shopping centers were designed for the postwar automobile culture, becoming the primary commercial and social gathering place for the community. "Never before had the design of parking been so complicated or so significant a component of site planning."[102] To accommodate the extensive site planning for regional shopping centers and residential developments large tracts of undeveloped land had to be obtained. The routes linking downtown to the suburbs were dotted with businesses and shopping centers that accommodated the automobile with large parking lots and drive-in, drive-up, or drive-thru services.

The new approach to commercial development was one that divided land into tracts defined by major arteries providing large expanses of open space to accommodate the automobile with a large parking lot located at the front and sides of the building. Visually, commercial building in the postwar era was influenced by the automobile culture, which made it necessary for buildings to act as a billboard capturing the attention of customers as they traveled past at high speeds. Modern shops, restaurants, car dealerships, and gas stations all used large windows revealing the interior and vibrant signage to act as advertisement. Attention focused on the interior products and services of the building detracted from the importance of architectural features, instead directing attention to signage and advertisement to attract the consumer and draw them into the store.

Commercial buildings identified by large eye-catching signs were typically designed in the Contemporary style. They stood as freestanding, abstract blocks, defined by projecting roof lines and glass storefronts that served as display cases for the salesroom beyond.[103] Multi-story buildings from the period—primarily office complexes—rarely treated one elevation as a facade, rather expressing all elevations of the building as identical and only giving definition to the entrance. The most radical change in commercial architecture came in the development of drive-in facilities. The drive-in came in the form of banks, theatres, restaurants, and motels. This trend can be observed along Fresno's primary commercial corridors of Blackstone, Shaw, McKinley, and Shields Avenues.



Advertisement for the Water Tree Inn. Fresno Bee July 15, 1965.

Another style commonly applied to commercial architecture during the postwar period was the eye-catching Futurist or Googie style of Modern architecture.[104] The style's characteristic use of bright colors, over-sized neon signage and exaggerated forms was intended to attract consumers. In Fresno this style is best represented in commercial buildings located on Blackstone Avenue, including the Water Tree Inn at 4141 N. Blackstone Avenue. The Water Tree opened in 1965 and featured a motel complete with a Lyons coffee shop designed in the Googie style.

Signage played an important role in design for mid-century commercial buildings, essential for attracting motorists. Signage for street facing buildings was generally large, with freestanding letters attached to the façade, and often lighted with neon to attract attention. For those buildings with private parking lots signage usually consisted of tall signs which rose above the building, large enough for passing motorists to see.

The architectural style employed in the construction of banks has a long tradition of importance. Throughout history banks have been icons of progress and stability made evident in the architectural styles employed in their construction. The postwar period is no different. In this era banks once again reflected the prevalent architectural style of the period while accommodating the modern lifestyle.

Nowhere is this more evident then in the work architect Robert Stevens did for the Guarantee Saving and Loan Company. Over an approximate ten year period the architecture firm of Stevens and Zellmer designed the local branches for Guarantee Savings and Loan. The finest example from this period is the Guarantee Savings and Loan located on the southwest corner of Blackstone and Ashlan, constructed in 1958. The building is a large A-frame structure of steel construction with glass walls emphasizing the relationship between indoor and outdoor space. Stevens creatively incorporated a large Chinese style abacus into the design as a large screen for the drive-in teller window. The moveable, yellow-painted beads were rearranged regularly to reflect the institution's current assets.[105] Consideration of the overall design of the building was carried over to the design of the interior. One of the most significant interior features is the mural located above the teller counter entitled the "History of Money."

Another example of innovative design applied to bank construction is the Crocker Citizens Bank which faces Courthouse Square from the west, at 2145 Fresno Street. The latticework screen on the exterior served as visual interest while providing relief from the intense valley heat. This application of a latticework screen is also seen in the Bank of California at Van Ness and Merced designed in the style of New Formalism. The latticework screen on these buildings serves as an aesthetic treatment and a practical treatment for dealing with Fresno's climate, providing shade and diffusing direct sunlight.

Fresno's downtown retail business encountered increasing competition from outlying shopping centers in the late 1950s and 1960s. Despite this growing competition downtown business' felt that they could withstand the competition if the city supported the general plan adopted in 1958 and the college community plan adopted in 1961, and updated in 1964 and 1965 respectively.[106] The plans had been developed to help discourage continued northward sprawl. The college community plan made the fourteen-square-mile area surrounding Fresno State College a residential and neighborhood commercial area. In the 1960s the area had a population of 45,000 living in tract homes

and apartment complexes surrounding Fresno State College. It was planned that Shaw Avenue would be developed into a boulevard of medical centers, office buildings and neighborhood-scale shopping centers to accommodate this growing residential area. Up to this time commercial shopping centers on a regional scale were limited to Blackstone Avenue. This was an intentional decision on the part of the planning commission and city council in an effort to establish a developed and well-planned approach to commercial development for Fresno that controlled the potential for urban sprawl. These plans would be significantly challenged in 1965 with the proposed development of Fashion Fair Mall.

Fresno's Shopping Centers

Fig Garden Village

Fig Garden Village was "the first of the City's regional or neighborhood shopping centers and was developed by Mr. and Mrs. A.L. Funch with an initial investment of $5 million."[107] George Sherman originally owned the land now occupied by Fig Garden Village. Sherman built a home and farmed peaches, grapes and supplemental crops in addition to grain crops. Sherman's daughter Ellen married Allen Funch, and together the couple were the original owners and developers of Fig Garden Village. The couple hired John E. Fennacy to design the three main buildings that would be the core of the development. Fennacy was a local architect with offices on West Avenue, south of Clinton. In the design of Fig Garden Village there was a conscious effort to emulate the "village" shopping center design of the Bay Area and Sacramento. Similar "village" shopping centers known as "Town and Country" are located in Sacramento, Stanford/Palo Alto and near Mill Valley off of Freeway 101. Characteristics of the village shopping center style are evident with the use of railroad ties and telephone poles. The Funch family received a shipment of railroad ties and incorporated them in the design of the village, in stairs, cantilevered roofs and planters.[108]

Fig Garden Village. John E. Fennacy, 1956.

At the time of construction, the early 1950s, the only major shopping centers were in downtown Fresno. Construction began in the spring of 1956. By fall of 1956 a grocery store and six small shops were completed. Other buildings were added one at a time. When the center opened in 1956, a number of women's specialty shops moved in from previous locations in the downtown area. By the early 1960s Fig Garden Village had a department store, J.M. McDonald's, and more shops originally located in the downtown area.[109]

Manchester Shopping Center
Manchester Shopping Center was one of the first large shopping malls constructed in Fresno. The shopping center was the dream of C. A. Berfeld, President of Manchester Land Company. Berfeld sought to provide the mid valley with convenient and modern retail facilities. A forty-acre tract of land was selected at the corner of Blackstone and Shields Avenues for the location of the shopping center. Before Berfeld purchased the land the state of California had selected the land as the site for the Fresno State College campus, but in 1949 decided to construct the campus further north at its present location at Shaw and Cedar Avenues. The entire tract of land, formerly the Markarian Fig Garden, except the 40 acres utilized by the shopping center, was developed into Manchester Park, a residential community.

Add for Manchester Center, Fresno Bee August 1955.

Walter Wagner was hired, as the architect for the project and Harris Construction Company was the construction team who worked on the project. Construction began in 1953 and the center formally opened in 1955. In its original form Manchester Center was a one-story, open-air pedestrian shopping center. Approximately 6,500 parking spaces were available to shoppers. Advertisements featured the free parking as one of the benefits of shopping at the center, illustrating the importance of the automobile in postwar commercial development.[110] The initial cost for construction was $15 million. When completed Manchester Shopping Center offered eighty-three different stores. Some of the original stores included the Burton Shoe Company, Weil Brothers, the Baldwin Jewelry Company, and a variety of other specialty shops.[111] Advertisements in the Fresno Bee promoted Manchester Center location claiming that the shopping center was easy to reach from any point in the valley; "The site at the intersection of Blackstone and Shields Avenues was selected because it is in the heart of Greater Fresno's population center, and because it can be reached from outside the city without the inconvenience of heavy traffic."[112]

In 1978, work began to enclose the mall and add a second floor. The second floor addition and remodel was completed in 1980. Today the center is no longer the vibrant social and commercial center it once was. Continued residential and commercial sprawl into north Fresno has resulted in a loss of tenants and customers alike.

Fashion Fair Mall
Gordon L. MacDonald Investments Ltd. of Santa Barbara purchased a fifty-eight-acre undeveloped tract fronting Shaw Avenue between Fresno and First Streets in November

of 1965 with the intent to build a regional shopping center.[113] In order to build this shopping center it was necessary that the current zoning of the College Community Plan (residential and light commercial) would have to be rezoned to allow for a development of this scale. The city council approved the Shaw Avenue regional shopping center by rezoning the land in December of 1966.[114]

Fashion Fair Mall opened in 1969 for an initial cost of $28 million. The original center was 725,000-square feet and included three major department stores; Weinstocks, J. C. Penney and Gottschalk's, as well as 60 additional stores. With the development of Fashion Fair additional stores located in Fresno's downtown made the move north. The final blow to Fresno's downtown came when Macy's department store opened in Fashion Fair in 1983 over objections of The City Council, who wanted it to locate downtown.

Industrial Parks and Office Parks

Another result of mid-century development characteristics of suburbia and urban sprawl was the construction of industrial parks and office parks. Development outside of the urban core allowed businesses to expand and move their operations to the suburbs where many of their employees lived. Development of these parks included large spans of undeveloped lands allowing adequate space for buildings and parking. The location of these parks appealed to the suburban dweller because it provided them with shorter commuting distances.

567 W. Shaw Avenue. Stevens and Zellmer, c. 1960.

5151 Palm Avenue. Stevens and Zellmer, c. 1960.

Fresno's contribution to the design of office parks in the postwar period is most uniquely manifested in the work of Robert Stevens. Stevens is attributed with the design of the garden office complex, a design for which he received an A.I.A. fellowship. His unique design for the garden office complex incorporated a series of individual office buildings connected by open-air garden atriums. The complexes were typically constructed of reinforced adobe brick and wood roofs. The buildings stressed horizontality and were distinguishable with their signature low arched entry, giving them the nickname "mouse house." Zoning restrictions in place at the time established low building height regulations along Shaw Avenue, the road along which the majority of Garden Office

complexes can be found. The height regulations enforced influenced the style of the garden office developments by stressing the necessity of single-story construction with an emphasis on horizontality.[115] Significant examples of garden office complexes are located on and in close proximity to Shaw Avenue and include Marlo Gardens office complex (built initially as apartments) at the northwest corner of Maroa and Shaw Avenues, 567 W. Shaw Avenue, 600 W. Shaw Avenue and 5151 N. Palm Avenue.

The McKinley Office Building located at 410 West McKinley and designed by the firm Oakes and McCline is an excellent example of the creativity of design that was prevalent in the period. This International style building with stucco exterior and flat roof reflects a Japanese influence. A series of six commercial units (three on each side) face one another across a landscaped courtyard shielded from the sun with a gold iodized aluminum sunscreen. Each unit was complete with both a waiting room and reception with a view to the courtyard. The complex was built with a raised elevation providing access to the electrical and plumbing from underground.

McKinley Office Building, 410 West McKinley. Oakes and McCline, 1962. Courtesy of Les Treager.

The Industrial Indemnity Company in Fresno represents the trend toward the decentralization of one master urban center into self-contained units. Located at the southeast corner of Shields and Fresno Streets, the building reflects the International style. The landscape design by Garrett Eckbo provides equal consideration to public access, the worker environment and facilities for the automobile.

Industrial Indemnity Company, southeast corner of Shields and Fresno Streets. Landscape design by Garrett Eckbo. Courtesy of The Landscape We See.

In the 1960s 1,900 acres in West Fresno were studied by the Redevelopment Agency for business growth. A number of companies relocated to this area including McKesson and Robbins, Inc. new warehouse and product distribution center. McClatchy Newspapers, Inc. chose this location for their new communications plant. In addition to new companies establishing headquarters in this area, established businesses, such as the O'Brian Brake Shop and Ridge Electric Motor Company, made the decision to stay in West Fresno and build new plants.

The California Packing Corporation (Calpak), located at 1626 Tulare Street (1946) was designed by Kump & Falk. This building is a rare example of an industrial plant built in the international style in Fresno.

Educational Facilities

Primary Education
Fresno based architect Ernest J. Kump Jr. is credited with the school design known as the "Finger Plan." This plan is unique in its design of school campuses as a series of modular, rectangular one-story units separated into classrooms. The openness of the Finger Plan provides daylight and cross-ventilation through the exterior sheltered walkways instead of corridors. The success of the Finger Plan is evident in its adoption by architects throughout California who saw the design as suited to California climate with the blending of indoor and outdoor space. Kump's first Finger Plan school was Fowler Grammar School (1937), which Kump purportedly submitted as his Harvard University master's thesis. Following the success of this campus, the Finger Plan was employed in the design of numerous schools in Fresno including Bullard High School, Bullard Talent K-8, Edison High School, Hoover High School, McClane High School, and Sierra Union High School.

Bullard Talent K-8, c. 1950.

Kump became internationally recognized as an expert in school architecture, most notable for his 1962 design of Foothill College in Los Altos, California. Other significant school projects designed by Kump include De Anza College, Cupertino (1967) and Crown College, University of California, Santa Cruz (1967).[116]

Secondary Education
The architecture firm Nargis and Darden Architects had an active role in the design of schools in the postwar years in the Fresno Clovis metropolitan area. The Fresno City Unified School District as well as the Clovis Unified School District employed Nargis and Darden Architects throughout the 1960s for the construction of various schools including Washington Junior High School (Fresno Unified) and Sierra Vista school (Clovis unified).[117] Nargis and Darden also designed Clovis High School at the Fowler and Barstow site.[118] However it was Darden's design for the Buchanan Complex that set a new precedent for school design in the area. The Buchanan Complex combined school facilities for all ages from elementary school through high school on one large site. This was an approach to school design that the Clovis Unified School District has employed to the present day.

In addition to housing, the GI Bill provided servicemen the opportunity to attend college. In 1947, World War II veterans accounted for 49% of college admissions nationwide and by the time the original GI Bill ended on July 25, 1956, 7.8 million of 16 million World War II veterans had participated in an education or training program.[119] America's fear of losing the Cold War to the Soviet Union began the space race to surpass the Soviet Union in science and engineering. The national response was to increase educational funding. Higher education would become one of the single most powerful agents of change in American society.[120]

California State University Fresno began as a two-year State Normal School in 1911. It became a four-year degree teachers' college in 1921 and changed its name to Fresno State Teachers College. Fresno State became a full liberal arts college in 1936, subsequently expanding its degree and course offerings, officially becoming a California State University in 1972.[121] The present day Shaw Avenue campus opened in 1958. However, the first site for the Fresno State campus was 160-acres at Blackstone and Shields Avenues purchased in March 1949 for $327, 500. By December of that year a new site had been selected as a result of the rising cost of land prices near Blackstone and Shields Avenues making it prohibitive for the college to purchase additional land for the Fresno State farm. The original site was sold for its original price to a developer, who used the location for the development of Manchester Center. The new site was located northeast of Shaw and Cedar Avenues was bordered by Shaw Avenue on the south, Barstow Avenue on the north, Cedar Avenue on the west and Maple Avenue on the east. The majority of campus buildings were constructed in the mid-1950s.

Phebe Conley Art Building, Fresno State. Robert Stevens Associates, 1971.

The architectural style most commonly employed in the design of the Fresno State campus was the Brutalist style, then popular in campus design across the nation.[122] Brutalist buildings are generally blockish, geometric and composed of strong structural forms. Materials commonly used are concrete with the texture of the wood formwork evident intended as the finish. Buildings of note from this period, which reflect the Brutalist style, include the Fresno State Student Union Building (1960), and Madden Library designed by the firm Lew and Patnaude (1965), William Patnaude project architect. Another unique building from this period is the Phebe Conley Art Building. Work on this building was begun in the late 1960s and was completed in 1971. Robert Stevens Associates designed the building with Les Traeger as project architect.

mid-century Landscape Design

The focus of residential landscape design in the postwar era was in the backyard of the suburban garden. With the growth of suburban development the size of the suburban lot was often smaller then the standard for residential lots in previous eras. Landscape architects had to adapt to this new trend in residential development and maximize the resources available.

Characteristic landscape features of the mid-century included raised planting beds, an organized almost geometric definition of space defined by planting beds and pathways constructed from a variety of hardscape materials. The common fence was constructed with new materials including corrugated cement asbestos board or fiberglass panels. Standard detailing included redwood retaining walls and un-reinforced concrete paving. The use of these materials represent a fresh approach to designing gardens and an innovative attitude toward space, maintenance, physical activity and horticulture. The new garden was optimistic in its modernity; a new space in which society could live as a modern progressive culture.

Local practitioners included such nationally and internationally recognized individuals as Thomas Church and Garrett Eckbo. Also, Fresno is the location of landscape design by locally recognized practitioner Burr Garman, a student of Thomas Church. The contribution of two California landscape architects, Thomas Church (1902-1978) and Garrett Eckbo (1910-2000) shaped the treatment of outdoor space and defined mid-century landscape design. Church and Eckbo both completed their undergraduate degree in landscape architecture at the University of California at Berkeley and graduate work at Harvard University.

Thomas Church was a preeminent landscape architect of the mid-20th century. He began his practice in San Francisco in 1931 and his practice would focus on smaller spaces for private clients. His characteristic design of courtyard gardens providing connection between outdoor patio living spaces and home interiors became the California vernacular. This landscape design was complimentary to the architectural design of Cliff May, whose California Ranch style homes dominated the design of single-family residences in this period and led to collaborative projects between the two designers. Church's innovative design of functional outdoor spaces that responded to the California lifestyle incorporated detailing in paving patterns, sweeping curves, seatwalls and connecting the indoor and outdoor spaces.

Thomas Church designed many gardens in Fresno. The warm climate allowed Church to design gardens for year-round indoor-outdoor living. Church's friendship with Agnes Crockett from their undergraduate years at Berkeley led to the landscape design for the first Valley Children's Hospital on Shields Avenue. The landscape was removed at a later date for the expansion of the Hospital.[123] Today the existing Thomas Church gardens are in various levels of condition and originality. Fresno landscape architect Robert Boro has attempted to document gardens that are still identifiable as the work of Thomas Church. Locations in Fresno are:

Docker Garden, 5691 Columbia Drive South; Stark Garden, 5688 Columbia Drive South; Paehlig Garden, 5634 East Butler; Dudley Garden, 1131 East Alamos; Crocket Garden,

3918 North Wilson; Crocket Garden, 4531 North Maroa; Giffen Garden, 3947 North Wilson; Harris Garden, 4489 North Van Ness Boulevard; Flaven Garden, 4368 North Wilson; Snell Garden, 345 East Pontiac Way; Sadler Garden, 1350 West Roberts; Marsella Garden, 4915 N. Wishon Court; Dulchich Garden, 4548 N. Maroa; Indart Garden, 130 East Terrace; Threkeld Garden, 1081 W. San Ramon; Bradford Garden, 4487 North Wilson; Knolls Garden, 3976 North Wilson; 708 East Buckingham; and 910 East Pico.[124]

As one of the significant landscape architects of the mid-20th century, Garrett Eckbo created environments that were both functional and livable while maintaining a social, ecological and cultural approach to design, often best expressed in large commissions. After receiving a B.S. in landscape architecture in 1935 from the University of California Berkeley and a Masters in landscape Architecture from Harvard in 1938, Eckbo settled in California. In 1945 Eckbo formed the firm Eckbo, Royston and Willams with Robert Royston and brother-in-law Edward Williams. This firm went on to design hundreds of projects including residential gardens, planned community developments, urban plazas, and college campuses. His firm evolved into the renowned Eckbo, Dean, Austin and Williams, (EDAW) in 1964. By 1979 the firm was named Garrett Eckbo and Associates and finally Eckbo Kay Associates with Kenneth Kay.[125] Throughout his career, Eckbo's innovative design of private space for individual clients and larger social landscapes used by the general public reflected an awareness of issues facing contemporary society with attention to the interaction between art and the natural environment.

Fulton Mall

In the center of that lushness known as the San Joaquin Valley, the Nation's richest farmland lies Fresno, 331 feet above sea level, population 151,6000, 31 square miles of hot and seemingly drowsy city, located just about the right place to stop for a meal in you're en route from San Francisco to Yosemite or Kings Canyon.

So Fresno has its problems, like any other place. Uppermost among them has been the fact that people were coming downtown less often. For almost 40 years, like a raisin for which the valley is most famous, it has been touch and go whether Fresno would dry on the vine.

Demolition of Fulton Street in preparation for construction of the Fulton Mall, c. 1963. Courtesy of the Fresno City and County Historical Society.

Today, there are bulldozers ripping up the pavement downtown. In the air is a contagious exhilarating excitement, a climate of rebirth.

> Fresno is possibly 50 years ahead of most other American cities in solving its problems, by creating at its heart a shopper's mall and rebuilding its downtown.

The San Francisco Chronicle, May 1964

The above quote sets the tone for the creation of the Fulton Mall, considered Garrett Eckbo's most significant landscape design in Fresno; a six-block pedestrian mall and urban park. It was designed as the centerpiece of the urban renewal plan for Fresno developed by Victor Gruen and Associates and is considered one of the most imaginative urban renewal plans of the period.[126] The Fulton Mall is the product of a larger national movement, which took place during the mid-20th century to revitalize the downtown core of many American cities by creating downtown pedestrian malls and urban parks. Communities and designers alike held the belief that the sightseeing and shopping provided through the establishment of outdoor pedestrian malls in urban centers would revitalize the downtown.

Fulton Mall embodies many of the new social and aesthetic principles developed in the postwar period by designers like Gruen and Eckbo. Unlike the traditional approach to landscape architecture, which created a space for viewing and reflection, Eckbo's approach to landscape architecture was one that integrated society, ecology, and design principles, creating a space in which society could conduct their daily activities as well as a social space for community gatherings.

Fulton Street, formerly the main shopping street in Fresno suffered the same fate of most shopping districts in America's downtown cities in the postwar era, falling into a depressed economic state. The spread of suburban growth and subsequent development of regional shopping centers had resulted in the decline of Fresno's downtown. As stated in the proposal by Victor Gruen and Associates, "the plan for the city of Fresno…will pave the way for the first early and successful accomplishment of total central area renewal."[127]

Dedicated on September 1, 1964, the Fulton Mall excludes vehicular traffic from six blocks of Fulton Street as well as segments of three streets that transect Fulton. The mall runs along Fulton Street from Inyo Street to Tuolumne Street, intersecting streets include the Kern and Merced Malls—Congo Alley to Federal Alley, and Mariposa Mall—Congo Alley to Van Ness Avenue. A sixty-foot clock tower designed by Jan de Swart (the tallest feature on the Mall) stands at the exact center of the mall, where Fulton intersects with the Mariposa Mall.

The mall is a mix of softscape including a variety of trees and plants, and hardscape that consists of concrete, rock, wood, and metal. The expanse of the mall is landscaped with a variety of flower gardens, fountains and waterways, arbored benches, two playgrounds, and nineteen pieces of modern sculpture and ceramics. Acquisition of the nineteen pieces of sculpture was an endeavor of a $1.3 million project promoted by the downtown association.[128] The public art pieces are by renowned artists including Auguste Renoir, Romondo Puccinelli, Clement Renzi. The important role agriculture played in the San Joaquin Valley was a significant influence on Eckbo's design for the mall. This is evident in the concrete, which runs the expanse of the mall, and stained to suggest the soil of the San Joaquin Valley, as well as the twenty-eight water features

and fountains that bring visual interest while referencing the importance of irrigation to the agricultural core of the San Joaquin Valley. Eckbo's own writings further illustrate his attention to the impact of the Valley's agricultural terrain, "the plentitude of quiet and moving waters, and of shade and greenery from trees and arbors, symbolizes the bursting vitality of irrigated agriculture in this hot interior valley of the arid west."[129]

At the time of its opening the mall was well received and nationally recognized. This modern landscape, a tool of revitalization in the hands of Gruen and Eckbo appeared to solve the problem of blight in Fresno's downtown. Fresno found itself at the forefront of urban renewal and the community was rewarded with a center for shopping and a variety of social activities in the heart of its historic downtown.

Urban Renewal

America's emphasis on freedom of expression prevented the concept of social engineering prevalent in Europe under Modernism. "If the American people desire freedom of expression, self-reliance, and initiative, there cannot be the type of collectivism we see in other countries." [130] The importance of social organization in America at mid-century was a matter that had to be addressed. Zoning and planning became the tools with which social organization would develop. Regulations with respect to zoning and planning were created to organize and establish parameters within which society could express its individuality and creativity.

Fulton Mall, c. 1975. Courtesy of Publicly Owned Art In Fresno.

Redevelopment and Revitalization took an active role in urban planning in the postwar period. Business and government agencies strove to develop an orderly growth pattern for their downtown and the progressive expansion of the surrounding urban environment. Revitalization efforts to create a people-oriented downtown were pushed by City Councils and Redevelopment Agencies around the country.

Just as domestic architecture experienced a renaissance in the postwar period with the application of new principles of community planning that advocated for well-designed communities at the neighborhood scale, the American city underwent a transformation as well. Historian Greg Hise states that three factors influenced the transformation of the postwar city—modern community planning, industrial location and migration."[131] The 1950s marked the decline of downtowns around the United States due to suburban tract

development, demise of urban mass transportation and disinvestment in City centers and Fresno was no exception to this phenomena.

By the 1950s Fresno was experiencing the results of rapid suburbanization. It was apparent to city administrators that the central business district was losing major retailers to the newly developed shopping centers such as Manchester Center (1955) and Fig Garden Village (1956). The downtown core was abandoned for suburban developments on the outskirts of the city. New retail centers attracted businesses leaving a depressed economic downtown. After the construction of the Franklin and Kump designed City Hall in 1941, construction of major commercial buildings in Fresno's ceased and the downtown entered a period lacking the vibrancy needed to attract the prosperous postwar middle class.

Under the leadership of Mayor Arthur Selland (1958-1963) plans were developed for downtown renewal. The renewal effort was part of the comprehensive general plan prepared by the County of Fresno and the cities of Fresno and Clovis to establish a long-range plan for urban growth. Initial efforts to save downtown Fresno began with the work of the City of Fresno's Redevelopment Agency and a private club, which later became the Downtown Association, when they hired Victor Gruen and Associates to complete a General Plan for the redevelopment of the downtown area in 1958. The original commercial center of downtown, Fulton Street and the construction of a civic center and conference facility were key components to the revitalization of the urban core. Victor Gruen Associates were retained to design a new concept plan for the Central Business Area to revitalize the downtown as a regional shopping center to counter suburban development of regional shopping centers in northern Fresno in the 1950s, and the relocation of the Sears, Roebuck and Co. department store to a site north of Manchester Shopping Center, all of which had marked the beginning of commercial stores and offices leaving their locations in downtown Fresno.

Central to Fresno's redevelopment plan was the opening of the Fulton Mall in 1964, acclaimed as one of the first revitalization efforts nationwide which attempted to reverse inner city decline. In conjunction with the development of a six-block outdoor pedestrian mall was the creation of a traffic loop to establish a continuous flow of traffic. It was intended that the traffic loop would be achieved through a series of street closures and separation of pedestrian and vehicular traffic. When the plans for the traffic loop were presented to the public, the majority of individuals expressed a desire to allow cross traffic through the mall. In response to public comment the traffic loop was not completed as originally planned and was modified by leaving Tulare and Fresno Street open to allow cross traffic. Following its completion in 1964, the mall appeared to be reaching its intended goal. Between the years 1964 to 1969, downtown area retail sales were up from $44,676,000 to $53,258,000.[132] However, by the 1970s, it was apparent that the Fulton Mall had failed to stop the continued suburban sprawl of retail stores.

The Central Business District Urban Renewal program extended beyond the Fulton Mall. The program included the Civic Center Master Development Plan from 1966. The plan was adopted in October of 1966 but never implemented to the full extent.[133] Parts of the urban renewal program were completed including a multi-acre area located in the downtown called the Central Business District Urban Renewal Project Area. During this time a number of existing buildings in the downtown and along streets that were established commercial centers before the postwar period experienced a series of façade improvements and modernization to make them more appealing to the new

American consumer. Examples of such façade improvements can be seen along Van Ness Boulevard with the former Athenian Restaurant (1231 Van Ness). In addition to façade improvements on existing buildings, new commercial buildings, three to six stories in height, parking structures, off-street parking, and civic buildings were all constructed. One of the first large-scale projects under this program was the construction of the Del Webb Townhouse, a twenty-one story, square block complex and parking structure that included a hotel, offices and shops which opened in March 1964.[134] Civic structures constructed under this project included the current eight-story Fresno County Courthouse and the six-story B.F. Sisk Federal Court building and the Fresno City and County Convention Center all constructed in 1966. Changes in federal and local government ended further implementation of the urban renewal program after 1969.[135]

Fresno Convention Center

As early as 1961 plans for the development of a convention and cultural center were underway. By 1963 a campaign was launched to gain voter support for an $8 million bond proposal. The bond issue received a 60 % approval in the April 1963 elections. While it was not the needed two-thirds support, promoters decided to proceed with an alternative finance plan. Fresno's city council teamed with the county to create a City and County Convention Center Authority under the state Joint Exercise of Powers Act.[136] This act gave the new authority the ability to issue $8.5 million in revenue bonds to finance the project.

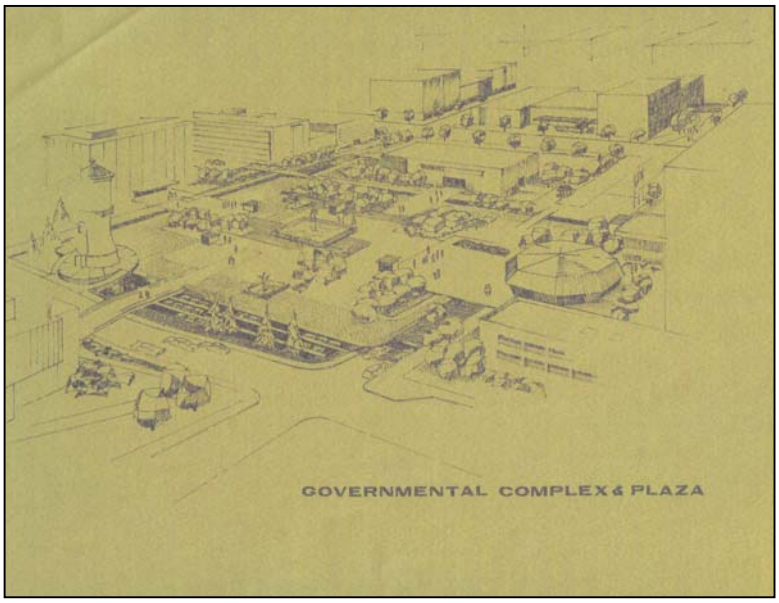
The convention center was designed by Robert Stevens and Associates and construction began in 1965. Located between Inyo and Ventura, San Pablo and Blackstone Avenues, it was completed in 1966 for a total cost of $10 million.[137] The complex is comprised of three facilities—A theatre with the seating capacity of 2,356—an Exhibit Hall of 32,000 square feet—and an arena, with the capacity to seat 7,000. The asymmetrical buildings are accented with pitched roofs at steep angles, comprised of sheets of Alloy steel that oxidizes with exposure to weather. A landscaped courtyard connects the buildings and provides visual interest with the inclusion of outdoor sculpture.

Fresno County Courthouse, Wagner and Associates, 1966.

Fresno County Courthouse

One of the most controversial projects to take place in downtown Fresno during the period of urban renewal was the construction of the new courthouse. In the early 1960s supervisors made the decision to construct a modern, eight-story office and courthouse building in Courthouse Park and demolish the existing courthouse.[138] The result of this decision was a politically charged and community involved effort to save the old courthouse. The Fresno City and County

Historical Society, the San Joaquin Valley Chapter of the American Institute of Architects, the Fresno County Bar, and various other groups all joined in support of saving the old courthouse. After years of ongoing efforts to save the courthouse the final decision to tear it down and proceed with construction of the new courthouse was made in 1964.[139] The new Fresno County Courthouse, designed by Walter Wagner and Associates, opened in 1966. The building located in Courthouse Park at the 1100 block of Van Ness Boulevard towered above the Mariposa Mall on its raised pilotes and the ornamental grillwork represented a new modern image for Fresno charged with hopes for progress and change in the future.



Rendering of government complex in Eaton Plaza, 1966.

Plan for Civic Center and Eaton Plaza

After World War II, the City of Fresno passed a bond issue to reserve the Water Tower Block for a future plaza. In 1947, $375,000 was acquired to clear the property west of the Water Tower and transform it into an open landscape plaza.

Twenty years passed before the project was revisited. In the mid-60s, the Civic Center Advisory Committee was created and supported by the City Council. The committee's goal, with Edwin M. Eaton as chairman, was to improve the Civic Center area and the greater downtown area. The Fresno Civic Center Master Development Plan was prepared and adopted in 1966. The plan included language preventing commercial development on the Water Tower Block. The study and report for Eaton Plaza and the surrounding Civic Center was the work of James Oakes, AIA, Gay McCline, AIA, landscape architect Burr Garman, ASLA, and planning consultant, Robert E. Dyer. The plan for the civic center provided downtown Fresno with centralized civic, governmental, cultural, and convention facilities. The study area was bounded by O Street to the north, Ventura Street to the south, R Street to the east and Van Ness Boulevard to the west. The design created a pedestrian oriented environment achieved with the separation of vehicular and pedestrian traffic through a series of street conversions, the creation of landscaped common public areas and below ground parking structures. The design included a series of civic buildings (new and existing) built in a modern style to surround the area thereby creating a contemporary urban center. The buildings completed as part of the plan include, the Fresno County Public Library located on Mariposa, the state and federal buildings along O Street, as well as the City Hall addition, Police building, County Schools building, and City Schools building along N Street and the Mariposa Mall. Additionally, the city's underground garage at the intersection of Van Ness and the Mariposa Mall was planned in this phase and completed shortly after.

In January of 1967, following the adoption of the plan, the City Council took action to rename Water Tower Block Eaton Plaza, in honor of Edwin M. Eaton, chairman of the Civic Center Plan, who had passed in late 1966.

Eaton Plaza remained a parking lot until 2000 when interest in the use of the site as a building site spurred the original Civic Center Advisory Committee, members architects Jim Oakes, AIA, Bob Dyer, AIA and Gay McCline, AIA, joined with Council Member Dan Ronquillo to lobby against development of the property and bring renewed attention to the proposed project of 1947 and 1966. Finally, in 2003, MPA Design of San Francisco was selected to develop a Master Plan for Eaton Plaza, and in 2005 Eaton Plaza, a goal established in 1947 was realized.[140]

Shaw Avenue Zoning
Shaw Avenue underwent significant change in the 1960s. In the late 1950s Shaw Avenue was still a two-lane road, which ran alongside rural country and agricultural land. With Fresno's continued expansion northward Shaw Avenue's two lanes proved inadequate to accommodate the growing traffic demands. The two-lane road was expanded to four lanes and eventually six lanes. The commercial buildings constructed along Shaw Avenue became a cause for concern for residential neighborhoods located off of Shaw Avenue; stating that the building heights were resulting in a loss of privacy.

In response to this concern a height limit was set at R3A along Shaw Avenue. The R3 district allowed multiple-family development and offices. R3A was designed to reduce the height limit resulting in multiple-family and office developments that consisted of one, one-and-one-half and two-story buildings, with the second story typically constructed below ground. This low-density single-story construction became common throughout Fresno because land was inexpensive and developers could buy large tracts of land for sprawling commercial and office complexes.[141]

mid-century Modernism and a Regional Style

"Architecture does truly mirror change, and changing conditions force upon us a recognition of their presence. Architecture, the art and science of building, offers solutions that must meet these changing conditions and satisfy them."

William Wurster

Prior to the mid-20th century, California's architectural heritage was one heavily influenced by Spanish architecture and the ornate wood structures of the Victorian era. These styles were borrowed from building practices and traditions prevalent in other countries, their representation adopted and proclaimed to be uniquely American. The regional styles developed during the mid-century were based on the life people wanted rather than the basis of theoretical modernism. The fundamental question regarding residential design in this period was how people wanted to live and carry out their social life. Design during the mid-20th century followed the practice that when buildings were built their primary purpose was to meet specific needs including physical, economic, social, as well as aesthetic, which resulted in a period of architecture that could arguably be the closest thing to a vernacular style that the country had yet produced. Additional influences in the development of a regional style included climate, social factors and as always America's adventuresome, pioneering spirit.

In the United States Modernism took on a new force in the post-World War II era. Emerging from the Depression of the 1930s and World War II as the strongest world power, America took precedence in creating an architectural idiom suited for a new kind of lifestyle in a period of unparalleled prosperity and optimism. Building efforts began in earnest with the construction of housing developments, new civic and public buildings, highway improvements, churches, schools, and commercial developments.

The mid-century approach to Modernism was the result of further development of the International style and Frank Lloyd Wright's principles of organic architecture, coupled with a renewed concern for landscape and site relationships and the use of natural materials. The mid-century Modern aesthetic created a livable modernism suitable for the postwar lifestyle.

Mid-century architects attempted to bring Modernism into America's postwar suburbs through their residential designs. However, the Modern style's clean lines and hard surfaces suited commercial design as well, proving to be a popular style for civic and commercial buildings.

While leading architects set the standard for mid-century Modern design, the avant-garde quality of their designs and the expense of innovative materials often made them unpopular with the public. Local architects, developers, builders, and the public at large, however, adapted characteristics of mid-century design such as large windows, open floor plans, and the integration of indoor and outdoor space, to suit their own needs. Regional variations of mid-century Modernism emerged when modern design of the pre-war years was integrated into the cultural climate of the postwar era and aesthetic concern for landscape and materials, creating a Modern vernacular, of which Fresno and the greater San Joaquin Valley were no exception.

In California regional style took two unique approaches, with essentially two schools of design in the postwar period. One in Southern California, centered in Los Angeles, reflected a high-art modernism exemplified by the work of Richard J. Neutra, R.M. Schindler and others who had adopted the aesthetic principles of European functionalism in the twenties and thirties and influenced the works of the Case Study. The second school of design formed in the Bay Area around San Francisco took an approach to Modernism that combined the simplicity of Modernism with attention to natural materials known as the Bay Region Tradition or "soft" Modernism. Some of the key architects from this period include William Wurster, an exponent of the Bay Region Tradition along with Thomas Church, landscape architect.

The Influence of Schools

Another factor in the development of regional style in mid-century Modernism was the educational institutions local practitioners attended. The majority of architects practicing in Fresno during the mid-century received their degrees from the University of California Berkeley or the University of Southern California. UC Berkeley was inclined to teach and draw upon the Beaux Arts vernacular. Students obtained Bachelors in Architecture (B. Arc) at the end of four years and a Master in architecture (MARC) at the end of five years. At USC students received their Bachelors in Architecture at the end of five years. The first year of studies included architecture and industrial design together. This introduction to industrial design was carried over into the work of many architects who studied at USC.

USC was the first architecture school in Southern California, founded in 1916. The school rose to prominence following World War II when Arthur B. Gallion assumed deanship in 1945 and transformed the program. Gallion recruited recognized Southern California architects to teach design courses including Garrett Eckbo, Pierre Koenig, and Richard Neutra to name a few. The circumstances in postwar Southern California enabled this young network of architects to create a new design that continues to influence architecture today.[142]

The Bay Regional style that developed at the University of California Berkeley included characteristics that incorporated the use of wood siding or wood frame with stucco, vernacular to western domestic architecture. Attention to the environment can be seen in the interplay between outside and inside and sensitivity to the site evident in the consideration of the natural landscape in the overall design. This approach termed "soft-modern" competed in popularity with the high-art modern during the mid-century. One of the most recognized practitioners of this style is William Wurster. His work has long been considered the primary example of the Bay Region Tradition and left a visible mark on the region in which he practiced extensively, the Bay Area of California, but also in the works of architects in California who were inspired by his work and strove to create a design that emulated a similar sensitivity to environment and the needs of contemporary society that they saw in Wurster's work. In 1960 Wurster described the Bay Region tradition in this way, "It is therefore a truly popular architecture, in a sense that much of the internationalists' work is not, it is an architecture of everyday use rather than form or intellectual theory. Viewed as sculpture, it may disappoint, but if in a democratic society architecture is a social art, it may have some validity."[143] A factor that separated Wurster from his California contemporaries was his specific use of regional architectural history. Just as writers like Henry-Russell Hitchcock and Nikolaus Pevsner had invented a history to justify the movement of modernism, Wurster helped to create the myth of the Bay Region tradition. As David Gebhard states, "….what interested him in this close to make-believe tradition was not the innovative high-art aspects realized in the turn-of-the-century work of Ernest Coxhead, Willis Polk, Bernard Maybeck, and Julia Morgan but rather their use (as he perceived it) of the commonplace.[144]

Fresno's Regional Modernism

Examples of mid-century Modern architecture are prevalent throughout Fresno, in particular along the commercial corridors of Blackstone and Shaw Avenues, the residential neighborhoods of Fig Garden Ranchos and Windsor Heights in northwest Fresno, and in Fresno's downtown civic center. These Fresno buildings exemplify the broad range of what qualified as mid-century Modernism, from the International to the Googie style, and everything in between. More specifically, it is the frequent use of adobe and the urban landscape of the Fulton Mall that best illustrate Fresno's mid-century Modernism.

Garden Court Office, 567 W. Shaw Avenue. Stevens and Zellmer, 1967.

The prevalent use of stabilized adobe brick found in many of Fresno's mid-century commercial buildings and residential neighborhoods reflect the practice of the modern idiom with a

locally available resource. The Hans Sumpf Company, located in Madera, California, perfected the formula for making stabilized, waterproof adobe brick in the 1930s by adding asphalt emulsion to the adobe.[145] The availability and reasonable cost of adobe caught the attention of local architects and builders, and began to appear in numerous projects in the late 1930s, increasing in use through the 1960s. Local architect Robert Stevens used the material in the design of several commercial and residential projects. Some of the best examples of Stevens' work can be found in the commercial garden court office complexes along Shaw Avenue, featuring characteristic adobe walls with low, broad arched entrances and interior garden courts.

Community and regional planning during the mid-20th century was highly influenced by the automobile. The automobile created new development patterns, drawing growth away from the urban core, and encouraging both suburban tract development and disinvestment in city centers. New building typologies were introduced to accommodate the automobile culture. Regional shopping centers such as Fresno's Manchester Shopping Center (1955) and Fig Garden Village (1956), designed for the postwar automobile culture, became the primary commercial and social gathering place for the community and marked the beginning of downtown Fresno's decline.

Fresno's answer to revitalization of the downtown was the development of the Fulton Mall. In the early 1960s, the city retained Victor Gruen & Associates to design a new concept plan for the central business area. This plan included the creation of a downtown pedestrian mall to compete with the new modern shopping malls. Landscape Architect Garrett Eckbo designed a six-block pedestrian mall, which was completed in 1964.[146] The design for the Fulton Mall embodies Eckbo's approach to landscape architecture, one that integrated society, ecology and design, creating a space in which people could live and conduct their daily activities. Today the Fulton Mall continues to be an outstanding example of a mid-century Modern urban landscape. While commercial development has continued to expand north of Fresno's downtown, the Fulton Mall continues to serve as a social gathering space.

The architects practicing in Fresno included those educated at Berkeley as well as USC. As a result Fresno's examples of mid-century Modernism reflect the influence of both the Bay Regional style of the Bay Area and the high Modernism of Southern California. However, while architects practicing in Fresno were drawing from both styles of mid-century design in California one natural element surpassed the aesthetic characteristics of modernism, that element was weather. Climate has always played a significant role in the development of regional styles and Fresno is no different. The region is known for its intense summer heat and generally year-round warm climate. This allowed architects to design with the Valley's warm climate in mind creating a practical solution through design.

In addition to the influence design schools had on architects, publications, such as *Art and Architecture,* spread the practices and design methodologies of architects to a large demographic. The common practice of draftsmen rotating from one firm to another was a way in which design ideas spread throughout the Fresno area. There was a limited supply of draftsmen in Fresno, therefore many draftsmen who practiced locally sought employment in a number of the local architecture firms as projects became available.[147] It was not uncommon for one draftsman to work in the offices of Stevens and Zellmer, Nargis and Darden, and Oakes and McCline during his professional career.

Commercial and residential buildings alike were designed with consideration for achieving the most comfortable living environment possible. This was accomplished through the incorporation of large overhangs protecting the walls and windows of the building from the sun's intensity. In many commercial buildings landscaped courtyards connected the commercial units and was the method used to create a feeling of unity in the design. The majority of residential examples from the period include extensive outdoor living spaces, such as covered patios connected to the home's interior by glass doors, thereby minimizing the separation between indoor and outdoor space. In addition to building methods that addressed the challenges caused by the region's climate, the prevalent use of stabilized adobe in architect-designed buildings reflects a vernacular style of mid-century Modernism.

Fresno was fortunate to have the headquarters for one of the most unique building materials of the period located less then 30 miles outside the city boundaries. The adobe sold by the Hans Sumpf Company had long been a popular building material in the region. However, it was when Hans Sumpf improved his company's product by adding a bitumal to stabilize and waterproof its adobe brick, and developed a steel structure frame to comply with new code requirements, that mid-century architects were able to use this uniquely regional material in a prevalent way.

The work of Robert Stevens stands out as a vernacular Modernism. He incorporated the use of adobe in many of his commercial and residential designs. Almost all of Stevens garden court office complexes used stabilized adobe as the primary building material. So unique were the garden court office complexes coming out of the Stevens and Zellmer office that newspaper articles during the peak of their construction (1960s) describe the buildings as "Spanish-design" or "Mayan-modern with Spanish overtones."[148] All of the complexes had an emphasis on horizontality, creating a cool shaded environment with covered passages connecting the office units that featured planting beds. The intensity of the sun is softened by large overhangs and shaded corridors.

Stevens' residential designs also exemplified his characteristic use of stabilized adobe and large expanses of glass to create a unique relationship between indoor and outdoor space. Nowhere is this more evident than in his design for his personal residence at 6464 North Sequoia in Fresno.

Stabilized adobe was not the only new material used by Stevens in his designs. Cor-ten, a self-finishing, low maintenance steel siding product was used on the original Fresno Convention Center roof. Stevens' firm was one of the first in the nation to utilize this product on a major building project.

IV. Associated Property Types & Registration Requirements

Property Type: Single-Family Residence

Theme: *Architect-Designed Single-family Residential Development*
Architect-designed residences refer to high style, site specific, single-family homes. These structures typically one or two stories in height and are designed by a licensed architect or builder for a specific client and site. These homes reflect characteristics of a variety of mid-century styles and are designed to the client's specific needs, unlike the tract homes in large-scale residential developments during this period. There was little single-family residential development during the Depression and World War II. However,

architect-designed single-family residences were constructed in abundance in the postwar period.

Concentrations of architect-designed residential properties occur primarily north of downtown Fresno in the residential neighborhoods of Fig Garden, Van Ness Extension (northwest of Van Ness and Shaw Avenues), the Windsor Forest neighborhood (northwest of Van Ness and Herndon Avenues), and neighborhoods near California State University Fresno. Also the Sunnyside community (located southeast of the city limits in Fresno County) has a number of noteworthy modern residences, the majority of which were built in the Post-and-Beam style. Fresno's postwar, single-family residential architecture includes works by recognized architects such as Cliff May, Robert Stevens, Jim Oakes, and Gay McCline.

Fresno Examples:
Signature examples of high-style single-family homes are located throughout Fresno. Residences designed by architect Robert Stevens reflect the period's characteristic use of natural materials combined with an open floor plan emphasizing the relationship between indoor and outdoor space. Examples of Stevens' designs include his personal residence located at 6464 North Sequoia (between Van Ness extension and Forkner), built in 1954. The residence is an example of Stevens' use of stabilized adobe brick and attention to creating a relationship between indoor and outdoor space with the use of a glazed wall in the main living room and private patios off each bedroom.

Robert Stevens design for the Bricker Residence located at 636 Swift Avenue, just east of Van Ness Avenue was based on a two-foot module, a system of measurement commonly used by architects during the period.[149] The main living room was the central focus of the home, designed to accommodate the owner's hobbies. The living room was constructed as one large space with a utilitarian concrete floor and glazed wall of sliding doors that provided access to the rear yard. Mr. Bricker, an avid sailor used the living room to store his sailboat in poor weather and as well as a workshop to conduct general repairs on the boat. This was achieved by pulling the boat into the living room through the sliding doors. Mrs. Bricker was a weaver and the open floor plan of the living room accommodated her loom, allowing her to pursue her hobby in the family's main living area. Burr Garman designed the homes landscape.

From the late 1950s into the early 1960s Robert Stevens designed a series of residential homes known as "In-line" homes, a name derived from the home's floor plan. These homes had a long rectangular footprint that went straight back on the lot. Examples of In-line homes designed by Stevens are located at 1635 Barstow Avenue and 5633 North Harrison Avenue. In-line homes can also be found in neighborhoods north of Shaw and west of Palm.[150]

Unique examples of high-style homes designed by the firm Oakes & McCline can be found in the Fig Garden Estates neighborhood. The Dr. Robert Mills residence (1958) located at 1313 W. San Bruno and the William Micka Residence (1962) located at 1511 West San Ramon, both designed by Oakes & McCline are fine examples of the Contemporary style.

Theme*: Planned Suburban Communities*
An important component of the postwar building boom was the development of suburbs, Suburbs created a residential landscape that covered an extensive territory where

homes were rapidly mass-produced in a dispersed pattern of settlement made possible by the construction of modern freeways. Developers purchased tracts of land that could accommodate large-scale residential developments, characterized by consistent lot sizes and building setbacks, a cohesive grouping of buildings by function, date, architectural style, and planned landscape features. Suburbs followed the tenets of modern community planning, by creating neighborhood-scale developments that are comprehensive in their design, typically incorporating residences, schools, churches, parks and shopping centers. In Fresno suburban developments are most often associated with the Minimal Traditional and Ranch architectural styles.

PROPERTY TYPE: Single-family Residence

Minimal Traditional House Subtype:

This residential form was the primary style used in tract developments of the late 1940s. The development firm, Taylor Wheeler used this style predominately in their tract developments. The Minimal Traditional house reflects the developer's desire to reduce cost and improve efficiency. It is characterized by its modest single-story configuration, rectangular plan, and simple exterior forms. Other features may include a small raised entry porch and a detached garage to the rear. The Minimal Traditional house is often situated among other similar houses which together present consistent siting, setbacks and landscaping.

Ranch House Subtype:

The Ranch house was the most popular house type in the United States during the late 1950s and 1960s. Its one-story configuration, low horizontal massing, and sprawling plan characterize the Ranch house. Other features may include a low-pitched or flat roof and a wide entry porch. A garage is frequently integrated into the design and attached to the residence. The Ranch house may be situated among other similar houses which together present consistent siting, setbacks and landscaping.

Fresno Examples:
Fresno's first postwar suburban development was the Mayfair tract located northeast of McKinley and First Street. Additional tract developments from the postwar period include the Fig Garden Estates, Maroa Heights, neighborhoods near fashion fair, such as Sun Garden Acres, and neighborhoods near Fresno State University, such as the Portals neighborhood.

Theme: *Multiple-family Residential Development*

The postwar period saw an increase in the development of multi-family residential development as a response to the housing shortage following the war and a need for higher density housing to accommodate the influx of people to urban centers. The rising cost of land and construction meant that developers wanted a more efficient use of land then what could be obtained by single-family residential construction.

Multi-family housing in Fresno during the postwar period saw a shift from the bungalow court developments characteristic of the 1930s, to the multiple-story garden apartment

ranging in two-to-four stories in height combining a variety of styles with integration of indoor and outdoor space. Postwar multi-family housing also included modern conveniences such as elevators, improved mechanical systems, up to date appliances, central air conditioning, outdoor balconies, and newly available prefabricated components such as steel frame windows and sliding glass doors.

Styles used in the development of multi-family housing include a variety of Revival, Ranch and the Minimal Traditional architectural styles.

PROPERTY TYPE: Multiple-family Residence

Bungalow Court Subtype:

Indigenous to California, bungalow courts are a vernacular, low-rise, high-density dwelling type. The bungalow court was first developed at the turn of the century to accommodate the population increase in urban areas and flourished during the Arts and Crafts period continuing into the early 1940s. The courts provided an important alternative to the typical suburban multi-family development, without sacrificing the open space and privacy usually associated with the single-family house. Examples from the 1930s and 1940s are most often associated with the Minimal Traditional style.

Duplex/Triplex/Fourplex Subtype:

The duplex, triplex, and fourplex were popular low-density housing types in California from the 1930s through the 1940s. These properties are multiple attached units within a single-story structure, complete with private entrances and a common area.

Garden Apartment Building Subtype:

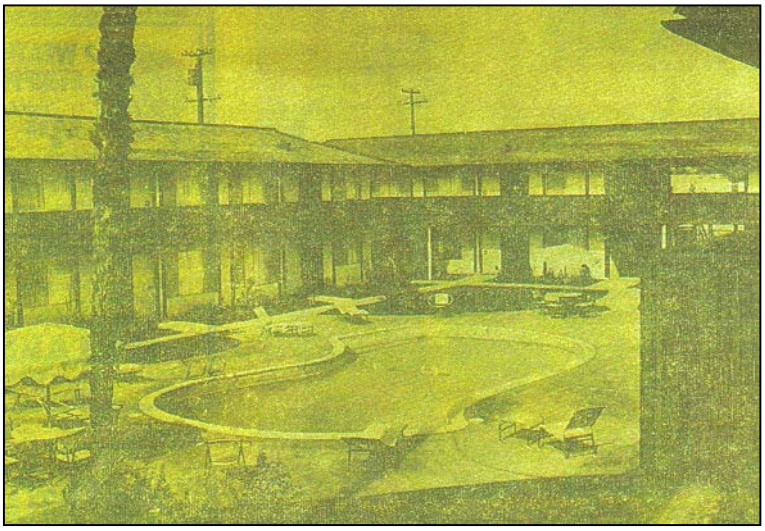
The garden apartment building contains multiple units within a multi-story structure, arranged around a common patio or landscaped courtyard. These buildings typically feature a central lobby and common stairwells and corridors. Larger buildings may have an L-shaped or U-shaped plan around a central patio, often with a swimming pool.

A unique adaptation of the multi-story garden apartment type found in Fresno is a Vernacular Modern style comprised of single story, individual units built around a common area. Materials used in the construction of these developments typically consist of reinforced adobe brick or wood siding.

Fresno Examples:
Characteristic examples of multi-family residential developments from the postwar period in Fresno are found throughout the Tower District and apartment buildings on Shaw Avenue. Noteworthy examples include, the Brix Court Apartments (1940) located at 1325-1341 M Street. This complex is an example of wartime Minimal Traditional style urban apartment complex commonly built throughout California and Fresno during the mid-20th century. Very few surviving local examples of this quality are intact in Fresno. The apartment building at 858 E. Carmen Avenue is an excellent example of postwar apartments common in California during this period. This apartment building features separate units along two levels of outdoor walkways above sheltered parking for

resident's cars. The well-known Modernist architect from southern California, Craig Ellwood, designed a two-story apartment at the intersection of Van ness and Floradora Avenues.

Examples of the garden apartment type in Fresno include the Pacifica, located at 4306 East Dayton Avenue near the Cedar Lanes Shopping Center. This development included 28 garden type apartments designed by A.G. Schofield, Inc., for approximately $350,000. The individual units all faced a courtyard with pool. In 1960 construction began on Fig Garden Arms, a twenty-unit garden type apartment complex designed by the firm Nargis and Darden Architects, located at the northwest corner of Shaw and Fruit Avenues. Each apartment was complete with its own patio and carport.[151]



Advertisement for the Pacifica Apartments. Fresno Bee November 10, 1963.

Additional Examples of the garden apartment can be found directly east of Fig Garden Village on the North side of Shaw Avenue. A series of garden apartments are located along a U-shaped street comprised of North Wishon Avenue on the east and Roosevelt Avenue on the west. This series of three garden apartment complexes include 5005 Roosevelt, designed by Robert Stevens; The Empress designed at 5105 Roosevelt; and Tiffany Towers, 5180 Roosevelt. Marlo Gardens located at the northwest corner of Maroa and Shaw Avenues was originally designed as a garden apartment complex, however, the units are now used as office space.[152]

Architect Allen Lew designed a large number of apartments complexes, including a development on 2.9 acres of land on Huntington Boulevard for the construction of 48 garden apartments (1968). Another large multi-family development was the project of Huntington Holmes Redevelopment Co. This project included 76, two and three bedroom apartment units amounting to a 1.2 million dollar development.

Theme: *Commercial Retail Development and Public Buildings*

During the postwar era significant changes were made in the style and development of commercial architecture due to the impact of the automobile. The once active downtown urban center was abandoned for new freeways and regional shopping centers developed to serve the sprawling suburbs. Development patterns were not the only thing changed by the birth of America's automobile culture, the automobile changed the form and design of commercial architecture as well. Drive-ins, roadside architecture and large-scale department stores appeared along the new and improved freeways and roadways.

Trends in postwar era commercial architecture occurring throughout the country can be seen in Fresno's commercial development as well. Most prevalent was the decline in the downtown commercial district as a result of the development of regional shopping centers throughout Fresno. Examples of postwar shopping centers in Fresno are primarily located along main commercial corridors of Blackstone Avenue, Shaw Avenue, Shields Avenue, and McKinley Avenue. Commercial structures from this period reflect a variety of styles including, Moderne, Streamline Moderne, Googie, International, and Contemporary architectural styles.

PROPERTY TYPE: Commercial Building

Retail Storefront Subtype:

The dominant small-scale retail storefront from the late 19th century through the 1950s is characterized by its direct relationship to the street. Typically, the retail storefront is a detached, single-use structure, set at the sidewalk and features large display windows and a prominent pedestrian entrance. These structures are of a neighborhood scale, designed to provide goods and services to the surrounding community.

Stand-Alone Retail Subtype:

Popular from the 1930s through the 1970s, the stand-alone retail building is noted for its accommodation of the automobile. These detached, single-use structures feature a dedicated surface parking lot on one or more sides of the building. These buildings are often set back from the street behind the parking area, though they may be set at the street edge with parking to the rear. Common uses include banks, grocery stores, drive-ins, coffee shops, bowling alleys, car washes, service stations, and department stores.

Retail Strip Subtype:

Common during the 1940s and 1950s, the retail strip is a single building containing a series of retail storefronts, typically leased to multiple tenants. Retail spaces are arranged in a linear or mall configuration with large display windows. A single parking area serves the entire strip.

Regional Shopping Center Subtype:

Popular in the 1950s and 1960s, the regional shopping center introduced a new scale to retail development. The regional shopping center was located on the urban periphery amid the newly constructed suburban residential developments. With the postwar increase in automobile ownership, the regional shopping center drew shoppers from downtown shopping district, enabling customers to travel several miles to their shopping destination. Regional shopping centers were typically anchored by one of more department stores, with extensive surface parking surrounding a cluster or complex of retail outlets. In the 1950s and 1960s, the regional shopping center often took the form of an outdoor plaza, with uniform landscaping and freestanding kiosks, and was a precursor to the enclosed multi-level shopping gallerias of the 1970s and 1980s.

Small Business Office Subtype:

The small business office is a low-density structure, typically one or two stories in height, occupied by one or more tenants. Sometimes called “professional buildings,” such structures provided small office spaces for doctors, lawyers, real estate agents and other retail services. A common commercial building form in the 1950s and 1960s, the small business office typically has common entrance and lobby, and is set at the street edge with a dedicated surface parking to the rear. The building may also feature designed landscaping. Suburban in scale, these building are often situated along small-scale commercial corridors adjacent to residential suburban development.

Large Office Building Subtype:

The postwar office building was typically more horizontal in its massing and minimalist in its exterior decoration. Such buildings were constructed both within and outside the central business district, standing three or more stories in height, with office space leased to numerous private and corporate tenants. The structure itself typically has a clear primary façade seen from the street with parking located to the rear of the building. The ground level often features a common lobby and retail space, such as a bank branch or pharmacy. The site may also incorporate designed landscaping.

Large Institutional, Industrial and Civic Building Subtype:

The large-scale civic, institutional and industrial building includes performing arts and convention centers, governmental buildings, and college campus buildings. These structures are often occupied by a single entity, such as a public agency, private manufacturer, or university department. When these structures are situated within a larger campus setting, pedestrian engagement with the building is dictated by the campus plan, and associated parking may be segregated. The site may also incorporate designed landscaping.

Fresno Examples:
The majority of large-scale commercial buildings are located along the Shaw Avenue and Blackstone Avenue corridors.

Significant shopping centers from the period include, Fig Garden Village at the northeast corner of Shaw and Palm Avenues, Manchester Center, located at the northeast corner of Shields and Blackstone Avenues, and Fashion Fair Mall on Shaw, between First and Fresno Streets. In addition to these shopping centers, which represent the most extensive projects of this kind, from the period a number of strip malls are found along the main commercial corridors of Blackstone and Shaw Avenues and in large residential areas.

Examples of the corporate or industrial development are found along Shaw Avenue. A prevalent example of this building type in Fresno is the garden office complex. The firm of Robert Stevens – Gene Zellmer Associates is responsible for the construction of the majority of the garden office complexes throughout Fresno. Unique examples of this type include the glass and adobe structure located at 567 W. Shaw, comprised of three wings

totaling 18,000 square feet and was originally occupied by he Westlands Water District; the Marlo Gardens office complex originally occupied by the Sequoia Savings and Loan Association branch office located at 600 W. Shaw Avenue, constructed in 1967 and a 10-unit, 40,000-square-foot complex at 5151 N. Palm Avenue (1968).[153] Another example of the garden office complex designed by Robert Stevens – Gene Zellmer Associates is located on the northwest corner of Shaw and Arthur Avenues in 1969. This complex was constructed as a series of 5,000 square foot buildings linked by Japanese style gardens creating an outdoor mall space.[154]

Public Buildings
Robert Stevens received the san Joaquin Valley Chapter of the American Institute of Architects Award of Excellence in 1962 for his firm's design of the convention center.[155] A joint bond issue of Fresno County and City in the amount of $10,000,000 financed the project. The roof is unique with its many angles clad with sheets of alloy steel that would oxidize with exposure to weather and the passage of time. Three components make up the community convention center. These include a theatre with a seating capacity of 2,356, an exhibit hall of 32,000 square feet, and finally an arena with 7,000 seats, named for former mayor Sellland who pioneered civic development in Fresno[156] The Alexander Calder sculpture "Bucephalis" occupies one of the two landscaped malls integrating the three components of the community and convention center.

Additional public buildings reflective of postwar modernism are located throughout the downtown, many of which are centrally located along the Mariposa Mall. Unique examples include the Fresno County Public Library and Police Headquarters, both reflective of the International style. The Fresno county courthouse designed by Walter Wagner & Associates created controversy at the time of its construction has become a central figure of modern architecture in the Fresno's downtown. This airy spacious structure is an example of contemporary functional styling with the practical incorporation of a latticework sunscreen on all elevations providing ornamentation and relief from the intense valley heat.

Architect Allen Lew's designs for the Fresno Air Terminal and related facilities awarded him the first Award for Excellence in design to be received by the San Joaquin Chapter of the American Institute of Architects in 1962.[157]

Registration Requirements

Residential
Architect Designed Single-family
A single-family residence that qualifies under this type is one that reflects a particular architectural style associated with the period, and/or the work of a significant architect or designer. The property type should meet local or California Register registration requirements under Criterion C (3) as an individual resource.

In order to qualify under Criterion C (3), the property type would display most of the character-defining features (for a list of character-defining features refer to the architectural styles in the following chapter). In Fresno, common residential architectural styles associated with custom-built houses of the period include the Ranch, Contemporary, International, and Post-and-Beam architectural styles. The property must retain high integrity of design, materials, and workmanship that convey its period of construction. Any alterations made to the building should not significantly change the

historic appearance of the building. The building qualifies under Criterion C (3) as a contributor to a district if it is located within a contiguous grouping of similar resources. A single-family residence with exceptionally high integrity may also qualify for listing in the National Register.

Single-family Requirements
A single-family residence that would qualify under this property type would typically be a vernacular house situated in a contiguous group of similar houses associated with a common architect, builder or developer. This property type would meet local or California Register registration requirements under Criterion A (1) as a contributing component of a larger resource that comprises the development of a planned community.

In order to qualify under Criterion A (1), the development or community must display continuity of design and neighborhood cohesion evident in a suburban setting, curvilinear street pattern, a limited number of house plans and architectural styles, uniform setbacks. High integrity of setting, feeling, and association should be retained. In order for other property types that may contribute to the development of a planned community including, related commercial buildings, schools, etc. to qualify under Criterion A (1), properties must have a direct association with the larger residential development.

The residential development may also qualify under Criterion C (3) as an example of the work of a significant architect, builder or developer. Under this criterion, the development must maintain high integrity of design, materials, and workmanship that convey its period of construction. Any alterations made to the building must not significantly alter the historic appearance of the building. A development with exceptionally high integrity may also qualify for listing in the National Register.

Multiple-Family Residential Requirements
Multi-family residences that qualify under this theme would include a multi-family residence that is a good example of an architectural style precedent during the period of significance and/or the work of a significant architect or designer. Property types would meet local or California Register registration requirements under Criterion C (3) as an individual resource.

In order to qualify under Criterion C (3) as a good example of an architectural style and/or the work of a significant designer, the property would display a majority of the character-defining features of the architectural style (for a list of character-defining features, refer to the architectural styles in the following chapter). The building must retain high integrity of design, materials, and setting that convey its period of construction. Any alterations made to the building should not significantly alter the historic appearance of the building. This property type may also qualify under Criterion A (1) as a contributor to a district if it is situated within a contiguous grouping of similar resources. Properties with exceptionally high integrity may also qualify for listing in the National Register.

Commercial
Commercial Requirements
A commercial building that would qualify under this theme would be a good example of a particular architectural style associated with the period, and/or the work of a significant

architect or designer. This property type would usually meet local or California Register registration requirements under Criterion C (3) and an individual resource.

In order to qualify under Criterion C (3), this property type would display most of the character-defining features of its style. Alterations made to the building should not significantly change the historic appearance of the building.

This property type may also qualify under Criterion C (3) as a contributing component of a larger resource that comprises a master plan. In order to qualify under Criterion C (3), the property must have association with a larger master plan, and must retain high integrity of location, setting, and association.

V. Fresno mid-century Modernism Sub-styles:

This section describes the architectural styles currently represented in Fresno among resources constructed between 1940 and 1970. The following are descriptions of the origin of each style, and its presence in the local landscape. Where possible, architects known to have worked in the style locally are identified, and representative local examples are listed. In addition, character-defining features are provided to aid in the identification of the style in Fresno, as well as to guide in future assessments of integrity.

In Fresno Modernism did not emerge in a mature form until the postwar period, spurred by the economic prosperity and subsequent construction boom. Within this study styles of Modern architecture in Fresno have been identified, all of which reflect the forward thinking attitude of Modernism. Characteristics evident in the majority of designs from this period include: honest expression of structure, use of new materials and techniques, integration of outdoor and indoor spaces, and functional floor plans. Within this study ten sub-styles of Modern architectural design in Fresno are identified:

- Moderne (Streamline Moderne)
- International
- Minimal Traditional
- Ranch
- Googie
- Post-and-Beam
- Contemporary Style
- Corporate Modern
- New Formalism
- Brutalism

The following section provides a description of each of the sub-styles identified in Fresno, including a basic time period in which the style was built and character-defining features.

Moderne (Streamline Moderne)
(ca. 1920-1940)

Influenced by the Cubism and Modern movements of Europe during the 1920s this style achieved popularity in the late 1930s during the Great Depression with Federally funded projects of the Works Progress Administration (WPA). Moderne is considered to be the first thoroughly Modern architectural style to achieve wide acceptance among the American public. Unlike the equally modern but highly-ornamental Art Deco style of the late 1920s, Moderne represented a new restrained modernism suitable to the Depression-era compared to the lavish ornamentation of the Art Deco and Period Revival styles popular in the pre-Depression years.

During the 1930s the new streamlined industrial design for ships, airplanes and automobiles influenced the development of Streamline Moderne.[158] The characteristic smooth surfaces, curved corners and horizontal emphasis gave buildings a streamlined, modern style suited to the new pace of American society. Examples of the Streamline Moderne style can be found on all building types, most commonly on public and commercial buildings. The Moderne style and the Art Deco style are rarely found on residential buildings. However, examples of Streamline Moderne are found on a number of residential buildings.[159]

Examples of this style in Fresno can be seen at the Sham's Rio Grande Service Station located at 205 Fulton Street (1938); the Tower Theatre (1939) located at 1201 N. Wishon Avenue and designed by architect S. Charles Lee; the Crest Theatre (1949) designed by W.D. Coffey, located on the southeast corner of Broadway and Fresno; Theodore Roosevelt High School (1941) located at 4250 E. Tulare Street designed by H. Rafael Lake & William Hastrup Architects, and Fire Station No. 3, (1939) located at 1406-1430 Fresno Street designed by Edward W. Peterson. The Mayfair Center was designed in the Streamline Moderne style evident with its round three-story administration building.

Examples of Streamline Moderne used in residential architecture include the Irving Levy Home (1937) located at 3938 North Wilson. It was designed by Edward Glass and is an example of a transitional design from the mid-1930s, evident in the use of glass block and horizontal muntin windows. Another example is the Pudlin residence located at 2516 N. Van Ness Boulevard (1935-36) designed by Charles Franklin and Ernest Kump, Jr.

A number of commercial buildings along the Fulton Mall serve as examples of Moderne or Streamline Moderne façade remodels. These buildings include the Bank of America building (ca. 1917, 1950) 1255 Fulton Mall; J.J. Newberry's Department Store (1937, 1958) 1136 Fulton Mall; and the Gottschalk's Department Store (1914, 1948) 860 Fulton mall, was originally built by Trewhitt-Shields and Fisher, Inc (1913) in the Beaux-Arts style. Renovation began on the building in 1946, and was completed in 1948. Trewhitt-Shields and Fisher, Inc. directed the expansion and renovation, for a cost of $1,250,000 culminating in the streamline modern edifice seen today.

Gottschalk's Department Store, 860 Fulton Mall. Trewhitt, Shields & Fisher. 1913. 1948.

Character-Defining Features:
Moderne/Streamline Moderne

- Flat roofs with coping or flat parapet
- Asymmetrical façade
- Horizontal massing
- Smooth stucco or concrete exterior finish
- Horizontal accents, or "speedlines"
- Curved building corners
- Curved horizontal railings, overhangs
- Horizontal projections above doorways
- Steel sash windows
- Corner windows
- Glass block
- Round "porthole" windows and nautical theme
- Stylized and geometric motifs (zigzags and chevrons)

International
(ca. 1925-present)

The International style was the dominant architectural style of the 1920s and 1930s, during Modernism's formative years prior to World War II. The International style originated in Western Europe, but had an impact on architectural design throughout western society. The style reflected a lack of reference to vernacular or traditional building forms with its characteristic simplification of form and rejection of ornament. Common features include square and rectangular building footprint, horizontal bands of windows, flat roof, and the use of stucco, concrete, brick, and glass.

After World War II, the International style was used in the design of public and residential buildings in the postwar building boom of the 1940s. Certain elements of the style were adapted into a more widespread vernacular called the Contemporary Style.[160]

There are few examples of the International style surviving in Fresno. Ernest Kump Jr. was a significant practitioner of the International style and designed a number of buildings in Fresno. Additional architects who practiced in this style are Alastair Simpson, William Patnaude, Jim Oakes, and Gay McCline. One of the first examples of International style architecture in Fresno is Fresno Photo Engraving (1946), located at 748-750 Fulton Street, Alastair Simpson, architect.

Examples of the International Style in Fresno include, Fresno City Hall (Annex), 1625 Tulare Street Franklin & Kump, architects; the Fresno Unified School District Office (1936) located at 2348 Mariposa Mall designed by Franklin & Kump; Theodore Roosevelt High School Cafeteria (1948), 4250 E. Tulare Street, H. Rafael Lake and William Hastrup Architects; Roosevelt High School Auditorium (1953) Lake and Elso B. DiLuck, Moderne/International. The commercial office located at 1660 L Street, constructed in 1957 for Roberson & Martin Accountants by Taylor-Wheeler Associates, Inc. A one-story wing of this building was remodeled in 1985, but it survives largely intact under a false mansard roof.[161] An example of this style on the Fresno State campus is the steam Power Plant located on the north edge of campus, designed by Bill Patnaude.

Residential examples include The Charles H. Franklin Home (1938) located at 3865 North Wilson Avenue; and the Ernest J. Kump Jr. Home (1936) located at 3887 North Wilson Avenue.

Examples of office complexes designed in the International style are rare in Fresno. However, the style is evident in works such as, the Jack D. Thorburn M.D. and Orland D. Davies Jr. M.D. Medical Offices (1960) designed by Oakes & McCline and located at 159 N. Thesta Street, and the Berkeley's Building located on the Fulton Mall across from the Gottschalk's building (1960-1962) designed by Alastair Simpson comprised of concrete block, steel, and glass.

Fresno Unified School District Office, 2348 Mariposa Mall. Franklin &Kump, 1936.

Character-Defining Features:
International style

- Flat roofs (cantilevered slabs or parapets)
- Steel sash windows
- Corner windows
- Horizontal bands of windows
- Lack of applied ornament
- Asymmetrical facades
- Exterior wall materials include concrete, brick and stucco

Fire House No. 4., 3065 E. Iowa. Horn & Mortland, 1948.

Minimal Traditional
(ca. 1935-1950)

The Minimal Traditional style is defined by a simple exterior, with a simplified use of traditional architectural styles of the Revival period, and less extensive architectural detailing. Most Minimal Traditional style residences are a single-story configuration. Characteristic features include small, simple front porch, low-pitch, shallow eave roof, and a large chimney.

The style had its origins in the principles of the modern movement and the FHA and other Federal program requirements of the 1930s. Following World War II the Minimal Traditional style dominated the large tract-housing developments of the 1940s and 1950s. Modern construction methods addressed the builders' need to keep homes affordable for the middle class.[162]

In Fresno the Minimal Traditional style is most prevalent in residential construction. Minimal Traditional style houses are usually clustered together in 1940s and early 1950s residential neighborhoods such as the tract-housing developments. Designers who practiced in the Minimal Traditional style were architect Allen Lew and the development firm Taylor Wheeler. Minimal Traditional style homes can also be found as infill in previously developed neighborhoods of Bungalow and earlier styles.

Minimal traditional home in the Wilshire Gardens neighborhood. Allen Lew, c. 1950.

Character-Defining Features: Minimal Traditional

- Compact size
- Single-story
- Low-pitch gabled or hipped roofs with shallow eaves
- Traditional building materials (wood siding, stucco, brick, and stone)
- Shallow entry porch with slender wood supports
- Limited exterior decorative detailing
- Detached or attached front-facing garages
- Simple floor plans

Ranch
(ca. 1935-1975)

The Ranch style has its origins in the Hacienda ranch homes of early California families of Mexican and Spanish decent. Architect Cliff May is attributed with developing the Ranch style as early as the 1930s. However, the Ranch style did not gain popularity throughout the United States until the late 1950s and 1960s. A uniquely American residential style, the Ranch dominated the California and American housing market after World War II, when America's demand for single-family housing reached high levels. Along with the Minimal Traditional style the Ranch became the dominant domestic style in postwar suburbs. The style was among the first to address the growing importance of the automobile to urban living by including attached garages or carports into the design.[163]

The Ranch style is characterized by its low, horizontal emphasis and sprawling L-or-U-shaped floor plan around an outdoor patio area. Additional characteristics include a board-and-batten façade, broad eaves and exposed rafter tails and an open-plan in the interior.

The Ranch style had many sub-styles including: Tract Ranch, Modern Ranch, and Custom Ranch. The Tract Ranch was the dominant type built in the suburban neighborhood developments, with varied style designs including, Chalet style, Colonial Contemporary, Spanish Hacienda, and Western Ranch. The Modern Ranch style is characterized by large expanses of glass and minimal exterior detailing. Custom Ranch homes were typically architect-designed residences for individual clients. This Ranch style is more lavish then those designed for tract developments.

Examples of this style in Fresno are prevalent in neighborhoods north of Shaw Avenue along Van Ness Boulevard, such as the Windsor Heights neighborhood. Custom Ranch homes can also be found in the Fig Garden neighborhood, such as the Adobe Ranch style Irving Steward Residence (1940) located at 4469 North Wilson Avenue designed by Lawrence Gilmore Thomson, an architect from Chico. A small number of Cliff May ranch homes have been built in Fresno. Two examples of Ranch homes designed by architect Cliff May are found at 2538 W. San Jose (1964) and 3579 W. Loma Linda (1968). The Antrim House (1956), located at 6160 N. Van Ness Boulevard is designed by Harwell H. Harris, a prevalent Los Angeles architect.

3579 W. Loma Linda, Cliff May, 1968.

1323 San Ramon. Ranch style home in the Thunderbird Heights neighborhood.

Character-Defining Features:
California Ranch

- Horizontal massing with street facade
- Single-story construction
- Sprawling plan (radiating wings, L-shaped, U-shaped)
- Low-gabled or hipped roof with deep eaves
- Asphalt, shingle, or gravel roof cladding (Modern Ranch)
- Large, wood multi-light windows
- Large wood or metal frame windows, clerestory windows (Modern Ranch)
- Wide front porch with wood supports
- Details: wooden shutters, attic vents in gable ends, hipped dovecote
- Attached carports or garages
- Traditional building materials (wood shingle roofing, wood siding, brick, stucco and stone).

Post-and-Beam Style
(ca. 1950-1970)

Post-and-Beam is a method of construction in which the structural framing consists of load bearing beams supported by columns rather than solid bearing walls. This method of construction limited the need for load bearing walls allowing for the extensive use of glass on the perimeter of the structure. The homes have an open floor plan based on a grid layout established on a module of beam length.

1143 San Bruno. Post-and-Beam home in the Fig Garden Estates neighborhood.

The Post-and-Beam style stressed an integration of building and landscape with attention to architectural and landscape design with consideration of the local climate and topography. Characteristic features include, extensive use of glass, overhanging eaves, with exposed roof beams, and heavy piers supporting gables. Walls are typically clad in wood, brick, stone, or various combinations of these materials.[164]

Homes in the Post-and-Beam style can be found throughout the neighborhoods of Sunnyside and the San Joaquin Valley County Club, as well as the tract developments of Thunderbird Heights in the Fig Garden Estates neighborhood, located within close proximity to Fig Garden Village. Architects Robin Gay McCline and Jim Oakes frequently used this style in their residential projects.

1275 San Ramon. Post-and-Beam home in the Fig Garden Estates Neighborhood.

<u>Character-Defining Features: Post-and-Beam</u>

- Expression of structural system
- Wood or steel frame
- Floor-to-ceiling glass
- Absence of applied decoration
- Open interior floor plan
- Large windows, typically aluminum framed
- Non-traditional exterior finishes
- Split-level design
- Triangular, parabolic or arched forms
- Integrated, stylized signage on commercial buildings
- Strong roof lines including flat, gabled, shed, or butterfly

Contemporary Style
(ca. 1950-1970)

The Contemporary style gained popularity between the years 1950 and 1970. Contemporary homes represented a growing demand for housing that reflected the latest styles and materials including such modern features as aluminum frame windows, sliding-glass doors, interior courtyards, and carports or garages. Design features on Contemporary style homes include angular massing, varied materials and unusual roof forms. Homes constructed in the Contemporary style often reflected a vernacular form of the International style with the characteristic flat roof, and absence of exterior decoration.[165]

A variation of the Contemporary Style was the split-level house, which became popular in the mid-1950s. These homes retain the characteristic horizontal lines and low-sloping roofs. The garage takes a prominent place attached to the home and facing the street, dominating the primary elevation. Split-level homes are typically divided into three levels with the garage at the lowest level, living spaces and kitchen located on the mid-floor, and private spaces on the upper level above the garage.

Homes in the Contemporary style can be found throughout the neighborhoods of Van Ness Extension, Fig Garden Estates, Sunnyside, and within close proximity to the San Joaquin Valley County Club. Architects Robert Stevens, Robin Gay McCline and Jim Oakes frequently used this style with their residential projects.

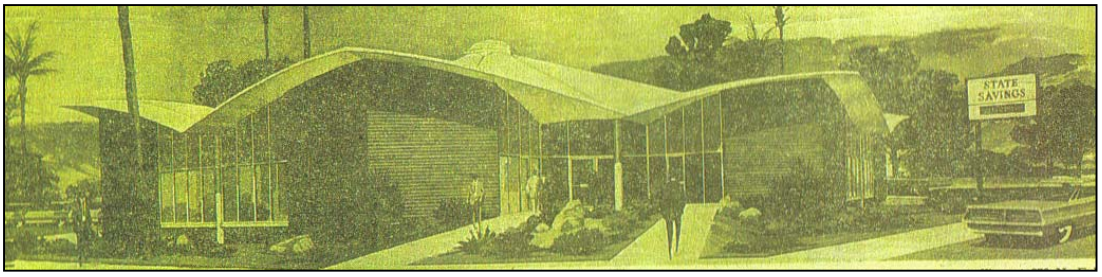
Dr. Robert Mills Residence, 1313 San Bruno. Oakes & McCline, 1958.

5310 San Ramon, Robert Stevens.

Character-Defining Features: Contemporary

- Large windows (aluminum frame)
- Non-traditional exterior materials
- Strong roof lines including flat, gabled, shed, or butterfly
- Angular massing
- Attached garages or carports
- Split-level design

Googie Style
(ca. 1950-1970)



State Savings and Loan Association's building, 1110 E. Olive Avenue. Courtesy of the Fresno Bee.

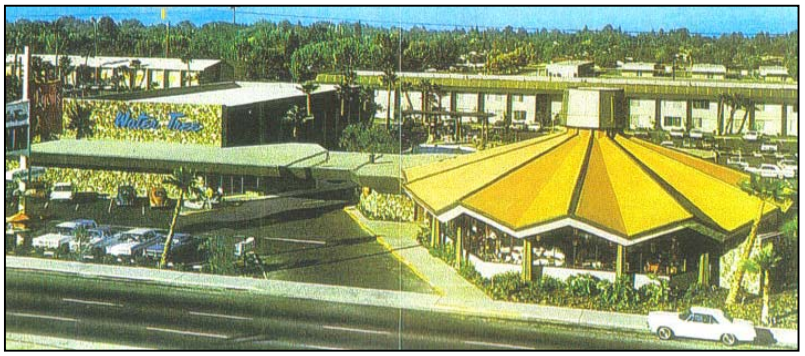
The Googie style became popular after World War II as American's became influenced by the automobile culture. The Googie style was predominantly used for Roadside architecture in en effort to attract the consumer with bright colors, oversized lighted signage and exaggerated forms. The Googie style was used primarily on coffee shops, gas stations, motels, restaurants, and retail buildings. The term "Googie" comes from the Googie's coffee shop in Los Angeles, which was designed by architect John Lautner in 1949.

Characteristics of the Googie style include swooping lines and organic shapes. Architects working in the Googie style include Armét and Davis, Wurdeman and Becket, Wayne McAlister, Stiles O. Clements, and Wayne Williams.

Fresno's few examples of the Googie style can be found along Blackstone Avenue, the most significant being the Lyons Coffee Shop and Water Tree Inn, located at 4141 N. Blackstone Avenue, which celebrated its grand opening on July 15, 1965. Other examples can be found at 1110 E. Olive Avenue, formerly the site of the State Savings and Loan Association and Christy's Donuts, located at the northwest corner of Belmont Avenue and Fresno Street.

<u>Character-Defining Features: Googie style</u>

- Expressive roof forms
- Prominent signage
- Asymmetrical facade
- Abstract, angular, or organic shapes
- Variety of exterior finishes
- Bright colors
- Large windows



Postcard with view of the Water Tree Inn. Courtesy of Steve Weil.

Corporate Modern
(ca. 1950-1970)

Corporate Modern was the predominant style used in large-scale commercial designs of the late 1950s and 1960s. Importance was places on the expression of the structure and the buildings outward appearance. There are two forms of the Corporate Modern style office building. The first form is a single, windowless shaft flanked by radiating wings with bands of windows. Exterior decoration is often limited to the use of vertical or horizontal sunscreens.

The second form is a rectangular volume with extensive use of glass. This version of the style borrows heavily from the minimalist designs of architect Ludwig Mies van der Rohe, whose highly modular steel and glass structures first appeared in the early 1950s. Buildings that adhere most closely to this aesthetic are often referred to as Miesian, and include the work of Philip Johnson, and Skidmore Owings & Merrill.

In Fresno, the Corporate Modern style was most fully realized in the designs of buildings in Fresno's downtown, most significantly in the design for the Del Webb complex. Additional examples of this style include the united California Bank Building, located at Van Ness and Fresno Street, and the Guarantee Financial Center, located at Sixth and Shaw Avenue completed in 1970.

Del Webb Complex, on M Street between Tulare and Kern Streets. Del Webb Company, 1964.

<u>Character-Defining Features: Corporate Modern</u>

- Rectangular volumes
- Materials of concrete, steel, and glass
- Horizontal bands of windows or glass curtain wall
- Steel frame
- Projecting aluminum sunscreens, vertical fins or louvers
- Exterior staircase with no risers
- Building set back on a plaza or formal garden
- Articulate ground story, often set back behind slender columns or pilotis

New Formalism
(ca. 1950-1970)

This style was popular in commercial and civic designs from the late 1950s through the 1970s. The style is characterized by pronounced columnar supports and large expanses of patterned screens. In opposition to the minimalist approach of the International Style, the New Formalists eagerly referenced and abstracted the classical forms and applied ornamentation of historical styles.

In Fresno, the style was used in the design of commercial buildings, office buildings and banks. A rare example of this style in Fresno was the Midland Savings building, located at 2150 Tulare at L Street. The architect of this building was Eugene and Houghman A.I.A. The Fresno County Courthouse, designed by Walter Wagner and Associates and the Crocker Citizens Bank on Fresno Street are examples of the New Formalism style found in downtown Fresno.

Midland Savings building, 2150 L Street. Eugene Houghman, c. 1965.

<u>Character-Defining Features: New Formalism</u>

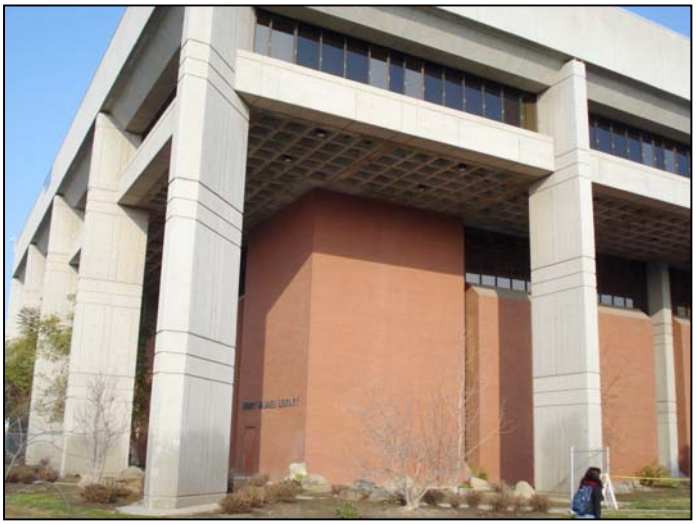
- Symmetrical plan
- Heavy projecting roof slab
- Smooth wall surfaces
- Colonnade of stylized full-height columnar supports
- Large screens of perforated cast stone or concrete, metal grilles

Crocker Citizens Bank, 2135 Fresno Street.

Brutalism
(ca. 1960-1970)

The term "Brutalism" is derived from the French *beton brut*, which means *"raw concrete."* The style was inspired by the work of architect Le Corbusier, but became defined as a style with the work of English architect Peter Smithson. The style is characterized by the appearance of weight and massiveness. Buildings constructed in the Brutalist style are generally large, geometric, block-like structures. The style was meant to be expressive with concrete as the primary building material and finish by revealing the texture of wood formwork.

Local examples of the Brutalist style can be found on the campus of California State University Fresno. Exemplified in such buildings as Henry Madden Library (Lew and Patnaude) and the Art School (Stevens, Zellmer & Associates).



Henry Madden Library, California State University Fresno campus. Lew & Patnaude.

<u>Character-Defining Features: Brutalism</u>

- Rough, unadorned poured concrete
- Heavy block shape
- Geometric patterns
- Prefabricated concrete panels with exposed joinery
- Repetitive Patterns
- Monumental massing

Student Union Building, California State University Fresno. Lew & Patnaude.

VI. Recommendations

The following list of recommendations is for further research and study of mid-century Modernism in Fresno. These recommendations are intended to direct the City of Fresno in the development of programs and actions in the effort to further promote the research and collection of information on individual buildings, development patterns and architects in Fresno in the postwar period:

Commercial areas in Fresno that underwent extensive development during the mid 20th century should be surveyed to identify significant examples of commercial architecture from the period and further document commercial development patterns in Fresno. Recommended commercial survey areas include:

- Survey of the Fulton Mall including buildings and artwork located on the mall;
- Thematic survey of Shaw Avenue;
- Thematic survey of Blackstone Avenue; and
- Thematic survey of downtown Fresno.

It is recommended that the following neighborhoods be surveyed. A survey of these neighborhoods would further identify significant individual examples of mid-century Modernism, as well as recognize potential residential historic districts. Residential survey areas include:

- Thematic survey of the Fig Garden neighborhood;
- Thematic survey of Fig Garden Estates neighborhood;
- Thematic survey of Van Ness extension;
- Thematic survey of the Sunnyside neighborhood; and
- Thematic survey of Taylor Wheeler developments.

The following architects have had a considerable impact on the development of Modernism in Fresno and the surrounding region. It is suggested that a survey of all known projects by these architects be conducted in the effort to expand upon existing information, as well as identify additional resources. Architects recommended for further study include:

- Ernest J. Kump Jr.; and
- Robert Stevens.

Endnotes

[1] Federal Register, Vol. 48. No. 190, p. 44738-44739, September 29, 1983.
[2] Request for Bids: *Historic Context Statement, Mid-century Modernism.* City of Fresno, June xx, 2007.
[3] City of Fresno Municipal Code § 13-401
[4] City of Fresno Municipal Code § 13-406 (a)(1)(i-iv).
[5] City of Fresno Municipal Code § 13-406 (a)(2).
[6] City of Fresno Municipal Code § 13-406 (d).
[7] City of Fresno Municipal Code § 13-406 (b)(1-6).
[8] National Register Bulletin 15. (44).
[9] National Register Bulletin 16A. *How to Complete the National Register Form*. Washington D.C.: National Par Service, U.S. Department of the Interior, 1997. (4)
[10] Charles W. Clough and William B. Secrest Jr., *Fresno County The Pioneer Years: From the Beginnings to 1900* (Panorama West Books: Fresno, CA, 1984) 121.
[11] Clough and Secrest, 121.
[12] Ibid, 121.
[13] Ibid, 121.
[14] Ibid, 122.
[15] Ibid, 122.
[16] Janice Stevens. *Fresno's Architectural Past* (Linden Publishing: Fresno, CA, 2006) x.
[17] Ibid, 8
[18] Sanborn Fire Insurance Map – Fresno, CA, Sheets 1-24, May 1888.
[19] www.historicfresno.org "Santa Fe Railroad Depot" (viewed December 12, 2007).
[20] Clough and Secrest, 122.
[21] M.B. Levick, *Fresno County California* (Fresno, CA: Sunset Magazine Homeseekers' Bureau, 1912) 1.
[22] Clough and Secrest, 11.
[23] Stevens, 33
[24] When Fresno Rode the Rails
[25] www.historicfresno.org, (viewed January 7, 2008).
[26] Ibid, (viewed January 7, 2008).
[27] Ibid, (viewed February 11, 2008).
[28] Ibid, (viewed February 11, 2008).
[29] Ibid, (viewed February 11, 2008).
[30] Ibid, (viewed March 1, 2008).
[31] North Park was a 1902 subdivision that is comprised of over fourteen contiguous subdivisions with building stock as early as the late 1880s. The Van Ness Heights neighborhood is located along North Van Ness Boulevard and experienced an increase in growth during the mid-1930s. The Forkner Giffen Fig Gardens (Fig Garden) was developed by Wylie Giffen and J.C. Forkener in 1919.
[32] Sharon and Richard Hanes, *Great Depression and New Deal: Almanac.* (Detroit: U.X.L., Thomson Gale, 2003) 50.
[33] www.historicfresno.org The district was proposed in the Tower District Specific Plan (1990), (viewed March 1, 2008).

[34] The Bellevue subdivision was laid out in 1920 by engineer W.F. Rantsman for Fred J. and Mae Dow, and G.C. and Sylvia Cannon (Ratcovich Plan) 20.
[35] See section V: Fresno mid-century Modernism sub-styles for a description of the Moderne style.
[36] David P. Handlin, *American Architecture* (London: Thames and Hudson, 1985) 206.
[37] See section V: Fresno's mid-century Modernism sub-styles for a description of the International style.
[38] Henry Russell Hitchcock and Philip Johnson, *The International Style: Architecture Since 1922* (1932; New York: W.W. Norton & Co., 1995) 36.
[39] Sharon and Richard Hanes, 4.
[40] "New Deal." Encyclopedia Britannica. 2007. Encyclopedia Britannica Online. 12 Dec. 2007 http://www.search.eb.com/eb/article-9055453. (1)
[41] Ibid, 53.
[42] Ibid, xxi.
[43] Ibid, xxii.
[44] Ibid, 38.
[45] Ibid, 38.
[46] Thomas Hines. "Case Study *Trouve*: Sources and Precedents Southern California 1920-1942." *Blueprints for Modern Living: History and Legacy of the Case Study Home*s, Elizabeth Smith, ed. (MIT Press: Cambridge, MA, 1989) 96.
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[49] Elaine Stiles. *The Legacy of the New Deal*. The New Deal Fresno Walking Tour and Guide, City of Fresno Planning and Development Department, Historic Preservation Program, 2008.
[50] The Fresno Veterans Memorial Auditorium is listed as H.P. #52, Fresno Local Register of Historic Resources.
[51] Stiles, 1.
[52] The Fresno Hall of Records is listed as H.P. # 17, on Fresno's Local Register.
[53] Stiles, 1.
[54] The Post Office is listed as H. P. #50, on Fresno's Local Register.
[55] Stiles, 2.
[56] The Fresno Unified School Administration Building is listed at H.P. #53, on Fresno's Local Register.
[57] Stiles, 2.
[58] The Fresno City Hall (Annex) is listed as H.P. #49, on Fresno's Local Register.
[59] Time Magazine, Monday July 10, 1944 "Fresno 1944." Online 12 December, 2007.
[60] Fire Station No. 3 is listed as H.P. #213, on Fresno's local Register.
[61] Stiles, 2.
[62] Sharon and Richard Hanes, 94.
[63] *Fresno Bee Republican* Sunday September 27, 1953 "Hamilton District"
[64] Sharon and Richard Hanes, X.

[65] California Military History Online, website (http://www.militarymuseum.org/HistoryWWII.html). Viewed February 15, 2008.
[66] Clough and Secrest, 60.
[67] Clough and Secrest, 287.
[68] *The Fresno Bee*, Saturday March 28, 1942, vol. 39.
[69] *The Fresno Bee*, May 11, 1942.
[70] www. fresnofair.com/bf/generalinfo/history.asp, viewed March 15, 2008.
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[73] Esther McCoy. "What I Believe," *Los Angeles Times*, January 2, 1955.
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[77] Hise, 68-69.
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[86] Friedman, 136.
[87] See section V: Fresno mid-century Modernism sub-styles for a description of the Ranch Style.
[88] Alan Hess. *The Ranch House* (Harry N. Abrams: New York, 2005) 67.
[89] Clough and Secrest, 63.
[90] Karana Hattersley-Drayton. "When Did Our Downtown…Go Down?" (draft) 5/16/07.
[91] Interview with Hall Tokmakian, November 11, 2007.
[92] Interview with Jim Oakes January 18, 2008.
[93] Clough and Secrest, 279.
[94] Interview with Les Traeger, January 20, 2008.
[95] Clough and Secrest, 14.

[96] Ibid, 14
[97] Ibid, 16.
[98] William H. Young and Nancy K. Young. *The 1950s*. (Westport, CN: Greenwood Press, 2004), 247.
[99] Clough and Secrest, 21.
[100] Young, 248-249.
[101] Fresno Bee. "Mall High-Rise Parking Garage Wins Council OK." February 15, 1968. P. 34.
[102] Richard Longstreth. *The Buildings of Main Street: A Guide to American Commercial Architecture*. (Walnut Creek, CA: Altamira Press, 2000) 308.
[103] Ibid, 308.
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[108] Karana Hattersley-Drayton. "Fig Garden Village History." March 4, 2005, 1.
[109] Ibid, 1.
[110] *The Fresno Bee*. "6500 Parking Spaces Are Planned and Every One of Them is Free!" Tuesday September 20, 1955.
[111] *The Fresno Bee* "Manchester Construction Gains Pace" Sunday April 10, 1955. P. 29-D.
[112] *The Fresno Bee*. "Shopping Center Is Easy to Reach From Any Point In Entire Valley." Tuesday September 20, 1955.
[113] Clough and Secrest, 73.
[114] Ibid, 73.
[115] Interview with Hal Tokmakian, November 11, 2007.
[116] John Edward Powell, www.historicfresno.com (viewed April 20, 2008).
[117] *The Fresno Bee*. "Notice to Contractors." Tuesday February 28, 1961. P. 26. And "Sierra Vista School Addition is Studied." Friday, October 6, 1961. P. 26.
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[132] Clough and Secrest, 71.
[133] Interview with Bob Dyer, February 11, 2008.
[134] Clogh and Secrest, 71.
[135] Stevens, x.
[136] Clough and Secrest, 69-70.
[137] Ibid, 70.
[138] Ibid, 29.
[139] Ibid, 31.
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[141] Interview with Hal Tokmakian, November 11, 2007.
[142] Shelley Kappe. "Idiom of the Fifties: What Really Happened in Los Angeles," *Architecture California*, November/December, 1986. 15.
[143] William W. Wurster, "L'Architettura Moderna in California," *Casabella continuita* no. 238 (April 1960) 13.
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[145] Les Traeger, interview by Lauren MacDonald, 5 January 2008.
[146] *Fresno and the Fabulous Mall* (Fresno: Fresno Chamber of Commerce, 1968), 5.
[147] Les Traeger interview notes, January 15, 2008.
[148] *Fresno Bee*. "Fresno Architecture." December 1967.
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September 2008

APPENDIX A

CONTRIBUTING DESIGNERS OF MID-CENTURY MODERNISM
IN FRESNO 1940-1970

Planning Resource Associates, Inc.

CONTRIBUTING DESIGNERS OF MID-CENTURY MODERNISM IN FRESNO 1940-1970

This section provides information regarding architects, landscape architects and builders known to have had an active role in Fresno during the mid-20th century. The following list includes the names of individuals and firms, and provides a brief description of their work in Fresno and the greater San Joaquin Valley. When available, property addresses and dates of construction have been included. The information here is not comprehensive, the properties and projects listed here are a sampling and it is likely that additional projects by these practitioners may exist in Fresno.

Edwin Darden Sr. (unknown-present)
Born: Kansas
Education: Kansas State, Architecture and Engineering
Edwin Darden went to school at Kansas State University. His studies were interrupted with World War II. He spent four years in the Army Corps of Engineers. Following World War II Darden went back to school to complete his degree in architectural engineering. Darden moved to the San Joaquin Valley following the war and worked for the firm Schwartz and Hyberg out of their Merced office. He moved to Fresno in 1951, and continued to work for Schwartz and Hyberg out of their Fresno office. He left Schwartz and Hyberg and opened the architecture firm Nargis & Darden with Jim Nargis in 1959. The firm continues to operate under the new name Darden Architects, Inc.

Principal Works:
St Anthony's Catholic Church, Fresno
Clovis High School, Clovis
Buchanan Complex, Clovis
Fresno County Public Library, Fresno

Bob Dyer (1925-present)
Born: Tuscon Arizona
Education: University of Arizona, engineering school. University of Denver, school of architecture (1952) B.A. Architecture
Bob Dyer was born in Arizona in 1925. After completing his studies at the University of Denver he moved to Sacramento, California. In November of 1952 Dyer moved to Fresno and began working as a draftsman for the firm Horn and Mortland. Dyer continued to work for Horn and Mortland until 1955, at which time he began working with architect Elso B. DiLuck. One year later Dyer was employed as a draftsman with the firm Robert Stevens AIA and remained there for one year. In 1957 Dyer went to work for the City of Fresno Planning Department, a position he held for six and a half years. During his time with the City of Fresno Planning Department Dyer acted as city liaison to Victor Gruen and Associates during their work on the Fulton Mall. Dyer continued to do contract work for the city for six more years. Dyer opened an architectural practice in Hanford, California in 1987, which he continued to operate for six years until retiring in 1991.

Charles H. Franklin (1891-1956)
Born: San Francisco
Education:

Charles Franklin was born in San Francisco on March 3, 1891. At the age of 15 he left school and went to work for the Reid Brothers architecture firm in San Francisco following the 1906 San Francisco earthquake. In 1912, after six years of building experience, Franklin moved to Fresno and began working for the R.F. Felchlin Company. He continued to work for the R.F. Felchlin Company until 1930. After 1930 Franklin began his own practice in partnership with Ernest Kump Jr. Franklin and Kump gained prominence for their design of Fresno's City Hall (1941). This building gained national recognition when the building was selected by the Museum of Modern Art as one of the 50 most significant modern structures built between 1932 and 1944. The Firm of Franklin and Kump also gained recognition for originating the "Finger Plan" school model. Examples of this model can be seen at Edison High School and Exeter High School. With the start of World War II Franklin left Fresno for the Bay Area where he went to work for the Army Corps of Engineers. After the war Franklin returned to Fresno and went into partnership with Alastair Simpson. Franklin died on August 6, 1956.[1]

Principal Works:
Bank of Italy Building (1918)
San Joaquin Light & Power Building (1923)
Pacific Southwest Building (1923)
Gateway for Kearney Boulevard (1933)
Fresno School Administration Building (1936)
Fowler Grammer School (1937)
John W. and Francis A. Guerard Home, 4040 North Wilson Avenue (1937-1938)
Charles H. Franklin Home, 3865 North Wilson Avenue (1938)
Hilliard Giffen Adobe, 3937 North Wilson Avenue (1940) (Thomas Church Landscape Architect)
Fresno City Hall (1941)

Ernest J. Kump, Jr. (1911-1999)
Born: Bakersfield, CA
Education: University of California, Berkeley, Architecture (1932)
Ernest J. Kump Jr. was born in Bakersfield, California on December 29, 1911. Kump was the son of architect Ernest Kump Sr.. Kump Sr. Kump Sr. abandoned the family in 1914 when Kump Jr. was two years old and began a practice in Fresno. Kump Jr. continued to live in Bakersfield and was raised by his mother. After completion of his degree from Berkeley in 1932 he attended graduate school at Harvard for one year. After graduate studies at Harvard Kump returned to Fresno and began work in his father's office. Father and son did not get along and shortly after beginning work for his father Kump Jr. was fired based on his Modernist design principles.

Franklin hired Kump Jr. to design a recent commission for a modern home for the Fresno merchant Sam Pudlin. In 1937 Franklin and Kump became partners.[2] As partners Franklin and Kump gained national recognition for their modern Fresno City Hall (1941), located at 2326 Fresno Street, which was selected by the Museum of Modern Art as one of the 50 most significant American Modern structures built between 1932 and 1944.[3] The firm also became renowned for originating the "Finger Plan" school model. Examples of this model can be seen at Edison High School and Exeter High School.[4] During World War II Kump left Fresno and moved to the Bay Area, where he worked for the Navy as an architect.[5] Following the end of World War II Kump returned to San Francisco and formed the firm Kump & Falk. Later he established the firm Ernest Kump Associates, with offices in Palo Alto and New York. Kump continued to gain

recognition for his design of schools gaining international recognition for his 1962 design of Foothill Junior College in Los Altos, California.[6]

Principal Works:
Samuel Pudlin Residence, 2516 North Van Ness (1935)
Fowler Grammer School (1937)
Earnest J. Kump Home, 3887 North Wilson Avenue (1936)
Gilbert Jertberg Adobe, 3917 North Wilson Avenue (1936)
Roy J. Woodward Adobe, 3918 North Wilson Avenue (1936)
Dr. Clarmont Doane Residence, 4242 North Wilson Avenue (1936)
John W. and Francis A. Guerard Home, 4040 North Wilson Avenue (1937-1938)
Fowler Grammar School (1937)
Hilliard Giffen Adobe, 3937 North Wilson Avenue (1940) (Thomas Church, Landscape architect)

Allen Lew (1912-1989)
Born: Fresno, CA
Education: University of California Berkeley, Bachelor of Architecture (1935)
Allen Lew was born on November 6, 1912 in Fresno, California. He attended the University of California Berkeley and received his bachelor of Architecture in 1935. Upon completion of his degree he joined the offices of David Horn for eight months, followed by two years in the offices of Franklin and Kump. Following World War II Lew formed a construction company with Art Lambert, called Lew and Lambert Construction. This company was responsible for the development of a 20-acre property at the northwest corner of Fresno St. and McKinley Avenue. Lew and Lambert bought the property in 1948 and developed Wilshire Gardens. Lew and Lambert followed this development with another location on Brown Avenue and Fresno Street. Lew worked in the contractor industry until 1952 when he practiced architecture full time. In 1985 Lew formed the firm Lew & Patnaude with fellow architect William Patnaude.

Principal Works:
Lew Residence, 157 Hawes Avenue, Fresno, Ca (c. 1939)
Fresno Air Terminal, Fresno, CA (1957)
Lew Residence, AIA SJ Award winner (1963)
Student Union Building, California State University Fresno, (1968)
Chinese Confucius Church Auditorium and School, Fresno, CA, Award of Excellence AIA SJ (1965)
Sanger Public Library, Sanger, CA, Award of Excellence AIA SJ (1967)
Clovis Branch Library and Civic Center Complex, Clovis, CA (1974)
Selma Branch Library, Selma, CA (1976)

Robin Gay McCline (1928-present)
Born: Frenso, CA
Education: University of California Berkeley, Architecture (1951)

Robin Gay McCline was born in Fresno, California on March 1, 1928. McCline served in the U.S. Army Air Force and attended college on the G.I. Bill. After completing studies in architecture at the University of California Berkeley in 1951 McCline went to work for David Horn as a draftsman from 1951-1956. He worked in the firm of Robert Stevens AIA in 1957. Later that same year McCline started his own firm with James A. Oakes, called James A Oakes & Gay McCline, Associate Architects. In addition to his

architectural achievements McCline spent approximately 23 years as an instructor at Fresno City College, between the years 1963 and 2002 teaching courses related to the study of architecture in the schools Technical and Industrial Division. He has also acted as a part-time instructor of watercolor in the Humanities Division (2000-2002). Gay McCline is a renowned watercolorist frequently showing works at local galleries and museums, including the Fresno Art Museum, Plum's Gallery, Door Gallery and Rollf's Gallery to name a few.

Gay McCline is a member of the Artist League of Fresno, Fresno Art Museum, and American Institute of Architects. He has been the recipient of awards, including the A.I.A. award of merit in 1962 for his work on the McKinley Medical Center, Fresno, CA, located at 410 W. McKinley; Fresno Arts Council Horizon Award.

Principal Works:
Guarantee Savings Bank, under Robert Stevens (1958)
Torburn Davies Medical Offices, 159 North Thesta, Fresno, Ca (1960)
McKinley Medical Center, Fresno (1962)
Mills Residence 1313 W. San Bruno, Fresno (1958)

James Oakes (1927-present)
Born: Zane, Utah
Education: University of California Berkeley, Bachelors of Architecture (1951)
James Oakes was born in Zane, Utah in 1927 and moved with his family to San Francisco in 1942. After serving two years in the military during World War II Oakes returned to the Bay Area and completed his studies in architecture at the University of California Berkeley in 1951. Following completion of his degree Oakes moved to Fresno, California. He worked for two or three years for the architecture firm of Horn and Mortland before forming his partnership with Gay McCline. Oakes & McCline Architects of Fresno had a ten-year partnership, from approximately1958 to 1968.

Principal Works:
Torburn Davies Medical Offices, 159 North Thesta, Fresno, Ca (1960)
McKinley Medical Center, Fresno (1962)

William E. Patnaude (1937-present)
Born: Sanger, CA
Education: University of California, Bachelor of Architecture (1961)
California State University Fresno, postgraduate studies
Harvard University, postgraduate studies
William Patnaude was born in Sanger, California. He attended the University of California Berkeley and received his bachelor of Architecture in 1961. Upon completion of his degree he was employed in the office of Robert Stevens in Fresno California. From 1961 to 1962 he served in the U.S. Navy. From 1963 to 1965 he worked for Robert Stevens Associates in Santa Cruz, California. Following his time in Stevens' office Patnaude spent one year (1966) with Llewelyn-Davies, Weeks & Partners in London. Upon returning to California Patnaude worked in the office of Ernest J. Kump, Jr. in Palo Alto (1967). In 1967 Patnaude returned to Fresno and was employed in the office of Allen Y. Lew. Patnaude has continued to work in this office taking the position of associate architect (1969-1973), Vice President (1974-1985), and President (1985-present). In addition to his position as President and sole principal of Lew & Patnaude, Inc. he has held the position of President for the Office of William E. Patnaude, Architect

since 1992. This office serves projects outside the state of California. William Patnaude has also held the position of instructor at California State University Fresno (1974-1985).

William Patnaude has had a broad range of experience in projects, including historical preservation, schools, hospitals, industrial buildings, City Halls, air terminals, and museums to name a few. He had been honored in recognition of his contribution in design and service to his profession by election to the College of Fellows of the American Institute of Architects. His memberships include the American Institute of Architects, American Institute of Architects, California Council, AIA California Council Foundation, American Institute of Architects San Joaquin Chapter, American Arbitration Association, and Construction Specifications Institute.

Principal Works:
Fresno Air Terminal, Fresno, CA (1957)
Fresno State Student Union, Fresno, CA
Corporation Yard for the City of Fresno, Fresno, CA (1969)
Sanger Library, Sanger,CA (1966)
Zylka Residence, Fresno, CA, AIA SJ Award of Excellence (1975)
Downtown Club, Fresno, CA (c. 68-72)
Planitarium, Fresno, CA
Fresno City Hall, Fresno, CA (1992)

Alastair Simpson (1910-1992)
Born: San Francisco, CA
Education: University of California Berkeley, Architecture (1934)
Alastair Simpson was born on January 16, 1910 in San Francisco, California. He received his bachelors in architecture from the University of California Berkeley in 1934. After graduation Simpson went to work as a draftsman for Charles H. Biggar and Charles H. Franklin. Simpson worked for the Fresno architecture firm of Franklin and Kump from 1937 to 1941. In 1941 he went to work as a partner for the firm Kump & Falk and remained there until 1946. Simpson went into partnership with Charles Franklin and organized the firm Franklin and Simpson (1946-1952). He organized the firm Alastair Simpson, Architect in 1953 and built a successful regional architecture firm specializing in commercial buildings, schools, and hospitals. Simpson was a founding member of the American Institute of Architects San Joaquin Chapter.

Principal Works:
Dr. Clarmont Doane Residence, 4242 North Wilson Avenue (1936)
Fresno Photoengraving, Fresno, CA (1946)
Sierra High School, Fresno County (1958)
Fresno Community Hospital, Fresno (1959)
Fresno County Jail, Fresno (1960)
Fresno Community Hospital, Psychiatric Pavilion, Fresno (1961)
Saint Joseph's Hospital, Stockton, CA (1963)
Lodi Memorial Hospital, CA (1966)
Lemoore High School, Lemoore, Ca (1967)
Bullard High School, Fresno (1968)

Robert Stevens (1919-1989)
Born: Duluth Minnesota
Education: University of Southern California, Architecture (1942)

Robert Stevens was born on July 7, 1919 in Minnesota. Stevens and his family moved to Los Angeles following his father's death. He attended USC and joined the Navy after completing his degree. Stevens moved to Fresno following World War II. Stevens worked as a designer for W. A. Bechter Co. in 1942. He went to work for the firm Horn and Mortland from 1946 to 1948. He also worked for Walter Wagner. Additional firms included Stevens & Yank Architects & Engineers, and Stevens & Clark Architects. Stevens organized his own firm of Robert W. Stevens A.I.A. in 1949. He became principal and president of the firm Stevens – Zellmer associates when it was organized in 1969.

Principal Works:
Kirk Elementary School, Fresno (1951)
First Baptist Church, Madera (1952)
Morris Daily School, Fresno (1953)
Mosgrove Professional Building, Fresno (1954)
Fresno County Juvenile Hall (1957)
Saint Columba Church, Fresno (1959)
Fresno Guarantee Bank, Fresno (1958 & 1961)
Sequoia Savings Offices, Fresno (1961)
Herbert Hoover High School, Fresno (1963)
Fresno Community Convention Center, Fresno (1966)
Annex to Santa Cruz City Hall with Hames Adrian Wilson, Santa Cruz (1967)

Martin Temple (1934-present)
Born: Phoenix Arizona
Education: University of California Berkeley, Architecture (1958)
Martin Temple was born in 1934 in Phoenix, Arizona. He received his bachelors in architecture from the University of California Berkeley in 1958. That same year he joined the firm William Wagner & Partners. Temple organized the Fresno firm Walter Wagner-Martin Temple, Architects, Engineers, Planners as a principle in 1966.

Principal Works:
Fresno Masonic Temple (1966)
Coalinga College Voc. Shop, CA (1968)
Gottschalk's Department Store and 7-story Inyo-Van Ness parking structure, Fresno (1969)
King & Rowell Schools, Fresno (1969)
Fred Harvey Airport Hotel, Fresno (1970)

Les Traeger (1926-present)
Born: Oakland, California
Education: University of Southern California, Architecture
Les Traeger was born in Oakland, California on May 30, 1926 and moved to Fresno with his family as a child in 1937. While in high school Traeger audited a seminar in architectural drawing sponsored by local aviation companies and became interested in architecture. During World War II Traeger served in the Navy. His parents hired David Horn to design a commercial building for them thereby introducing Les to a successful local architect. Traeger was hired as a draftsman for the firm Horn and Mortland (c. 1948-1950). While attending the University of Southern California Traeger worked for the Robert Stevens firm during the summers. Upon completion of his degree Traeger continued to work as a draftsman for the offices of Robert Stevens from 1950 to 1952,

followed by Stevens & Clark, Architects from 1952 to 1955. Traeger was head design draftsman for Robert Stevens, Architect from 1956 to 1958. He then worked for the firm of Oakes and McCline from 1958 to 1960. This period was followed by Walter Wagner & Partners from 1961 to 1962. Traeger was employed in the office of Allen Y. lew, Architect from 1962 to 1964. Traeger returned to work in the office of Stevens and Zellmer as Design architect from 1964 to 1970, and then Robert Stevens Associates, Architects from 1971 to 1984 when Stevens ended his practice. From 1985 until retirement in 1991 Traeger worked as design architect in the office of Lew & Patnaude, Architects.

Principal Works:
Russ Donald Medical Office on R Street (RSA), Fresno, CA, (Demolished) (1956)
McKinley Medical Building designed for Oakes and McCline, Architects, Fresno, CA (1962)
3-level downtown Underground Parking Structure (Hilton Hotel), Fresno, CA (1964)
Fresno State University Art Building, Fresno, CA (1967)
Office Buildings on Shaw designed for Stevens and Zellmer, Fresno, CA (1968-1969)

Walter Wagner (1911-1982)
Born: Berkeley, CA
Education: University of California Berkeley, Architecture (1934)
One year of graduate studies in engineering at Harvard (1934).
Walter Wagner was born in 1911 in Berkeley, California. Upon completion of his degree in architecture from the University of California Walter practiced as an as an architect for the National Park Service. Wagner then joined the Capital Company, the real estate rental arm of Bank of America and worked as an engineer for Kaiser Engineers. He organized the firm Walter Wagner & Partners, Architects & Engineers in 1945. This was the first firm in Fresno that integrated architectural design and engineering. This firm was known by this name until 1956, when the firm was renamed Walter Wagner & Partners (1956-1966). The firm Walter Wagner—Martin Temple was organized in 1966 when Martin Temple joined the firm. Public school work for grades K-12 was the primary work of Wagner's practice, with clients from throughout the San Joaquin Valley. The firm also worked on a variety of city and county buildings including the 8-story 1964 Fresno County Courthouse. Walter Wagner retired in 1978.

Principal Works:
Trinity Lutheran Church (ca. 1955)
Rhodes Department store (1958)
Fresno City College (1960)
Fresno Police Headquarters (1960)
Manchester Shopping Center, Fresno (c.1955, with addition of Sears 1956)
Coalinga Junior College, Coalinga, CA (1961)
Sun Maid Raisin Plant, Kingsburg (1964)
Fresno County Courthouse (1964)
King & Rowell Schools, Fresno (1969)
Fred Harvey Hotel, Fresno (1969)
Fred Harvey Airport Hotel, Fresno (1970)
Convention Center, Visalia (1970)
Internal Revenue Center, Fresno (1970)

Local Practitioners of Modernism in Fresno
Allied Architects
Robert Boro (landscape architect)
Thomas Church
Elso B. DiLuck
Garrett Eckbo (landscape architect)
John E. Fennacy
Jerry Freeman (Builder)
Burr Garman (landscape architect)—number of projects for Stevens residences.
Harwell Hamilton Harris
William Hastrup
H. Rafael Lake
S. Charles Lee
Allen Lew
Art Lambert (Builder)
John Matthias
Robin Gay McCline
Cliff May
James Nargis
William Patnaude
Vern Sorensen (Builder)
Martin Temple
Lawrence Gilmore Thomson
Leslie "Les" Traeger
Walter Wagner
Taylor Wheeler (Builder)
John Woolf
Trewhitt-Shields (engineering and construction firm, later known as Trewhitt, Shields and Fisher, Inc).

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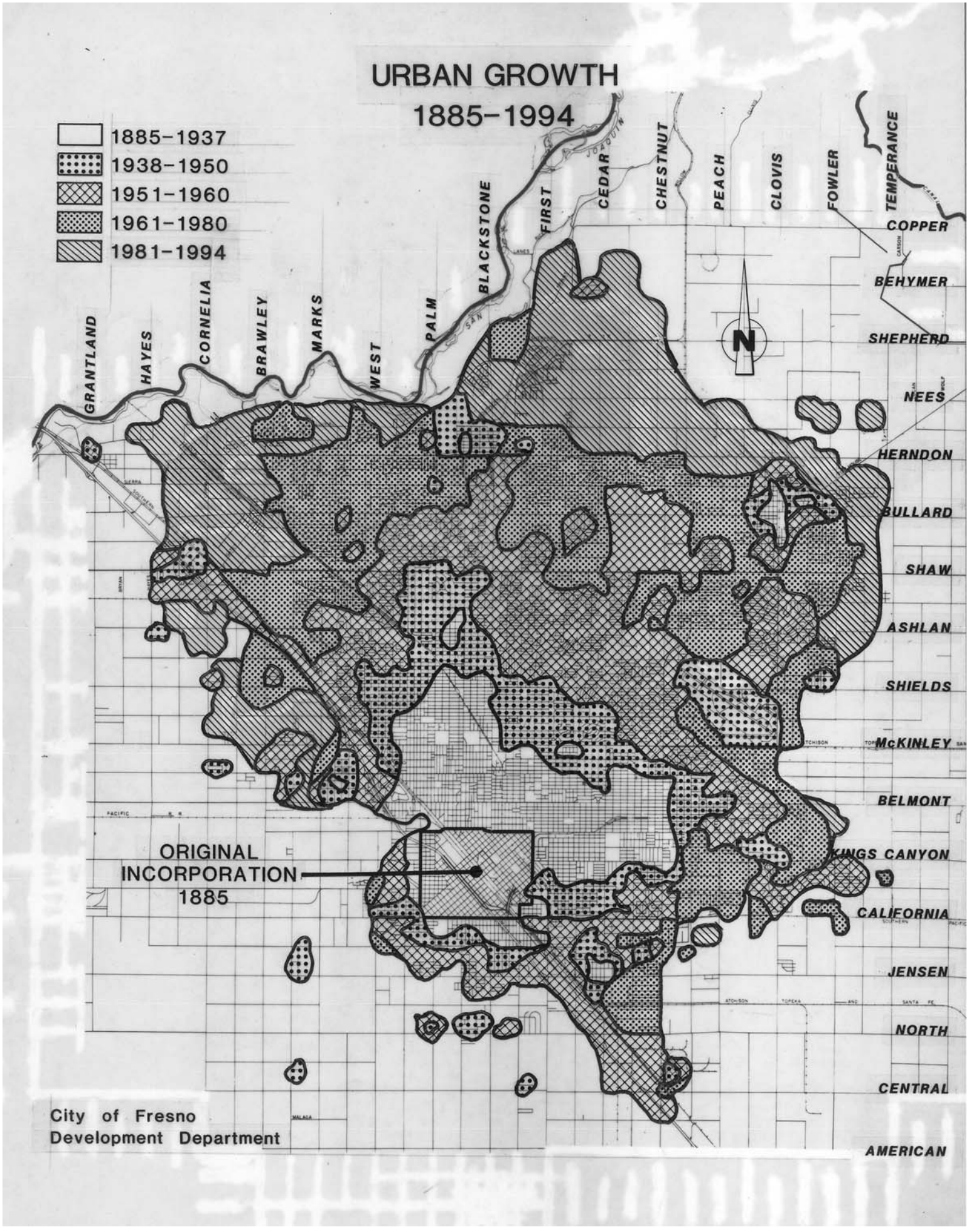
[1] John Edward Powell. "Wilson Walking Tour." *Franklin and Kump Architects: In Search of a Regional Modern American Architecture,* 1994. (2)
[2] Ibid, 2.
[3] Built in USA
[4] John Edward Powell. "Wilson Walking Tour." *Franklin and Kump Architects: In Search of a Regional Modern American Architecture,* 1994. (2)
[5] Ibid, 2.
[6] Ibid, 2.

APPENDIX B

CITY OF FRESNO MAPS
URBAN GROWTH 1885-1994
CITY OF FRESNO ANNEXATION HISTORY


URBAN GROWTH
1885–1994
1885–1937
1938–1950
1951–1960
1961–1980
1981–1994
GRANTLAND
HAYES
CORNELIA
BRAWLEY
MARKS
WEST
PALM
BLACKSTONE
FIRST
CEDAR
CHESTNUT
PEACH
CLOVIS
FOWLER
TEMPERANCE
COPPER
BEHYMER
SHEPHERD
NEES
HERNDON
BULLARD
SHAW
ASHLAN
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McKINLEY
BELMONT
KINGS CANYON
CALIFORNIA
JENSEN
NORTH
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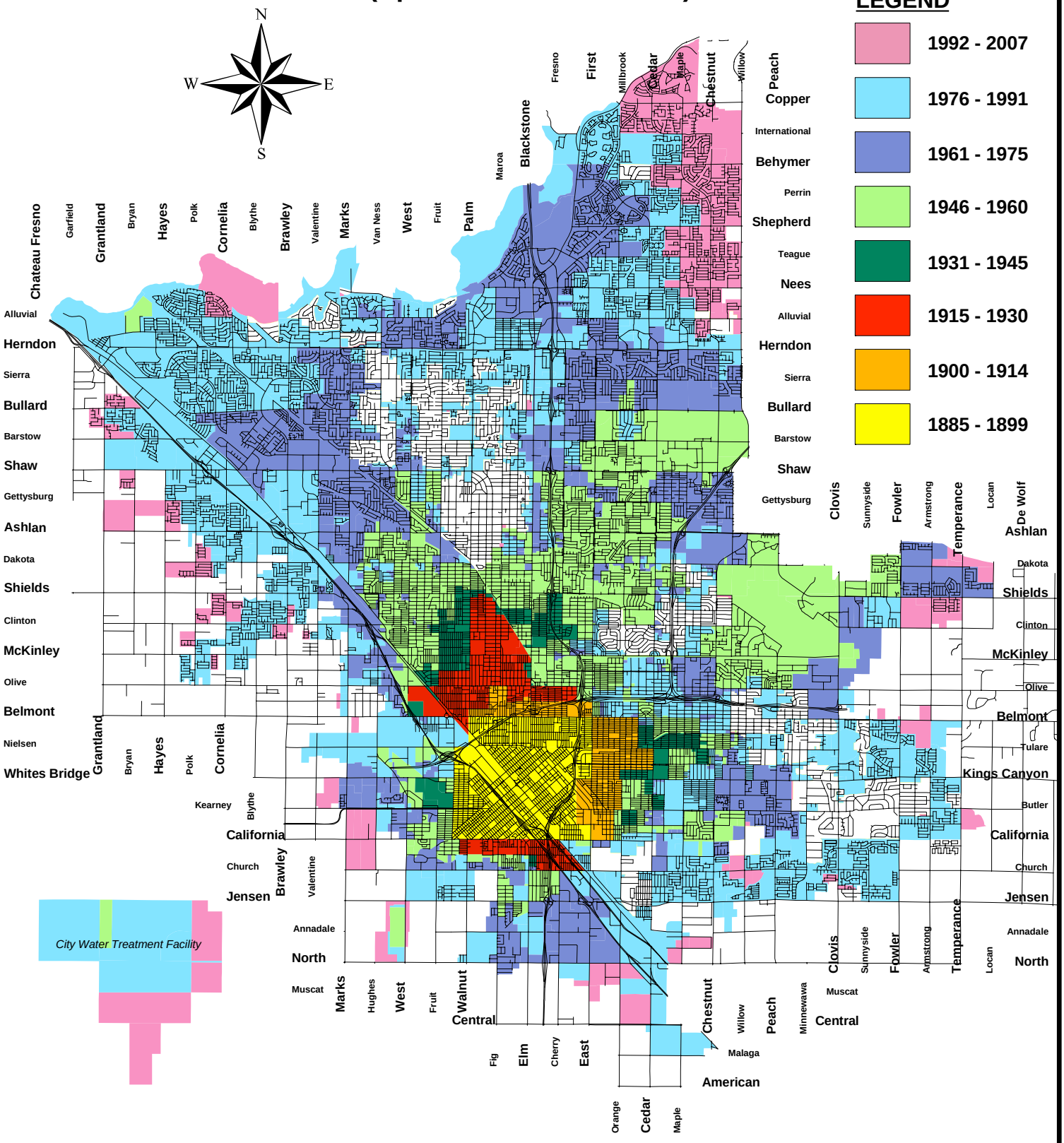
1885
City of Fresno
Development Department

City of Fresno
Annexation History

(Updated December 2007)



PLANNING & DEVELOPMENT DEPARTMENT - PLANNING DIVISION

September 2008

APPENDIX C

LISTING OF LOCALLY DESIGNATED RESOURCES (1935-1970)

Planning Resource Associates, Inc.

H.P. #	Property Name / Street Address	Street Name	Year Built	Architectural Style	Architect	Type
H.P. #52	Fresno Memorial Auditorium	2425 Fresno Street	1935	Moderne	Allied Architects	Public
H.P. #17	Fresno County Hall of Records	2281 Tulare Street	1935	Art Deco	Allied Architects	Public
H.P. #53	Fresno Unified School District Office	2348 Mariposa Mall	1936	International Style / Moderne	Franklin and Kump	Public
H.P. #247	Dale Brothers Coffee Can Sign	1420-1432 H Street	1937	fabricated metal sign		sign
H.P. #16	Scottish Rite Temple	1455 L Street	1937	Moderne	Swartz and Coates	Public
H.P. #85	St. Genevieve's Catholic Church	1127 Tulare Street	1938	Period Revival / Chinese influence		Church
H.P. #246	Sham's Rio Grande Service Station	205 Fulton Street	1938	Streamline Moderne	N/A	Service Station
H.P. #213	Fresno Fire Department No. 3	1406-1430 Fresno Street	1939	Moderne	Edward D. Peterson / Allied Architects	Public
H. P. #50	U.S. Post Office	2309 Tulare Street	1939	Moderne	Lewis A. Simon & William Dewey Foster Architects	Public
H.P. #49	Fresno City Hall	2326 Fresno Street	1939	International Style	Franklin and Kump	Public

H.P. #190	Tower Theatre	1201 N. Wishon Avenue	1939	Art Deco	S. Charles Lee	Theatre
H.P. #230	Theodore Roosevelt High School: Gymnasium	4250 E. Tulare Street	1941	Moderne / Mediterranean Revival Influence	H. Rafael Lake & William Hastrup Architects	School
H.P. #230	Theodore Roosevelt High School: East Hall	4250 E. Tulare Street	1941	Mediterranean Revival	H. Rafael Lake & W.D. Coates Architects	School
H.P. #230	Theodore Roosevelt High School: Cafeteria	4250 E. Tulare Street	1948	International Style	H. Rafael Lake & William Hastrup Architects	School
H.P. #230	Theodore Roosevelt High School: Auditorium	4250 E. Tulare Street	1953	Moderne	H. Rafael Lake & Elso B. DiLuck Architects	School
H.P. #241	Johnston Home	1526 E. Andrews Avenue	1952	Log Home		Residence
H.P. #103	Peden Home	315 E. Brown Avenue	1937	Spanish Revival		Residence
H.P. #209	Normandy Village Apartments	840-852 Brown Avenue / 2627-2645 Maroa Avenue	1935	Eclectic		Apartments
H.P. #238	Ernest J. Huntzicker Memorial Hall	245 N. Calaveras Street	1938	Spanish Revival		Public

September 2008

APPENDIX D

LISTING OF LOCAL EXAMPLES OF MID-CENTURY MODERNISM

	Property Name / Stree Address	Year Built	Architectural Style	Architect	Previous Historical Status
Residential					
	Robert Stevens Residence, 6464 N. Sequoia	1954	Contemporary	Robert Stevens/Burr Garmen landscape architect	None
	The Charles H. Franklin Home, 3865 North Wilson Avenue	1938	International Style	Franklin & Kump	None
	Ernest J. Kump Jr. Home, 3887 Wishon Avenue	1936	International Style	Ernest J. Kump Jr.	None
	Irving Levy Home, 3938 North Wilson Avenue	1937	Transitional	Edward Glass	None
	The John W. and Francis A Guerard Home, 4040 North Wilson Avenue	1937-38	Moderne	Franklin & Kump	None
	Ebe Turner Residence, 4260 North Wilson Avenue	1957	International Style	John Woolf	None
	The O.J. Woodward Residence, 4480 North Wilson Avenue		Colonial	Franklin & Kump	None
	4469 North Wilson Avenue	1940	Modern Adobe Ranch	Lawrence G. Thomson	None
	1660 East Columbia Drive	ca. 1960	Yoneo Ono landscape	William Patnaude	None
	Dr. Robert Mills Residence, 1313 West San Bruno	1960	Contemporary	Oakes & McCline	None
	1415 West Shaw	ca. 1960	Contemporary	Jim Oakes	None

	6140 Lyll (Sunnyside)	ca. 1960	Contemporary	Vernon Sorensen	None
	William Micka Residence, 1511 West San Ramon	1962	Contemporary	Oakes & McCline	None
	2538 West San Jose	1964	Ranch	Cliff May	None
	3579 West Loma Linda	1968	Ranch	Cliff May	None
	1635 Barstow Avenue	ca. 1960	In-Line (Contemporary)	Robert Stevens	None
	5633 North Harrison Avenue	ca. 1960	In-Line (Contemporary)	Robert Stevens	None
Multi-Family Residential					
	Brix Court Apartments, 1325-41 M Street	1940	Minimal Traditional	James T. Cowan (Builder)	None
	Tulare and First Streets		FHA Housing	Allen Lew	None
	Casitas Van Ness, 5000 North Van Ness Avenue	1969	Contemporary	Robert Stevens	None
	Floradora and Van Ness	1955	Contemporary	Craig Elwood	None
Commercial					
	Tower Theatre, 815 East Olive Street	1939	Moderne	S. Charles Lee	Local
	Thorburn & Davies Medical Offices, 159 North Thesta Avenue	1960	International Style	Oakes & McCline	None

567 West Shaw Avenue	ca. 1965	Modern Vernacular	Bob Stevens	None
600 Shaw Avenue	ca. 1965	Modern Vernacular	Bob Stevens	None
1201 West Shaw Avenue	ca. 1965	Modern Vernacular	Bob Stevens	None
5151 Palm Avenue	ca. 1965	Modern Vernacular	Stevens and Zellmer	None
1357 West Shaw Avenue	ca. 1965	Modern Vernacular	Bob Stevens	None
1100 West Shaw Avenue	ca. 1965	Modern Vernacular	Stevens and Zellmer	None
1300 West Shaw Avenue	ca. 1965	Modern Vernacular	Stevens and Zellmer	None
1350 O Street	ca. 1965	Contemporary Style	Bob Stevens	None
1444 Fulton Street	ca. 1965	Brutalism	Bill Patnaude	None
Hilton Hotel, 1111 Van Ness Avenue	ca. 1965	New Formalism	Zellmer / Traeger (parking-3 underground)	None
Edmonds Jewelers, 1025 Fulton Street	ca. 1964	Modern	Allen Lew	None

	Bank of California, 1231 Van Ness Avenue	ca. 1965	Corporate Modern	Alastair Simpson	None
	Spiral Parking Garage, Fulton Mall	1968	Modern	Walter Wagner & Martin Temple	None
	Manchester Center, Corner of Blackstone and Shields Avenue	1955	Modern	Water Wagner	None
	Fig Garden Village, Palm Avenue	1956	Town and Country Shopping Center	John E. Fennecy	
	Midland Savings 2150 Tulare Street		New Formalism	Eugene & Houghman	None
	Procter's Jewelers, 1201 Fulton Street	ca. 1964	Modern		None
	Crocker Citizens Bank, 2145 Van Ness Boulevard	ca. 1960	New Formalism		None
	Guarantee Savings Bank, corner of Blackstone and Ashlan Avenues	1955	Modern	Robert Stevens	None
	Guarantee Savings Bank, corner of Sixth Street and Shaw Avenue	1968	Contemporary	Robert Stevens	None
	California Packing Corporation (Calpak) 1626 Tulare Street	1946	Internaional	Kump & Falk	None
Religious					
	Good Shepherd Lutheran Church	ca. 1965	Contemporary	Gene Zellmer	None
	Saint Columba, 5073 Palm Avenue	ca. 1960	Contemporary	Robert Stevens	None

Civic

City Hall (Annex), Freso Street	1939	International Style	Franklin & Kump	Local
Fire Station #3, 1406-1430 Fresno Street	1939	Moderne (PWA Moderne)	Edward W. Peterson (Allied Architects) /	Local
Fire Station #4, 3065 East Iowa	1948	International Style	Horn & Mortland	None
Fresno County Court House, Mariposa Mall	1966	New Formalism	Walter Wagner & Associates	None
Fresno County Public Library, Mariposa Mall	1956	International Style	Edwin Darden	None
Fresno County Courthouse, Mariposa Mall	1966	New Formalism	Walter Wagner & associates	None
Selland Arena	1966	Contemporary	Robert Stevens	None
Bullard Talent K-8, southwest corner of Shaw and Palm Avenues	ca. 1950s	Finger Plan		None
McKinley Office, 410 West McKinley	1962	International Style	Oakes & McCline	None
Eaton Plaza	1966	Landscape	Oakes & McCline, AIA, Garman, Dyer	None

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APPENDIX E

ARCHITECT INTERVIEWS
Modernism Luncheon
Hal Tokmakian
Robin Gay McCline

mid-century Modernism Luncheon November 20, 2007, Downtown Club, Fresno, CA

Interviewers: Karana Hattersley-Drayton and Lauren MacDonald
Interviewees—Gay McCline, Bill Stevens, William Darden Sr., William Patnaude, Martin Temple, Hal Tokmakian, and Steve Weil.

Karana: we are going to be conducting an open forum interview with several architects and planners who were involved in Fresno's building scene in the 40s, 50s, 60s, and 70s. This is for our historic context on Modernism. Lauren MacDonald will be joining me and we are going to be conducting this at the Downtown Club on November 20, 2007.

Gay McCline: My name is Gay McCline and I am a graduate of Berkeley. I worked with David Horn for about four years. I thought the most significant person I every worked for was Bob Stevens, he was somebody who introduced you to where you should be, now I am not saying that school didn't.

Karana: And your degree was in architecture from Berkeley?

Gay McCline: Yes. Now when I think of things that were significant, there are two things that I think of most—there was being on the Mall committee that selected the art in 1964, it wasn't me that made it happen, but I still remember that.

Karana: Where there any professors at Berkeley or ideas that particularly influenced you?

Gay McCline: I think I was probably a C student, and so I remember Joe Milano but he got killed.

Karana: Was Wurster there when you were there?

Gay McCline: Yes, but I don't remember all that. Probably the most significant job we worked on was the Eaton Plaza Master Plan.

Karana: And you were working for what firm at that point?

Gay McCline: Then we were chairing—Burr Garman, Jim Oakes and Bob Dyer. And I wasn't the significant thinker; Bob Dyer was writing and made all the parts come together.

Karana: Now Gay one last real quick question and then we will get onto Bill. Are you from Fresno?

Gay McCline: Born here.

Karana: So then you went to Berkeley and came back?

Gay McCline: Well I went into the service, on the GI Bill. I graduated with the class of 1946 from Roosevelt, and Roosevelt was considered second class but Fresno High was first class.

Karana: Ok Bill. First of all Mr. Stevens is it all right to record your remarks.

Bill Stevens: Well, I am speaking for my father. I have very little to offer, but my father had a lot to offer. He received a bachelor in architecture from the University of Southern California in the mid-1940s and I think he worked for Horn when he first came here, over in the Cocker Citizens Bank Building on Fresno Street. After graduating he went into the Navy, but prior to that he went to Marincie Arizona and met my Mother there, decided to join the Navy came out and moved to Central California, to Reedley and went to work for David Horn. Decided he didn't like working for anyone other then himself so he and Dick Clark opened up a firm and that didn't last long.

Karana: Real quick, do you know why that didn't last because they were only together a year or so. Was it a conflict in vision and aesthetics?

Bill Stevens: Dick Clark opened a Santa Cruz office and it was a different ideology. Pop ended up getting a scholarship in 1979 FAIA.

Karana: When did he start to work with Gene Zellmer?

Bill Stevens: 1960s

Karana: Now Bill you are an architect and you work for Mr. Darden (Darden Architects). Tell us a little about yourself, where did you get your degree?

Bill Stevens: The University of Arizona.

Karana: I am assuming that your father was the big influence in your decision.

Bill Stevens: My father was an architect so I became an architect, it just works that way.

Karana: Mr. Darden do we have your permission to tape you?

Ed Darden: I don't have a lot to say.

Karana: Where did you go to school?

Ed Darden: I went to school at Kansas State University. World War II came along and I spent four years in the service in the core of Engineers. I went back to school to get a degree in architectural engineering not architecture because architecture required a foreign language. So senior year I went into the head of the department and told him that I wanted that last year of architecture design to get that architecture stamp and he set that up for me. I was the only student and he was the teacher. So I got to be an architect.

Karana: What got you to Fresno?

Ed Darden: When I finished school I looked for a place to work and a former commanding officer had a place in Merced and he asked me to come and join him. It wasn't the most successful thing in the world. At that time the firm Schwartz and Hyberg out of Fresno came around looking for someone to open an office up there (Merced). So I went to work for them for ten years. They got so busy down here that I closed the Merced office and moved to Fresno in 1951. They were going downhill so one of the

other boys Jim Nargis and I opened a firm Nargis and Darden in 1961. We did the big Catholic Church on Maroa. We did several schools for Fresno Unified. That two man office is now 75 plus or minus with 25 licensed architects and some licensed interior designers.

Karana: This gives us some basic knowledge. Is there a project that is your favorite project?

Ed Darden: A favorite project? Well, one of my favorite stories is that the school board in Clovis sent a group of citizens out to find sites for new schools. They brought the map into Buchanan and he called me in the next day and asked me to look at it. I looked at the site in the middle and I told him that you can take that and put a high school and an intermediate school and an elementary school there all in one place. Well, he took it to the school board and it is now known as the Buchanan Complex.

Karana: That kind of set the precedent for pooling all the school resources in one site.

Ed Darden: Yes, a big site with all the schools and fields all planned out and in one place.

Karana: Bill, tell us a little bit about yourself, degrees and so forth.

Bill Patnaude: Well, I went to Berkeley and got a bachelor of architecture. Joined the military and came back and moved to Santa Cruz. Moved to London and worked there for a while. I moved back and went to work for Kump in Palo Alto, about 1960 or so. I came back to Fresno and talked to Bob Stevens and Allen Lew and went back and forth till I got what I wanted. I joined Allen Lew.

Karana: A little about Allen Lew. He was a Fresno native?

Bill Patnaude: A Fresno native. His father came from China. He went to Berkeley and came back and worked for Kump Jr. and worked on Fresno City Hall.

Karana: A favorite project?

Bill Patnaude: I liked this building (Downtown Club).

Karana: Mr. Temple a little about yourself, where you went to school, studied with and those connections.

Temple: Well I will not only tell you about my background, but also my mentor because he was an important aspect of Fresno's growth right after World War II. By the way the context that you speak of will be important to consider first the Depression and secondly World War II and all the demand for schools, houses and commercial facilities that were not able to be built for that 15 year period 1930-1945. Anyway the mentor I am referring to is Walter Wagner who was important not so much in the design aspect but in the running of a firm and in the development of many facilities up and down the Valley, because Fresno was really the hub of what was happening from Fresno to Merced.

First me. I am a Fresno kid, I graduated from Fresno High and graduated from Berkeley with the class of 1958. Wurster was still there but more in persona then in person. I don't

think I met him. He was still dean of the school. I graduated in 1958 and came back to Fresno I went to work for the firm Walter Wagner and Partners. In 1966 Walt grew tired of the partnership and wanted to strike out on his own and asked me to join him, which I did. Walt became increasingly ill and by the mid-1970s he retired and I took over Wagner Temple Inc. In 1983 I merged with a couple of guys that had been former Bob Stevens Associates and we formed a partnership Temple, Anderson, Moore which has continued under that name until the first of this year until new partners were brought in formed the acronym TAM + CZ.

Karana: Wagner came from?

Temple: Walt Wagner was a 1933 graduate of the University of California, but at that time there was no architecture work going on so he went to work for the park service as a landscape architect in Arizona. In World War II he went to work for Kaiser in the Montana Steel Mill. Most of the architects in the 1930s were barely hanging on and doing some of the public works projects such as the Hall of Records and Memorial Auditorium.

After the war Walt came back to Fresno and opened his office in 1945. That is when the dam burst. Schools and retail stores were needed. By the 1960s the firm was about 35 people; it was probably the biggest firm in Fresno at that time. Then Darden took the spot of having the most people. In those days all the firms were rivals and colleagues. There were no specialists in the 1960s and 1970s everybody did everything. We would have in the office a shopping center, a school, a hospital project. All of those categories I just mentioned have become specialties that either a firm concentrates in or is a specialist in.

Karana: Hal tell us about yourself.

Tokmakian: Well this has been interesting. I am here as a non-practicing licensed architect. I have dealt with many architects over the years in my position as County official in the planning department. I especially remember conversations I had with Stevens regarding Palm, Blackstone and Shaw Avenue and so on. My role as a planning official was mostly in that context in those years. In 1968 I left and became professor of Community Planning at the University (Fresno State) and remained in that capacity until I retired in 1992. Now I do have some architectural background. I am a native of Fresno County, Sanger to be specific. When I returned from a brief stint in the service I left Sanger because I always loved to draw. I was born with a pencil in my mouth rather then a silver spoon. So I left and started school in San Francisco so I started shopping around trying to get a job. This is 1949 and everybody was busy. So the first office I stayed and worked at was Ernie Kump's office. We were doing schools and I was doing finger plan schools until they came out of my ears. Other things involved a high school in San Francisco and prototype residential work in Menlo Park. We were working with a four-foot module that entire time, with tracing paper with a four-foot grid. I wanted to show you this book from 1947 with Fresno City Hall in it. So Ernie Kump told me to go to school for architecture. He told me to go to Stanford so I did. So in 1951 I left the office and went to Stanford and began to go through an architecture program there. I got a bachelors in 1952 and a masters in 1953 and went on to Cornell for a degree in planning. So in terms of influence it was Ernie Kump who told me to go on. So that is my architectural background. Of course nothing here in Fresno County bears my hand. So

at any rate my relationship with architects has been excellent over the years. Whenever an architect came in I worked with them to help get things through over the years.

Karana: Steve Wiel tell us about yourself.

Wiel: I am not an architect and I thought I would become one.

Karana: Well you went to MIT and you have a degree in architecture.

Wiel: Well the history of architecture in Fresno was Gay McCline's class at Fresno City College. Gay's class was incredible. I can't not mention my experience working for the Darden firm for 18 months, when it was on the second floor of Fig Garden Village. I was working on some design work and production work.

Karana: Well, I am going to turn it over to Lauren.

Lauren MacDonald: So, you have there preliminary questions. Number one-How was modernism introduced to the central San Joaquin Valley?

Bill Patnaude: I think we would have to say our friend Mr. Kump Jr.

Gay McCline: I can remember Mr. Stevens mentioning things he learned from Kump during his work on the Guarantee Savings Building.

Patnaude: Kump was a very good architect. Kump also worked with Franklin and Felchlin. That goes all the way back to the 1920s through that line through Kump and to Stevens.

Karana: Well you get the Art Deco, the Streamline Moderne, which then goes into Modernism because Franklin did the Kearney Gates by himself.

Patnaude: There are some names that have not been mentioned, Alastair Simpson.

Tokmakain: One way to spot the architects and decide whether or not their work is associated with Modernism is to look in the phone book and go back to 1940-45 and so on and see what is going on and I bet you will find some interesting information there. I wanted to mention something about Ernie Kump since his name keeps coming up: he was born in 1911, 1932 bachelors of architecture University of California, 1932-1933 office of Kump Sr., 1934 masters of architecture Harvard. Several projects from 1937-1942.

Karana: He worked for Charles Franklin though in 1937. He worked as a junior partner for Franklin and worked on a warehouse on Seventh and Ventura.

Tokmakian: Franklin was born in 1891 in San Francisco and had his office here in Fresno from 1932-1935. From 1935-1942 he was in partnership with Ernest Kump Jr.

Wiel: The interesting thing about Fresno from the mid-century period is that we are midway between Berkeley and LA. So we have these people coming from UC Berkeley and USC and modernism was happening in different ways in Berkeley and LA. And that combination since we have Modernism happening in different ways in the bay area and

LA. We have people studying up in Berkeley, Jim Oakes, Gay McCline, Martin Temple, and Bill Patnaude and so on and then we have Stevens who studied at USC. And so we have this amalgamation so we didn't have a style it was a combination of the two styles in California and I think that that shows in the buildings and I don't think that it is a sequence of things happening locally I think it is an importation of that experience people had at school.

Karana: Something that you and I had talked about and Lauren and I have talked about too and I think that I am hearing something different I think I was being overly simplistic I was thinking that there had been prior to the late 1930s and early 1940s much more of an influence from I'll say the north there was much more of an influence from Berkeley, and MIT and Harvard and so forth and starting with Stevens and others in the 1940s you do get more of a shift to Southern California. But now I am thinking that is not true because I am hearing that more of you were trained at Berkeley then I had thought. I sensed that there was a transition to USC influenced modernism and Berkeley held to a more Beaux's Arts tradition, but now I am thinking that is overly simplistic.

McCline: There are things that we did that were different. We had to handle the sun and hot weather and Bob Stevens came up with overhangs where as back in Berkeley you didn't need overhangs. They didn't have to handle the sun. Our zone is different then Berkeley and LA.

Temple: I don't think that the Bay Area style, which you would typically describe as Berkeley influence. I don't think that style came down here that much. There was one Wurster building here in the Valley and it was a ranch house and it had very low overhangs and porches all around with screens because this was the 1930s early 1940s before cooling.

McCline: Our zoning ordinance is different we have different setbacks and the sun we have to deal with and I think your architects begin to solve that.

Patnaude: And I think that is what was taught at Berkeley. I don't remember being told that there was a certain kind of architecture; you look at the things that present a problem and go from there.

Temple: What the design response is to the environmental condition, rather then imposing a set style.

Patnaude: And the other thing that Wurster kept stressing was the simplicity of form.

Tokmakian: You know looking back through Wurster's biography it is surprising how many contemporary appearing buildings of wood material occur way back into the early 1930s.

Karana: He really quoted the vernacular I think. He was very influenced by vernacular architecture in California.

Tokmakian: Oh I think so to a certain amount.

Karana: That might lead to question three.

Lauren: Yes, that leads us into the third question about the regional style in this area, you have mentioned overhangs to deal with the sun. Are there any other characteristics that evolved that you can think of?

McCline: The other thing is the material that you picked. I realized that some of the out of town architects made a mistake building facing their glass west.

Karana: I think that Stevens and then Stevens and Zellmer have such a distinct look. It seems that they with their garden court office complexes and use of stabilized adobe brick, the sort of Richardsonian arch. Maybe not all of those buildings are theirs, but boy all those buildings you see that is clearly quoting Richardson are a very unique style, but I don't know if you can say that that is a Fresno style.

Temple, Patnaude, McCline: We call those mouse houses.

Karana: Did one firm do all those?

Patnaude: Stevens and Zellmer.

McCline: See the other thing is that we had material that was a local material called adobe that was made by Hans Sumpf. Hans Sumpf had Stan Bitters come in and do clay work so Hans Sumpf was also of that era. So we were using local materials.

Karana: So are there other firms that contributed to a local aesthetic or defined look? Besides Lauren's trying to document the 40s, 50s and 60s a lot of us are working with regional planning and trying to position Fresno and this area and keep us economically competitive. So one of the things that came up is how can we encourage if we wanted to encourage a local design aesthetic, is that something that is beneficial? I guess the question is, are there other firms that developed a recognizable style? That is not necessarily a good or bad thing.

Stevens: Let me say one of the reasons that we are talking about RW's (Bob Stevens) place that he developed allowed him to do work in Sacramento and Stockton and all through the whole Valley and Santa Cruz, everywhere that was the same basic footprint. As soon as they put a site together you would sit down and put your few thousand square foot building together and work it. It was built on the premise that this thing was going to be built all over the place.

Bill Stevens: You know what is amazing is that today firms have a design idiom that they have to design to so now every corner looks the same.

Karana: Didn't the garden office start here? Would that be something that you could say that Fresno has as a contribution to Modernism?

Stevens: Yes.

Tokmakian: There is a little different angle to this density situation and the garden office, which I agree is a Fresno regional characteristic very definitely in the 1960s in particular. Some of that was imposed by zoning restrictions in Fresno County when that street (Shaw Avenue) was widened in the 1960s. The relatively low building height was a result

of the neighbors concern for a loss of privacy and that led to a change in the County zoning ordinance to one story offices along Shaw Avenue.

Lauren: What about some significant landscape architects in the area?

Tokmakian: Garrett Eckbo, Fulton Mall 1964.

Lauren: Yes, but what about local.

McCline: Burr Garman

Temple: He was a disciple of Thomas Church.

Patnaude: Thomas Church did a lot of gardens in this area.

Karana: And Bob Boro has written an article on Thomas Church gardens in this area and listed them so that will be useful.

Patnaude: There were good planners back then who knew what they were doing.

Temple: They were three-dimensionally visually trained rather then strictly looking at zoning ordinances and site plans only on a one or two dimensional paper and that has been a great problem; so many planners are one dimensional in their thinking they don't think three dimensionally.

Tokmakian: Well Martin I think that there is a reason why we may have that characteristic here in Fresno more then other places, two dimension thinking I am saying, and that is because there are no trained architects in local planning offices in Fresno City.

Karana: That is not true, we have several trained architects.

Tokmakian: Well that has changed, but certainly not in the county and consequently many of the planners here in responsible positions were trained in the social sciences. It is only fairly recently that graduates of Cal Poly have begun to come here and that has made an immense difference in the way the planning office and staff begin to look at projects. I agree that you have to begin to look three dimensionally.

It just occurred to me here Karana that the prevailing style may be called to as grab bag eclectic.

Temple: Let me enter in a historical note and that is that well over fifteen years ago the local AIA did a documentary called Valley by Design. And the points made by John Powell was that the 1890s through the 1920s there were peoples that came from all over the world and settled in the Valley because of the sunshine, the agriculture and the relatively low land cost and what Kearney had pioneered in the late 1890s early 1900s of selling a family a plot of irrigated land for basically zero down and pay over the years as the land produces and this allowed immigrants from various parts of the world to settle here. What has this to do with the style? As John Powell says they brought there own style with them and build in the styles familiar to them from their own countries. So as you look at the residential development of this town it was really a composite of styles

from all over the world rather then an indigenous style developed by the folks who lived here. So I think that had an influence on Fresno because I do not see an indigenous design style. We had talked about the bay area and the style that Wurster developed but those kinds of design styles are disappearing from the Bay Area the design style is now universal. McDonalds, the chain carries its design everywhere it goes. I really don't think that you can identify an indigenous design style. You can identify what we have done here is a Stevens or a Stevens office developed approach to solving a certain Shaw Avenue problem that was continued on, but I wouldn't really call that a design style it was a design solution to a planning problem.

Tokmakian: It was a response to a specific local condition.

Karana: Yes but nobody forced him to use stabilized adobe brick, that was a decision that developed into a vary definite design.

Temple: If you read Sunset Magazine into the 1940s and 1950s and you are going to see people using the adobe.

Stevens: And one of my father's best friends was Hans Sumpf and he did a house for him in Carmel Valley or Point L obos and there was no adobe there. It was the use of materials from the environment. As Gay said architecture is a solution to a problem and ours is different then other peoples.

Karana: What if the city or you had to make a list of leading buildings that represent Modernism. Office Buildings.

Tokmakian: Fresno Guarantee Ashlan and Blackstone. Walter Wagner building 1830 Van Ness.

Karana: What about Stevens round building here by City Hall?

Patnaude: That never worked, he did Sequoia Savings on Blackstone.

Karana: So you would not put them on your list of top 20.

Stevens: Have you seen them lately they look nothing like they did.

McCline: Sixth and Shaw the old Fresno Guarantee.

Stevens: Allen Lew's Credit Union on Barstow and Fresno.

Patnaude: I would say that that was in the early 1970s.

Karana: How about churches, are there any churches from the 40s to the early 70s that exemplify the style.

Stevens: I have a little partiality—Saint Columba.

Tokmakian: Absolutely, the original chapel, the A-frame.

Temple: What is your opinion of the spiral parking garage?

Tokmakian: That belongs.

Karana: I think it is terrific.

Temple: That is a Wagner Temple design.

Karana: What year is that?

Temple: 1970.

Patnaude: There are some good commercial buildings out on Wishon.

Temple: You did the building out on McKinley.

McCline: Yes I did.

Tokmakian: In terms of residential I think we ought to identify some of the garden plan developments. Didn't the Diravition brothers do a lot of those in the Bullard area around Fig Garden?

Temple: The unfortunate thing is that when you look at single-family residences is that there is so little in unique design. Everyone followed suit on what was popular at the time. Except for some of homes along Van Ness Extension.

End of Interview

An interview with Hal Tokmakian
Location: Residence of Hal Tokmakian, Fresno, CA November 5, 2007.

Lauren MacDonald (LM):
My name is Lauren MacDonald, today is November 5, 2007 and I am conducting an interview with Hal Tokmakian (HT). Mr. Tokmakian do I have permission to tape this interview?

HT: Yes you do.

LM: You mentioned that you would like to talk about is the aesthetics of modernism, do you have something you would like to jump in with?

HT: I think we should try to define what modernism is, what the characteristics are. In other words, modernism in not necessarily the local vernacular, or traditionalism, or sort of thing that was happening prior to the period. I think we can say that modern is simply today. So, are we talking about what was going on in Fresno between 1945, 1930s, 40s, 50s,. Or are we talking about something that is modern with a big M that has certain characteristics.

LM: Well, I think for the purposes of the historic context for Fresno, the focus is on Mid-Century modernism within Fresno, more of a regional focus; on how it developed and evolved within this vicinity and area.

HT: Well, that is what I am interested in, how it developed and evolved - Modernism beginning with a big M.

LM: One of the things that we discussed in our previous conversation was the idea of a regional style developing primarily out of the climate and that was mentioned in terms of Bob Stevens Garden Court office buildings. I was wondering if you think there were other regional characteristics that might have emerged at that time here, that you saw evident.

HT: Well, what do we mean by climate? Do we mean sun, light?

LM: The heat, the sun, and the intensity of the warm climate here.

HT: Temperature is part of it.

LM: And then the materials, we know that adobe was easy to get here.

HT: Well, to help myself think this through. I think with my eyes. I am oriented visually, so I doodle away here and do a sketch of what I think modernism is all about and the influences to ultimately reach Fresno. And there's the historic influences of mass production, the automobile, and that sort of thing. FHA after the war, we're talking about the neighborhood architecture handbook that FHA produced, with its gable roof, that sort of thing. That sort of laid out our little bungalow style. And on the other side we have the environmental influences such as climate, topography, soil and that sort of thing that bear on this. Prior to that time the historic context was the Bauhaus, we can't get away from it. We can't get away from the fact that Gropius and the Bauhaus were working in Germany in the 20s and in 1936, 37 he came to United States, principally to Harvard

and taught architecture. And many of the local architects (American) went to Harvard. Prior to that time they were going to France, to the Ecole des Beaux Arts. After that it was the Bauhaus. And they went consequently to Harvard and so forth, where the big M modernism began and the literature evolved with the museum, modern art.

So that's the sort of thing that began in the 1920s and 30s and then some of that evolved to the west coast also but I think it settled in southern California with Schindler and Neutra and Frank Lloyd Wright, etc. And in northern California we had a different aspect going and that is what we would call "Bay Area style", beginning in the 1930s with Wurster and the others. And then there was also the California ranch and the two I think are quite similar because of Cliff May, the Sunset houses. So, we have all of that, eventually evolving into a Fresno situation.

LM: Now, do you think there was one style that influenced Fresno more than the other, in terms of southern California influenced by modernism with a big M or the Bay Area style?

HT: I think it was the Bay Area because most of these students locally, most of the aspiring architects locally went to Berkeley or they went to the Bay Area, and I am an example of that. I left Fresno County in the late 1940s and I was working in Kump's office in 1949. And of course on from there, but at that period of time if you look my copy of *Built In USA* you will see the sort of thing that Kump was doing in the 1940s – San Jose High School. And there you have it. I think that was still a work in progress when I went into the office. There were other schools that he did of course, that had a simple characteristic related to mass production and use of the module. I think that this is one characteristic of that which was carried forth throughout that office, the four foot module. And the working drawing sheets were actually imprinted with a background of the four foot module so that a lot of the work that we did went right on to those sheets of paper, and there was a light grid that did not print, but it was there and we used as the basis of our working drawings. And not only in plan but in the details, in the cabinet work for example. All were prefabricated and fitted with the four foot modules so that everything in the schools were…closets and cabinets and cupboards were all four foot module fitted. That has an aspect of prefabrication, and one of the characteristics of modernism.

And if you look at some of the Fresno schools beginning in that period you will see the same kind of thing happening here. And I think that one of the things that ought to come out of this study are the building categories and the architect's related to them such as the houses, apartments and condominiums, the influence of the Bay Area style on the residential construction, such as Cliff May and Wurster and the others locally; the commercial buildings and the shopping centers, financial offices. The garden setting is again a response to climate and generally the low density single story aspect since land was cheap, relatively inexpensive, I think we can attribute part of that to the result of single story buildings. And the lower density and low profile we find throughout Fresno, particularly in the suburban areas; well, as well as downtown. We don't have much of a skyline.

LM: No, we don't have much of a skyline. You had mentioned something about the zoning along Shaw set so that all the buildings are fairly low in height.

HT: That is the response to a political situation that arose in the 1960s because in late 1958, earlier 1960 Shaw was nothing but a two-lane road, relatively rural. When the

suburban expansion moved northward then the county was obligated to widen the road, it was under county jurisdiction, and I was the county planning director. So, at any rate that two lane road went to four lanes and wider, the right of way increased, and that meant that front yards were cut back on the single family homes that lined Shaw Avenue from Blackstone west and the residents behind the frontage began to be agitated because of the pressure of non residential uses and the loss of privacy and value, etc., etc. on either side of Shaw Avenue. So, that was an intensely political situation and the supervisor for the district, Norman Foley, said "we are going to appoint you planning director Al and I want you to get these Fig Garden people off my back. Solve the problem that we face along Shaw Avenue with service stations on every corner and so on, they are raising hell with me."

So, one of the problems that was occurring was taller buildings obviously a wider road, increase in property values, and the pressure to build higher and that meant loss of privacy behind the Shaw Ave. frontage either side. So our response was to set the particular height limit, apartments were being built we called it R3A. The R3 district were multiple family development, offices and so on, included a higher building, 2 stories and so on. The R3A was designed to reduce the height limit so essentially it produced one story perhaps or story and a half with the second story being below ground. And then of course there was the parking problem, the automobile. Buildings were set way back and that they were next to the fence of the neighbors on either side of Shaw Ave. Well, so that means you have buildings being built by and large being close to the frontage of street, the widened street. So that was the response and led to the unique thing that is West Shaw Avenue up to about Fruit Ave, rather than East Shaw Ave which was under Fresno City jurisdiction.

LM: Now, what about the downtown, did that have any zoning limitations in terms of height?

HT: Oh it did in a way.

LM: But not as restrictive?

HT: This was caught up in urban renewal, so that introduced a different variable, and of course we know that urban renewal at that time was caught up in the housing act of 1954, and the housing act of 1949, and that changed the aesthetic altogether in downtown. In terms of the kinds of models that could be used for urban redevelopment, central city revitalization in other words that began to occur before 1960.

LM: Now, the Fulton Mall, how was that received?

HT: Enthusiastically in the beginning.

LM: And what do you think is the reason that it wasn't as successful, as the years went on? Was it due to the sprawl?

HT: Partly, it occurred because of a number of things and you can't look at the Fulton Mall in isolation to the central area plan that was conceived by Victor Gruen. The book that explains it all is a fairly recent publication [shows book *Mall Maker: Victor Gruen, Architect of an American Dream* by M. Jeffrey Hardwick] and that has a section on central city, so it's perhaps worth a look.

LM: How long was the Fulton Mall an urban commercial and social center? When did the decline begin?

HT: Well, you'll have to say a little bit more about what you mean by decline, socially.

LM: As a gathering, commercial, and shopping space.

HT: Oh, that part of it probably began when decentralization began to occur, in 1970-75, but socially the demographics have changed and consequently I don't think it has declined because we have a different demographic now.

LM: But, it is still used a social gathering place.

HT: Of course it is. I think it is. And all this was explained when the application was submitted to the state and national historic preservation offices for listing.

LM: The National Register?

HT: Yes, I think it is important.

LM: How do you think we can educate the demographics in Fresno to appreciate the Mid-Century modern architecture they have?

HT: If they are willing to open their eyes and ears they will see and learn.

LM: How do you think they can be educated?

HT: How does anyone become educated?

LM: By experiencing it?

HT: That's right, because many people don't go down there. But, I want to get back to the question you asked a few minutes about why changes in downtown, after 1970-75. I was in a meeting oh perhaps in 1965, Victor Gruen, I never saw him come here, but his partner, Eduardo Pontin (sp?) came here often enough and he was sort of a partner in charge, and it was a meeting at the Hilton on Van Ness Avenue. There were questions asked, and I remember one of the questions very distinctly, the question was "how will we know if the mall is a success?" and Contini's answer was very succinct, "You have to give it time, you have to give it at least 20 – 25 years of dedicated effort and consistency in what you do, and the way you use it and occupy it before you know." And that kind of message is still carried forward in literature that we know today, that has been brought forward.

You have to look at the components of the central area plan in order to understand why the changes in downtown occurred as they historically did. First of all, there were a number of elements in the central area plans that were inter-related. One of them was economic development, but another had to do with housing and that was partly related to the size of the freeway loop which Gruen insisted upon being where it is and the size that it is. Caltrans hoped that the freeway loop would be much smaller than it is , but Gruen insisted it has got to be larger because you need a critical mass of density in

population within the freeway loop in order to generate the kind of intensity and vitality that is necessary for downtown. And here is one of the factors that came into play here, the freeway system that was originally to be built and generated did not occur in the timeframe that it was planned to be. And again I remember the time that is was something that took place it was about 1963-64, coinciding with the construction of Fulton Mall. The federal highway office sent communication to us locally that the monies that were to be used for the highway system were to be diverted to construct the interstate system I-5, so all the money that was originally allocated for Fresno and Fresno County, the Central Valley was shifted to the west side. Now that had a major affect on the timing and schedule of the freeway system, by then it was years before freeway 41 was built, and just a few years ago the northern segment of the downtown loop was finished. All that had a major affect. The other factor of course was the lack of construction for housing.

LM: In the downtown?

HT: In the downtown. And that is still a plague. So you can see the span of time it has taken, and all of these factors together plus the push for decentralization, the automobile, suburbanization, the continual expansion of the suburbs willy nilly, this area that I am living now was built in the 1950s. and when I arrived back in Fresno in 1958 Manchester had already been built, and then I was on the city planning commission when Fashion Fair came through and there was a lot of trouble with that. The city council originally turned it down, the planning commission turned it down, we turned it down, but then the owner of the property – McDonald from Santa Barbara or somewhere – said let me build Fashion Fair and I will build a department store downtown, off of Fulton and Mariposa, in that space. And the council said okay, we will do that. So they gave him Fashion Fair, and held him to the downtown department store until a few years later McDonald came back and said “oh it is not feasible I can’t do it, got to let me off the hook.” And the city council did. So there are political ramifications to this.

The other factor of course to continue decentralization was St. Agnes hospital. And all of that, Mariposa Medical Center, which was to go in the vicinity of Community hospital was a big redevelopment project. Allen Kingston was the redevelopment agency director then. He quit his job over the fact that St. Agnes eventually went on to Herndon Avenue. Again, I was on the planning commission then, we turned it down, the city council approved it. So there were a lot of factors that led to continued decentralization, along with the lack of continued effort for downtown. The highway construction system, the lack of housing, the mall was a minor player. It was important in terms of being a part of the original built environment for the downtown revitalization effort, but in terms of the big picture it wasn’t all that significant in terms of the larger regional shifts that were taking place in the dynamics of decentralization.

LM: Now, how much of an impact was Fig Garden Village with decentralization, because that happened simultaneously with Manchester Center?

HT: Oh sure, I don’t think so because it was a small starter. I was again the planning director, and the neighbors fought it vociferously, and they battled hard and they were successful with achieving certain compromises and consequently Fig Garden Village did not expand much beyond the original buildings except that the offices toward the north and again that was a battle to keep the height down. I don’t think that was as much of a player as the expansion of East Shaw Ave. with its offices.

LM: Now in terms of going back to the aesthetics, when we mentioned earlier the characteristics, now in terms of the characteristics of modernism in general a period we have the open floor plan, the new use of materials, expanses of windows. Is there something more specifically characteristic to some residential design in Fresno during mid century modernism, beyond the typical open floor plans, the integration of outdoor and indoor?

HT: I think it is the clear influence of the Bay Area style. But I think there are some examples that would show otherwise that there are some differences. You know there may be some examples of good Fresno modernism in Sun Garden Acres, which is south of Shaw Avenue. Might be worth a drive through there. There are a couple of architect's houses there. That is the quarter section between Gettysburg, Cedar, Shaw, and Maple Avenue. It was an unincorporated area and a lot of college professors lived there.

Cliff May did his work, single family detached custom building, off in the Fig Garden area. Of course the subdivision that he was originally associated with to design it, but then lost control and the board took over is located just nearby on the northeast corner of Fresno and Dakota street, across the street from Manchester school. And you may see it driving around in that area, I don't think it much larger than 40 or 80 acres, a canal on the north side that has been covered, and Dakota and Fresno street, and just over here. You may find some remnants of the original style hidden in there. But there has been a lot of change as the property values have increased, remodeled them to increase space. They were relatively inexpensive houses.

LM: What about some of the more commercial buildings, I know Robert Stevens, but besides him who else could you name as being an active builder in that style of mid century modernism who focused on commercial?

HT: It depends on location maybe. But if you get just north of downtown on Van Ness, you may find some office buildings that follow the style only different, they are two story usually. And I think that Jim Oakes and Gay McCline might have been involved in some of those. Jim Oakes is retired now, he just retired. He did a lot of commercial buildings, he was oriented to building for shopping centers and such things. And I think you will find his touch around. Well, I see you know the style I think, they are two story open corridor, open south oriented corridor, glass on the north side. I call it the motel style.

LM: And then with the schools we have Kump come with an influential finger plan. Who designed a lot of the schools here? We have Darden who did the Buchanan complex and the Clovis Unified schools

HT: They are all sort of typical. The schools in this neighborhood were built in the 1950s and 1960s as a response to the expansion of the population out this way. You can see McClaine high school, Hoover high school. Hoover I think was a Stevens job. Bullard High School as well, they are all finger plan.

LM: Do you know who did Buchanan High School?

HT: I am not sure.

LM: Now, I came across in one of Ekbo's books was the Industrial Endemnity Company in Fresno, CA. Do you know who designed that or even if it is still standing?

HT: It is. This used to be the westlands water district building.

LM: So now where is that located?

HT: At the southeast corner of Shields and Fresno street.

LM: Oh, right over here. Do you know who did that?

HT: I don't know for sure. It used to be more impressive than it is today because the front yard was cut in and it has deteriorated. There was a farm there once at the original time and I think it was some fruit, some of those trees may be still standing. It is next to the canal. This is typical of the time, sort of open corridors and a gable roof. It is an attractive building.

LM: Ekbo thought it was a good example. Well, he just included a series of buildings that he thought were good examples in his urban landscape design book. Now I will need to find out who designed it, but I am glad to hear it is still standing.

Now, something I wanted to ask your opinion on is I have studied a lot of European modernism and the extent to which social programming was influential in their design, I wanted to know if you think a degree of social programming fell into play with design regionally or in California modernism.

HT: The literature says it does. Reading Wurster's book says it does.

LM: Right, and I think when you look at developments like Eichler's homes you can believe that it does play into that a bit. I don't think it was to the extent that they carried it out in European modernism.

HT: I don't think so, because it was a very important ingredient in the characteristics and the whole preamble of European modernism. It is the kind of thing that Gropius brought over here. You may find some of that occurring in the west, in the work that was occurring during the war. The rural housing work that took place. Wurster was involved with that, Ekbo was involved with it, as well as others. And of course that was part of it. The literature reveals that Ekbo was concerned with the social aspects, the humane aspects in the Fulton Mall work that he did.

LM: I think to a degree that's missing in today's program.

HT: Well, possibly.

LM: That could be one of the main flaws in our society. It could be why we are not very good with one another.

Do you think modernism in terms of Mid-Century Modernism is influential today, not in terms of interior design, because we know it is still influential in these terms, it has had a sort of renaissance so to speak. But in terms of design for homes and architecturally speaking, do you think?

HT: Builder homes no, custom perhaps. But custom homes have evolved in many directions too. You have probably seen Gary Vigan's house on Ashlan Avenue, The metal building, the out of character building in Fig Garden.

LM: Right. I like it because it is out of character. Now for the period, 45-70, do you think that mid century design played out more in residential design or commercial design with in Fresno? Do you think there was one that adopted the style more than the other, or was it a balance?

HT: Well, I think it was a balance probably. We certainly have it in the institutional work because that is where the architects came in the picture. Non architects were involved in the mass of the building in the residential work. But in the institutional work I think you would find it, predominantly in response to the style of the period, schools being one characteristic.

LM: Now, how far north would you say modernism spread, the Van Ness extension? In my mind Shaw Avenue is a kind of commercial boundary.

HT: You have driven east Shaw Avenue, there is an insurance building on the south side of the street about Millbrook and it is a horizontal building that to my eye is very nice. Fresno State is a grab bag. The library was done by Patnaude. I like the health center at Fresno State.

LM: Do you know who did the health center?

HT: A southern California architects group.

LM: Now, the mid-century works that were done here, were they primarily done by local architects?

HT: Well, there are a few exceptions. The three or four story concrete office building at the southwest side of Palm and Shaw Avenues, it used to be the IBM building. I believe the original guy who designed for that came from Elliot Noise (sp?). I think it was finished up by Bob Stevens. The school there is very nice. It is a good example of the finger plan.

LM: Oh yes, I forget the name but I know what you are referring to.

HT: But that is a prototype that came down from the Bay Area. If there is one distinct style that came down from there that is the one because Kump was well into that scheme of the finger plan, the Accolanes school district in the East Bay was his baby. Some of the other commercial buildings that he did on the peninsula south of San Francisco. I did some work on the original Ricky's motel with the rustic gable roof, shingle roof, redwood vertical siding, modular plan and so on. I don't know if it still standing or not, but it was a very comfortable building.

LM: So, now that something that Karana was interested in was the Berkeley influence versus USC.

HT: Oh Berkeley in my opinion.

LM: Yes, and the majority of the active architects here were trained at Berkeley.

HT: Sure.

LM: So that really does play into the style.

HT: I think it does because many of Wurster's students and staff were influential Bay Area architects as well.

LM: Well, I think you have answered a lot of my questions and given me great information. I don't know if there is any thing else you have made note of that should be addressed.

HT: Parking garages.

LM: Oh yes, and the importance of the automobile. There is the parking garage downtown.

HT: On the mall, Churches, St. Columba's.

LM: Now St. Anthony's the catholic church, I believe that was Darden.

HT: I don't know. Where is that located?

LM: Bullard and Maroa.

HT: I think the new building out front was Nargis. Nargis and Darden were partners.

LM: What examples besides, St. Columba's?

HT: Well there is Zellmer's building, the Lutheran building on Fruit. And you know you have all these condominiums, the garden setting in Fig Garden.

LM: What on the industrial scale would be a good example?

HT: There is one building that I like is the Duncan Ceramics building. The reason I like it of course is because of the ceramics on the wall.

LM: Who was the artist for that?

HT: Stan Bitters. He is a great one, there are a lot of his pieces in the garden here.

LM: Your home is a museum here of mid century design. Now what landscape architects practiced here?

HT: Church.

LM: Anyone local?

HT: One was mentioned, Burr Garman. Look in the telephone books, in the classified in the 1950s, 60s. I don't know of anyone besides Burr.

LM: Thank you for the interview this was a pleasure. We will end the taped session now.

An interview with Robin Gay McCline
Location: Planning Resource Associates Office, 1416 N. Broadway Fresno, CA
December 12, 2007.

Lauren MacDonald (LM):
My name is Lauren MacDonald, today is December 12, 2007 and I am conducting an interview with Gay McCline (GM). Mr. McCline do I have permission to tape this interview?

GM: Yes you do. The people we worked for that may be of interest would be David Horn, and that was between 1950, 51 and 1954. One thing that might be of interest in his work, Julius Schulman photographed some of his work.

LM: Wasn't there an exhibit about 1954?

GM Then the other thing was I think there was an exhibit that John Powell did, but I don't have the dates, you can ask John.

LM: I can ask him.

McCline: I think John (John Powell) did a video which was used on public television.

LM: Oh, Views of the Valley, I have that video coming to me.

GM: Yes, well I think so. The reason I think Julius Schulman came, I went with him and we went over to see the Cerebral Palsy school. He photographed it. I think it was designed by Bob Stevens who worked with David Horn.

LM: Is that school there any more?

GM: I think it must still be there.

LM: It is someplace close to downtown?

GM: I will look it up. One of my cousins went there. The use may have changed.

LM: Schulman must have some archival information someplace. Now, when you worked for Horn, what are some key projects that Horn did in the area?

GM: Well, the one that we worked on the most was the TB hospital, which is the county hospital.

LM: What is the address?

GM: That is out on Kings Canyon, and it is still there.

LM: What year was it built?

GM: Seems like it was 1952 or 1953. The reason I remember is we collected paintings, we gave them painting, but they disappeared. The other thing we worked on was schools, but I think they were based on the Finger Plan.

LM: What areas did he do schools?

GM: Every place in the county, Visalia, everything.

LM: Now, what were his active years?

GM: I think he became active at the end of the war, but I'm not sure….to 1980. (through the 70s)He had the ability to sell his product. I was talking to Jim Oakes, he said they were building an Armstrong tire plant and Dave heard about it and went down and did a plan for it and went to Indianapolis, and sold them on hiring him to do more, you got the idea.

LM: How he did business.

GM: I worked for him for four years, and then I worked for one year for Bob Stevens. And that is the one that is most memorable was the Ashlan and Blackstone Savings and Loan.

LM: That is one of my favorite buildings. Now, there was a lot of talk at that luncheon about a regional style that developed here, that maybe Stevens had a key role in that with his garden court buildings.

GM: When you asked the original question was the style based on Bauhaus, MIT, Gropius. My general feeling is that he/we was more influenced by the Bay Area or oriental, or ranch….just different. I still see architects doing Bauhaus. I don't see it so much here.

LM: That has been the consensus here; in general the influence came from San Francisco, the Bay Area region.

GM: We had USC people strongly, Stevens, Traeger because he worked for him about 20 years. He has a long time history of things, but I could be off, it could be more. So he might be somebody to ask, who else linked within that group.

LM: Why do you think it is that there was more of an influence from the Bay Area style versus the Bauhaus European style that was more prevalent in Southern California?

GM: When I look at the downtown mall it was Bauhaus, it was landscape, I don't know why, I think it is related to our zoning. Let's take a house, the zoning ordinance does this to me, it affects how you build, some architects want to build up. I think when you are doing commercial, it's so much parking, so you have to have x amount of parking so that again you put those elements together.

LM: Do you think that Stevens planning has always influenced design?

GM: Yeah, and sometimes planning is not always ahead of the curve they are always behind. So that was Stevens. Then we had our business for 10 years.

LM: So, Stevens would have been 1954 to 1955. How long did you have your own firm?

GM: Roughly till 1966. We were doing little things, the only thing I thought was significant was this (shows an AIASJ award for McKinley Medical Center).

LM: Yes, that is significant.

GM: It wasn't so much what we did, the AIA chapter has to have all the other awards, and to base some of the selection on how you find it. With Jim Oakes we had the Mills house and a printing shop. I don't think it is there anymore.

LM: Where is the Mills house?

GM: 1313 W San Bruno and the reason you can see it is Art Dyson's son bought it just recently. It was done in 1958.

LM: What was the majority of projects out of your firm?

GM: We were doing little things. Little commercial buildings, miscellaneous, the big guys like Mortland and Horn they were getting the big jobs, and we were left with little things. Stevens said I had a 500 thousand job, you have 100 thousand job, each one takes 200 hours, so who does better. Then I started teaching, part time and full time. The things we did were more this kind of thing (shows brochures *Publicly Owned Art in Fresno*. We were on the Mall Art committee. This was crucial because mall art that was important…O J Woodward was on the committee said "I can raise a 185 thousand," which he did.

LM: So you were consciously making efforts to helping the community, and the social aspect of modernism.

GM: Yes, we did the Pavarello House. I was doing the master planning for that. I volunteered as the architect. To contribute to the community you live in. My other way is painting, and we donate paintings. I have been painting since the 1950s.

LM: Oh and here are all your shows (shows resume with listing of exhibits).

GM: The biggest one is we were in the Pickford book.

LM: California Light : The Watercolors of Rollin Pickford. I saw that book. You are actively painting still, it keeps you young.

GM: Your creativity isn't as strong, but you can't take that negatively.

LM: Now, when you were practicing during this period of mid-century Modernism, how conscious were you of the European practice of social engineering prevalent in their design, how much did that play a part, or were you just building to the landscape?

GM: I think you look back and realize that as an architect you're solving one person's problems. So I don't know if we were social engineering. If you were doing a house you were listening to the people and trying to establish a solution to their problem. Whereas some people practice the reverse, they come to you because they like your style.

LM: Did you do much residential work?

GM: I did about 60, I am talking about the valley.

LM: Were you more active in the city or the county?

GM: I didn't differentiate between the city and the county.

LM: But county outside the city limits?

GM: We didn't differentiate, we were struggling. We did a house in Selma, in Bakersfield. Thirty years later they wanted an upgrade, with a copper roof it was interesting. I think what we did was okay, I can't say that with everything.

LM: Were there characteristics of the period, in terms of style and design characteristics that you were more inclined towards than others?

GM: We were influenced by Stevens.

LM: Were there other architects who were consciously trying to create original style, or did it just kind of happen? A lot of people keep referring to his garden courts as this distinctive regional style and I am wondering if that was a conscious decision on his part.

GM: I don't know. See I went back to work for him when I was teaching part time, in 1966 or 1968, we did Casitas Van Ness, on the curve at Shaw, R2 zone. And he didn't communicate; we didn't talk about it, that is where Les (Traeger) may have an idea. I asked Bill Stevens that same question. He said he RW (Robert Stevens) would determine the site plan and then he would come in and tell us make that office building interesting.

LM: Oh, so he would lay out the site plan?

GM: I think he was working for the developers (Marlo), and they would come in they would fit the building, he would tell his office to fit the building to the site.

LM: The adobe walls that was his brainchild, that idea?

GM: Could have been. So I think the key would be to ask Les. Who it was who did that, or maybe Gene Zellmer?

LM: How long were Stevens and Zellmer together?

GM: I don't know, you will have to ask Les.

LM: Was it an amicable split?

GM: the answer that he (Bob Stevens) gave you, he said he thought Gene walked on water. Gene was good. He was gifted, the other thing we worked on back in 1966 was the corner of 6th and east Shaw. It is now a county bank, but Fresno Guarantee, at the northeast corner at 6th and Shaw.

LM: You went back to Stevens part time in 1966. When did you go to work for Taylor/Wheeler?

GM: I just worked for them part time, while I was teaching. Limited time for projects. I am not sure it was the wisest thing to do. I don't have those years.

LM: You were part time at City College, in that architecture program.

GM: Yeah.

LM: You had mentioned Burr Garman the landscape architect.

GM: Yeah, this is what we did for him. (The Civic Center plan).

LM: Out of your office?

GM: Yeah, we were working with Bob Dyer. He is in Hanford he worked during construction. So this is 1966, but started it earlier. It ended up being more of a planning project. They didn't really do it.

LM: They should have.

GM: We did research.

LM: Why didn't they implement this?

GM: You have to realize that the city is notorious. We proposed underground parking. We did the zoning ordinance…we did a lot of work.

LM: It is an interesting point, one of the national committee members (VAF) said that you see an attempt at a modernist city when you walk around downtown Fresno. It wasn't followed through. When you look at these sketches (1966 Civic Center Plan) you see it.

GM: It was a beginning…there was a proposed underground parking (showing sketches) with more natural air flow.

LM: They pay for all this planning, but they don't follow through.

GM: I think some of them, don't blame them totally. The mayor, the chairman, they were for it. Chairman had a heart attack, then there was a loss of leadership.

LM: Then they were gone and a new leadership came in. Now, Burr Garman helped with the landscape planning? Did he do much residential?

GM: The answer is yes, but I don't know which ones. The only person who might know is Bob Boro. He has an office down the street. He would be the person I would ask. He is in the phone book. He would be the most knowledgeable in landscaping. He is big time Berkeley graduate. There were some other people that might know landscaping.

LM: The majority of people were trained at Berkeley. Do you think there was something particular about the Berkeley education that was influential?

GM: Ask Jim that question if he knows something let us/you know. If there is any one item you can think of I told him that same question. His answer was different. I said what was one thing that you wish you had gotten out of your education….business practice…to know how to do contracts, deal, present things to people..

LM: And this was not covered?

GM: Because the history…I relate it to teaching at City College—the vocational and the academic, between them there is a brick wall.

LM: There is always that component in academia, that divide. What was the main overriding philosophy at Berkeley?

GM: I would say it was design and engineering.

LM: There wasn't one aesthetic push?

GM: I don't think so, but you have to realize I was coming from Fresno with no exposure. I was in the service for a short time…the class of 46, February…so we still stayed in. I got out on the GI bill, that gave me three years.

LM: Now you attended the University of Utah. Did you go there prior to Fresno State and Berkeley?

GM: This was all after, this was the army. Jim knows because he was in the same place. We were there like a reserve training. I don't know why I did that. My grandkids are more knowledgeable about the way of the world. What exposure did I have from 41-45…nothing. Went to Roosevelt (second tier) and Fresno High (first year)….trade and business.

Another interesting thing was this one (shows picture of murals on the interior of the Veterans Memorial)…history of the mural, 1936 and it got covered over with water-based paint, the painter from City. We hired (keep forgetting the artist's name) and raised money and had it removed and the water base restored.

LM: When was that done?

GM: That was done in about 1985 or 1990. The person who has a history of that would be Mabelle Selland. She was in the historical society.

LM: I work with Jill Moffat.

GM: They are not in the same, her husband's brother was the mayor. Jim Oakes, a school pal, he has the name…so these are the kind of things we were doing, teaching part time, still painting.

LM: All of this committee work.

GM: The most interesting thing that happened 2 years ago. In Saint Agnes, on the 4th floor, 37 patient rooms have my paintings, and some in the hallway.

LM: Have you done any shows recently?

GM: I have a show right now at Perfect Frame, at Bullard and Blackstone.

LM: Did you have any classical training in painting?

GM: We just learned by doing.

LM: Now Walter Wagner, who would have a lot of information on him?

GM: Martin Temple.

LM: He mentioned he was his influence.

GM: I think his firm is still going.

LM: Now what were some of Wagner's key projects locally?

GM: Start with Martin, he would know.

LM: There is not an archive for Bob Stevens, I heard he destroyed a lot of his work.

GM: He went bankrupt and got rid of a lot of things. Call Bill Stevens and Les Traeger about his work.

LM: I am getting the feeling that there were two groups of architects. The initial group with Walter Wagner and Horn and Mortland and then a later group of architects. Where you in the later group?

GM: Yes.

LM: You, Temple, Patnaude.

GM: Patnaude did some good work, he did well for himself.

LM: When you started becoming active as an architect here had Wagner established a precedent, or was there still new territory?

GM: No, it was still new territory, you could do what you wanted.

LM: Would you say that working in this period of mid-century Modern you felt there was a high level of creativity and an effort to create something new?

GM: I don't think so, you are young and have energy and you try to do the best you can. You don't have a lot of information on what everyone else is doing. There is so much more information out there now days.

LM: Do you think looking back more architects practicing in your era were more creative because they had to be?

GM: I don't know about that. We had to do a better job to help with economic housing, like West Fresno. There they did not want a back yard, they wanted a front yard and a porch because that was their social sphere. It was not like suburbia. So, I was listening to what they needed.

LM: Do you think the landscape had a strong influence on design here, or was it so ingrained that it happened naturally?

GM: I think it happened naturally.

LM: Who designed the convention center?

GM: Stevens I think, but ask Les.

LM: I was going to ask one more question. If you could name five or so projects that epitomized mid-century design in Fresno what would they be?

GM: The Convention Center, Ashlan and Blackstone, four or five of Stevens office buildings, some of Stevens houses someplace, one or two.

LM: Yes, I will just have to call out neighborhoods for further survey work. Was there a type of building or practice that you would think was more significant for the period?

GM: I can't think of one.

LM: *This has been wonderful, thank you.*

GM: Let me know if there is anything you need.

APPENDIX F

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