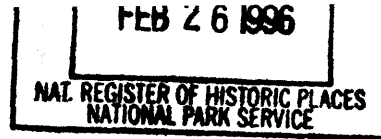


NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM



AUG 24 1995

OHP

=====

1. Name of Property

=====

historic name: Kimberly Crest
other name/site number: N/A

=====

2. Location

=====

street & number: 1325 Prospect Drive not for publication: ___
city/town: Redlands vicinity: _
state: CA county: San Bernardino code: 071 zip code: 92373

=====

3. Classification

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Ownership of Property: Private
Category of Property: Buildings

Number of Resources within Property:

Contributing	Noncontributing	
<u>2</u>	<u> </u>	buildings
<u>1 (garden)</u>	<u> </u>	sites
<u>2 (pergola's)</u>	<u>1</u>	structures
<u>2 (fountains)</u>	<u> </u>	objects
<u>7</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register: 0

Name of related multiple property listing: N/A

request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property x meets does not meet the National Register Criteria. See continuation sheet.

Signature of certifying official: Cheryl Stelell Date: 2/20/96

California Office of Historic Preservation
 State or Federal agency and bureau
 In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official _____ Date _____

State or Federal agency and bureau _____

5. National Park Service Certification

I, hereby certify that this property is entered in the National Register See continuation sheet.
 determined eligible for the National Register See continuation sheet.
 determined not eligible for the National Register _____
 removed from the National Register _____
 other (explain): _____

Edson H. Beall 3/28/96
 Entered in the National Register

Signature of Keeper _____ Date of Action _____

6. Function or Use

Historic: DOMESTIC	Sub: single dwelling
Current : RECREATION AND CULTURE	Sub: museum
LANDSCAPE	Sub: garden
AGRICULTURE/SUBSISTENCE	Sub: agricultural field

Other Description: Chateausque

Materials: foundation STONE roof WOOD: Shingle
 walls STUCCO other METAL: Iron

Describe present and historic physical appearance. X See continuation sheet.

=====
8. Statement of Significance
=====

Certifying official has considered the significance of this property in relation to other properties: _____.

Applicable National Register Criteria: B, C

Criteria Considerations (Exceptions) : N/A

Areas of Significance: ARCHITECTURE
 LANDSCAPE ARCHITECTURE
 SOCIAL HISTORY/EDUCATION

Period(s) of Significance: 1896-1945

Significant Dates : 1897; 1908

Significant Person(s): Kimberly, Helen Cheney

Cultural Affiliation: N/A

Architect/Builder: Dennis, Oliver Perry & Farwell, Lyman
 Parkinson, John & Bergstrom, George Edwin

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above. X See continuation sheet.

6

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary Location of Additional Data:

- State historic preservation office
- Other state agency
- Federal agency
- Local government
- University
- Other -- Specify Repository: Kimberly-Shirk Association

=====

10. Geographical Data

=====

Acreeage of Property: 6.25 acres

UTM References: Zone Easting Northing Zone Easting Northing

A	11	484080	3766170	B	_____	_____
C	_____	_____	_____	D	_____	_____

_____ See continuation sheet.

Verbal Boundary Description: _____ See continuation sheet.
See Sketch Maps (Photographs and Maps - 1,2).

Boundary Justification: _____ See continuation sheet.
The boundary is comprised of two lots: the contributing buildings and structures are located on one lot; the second lot is used as a citrus grove. The two lots have been jointly owned since 1922.

=====

11. Form Prepared By

=====

Name/Title: Lauren Weiss Bricker, Ph.D., architectural historian
 Organization Kimberly-Shirk Association Date 15 August
 1995

Street & Number: P.O. Box 206 Telephone: (909) 792-2111
 City or Town: Redlands State: CA ZIP: 92373

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7. Description

Architectural Classification:

Late 19th and 20th Century Revivals

Other Description: Italian Renaissance garden

Materials: foundation CONCRETE roof WOOD
walls CONCRETE other METAL: Cast iron

Narrative Description:

Kimberly Crest is located on approximately six and one quarter acres in a section of Redlands that has historically been known as Redlands Heights. Access to the estate is from Prospect Drive, a private, well-treed curvilinear street that ascends southward from the south side of Highland Avenue. Approximately 500 feet south of Highland Avenue, Prospect Drive divides in two; its eastern branch becomes a service road for a parking lot located along the eastern edge of Kimberly Crest. Prospect Drive meanders to the west and south. On its northwest side is the principal citrus grove of the estate. To the south and west, the procession of Kimberly Crest's Italian garden rises up the terraced hillside, culminating in the Chateausque style residence which crowns the hilltop. A driveway leads from the east side of the road to a circular entrance court that is located south of the residence. Prospect Drive follows the southern perimeter of the property; a service driveway branches-off from the road at the southeast corner of the property. The driveway provides access to a Chateausque style carriage house located east, and down-hill from the residence. The driveway splits in two, the northern branch terminating at the carriage house, the southern branch extending westward to the entrance court.

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Residence (A)

The residence at Kimberly Crest (1897) is a three-story dwelling with a basement and attic. A rubble stone masonry perimeter foundation and interior brick piers support the stucco-sheathed wood stud frame structure. The Chateausque character of the house results from the organization of medieval architectural elements within a classical system of symmetrical and balanced compositions that derives from the Renaissance. The house's picturesque roof profile consists of variously sized gabled dormer windows, circular corner towers with conical roofs and chimneys which project from the flat-topped hipped roof. Galvanized iron finials and roof cresting further emphasize the verticality of the house's silhouette. The sense of symmetrical order and balance is most emphatically conveyed in the design of the principal facade (north) and the adjacent northern sections of the east and west facades. In contrast, the remaining portions of the building's exterior walls are asymmetrically composed.

Despite the association of Chateausque imagery with the formality of European court life, or the urban sophistication of late nineteenth century New York, Boston, or Chicago (where some of the best known examples were constructed) the interpretation of the mode at Kimberly Crest has a decidedly informal character. This results from the choice of exterior surface materials -- stone-colored stucco walls, wood shingle roofing, partially stuccoed rubble stone foundation (vs. dressed stone walls and slate roof shingles), and the house's easy access to the outdoors from a terrace that surrounds it on the north, west and east sides. The addition of the Italian garden, which is on axis with the

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portico on the principal facade, introduced a formal relationship between the house and its setting that contrasted dramatically with the original landscape treatment, originally, a modest lawn with a fountain was surrounded by a citrus grove that virtually covered the open space.

The principal facade of the residence is organized within a tripartite system. The recessed central bay is defined by an rectangular portico with three arched openings supported by concrete, twisted, composite order engaged columns. Originally, the two side bays of the porch were partially enclosed by a tracery-like wood railing that appears to be an abstracted leaf pattern. A second story balcony is located on the roof of the portico; it is enclosed by the tracery-like wood railing. A central pair of french doors, each with a single trefoil tracery opening provide access to the portico and the balcony above. Single-pane double-hung windows flank the french doors. A bracketed boxed cornice, which continues around most of the building, separates the wall and roof planes. The eastern third of the facade consists of a three-story circular bay with symmetrically placed pairs of single-pane double-hung windows. At the third story, the bay becomes a large circular tower with two pairs of french doors housed in what appear to be dormer windows. The doors open onto a balcony enclosed by the tracery-like wood railing; a course of deep corbelling visually supports the balcony. The pediment of the dormer-like openings is filled with smooth stucco; originally they, along with all the other third-story dormers contained decorative plaster panels. The elimination of these panels appears to date from ca.1934 when the house underwent rehabilitation which included a new stucco sheathing. The western bay of the facade is rectangular in plan, also with a

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symmetrical arrangement of windows, culminating with a third story dormer. A small circular tower or tourelle with a conical roof is inserted at the northwest corner of the bay. The tower is lit internally by a row of single-pane double-hung windows with transom lights. Panels filled with decorative plaster are located just beneath the cornice or the conical roof. Rolled moldings surround the door and window openings on the north facade and the other exterior walls; on the first story trefoil crests crown the openings when space provides.

The western facade demonstrates the subtle contrast between symmetry and asymmetry alluded to above. Immediately south of the tourelle is a slant-sided first story bay window above which is a symmetrically placed single-paned double-hung window. A large dormer window is located in the center of the roof plane. Three variously sized windows are located on the southern half of the first and second stories of the facade. The eastern facade again reflects the contrast between symmetrical and asymmetrical arrangement of elements. A vertical row of paired double-hung windows are located on the northern third of the facade. The central bay is demarcated by a projecting screen porch with a three-part and single window openings on its east wall, and an arched opening containing a door flanked by windows on its north wall. A short flight of concrete steps leads to this entry. A second story balcony with a tracery-like wood railing opens onto the roof of the porch. Another arched opening with label molding is located in the southern third of the facade. The arch contains a screen door flanked by screened windows; a short flight of concrete steps provides access to the door. This was originally the service entrance to the house. Above this area, the wall plane has been extended eastward so

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that it is flush with the first story. Twenty-light casement windows with leaded glass transoms and a single smaller casement window are located within the second story wall plane. Originally the wall was recessed so that the second story balcony extended across this area and terminated at the southern edge of the facade. This alteration, internally entailed the expansion of the bedroom at the southeast corner of the house and the creation of a bathroom dates from 1925.

Aside from accommodating the main entrance to the house, the south elevation of the residence is considered the rear of the dwelling, and has been subject to more alterations than other portions of the exterior of the house. Entry to the house is from a flat-roofed porte-cochere that is located at the southwest corner of the dwelling. Segmental arch openings are located on the east and west sides of the porte-cochere; originally, tracery-like wood railing filled the lower portion of an arched opening located on its south side. Concrete, twisted, composite order engaged columns are located at the corners of the openings. The roof of the porte-cochere functions as a balcony for the bedroom located at the southwest corner of the second story of the dwelling; it is enclosed on three sides by the tracery-like wood railing. An arcaded porch, open from the south and west, provides direct access to the panelled entrance door located on the east wall of the porch. Originally the porch had an arched opening to the east of the porte-cochere that was on axis with the front door. The addition of an elevator, in 1951, in the southern half of the eastern bay of the porch, and the creation of an enclosed foyer to the north of the elevator

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caused the length of porch to be somewhat truncated. A row of four double-hung windows with transoms filled with leaded glass are located on the north wall of the porch. These illuminate the library. The shaft of the elevator terminates with a blind dormer window. A four-bay sunporch is housed within a shed roof dormer that is located adjacent to the blind dormer. Internally, the elevator opens onto the sunporch. Review of the original architectural drawings and historic photographs suggests that the dormer window terminating the elevator shaft was originally in the center of the third floor (approximately in the middle of the existing sunporch).

At the second story, directly below the sleeping porch, is a row of four casement windows with sixteen lights, and transoms with eight lights. These windows illuminate a conservatory that enclosed an existing balcony. We believe that this alteration dates from ca.1906-07, shortly after the property was purchased by the Kimberly family. An arcaded, flat-roofed service porch with stunted corner piers projects from the center of the first-story of the south elevation. It too is believed to date from the ca.1906-07 period of construction, though its south wall was partially enclosed in ca.1934 when a bathroom was relocated. Throughout the first and second stories single pane double-hung windows surrounded by roll moldings illuminate the interior spaces.

The spatial configuration of Kimberly Crest is characteristic of the late nineteenth century Queen Anne central hall plan. The Main Hall functions as the central point of horizontal and vertical circulation, and the living room. A grand staircase, located on the south wall of the Main Hall, provides access to the second story. At the first story,

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the library and parlor, to the west, and dining room to the east, each open off the Main Hall. A separate opening links the library and parlor. The circular-plan dining room is also linked to the service section of the house occupying its southeast corner. Originally a screened porch, which was envisioned to function as an "open air" dining room, was located southeast of the dining room. This area was halved in size by the eastern extension of the Butlery in ca.1934. The remaining space was converted to a flower room. The kitchen has been altered several times, though the pantry and service porch appear to retain their historic character. A rear service staircase is located west of the kitchen; it was expanded in ca.1934. To the south of the Main Hall is a servant's room that is currently used as a meeting room by the docents who tour the house. A bathroom is located at the southeast corner of the room. It was relocated to the western half of the service porch addition in ca.1934.

The aesthetic character of the Main Hall retains the dark, rich sense of materials that was so important to the quality of domesticity at the turn-of-the-century. The architectural vocabulary of the Anglo-Colonial Revival characterizes the interior oak detailing -- staircase, panelled doors, wainscotting, fireplace surround/mirror frame, door lintels and frames surrounds. The variety of surface patterns and materials, and the sense of enclosure is reflective of the Aesthetic Movement and later, the Arts and Crafts Movement. The most important feature associated with the latter trend are the glazed tiles that surround the fireplace located on the east wall. It is an abstracted image of water lilies. Elaborate floor patterns, created through the

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use of contrasting woods, add further elaboration to the Main Hall. The Kimberly family made several changes to the room shortly after purchasing the house. These include the alteration of an arched niche at the southeast corner of the room to flat-headed opening. The walls were re-covered in the red silk damask that exists today; and the glaze tile fireplace surround was added.

The combined effect of Colonial Revival woodworking and the surface richness of the Aesthetic Movement also characterizes the library and dining room. The walls of both rooms have been treated with a silver wall glazing. Built-in book shelves and a cherry-stained mahogany buffet with a built-in dish cabinet are among the features that characterize the woodworking of the library and dining room, respectively. Elaborate floor patterns are also used in the rooms. The parlor is decorated in the Style of Louis XV and XVI that enjoyed great popularity in the early twentieth century. Framed panels filled with silk and cotton damask articulate the wall surfaces. The french character of the room was an alteration made by the Kimberlys; a historic photograph reveals that prior to its remodelling, the imagery of the room was established by its Colonial Revival detailing.

The floor plan of the second story is organized around a central Hall/Sitting Room. The south side of the space is enclosed by a balcony, thereby spatially linking the first and second stories. The planes of the room's coved ceiling are defined by a Greek fret (or key) and egg-and-dart plaster moldings. Four bedrooms, located in the corners of the house, are each accessible from the Hall/Sitting Room. A conservatory is located immediately south of the staircase, between the southeast and southwest bedrooms.

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The room is two steps down from the second story floor level. On the north, the room is open to the hall; large plaster corner brackets frame the opening and a brass rail encloses it. Plaster ceiling molding similar to that used in the Hall/Sitting Room articulates the interior space. Black and white tiles cover the floor.

The third story accommodates an office in its northeast corner; the room includes a circular plan space. A service hallway provides access to additional office space, storage areas and two bathrooms. Originally, the corner room was a guest bedroom; the storage rooms at the northeast and southeast corners were used as servants' bedrooms. The additional office space has been traditionally identified as a billiard room. A sleeping porch is located in the middle of the south side of floor. Within the attic, is a water tank that is an original feature of the house.

Carriage House (B)

The two story carriage house is a rustic essay in the Chateausque style. The building is rectangular in plan. A rubble stone masonry foundation supports the wood stud frame structure. Above its stucco-clad walls, the roof is sheathed in wood shingles, with sawtooth shingles utilized for its bottom row. An open, bracketed rectangular porch with a hipped roof is located on the northwest end of the building. On the southeast elevation, a two story octagonal bay, which houses the staircase, projects through the volume of the building and terminates in an eight-sided pavilion roof. Three window, two double-hung and one fixed sash step up the exterior staircase shaft. Two

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double-hung windows are located in the upper level. To the west of staircase is a set of four inward-folding doors; to the east is an inward-hinged door and sliding door. The picturesque roof composition consists of the pavilion roof, gabled dormer windows, a large hipped dormer, and a chimney projecting from a sharply pitched hipped roof. Additional decorative enrichment is provided by the use of galvanized iron finials, and ornamental plaster panels in the gable ends of the dormers. A pair of french doors, with fixed multi-sash windows with a central diamond pattern in the upper panel, are located within the dormer that projects from the southeast roof pitch. A beam with a pulley extends over the doors. Pairs of nine-over-nine pane double-hung windows illuminate the southeast and northeast sides of the building. Also on the northeast elevation are four single-pane casement windows, which originally lit horse stalls.

Until 1981, there was an addition to northeast facade of the carriage house, attached via a gabled roof wing (the shadow of which survives). To the northwest and down-hill from this platform, is a concrete pad; another building was removed from this site in 1981.

Historic Landscape

The dominant feature of the historic landscape at Kimberly Crest is the terraced Italian gardens that extend axially from the arcaded portico of the principal facade northward to a point just west of the division of Prospect Drive, at the base of the hillside. The Italian gardens were designed in 1908 and constructed in 1909. Additions were made to the architectural features of the gardens between 1909 and 1929, the latter date being associated with the addition of a rose garden.

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The gardens occupy approximately three and one half acres of the property. The narrow and deep proportions of the site dictated a design that would follow a central, linear plan. The site plan consists of a series of varied, outdoor spaces, each distinguished by a method of enclosure or approach. Lawn-covered terraces expand to the west of the central axis. A variety of trees, flowers and ground cover form the soft western boundary of the garden. To the east, the vegetation is more densely planted. A small citrus grove is located at the southeast corner of the property. To the rear, or south of the residence, tall palm, eucalyptus and other species of trees establish an exotic setting for the vertically-oriented dwelling.

The entrance (C) at the base of the Italian garden leads to a tight pathway that proceeds in a southwestern direction until it aligns with the principal north-south axis. The pathway is bordered by stepped concrete walls supported by large scrolls, other features include urns planted with agave, set-in benches and custom-designed iron light standards. Italian cypress flank the upper reaches of the pathway.

At the top of the pathway is a pavilion (D) that is sheltered by a pergola constructed of cast concrete columns framed by cast concrete square piers. The columns are an updated interpretation of the Tuscan order in which four small brackets interrupt the echinus. Similar "modernized" interpretations of classical elements can be found in the architectural vocabulary of the contemporaneous Prairie School or the Mission Revival. Redwood cornices and rafters are bolted to the tops of the columns. Historic photographs depict the pergola covered with wisteria vines; the vines were removed in the early 1980s for conservation reasons.

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The south end of the pergola branches into two semi-circular wings, each supported by pairs of columns that terminate in square piers. The end piers are covered in creeping fig. Cast concrete finials are located on the tops of the four square piers. The semi-circular wings provide a transition to next space, the dominant feature of which is a fish pond (E). Water lilies, papyrus and other water plants provide the necessary nutrition to sustain the fish. At the south end of the pond, a recessed wall fountain depicting a water-spouting dolphin provides the focal point as the water fills the pond. A gravity flow system provides water from a pond located south of the house to a pipe line that runs on a north/south axis from a circular fountain in the upper terrace, and thence to the fish pond. A supplementary water pumping system was added to the garden in ca.1929; a secondary pipeline runs from the south pond to a pump located east of the rose garden. The incorporation of water elements is an important aspect of the design of the Kimberly Crest gardens, as is characteristic of the traditional Italian garden.

Curved concrete staircases with Italianate balusters flank the fish pond. These lead to a balustraded balcony. The balcony provides a spectacular view of the San Bernardino Mountains. A short flight of steps leads to the grassy terrace (F) that is rectangular in plan. In the center of the terrace is the circular basin (G) that contains the remaining portion of a cast-iron fountain entitled "Venus Rising from the Sea" which was installed in ca.1897. The fountain has been attributed to the J.L. Mott Iron Foundry of New York. In its original form, a nymph stood between two Tritons. Since the 1940s, the piece has lacked its nymph. At the east end of the terrace is a pergola-sheltered

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exedra. The remains of a statue depicting the mythological figure "Pan" stands in the center of the exedra. At the western end of the terrace is a curved bay with several curved steps that descend to the lawn beyond.

The circular fountain and its sculpture are part of the original landscape design of Kimberly Crest. When the Italian gardens were introduced in the early twentieth century, the physical linkage between the house and fountain was enlarged from a central flight of steps to a broad pathway that encircles the open terrace of the house. A low, clipped hedge functions as the foundation planting for the house.

The architectural drawing of the landscape scheme of 1908 depicts only the central sequence of features. It contains minimal reference to plant material. It also excludes a semi-circular pergola (H) that is located along the eastern property line, on axis with the pavilion. Its architectural elements are consistent with those used in the portions of the design that date to 1908, however its date of construction is unknown. This pergola provides an intimate space, which is otherwise lacking within the public, albeit spectacular garden. Perhaps, to amplify this quality of intimacy, a modest-sized rose garden (I) was introduced just west of the pergola in 1929-30. An allée of tree roses leads from the pavilion to a heart-shaped hedge that contains several species of roses. Additional tree roses frame a flagstone-paved path that encircles the hedge, and a pathway that, to the north, continues to the end of the pergola, and to the south, leads to a flight of steps that terminate at the grassy terrace. Tree roses are also planted around the exterior perimeter of the semi-circular pergola.

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Another drawing for the garden was produced in 1915. However, the only portion of that scheme that was implemented was a serpentine brick path (J) that meanders along the western edge of the garden.

At the south end of the property is a circular pond (K) that is paved with flagstone. It contains a waterfall constructed of lava rock. The pond accommodates fish and other wildlife. To the west is a pergola (L) constructed of four brick piers and simple wooden rafters. In ca.1975-76, this construction replaced an earlier pergola whose elements were consistent with the 1908 design, but whose exact date of construction is unknown. A path flanked by hedges leads to the west; a variety of flowers are planted in the southwest corner of the property.

The technology of the early twentieth century garden was impressive for its day. An elaborate water system and electric lights were supplied for the garden. Custom-designed light standards and sconces were created for the garden.

Kimberly Crest's landscape design shares essential features with the Italian garden in Europe and as its American contemporaries. Lines of sight link the series of spaces which effectively convey a tangible sense of inter-relationship and structure. By using vertical elements to define the connected spaces, each area is more easily understood, and the overall design is further strengthened. Finally, specific architectural elements, spatial configurations, plant material, and vistas are selected because of their associations with the classical world of the Mediterranean region. The result of these design

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considerations is the creation of a place that captures the eternal,
timeless character associated with the arcadian visions.

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Section number 8

Kimberly Crest Page #1

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Significant Person: Shirk, Mary Kimberly

Architect/Builder: Hosp, Franz P. (Horticulturalist, Landscape
Architect)

Statement of Significance:

Kimberly Crest, a property comprised of a residence and carriage house dating from 1897, and a historic landscape designed in 1908, with later changes from 1929, is an unique combination of Chateausque style architecture set within the physical context of an Italian garden. The Chateausque style was rarely employed in California, and the West, in general. Of the few examples that do survive, the high quality of the architectural design of Kimberly Crest make it one of the most important representatives of the style in the State. The Italian garden played a major role in the creation of California's Mediterranean image. This phenomenon enjoyed great popularity in southern California by the 1920s, however during the early years of the twentieth century it was a much rarer landscape type. Kimberly Crest's Italian garden is an exceptionally fine example of a designed historic landscape. The buildings and garden at Kimberly Crest retain a high level of integrity. Kimberly Crest derives historical significance in the contexts of Social History and Education through its association with Helen Cheney Kimberly and Mary Kimberly Shirk, whose ownership and occupancy of the property spanned three-quarters of the twentieth century. Through their activities at the local and national levels, these women contributed to

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Section number 8

Kimberly Crest Page #2

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the progressive goals of Women's Clubs, one of which was the furtherance of women in society. Additionally, Mrs. Shirk's support of female education, through her positions as Trustee and Acting President of Scripps College, Claremont (1942-44) was another means by which she sought to better the position of women. Kimberly Crest meets National Register Criterion C in the area of Architecture as one of the best residential examples of the Chateausque style, and in the area of Landscape Architecture as a fine and early example of the Italian garden in California. The property also meets Criterion B through its association with Helen Cheney Kimberly and Mary Kimberly Shirk. The property is of statewide significance under both Criteria C and B.

The local significance of Kimberly Crest has been long recognized. The property was placed on the State Historic Resources Inventory in 1979.(1) In 1989, it was officially designated as a Redlands Historic Landmark.(2) Since 1981, the property had been owned by the Kimberly-Shirk Association, a non-profit organization created by Mrs. Shirk to "hold and preserve the said buildings and property."(3)

Development History:

In 1896, Cornelia Ann Hill of Middletown, New York purchased 3.55 acres from E.G. Judson, one of Redlands' founders.(4) Mrs. Hill paid \$3,000 for Lot 3 of the Belle View Tract, described in the local newspaper as a "new subdivision on Redlands Heights."(5) The cost of

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Kimberly Crest Page 3

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the property included four shares in the Redlands Heights Water Company.

The Belle View Tract was a long, irregularly shaped site, bounded on the north by Highland Avenue, on the west and southwest by California Street. A private road, later named Prospect Drive, meandered in a south and southwestern direction, providing interior access to the subdivision lots. Mrs. Hill's lot extended southward, forming the eastern boundary of the subdivision.

The size, and irregular configuration of the Belle View Tract lots are indicative of Judson's view that the area would develop into several large, countrified estates. When Judson and his partner Frank E. Brown first platted the subdivision site in 1888, they divided the area into two sections: the northern third was projected as a "Residence Tract" in which the city's gridiron pattern was extended to form twelve lots, approximately 60 feet by 180 feet, to be located between Highland Avenue, California Street, Alvarado Street, to the east, and Crescent Avenue to the south.(6) The sharply sloping southern two-thirds of the site were undivided. By 1891, Judson and Brown eliminated the "Residence Tract" and the presence of Crescent Avenue across the property.(7)

The development that set the tone for countrified estates in Redlands was Cañon Crest Park (later known as Smiley Heights), a two hundred acre site purchased and developed by Alfred H. and Albert K. Smiley. These twin brothers provided a vital link between affluent

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Easterners and Redlands. Albert K. first came to Redlands in 1889 in connection with his work as a member of the Board of Indian Commissioners, to which he was appointed by President Hayes.(8) His brother shared Albert's enthusiasm for the area, and they soon established winter residences within a lavishly landscaped setting. The grounds were open to the public, and special trains ran from Los Angeles for day trips to the park. The Southern Pacific Railway advertised the park as one of the scenic wonders of southern California.(9) Franz P. Hosp, the most influential landscape architect and horticulturalist of the region, supplied the Smileys with more than one thousand species of trees, shrubs and flowering plants.(10) Within a few years, he was to design the landscape for Mrs. Hill, and later, Mrs. Kimberly.

The Smileys contributed in other vital ways to the development of Redlands. They donated a 10,000 volume library to the city, as well as a public park adjacent to the library. The brothers were also propagandists for Redlands. They ran the Lake Mohonk Mountain House resort in New York's Catskill Mountains where literature on Redlands was available.

It has been suggested that Mrs. Hill learned of Redlands directly from the Smiley brothers, through visits to Lake Mohonk.(11) As people interested in California, and this interest did not begin when Mrs. Hill purchased property, but dated back at least as far as 1882, when she and her invalid husband visited the state, they would have read of California's curative opportunities in Charles Nordhoff's California:

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for Health, Pleasure, and Residence (1874).(12) The issue of health would have been a paramount one to the Hills since at least three of their six children were fatally afflicted with tuberculosis and within two years of visiting California Mr. Hill was to succumb to the disease, as well.(13)

By the early 1890s, the fame of the Smileys and the magnificent park they created might have come to Mrs. Hill's attention through publications on California. In Our Italy (1891) by Charles Dudley Warner, an extensive presentation on the healthful and economic potential of California, the author comments on Redlands:

On a hill to the south of the town the Smiley Brothers, of Catskill fame, are building fine residences, and planting their 125 acres with fruit-trees and vines, evergreens, flowers, and semi-tropic shrubbery in a style of landscape-gardening that in three years at the furthest will make this spot one of the few great showplaces of the country.(14)

Another tie between Mrs. Hill and Smileys may have been a shared interest in the welfare of Native Americans. A photograph of the interior of Mrs. Hill's residence shows that Native American baskets were hung above the staircase, on the south wall of the Main Hall. At least one of the baskets was made by the Hopa tribe, located in the Eureka area.

The historian Carey McWilliams has discussed the tendency of southern California communities of the nineteenth century to be settled by affluent Easterners and Midwesterners. These pioneers created an

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environment that facilitated subsequent settlement. "Stepping from comfortable transcontinental trains, the incoming migrants were ushered into an urban existence almost as pretentious as that which they had left in the East." (15) In Redlands, class distinctions were geographically displayed:

The heights of the town are occupied by the extremely wealthy, between the heights and the lowlands live the well-to-do townspeople, below the middle-class townspeople are the lower middle-class residents, and still farther down the slope, and across the tracks, are the Negro domestics and the Mexican field workers. (16)

By the time that Mrs. Hill's house was completed in 1897, there were very few other houses to look down upon. Based on local newspaper accounts, she appears to have had her property laid out prior to engaging the architects Oliver P. Dennis & Lyman Farwell, of Los Angeles to design the house. Daniel and Davis Donald, a prominent local contracting firm built the dwelling. By March 1896, Ernest Frenzell, a contractor, was building a reservoir near the southeast corner of the property and laying stone curbing around the driveway. (17) Hosp had begun to select the plant material for the site. He may have advised Mrs. Hill to locate the house near the rear of the property, at the crest of the hill.

Historic photographic views of Mrs. Hill's residence, taken immediately after it was completed, depict that young orange trees were planted on the gently sloping open space north of the house. Other

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large houses, located west of Mrs. Hill's residence are similarly nestled in groves. In choosing to landscape her property with a citrus grove, Mrs. Hill was following the local tradition of living within an agricultural environment. A variety of exotic and indigenous trees, including palms, eucalyptus and an oak, were planted along the perimeter of the property and near the residence. Sago palms were sited adjacent to a circular fountain that was located immediately north of the house. She eventually installed a cast iron representation of the Nereid Amphitrite, the bride of Poseidon, in the fountain.(18)

Mrs. Hill required a house that was large enough to accommodate herself, two granddaughters, Olive and Mae Carey, and other potential visitors. Her architects, Dennis & Farwell comprised a young firm that was formed in 1895 or 1896.(19) Prior to that time, Dennis, a native of Colchester, New York, had worked in the office of W.H. Dennis, Minneapolis. From 1888 until 1895, he maintained a practice in Tacoma, Washington. There he worked in partnership with John G. Proctor on the design of the Pierce County Courthouse (1890-93). Dennis' published works fall into the categories of office, commercial, hotel, educational and public buildings. Farwell was born in St. Paul, Minnesota. Little is known about his training and early work experience, except that from June 1892 to September 1893, he was employed by the New York firm of McKim, Mead & White.(20) His reason for coming to California is unknown. Apparently, Dennis & Farwell's work for Mrs. Hill was well received in Redlands, because in 1898-99 they designed a large

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Moorish Style (within our current interpretation of the Mission Revival)
residence for Henry Fisher.(21)

Chateausque Style in California, 1880-1917:

Mrs. Hill selected the Chateausque style for the design of her residence. Her residence is a particularly fine example of this extremely rare type of domestic architecture. The style was based on the precedent of hunting lodges and castles built principally in France during the reign of Francois 1st (1515-1547). Early fragmentary references to the chateau can be found in the eighteenth century roots of the British Gothic Revival, in such works as Horace Walpole's Strawberry Hill (1750) and Sanderson Miller's sham ruin in Hagley Park (1747-48).(22) More scholarly knowledge formed the basis of E.E. Viollet-le-Duc's restoration of the Chateau de Pierrefonds,Oise (1858-70), and the new work of the British architect William Burges, e.g. Castle Coch, Glamorganshire (1875).

In the United States, the image of the chateau, from the late 1880s into the early years of the twentieth century, was popularly associated with the work of the New York architect Richard Morris Hunt.(23) His New York residence for William K. Vanderbilt (1882) and Biltmore House, the estate of George W. Vanderbilt (1895) indelibly associated the chateau image with the house of the wealthy capitalist. In New York, Boston, and Chicago, some of America's most prominent architects

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designed the "Big House," as the social historian Edward Chase Kirkland has labeled the dwelling of the nation's affluent, in the Chateausque style. (24)

Interest in French chateaux stemmed, in part, from childhood memories of fairy tale book illustrations. By the late nineteenth century, American architects could gain scholarly knowledge of the French chateaux of the sixteenth century (or those altered in that period) from published volumes on the subject (25), and articles appearing in popular and architectural periodicals that dealt with the prominent chateaux of the Loire Valley. (26)

The francophilia of late nineteenth century American architects (especially those who studied in France) was another reason for the fascination with French chateaux. Not surprisingly, an apparent affinity for the Chateausque can be observed in the Beaux-Arts trained, New York architectural firm of McKim, Mead & White. This is evidenced in several of their urban residences, as well as details of their country house designs. While these works pre-date Farwell's tenure in the office, the progenitive spirit of the office would have inspired the young architect to become familiar with their past works. In fact, the first floor plan of Kimberly Crest has an affinity to McKim, Mead & White's country house design of the 1880s, particularly the Isaac Bell

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residence (1881-83) in Newport, Rhode Island.(27)

Dennis & Farwell were not the only California firm influenced by McKim, Mead & White's work. Beginning in 1890, the San Francisco office of A. Page Brown, was spreading the McKim, Mead & White ethic throughout northern California.(28)

While the Chateausque style was a limited phenomenon in California, the California Architect and Building News published a number of designs based on Francois 1st precedent, during the 1890s. The practitioner whose Chateausque designs most frequently appeared in the periodical was Samuel Newsom, e.g., "Un Chateau en Espagne" (1891), a "Sketch for a Clubhouse" (1897), and a "Cottage, French Style" (1897).(29) There is no evidence that any of these schemes were realized.

The Chateausque style was most frequently used in domestic architecture, though the potential scale of its salient elements -- circular corner towers and picturesque roofline could effectively be used in the design of institutional, commercial and office buildings, e.g., the Mary Andrews Clark Memorial Home (YMCA) (Arthur B. Benton, Los Angeles, 1912-13), and the Cathedral Building (Benjamin Geer McDougall, Oakland, 1913-14).(30)

Domestic examples of the Chateausque style in California upheld the style's association with housing for the wealthy. A few Chateausque style houses were built in affluent sections of San Francisco and Los

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Angeles, or, as in the case of Kimberly Crest, within a smaller community's wealthy enclave. The earliest known example incorporating fragments of the Chateausque in a residential work is the Mark Hopkins residence on Nob Hill in San Francisco (Wright and Saunders, 1878; demolished). One observer compared the house to Viollet-le-Duc's reconstructions, suggesting that it brought "a bit of Carcassone to the slopes of the Pacific." (31) During the 1890s, the two most prominent examples of Chateausque style residences in San Francisco were the Claus Spreckels residence (Reid Brothers, ca. 1896; Herter Brothers, interiors; demolished) built at Van Ness Avenue and Clay Street, at the eastern edge of Pacific Heights, and Adolph Sutro's quasi-public residence, the third Cliff House (Colley & Lemme, 1896; demolished) located at Ocean Beach, near Point Lobos. (32)

In the Los Angeles area, the Henry C. Durand residence (Frederick L. Roehig, 1895; demolished) built along Pasadena's prestigious Orange Grove Avenue incorporated tower-like elements that can be associated with the Chateausque style. (33) Roehig is the architect of the most prominent domestic example of the mode in Los Angeles, the Frederick Hastings Rindge house (1902), the first residence built in the affluent West Adams Heights Tract. (34)

Today, Kimberly Crest and the Rindge house figure as the most important, and practically the only surviving examples of Chateausque single family residences in California. However, the architectural

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significance of Kimberly Crest rests not simply on its rarity, but on the quality of its design and the fine craftsmanship exhibited in its construction.

Kimberly-Shirk Era:

In 1905, Mrs. Hill sold her property to John Alfred and Helen Cheney Kimberly of Neenah, Wisconsin, for \$29,000.(35) Apparently, her family no longer needed a large house in Redlands, since, in 1903, Mrs. Hill's daughter Mabel and her new husband Clarence A. Watson built a house on the west side of Prospect Drive.(36) Within a few years, Mrs. Hill had a modest Craftsman bungalow built on a nearby site.

J.A. and Helen Kimberly sought respite from the harsh Wisconsin winters. J.Alfred was not well, and the couple began to winter in Redlands. One year they stayed in the Highland Avenue bungalow of their daughter Lulu and her husband Clinton J. Curtis.(37) As was true for Mrs. Hill, and many seasonal migrants, the Kimberlys decided to purchase a winter residence in California, which they named Kimberly Crest; the house eventually became their permanent home.

J.Alfred Kimberly, was a co-founder of Kimberly, Clark & Co., the firm which became Kimberly-Clark Corporation, the international manufacturer of newsprint, paper products, as well as air transportation services.(38) During the period J.Alfred lived in Redlands until his death in 1928, he maintained the position of President of the company.

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However, despite the fact that this was a period of tremendous growth for the corporation, Kimberly maintained his position in a state of semi-retirement. His diaries, from this period, reflect a life absorbed by family matters. His comments on physical changes to the property are virtually limited to changes made to his bedroom and bathroom in 1925, and an improvement to the "chicken yard," located near the carriage house. (39)

Helen Kimberly was active in civic, welfare, social and church affairs in Neenah. After her family, her primary interest was the teaching of "domestic economy" to young women. Through her efforts, the first program in domestic science offered outside of Boston, was initiated at Milwaukee-Downer College, Milwaukee (1901). (40) Mrs. Kimberly stimulated the Wisconsin Federation of Women's Clubs to endow the department with a \$10,000 gift (half of which was paid by Mrs. Kimberly). (41)

Mrs. Kimberly contributed to the aesthetic character of Kimberly Crest by demonstrating, with greater precision, a concept first introduced by Mrs. Hill; that the foundation of modern design was the study of the past. In the residence interior, she introduced a decorative program in which a classical vocabulary was more consistently applied. The second, and perhaps most significant change Mrs. Kimberly made to Kimberly Crest was to transform the landscape into an Italian garden.

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In remodeling the interior of Kimberly Crest, Mrs. Kimberly worked with an interior designer who, according to Mrs. Kimberly's daughter Mary Shirk, was French-trained and employed by Tiffany Studios.(42) They introduced the architectural imagery of the French Rococo in their alteration of the first floor parlor. The dark interior was further enlivened through the use of silver wall glazing, silk damask wall covering, and the introduction of a Craftsman-like representation of water lilies executed in the glazed tile fireplace surround of the Main Hall. The interior alterations reflect that Mrs. Kimberly's taste mediated between a contemporary interest in the classicism of the major historical periods, and an interest in abstracted nature of current aesthetic movements.

Travel and published works on interior decoration and landscape design were influential on Mrs. Kimberly's decisions at Kimberly Crest. Mrs. Kimberly would have known of two published works by the famous American writer Edith Wharton, The Decoration of Houses (co-authored with Ogden Codman, Jr., 1897), and Italian Villas and Their Gardens (illustrated by Maxfield Parrish, 1904).(43) The former work, presents a means whereby "house-decoration" can be reformed through the knowledgeable application of historic precedent, particularly that dating from the Italian Renaissance, through and Louis XV and XVI periods of French decoration.(44) Wharton's admiration for Italian environments extended outdoors in the latter book. There is a similar

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reformist tone underlying her discussion of Italian gardens, which she clearly believes are superior to the average American garden. Wharton's explanation of the issues addressed by the Italian garden designer have great application to the concept of the garden at Kimberly Crest.

According to Wharton, the garden designer had three problems:

his garden must be adapted to the architectural lines of the house it adjoined; it must be adapted to the requirements of the inmates of the house, in the sense of providing shady walks, sunny bowling-greens, parterres and orchards, all conveniently accessible; and lastly it must be adapted to the landscape around it.(45)

Helen Kimberly engaged the Los Angeles architectural firm of Parkinson and Bergstrom to design the "hard surface" portion of her Italian garden. It has been convincingly suggested that the firm was selected largely because George Edwin Bergstrom was Mrs. Kimberly's son-in-law.(46) The Parkinson and Bergstrom landscape site plan dates from 1908.

Franz Hosp was called back to Kimberly Crest to select the plant material for the new garden.(47) Now his use of exotic plant material, which had been subordinated to the grove setting desired by Mrs. Hill, could be fully exercised in Mrs. Kimberly's garden.

The first task was to grade the front lawn into a series of three terraces; these were needed to successfully create the image of the Italian garden. The linkage between the house and the garden required a

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wider flight of stairs leading from the north portico to a walkway that encircled three sides of the dwelling. Then, moving northward, Bergstrom designed an axial pathway comprised of a series of varied, outdoor spaces, each distinguished by a method of enclosure or approach. Water, an essential component of the Italian garden was amplified through the addition of a fish pond on the central terrace. Taylor Brothers Brick Co., Inc., a Redlands firm was responsible for the grading, concrete work, sidewalks, and all other construction work detailed in the architects' specifications, except the woodwork of the pergola and the electrical work.(48)

The built version of Parkinson and Bergstrom's 1908 design differs somewhat from the scheme depicted on the landscape drawing. Perhaps the most obvious difference was a change from a partially fluted Tuscan order to an updated interpretation of the order in which four small brackets interrupt the echinus. Not depicted on the drawing, nor on a later addition to the gardens dating from 1915, is the semi-circular pergola located along the eastern edge of the garden, on access with the "Pavilion," and another pergola (which had to be replaced after being damaged) near the southwest corner of the property). In both cases the architectural treatment is consistent with the work that was constructed in 1908-09.

The 1920s brought several changes to Kimberly Crest. In 1920, the youngest daughter of Helen and J.A. Kimberly, Mary Kimberly Shirk moved to the house. She had been married to Elbert K. Shirk, an Indiana

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industrialist, who in 1919 met an untimely death after contracting
septic meningitis.(49) Mrs. Shirk's role in the development history of
Kimberly Crest has been characterized as that of the "preserver" of Mrs.
Hill and her mother's actions, though legally she owned the property
longer than her predecessors, from 1928 until her death in 1979.(50) In
contrast, Mrs. Shirk's prime sphere of activity was in the areas of
social and educational betterment of women in Redlands, and elsewhere.

Two physical changes took place to the grounds at Kimberly Crest
during the 1920s. In 1922, the Kimberly's acquired the grove located on
the northwest of Kimberly Crest.(51) Then in 1929, Mrs. Kimberly and
Mrs. Shirk engaged Edward Huntsman-Trout to design a rose garden between
the "Pavilion" and the semi-circular pergola. Huntsman-Trout was a
well-known southern California landscape architect. At the time he was
hired by Mrs. Kimberly, Huntsman-Trout had designed a number of
residential gardens throughout the Southland. Among his non-residential
projects which which may have brought him to the attention of Mrs.
Kimberly and Mrs. Shirk were his landscape schemes for the La Quinta
Hotel (La Quinta, 1926-27) and Scripps College (Claremont, 1927-28);
both were collaborative projects with the architect Gordon B.
Kaufmann.(52) As a Trustee of Scripps College from 1927-65, Mrs. Shirk
would have been intimately familiar with Huntsman-Trout's campus design
and landscape work.

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Huntsman-Trout's rose garden at Kimberly Crest enhanced one of the Italian garden's few intimate spaces. The intensity of the color and aroma of the area create a distinctive outdoor room, analogous to the other formed spaces found in the garden.

Kimberly Crest was one of the few California gardens included in Louise Shelton's volume, Beautiful Gardens in America (1915), a standard work on the subject.(53) In the same year, Sunset Magazine published a story on the garden, which concluded with the following glowing assessment:

We are not too enthusiastic when we wonder if the heaven of our fancy can furnish more lovely places than this; where the climate is near perfection, and the scenery magnificent and varied, the vegetation that of the tropics, or of the temperate zones, as we desire.(54)

Italian Garden in California, ca. 1900-1918:

The phenomenon of the Italian garden, as one of the principal means by which Californians established a physical identity with the Mediterranean world, did not take hold forcefully until the 1920s. According to the landscape historian David Streatfield, during the first two decades of the twentieth century, "most California gardens were mixed in character, without clear fidelity to a particular style."(55) In the few, isolated examples of the Italian garden from this period, including Kimberly Crest, several factors contributed to the design of

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the gardens which continued to be essential aspects of the California landscape of the twenties. One factor was a convention from landscape painting to compose landscape elements to frame a scene or vista.(56) Secondly, landscape and built elements of the garden were arranged to create out-of-doors living space. Thirdly was the availability of exotic plant material as a result of the activities of a talented group of horticulturalists working throughout the state.(57)

As was true for Mrs. Kimberly, the taste for the Italian garden was cultivated through European travel, and the availability of publications on the subject. The single most influential book on Italian Gardens was Charles A. Platt volume of the same title (1894).(58) The fact that Platt was also the leading designer of Italian gardens in the North Atlantic region reinforced the applicability of his European observations to American soil. Platt's works are characterized by a firm, underlying geometric order; the house and grounds are treated as an integrated composition, e.g., Faulkner Farm (Brookline, Mass. 1897-98), Weld (Brookline, Mass., 1901).(59)

In northern California, the best-known early twentieth century Italian gardens were designed by the Bay Area designer Bruce Porter. These include New Place, the estate of William Crocker (Hillsborough, 1905) and William Bourn, II's garden at Filoli (Woodside, beginning 1916). Willis Polk, the San Francisco architect who designed Filoli, had earlier designed a European style (combining Italian, French and

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British features) garden for Beaulieu, the Charles Baldwin house
(Cupertino, ca. 1900-01).(60)

The southern California counterparts to these gardens were located principally in the Los Angeles area, Santa Barbara and in Redlands. The hills of Santa Barbara and nearby Montecito were particularly conducive to the installation of Italian gardens. According to the landscape historian Victoria Padilla, "These estates were accordingly formal in treatment, with much statuary, many lily-filled pools, and wide expanses of lawns upon which grew specimen palms and trees."(61) A guidebook published in 1915 listed forty gardens that were open to public viewing.

Among the most widely published of the southern California Italians gardens were those located on "Mira Flores," the estate of J.P. Jefferson (Paul G. Theine, Montecito, 1915-18), and Las Tejas, the winter residence of Helen Thorne (Montecito, beginning 1918).(62) Mrs. Thorne designed her garden, parts of which were based on Italian precedent.

In Los Angeles, the garden of the G.W. Wattles residence (Hunt and Grey, Hollywood, 1907) was based on the Villa Lante in Viterbo. The architects used balustraded terraces to create a series of outdoor spaces that descended the Hollywood hillside.(63) In nearby Pasadena, the city's many exceptional Italian gardens, as well as those in San

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Marino, date principally from the 1920s. Two other early twentieth century Italian gardens were built in Redlands, the gardens for the E.C. Sterling and the Henry Fisher estates; both have been greatly altered.(64)

By the 1920s, an impressive number of talented landscape architects were active in the Los Angeles area. Working closely with architects, many of whom had newly established practices in the area, the Mediterranean Revival and all its variants, including the Italian garden, flourished for the next ten to fifteen years.

Helen Kimberly and Mary Shirk and the Furtherance of Women:

The primary means by which Helen Kimberly and Mary Shirk pursued the goal of improving women's status in society were the woman's club, and female education. During the first half of the twentieth century, the period when both women were actively involved with women's clubs, these organizations functioned as an outlet for a movement that has been characterized as "Domestic Feminism."(65) According to this concept, women were able to maintain their lady-like traits, which were defined by the traditional roles as wife and mother, while developing an intellectual and social-improvement program at the club. Club life nurtured skills that eventually enabled women to demand reforms for themselves and other members of society.(66) The sheer number and range of activities of women's clubs within California testified to their

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essential function. The 1922 edition of Who's Who Among the Women of California listed more than 790 clubs and organizations throughout the state. (67)

Women's education was similarly pursued within the framework of "Domestic Feminism." The philosophy behind the education offered at Scripps College, where Mrs. Shirk was a trustee from 1927-65, created a curriculum that would "train her for the fullest and richest life that she herself may have, as well as the chance to give to society her greatest contribution." (68) This translated into a curriculum that prepared women to work and at the same time maintain a marriage and a family.

In Wisconsin, Mrs. Kimberly had worked with the Wisconsin General Federation to realize her goals of education in domestic science. The primary focus of her community activities in Redlands was the local women's club, The Contemporary Club. At the time she became a member, the club had just completed the constructed a building designed by the Los Angeles architect Arthur B. Benton (1904). Mrs. Kimberly generously contributed to the financing of the building and over the years, provided many improvements for the building. However, her most important legacy locally, and to the national women's club movement, was the creation, in 1916, of the Junior League of the Contemporary Club. (69)

Mrs. Kimberly's goal for the Junior League (which is today known as the Kimberly Juniors) was to train the efficient club women of the future:

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We have arrived at a time when it is necessary that our club members be not only many, but also well-informed and able to

tell what they think in a manner both audible and convincing. The franchise, with all it entails, has brought about a condition wherein it is all-important that we be intelligent in regard to politics, especially of the State in which we live, also concerning national and international questions...

How shall we secure this efficient club woman? ...by forming Junior sections and teaching our girls the principles underlying government of country and of self; by informing them about world events; by instructing them in voice and physical culture, so that they will not only have something to say from the platform or forum, but will know how to say it effectively. (70)

Coincidentally, at the time that Mrs. Kimberly suggested the idea for the Junior League, a similar concept was introduced by a Mrs. Winfield McHenry in Ridley Park, Pennsylvania. Another contribution Mrs. Kimberly made to the juniors clubs was to compose the Junior Pledge. She created this for the local group, but it was so popular that at the 1930 convention of the General Federation of Women's Clubs it was adopted as the National Junior Pledge. (71)

The Juniors continues to be a vital organization in Redlands. Its impact has been dispersed outside the community by its members who have settled throughout the nation. One measure of the success of the Juniors are the personal testimonials of past members. In 1941, the

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Juniors' celebrated their twenty-fifth anniversary. Mrs. Shirk officiated the event, which followed the death of her mother, Mrs. Kimberly, by ten years. On that occasion, numerous letters were sent to Mrs. Shirk by former Juniors. These women credited their personal, and in some cases their public and professional success to the training they received as Juniors. One woman observed that the discussions led by the current events instructor (usually sponsored by Mrs. Kimberly) "gave us such a fine background to interpret the events of the years to come."

(72) Many of the women were officers and founders of women's clubs in their own communities.

During these early years, most women continued to function in a world dominated by family and the women's clubs. The advent of World War II opened new opportunities for women. The effectiveness of the Junior's training was again reflected during that period, when a number of the club's members served in the armed forces as nurses, pilots, and a variety of administrative posts. (73)

Perhaps the most eloquent personal statement of the influence of the Juniors experience on professional life was made by Susan Fallows Tierney, Ph.D., who was a member of the Juniors from 1966-1969. On the occasion of the seventy-fifth anniversary of the Juniors, in 1991, when she was Secretary of Environmental Affairs for the Commonwealth of Massachusetts (she currently serves as the Assistant Secretary, to the United States Department of Energy) she observed,

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In many ways. . .my experiences in Kimberly Juniors were very directly relevant for my career today. The Robert's Rules of Order that I learned as President of Kimberly Juniors are the very same rules I now use every other week when I chair meetings of the Board of Directors of the Massachusetts Water Resources Authority. The public speaking experiences I had at Kimberly Juniors have helped me over the years to advise my Governor, to testify before legislators and agencies, to conduct local public meetings, and to present speeches at national professional conferences.(74)

Mrs. Shirk continued her mother's work with the Juniors. In the 1930s, Mrs. Shirk held offices at the state and national level of the department of junior club women of the General Federation of Women's Clubs.(75) She carried the gospel of the Junior Clubs to Australia and New Zealand in 1936, and the Adriatic region in the following year.(76)

In Mrs. Shirk's annual reports on the nationwide activity of junior clubs, she commented that the thrust of their work was philanthropic.(77) Her report of 1938 suggests that she played a leadership role in this direction. Among the ten aims of the department were to promote the "Talking Book for the Blind," "mothercraft," assist the cancer control movement, and promote the educational program sponsored by the Allied Youth Movement against the use of alcoholic beverages.(78)

In the arena of female education, Scripps College was the focus of Mrs. Shirk's attention. In addition to her long tenure as a member of the Board of Trustees, was Acting President of Scripps College from July 1942 until January 1944.(79) She stepped into the position at a time when the college was in turmoil. A number of issues related to the

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administration of college President Ernest J. Jaqua were responsible for the internal problems. Mrs. Shirk was appointed to a joint committee of trustees and faculty to establish administrative procedures for the college. One recommendation of the committee was for the Board of Trustees to assume "ultimate authority over the affairs of the College, whether educational, financial or administrative..."(80) Dr. Jaqua formally resigned from his position in July 1942 (though this action was initiated as early as May), and Mrs. Shirk was immediately appointed as Acting President.

One of Mrs. Shirk's first roles as President was to reestablish a calm, productive atmosphere where the faculty could concentrate on their educational responsibilities. Oral history interviews with individuals associated with Scripps College at the time provide eloquent testimony as to her success in this regard.(81) Mrs. Shirk lived in a dormitory on campus, and gave her full attention to the college. According to Mary Hopkins Stewart, who was a faculty member at the time,

Everybody responded to her. She listened to everybody's views. She healed all wounds. By the time she had been here a year, everybody loved her dearly and felt at ease. It was the most remarkable change of attitude that you can possibly imagine.(82)

Since Mrs. Shirk's tenure was during World War II, her position was further challenged by the need to constantly replace faculty members who were joining military service. In one case, her success in hiring a new

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faculty member brought to a head an inter-campus issue between Scripps and Pomona Colleges. She hired Lee Pattison, a professional musician to head-up the music program.(83) Scripps was to teach music and Pomona was provide instruction in art. Pattison was so successful that Pomona wanted him as well. This situation led to both campuses providing classes in music and art. The complimentary nature of instruction available in both art and music was consistent with the Humanities program at Scripps. This was an intensive survey of the cultural contributions of Western Civilization; it became the symbolic center of the college's curriculum.(84) Scripps had inaugurated this type of program in California, but Stanford, who followed their precedent, publicized it as their invention, much to the frustration of Mrs. Shirk.

Early in her tenure as a trustee, Mrs. Shirk met Ellen Browning Scripps, the founder of the college. She was impressed by Miss Scripp's concern with preserving the "individualism" of the female students.(85) The symbolic commitment to this ideal was the predominance of single dormitory rooms. Mrs. Shirk also commented on the simplicity and beauty of Miss Scripp's residence in La Jolla (Irving Gill, 1915), and the donor's commitment to the idea that the students be surrounded by beautiful things.(86) In fact, the founding trustees of the college suggested that the dormitories should have the appearance of a beautiful residence.(87)

In 1943, the University of Redlands conferrred on Mrs. Shirk an honorary doctorate in recognition of her role as an "educator of

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women... in the humanities of scholarship and the humantities of living." Smith College, Mrs. Shirk's alma mater similarly honored her in 1950. The degree citation noted that Mrs. Shirk had an opportunity to test her "belief that education though based upon permanent values should be a flexible and continuing process" during her tenure as Acting President of Scripps College. Her success "demonstrated that the colleges have a fine resilience for meeting the shock of war without weakening their foundation of exacting scholarship or deviating from their goal of training intelligently responsible women." (88)

Mrs. Kimberly and Mrs. Shirk lived within a social context that assumed that marriage and family were central to a woman's activities. Functioning within that framework, their activities through women's club and educational institutions sought to promote woman's intellectual development and advancement as leaders in society to their fullest potential.

Notes

1. Helen Watts, "Kimberly Crest," Historic Resources Inventory (1 May 1979), Archives, Kimberly-Shirk Association, Redlands.
2. Designated on 7 November 1989.
3. Steven Spiller, Application for Redlands Historical Landmark Designation (27 June 1989), Attachment D, Archives, Kimberly-Shirk Association, Redlands.

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Landscape historian David C. Streatfield has summarized the elements that distinguish the "Italian" garden. These include "balustraded terraces and parterres enlivened with pools and fountains...often concentrated in the area immediately surrounding the house; beyond them, gardens invariably became open lawns and groves of trees."

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4. E. G. Judson and Ella H. Judson, \$3,000 received, grant to Cornelia A. Hill all real property described as lot 3, Belle View Tract..., 4 shares of capital stock of the Redlands Heights Water Co...." 9 April 1896, Book of Deeds 227, p. 28. For biographical information on Mrs. Hill, see "Cornelia A. Hill" file, Archives, Kimberly-Shirk Association, Redlands. For biographical information on Judson, see "E.G. Judson," in Illustrated Redlands (Redlands: The Redlands Daily Facts, 26 November 1896), 8; Luther A. Ingersoll, Ingersoll's Century Annals of San Bernardino County, 1769-1904 (Los Angeles: Ingersoll, 1904), 441-449. For Judson's role in history of Redlands, see: Edith Parker Hinckley, On the Banks of the Zania: The Story of Redlands (Claremont: Saunders Press, 1951).

5. Brief Notice, Citrograph, 8 February 1896, p. 7. "Belle View Tract, A Subdivision of Block 24, Map No. 6, Redlands Heights and Block 13, as Shown on Map No. 13, Redlands Heights, Redlands, San Bernardino Co., California," Map Book 12, (4 August 1896), 54.

6. "Map No. 6 of a Portion of Redlands Heights, Redlands, San Bernardino County, Calif., Oct. 29, 1888," Recorded 31 October 1888.

7. "Map No. 13 of a Portion of Redlands Heights, and a Part of the Residence Tract, Redlands, San Bernardino County, Cal.," Map Book 11 (14 May 1891), 13.

8. "A.H. and A.K. Smiley," in Illustrated Redlands, 50. Carey McWilliams, Southern California, An Island on the Land (Salt Lake City, Peregrine Smith Books, 1983), 152-153.

9. Victoria Padilla, Southern California Gardens, An Illustrated History (Berkeley and Los Angeles: University of California Press, 1961), 71.

10. Hosp was born in Germany in 1853; he was educated and trained on the Continent. He came to New York at the age of 19, where he worked with a cousin on Central Park. He then moved to Cincinnati, and in 1887,

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after he was engaged to landscape the Santa Fe Depot grounds from Albuquerque to the West Coast, he settled in Riverside. Among his projects in Riverside are White Park, the planning and planting of Victoria Avenue, several private gardens including Rockledge and Raeburn Place and La Atalaya. Aside from the Santa Fe depot site, Hosp's projects located outside of Riverside, include Ganesha Park in Pomona, as well as Canon Crest, Kimberly Crest, Prospect Park and Smiley Park in Redlands. Mary Scott, "Franz P. Hosp," Riverside Museum Associates Newsletter 3 (May 1966), n.p.; "Franz Hosp" file, Archives, Kimberly-Shirk Association, Redlands. Frank E. Moore, "Franz P. Hosp of Riverside -- Landscape Architect," TS (23 October 1989), Archives, Kimberly-Shirk Association, Redlands; Esther H. Klotz and Joan H. Hall, Adobes Bungalows, and mansions of Riverside, California (1985); Joyce Tate, "Franz Hosp - Plant Collector, Father of the Cecile Brunner," Riverside Press, 20 February 1972.

11. Frank Moore, "With a Grain of Salt," Redlands Daily Facts, 14 November 1974, p. 12.

12. Charles Nordhoff California: for Health, Pleasure, and Residence (New York: Harper & Brothers, 1874). On the subject of California as haven for the health-seeker, see: John E. Baur, "The Health Seekers and Early Southern California Agriculture," Pacific Historical Review, 20 (November 1951), 347-363.

13. Frank Moore, "With a Grain of Salt," Redlands Daily Facts, 13 November 1974, p. B8.

14. Charles Dudley Warner, Our Italy (New York: Harper & Brothers, 1891), 118.

15. Southern California, An Island on the Land, 153.

16. Southern California, An Island on the Land, 153-154.

17. Brief Notice, Citrograph, 21 March 1896, p. 3.

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18. Susan M. Reynolds, "The History of the Decorative Influence at Kimberly Crest and A Decorative Arts Conservation Guide for Kimberly Crest," (M.A. field report, University of California, Riverside, 1989), 17.

19. "Oliver Perry Dennis," and "Lyman Farwell," in Henry F. Withey and Elsie Rathburn Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles: Hennessey & Ingalls, Inc. 1970), 169; 204; "Oliver Perry Dennis," in Who's Who in the Pacific Southwest (Los Angeles: The Times-Mirror Printing and Bindery Co., 1913), 116. The firm of Dennis & Farwell disbanded in 1913. Dennis then formed a partnership with Henry Harwood Hewitt, while Farwell maintained an independent practice during the rest of his life.

20. David Gebhard to author, 4 May 1995, Collection of author.

21. "An Attractive Country Residence," Los Angeles Times, Part 2 (9 March 1902), p. 1.

22. For a general presentation of the Gothic Revival, see Robin Middleton and David Watkin, Neoclassical and 19th Century Architecture (New York: Rizzoli, 1980).

23. For information on Richard Morris Hunt, see the definitive study by Paul R. Baker, Richard Morris Hunt (Cambridge, Mass.: The MIT Press, 1980), and Susan R. Stein, ed., The Architecture of Richard Morris Hunt (Chicago and London: The University of Chicago Press, 1986). Marcus Whiffen has suggested that the first American chateau was designed by Detlef Lienau for Le Grand Lockwood in South Norwalk, Connecticut (1864-68), American Architecture, 1607-1976 (Cambridge, Mass.: MIT Press, 1981), 141-142.

24. For information on New York examples, see: Jacob Landy, "The Domestic Architecture of the 'Robber Barons' in New York City," Marsyas 5 (1947-1949), 62-85, plates. Among the prominent examples of the

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30. Photographs of the Mary Andrews Clark Memorial Home supplied by Maryln Lortie, Historian, State Office of Historic Preservation, July 1995; see also, David Gebhard and Robert Winter, Los Angeles, An Architectural Guide (Salt Lake City: Peregrine Smith Book, 1994), 214. For information on the Cathedral Building, see: Fred Wasserman, "Cathedral Building," National Register of Historic Places Inventory-Nomination Form (1974). Built precedent for the use of the Chateausque style in the design of large buildings can be found in a series of railway hotels built in Canada, at the turn-of-the-century, see: Harold Kalman, A History of Canadian Architecture, vol 2 (Toronto, New York and Oxford: Oxford University Press, 1994), 495-498.

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32. For an illustration of the Claus Spreckels residence, see: "Reid Brothers," Architect and Engineer (November 1910), 80. Regarding the third Cliff House, see: Marilyn Blaisdell, San Francisciana, Photographs of the Cliff House (San Francisco: Author, 1985).

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35. Cornelia A. Hill grant to Helen Cheney Kimberly, recorded on 1 January 1906, in Book of Deeds 362, p. 107.
36. Brief Notice, Citrograph, 27 May 1903, p.C3.
37. Brief Notice, Citrograph, 2 December 1905, p. 7
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52. Lynn Marie Bryant, "Edward Huntsman-Trout, Landscape Architect," (M.A. thesis, University of California, Los Angeles, 1982), 66, 77. See: Stefanos Polyzoides, "Gordon B. Kaufman, Edward Huntsman-Trout, and the Design of the Scripps College Campus," in Jay Belloli, ed., Johnson, Kaufmann, Coate, Partners in the California Style (Claremont, California: Scripps College, 1992), 83-113.

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National Park Service

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CONTINUATION SHEET

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United States Department of the Interior
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National Park Service

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CONTINUATION SHEET

Section number 9

Kimberly Crest Page #6

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National Register of Historic Places Continuation Sheet

Section number 10 Page 1

Kimberly Crest, San Bernardino Co., CA

The property consists of lots 3 and 4 of the Belleview Tract, a subdivision of Block 24, Map 6, Redlands Heights, and Block 13, Map 13, Redlands Heights, Redlands, County of San Bernardino.

The property reflects the boundaries of 1922 when Mr. and Mrs. Kimberly acquired lot 4, which was and still is an orange grove.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Photographs and Maps

Kimberly Crest Page #1

- =====
1. 1) Kimberly Crest
 2) San Bernardino, CA
 3) -
 4) 24 October 1980
 5) San Bernardino County Assessor, San Bernardino, CA
 6) Por. Redlands Heights, Map No. 6 and No. 13, Belle View Tract
 7) Sketch map (overall)

 2. 1) Kimberly Crest
 2) San Bernardino, CA
 3) Kenneth R. King
 4) 1981
 5) Kimberly-Shirk Association, CA
 6) Kimberly Crest
 7) Sketch map (detail)

 3. 1) Kimberly Crest
 2) San Bernardino, CA
 3) W. Pleave
 4) 31 October 1888
 5) San Bernardino County Archive, San Bernardino, CA
 6) "Map No. 6 of a Portion of Redlands Heights, Redlands, San
 Bernardino County, Calif.
 7) Tract map

 4. 1) Kimberly Crest
 2) San Bernardino, CA
 3) Frank Olmsted
 4) 14 May 1891
 5) San Bernardino County Archive, San Bernardino, CA
 6) "Map No. 13 of a Portion of Redlands Heights, and a Part of
 the Residence Tract, Redlands, San Bernardino County, Cal."
 7) Tract map

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Photographs and Maps

Kimberly Crest Page #2

- =====
5.
 - 1) Kimberly Crest
 - 2) San Bernardino, CA
 - 3) I. Ford
 - 4) 4 August 1896
 - 5) San Bernardino County Archive, San Bernardino, CA
 - 6) "Belle View Tract, A Subdivision of Block 24, Map No. 6, Redlands Heights and Block 13, as Shown on Map No. 13, Redlands Heights, Redlands, San Bernardino Co., California"
 - 7) Tract map

 6.
 - 1) Kimberly Crest
 - 2) San Bernardino, CA
 - 3) Oliver Perry Dennis & Lyman Farwell
 - 4) 1897
 - 5) Kimberly-Shirk Association, Redlands, CA
 - 6) Front (north) elevation drawing
 - 7) A

 7.
 - 1) Kimberly Crest
 - 2) San Bernardino, CA
 - 3) Oliver Perry Dennis & Lyman Farwell
 - 4) 1897
 - 5) Kimberly-Shirk Association, Redlands, CA
 - 6) Side (west) elevation drawing
 - 7) A

 8.
 - 1) Kimberly Crest
 - 2) San Bernardino, CA
 - 3) Oliver Perry Dennis & Lyman Farwell
 - 4) 1897
 - 5) Kimberly-Shirk Association, Redlands, CA
 - 6) Side (east) elevation drawing
 - 7) A

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Photographs and Maps

Kimberly Crest Page #3

- =====
9.
 - 1) Kimberly Crest
 - 2) San Bernardino, CA
 - 3) Oliver Perry Dennis & Lyman Farwell
 - 4) 1897
 - 5) Kimberly-Shirk Association, Redlands, CA
 - 6) Side (south) elevation drawing
 - 7) A

 10.
 - 1) Kimberly Crest
 - 2) San Bernardino, CA
 - 3) Oliver Perry Dennis & Lyman Farwell
 - 4) 1897
 - 5) Kimberly-Shirk Association, Redlands, CA
 - 6) First floor plan
 - 7) A

 11.
 - 1) Kimberly Crest
 - 2) San Bernardino, CA
 - 3) Oliver Perry Dennis & Lyman Farwell
 - 4) 1897
 - 5) Kimberly-Shirk Association, Redlands, CA
 - 6) First floor plan
 - 7) A

 12.
 - 1) Kimberly Crest
 - 2) San Bernardino, CA
 - 3) Oliver Perry Dennis & Lyman Farwell
 - 4) 1897
 - 5) Kimberly-Shirk Association, Redlands, CA
 - 6) Second floor plan
 - 7) A

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Photographs and Maps

Kimberly Crest Page #4

- =====
- 13. 1) Kimberly Crest
2) San Bernardino, CA
3) Oliver Perry Dennis & Lyman Farwell
4) 1897
5) Kimberly-Shirk Association, Redlands, CA
6) Interior details drawing
7) A

 - 14. 1) Kimberly Crest
2) San Bernardino, CA
3) -
4) 1897-1905
5) A.K. Smiley Public Library, Redlands, CA
6) Photograph taken from east looking west
7) A

 - 14. 1) Kimberly Crest
2) San Bernardino, CA
3) -
4) 1897-1905
5) A.K. Smiley Public Library, Redlands, CA
6) Photograph taken from northwest looking southeast
7) A, B

 - 15. 1) Kimberly Crest
2) San Bernardino, CA
3) -
4) 1897-1905
5) Kimberly-Shirk Association, Redlands, CA
6) Photograph of Main Hall, taken from northeast
looking southwest
7) A

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Photographs and Maps

Kimberly Crest Page #5

- =====
16.
 - 1) Kimberly Crest
 - 2) San Bernardino, CA
 - 3) -
 - 4) 1897-1905
 - 5) Kimberly-Shirk Association, Redlands, CA
 - 6) Photograph of Parlor, taken from northwest looking southeast
 - 7) A

 17.
 - 1) Kimberly Crest
 - 2) San Bernardino, CA
 - 3) -
 - 4) 1907-ca.1931
 - 5) Kimberly-Shirk Association, Redlands, CA
 - 6) Photograph of Main Hall, taken from northeast looking southwest
 - 7) A

 18.
 - 1) Kimberly Crest
 - 2) San Bernardino, CA
 - 3) John Parkinson and Edwin Bergstrom
 - 4) 29 October 1908
 - 5) Kimberly-Shirk Association, Redlands, CA
 - 6) Landscape plan and sections
 - 7) C, D, E, F, G

 19.
 - 1) Kimberly Crest
 - 2) San Bernardino, CA
 - 3) -
 - 4) ca.1915
 - 5) K. Snyder Collection, Kimberly-Shirk Association, Redlands, CA
 - 6) Photograph of entrance to Italian Garden, taken from northeast looking southwest
 - 7) C

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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Photographs and Maps

Kimberly Crest Page #6

- =====
- 20. 1) Kimberly Crest
2) San Bernardino, CA
3) Edward Huntsman-Trout
4) 2 March 1929
5) Special Collections, University Research Library, University of California, Los Angeles, CA
6) Landscape plan
7) H, I

 - 21. 1) Kimberly Crest
2) San Bernardino, CA
3) -
4) ca.1930s
5) Kimberly-Shirk Association, Redlands, CA
6) Photograph of Pavilion pergola and Fish Pond, taken from southwest looking northeast
7) D, E

 - 22. 1) Kimberly Crest
2) San Bernardino, CA
3) -
4) ca.1940s
5) Kimberly-Shirk Association, Redlands, CA
6) Photograph of pathway leading to vine-covered Pavilion, taken from northeast looking southwest
7) A, D

 - 23. 1) Kimberly Crest
2) San Bernardino, CA
3) -
4) 1915
5) Kimberly-Shirk Association, Redlands, CA
6) Photograph of Helen Cheney Kimberly on the occasion of her fiftieth wedding anniversary
7) -

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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Photographs and Maps

Kimberly Crest Page #7

- =====
- 24. 1) Kimberly Crest
 - 2) San Bernardino, CA
 - 3) -
 - 4) 1942
 - 5) Denison Library, Scripps College, Claremont, CA
 - 6) Photograph of Mary Kimberly Shirk during her tenure as Acting President, Scripps College
 - 7) -
-
- 25. 1) Kimberly Crest
 - 2) San Bernardino, CA
 - 3) Redlands Daily Facts
 - 4) ca.1984
 - 5) Kimberly-Shirk Association, Redlands, CA
 - 6) Aerial photograph taken from north looking south
 - 7) A, D, E, F, G
-
- 26. 1) Kimberly Crest
 - 2) San Bernardino, CA
 - 3) Lauren Weiss Bricker
 - 4) July 1995
 - 5) Kimberly-Shirk Association, Redlands, CA
 - 6) Photograph of entrance to Residence from driveway, taken from west looking east
 - 7) A
-
- 27. 1) Kimberly Crest
 - 2) San Bernardino, CA
 - 3) Lauren Weiss Bricker
 - 4) July 1995
 - 5) Kimberly-Shirk Association, Redlands, CA
 - 6) Photograph of west and north elevations of Residence, taken from northwest looking southeast
 - 7) A

United States Department of the Interior
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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Photographs and Maps

Kimberly Crest Page #8

- =====
28. 1) Kimberly Crest
2) San Bernardino, CA
3) Lauren Weiss Bricker
4) July 1995
5) Kimberly-Shirk Association, Redlands, CA
6) Photograph of north elevation of Residence with Fish Pond and double stair leading to balustraded balcony in foreground, taken from north looking south
7) A, E
29. 1) Kimberly Crest
2) San Bernardino, CA
3) Lauren Weiss Bricker
4) July 1995
5) Kimberly-Shirk Association, Redlands, CA
6) Photograph of south elevation of Residence, taken from southeast looking northwest
7) A
30. 1) Kimberly Crest
2) San Bernardino, CA
3) Lauren Weiss Bricker
4) July 1995
5) Kimberly-Shirk Association, Redlands, CA
6) Photograph of porte cochere and entrance to Residence, taken from southwest looking northeast
7) A
31. 1) Kimberly Crest
2) San Bernardino, CA
3) Lauren Weiss Bricker
4) July 1995
5) Kimberly-Shirk Association, Redlands, CA
6) Photograph of portion of east elevation of Residence, taken from southeast looking northwest
7) A

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CONTINUATION SHEET

Photographs and Maps

Kimberly Crest Page #9

- =====
32. 1) Kimberly Crest
2) San Bernardino, CA
3) Lauren Weiss Bricker
4) July 1995
5) Kimberly-Shirk Association, Redlands, CA
6) Photograph of service entrance at south end of east elevation
of Residence, taken from northeast looking southwest
7) A
33. 1) Kimberly Crest
2) San Bernardino, CA
3) Lauren Weiss Bricker
4) July 1995
5) Kimberly-Shirk Association, Redlands, CA
6) Photograph of southwest and portion of southeast
elevations of Carriage House, taken from southeast
looking northwest
7) B
34. 1) Kimberly Crest
2) San Bernardino, CA
3) Lauren Weiss Bricker
4) July 1995
5) Kimberly-Shirk Association, Redlands, CA
6) Photograph of southwest and portion of northwest
elevations of Carriage House, taken from southwest
looking northeast
7) B
35. 1) Kimberly Crest
2) San Bernardino, CA
3) Lauren Weiss Bricker
4) July 1995
5) Kimberly-Shirk Association, Redlands, CA

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National Park Service

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CONTINUATION SHEET

Photographs and Maps

Kimberly Crest Page #10

- =====
- 6) Photograph of Pavilion, semi-circular wings embracing Fish Pond area, balustraded balcony, and north elevation of Residence, taken from northwest looking southeast
 - 7) A, D
- 36.
- 1) Kimberly Crest
 - 2) San Bernardino, CA
 - 3) Lauren Weiss Bricker
 - 4) July 1995
 - 5) Kimberly-Shirk Association, Redlands, CA
 - 6) Photograph of Pavilion and Fish Pond, taken from southwest looking northeast
 - 7) D, E
- 37.
- 1) Kimberly Crest
 - 2) San Bernardino, CA
 - 3) Lauren Weiss Bricker
 - 4) July 1995
 - 5) Kimberly-Shirk Association, Redlands, CA
 - 6) Photograph of Terrace, taken from southeast looking northwest
 - 7) F
- 38.
- 1) Kimberly Crest
 - 2) San Bernardino, CA
 - 3) Lauren Weiss Bricker
 - 4) July 1995
 - 5) Kimberly-Shirk Association, Redlands, CA
 - 6) Photograph of Semi-circular Pergola, and Rose Garden taken from northwest looking southeast
 - 7) H, I

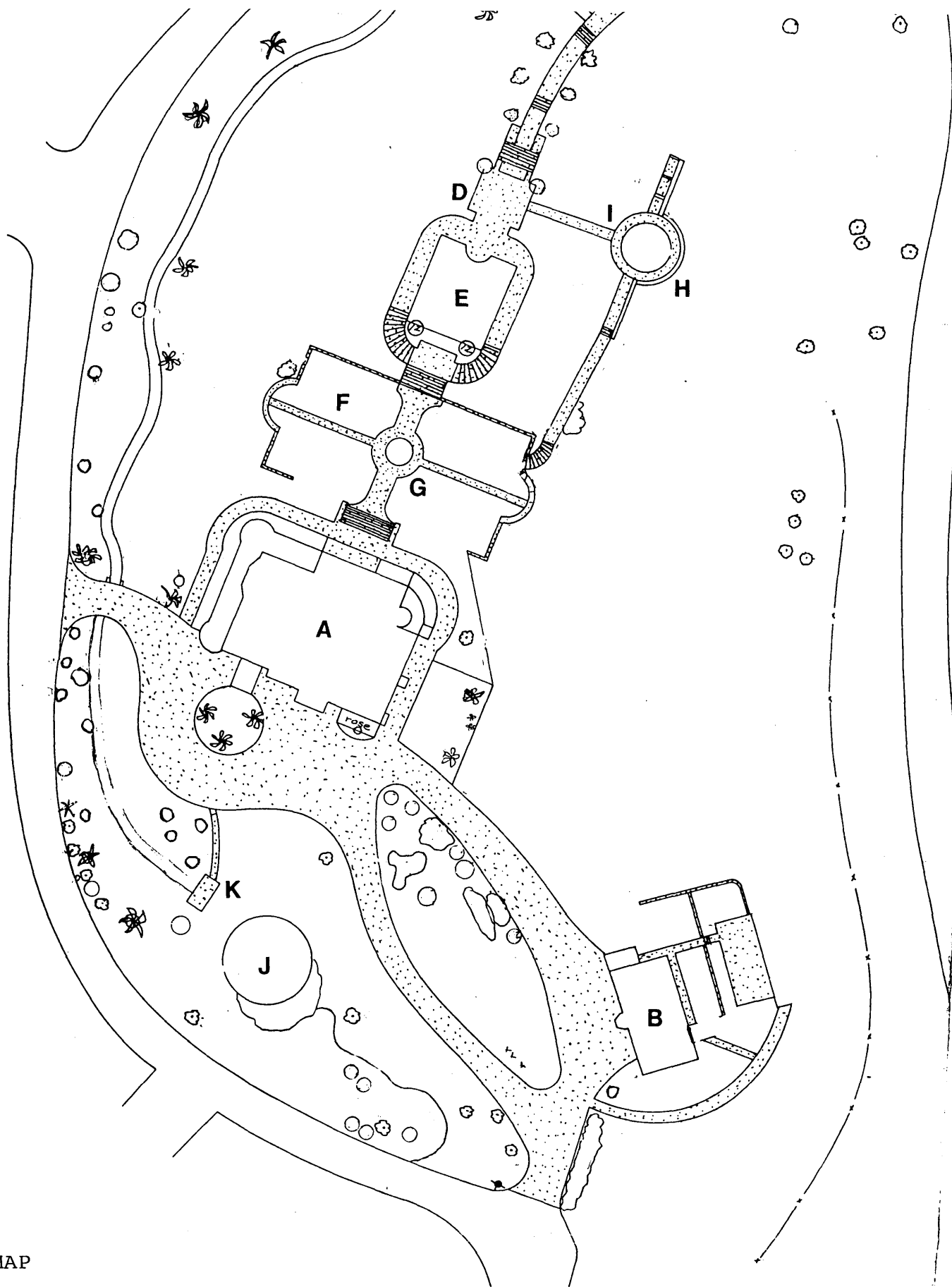
United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Photographs and Maps

Kimberly Crest Page #11

- =====
- 39. 1) Kimberly Crest
 - 2) San Bernardino, CA
 - 3) Lauren Weiss Bricker
 - 4) July 1995
 - 5) Kimberly-Shirk Association, Redlands, CA
 - 6) Photograph of Rose Garden and portion of Semi-circular Pergola, taken from west looking east
 - 7) H, I
-
- 40. 1) Kimberly Crest
 - 2) San Bernardino, CA
 - 3) Lauren Weiss Bricker
 - 4) July 1995
 - 5) Kimberly-Shirk Association, Redlands, CA
 - 6) Photograph of Cicular Pond and Later Pergola, taken from northeast looking southwest
 - 7) J, K



SKETCH MAP

Kimberly Crest

- A - Residence
- B - Carriage House
- C - Entrance to Italian Garden
- D - Pavilion
- E - Fish Pond
- F - Terrace
- G - Circular Basin
- H - Semi-circular Pergola
- I - Rose Garden
- J - Circular Pond
- K - Later Pergola

San Bernardino Co
CA

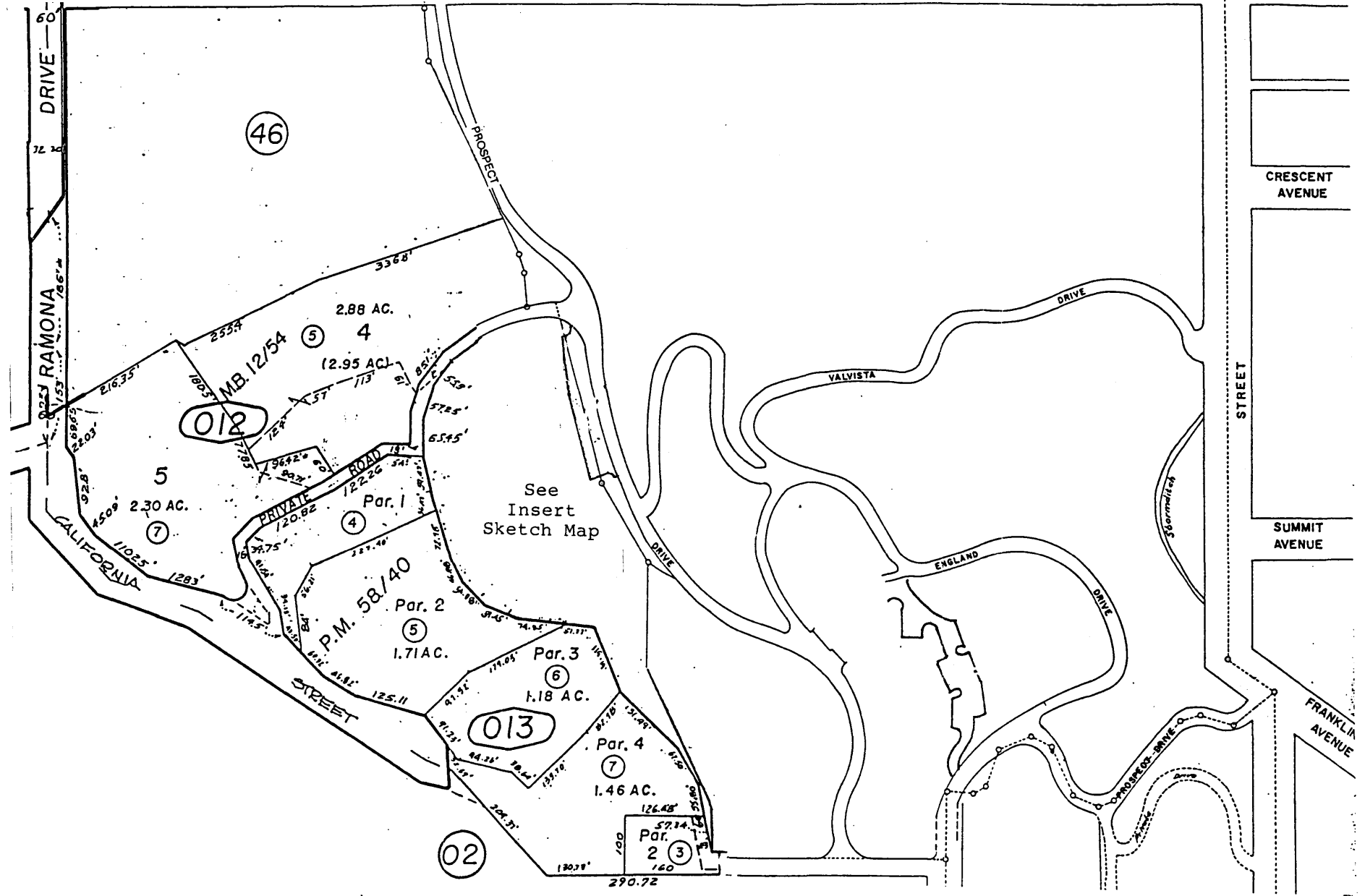


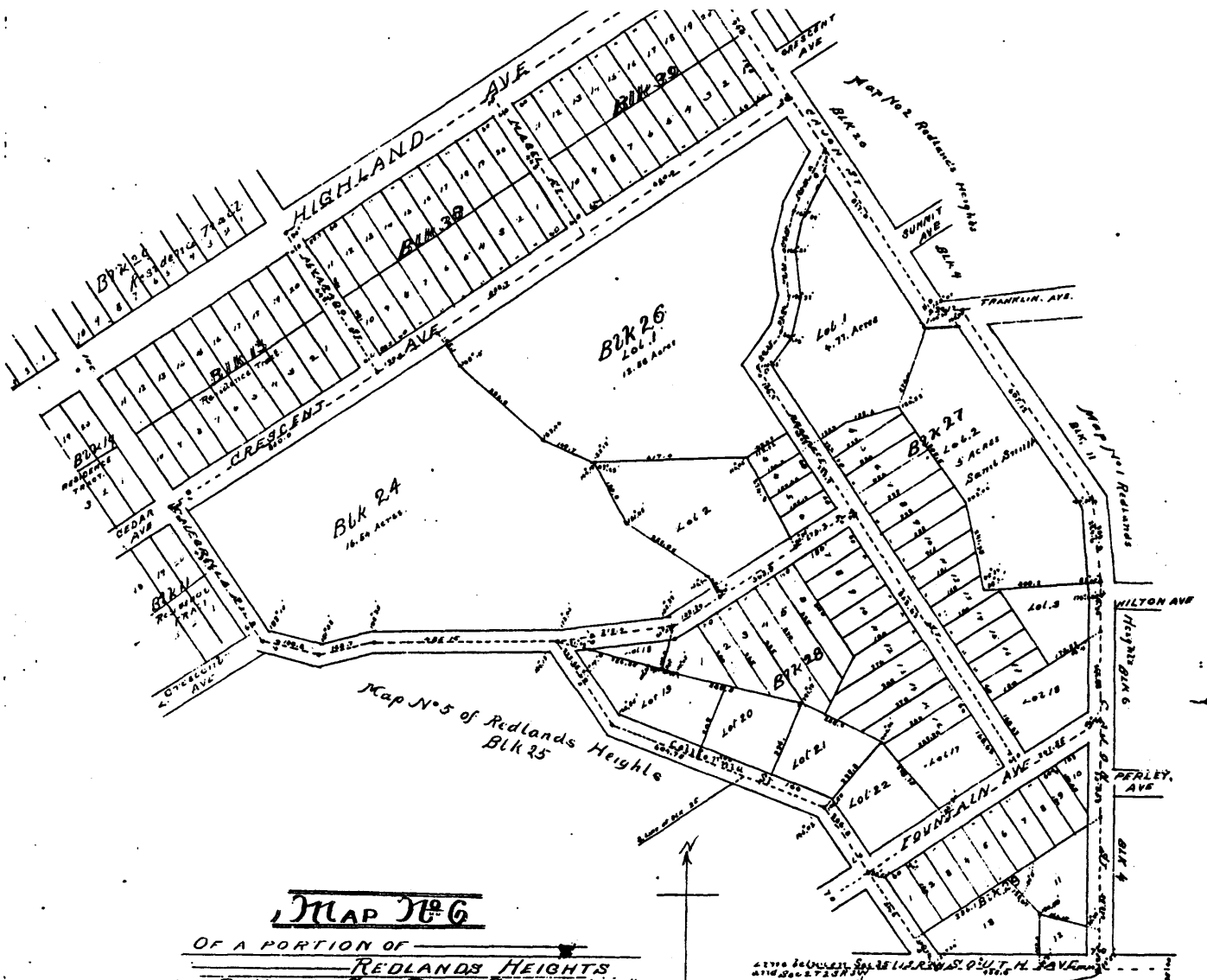
SCALE: 3/8" = 20'



#2

SKETCH MAP
 Kimberly Crest
 San Bernardino Co.
 CA
 #1





MAP NO. 6
 OF A PORTION OF
REDLANDS HEIGHTS
 Redlands San Edno Calif Oct 29th
 1888 Scale 1/4" = 200'

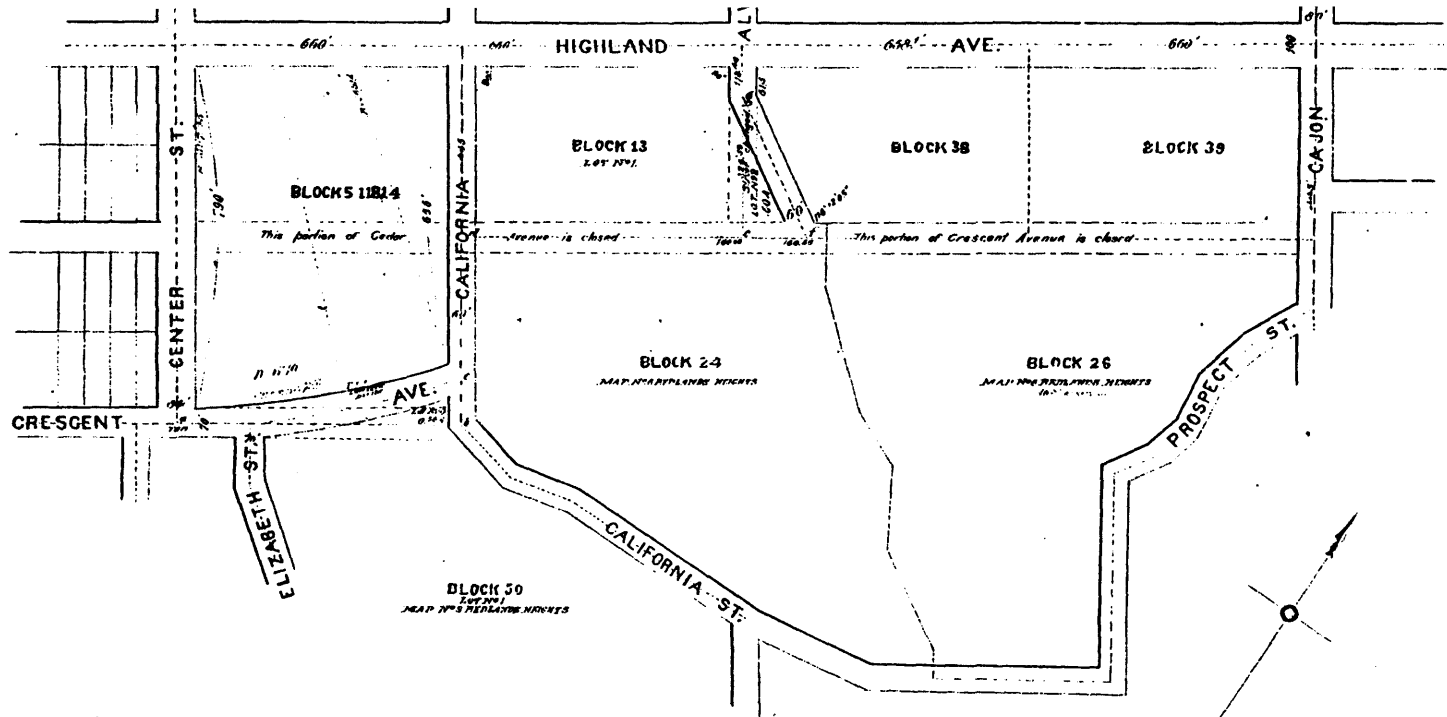
Recorded at request of Anderson Brown Oct 31 1888

Logan Allen County Recorder
 By W.P. Linn
 WPK

2776 2800 2801 2802 2803 2804 2805 2806 2807 2808 2809 2810 2811 2812 2813 2814 2815 2816 2817 2818 2819 2820 2821 2822 2823 2824 2825 2826 2827 2828 2829 2830 2831 2832 2833 2834 2835 2836 2837 2838 2839 2840 2841 2842 2843 2844 2845 2846 2847 2848 2849 2850 2851 2852 2853 2854 2855 2856 2857 2858 2859 2860 2861 2862 2863 2864 2865 2866 2867 2868 2869 2870 2871 2872 2873 2874 2875 2876 2877 2878 2879 2880 2881 2882 2883 2884 2885 2886 2887 2888 2889 2890 2891 2892 2893 2894 2895 2896 2897 2898 2899 2900 2901 2902 2903 2904 2905 2906 2907 2908 2909 2910 2911 2912 2913 2914 2915 2916 2917 2918 2919 2920 2921 2922 2923 2924 2925 2926 2927 2928 2929 2930 2931 2932 2933 2934 2935 2936 2937 2938 2939 2940 2941 2942 2943 2944 2945 2946 2947 2948 2949 2950 2951 2952 2953 2954 2955 2956 2957 2958 2959 2960 2961 2962 2963 2964 2965 2966 2967 2968 2969 2970 2971 2972 2973 2974 2975 2976 2977 2978 2979 2980 2981 2982 2983 2984 2985 2986 2987 2988 2989 2990 2991 2992 2993 2994 2995 2996 2997 2998 2999 3000

PLAT NO. 6
 OF MAP NO. 6
 FILED IN BOOK 56

1. Kimberly Crest
2. San Bernardino Cr
4. Tract Map



MAP NO. 13
 OF A PORTION OF REDLANDS HEIGHTS
and a part of the Residence
TRACT
REDLANDS SAN BERNARDINO COUNTY
Calif.

SUBSEQUENT TO MAP RECORDED ON PAGE
 13
 Book 11 of Maps
 SAN BERNARDINO COUNTY RECORDS
 California

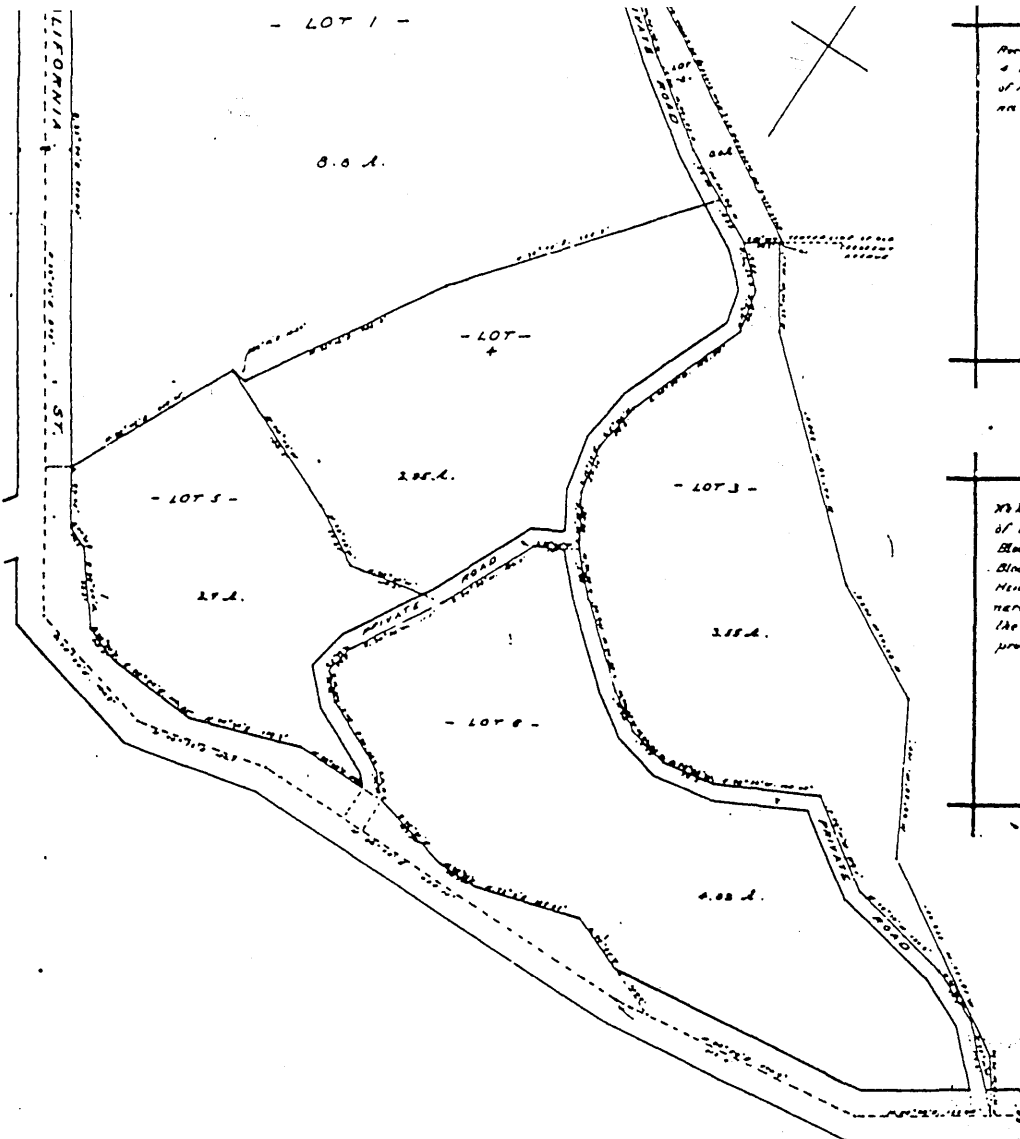
Note
 This Map shows changes in Crescent Ave., Center Ave.
 and Hillside Sts. being a part of Plat No. 11 as shown on
 Map No. 11 of a part of Redlands Heights. Also shows an
 addition of lots 1 to 6 inclusive on June 12, 1911 and shows the
 steps taken in the judgment of the court.

Recorded at request of
 F. E. BROWN
 S. E. BROWN
 W. C. BROWN
 S. E. BROWN
 S. E. BROWN
 S. E. BROWN

A CORRECT COPY OF THE ORIGINAL REPRODUCED
 AT REQUEST OF E. G. JUDSON MAY 16, 1911 BY
 J. H. JUDSON
 S. E. BROWN
 S. E. BROWN

1. Kimberly Crest 2. Saint Bernardine of Track 11/11

Number 4



Recorded at Request of E.G. Judson Aug 4 1896 at 1:15 pm past 8 AM in Book 12 of Maps Page 54, Records San Bern. Bernardino County.

J.W.F. Diss
County Recorder
By J.F. Johnson Jr
Deputy Recorder
a true, full and correct Copy
of Original

J.W.F. Diss
County Recorder
311 E. 11th St
County Surveyor and
Ex. Office Dep. Co Recorder

Whereby execute and adopt this Map of Belle View Tract, a Subdivision of Block 24, Map No 6, Redlands Heights, and Block 13, as shown on Map No 13, Redlands Heights, Situate in Redlands, San Bernardino County, California to divide the different parts of land which it represents as divided into lots.

Witness our hands and Seals this 38 day of April, A.D. 1896

E.G. Judson SEAL
Ella X. Judson.
By her Attorney in fact,
E.G. Judson

BELLE VIEW TRACT

A SUBDIVISION OF BLOCK 24, MAP NO 6, REDLANDS HEIGHTS, AND BLOCK 13, AS SHOWN ON MAP NO 13, REDLANDS HEIGHTS, REDLANDS, SAN BERNARDINO CO. CALIFORNIA.

SURVEYED BY J. FORD C. E., MARCH, 1896.
SCALE 1 IN. = 100 FT.

STATE OF CALIFORNIA }
COUNTY OF SAN BERNARDINO, } SS.

On this 38 day of April in the year of our Lord one thousand eight hundred and ninety six, before me L.W. Clark a Notary Public in and for said County and STATE, residing therein, duly commissioned and sworn, personally appeared E.G. Judson known to me to be the Person subscribed in and whose name is subscribed to the within instrument, and acknowledged to me that he executed the same

In Witness whereof, I have hereunto set my hand and official seal of Notary Public the day and year in this Certificate first above written.

L.W. Clark
Notary Public
in and for San Bernardino County
State of California

SEAL

EXHIBIT "A"

BK 12
P. 54
1896

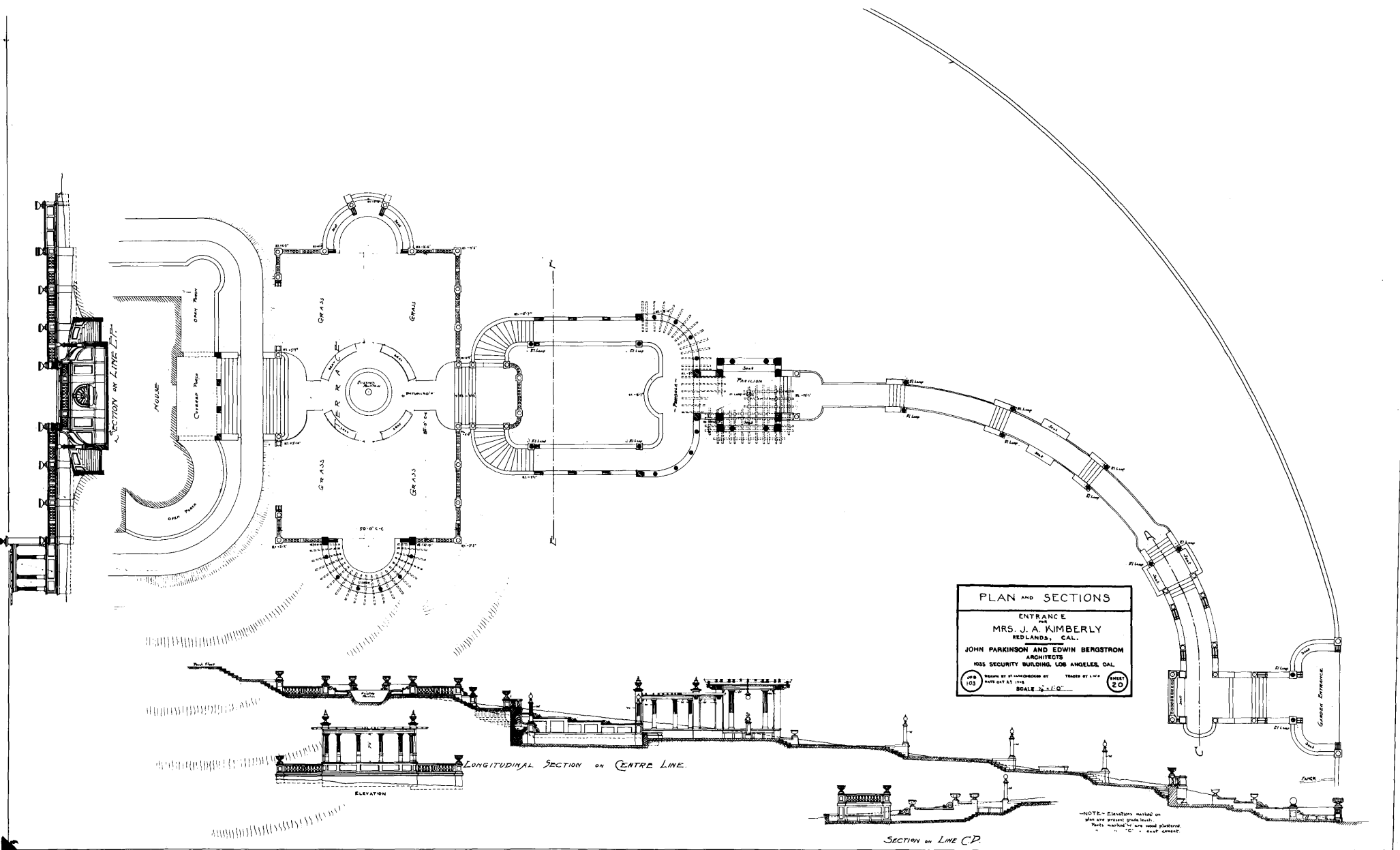
1. Kimberly Crest 2. Sans Bounding Box 4. Track Map Number 5



SIDE ELEVATION SCALE = 1/4" PR. FOOT

to Kimberly Sect 2. San Bernardino, CA. 7. A

Number 8



SECTION ON LINE L-L

LONGITUDINAL SECTION ON CENTRE LINE

PLAN AND SECTIONS

ENTRANCE

MRS. J. A. KIMBERLY

REDLANDS, CAL.

JOHN PARKINSON AND EDWIN BERGSTRÖM

ARCHITECTS

1035 SECURITY BUILDING, LOS ANGELES, CAL.

DESIGNED BY ARCHITECTS BY TRACY BY LINE

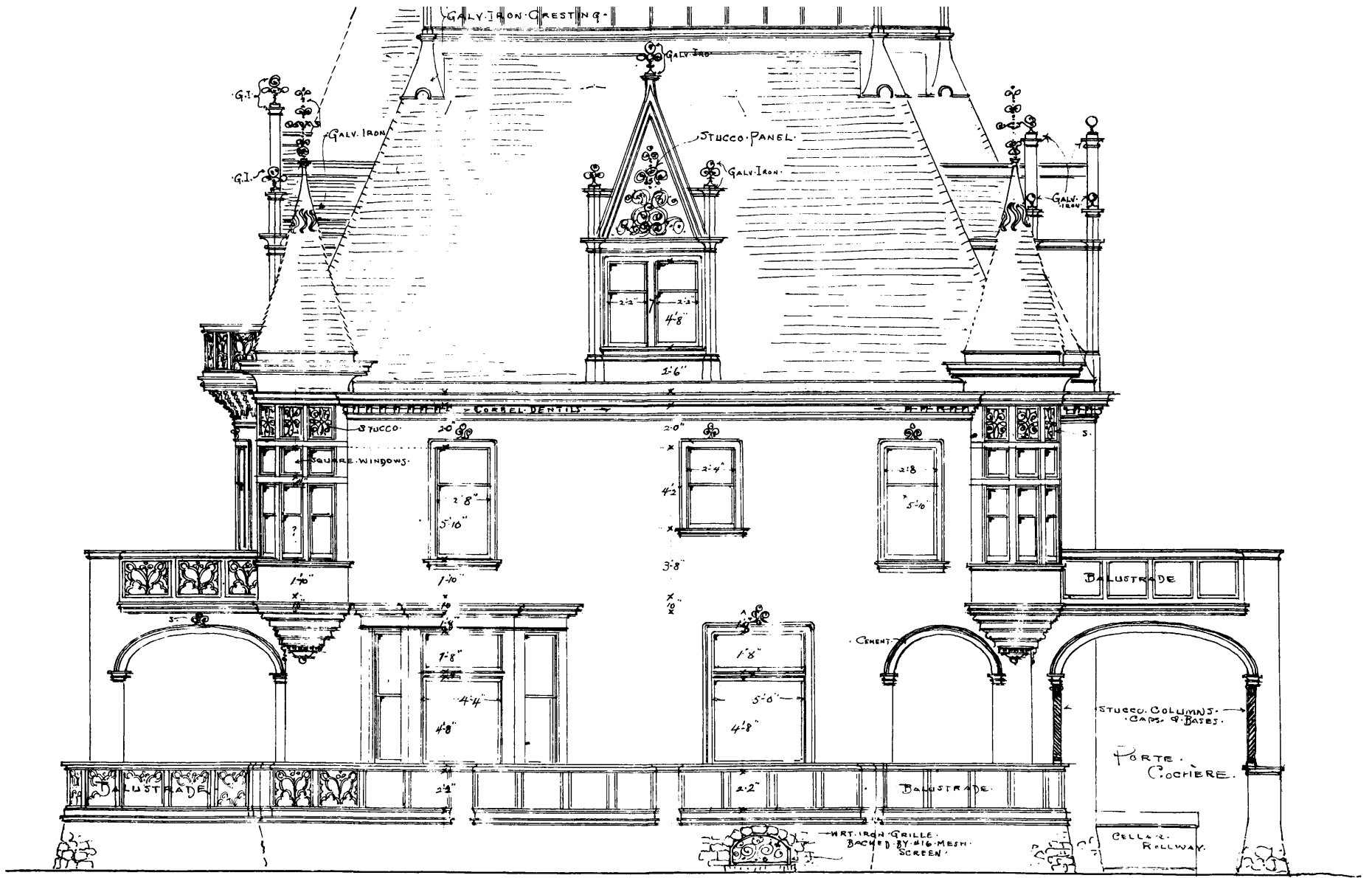
NOV 103 1916 SCALE 1/8" = 1'-0"

NOTE - Elevations marked on
plus are ground grade level.
Those marked with solid platform
" " " " are cast concrete

SECTION ON LINE C-D

1. Kimberly Grant 2. San Bernardino, CA 7. G, D, E, F, G

Number 18



IDEA ELEVATION (1) SCALE = 1/4" PER FOOT

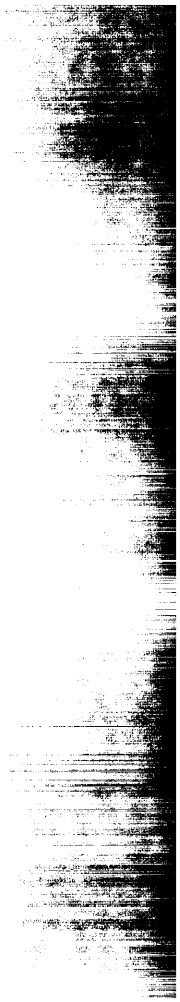
1. Simbala Crest 3. San Bernardino, CA 7. 1

Number 7

414 CURRIER BLDG. LOS ANGELES



FRONT - (NORTH-WEST) ELEVATION ... SCALE = 1/4" PR FOOT ...



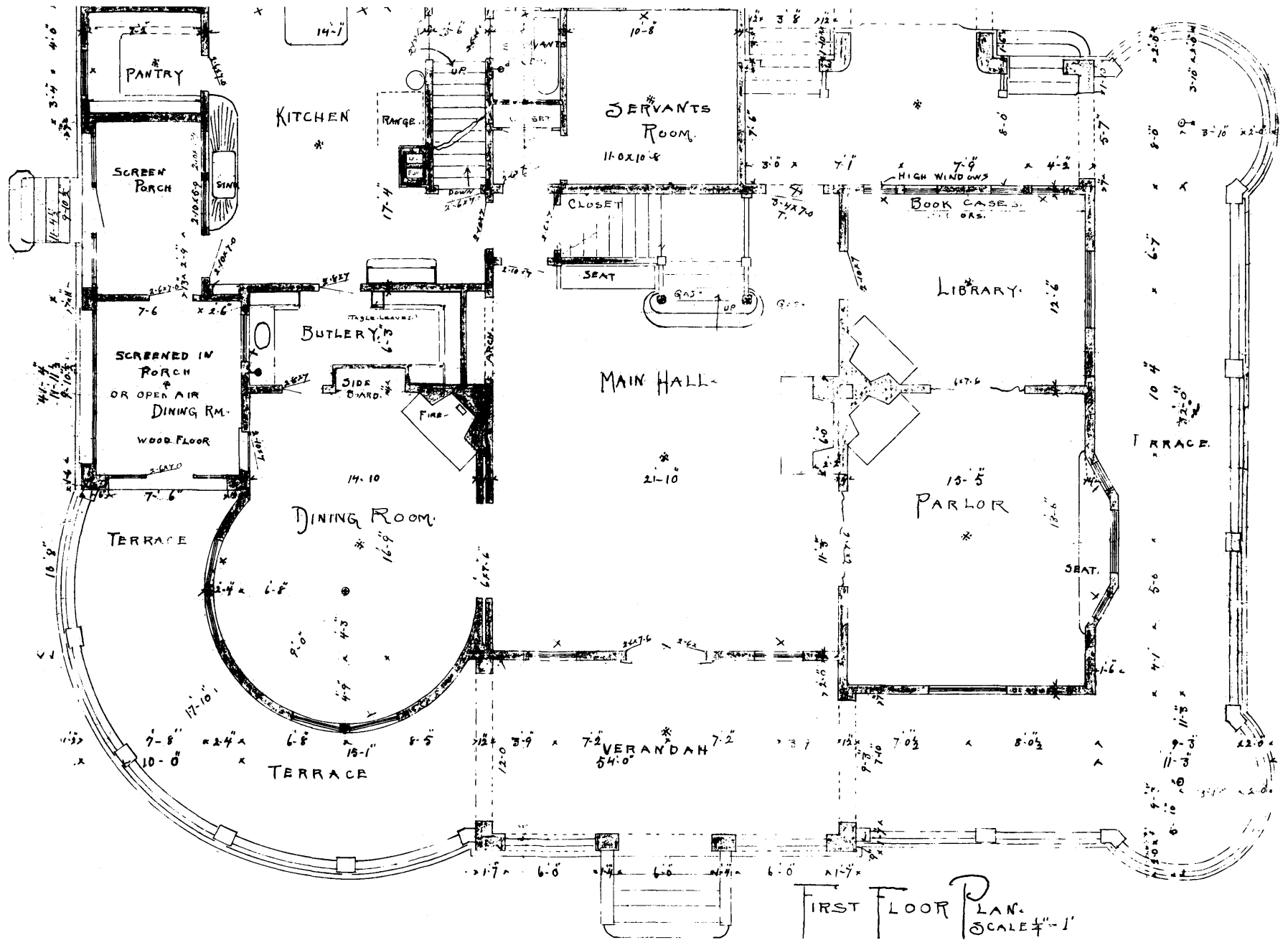
Kimberly Crest 2. San Ber. cond. no. CA. 7. A

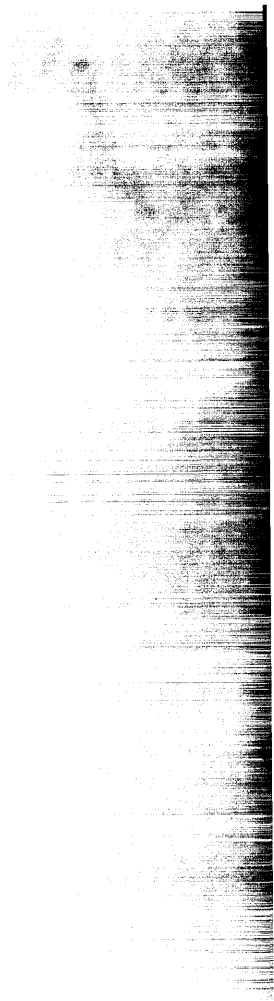
Number 6



1. Kimberly Crest 2. San Bernardino, CA 3. A

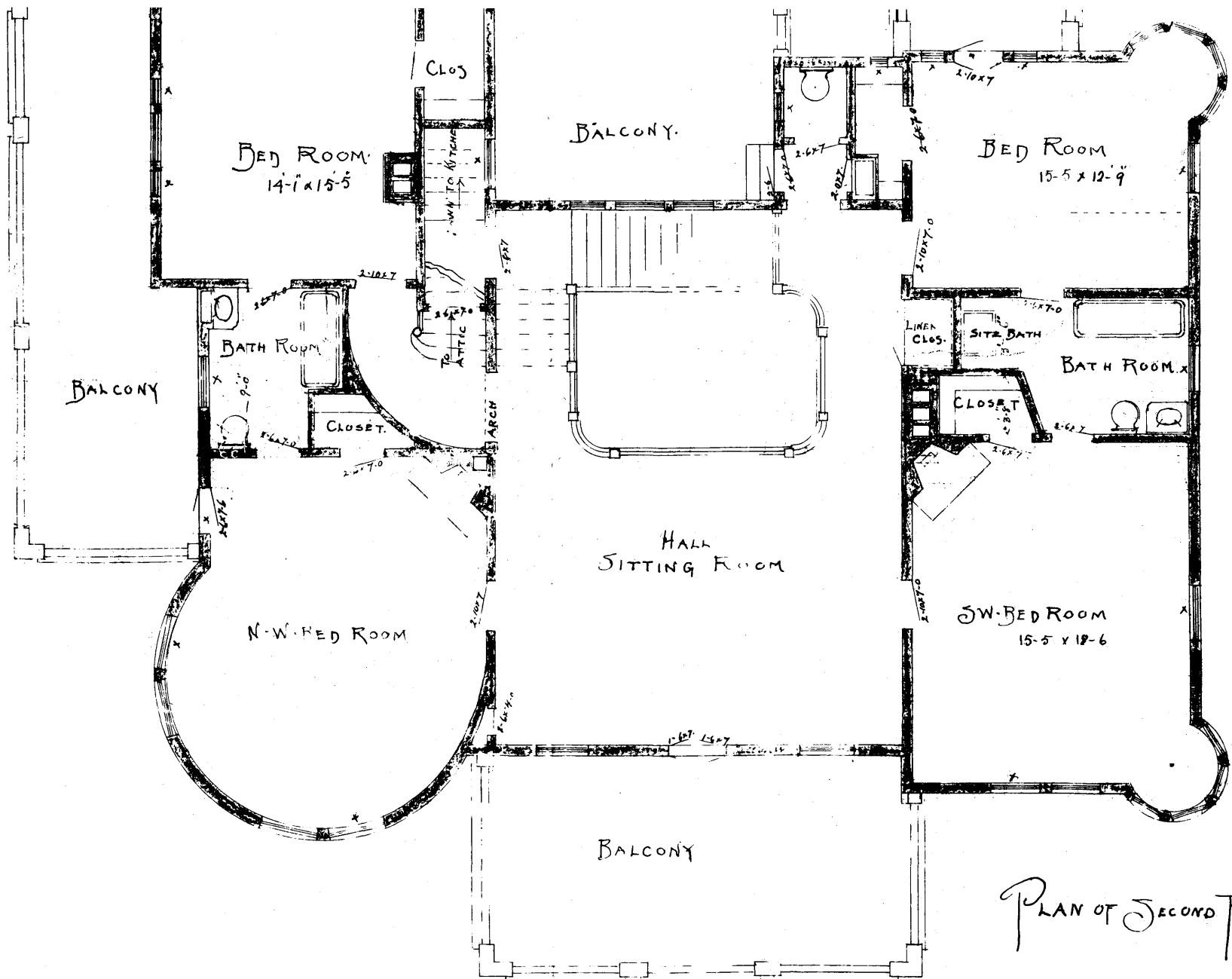
Number 9



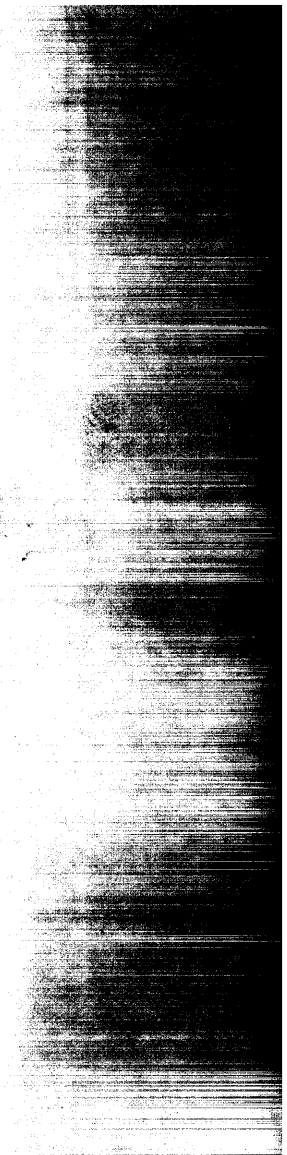


1. Embell. Oct 20 San Bernardino, CA 7. 1

Number 10

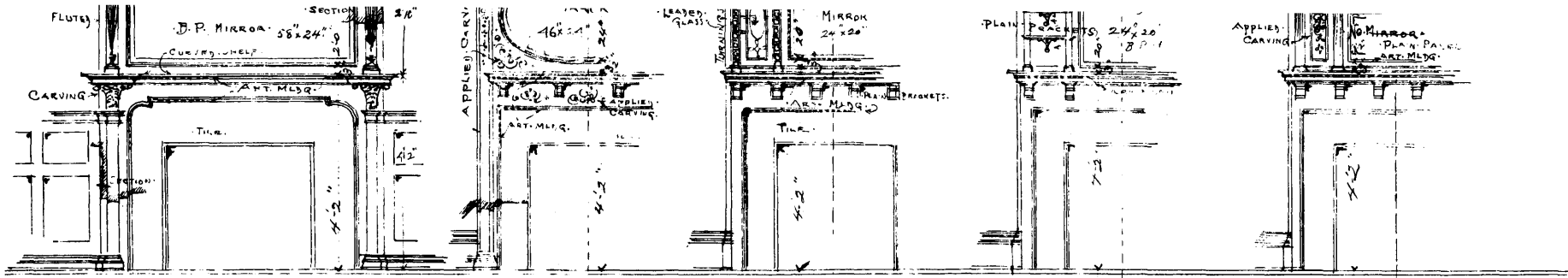


PLAN OF SECOND FLOOR.

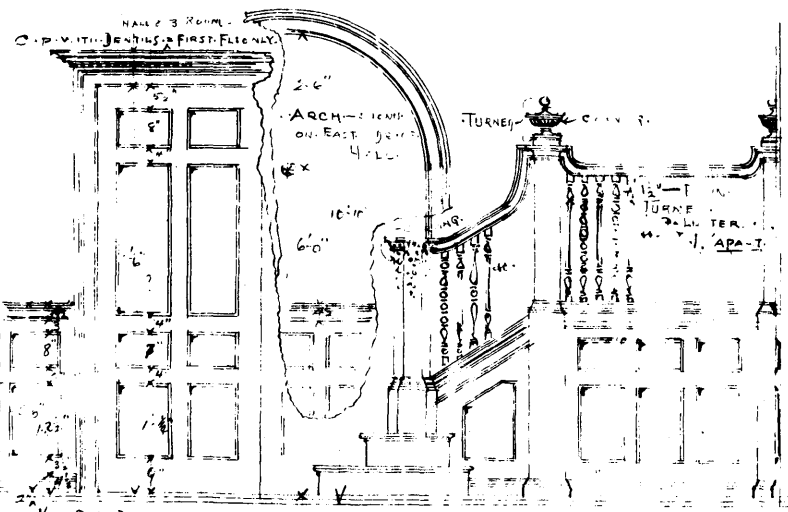


1. Remberg, Gust 2. San Bernardino, CA 7. A

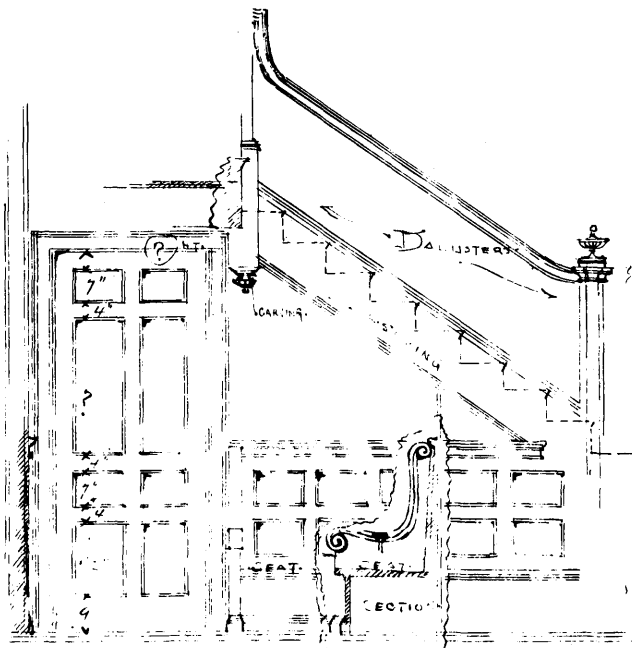
Number 12-



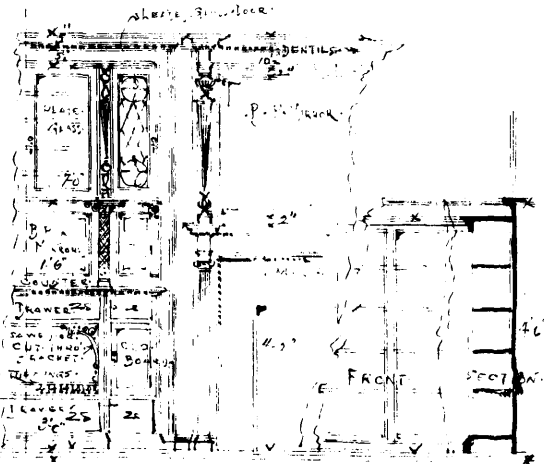
MANTEL IN HALL • SCALE = 1/2" = 1'-0" • PARLOR MANTEL • (1/2" LIBRARY MANTEL) • 1/2 BED ROOM MANTEL • 1/2 BED ROOM MANTEL •



1/2 OF SLIDE TO DINING ROOM FROM HALL (WITH WAINSCOTTING) STAIRCASE FROM PORTE-COCHERE DOOR - SAME STYLE WAINSCOTTING IN DINING ROOM - NO WAINSCOTTING UP THE STAIRWAY •



REAR HALL DOOR UNDER STAIRS - OUTSIDE END OF HALL SECTION SHOWING SEAT ARM •

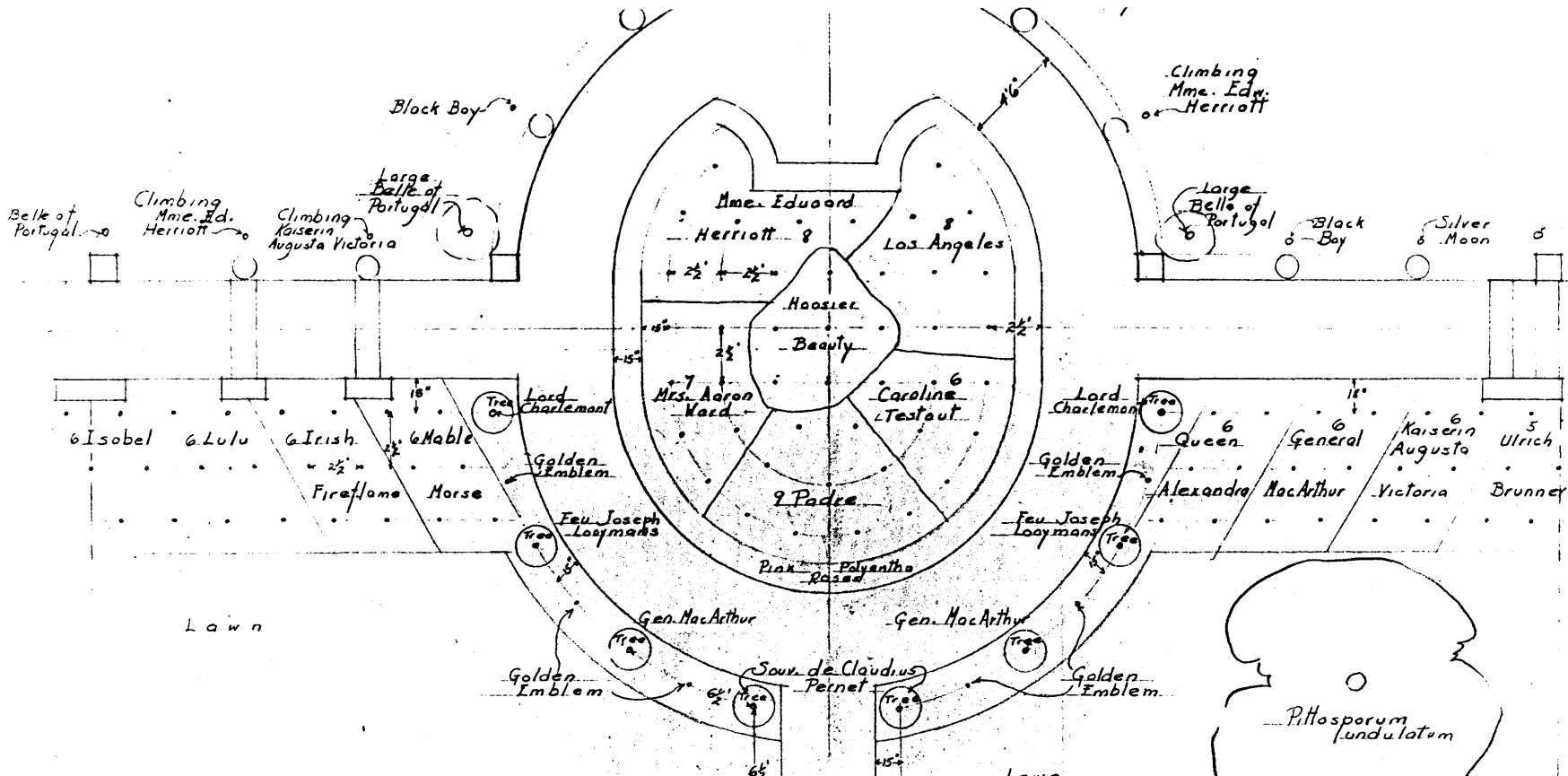


FIRE BOARD 1/2 MANTEL IN DINING ROOM • BOOK CASES IN LIBRARY •

SCALE = 1/2" = 1'-0" PROPORTION

1. Kessler's Crest 2. San Bernardino, CA. 7. A

Number 12



PLANTING PLAN OF ROSE GARDEN
 MRS J A KIMBERLY
 KIMBERLY CREST REDLANDS CALIF
 EDW HUNTSMAN TROUT LANDSCAPE ARCHITECT
 1640 N HOBART BLVD HOLLYWOOD CAL
 MARCH 2 1929 SCALE 1/4

Continue Tree Roses to
 Old Pergola using
 Chabillon Pink
 Angèle Péron
 Rev. F. Poje Roberts

1. Kimberly Crest 2. San Bernardino, CA 7. H, I

Number 20