

United States Department of the Interior
National Park Service

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Sam and Alfreda Maloof Compound

other names/site number Sam and Alfreda Maloof Compound

2. Location

street & number 5131 Carnelian Street not for publication

city or town Rancho Cucamonga vicinity

state California code CA county San Bernardino code 071 zip code 91701

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination 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 meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)
Michelle Wynn 7 OCT 2010
Signature of certifying official Date
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 for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. 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): _____

Signature of the Keeper

Date of Action

[Signature] 11/9/2010

Sam and Alfreda Maloof Compound
Name of Property

San Bernardino County, California
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
3	8	buildings
	1	sites
		structures
		objects
3	9	Total

Name of related multiple property listing

listed (Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously in the National Register

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC: single dwelling

INDUSTRY: manufacturing facility

(workshop)

COMMERCE: specialty store (showroom)

Current Functions

(Enter categories from instructions)

RECREATION AND CULTURE: museum

COMMERCE: specialty store

INDUSTRY: manufacturing facility

DOMESTIC: single dwelling

7. Description

Architectural Classification

(Enter categories from instructions)

OTHER: Contemporary

Materials

(Enter categories from instructions)

foundation CONCRETE

roof ASPHALT: shingles, METAL:

corrugated sheet, OTHER: composition

wall WOOD: board-on-board

other _____

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

See continuation sheet

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7. Narrative Description

Setting

The Sam and Alfreda Maloof Compound (Compound) is located on approximately 5.5 acres in the Alta Loma area of Rancho Cucamonga,¹ California bounded by Almond Street to the north, Sunstone Avenue to the east, Hidden Farm Road to the south, and Carnelian Street to the west. The Compound consists of three contributing buildings: Main House, Guesthouse, and Workshop 1 and eight non-contributing buildings: New House, Workshop 2 (a reconstruction of the original 1988-1989 building), Wood Storage A and B, Wood Storage Y and Z, Hanna Archival Conservatory and Jacobs Education Center; and, one noncontributing site, the Sam Maloof (January 24, 1916- May 21, 2009) and Alfreda Ward Maloof (1911-1998) Gravesite. Summarized in the table below are the aforementioned contributing and non-contributing features on the site. This table specifically the “location of building by number” corresponds to the map on page 45.

Sam and Alfreda Maloof Compound Contributing and Non-Contributing Features				
Location of Building by Number	Building Name	Building Letter	Construction Date	Contributing (C), Non-Contributing (N)
1	Main House	A-G	1956-1976	C
2	Workshop 1	H-I	1956-1976	C
3	Guesthouse	L	1961	C
4	Workshop 2 ²	J	1988-1989	N
5	Sam and Alfreda Maloof Gravesite		1998 (Alfreda Maloof), 2009 (Sam Maloof)	N
6	New House ³		1999-2000	N
7	Wood Storage A ⁴	K	2002	N

¹ Alta Loma is one of three small towns (Alta Loma, Etiwanda and Cucamonga) incorporated in 1977 as the City of Rancho Cucamonga. According to Erwin G. Gudde’s, *California Place Names: The Origin and Etymology of Current Geographical Names*, *alta* is “the Spanish adjective for ‘high’ or ‘upper’...” and *loma* is a “geographical term which “designates a low, long elevation or hill...occasionally applied to higher hills or mountains.” (Gudde 181) The name Alta Loma “was applied in 1912 to a station on the line of the Pacific Electric Railway Company...” (Gudde 8).

² Workshop 2 was dismantled and reconstructed using some salvaged materials at the relocation site in 1988-1989.

³ Designed and constructed by Sam Maloof in collaboration with Thirtieth Street Architects.

⁴ A building with the same name existed at the donor site and was constructed anew in 2002 at the receiver site.

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Sam and Alfreda Maloof Compound Contributing and Non-Contributing Features				
Location of Building by Number	Building Name	Building Letter	Construction Date	Contributing (C), Non-Contributing (N)
8	Wood Storage B ⁵	X	2002	N
9	Wood Storage Y	Y	2003	N
10	Wood Storage Z	Z	2003	N
11	Hanna Archival Conservatory ⁶	N	2007	N
12	Jacobs Education Center ⁷	M	2007	N

In 1995, Federal Highway Administration (FHWA) and California State Historic Preservation Officer (SHPO) entered into a Memorandum of Agreement (MOA) under Section 106 of the National Historic Preservation Act of 1966 (NHPA), as amended, regarding the treatment of historic properties impacted by extension of State Route-30. Included as part of the MOA were provisions for: (1) "the relocation of the historic elements of the [Maloo] Property ['Historic Elements'] to lands within the vicinity of the Property ['Receiver Site'];" (2) conveyance of the new site to a "non-profit 'Foundation' ... created to 'operate, maintain and preserve the Historic Elements and the New Site [Receiver Site];'" (3) "provision for ... an endowment to the Foundation;" and (4) "use of the New Site [Receiver Site] as a center for the 'arts and crafts movement,' of which Sam Maloof has been an integral and vital part over the last 50 years."⁸ This action was motivated by the fact that the property had been determined by consensus among "[San Bernardino Associated Governments] SANBAG, [California Department of Transportation] Caltrans and the FHWA, in consultation with the [SHPO], to be eligible for the National Register of Historic Places pursuant to the [NHPA]. This eligibility of the Property [was] based on its close association with Samuel S. Maloof as a master woodworker, craftsman and furniture maker and contributed to by the groves, workshop, residence and other historic, cultural, architectural, artistic and aesthetic characteristics and attributes of the Property [Compound]."⁹

⁵ A building with the same name existed at the donor site and was constructed anew in 2002 at the receiver site.

⁶ Designed and constructed by Sam Maloof in collaboration with Claremont Environmental Design Group (CEDG).

⁷ Designed and constructed by Sam Maloof in collaboration with Claremont Environmental Design Group (CEDG).

⁸ "Memorandum of Agreement Between the Federal Highway Administration and the California SHPO Regarding the Construction of State Route-30," (MOA, as amended) 15 April 1997, 3-5.

⁹ MOA 2.

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In 1999-2000, consistent with terms of the MOA, Main House, Guesthouse and Workshop 1 were relocated approximately 2.5 miles to the northwest from the original (donor) site at 9553 Highland Avenue to the existing (receiver) site at 5131 Carnelian Street in the Alta Loma area of Rancho Cucamonga. These relocated buildings maintain their original orientation and relationship to each other. Concurrently, Workshop 2 was reconstructed on the receiver site, reusing salvaged cladding material from the original 1988-1989 building. It remains in the same orientation as the original building, and much the same relationship to the other buildings on the site with the exception that it is now located a few feet farther north of Workshop 1. Six buildings on the donor site were not included in the relocation effort. These include a wood shop, two wood storage buildings, a garage/wood storage building, a secondary residence (home of Slimen Maloof, Sam and Alfreda's son), and a greenhouse. See Donor site, circa 1999, Receiver site, 2002, and Receiver site, 2009 maps on pages 42-44.

The donor site consisted of approximately 5.2 acres of citrus groves and mature trees. "Two tall stands of eucalyptus trees, remnants of the windrows that once lined most streets in the citrus-growing community of Alta Loma (Rancho Cucamonga), define the west and north boundaries of this site, which [was] actually two parcels under one ownership."¹⁰ To maintain and recreate this character of the donor site setting, all remaining citrus groves in Alta Loma (Rancho Cucamonga) were explored as possible receiver sites. The selected site has qualities remarkably similar to the original donor site, including an existing citrus grove of orange and lemon trees, as well as eucalyptus windbreaks (along Almond and Sunstone avenues), though the topography is slightly steeper. In order to reconstruct additional features of the donor site setting, numerous existing trees (including Japanese maple, oak, olive and weeping bamboo) were relocated, maintaining their relationship to the relocated buildings.

On the receiver site, the main entrance and parking for staff and visitors is located on the west side of the Compound, accessed from Carnelian Street. A secondary entrance from Almond Street on the north, in the form of a long curvilinear driveway, mimics the original approach to the house and workshops. The visitors' parking area is connected to this secondary entrance via a pedestrian walkway, crossing north of the Guesthouse, allowing visitors to enter the Compound from its historic northern approach. Similar to the original driveway, this secondary entrance is defined on the west side by a low arroyo stone wall, and terminates in a small courtyard, originally used for parking, surrounded by low planters and steps. The courtyard is bordered on the west by a reconstructed, poured in place concrete wall, with randomly inlaid rocks. The planters and steps are also reconstructions, made of the same concrete and rock

¹⁰ Anthea M. Hartig, "Sam and Alfreda Maloof Compound, HABS No. CA-2708," 2000, 12.

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combination. A third entrance, from Hidden Farm Road on the south, provides access to the New House.

Contributing features

The following narrative was excerpted from Anthea Hartig's "Sam and Alfreda Maloof Compound, HABS No. CA-2708" (HABS written narrative, 2000), and describes the three contributing features.

Main House

Because of the nature of its construction ... only small portions of the house [Main House] are visible at any given moment. For descriptive purposes, however, each elevation will be detailed. In general, the house like all the other buildings on site is framed and sided with wood, the fenestration patterns and material differ due to the varying age of the windows and doors, although almost all are framed on the interior and exterior with Maloof's hand-made surrounds. ... The house exhibits the broadest range of roof heights, exterior finishes and details among all the buildings on the site. The original portion contains the kitchen and dining area and the earlier additions extend to the east where they meet a three-story tower that along with admitting light into the lower level marks the shift in alignment from east-west to north-south. This leads into a one-story addition containing the main bedroom, followed by a two-story section with a loft reached by an impressive spiral stairway. From this room several steps lead up to the north, connecting with a wood- and glass-sided bridge-like passageway into a guest bedroom. Along with the main central courtyard, a partial court is formed on the south and a deck and arbor flow off the kitchen and south of the main workshop to the west.

North Elevation

The easterly portion of this elevation is the ... wood storage building attached to the guest bedroom. The main portion of this narrow building is covered by a low-pitched shed with another, lower shed-roofed extension to the east. Both roofs have V-notched metal roofing. Sided with the Maloof standard overlapped, 12" redwood boards, the building sits on a poured concrete foundation and has one large wooden sliding door hung from the top on a metal tract reminiscent of old barn doors in the region. From the north view, as with all the elevations, the results of Maloof's [more than 40] years of building are evident—pyramidal hip-roofed towers and shed and gable-roofed second story additions peek up from their locations.

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The next visible portion of the north elevation is the courtyard entrance to the home. To get to this place, the house's main entrance, from the [reconstructed] driveway, one walks past the ... wood storage building, and guest/master bedroom wing, up a shallow step, through a cluster of eight, large round wood columns to come to hand-carved wood double doors. Maloof built these double-paneled doors in an open, vertical pattern giving a bamboo-like illusion to the panels. An intricate, sliding wood latch in the middle of each door provides one [of] the first significant clues as to the level of craftsmanship and design that lies ahead in the house itself. From the courtyard, the main entrance is reached by going under an open trellis and then the protruding bay of the house's second story, which is supported by a cluster of wrapped 4" x 4" posts. This upper story is covered with vertical, 12" boards, except for the protruding bay, which is sided with untreated wood shingles. A set of windows dominates the north elevation of this upper story bay. Divided into four panes, the bottom, louvered glass segment is only one-fifth the size of the larger fixed pane atop of it. The narrow window surrounds and moulins are of wood, and like most others, have a gently rounded profile. To the west of the bay, a single window is found, matching the double window in size and detailing. Beyond this bay, a square, pyramidal-hip roofed tower protrudes. Covered in untreated wood shingles, its roof is sheathed in asphalt tiles. A wrought iron weather vane atop a carved, round columnar base protrudes from the center of the roof.

The "front" door under the second story, located off to the west side, is a massive, Maloof creation, with vertically laid, carved elements that undulate in subtle, wave-like patterns. A large, carved elongated knob opens the oversized front door. A similar exterior door also faces the main courtyard, allowing access to the north wing. Above the door is a hand-carved, stained glass transom spelling out "Alfreda", as her [Alfreda's] husband [Sam] built this room as her [Alfreda's] studio.

To the west of the courtyard entrance is the flat and shed-roof living room, now an office, converted from the original 1956 carport. The north wall consists of a steel-framed window wall, and the roof material is V-grooved wood decking. This addition, like most, was built on a poured concrete slab on grade. The house ends at this point, where it is joined to the original 1956 workshop.

East Elevation

Perhaps more than the others, this elevation reveals most fully the interplay of rooflines and roof types, rhythm, and movement that Sam Maloof created in

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[more than 40] years of building. Most of the dozen-plus additions to the original 1956 house can be seen or at least glimpsed from this perspective.

Starting with the northeasterly corner and moving southerly along the elevation, it begins with the shed rooflines of the small wood storage building and then to the guest bedroom wing. ...The same 12" overlapped redwood board siding and rounded window surrounds that dominate the house's design characterize these additions. The east guest bedroom wall is punctured by three, almost full-length windows, all in the same pattern of one large, fixed pane over a smaller glass louvered pane, similar to the windows on the second story addition of the north elevation. A standard single door is located to the south of the triple window, and is painted the azure blue accent color found through the buildings. A portion of the guest bedroom is covered by a story-and-a-half high addition into which a wood-framed, horizontal aluminum-sliding window brings light. A small, shed-roofed portion is located below the above portion and both are covered with metal, V-notched roofing, painted azure blue. This elevation affords a clear view of the pyramidal hip roofed tower above the bathroom of the guest bedroom. Covered with asphalt shingles, the tower roof has overhanging eaves that shade the long, single-paned windows on all four sides of the tower.

The 1983-1984 connecting bridge between the guest bedroom and Alfreda's studio/staircase room is covered by a low-pitched gable roof with the same blue, V-notched metal roofing used in other additions. Four windows in the same large, fixed pane over small, louvered pane design characterize each side of this passageway. Here however, the louvers are thin wooden planks. This addition Maloof constructed like a bridge, as the main floor joists suspend it approximately one foot off the ground.

A shed roof that gently rises to the south and is sheathed in the same notched metal roofing covers the 1974 two-story studio/staircase room. Two aluminum-framed, horizontal sliding windows anchor each end of the second story, while a small, three-sided bay window accentuates the first floor of this addition. It, too, rests on a poured concrete foundation. This room connects to the 1966 master bedroom addition, which is defined by evenly spaced, long and narrow windows with the same rounded wood trim as most all the other openings. These windows, like many of the others on the house, have one larger, fixed pane comprising approximately four-fifths of the overall height, with the bottom fifth being glass louvers. The square, pyramidal-roof, untreated wood shingle covered tower, as noted on the north elevation description above, also forms an important part of this elevation.

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Looking at the southeasterly corner of the home, one sees portions of some of the earliest, 1957-1959 additions, the large second story addition of the 1960s and the tree house room, c. 1976. The construction method Maloof utilized in the second story addition becomes visible here, as it is cantilevered over the first story and supported by 8" diameter round wood posts, stained a golden/yellow, that rest upon 12" cylindrical concrete footings. The siding used is the same, redwood wide boards, and the fenestration pattern is characterized by similarly divided windows, save for the tree house room, which features a large, eight-light, wood-framed window on this elevation.

South Elevation

The cantilevered treatment found on the east elevation is repeated often along this elevation, as is the basic window configuration - this elevation featuring more double windows. The main elevation of the tree house room features a large, window wall, with eight divided lights (two lights wide, four lights long) directly below two triangular lights tucked under and following the lines of the front-facing gable roof. Adjacent and west of the tree house room is a small balcony, accessed by two wood doors with large, double glass panes. The interior staircase to the second story is clearly visible from this elevation, as it forms a portion of the exterior wall with the substantial diagonal riser supported by short, round posts (smaller versions of the main second story supports). An ascending series of trapezoidal, fixed pane windows marches up the exposed staircase framing, above the large riser support. These windows are framed in the same, high-profile, narrow, rounded surrounds as most others on the house. The main rear entrance from the living room lies to the south of the exposed staircase, and is a double door with eight panes of clear, yellow, red and blue stained glass. Sam Maloof, of course, handcrafted the door, hinges, and handle, as he did most of the main doors on the house. Flanking this door are two wood-framed side windows comprised of glass louvers.

The second story shows the long side of the shed roofline, which is covered by the blue, metal rolled roofing used elsewhere on the site. This façade is punctuated by three openings—a center protruding box/bay window, used as an interior display area, flanked by two long windows, both of which have a top fixed pane over glass louvers. The lower floor beneath has two, horizontal aluminum sliding windows and a small, fixed pane window. All window surrounds are characteristically Maloof in design.

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West Elevation

This elevation, taken as a whole, is mostly comprised of the workshops ... and the southwesterly corner of the Maloof home. The original 1956 house is dwarfed by the series of second story additions including the two shed-roof ones, here profiled with their peaks saluting northward, the gable-roof tree house room, and the pyramidal-roof tower closer to the entrance courtyard. The most visually interesting element of this short (house) elevation is the small 1962 addition that connected the house to the studio, as it also serves as the back/kitchen entrance to the courtyard formed with the workshop wing. The original flat roof of the house is still visible, with its exposed rafters, but underneath it juts out another flat roof supported by larger rafters with gently curved tails. This small roof forms a porch covering the door, with its exposed wood hinges carved by Maloof and next to it two full-length windows in the fixed-pane over louver.

Interior Details

Early accounts of the house paint it as a more modern, sparse space with little detailing, clean lines, and limited use of bold colors. But ... over time, Sam and Alfreda Maloof changed the essence of their home. Wood, of course, is everywhere. From the kitchen counters to the window frames, not to mention the doors and their latches, hinges, and knobs. Occasionally, one finds a wood covered wall (usually 1" x 4" untreated redwood boards) but most of the walls are plaster or drywall painted an off-white to show off the omnipresent wooden details. Some details are very reminiscent of the Arts and Crafts era, especially the work of the firm Greene and Greene [see Section 8 Page 27], especially the mortise and tenon joints on many of the window surrounds and the slightly bowed cross beams that span many.

The most magnificent use of his medium by the master craftsman Maloof is the spiral staircase, finished and installed in 1983. Made from scrap wood used in crating Taiwanese motorboats, which Sam Maloof recalls he just could not let go to waste, the freestanding staircase is an important work for a number of reasons. It is the consummate beautiful yet functional piece. Painstaking and difficult to engineer, it marks the arrival of the woodworker into an elite corp. The railing alone is made of six laminates and Maloof used over one hundred clamps in assembling the staircase. As a metaphor, the staircase can be seen to represent the elegance and balance of the Maloof's home and career, especially when both the latter are viewed in retrospect. It is a complete whole, an entity in- and unto itself, just as is the Maloof's environment. It is a culminating achievement, as the house is today, representing years of hard yet fruitful work.

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Guesthouse

[The 1961 Guesthouse's] style is reminiscent of the later phases of the International Style, but is mostly Maloof. This flat-roofed structure, [is] accentuated with a pyramid hip roof tower placed just off center...

One inch by twelve inch vertical, unstained, redwood planks cover the exterior walls of the guesthouse [Guesthouse], ... the same siding pattern and material on most other buildings on the site. The guesthouse's most distinguishing architectural characteristic is the covered deck that wraps all four sides of the square building. The deck is supported by 4" x 4" posts that rest on footings consisting of natural rocks. The evenly spaced posts rise up to meet exposed rafters that extend from under the flat roof with tails that are gently curved. The rafters and posts have been stained a dark navy. The deck floor consists of tightly laid 2" x 6" wood planks. From every other exposed rafter hangs a simple light fixture of an opaque ball globe suspended by a short metal rod.

The main entrance to the guesthouse [Guesthouse], a metal framed sliding door on the east elevation is reached by a wooden plank walkway that turns and is met by the aforementioned concrete and stone steps which then connect it to the driveway and the rest of the buildings. The windows are metal-framed, horizontal panes and the windows are accentuated with simple, smooth, rounded surrounds. The roofing material of the flat-roofed portion is built-up tar/asphalt and asphalt composition shingles cover the tower's roof. A carved finial rises from the peak of the tower roof.

Workshop 1

To the south of the guesthouse [Guesthouse] lie[s the main workshop, Workshop 1, which] connect[s] with the house [Main House at the east].

The core of... [Workshop 1] is the original 1954 space to which Maloof built four additions, creating the interplay of a variety of roof heights and building movement that characterizes the site's built environment. The space between this building and its northerly neighbor [Workshop 2] is partially covered with an open beam flat roof, creating a breezeway and linking the horizontal lines of each set of buildings. Originally a rectangular, shed roof building with metal frame, multi-paned horizontal windows, the workshop had two main shed roof additions and then a tall, narrow, gable roof addition was constructed on the east elevation. This addition is denoted by exposed rafters, the tails of which have been rounded, and a wood door of the same vertical planks, helping it blend into the siding. A

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series of orange crate ends have been nailed to this addition, four on both sides and three above the door. This gable-roof addition is visually linked to [Workshop 1] by a beam that comes out from the rooflines and connects midway up the south elevation of this tall addition (at the same height the breezeway roof does on the north elevation). Vertically laid, overlapped 1" x 12" redwood siding covers the entire exterior and rolled asphalt roofing material covers the roof of all but the original workshop which is of 1" x 5" V-groove wood roof decking. Most of the building is on a concrete slab on grade foundation, except for the most northwesterly addition that was built atop the concrete and stone walls [now reconstructed], that Sam's brother Jack had built for Alfreda's garden. Metal framed, horizontal windows, a metal louvered vent, and straightforward wood doors characterize the remaining fenestration. A number of the doors have been painted an azure blue.

While Workshop 1 continues its original use, the Main House is presently used as a museum, rather than as a residence, and the Guesthouse is currently used for storage and as a small retail shop. As part of the adaptive use of the Compound to a cultural center, fire sprinklers were carefully added to the interiors and perimeters, as necessary, of the relocated and reconstructed buildings. The south elevation of the Main House was altered in 2002 by extension of the small balcony into a large porch.

Non-contributing features

There are eight non-contributing buildings and one non-contributing site at the Compound. These compatible features do not detract from the historic character of the property, and are described below.

New House

As part of the relocation effort (moving the historic buildings comprising the Compound from donor to receiver site), a replacement residence for Sam and Alfreda Maloof, known as New House, was designed by Sam Maloof (with Thirtieth Street Architects) and constructed on the receiver site. Drawing from the multiple pavilion character of the Main House, the New House is two stories and cross-shaped in plan, with wood and steel frame construction, board-on-board siding, and corrugated, metal clad roofs.

Workshop 2

Workshop 2 is a reconstruction of the original donor site workshop, utilizing salvaged and reinstalled siding. Single story with board-on-board siding, it is configured in the same plan as the original workshop: a rectangle with a small, narrow, shed-roofed extension to the north. It features an asphalt shingle roof with overhanging exposed

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eaves and rounded rafter tails. Windows are two-light (one over one), metal frame, with rounded wood trim. It generally maintains its original use as a workshop, with the east portion presently serving as an office.

Wood Storage A and B

Wood Storage A and B are single story wood frame buildings connected by a gable roof spanning an open passageway. Wood Storage A is situated on the site in approximately the same location and orientation as an original 1956 wood storage building not relocated from the donor site. Wood Storage B is located west of Wood Storage A and is generally L-shaped in plan. Both buildings have corrugated metal clad roofs and board-on-board siding.

Jacobs Education Center

An exhibition space to showcase works by artists and craftsmen, the Jacobs Education Center is located northeast of the Main House and is a single story reinforced concrete building. Although roughly circular in shape, four symmetrically placed rectangular extensions break up the circle, forming a simple cross in plan. The siding of the circular portion incorporates a pattern of poured in place concrete randomly inlaid with rocks, similar in nature to planters and walls on the site modeled after the walls on the donor site, while the four rectangular extensions are clad in board-on-board siding. The metal clad roof incorporates the creative blend of shed and gabled roofs common to the Compound.

Hanna Archival Conservatory

Located east of the Jacobs Education Center, Hanna Archival Conservatory contains archival materials storage rooms and public restrooms. It is a single story reinforced concrete building similar in design to Jacobs Education Center. Composed as a simple rectangle in plan, the building is distinguished at each end where the ceiling height rises. The siding-incorporates poured-in-place concrete randomly inlaid with rocks, similarly employed in Jacobs Education Center and certain planters and walls on the site. The metal clad roof is composed of three low sloping shed roofs with overhanging eaves and rounded rafter tails.

Wood Storage Y and Z

Wood Storage Y and Z are connected single story wood frame buildings located north of the Jacobs Education Center. The two buildings are symmetrical in shape and are of simple rectangular wood frame construction with metal sheet shed roofs and board-on-board siding.

Sam Maloof and Alfreda Ward Maloof Gravesite

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Sam Maloof and Alfreda Ward Maloof graves are unmarked and consist of a simple mound of earth northwest of the New House.

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "X" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

Areas of Significance

(Enter categories from instructions)

ART
ARCHITECTURE

Period of Significance

1956-2000

Significant Dates

1956-1962, 1966-1967, 1970, 1974-1976,
1983-1984, 1999-2000

Significant Person

(Complete if Criterion B is marked above)

Sam Maloof, also known as Samuel Solomon
Maloof, Samuel S. Maloof, Samuel Solomon

Cultural Affiliation

Architect/Builder

Sam Maloof

See continuation sheet

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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

Primary Location of Additional Data:

- State Historic Preservation Office
- Other State agency
- 1) Federal agency
- 2) Local government
- University

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8. Narrative Statement of Significance

The Sam and Alfreda Maloof Compound is eligible for listing in the National Register of Historic Places under Criteria B and C. Its significance under Criterion B is for "its association with [Sam Maloof,] an artistic figure of international prominence..."¹¹ Its eligibility under Criterion C is for "the exceptional architectural merit of the house and studio independent of its association with the builder/owner."¹²

Considered by many to be Maloof's most ambitious woodworking project, the site containing a small farm house was "'bought' in 1953 in Alta Loma, which is now part of the City of Rancho Cucamonga. The house was removed in 1956 when Maloof began to build his house. Located in a citrus grove at the foot of the San Gabriel Mountains, it had six living areas within 800 square feet. Over the decades, he added 16 more rooms with handmade redwood doors and windows, carved door handles in the shape of flying fish or tusks, Douglas fir rafters and toilet seats in English oak and black walnut."¹³ The house is included in *Hand and Home: The Homes of American Craftsmen*¹⁴ and *Homes of the Master Wood Artisans*.¹⁵

The donor site was surveyed and determined eligible for listing in the National Register by consensus using rarely drawn-on exceptions for properties associated with living persons and built within the past 50 years. Under agreement with SANBAG and Caltrans, the Main House, Guesthouse, and Workshop 1 were relocated to a receiver site approximately 2.5 miles northwest of the donor site. Guidance contained in *Moving Historic Buildings*,¹⁶ specified in the MOA, was employed to ensure relocation would not affect the qualities that made the property significant. National Register guidance requires application of Criteria Considerations B and G. Based on review of these criteria considerations, the property maintained eligibility.

¹¹ Bonnie W. Parks and Aaron A. Gallup, Caltrans "California Department of Transportation Architectural Inventory/Evaluation Form: 9553 Highland Avenue, Alta Loma, California" 17 February 1989, revised 6 July 1990, 2.

¹² Parks and Gallup 2.

¹³ "Sam Maloof, Furniture Craftsman, Dies at 93," William Grimes, *New York Times*, 27 May 2009.

¹⁴ Simpson, Tommy and Lisa Hammel. *Hand and Home: the Homes of American Craftsmen*. Little, Brown and Company, Boston: 1994.

¹⁵ Skinner, Tina and Steven Paul Whitsitt, *Homes of the Master Wood Artisans*, Schiffer Publishing Ltd, Atglen, PA: 2009.

¹⁶ John Obed Curtis, *Moving Historic Buildings* (Washington D.C.: American Association for State and Local History, 1979).

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Compound Chronology

A chronology of the evolution of the Compound was described in the HABS written narrative as follows:

In April 1953, ... Sam and Alfreda ... had purchased a two-acre lemon grove with a small house and several chicken coops on Highland Avenue (State Route-30) just east of Amethyst Avenue (refer to Donor site map)....Sam remembers the site as having a "beautiful, giant avocado tree and a shack."¹⁷ A few years later they purchased the one-acre parcel to the east and then the 2.6 acre lot to the west of their property to make the just over 5 acre corner grove theirs.

Sam started to make furniture at once, first in one of the chicken coops. He then demolished a larger, dilapidated chicken coop further south on the lot and planned to build a new house. In 1954 slabs were poured for both the new workshop [Workshop 1] and the house [Main House] and there they lay for a few more years until the Maloofs could afford to start construction. Prior to that time, Sam moved the few tools he had onto the workshop slab, worked on pieces of furniture, and then moved them back into the coop at night. This lasted until an old contractor friend offered to help build Sam's workshop. Together contractor Harvey Hamilton, Sam, and friends including Pastor O.B. Devine built a 20' by 40' workshop [Workshop 1] with lumber loaned from Mr. Rugg of Rugg Lumber in Upland.¹⁸ The workshop would grow over the next fifteen years with two major additions, the first a 20' x 24' room to the west and then a 24' x 20' room to the north. In 1988-1989, Sam and his apprentices built a larger workshop, [Workshop 2], unattached and north of the main workshop.

In 1956 Sam got to work on the new house [Main House]. The slab for the house, poured two years earlier, was the same size as that for the workshop. Thus in about 800 square feet, Sam built one large room serving as a master bedroom, kitchen, and dining room which then led to a small hallway and bathroom and two bedrooms for the children. The master bedroom/living room/dining room was further divided with a small partition along the east wall that created an even smaller bedroom for Alfreda's mother [Mrs. Ward]. Then the detailing was

¹⁷ Quote is from interview with Anthea Hartig, 27 May 1999, it also reiterated in Maloof 194.

¹⁸ Interview with Sam Maloof by Anthea Hartig, 27 May 1999, it was also recapped in Maloof 195. In the 1999 interview, Sam recalled that his friends ran out of lumber to finish the job, so for quite some months, the workshop was framed, with its tin roof overhead, but had no interior walls or exterior siding.

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simple and the fixtures pre-made - the house would later benefit from Sam's art as he began to replace doors, door and window surrounds, latches, hinges, and most other details with his own work. To the north of the small house, Sam built a carport and a storage shed to keep his wood dry to the west of the house, completing the nucleus of the couple's built environment.¹⁹

The years 1958 through 1976 marked an intensive period of professional growth and acclaim for Sam Maloof and this was reflected in his built environment. In the first eight years of this period, 1958-1966, both the workshop and house grew rapidly. In 1958-1959, Maloof added two small rooms and a bedroom for his mother-in-law Mrs. Ward to the east elevation of the original house. The carport conversion referred to by the wood worker in the above quotation was another of the earliest alterations, transformed into a living room in 1958. But the family had to go out the west door to get to the new room as well as the workshop. To remedy this inconvenience, in 1962 Sam popped out the northerly portion of the west wall and created a connection to the living room and the workshop, thus joining all living and working functions. That same year he built a new carport to the northeast of the house, across from the workshop.²⁰ The year 1961 saw a number of changes to the site, as Maloof designed and constructed a freestanding display room for his completed furniture, also used as a guesthouse [Guesthouse], on the site of the original little house the Maloofs had lived in those first few years.²¹ In 1966, Sam and Freda [Alfreda] decided to expand the house again. From the east elevation of the 1958 addition, Sam designed and built a large, 950 square foot master bedroom addition to the north, thus shaping the basic "U" that exists today.²²

Over the second ten years of this period, 1966-1976, the house expanded to almost its final form. In 1974, Sam added a two-story addition to the north and west of the master bedroom. Originally intended to be Alfreda's studio, this space had a partial second story loft, to which Sam would design and build a

¹⁹ The exact building chronology of the house and workshop are difficult to discern, primarily due to the sporadic building permit record and lack of any useful photographic record. The first building permit activity on the site according to the San Bernardino County Building and Safety Department's records was for the construction of a storage shed in 1958, and thus the earliest years of construction are not documented.

²⁰ See San Bernardino County Building Permit records, Permit No. 2093 for the easterly addition, finalled 1-28-58; No. 6848, finalled 10-19-61 for the new carport; and No. 8976, signed off on 11-28-62, for the 168 square foot connecting addition.

²¹ See San Bernardino County Building Permit records, Permit No. 3196, finalled 11-3-60, for the demolition of the old house and No. 6849, finalled 9-15-61, for the display room/Guesthouse.

²² See San Bernardino County Building Permit records, Permit No. 15231, completed 5-11-66 for this addition.

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stunning wood spiral staircase some years later in 1983. In 1974, Sam also converted the 1961 carport into a guest bedroom and bath and expanded the kitchen with a small addition to the west.

This mid-1960s to mid-1970s period also saw the lifting of roofs, popping up of tower rooms, and the addition of new, soaring second story spaces flooding the once dark rooms with natural light... The first upward expansion Sam undertook, with Alfreda dictating the timing and construction plan, was above the original house and its first, easterly addition. The first floor became a living room, and is a spectacular space, due to its central atrium encircled by a second-story balcony. The balcony opens into other upper floor rooms, including a "conference room"/art gallery above the original house and a small reading room/alcove with a lemon-grove view. This alcove is all the more special in that the main crossbeam is a large branch from the massive avocado tree fell during a storm.

More second story additions came around the time of Maloof's 1976 critically acclaimed show at the Boston Museum of Fine Arts entitled "Please Be Seated" in which his pieces were put out for their intended purpose - to be used. This unique Boston exhibit bolstered Maloof's visibility, increased his commissions, and renewed his confidence. It also in a way kept him making furniture - useful if sensual and outright beautiful objects - rather than venturing off into more artistically creative or abstract forms of expression.

This urge to bring height and light made itself felt in other rooms of the house and the guesthouse as well. In the mid-1970s, Maloof added a centered, rectangular dormer in the 1966 master bedroom with small clerestory windows to bring in continuous natural light. The artist undertook a similar treatment on the 1961, flat-roofed guesthouse with the construction of a centered, low-lying gable tower with small, windows on all four sides also constructed in the mid-1970s. The final alteration to the house took place in 1983-1984 when Maloof connected the guest bedroom (former carport) to Alfreda's studio, also called the staircase room, with a series of steps and a glass passageway.

While the house was transformed at the hands of Sam Maloof, the furniture workshop expanded in a much more utilitarian manner. In the late 1950s-early 1960s, Maloof doubled the size of the shop with the construction of a 20' x 40' addition to the west and north, forming an "L" shaped building. In the mid-1960s, he then added a smaller, 10' x 20' wing to the east of the previous addition. Another larger, freestanding workshop [Workshop 2] was constructed in 1988-1989 to the north of the main shop. The final building constructed on the

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site occurred in 1990-1991 with a free-standing wood storage building to the west of the 1988 shop [not relocated].²³

In the 1990s, much of Maloof's energy was diverted by the threat to his home and workshop posed by State Route-30 freeway extension, negotiations to preserve historic elements of his property, and eventual relocation of his home and workshop. The initial effort to survey the Maloof property began in June of 1990. On May 24, 1994, the Maloofs and SANBAG entered into an agreement providing for SANBAG's acquisition of the donor site, purchase of a receiver site, and preparation of a conservation plan for historic elements of the Maloof property.²⁴ This initial agreement also called for establishment of the Sam and Alfreda Maloof Foundation for Arts and Crafts (SAMFAC), a California 501(C)(3) corporation. The purpose of SAMFAC was to use "the New Site as a center to celebrate and honor the 'arts and crafts movement', of which Sam Maloof has been an integral and vital part over the past 50 years."²⁵ Maloof envisioned "that the New Site (could) receive and expand the Historic Elements of the Property and develop them to further reflect the relationship between Maloof's furniture-making, the architecture that he has created, and the California Arts and Crafts movement."²⁶

The subsequent MOA drafting process was completed in November of 1995. The receiver site was first identified in 1996, and relocation of the Main House, Guesthouse and Workshop 1 occurred in 1999-2000. Fee title to the receiver site transferred to SAMFAC in December of 2001. As envisioned and permitted under the MOA, Maloof continued as "master craftsman/woodworker in residence" at the receiver site.

During the 2000s, after the relocation of the original Maloof home (Main House), Guesthouse, and workshop (Workshop 1) to the receiver site, Maloof's efforts were focused on not only his woodworking business but also the activities of the SAMFAC, conversion of the original Maloof residence to a museum, customization of the New House constructed on the property for use or occupancy with his second wife, Beverly Wingate Maloof, and the design of gallery space and additional wood storage on the property.

Maloof worked along with SAMFAC staff on the Foundation's mission of creating a pre-eminent center to preserve the Maloof legacy and foster the Arts and Crafts movement. During this period Maloof oversaw design and construction of the Jacobs Education Center, and the Foundation

²³ Hartig 12-15.

²⁴ "Agreement Entered Into By and Among Samuel S. Maloof and Alfreda L. Maloof, Trustees, Under the Maloof Living Trust dated May 22, 1978, Samuel S. and Alfred L. Maloof, as Individuals and the San Bernardino Associated Governments" 24 May 1994.

²⁵ "Agreement" 5.

²⁶ "Agreement" 6.

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began holding art shows and events on the property; the property became an important center dedicated to the Arts and Crafts movement.

Throughout his lifetime, Maloof was a prodigious Arts and Crafts collector. Under Maloof's guidance and the auspices of SAMFAC, the relocated Main House was opened as a living Arts and Crafts museum. Maloof's fine arts collection, including work by many renowned artists such as Maria Martinez, Millard Sheets, Harrison McIntosh, Paul Soldner, Kay Sekimachi and Bob Stocksdale was reinstalled in the residence, in the Jacobs Education Center and in the Hanna Archival Conservatory. Although the SAMFAC maintains an important collection and hosts arts and craft shows and events, the original residence and workshop complex is considered one of the most treasured parts of the Foundation's Arts and Crafts collection.

Period of Significance

The period of significance for the Compound dates from 1956, when Sam Maloof began constructing the Main House at the original (donor) site,²⁷ until 2000, when he moved from his long-time family home into the New House at the receiver site. The significant dates (1956-1962, 1966-1967, 1970, 1974-1976, 1983-1984, 1999-2000) are based upon successive construction of additions to the Main House and other buildings and structures.²⁸ The Main House, Workshop 1 and Guesthouse were constantly perfected. Like a modern-day Monticello, Maloof's buildings were often changed: room heights were increased, porches were added, ubiquitous jalousie windows were replaced with carefully hewn wood louvers, the magnificent spiral staircase was installed, and various rooms and wings were added periodically as necessity required.

Criterion B

The Sam and Alfreda Maloof Compound is eligible for listing in the National Register under Criterion B for its association with Sam Maloof (1916-2009), one of America's preeminent woodworkers, widely recognized for his significant contributions to the contemporary, American Arts and Crafts movement. In the HABS written narrative, Anthea Hartig describes Maloof's many accomplishments,

A number of major American museums hold his furniture in their collections and he has been the subject of many film and television productions and the [subject] of books and scores of journal and newspaper articles. A Maloof rocking chair

²⁷ Hartig 12.

²⁸ Hartig Figures 1-5. While it is difficult to chronicle these changes, as few building permits exist, Hartig used oral history and what building permits were available to determine dates of construction.

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became the first piece of modern furniture to grace the White House. Sam has received numerous awards, among the most prominent being the first recipient of the Louis Comfort Tiffany Grant for the Craftsman Apprentice Program (1969)

...

In *The Furniture of Sam Maloof*, curator and author Jeremy Adamson fittingly describes Sam Maloof as "America's most renowned contemporary furniture craftsman," the "recipient of the coveted MacArthur 'genius' grant²⁹ typically awarded to scientists, scholars and authors."³⁰ According to Betsy Broun, director of the Smithsonian American Art Museum, which held a retrospective of Maloof's work in 2001, "For so many decades [Sam Maloof] was considered the premier wood craftsman in this country and the world."³¹

Sam Maloof (also known as Samuel Solomon Maloof and Samuel Solomon) made his decision to become a woodworker in 1948 at the age of 32.³² After graduating from high school in 1934, and following several non-descript jobs, Maloof went to work for Bauhaus-trained, industrial designer Harold Graham. He left this position in 1942 to enter the armed services, where he spent three years in the U.S. Army (1942-45).³³ Following his military service, Maloof worked as a graphic designer and as a studio assistant for artist Millard Sheets. Maloof credits Graham and Sheets for exposing him to the world of art.³⁴ The year 1948 marked not only Maloof's decision to become a woodworker and establishment of his first workshop in the garage of his Ontario, California home, but also his marriage to Alfreda Louise Ward, who became his wife and helpmate for 50 years.

Anthea Hartig, in the HABS written narrative for the Compound, describes the evolution of Sam Maloof's woodworking studio:

Sam set up a small woodworking shop in the garage and made the furniture for their house from scrap plywood that had been used as cement forms. After a fortunate photo spread featuring the Maloof's tract home in *Better Homes and Gardens* led to the magazine requesting patterns of the furniture Sam had made, Sam quit working for Sheets and devoted himself to woodworking full time. The *Better Homes and Garden's* check in the princely amount of \$150 came at a "very

²⁹ Maloof is the only American craftsman to receive the John D. and Catherine T. MacArthur Foundation fellowship.

³⁰ Jeremy Adamson, *The Furniture of Sam Maloof* (Washington, D.C.: Smithsonian American Art Museum, W.W. Norton & Company, 2001) iix. Adamson is currently Chief of Prints and Photographs, at the Library of Congress.

³¹ Betsy Broun, HSmithsonian American Art MuseumH, 2001.

³² Please refer to the chronology in Sam Maloof, *Sam Maloof: Woodworker* (Tokyo: Kodansha International Ltd., 1988), page 219, for a more extensive chronology of Sam's life.

³³ Maloof officially changed his name from Sam Solomon in 1945. Adamson 2.

³⁴ Maloof 25.

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bleak" time for the young couple and along with increasing interest in his work, served as the impetus to devote their lives to his passion: wood.³⁵

At first, with Alfreda's unilateral support and encouragement, Sam sought commissions and designed and built furniture in the small garage of his Ontario tract home. For the first few years of his solo career, he worked through a major Los Angeles interior design firm, Kneeder-Fouchere. Soon outside commissions grew to the point where he no longer needed the larger firm. Alfreda not only encouraged her genius of a husband, she handled all of the business side of his furniture making, managing the orders, bookkeeping of the business (as well as the household) and recording every piece of furniture he made and sold until her death in 1998.

The style of furniture that Sam developed features designs of exquisitely smooth and sculptural modern lines, of which the innovative detail is exposed joinery. The wide range of joints he utilizes - rabbeted, dovetail, hip and box - as well as the pegs and splines of a piece, are all visible and celebrated as part of the design. Former Boston Museum of Fine Arts Curator Jonathan Fairbanks has written that "Perhaps the hallmark of Maloof furniture is its half-lap joint, exposed where the legs meet the seat. This is complex tongue and groove joint, which follows the contour of the chair surface. Structurally sound and visually appealing, this joint artfully provides detail at the point of transition."³⁶ From his earliest pieces, Sam chose not to stain the wood, his preference being walnut, and rather rubs four coats of his own formula consisting of linseed and tung oils and beeswax to finish each piece.

Little did Sam know that within a few decades his furniture would grace executive boardrooms, churches, homes (including of course his own), and over a dozen museums. Curators at the Renwick Gallery of the Smithsonian Institution ... plan[ned and held] a one-man retrospective [in] the year 2001. Nor could he have known that thirty years later he would be upheld for his courage in crafting handmade furniture at a time when few others were. Scholar Michael Stone in 1986 wrote of Sam that he was one of a "particularly important" handful of craftsmen who "took risks and built a market for their work when support for the independent designer-craftsman was [virtually absent]."³⁷ Curator Fairbanks

³⁵ Maloof 27-29.

³⁶ Maloof 19.

³⁷ Michael Stone, *Contemporary American Woodworkers* (Salt Lake City: Gibbs M. Smith, 1986): 69.

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would find that "Sam's work has influenced so many craftsmen that one is tempted to place him at the head of a 'school'" and that he would be ranked in an elite group of three master craftsmen-woodworkers in the nation.³⁸

In the late 1940s commissions came in slowly, but nevertheless in a few years the young couple wanted to move out of post-WWII suburbia to live, work and raise a family. To a lemon grove in Alta Loma they went and there they would create their way of life.

The period 1953-1965 saw the purchase of Maloof's Alta Loma (Rancho Cucamonga) property (1953), rebirth of the crafts movement in the United States, Sam's initial involvement with the American Craft Council (ACC), his involvement in U.S. State Department projects in Iran, Lebanon and El Salvador to assist in development of an indigenous crafts industry, development of his woodworking business, and evolution from sole craftsman to a studio workshop/apprentice structure. Maloof became a member of American Crafts Conference in its early years, and participated in the important 1957 ACC meeting at Asilomar, California, which brought craftsmen together from all over the United States.

As part of the State Department program to encourage development of both indigenous and modern crafts in foreign countries, Maloof served as a design and technical advisor working with local craftsmen in Iran and Lebanon (1959) and then El Salvador (1963). During Maloof's absence, he continued to accept furniture orders. The resulting backlog of work led him to hire his first apprentice in 1962, establishing a studio workshop/apprentice structure to maintain and expand his business.

As early as 1966, Maloof was considered "a mature woodworker with an international reputation."³⁹ The period of the 1970s saw substantial recognition of the importance of Maloof's work, beginning with his inclusion in a 1970 exhibit at the Smithsonian Institution in Washington, D.C., and culminating in his gradual elevation from Craftsman-trustee (1973) to Fellow (1975) to Trustee (1979) of the ACC. Also during the 1970s, works by Maloof were featured in exhibits at such prestigious institutions as the Renwick Gallery in Washington D.C., Chicago Museum of Contemporary Art, Boston Museum of Fine Arts, Philadelphia Museum of Art, Craft and Folk Art Museum in Los Angeles, and the Vatican Museum.

³⁸ In Fairbanks' Introduction to Maloof 19; and his book *American Furniture, 1620 to the Present* (New York: Richard Marek Publishers, 1981).

³⁹ Maloof 3.

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The 1980s saw continuing operation of Maloof's woodworking studio, recognition of the importance of his work, and on-going improvement and additions to his home and workshop complex. It was during this period that Sam Maloof became the first craftsman to receive a MacArthur Foundation Fellowship. Also at this time, his work became part of permanent collections of such important institutions as the White House, Vice President's House, Saint Louis Art Museum, Carter Presidential Library, Los Angeles County Museum of Art, and Metropolitan Museum of Art. In 1983, Maloof published an autobiography entitled *Sam Maloof: Woodworker*, a how-to book with more than 300 photographs.

The 2000s saw a number of exhibitions on Maloof's life and work including the Smithsonian American Art Museum's exhibit entitled *The Furniture of Sam Maloof Retrospective, September 14, 2001–January 20, 2002*. This show was organized by Dr. Jeremy Adamson and was accompanied by *The Furniture of Sam Maloof*, the definitive monograph on the artist. Additional exhibitions included: *Sam Maloof: Craftsman and Collector*, Craft and Folk Art Museum in Los Angeles, California (2003); *Master Woodworker, Sam Maloof: One-Half Century of Woodworking and Design*, Millard Sheets Gallery at the Fairplex in Pomona, California (2004); and Maloof's inclusion in *Masters of Their Craft: Highlights from the Smithsonian American Art Museum*, Smithsonian American Art Museum, Renwick Gallery, Washington, DC (2004).

Maloof continued to guide, oversee and refine the woodworking process during this period. As part of his 93rd birthday celebration in February of 2009, Maloof unveiled three new designs including, a "chaise rocker", a "laid back" occasional chair, and a rocking version of the same chair; these new works were shown to birthday party guests in the Jacobs Education Center. Maloof continued to work in his workshop until six weeks before he died.⁴⁰ Sam Maloof died in his new home on the property on May 21, 2009 at the age of 93. In his will, he left his woodworking business to his three longtime assistants, Larry White, Mike Johnson, and David Wade, and business managers, Rosalyn Bock and Beverly Maloof.

The Huntington Library in San Marino, California is planning an exhibition entitled *The House That Sam Built: Sam Maloof and Art in the Pomona Valley* which will run from September 24, 2011 through January 30, 2012. The exhibition will include a two-day symposium, spending one day at the Huntington Library and one day at the Sam and Alfreda Maloof Compound in Alta Loma (Rancho Cucamonga). According to the curator, Harold Nelson, the exhibition "attempts to break new ground by looking at Sam and Alfreda Maloof's home as a gathering place – literally

⁴⁰ Woodlatch, Spring, 2009, SAMFAC.

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and figuratively – for the community of artists living and working in the Pomona Valley in the period 1945-1975.”⁴¹

Criterion C

Eligibility of the Compound under Criterion C is for “the exceptional architectural merit of the house and studio independent of its association with the builder/owner.”⁴² Designed and constructed over a period of more than forty years, beginning in 1956, the Main House and other buildings on the site are unique expressions of artistic intent. “The home [Main House] is a work of art itself ... in part from the fact that ‘every detail is crafted to reflect Maloof’s sense of design and passion for wood.’”^{43 44} Although Sam Maloof did not acknowledge stylistic influence in his design,⁴⁵ the Compound skillfully integrates the continuing Arts and Crafts tradition with contemporary trends, specifically combining the high style Case Study House program with the vernacular of suburban ranch houses.

Designed as a series of pavilions, the house clearly continues the long tradition of the Arts and Crafts movement in Southern California, picking up the widespread revival of the movement in the 1960s. The Arts and Crafts movement began in England among the wealthy and was a holistic expression of a lifestyle, incorporating architecture, landscape design, furniture design, hand-made textiles and ceramics. The style served as a statement against late nineteenth century Victorian era fussiness, as well as a protest against the industrial revolution and industrial processes. The goal was to instill simpler values, as well as restore dignity, joy and morality to work. The style spread throughout middle-class America through the writings of Gustav Stickley, a furniture maker turned writer, and gained widespread popularity until World War I. American expression of the style emphasized an honest use of materials, employing those that were readily available, economical and ideally local. The style signified a cozy domesticity.⁴⁶

In California, brothers Charles Sumner Greene and Henry Mather Greene, who practiced together from 1893-1914, adapted the Arts and Crafts style into a distinct regional variation that was replicated in simplified form to become a ubiquitous architectural style. Greene & Greene were significantly influenced by Japanese architecture, which they first experienced at the World’s Columbian Exposition of 1893 in Chicago, the first widespread introduction of Japanese

⁴¹ Nelson, Harold B. “The House that Sam Built, Sam Maloof and Art in the Pomona Valley.” 2010, 7. (Exhibition document prepared by the Huntington Library, Art Collections, and Botanical Gardens).

⁴² Parks and Gallup 2.

⁴³ Stone 76.

⁴⁴ Hartig 10.

⁴⁵ Hartig 10.

⁴⁶ James C. Massey and Shirley Maxwell, *House Styles in America*, New York: Penguin Group, 1996. 189-199.

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architectural tradition in the United States. Until the Kanagawa trade agreement of 1854, Japan had been secluded for 200 years. The Japan pavilion at the World's Columbian Exposition spurred an interest in Japanese art forms – flying eaves, Japanese architectural proportions, and blurring of boundaries between landscaping and house. Greene & Greene adopted these ideas to a uniquely California architectural style, which signaled a profound shift from a distinctly east coast, monolithic, heavy, traditional Beaux Arts style.

The Sam and Alfreda Maloof Compound is a direct artistic and architectural descendent of the earlier Arts and Crafts movement. The Main House is a tribute to a handcraft tradition. Designed and constructed by Sam Maloof, his handcraft in woodworking is evident everywhere throughout the house, from the spiral stair in the gallery, to the built-in furniture, to small details such as hinges and door latches. Also similar to Greene & Greene designed homes, as well as more vernacular Craftsman bungalows, the Maloof house exhibits influence of Japanese forms, including a sequence of spaces though a series of pavilions and an integration of and blurring of boundaries between landscaping and house. As an example, the main entrance sequence is through a decorative redwood gate that appears like a screen and opens into a courtyard. There are multiple doors in the house and it seems as if almost every room has direct access to the outside.

Just as the Craftsman bungalow was the housing prototype of the pre-World War I era, the ranch house was the housing prototype of the post-World War II era. Ranch houses of the mid-twentieth century developed in the southwest from a nineteenth century prototype of functional buildings from California's Spanish history. Writing with the editorial board of *Sunset Magazine* in 1947, Cliff May, one of the foremost architects in the style, describes defining attributes of a ranch house as "privacy to living areas...spacious and fit the budget...gives country living in the city... fits into limited space."⁴⁷ These attributes express themselves in characteristic features of an asymmetrical, rambling plan with rooms arranged linearly. Ranch houses have a low profile and are typically only one story. The linear plan emphasized a flow between interior and exterior spaces and was further highlighted by a long porch. Other characteristic elements of ranch houses, alluding to country living in the city, include rustic details such as board-and-batten siding, shake roofs, diamond window mullions, dovescotes over the garage, open beams and trusses on the interior, and unpainted brick kitchen walls.

Sunset Magazine also influenced mass consumption of an "informal" lifestyle designed around ranch houses. Alan Hess, an architect and a leading writer on the form, explains that "the Ranch House was more about a way of living properly in the mid-twentieth century...constructed for

⁴⁷ Cliff May and the Editorial Staff of *Sunset Magazine*, *Sunset: Western Ranch Houses* (Lane Publishing Company, 1947, reprinted by Hennessey & Ingalls, 1999), 25.

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Sam and Alfreda Maloof Compound
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the mass market by the emerging home-building industry after World War II.”⁴⁸ Ranch houses began appearing in the 1920s and 1930s and reached the height of their popularity and full expression in the 1950s.

While the similarities are rarely described, the suburban ranch house has strong parallels with the Case Study House program. These parallels include exclusively single family houses that are typically only one story; a flow of flexible, interior spaces; an integration of interior and exterior space, often through landscaping and wide, sliding glass doors; and a wide, and overhanging roof that served to fuse both the inside and outside. The main difference is that while the Case Study House program, although its goal was to create a regional prototype, primarily served and was consumed by an elite audience.⁴⁹

Anthea Hartig noted in the HABS written narrative:

Sam was also connected to the broader Southern California arts scene, he read the latest magazines, and constantly talked, argued and collaborated with his fellow band of local artists and craftsmen. As an example of this connectivity, when Sam worked for Kneedler-Fouchere in the late 1940s and early 1950s, he was exposed to the regional arts world, at least indirectly, as the firm was very involved in the rich and exciting Los Angeles arts and architecture scene of the post-war years. Its principals had important connections to key modernist personalities and happenings, including furnishing some of the famous Case Study Houses, into which they put some early Maloof furniture. The Case Study program was initiated by John Entenza, editor of the influential *Arts and Architecture* magazine in 1945. Over the next fifteen years, it evolved into “Southern California’s most important contribution to architecture,” according to one critic.⁵⁰ Entenza hoped to widen the modernist movement’s audience by creating examples of progressive house design. Some of the most progressive architects of the time - Charles and Ray Eames, Pierre Koenig, and Richard Neutra to name a few - participated in Entenza’s experiment. Their designs, some of which were realized, relied heavily on the urban modernism of the pre-war

⁴⁸ Alan Hess. *The Ranch House*. (New York: Harry N. Abrams, Inc, 2004), 12.

⁴⁹ Thomas Hine, “The Search for the PostWar House,” *Blueprints for Modern Living: History and Legacy of the Case Study Houses*, Elizabeth A. T. Smith, curator. (Los Angeles: Museum of Contemporary Art, 1989), 167.

⁵⁰ Richard Koshalek, *Blueprints for Modern Living: History and Legacy of the Case Study Houses* (Cambridge, MA: MIT Press, 1989): 9 [catalog of exhibit curated by Elizabeth A. T. Smith at the Los Angeles County Museum of Art, October 1989 to February 1990]. Credit is given to Jeremy Adamson of the Renwick Gallery of the Smithsonian Institution for assistance in formulating this analysis.

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Sam and Alfreda Maloof Compound
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years, many being compact examples of the International Style interpreted on a domestic scale.

It is interesting to note that professor and author Thomas S. Hines identifies a parallel between Case Study Houses and Japanese architectural forms. He writes, "The slimly detailed minimalism of the post-and-beam tradition – from the wood, paper, and tatami modules of the timeless Japanese vernacular to its mimetic twentieth-century equivalents of steel, concrete, stucco, and glass."⁵¹ The Compound clearly illustrates how Sam Maloof carefully integrated both the high-brow, spare designs of the Case Study House program with the more informal, everyday ranch house. Situated in Alta Loma (Rancho Cucamonga) and surrounded by a rapidly suburbanizing community of ranch house developments, the Maloof Compound is characterized by a linear plan emphasized by a flow between interior and exterior spaces as well as board-on-board siding.

Although no singular architectural style can be used to label the Compound, it skillfully broadens and blends the handcrafted ideals of the Arts and Crafts tradition with later twentieth century high style Case Study House program and more vernacular expression of ranch houses.

⁵¹ Thomas S. Hines, "Sources and Precedents: Southern California, 1920-1942," *Blueprints for Modern Living: History and Legacy of the Case Study Houses*, Elizabeth A. T. Smith, curator, (Los Angeles: Museum of Contemporary Art, 1989), 83.

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Criteria Consideration B

The original citrus grove of the Sam and Alfreda Maloof Compound was located in the direct path of a proposed freeway extension (State Route-30). The Main House, Guesthouse, and Workshop 1 were relocated from 9553 Highland Avenue, Alta Loma (Rancho Cucamonga), California (donor site), to the current location at 5131 Carnelian Street, Alta Loma (Rancho Cucamonga) (receiver site), in accordance with the MOA and *Moving Historic Buildings*. The receiver site, located approximately 2.5 miles to the northwest of the donor site, is comparable in size and character, and was judiciously chosen, with careful deliberation given to compass orientation and citrus grove setting. The receiver site was selected "to recall the basic qualities of its historic environment and setting, and the [buildings and] structures are sited appropriately in relation to natural and man-made surroundings."⁵² According to criteria consideration B, "A building or structure removed from its original location but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with an historic person..."⁵³ will qualify for listing in the National Register. The Compound is significant for both its association with an important person and for its architecture, thus it fulfills provisions of this criteria consideration.

Criteria Consideration G

Although built over time since 1956, the Compound meets the requirement for properties that have achieved significance within the last 50 years because there is sufficient historical perspective, scholarly research and evaluation of Sam Maloof's body of work to justify his, and the property's, significance. He is widely recognized as one of the nation's best-known and most admired craftspeople. Examples of his furniture have been the subject of fine arts, crafts and furniture exhibits and are included in the following collections and major museums: American Craft Museum (New York), Boston Museum of Fine Arts, Carter Presidential Library (Atlanta), Metropolitan Museum of Art (New York), Renwick Gallery (Washington D.C.), Smithsonian American Art Museum, Smithsonian Institution (Washington, D.C.), Vatican Museum (Vatican City), Vice President's House (Washington, D.C.), White House Collection of Arts and Crafts (Washington, D.C.), and Whitney Museum of Art (New York).⁵⁴

⁵² Thirtieth Street Architects *et al* "Final Sam and Alfreda Maloof Residence and Studio Relocation Report" 15 June, 1993, 5.

⁵³ United States Department of the Interior, National Park Service. *National Register Bulletin: How to Complete the National Register Registration Form*. 1991, 37.

⁵⁴ Other museums where his work has been featured or is part of permanent collections include: Albuquerque Art Museum, Arizona State University Art Museum (Tempe, Arizona), Craft and Folk Art Museum (Los Angeles), Council House (Racine, Wisconsin), Dallas Art Museum (Texas), Los Angeles County Museum of Art, Fine Arts Museum of San Francisco, M. H.

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Books and monographs have been published studying Sam Maloof's work in detail, including: *The Furniture of Sam Maloof* (Jeremy Adamson, 2001), *Contemporary American Woodworkers* (Michael Stone, 1986), *High Styles: Twentieth Century Design* (Whitney Museum of Art, 1985) and *Sam Maloof: Woodworker* (Sam Maloof, 1983). He has been the subject of scholarship in at least one master's thesis, "Sam Maloof, Woodworker: His Life and Work" (Steven Dean Kirby, California State University, Long Beach, 1974) and an oral history project.⁵⁵ Among Sam Maloof's numerous honors and awards, he was the first recipient of the Louis Comfort Tiffany Grant for Craftsman Apprentice Program (1969), the earliest woodworker elected a Fellow of the American Crafts Council (1975), received a Fellowship Grant from the National Endowment for the Arts (1984), a John D. & Catherine T. MacArthur Foundation Fellowship (1985), was declared a "Living Treasure of California" by the California Creative Arts League of Sacramento, California, (1985), and was awarded four honorary doctorates from the Rhode Island School of Design (1995),⁵⁶ Aurora University (2001), California State University-San Bernardino (2007), and Mt. San Antonio College (2007).

The property also appears to meet the requirement for properties that have achieved significance within the last 50 years. The Sam and Alfreda Maloof Compound integrates distinctive, handcrafted elements, resulting in an exceptional display of craftsmanship.

deYoung Memorial Museum (San Francisco), Philadelphia Museum of Art, Detroit Art Museum, Toledo Museum of Art (Ohio), Oakland Art Museum, Minnesota Art Museum (Saint Paul), Oceanside Museum of Art (Oceanside, California) and St. Louis Art Museum (Missouri).

⁵⁵ "American Craftspeople Oral History Project: The Reminiscences of Sam Maloof" (Columbia University, 1987).

⁵⁶ His awards and accolades have included (in chronological order): Gold Key, Southern California Chapter, National Home Furnishings League (1962), American Institute of Architects Award, Pasadena Chapter, Outstanding Excellence of Craftsmanship (1967), American Institute of Architects Award, Inland Chapter (California), Craftsmanship in Allied Arts (1972), Living Treasure of Rancho Cucamonga City Council (1982), California Classics Award, Craft and Folk Art Museum, Los Angeles, California (1987), American Craft Council Gold Medal (1988), Industrial Education Service Project, California (1988), Lifetime Achievement Award, The Arts Foundation of San Bernardino County, CA (1989), Recognition of Outstanding Achievement in Creative Arts, Kahlil Gibran Centennial Foundation, Washington, DC (1990), Excellence in Crafts, Merit Award, Society of Arts and Crafts, Boston, MA (1991), Award for Distinguished Achievement in American Craft Art, Women's Committee of The Philadelphia Museum of Art (1991), Maloof International, Washington, DC, Lifetime Achievement Award for Outstanding Representation of the Family Name (1992), Rice University, Arab American Education Foundation, The Achievement of Excellence Award (1992), American Institute of Architects, California Council, AIACC Service Award in Craftsmanship (1993), American Institute of Architects, Honorary American Institute of Architects Inland California Award California Association for Construction Technology Education Achievement Award - A California Treasure who is an inspiration to all who teach woodworking to the young (1993), Bishop Gerald Kennedy Award, Honored Layman of the California Pacific Annual Conference In Recognition of Distinguished Service to The United Methodist Church (1994), and Chaffey College Foundation, and Outstanding Alumni of the Year (1995).

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Integrity

As Sam Maloof's most ambitious woodworking project, the Sam and Alfreda Maloof Compound is a unique expression of artistic intent that conveys its character as an evolving collection of handcrafted buildings. Both the site as a whole, as well as individual contributing buildings, retain a high degree of integrity from their period of significance. While the contributing buildings, including the Main House, have been moved from their original location, the Compound retains site features that contribute to its significance, including relationship of buildings to one another and the road, compass orientation and setting within an existing citrus grove and some mature landscaping from the donor site. Contributing buildings have evolved over time and illustrate increasingly detailed craftsmanship, retaining the handcrafted character that makes them important works of art. Non-contributing features added to the site in recent years do not detract from spatial relationships of contributing buildings, nor do they otherwise diminish integrity of the site as a whole.

Future Re-evaluation

The buildings within the Compound incorporate distinctive, handcrafted, one-of-a-kind elements, resulting in an exceptional display of craftsmanship incorporated into the buildings' construction. As the Sam and Alfreda Maloof Compound relocation was the subject of a particularly unique Section 106 mitigation program, including the creation of the Sam and Alfreda Maloof Foundation for Arts and Crafts, the properties should be reevaluated in the future under Criteria A in regard to these aspects of their history. In addition, this nomination identifies the contributing features as only those buildings relocated from the donor site to the receiver site in 1999-2000. New House, Workshop 2, Wood Storage A and B, Wood Storage Y and Z, Hanna Archival Conservatory, and Jacobs Education Center and Sam and Alfreda Maloof Gravesite are all treated herein as non-contributing features. Nevertheless, as soon as the passing of Sam Maloof in 2009 moves further into our past, it may be appropriate to reevaluate these non-contributing features and the other buildings for significance under Criterion A, B and C. This would extend the period of significance of the Sam and Alfreda Maloof Compound from 2000 to 2009.

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Sam and Alfreda Maloof Compound
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"Agreement entered into by and among Samuel S. Maloof and Alfreda L. Maloof, Trustees, under the Maloof Living Trust dated 22 May 1978, Samuel S. and Alfred L. Maloof, as individuals and the San Bernardino Associated Governments." 24 May 1994. American Craftspeople Oral History Project: The Reminiscences of Sam Maloof," Columbia University, 1987.

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Hartig, Anthea M. "Sam and Alfreda Maloof Compound, HABS No. CA-2708." 1999. (Includes building chronology based on oral interview and permit records, where available.)

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Video:

Noble, Nigel. Episode 1: *Memory and MALOOF*, Public Broadcasting Services (PBS) Specials: Craft in America Part 1.2006

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"Malooof". A Public Television Special, Lordsburg Productions, 2008.

Sam and Alfreda Maloof Compound

Name of Property

recorded by Historic American Buildings Survey

CA-2708

recorded by Historic American Engineering Record

San Bernardino County, California

County and State

Other

Name of repository:

1) Library of Congress, 2) San Bernardino
Associated Governments

10. Geographical Data

Acreeage of Property approximately 5.5

UTM References

(Place additional UTM references on a continuation sheet)

1 _____
Zone Easting Northing

2 _____

3 _____
Zone Easting Northing

4 _____

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Robert Jay Chattel, AIA, Francesca G. Smith, Christy Lombardo, Jenna Snow, Susan Jones O'Carroll,
Kathryn McGee, Justin Greving, Sylvia Schweri, Morgan Chee

organization Chattel Architecture, Planning & Preservation, Inc. date August 16, 2010

street & number 13417 Ventura Boulevard telephone (818) 788-7954

city or town Sherman Oaks state CA zip code 91423

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Sam and Alfreda Maloof Foundation for Arts and Crafts

street & number 5131 Carnelian Street telephone (909) 980-0412

city or town Rancho Cucamonga state CA zip code 91701

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10. Geographical Data

Verbal Boundary Description

The proposed National Register property boundary encompasses the block bounded by Almond Street on the north, Sunstone Avenue on the east, Hidden Farm Road on the south and Carnelian Street on the west, and is located in the county of San Bernardino, in the state of California.

Assessor's Parcel Number 1061-281-16

Boundary Justification

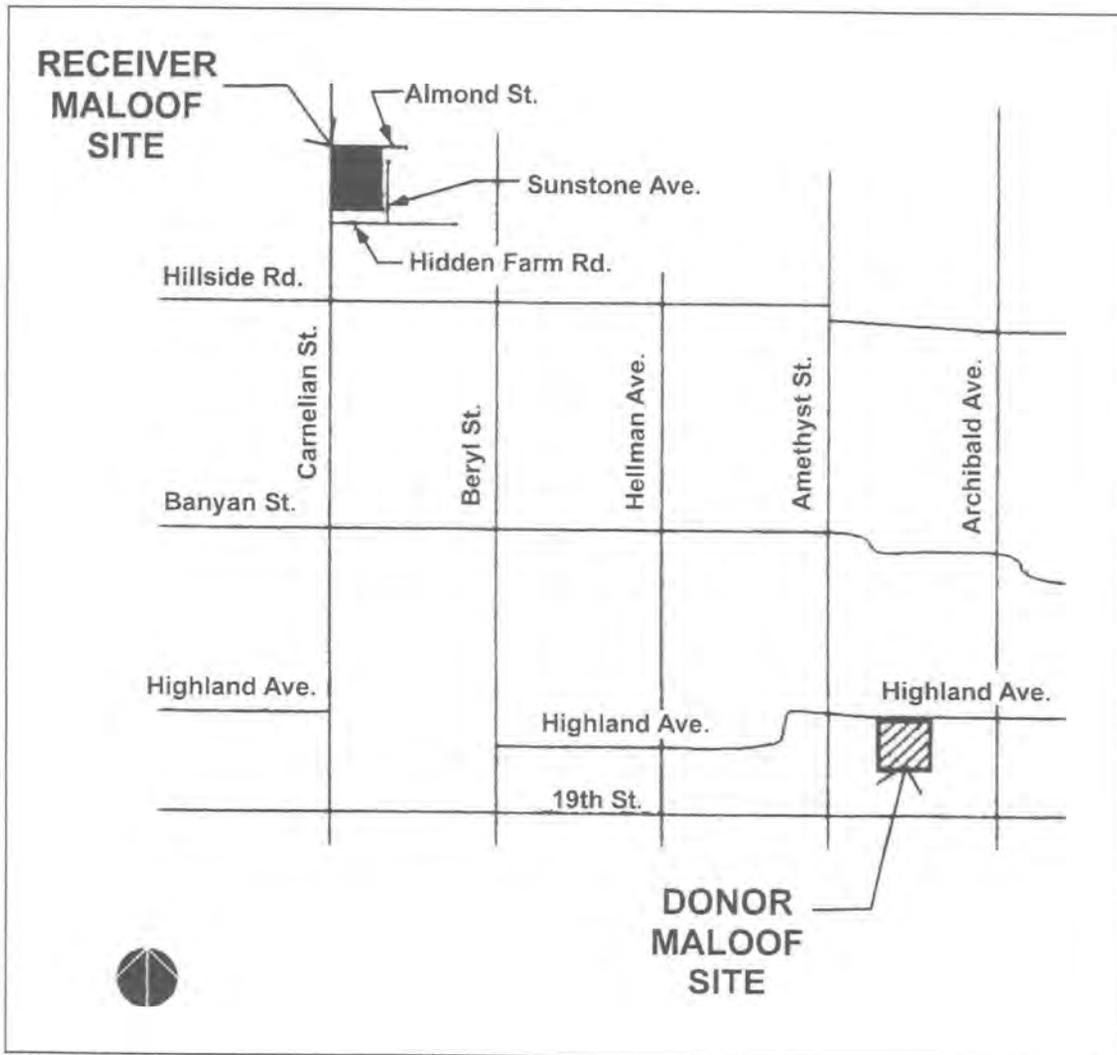
The boundary was drawn to include the all of the property owned by the Sam and Alfreda Maloof Foundation for Arts and Crafts.

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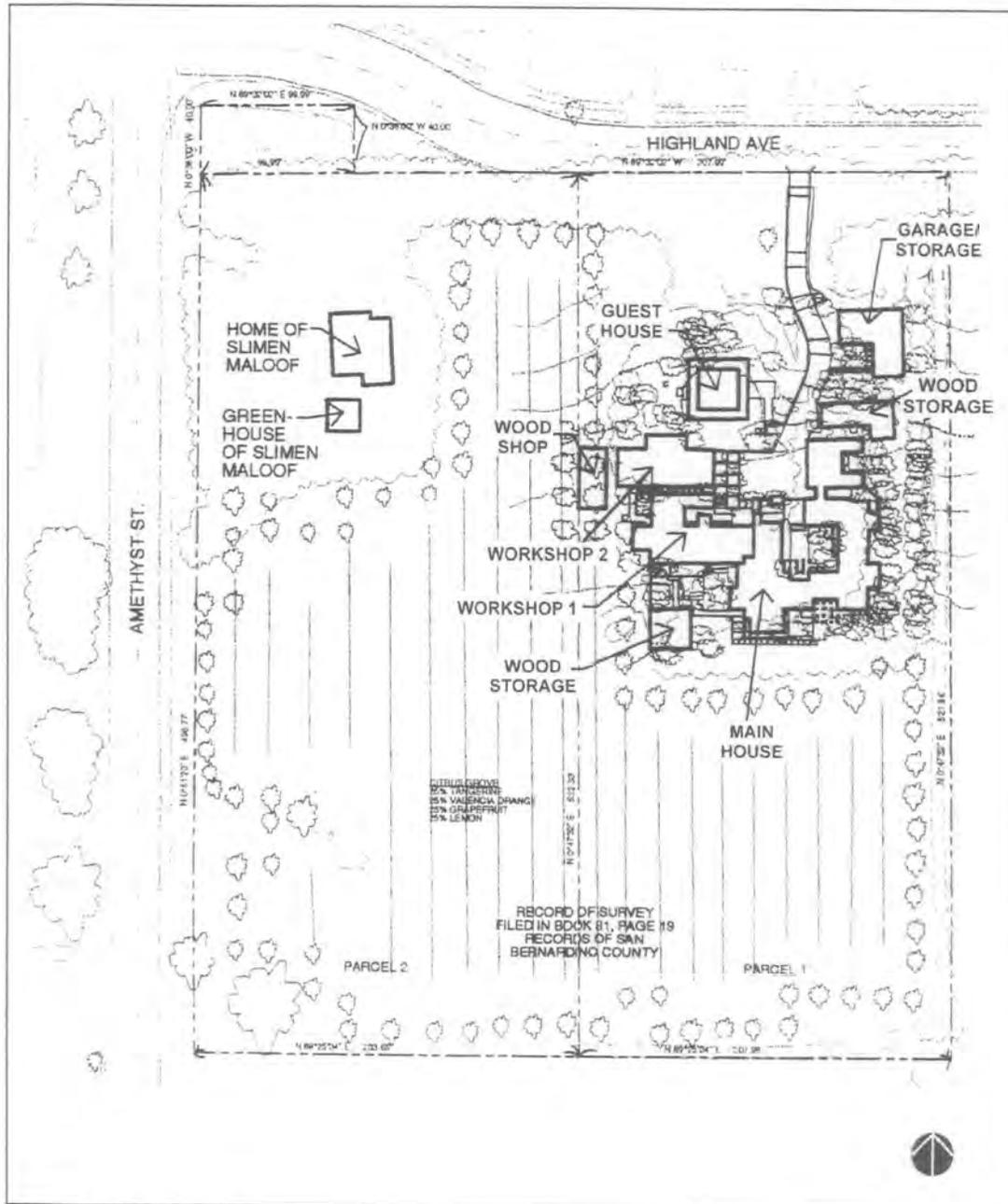
Vicinity map

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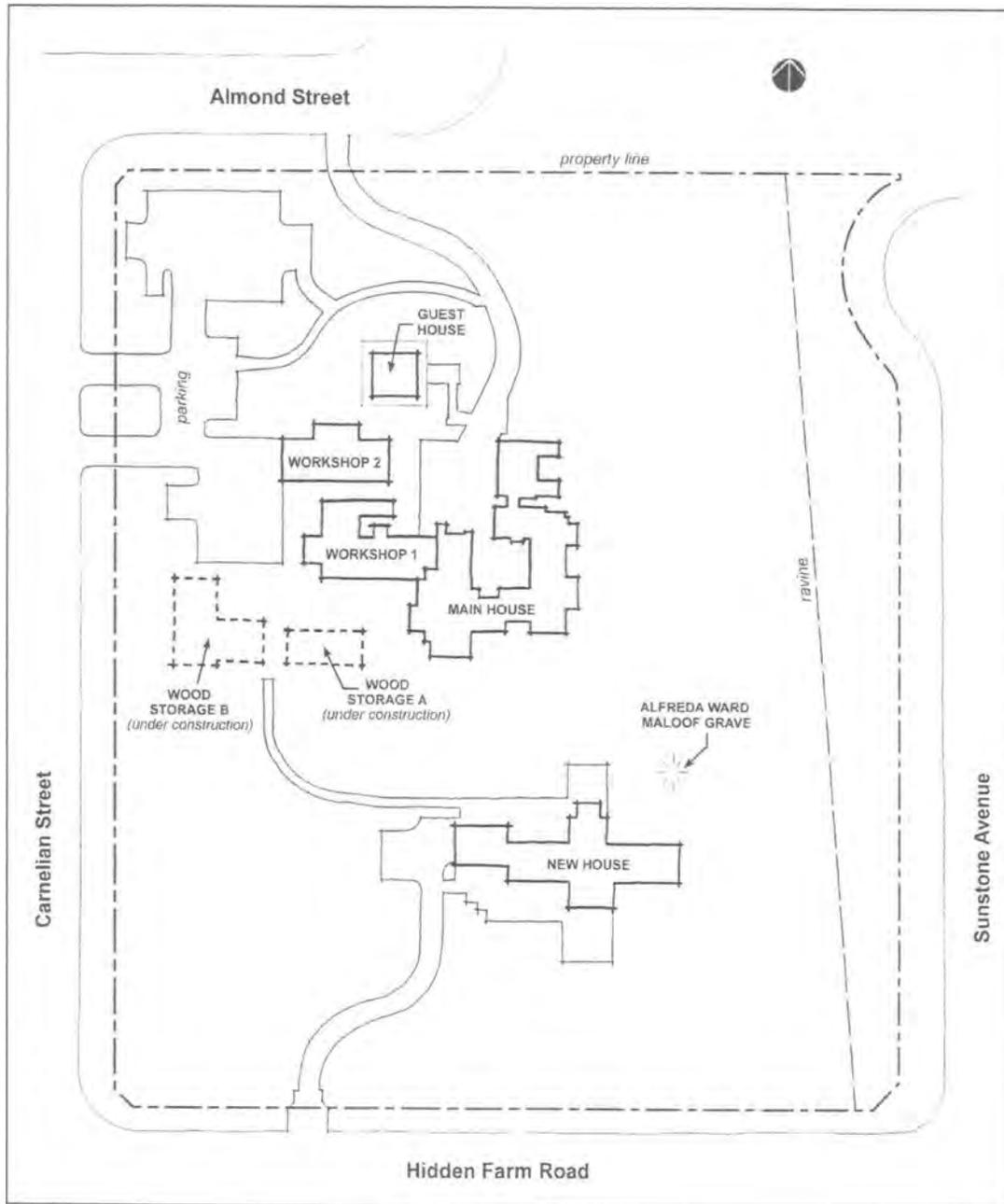
Donor site, circa 1999

United States Department of the Interior
National Park Service

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Sam and Alfreda Maloof Compound
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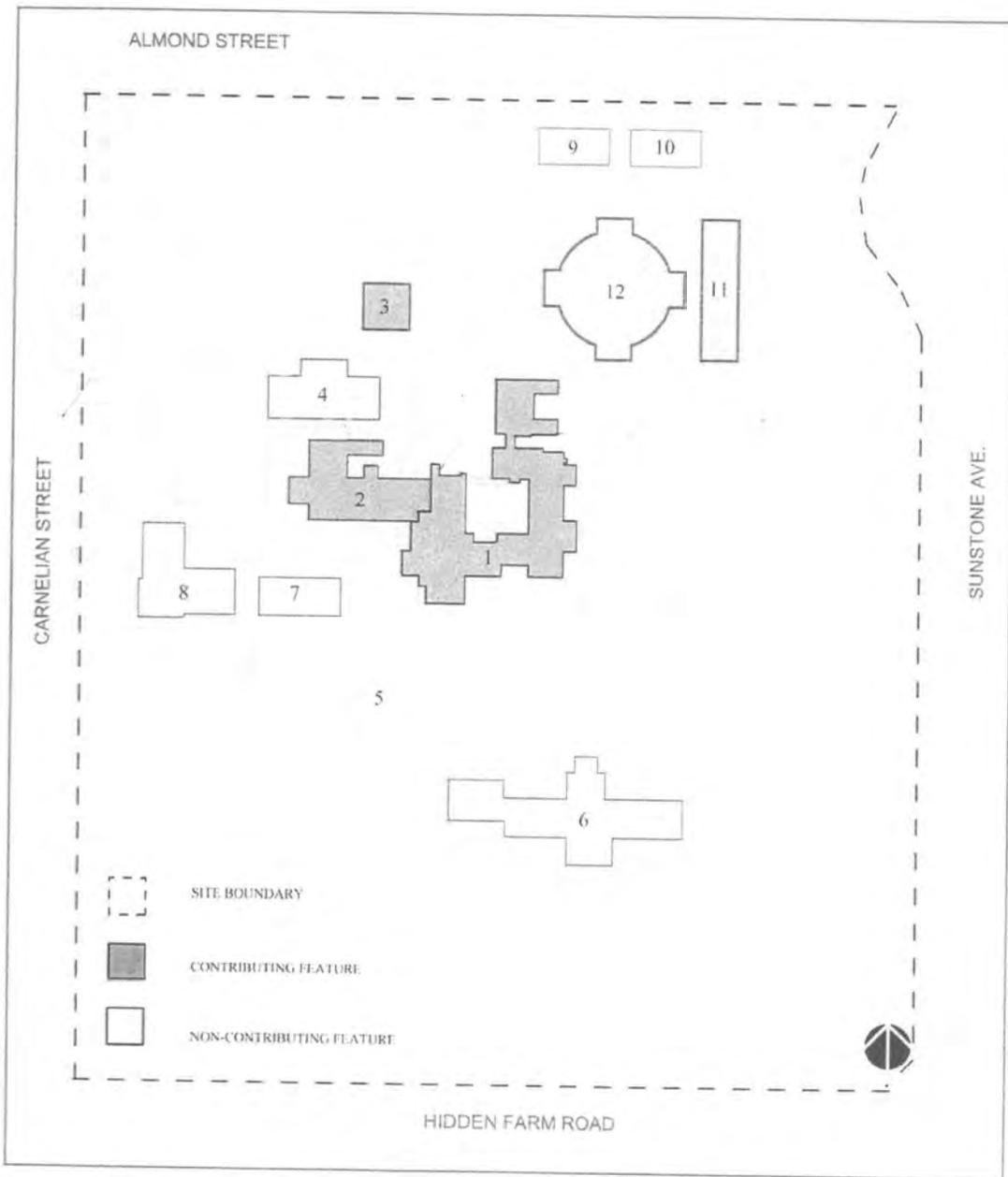
Receiver site, 2002

United States Department of the Interior
National Park Service

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Receiver site, 2009. Numbers refer to table on pages 6 and 7.

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Figures

Figures reflect photographs for which no negatives are available and therefore they are provided solely digitally on the following continuation sheets.

Professional photographs were taken in 1999 by Tavo Olmos of Positive Image Photographic Services as part of the Historic American Building Survey (No. CA-2708) and are noted as "HABS." Negatives are located as follows, as well as at the Library of Congress:

San Bernardino Associated Governments
472 North Arrowhead Avenue
San Bernardino, CA 92401-1421
(909) 884-8276

Photographs documenting the relocation are included courtesy of the San Bernardino Associated Governments and are noted as "SANBAG." Negatives are located as follows:

San Bernardino Associated Governments
472 North Arrowhead Avenue
San Bernardino, CA 92401-1421
(909) 884-8276

Historic photographs (c. 1960) were taken by Sam Maloof and are noted as "SAMFAC." Negatives are located as follows:

Sam and Alfreda Maloof Foundation for Arts and Crafts
5131 Carnelian Street
Rancho Cucamonga, CA 91701
(909) 980-0412

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Figures

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2. Workshop 1 interior, east elevation, relocation in process, 1999 (SANBAG)
3. Workshop 1, west (left) and south (right) elevations, relocation in process, 1999 (SANBAG)
4. Workshop 1, south elevation (left) and east interior wall (right), relocation in process, 1999 (SANBAG)
5. Workshop 1 (portion), in transit to receiver site, 1999 (SANBAG)
6. Workshop 1 (portion) interior, relocation in process, 1999 (SANBAG)
7. Workshop 1 (portion), foundation on receiver site, view looking west, 1999 (SANBAG)
8. Salvaged materials, 1999 (SANBAG)
9. Receiver site, Workshop 2 during and after reconstruction (left) and Workshop 1 (right), view looking east (SANBAG)
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13. Driveway, view looking north (HABS)
14. Courtyard, workshop 1 (left) and workshop 2 (right), view looking west (HABS)
15. Courtyard, workshop 1, view looking southwest (HABS)
16. Main house, west elevation, view looking east (HABS)
17. Main house, view looking southeast (HABS)
18. Main house, east elevation detail, view looking west (HABS)
19. Main house, east elevation detail, view looking northwest (HABS)
20. Main house, south elevation (note small balcony), view looking northeast (HABS)
21. Main house, south elevation, view looking northwest (HABS)
22. Main house, south kitchen entrance, view looking north (HABS)
23. Workshop 1 (left) and main house (right) with west kitchen entrance (center), view looking east (HABS)
24. Main house, main entrance, view looking south (HABS)
25. Main house inner court, main entrance (center), view looking north (HABS)
26. Main house inner court, view looking southeast (HABS)
27. Main house front door, view looking west (HABS)
28. Main house interior, first floor, kitchen (left) and dining area (right), view looking west (HABS)
29. Main house interior, first floor, dining area, view looking southeast (HABS)
30. Main house interior, first floor, kitchen, view looking southwest (HABS)

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31. Main house interior, first floor, office, view looking north (HABS)
32. Main house interior, first floor, family room, view looking southeast (HABS)
33. Main house interior, first floor, master bedroom, view looking northwest (HABS)
34. Main house interior, first floor, master bedroom bath, view looking southwest (HABS)
35. Main house interior, first floor, gallery, view looking north (HABS)
36. Main house interior, first floor, gallery, view looking northeast (HABS)
37. Main house interior, first floor, guest bedroom ceiling detail, view looking northeast (HABS)
38. Main house interior, stair, view looking west (HABS)
39. Main house interior, second floor, gallery, view looking southwest (HABS)
40. Main house interior, second floor, gallery, view looking west (HABS)
41. Main house interior, second floor, gallery above the woodworking studio, view looking southwest (HABS)
42. Main house interior, second floor, sitting room, view looking north (HABS)
43. Main house interior, second floor, sitting room, view looking south (HABS)
44. Workshop 1 interior, view looking northeast (HABS)
45. Workshop 1 interior, view looking southwest (HABS)
46. Workshop 1 interior, view looking northwest (HABS)
47. Guesthouse, view looking southwest (HABS)
48. Guesthouse, north porch detail, view looking east (HABS)
49. Guesthouse interior, view looking west (HABS)

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Sam and Alfreda Maloof Compound
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Contemporary Photographs

Contemporary photographs were taken in 2003 and then supplemented in 2009. All contemporary photographs were printed. Refer to interior and exterior photo keys for locations of contemporary photographs.

Contemporary photographs (2003) were taken by Christy Lombardo and are noted as "CA, 2002". Contemporary photographs (2009) were taken by Robert Chattel and are noted as "CA, 2009". Negatives are located as follows:

Chattel Architecture, Planning & Preservation, Inc. (CA)
13417 Ventura Boulevard
Sherman Oaks, CA 91423-3938
818-788-7954

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Sam and Alfreda Maloof Compound
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Contemporary Photograph Descriptions

1. Main House, exterior, view southwest of northeast elevation (right) with New House behind (left), view south of north elevation (left) (CA, 2003)
2. Main House, exterior, view southwest of northeast elevation (CA, 2003)
3. Main House, exterior, view west of east elevation (CA, 2003)
4. Main House, exterior, view northwest of south elevation (left) and east elevation (right) (CA, 2003)
5. Main House, exterior, view northwest of south elevation (CA, 2003)
6. Main House (left), Workshop 1 (center), and Workshop 2 (right), view southwest of paved area between (CA, 2003)
7. Driveway to Almond Street, view northeast (CA, 2003). Refer to HABS photograph figure 13.
8. Main House, exterior, view south of north elevation (CA, 2009)
9. Main House, exterior, view southeast of west elevation (CA, 2009)
10. Workshop 1 (left), Workshop 2 (right), exterior, view northwest of east elevations (CA, 2003)
11. Courtyard, Workshop 1 (left) and Workshop 2 (right), exterior, view west of east elevations (CA, 2003). Refer to HABS photograph figure 14.
12. Workshop 1, exterior, and courtyard, view southwest of north elevation (left) and east elevation (right) (CA, 2003). Refer to HABS photograph figure 15.
13. Main House, exterior, view east of west elevation (CA, 2003). Refer to HABS photograph figure 16.
14. Main House, exterior, southeast view of west elevation (right) and north elevation (left) (CA, 2003). Refer to HABS photograph figure 17.
15. Main House, exterior, view west of east elevation (CA, 2003). Refer to HABS photograph figure 18.
16. Main House, window detail, exterior, view southwest of east elevation (CA, 2003)
17. Main House, exterior, view northwest of east elevation (left) and south elevation (right) (CA, 2003). Refer to HABS photograph figure 19.
18. Main House, exterior, view northeast of south elevation (note extended balcony) (CA, 2003). Refer to HABS photograph figure 20.
19. Main House, exterior, view northwest of east elevation (left) and south elevation (right) (CA, 2003). Refer to HABS photograph figure 21.
20. Main House, exterior, view north of south elevation (left) at kitchen entrance and north elevation (right) (CA, 2003). Refer to HABS photograph figure 22.
21. Workshop 1 (left) and Main House (right) with west kitchen entrance (center), view east of west elevation (CA, 2003). Refer to HABS photograph figure 23.
22. Wood Storage A west and south elevations under construction, Workshop 1 south and west elevation (left background), and Main House west elevation (right background), exterior, view northeast (CA, 2003). Refer to SAMFAC photograph figure 11.

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23. Main House, exterior, view south looking toward primary entrance to inner court at north elevation (CA, 2003). Refer to HABS photograph figure 24.
24. Main House, exterior, view north looking toward primary entrance from inner court (CA, 2003). Refer to HABS photograph figure 25.
25. Main House inner court, exterior, view southeast of west elevation (left) and north elevation (right) (CA, 2003). Refer to HABS photograph figure 26
26. Main House, exterior, detail view west of front door opening into dining area, east elevation (CA, 2003). Refer to HABS photograph figure 27.
27. Main House, interior, first floor, view west of kitchen (left) and dining area (right) (CA, 2003). Refer to HABS photograph figure 28.
28. Main House, interior, first floor, view southeast of dining area (CA, 2003). Refer to HABS photograph figure 29.
29. Main House, interior, view southwest of first floor kitchen (CA, 2003). Refer to HABS photograph figure 30.
30. Main House, interior, first floor, view north of office (CA, 2003). Refer to HABS photograph figure 31.
31. Main House, interior, first floor, view southeast of family room (CA, 2003). Refer to HABS photograph figure 32.
32. Main House, interior, first floor, view southwest of family room (CA, 2003)
33. Main House, interior, view northwest of first floor master bedroom (CA, 2003). Refer to HABS photograph figure 33.
34. Main House, interior, first floor, view southwest of master bedroom bath (CA, 2003). Refer to HABS photograph figure 34.
35. Main House, interior, first floor, view southeast of stair to second floor gallery (CA, 2003). Refer to HABS photograph figure 35.
36. Main House, interior, view northeast looking toward hallway to guestroom (left) (CA, 2003). Refer to HABS photograph figure 36.
37. House, interior, first floor, detail view northeast of guest bedroom ceiling-mounted chandelier in guest bedroom (CA, 2003). Refer to HABS photograph figure 37.
38. Main House, interior, view east of first floor guest bathroom (CA, 2003)
39. Main House, interior, second floor, view west of stair from gallery (CA, 2003). Refer to HABS photograph figure 38.
40. Main House, interior, second floor, view southwest of gallery (CA, 2003). Refer to HABS photograph figure 39.
41. Main House, interior, second floor, view west of gallery (CA, 2003). Refer to HABS photograph figure 40.
42. Main House, interior, second floor, view southwest of gallery above woodworking studio (CA, 2003). Refer to HABS photograph figure 41.
43. Main House, interior, detail west view of second floor window frame (CA, 2003)
44. Main House, interior, view north of second floor sitting room (CA, 2003). Refer to HABS

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- photograph figure 42.
45. Main House, interior, detail view south of second floor sitting room wall and ceiling (note large branch as ceiling beam) (CA, 2003). Refer to HABS photograph figure 43.
 46. Main House, exterior, detail view north of workshop roof (CA, 2003)
 47. Main House, exterior, detail view northwest of roof and entrance to Workshop 1 (CA, 2003)
 48. Main House, interior, detail view east of hand-carved door latch in hallway (CA, 2003)
 49. Workshop 1, interior, view northeast (CA, 2003). Refer to HABS photograph figure 44.
 50. Workshop 1, interior, view southwest of (CA, 2003). Refer to HABS photograph figure 45.
 51. Workshop 1, interior, view northwest (CA, 2003). Refer to HABS photograph figure 46.
 52. Guesthouse, exterior, view southwest of north elevation (right) and east elevation (left) (CA, 2003). Refer to HABS photograph figure 47.
 53. Guesthouse, exterior, detail view east of south elevation (right) and porch (CA, 2003). Refer to HABS photograph figure 48.
 54. Guesthouse, exterior, view northwest of south elevation (left) and east elevation (right) (CA, 2009). Refer to SAMFAC photograph figure 12.
 55. Guesthouse, interior, detail view northwest of walls and ceiling (CA, 2003). Refer to HABS photograph figure 49.
 56. Guesthouse, exterior, view northwest of walkway (CA, 2009)
 57. Guesthouse, exterior, detail view southwest walkway (CA, 2009)
 58. Guesthouse, interior, view south of restroom (CA, 2009)
 59. Guesthouse, interior, view southwest of kitchen (CA, 2009)
 60. Guesthouse, interior, view southeast (CA, 2009)
 61. Guesthouse, interior, view northeast of main room (CA, 2009)
 62. Guesthouse, interior, view northwest of main room (CA, 2009)
 63. New House, exterior, view southwest of north elevation (CA, 2003)
 64. New House, exterior, view northwest of south elevation (CA, 2003)
 65. New House, exterior, primary entrance, view south of north elevation (CA, 2009)
 66. New House, exterior, view north of south elevation showing driveway (CA, 2009)
 67. New House, interior, view south of main stair to second floor from first floor living room (CA, 2009)
 68. New House, interior, first floor, view east of kitchen (CA, 2009)
 69. New House, exterior, view northwest of south elevation (CA, 2003)
 70. Wood Storage Buildings Y (left) and Z (right), exterior, view northwest of south elevations (CA, 2009)
 71. Wood Storage Buildings Y (left) and Z (right), exterior, view northeast of south elevations (CA, 2009)
 72. Wood Storage (building Y and Z), exterior, view east of north elevations (CA, 2009)
 73. Wood Storage Buildings Y (left) and Z (right), exterior, view northeast of south elevations (CA, 2009)
 74. Jacobs Education Center, exterior, view southeast of west elevation (CA, 2009)

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75. Jacobs Education Center, exterior, view west showing walkway at north elevation (left) (CA, 2009)
 76. Hanna Archival Conservancy, exterior, view northeast of south and east elevations (CA, 2009)
 77. Hanna Archival Conservancy, exterior, view east of south elevation (CA, 2009)
 78. Jacobs Education Center, exterior, view northwest of entrance at south elevation (CA, 2009)
 79. Jacobs Education Center (left) and Hanna Archival Conservancy (right) exterior, view north (CA, 2009)
 80. Jacobs Education Center (right) and Hanna Archival Conservancy (center), exterior, view southeast of courtyard (CA, 2009)
 81. Jacobs Education Center (right) and Hanna Archival Conservancy (center), exterior, view southeast of courtyard (CA, 2009)
 82. Jacobs Education Center (center) and Wood Storage Buildings Y and Z (right), view northeast of west and south elevations (CA, 2009)
 83. Wood Storage A (left) and B (right), exterior, view south of north elevations (CA, 2009)
 84. Wood Storage A, exterior, view south of north elevation (CA, 2009)
 85. Wood Storage A, exterior, detail view south of north elevation (CA, 2009)

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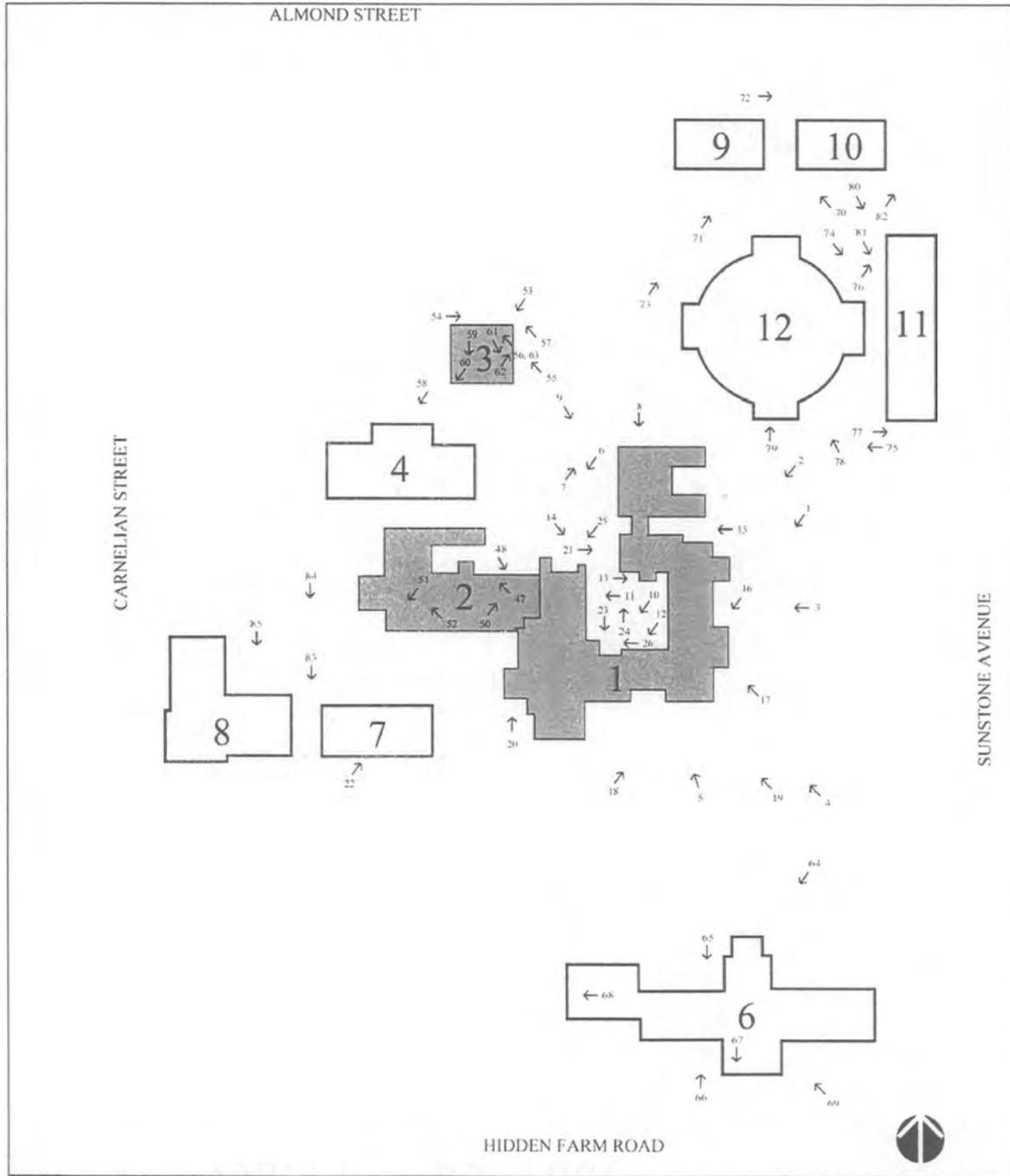


Photo Key: Sam and Alfreda Maloof Compound

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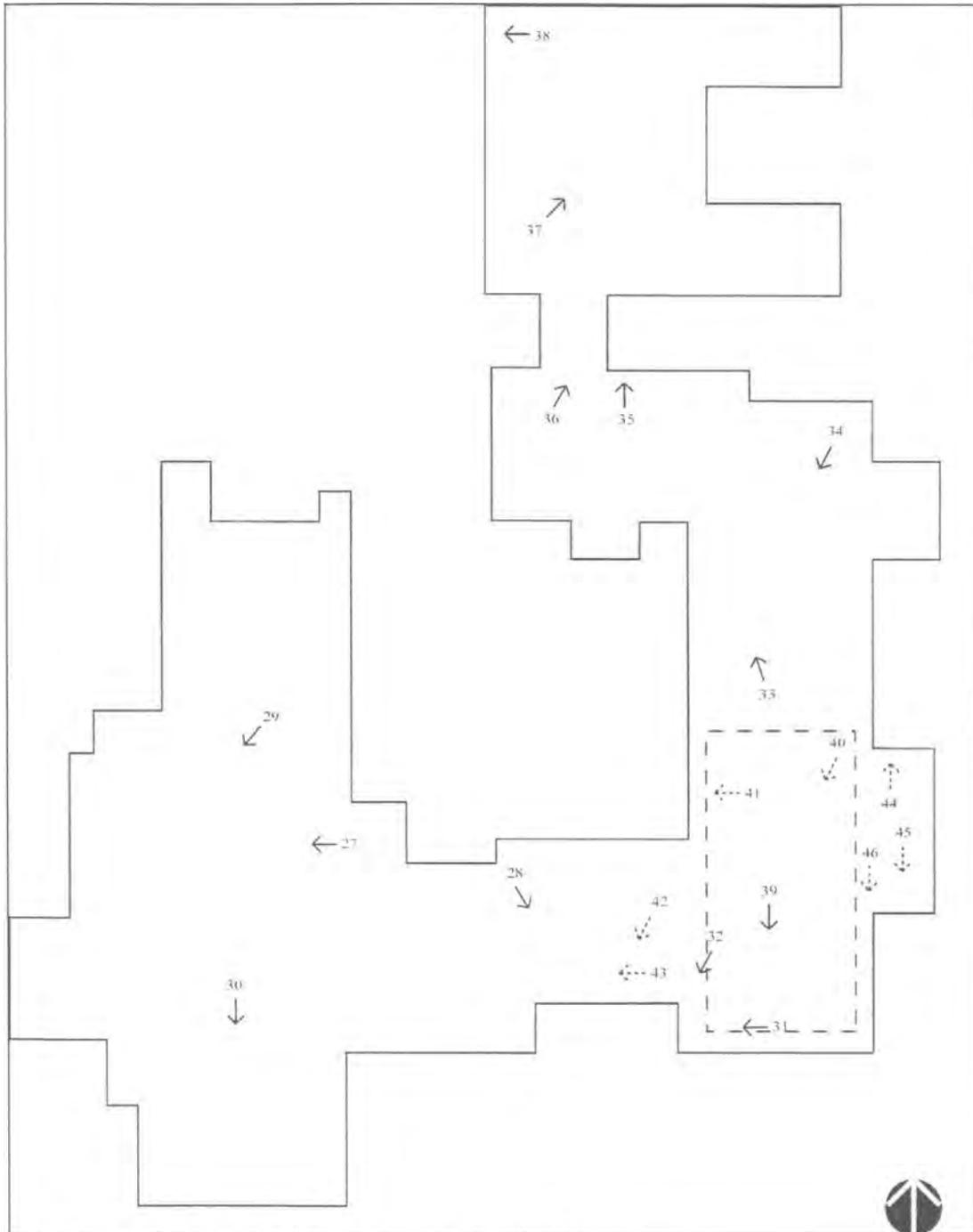


Photo Key: Sam and Alfreda Maloof Compound Main House Interior

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Sam and Alfreda Maloof Compound
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Figure 13: Driveway to Almond Street, view north of east elevation of garage at Main House (HABS)



Figure 14: Workshop 1 (left) and Workshop 2 (right), exterior, view west of east elevations (HABS)

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Figure 15: Workshop 1, exterior, and courtyard, view southwest of north elevation (left) and west elevation (right) (HABS)



Figure 16: Main House, exterior, view east of west elevation (HABS)

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Sam and Alfreda Maloof Compound
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Figure 17: Main House, exterior, southeast view of west elevation (right) and north elevation (left) (HABS)



Figure 18: Sam and Alfreda Maloof Compound, Main House, exterior, detail view west of east elevation (HABS)

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Sam and Alfreda Maloof Compound
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Figure 19: Sam and Alfreda Maloof Compound, Main House, exterior, view northwest of east elevation (left) and south elevation (right) (HABS)

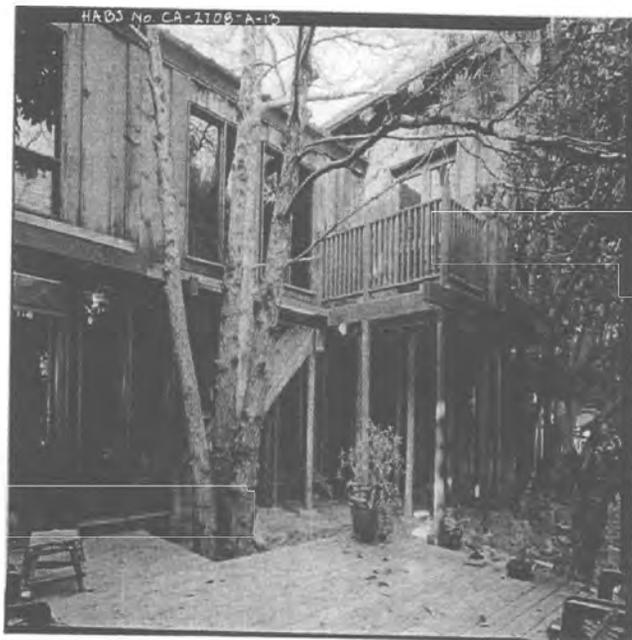


Figure 20: Sam and Alfreda Maloof Compound, Main House, exterior, view northeast of south elevation (note small porch) (HABS)

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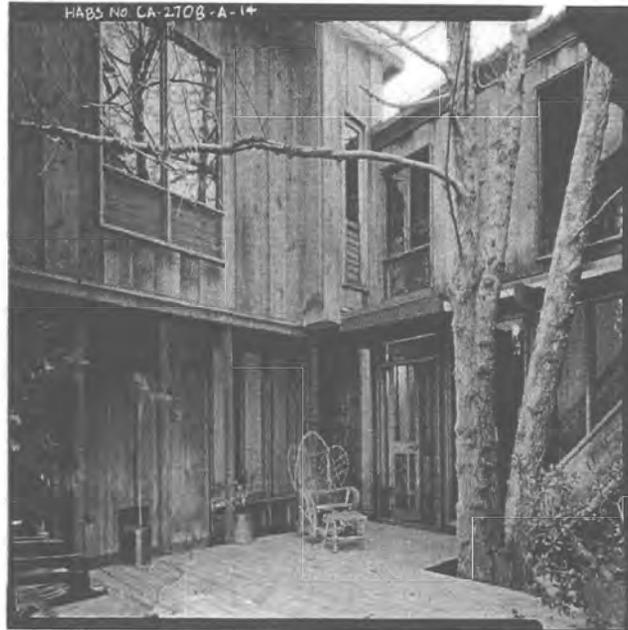


Figure 21: Sam and Alfreda Maloof Compound, Main House, exterior, view northwest of east elevation (left) and south elevation (right) (HABS)



Figure 22: Sam and Alfreda Maloof Compound, Main House, exterior, view north of south elevation (left) at kitchen entrance and north elevation (right) (HABS)

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Sam and Alfreda Maloof Compound
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Figure 23: Sam and Alfreda Maloof Compound, exterior, Workshop 1 (left) and Main House (right) with west kitchen entrance (center), view east of west elevation (HABS)



Figure 24: Sam and Alfreda Maloof Compound, Main House, exterior, view south looking toward primary entrance to inner court at north elevation (HABS)

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Figure 25: Sam and Alfreda Maloof Compound, Main House, exterior, view north looking toward primary entrance from inner court (HABS)



Figure 26: Sam and Alfreda Maloof Compound, Main House, inner court, exterior, view southeast of west elevation (left) and north elevation (right) (HABS)

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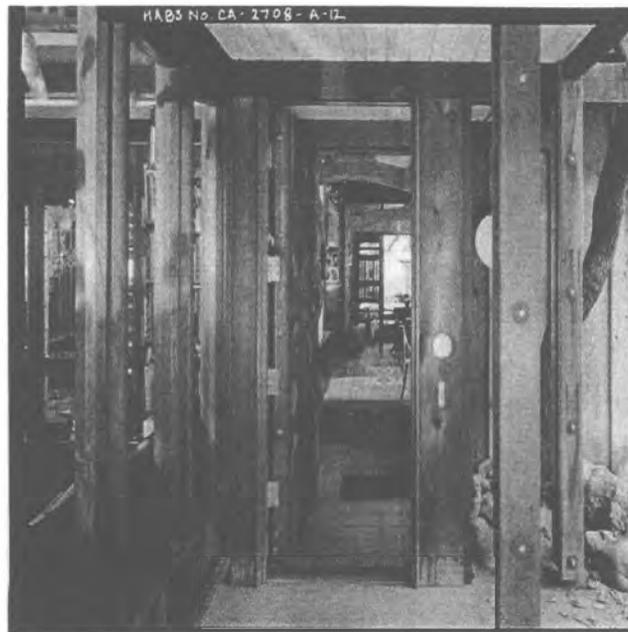


Figure 27: Sam and Alfreda Maloof, Main House exterior, detail view west of front door opening into dining area, east elevation (HABS)



Figure 28: Sam and Alfreda Maloof Compound, Main House, interior, first floor, view west of kitchen (left) and dining area (right) (HABS)

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Sam and Alfreda Maloof Compound
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Figure 29: Sam and Alfreda Maloof Compound, Main House, interior, first floor, view southeast of dining area (HABS)



Figure 30: Sam and Alfreda Maloof Compound, Main House, interior, view southwest of first floor and kitchen (HABS)

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Figure 31: Sam and Alfreda Maloof Compound, Main House, interior, first floor, view north of office (HABS)



Figure 32: Sam and Alfreda Maloof Compound, Main House, interior, first floor, view southeast of family room (HABS)

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Sam and Alfreda Maloof Compound
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Figure 33: Sam and Alfreda Maloof Compound, Main House, interior, first floor, view northwest of first floor master bedroom (HABS)

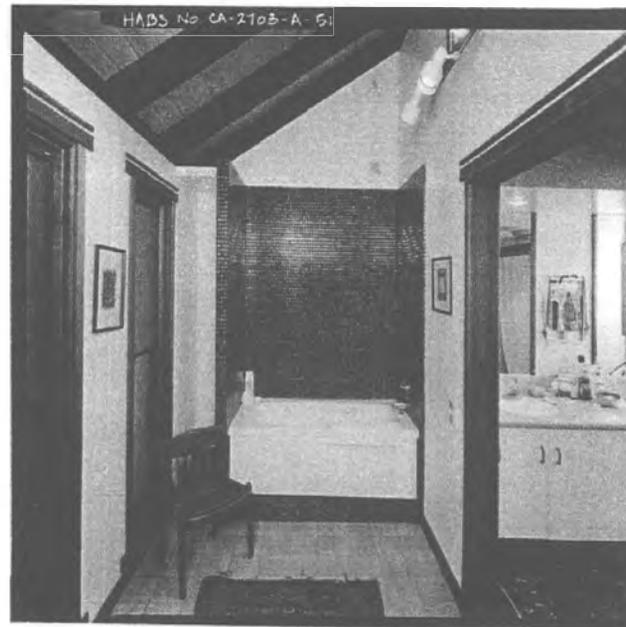


Figure 34: Sam and Alfreda Maloof Compound, Main House, interior, first floor, view southwest of master bedroom bath (HABS)

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Figure 35: Sam and Alfreda Maloof Compound, Main House, interior, first floor, view southeast of stair to second floor gallery (HABS)



Figure 36: Sam and Alfreda Maloof Compound, Main House, interior, first floor, view northeast looking toward hallway to guestroom (left) and stair to second floor gallery (right) (HABS)

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Figure 37: Sam and Alfreda Maloof Compound, Main House, interior, first floor, detail view northeast of guest bedroom ceiling-mounted chandelier in guest bedroom (HABS)

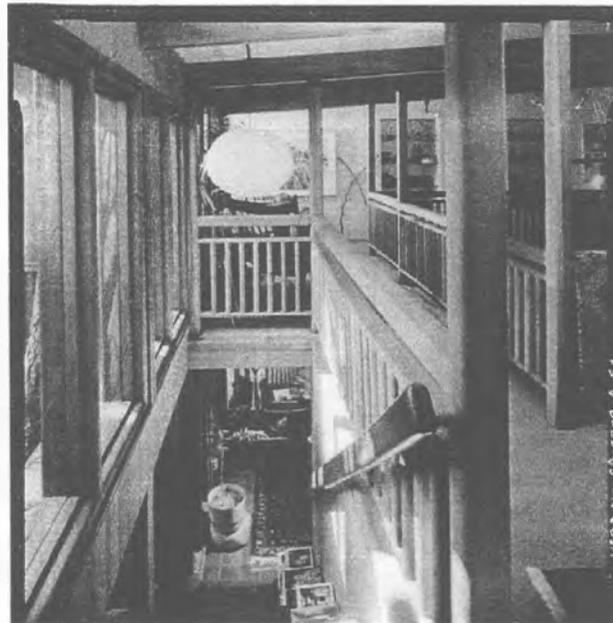


Figure 38: Sam and Alfreda Maloof Compound, Main House, interior, second floor, view west of stair from gallery (HABS)

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Figure 39: Sam and Alfreda Maloof Compound, Main House, interior, second floor, view southwest of gallery (HABS)

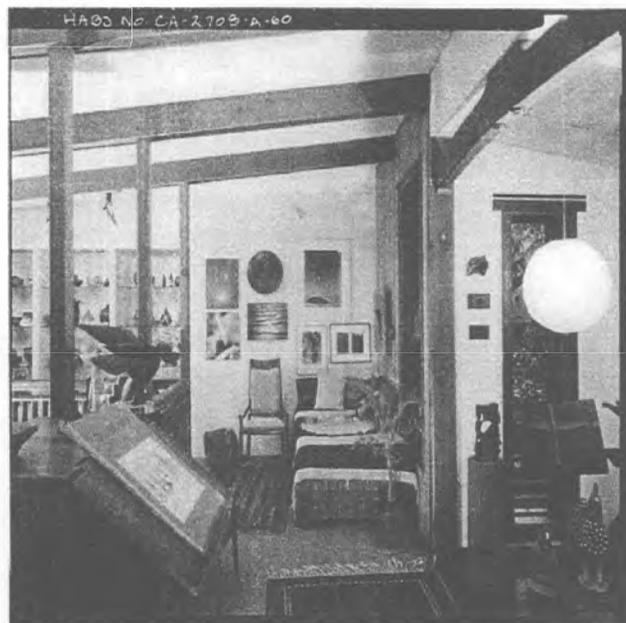


Figure 40: Sam and Alfreda Maloof Compound, Main House, interior, second floor, view west of gallery (HABS)

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Figure 41: Sam and Alfreda Maloof Compound, Main House, interior, second floor, view southwest of gallery above woodworking studio (HABS)



Figure 42: Sam and Alfreda Maloof Compound, Main House, interior, second floor, view north of sitting room (HABS)

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Figure 43: Sam and Alfreda Maloof Compound, Main House, interior, second floor, view south of second floor sitting room (HABS)



Figure 44: Sam and Alfreda Maloof Compound, Workshop 1, interior, view northeast (HABS)

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Figure 45: Sam and Alfreda Maloof Compound, Workshop 1, interior, view northeast (HABS)



Figure 46: Sam and Alfreda Maloof Compound, Workshop 1, interior, view northwest (HABS)

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Figure 47: Sam and Alfreda Maloof Compound, Guesthouse, exterior, view southwest of north elevation (right) and east elevation (left) (HABS)



Figure 48: Guesthouse, exterior, detail view east of south elevation (right) and porch (left) (HABS)

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Figure 49: Sam and Alfreda Maloof Compound, Guesthouse, interior, view west (HABS)

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Figure 1: Workshop 1, north elevation, relocation in process, 1999 (SANBAG)

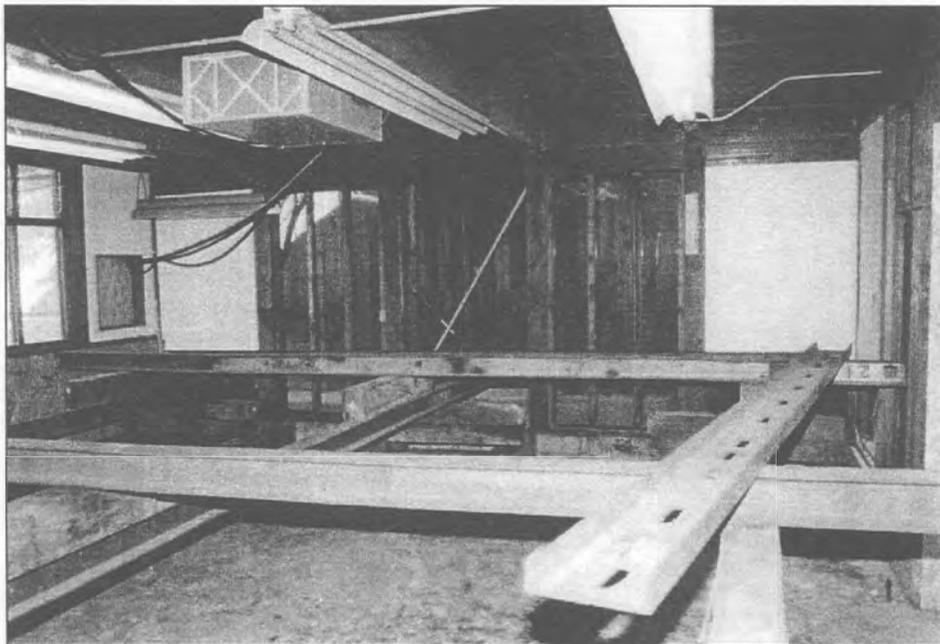


Figure 2: Workshop 1 interior, east elevation, relocation in process, 1999 (SANBAG)

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Figure 3: Workshop 1, west (left) and south (right) elevations, relocation in process, 1999 (SANBAG)

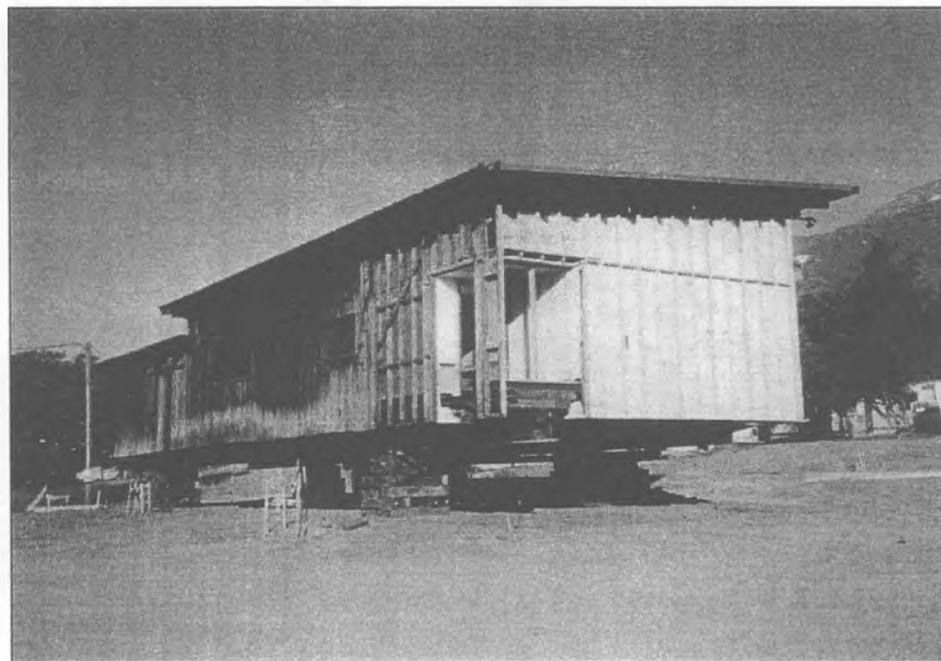


Figure 4: Workshop 1, south elevation (left) and east interior wall (right), relocation in process, 1999 (SANBAG)

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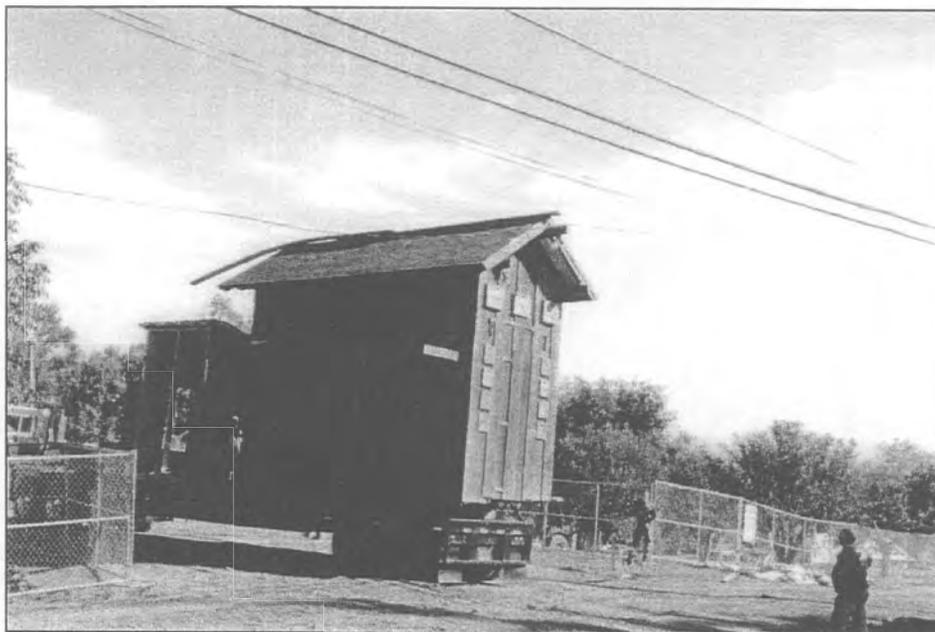


Figure 5: Workshop 1 (portion), in transit to receiver site, 1999 (SANBAG)

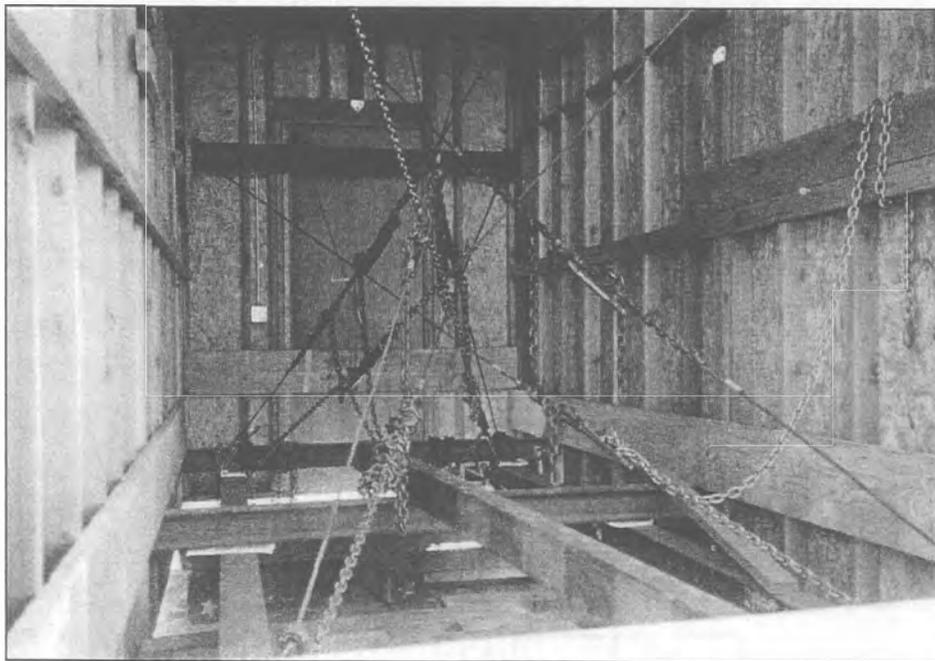


Figure 6: Workshop 1 (portion) interior, relocation in process, 1999 (SANBAG)

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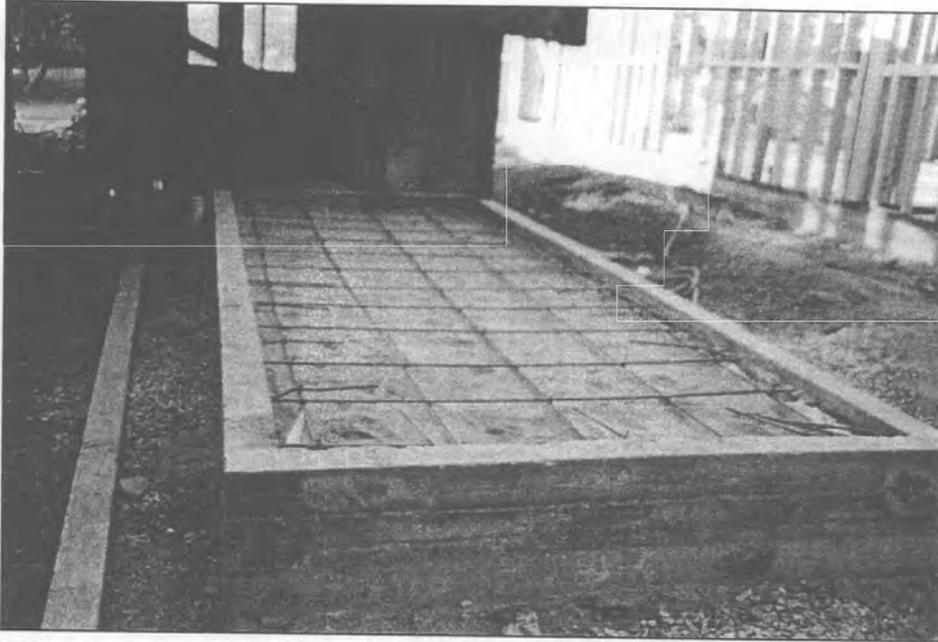


Figure 7: Workshop 1 (portion), foundation on receiver site, view looking west, 1999 (SANBAG)



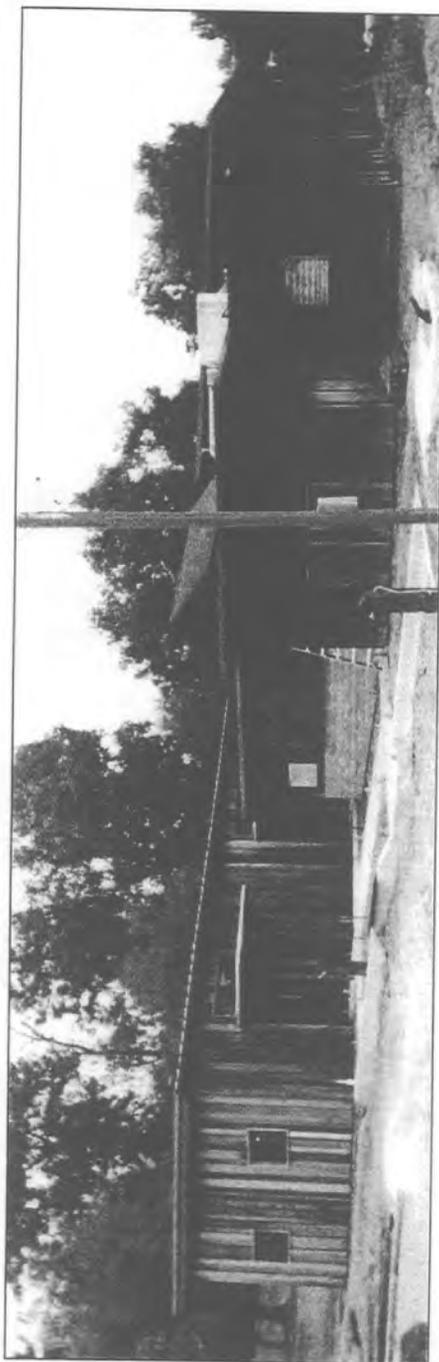
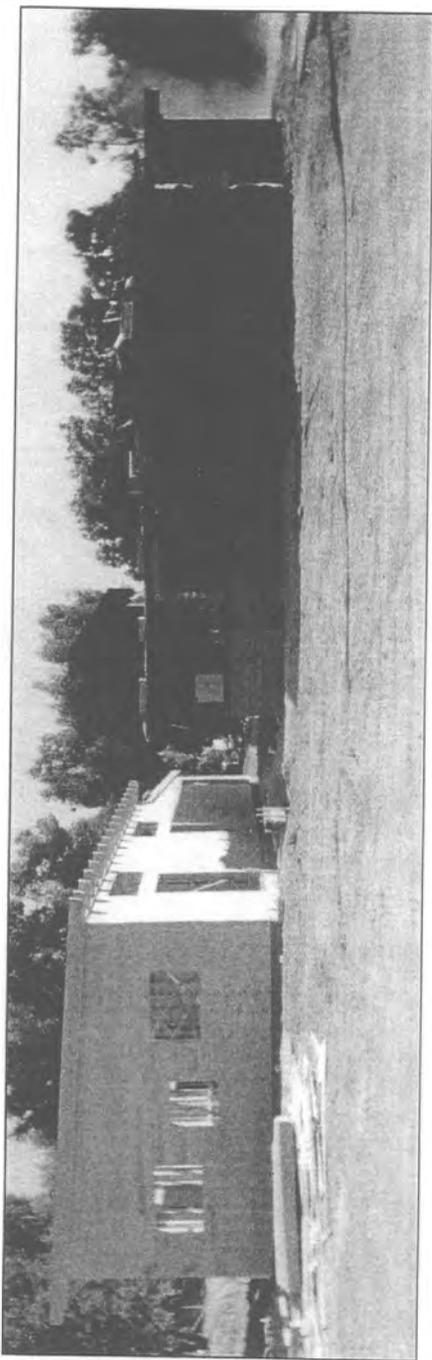
Figure 8: Salvaged materials, 1999 (SANBAG)

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Figures 9 and 10: Receiver site, Workshop 2 during and after reconstruction (left) and Workshop 1 (right), view looking east (SANBAG)

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Figure 11: Workshop 1, exterior, view southeast of north (right) and west (left) elevations (SAMFAC, 1960)

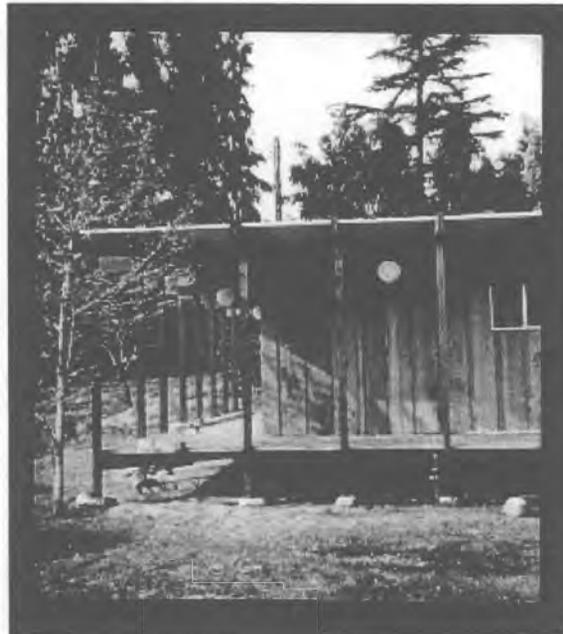
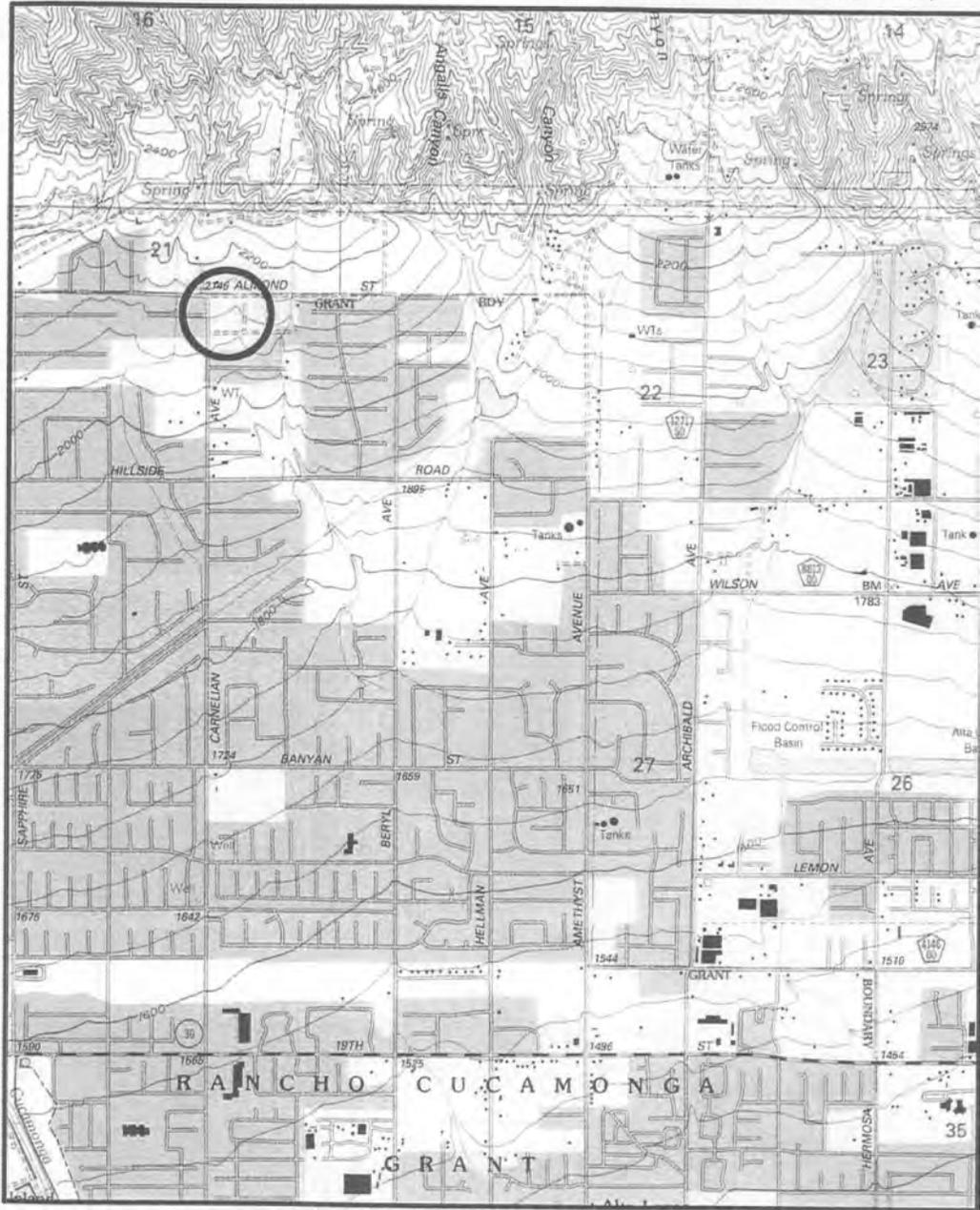


Figure 12: Guesthouse, exterior, view north of south elevation (SAMFAC, 1960)

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CUCAMONGA PEAK QUADRANGLE
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National Register of Historic Places Nomination

Image Attachment

Sam and Alfreda Maloof Compound
5131 Carnelian Street
Rancho Cucamonga, CA 91701

Prepared for:
Sam and Alfreda Maloof Foundation For Arts and Crafts
Rancho Cucamonga, CA

Prepared by:
Chattel Architecture, Planning & Preservation, Inc.
13417 Ventura Boulevard
Sherman Oaks, CA 91423



Figure 1: Sam and Alfreda Maloof Compound, Main House, exterior, view southwest of northeast elevation (right) with New House behind (left), view south of north elevation (left) (Chattel Architecture, 2003)



Figure 2: Sam and Alfreda Maloof Compound, exterior, Main House, view southwest of northeast elevation (Chattel Architecture, 2003)



Figure 3: Sam and Alfreda Maloof Compound, Main House, exterior, view west of east elevation (Chattel Architecture, 2003)



Figure 4: Sam and Alfreda Maloof, Main House, exterior, view northwest of south elevation (left) and east elevation (right) (Chattel Architecture, 2003)



Figure 5: Sam and Alfreda Maloof Compound, Main House, exterior, view northwest of south elevation (Chattel Architecture, 2003)

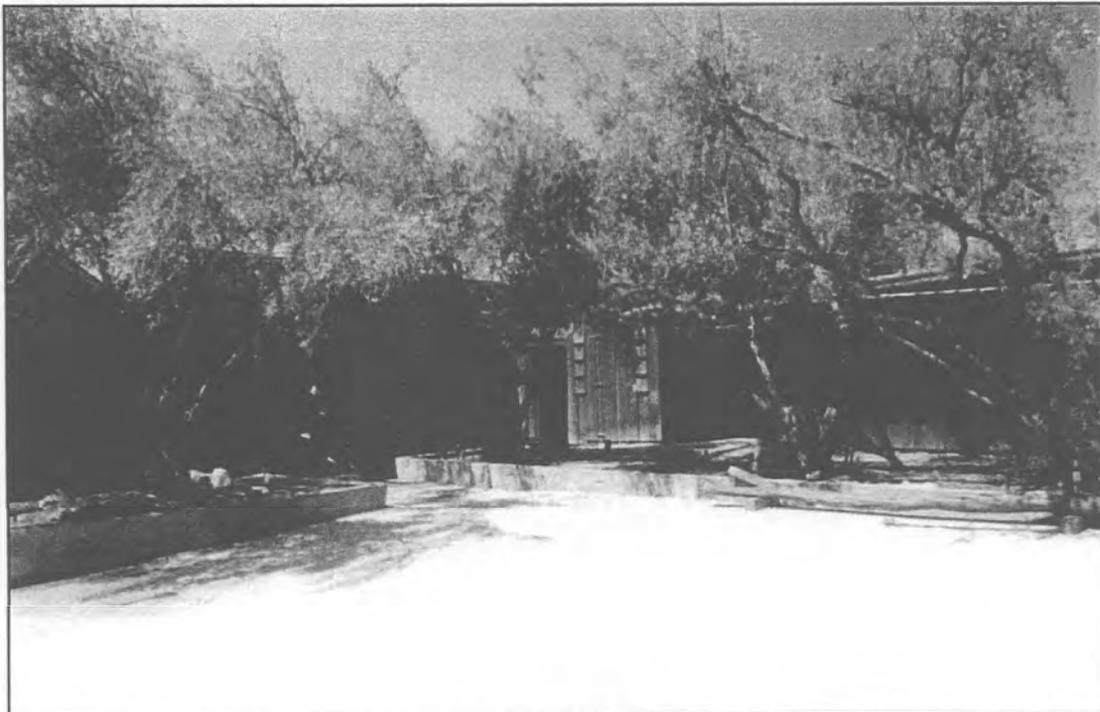


Figure 6: Sam and Alfreda Maloof Compound, exterior, Main House (left), Workshop 1 (center), and Workshop 2 (right), view southwest of paved area between (Chattel Architecture, 2003)



Figure 7: Sam and Alfreda Maloof Compound, exterior, driveway to Almond Street, view northeast (Chattel Architecture, 2003)



Figure 8: Sam and Alfreda Maloof Compound, Main House, exterior, view south of north elevation (Chattel Architecture, 2009)



Figure 9: Sam and Alfreda Maloof Compound, Main House, exterior, view southeast of west elevation (Chattel Architecture, 2009)



Figure 10: Sam and Alfreda Maloof Compound, Workshop 1 (left), Workshop 2 (right), exterior, view north-west of east elevations (Chattel Architecture, 2003)



Figure 11: Sam and Alfreda Maloof Compound, courtyard, Workshop 1 (left) and Workshop 2 (right), exterior, view west of east elevations (Chattel Architecture, 2003)



Figure 12: Sam and Alfreda Maloof Compound, Workshop 1, exterior, and courtyard, view southwest of north elevation (left) and west elevation (right) (Chattel Architecture, 2003)



Figure 13: Sam and Alfreda Maloof Compound, Main House, exterior, view east of west elevation (Chattel Architecture, 2003)

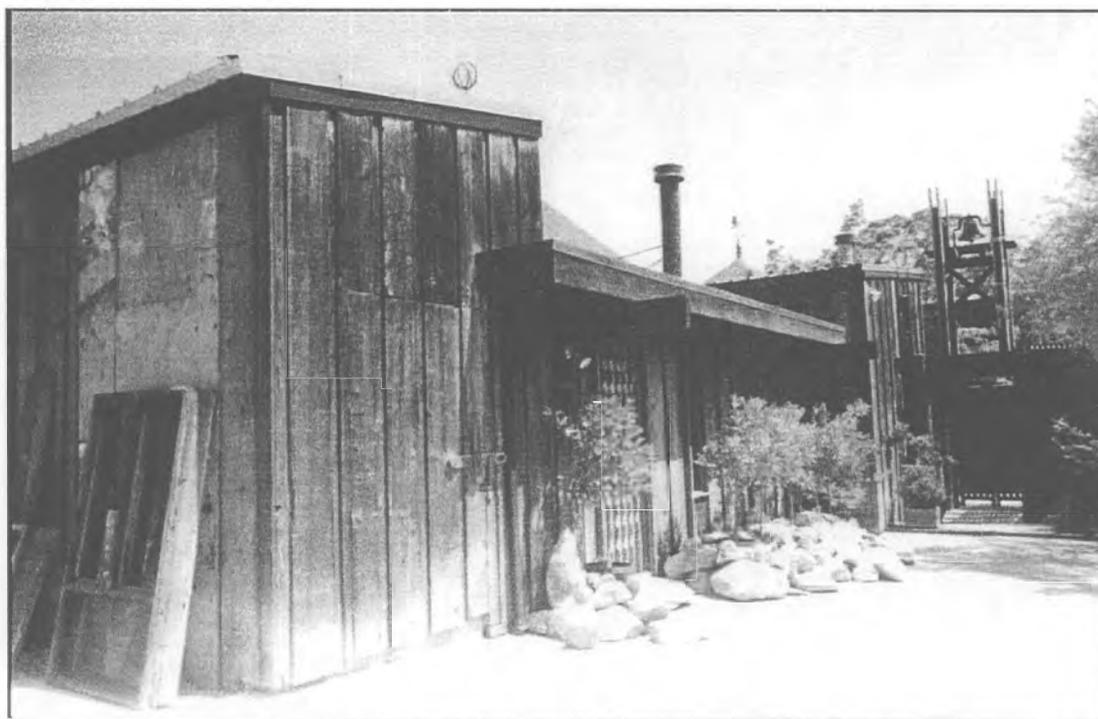


Figure 14: Sam and Alfreda Maloof Compound, Main House, exterior, southeast view of west elevation (right) and north elevation (left) (Chattel Architecture, 2003)

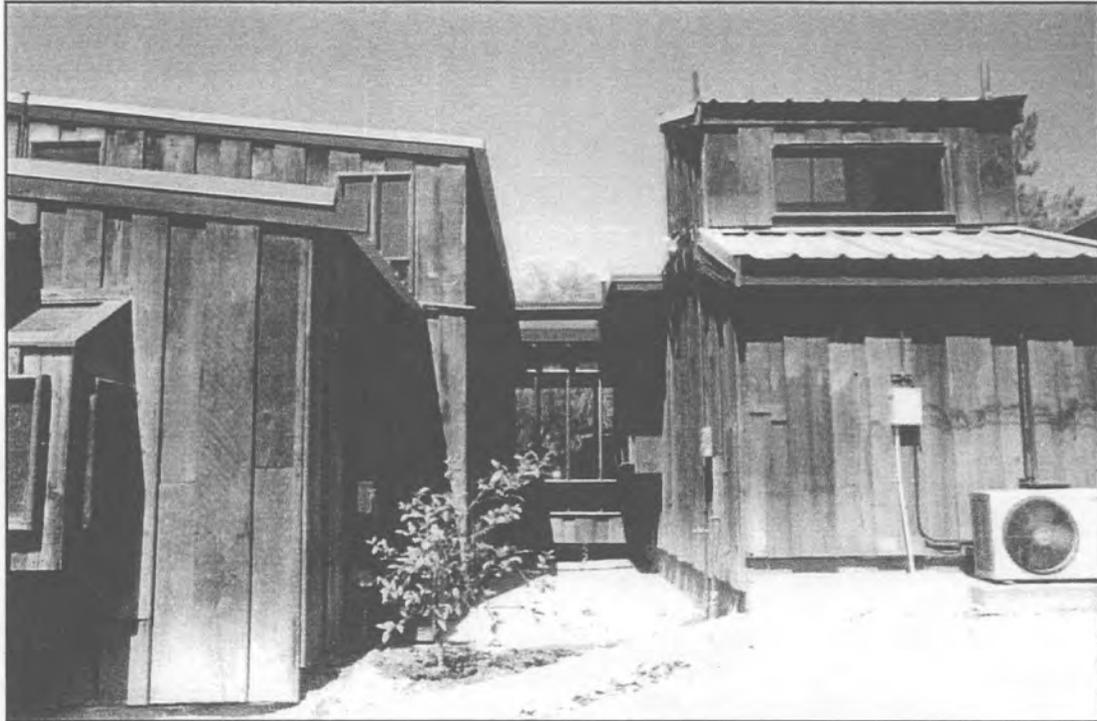


Figure 15: Sam and Alfreda Maloof Compound, Main House, exterior, view west of east elevation (Chattel Architecture, 2003)

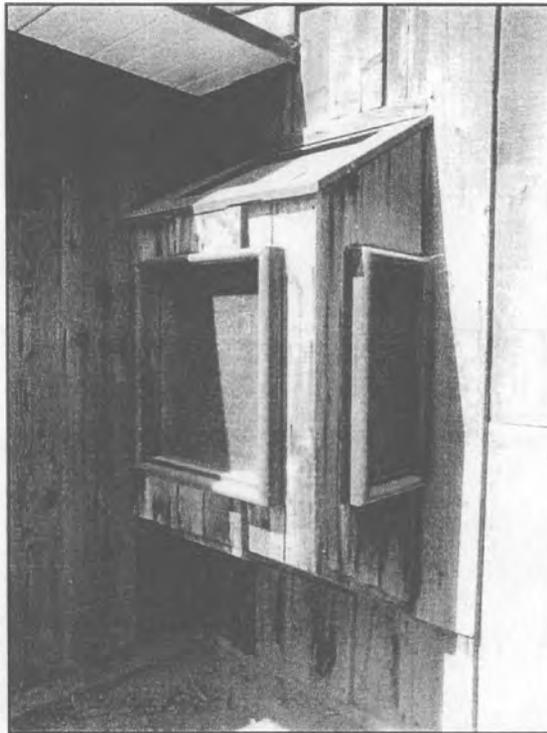


Figure 16: Sam and Alfreda Maloof Compound, Main House, window detail, exterior, view southwest of east elevation (Chattel Architecture, 2003)



Figure 17: Sam and Alfreda Maloof Compound, Main House, exterior, view northwest of east elevation (left) and south elevation (right) (Chattel Architecture, 2003)



Figure 18: Sam and Alfreda Maloof Compound, Main House, exterior, view northeast of south elevation (note extended balcony) (Chattel Architecture, 2003)



Figure 19: Sam and Alfreda Maloof Compound, Main House, exterior, view northwest of east elevation (left) and south elevation (right) (Chattel Architecture, 2003)



Figure 20: Sam and Alfreda Maloof Compound, Main House, exterior, view north of south elevation (left) at kitchen entrance and north elevation (right) (Chattel Architecture, 2003)



Figure 21: Sam and Alfreda Maloof Compound, exterior, Workshop 1 (left) and Main House (right) with west kitchen entrance (center), view east of west elevation (Chattel Architecture, 2003)



Figure 22: Sam and Alfreda Maloof Compound, Wood Storage A west and south elevations under construction, Workshop 1 south and west elevation (left background), and Main House west elevation (right background), exterior, view northeast (Chattel Architecture, 2003)

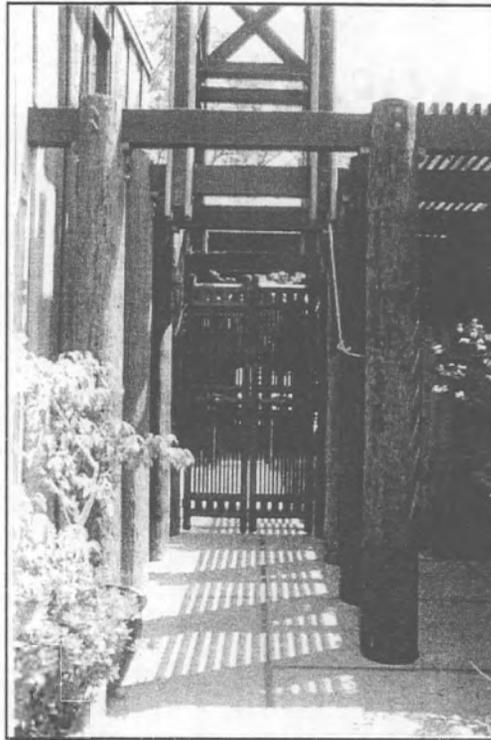


Figure 23: Sam and Alfreda Maloof Compound, Main House, exterior, view south looking toward primary entrance to inner court at north elevation (Chattel Architecture, 2003)

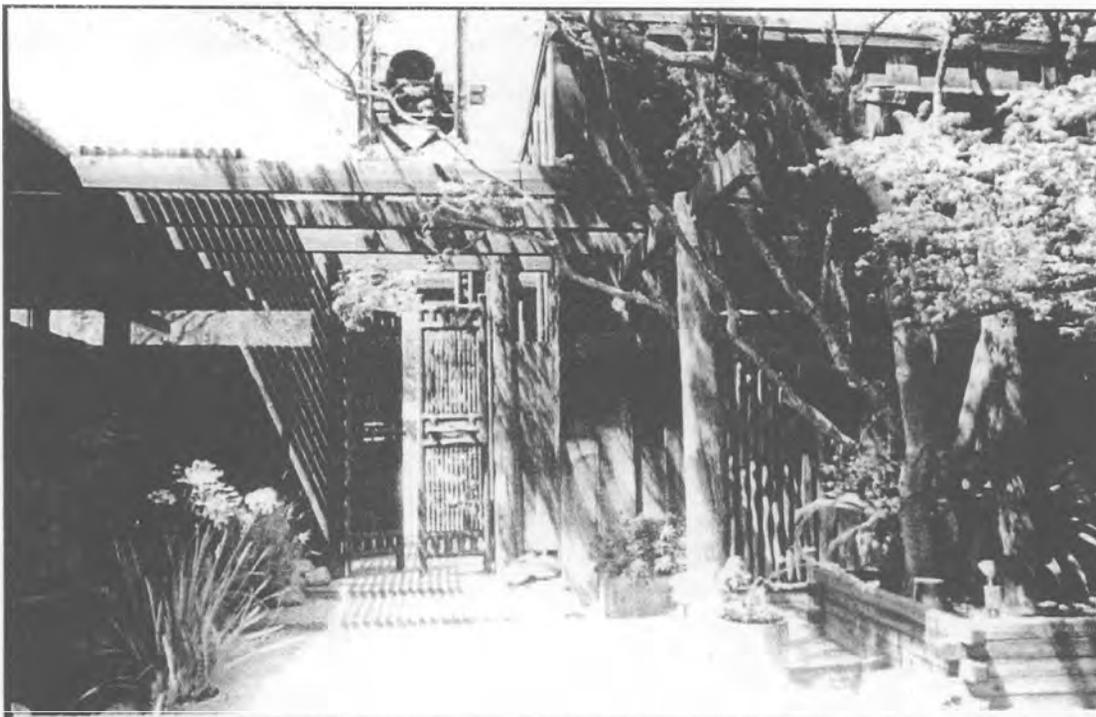


Figure 24: Sam and Alfreda Maloof Compound, Main House, exterior, view north looking toward primary entrance from inner court (Chattel Architecture, 2003)



Figure 25: Sam and Alfreda Maloof Compound, Main House inner court, exterior, view southeast of west elevation (left) and north elevation (right) (Chattel Architecture, 2003)



Figure 26: Sam and Alfreda Maloof Compound, Main House, exterior, detail view west of front door opening into dining area, east elevation (Chattel Architecture, 2003)



Figure 27: Sam and Alfreda Maloof Compound, Main House, interior, first floor, view west of kitchen (left) and dining area (right) (Chattel Architecture, 2003)



Figure 28: Sam and Alfreda Maloof Compound, Main House, interior, first floor, view southeast of dining area (Chattel Architecture, 2003)

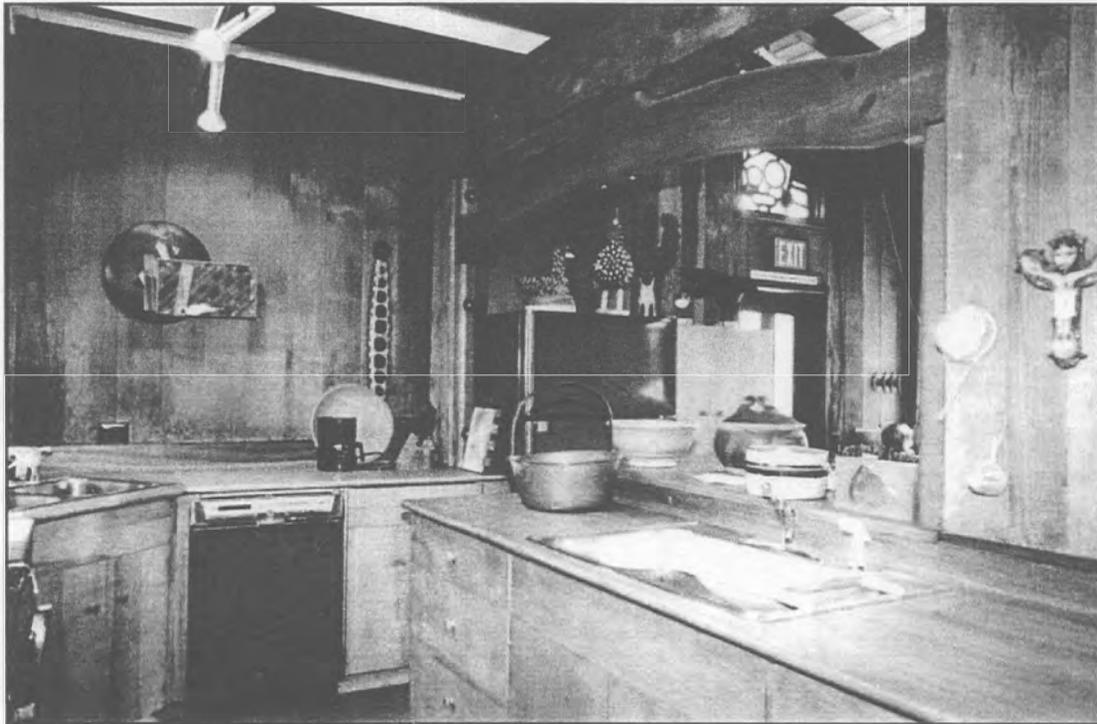


Figure 29: Sam and Alfreda Maloof Compound, Main House, interior, view southwest of first floor kitchen (Chattel Architecture, 2003)



Figure 30: Sam and Alfreda Maloof Compound, Main House, interior, first floor, view north of office (Chattel Architecture, 2003)



Figure 31: Sam and Alfreda Maloof Compound, Main House, interior, first floor, view southeast of family room (Chattel Architecture, 2003)

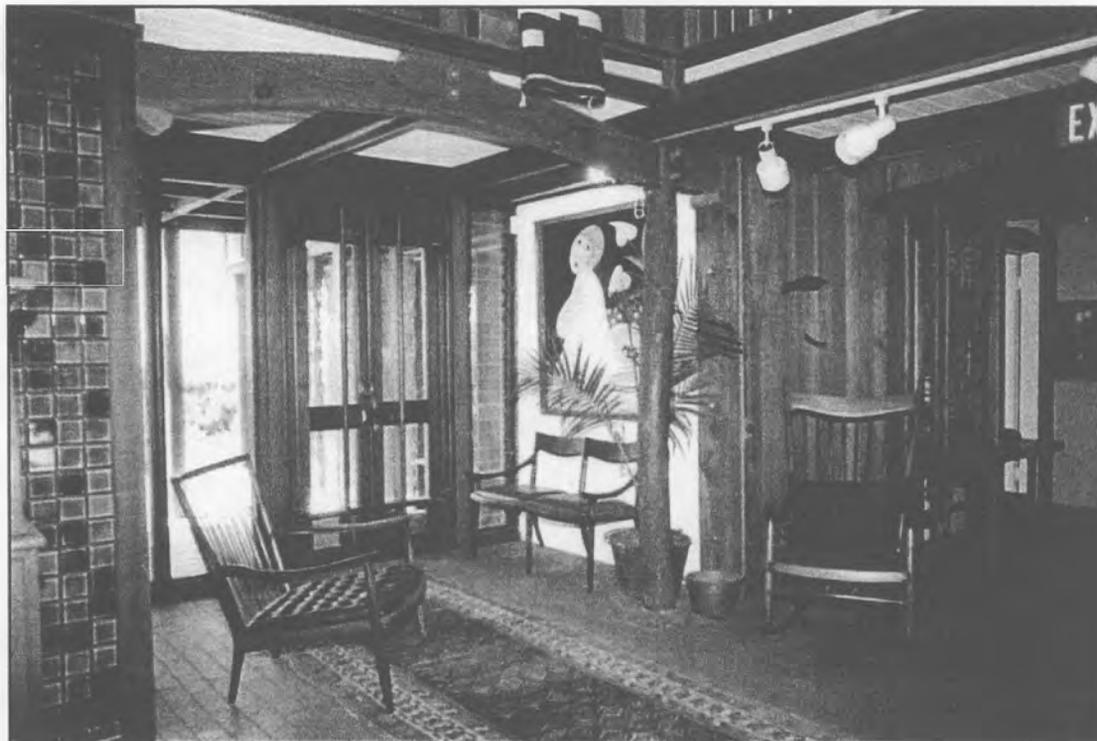


Figure 32: Sam and Alfreda Maloof Compound, Main House, interior, first floor, view southwest of family room (Chattel Architecture, 2003)



Figure 33: Sam and Alfreda Maloof Compound, Main House, interior, view northwest of first floor master bedroom (Chattel Architecture, 2003)

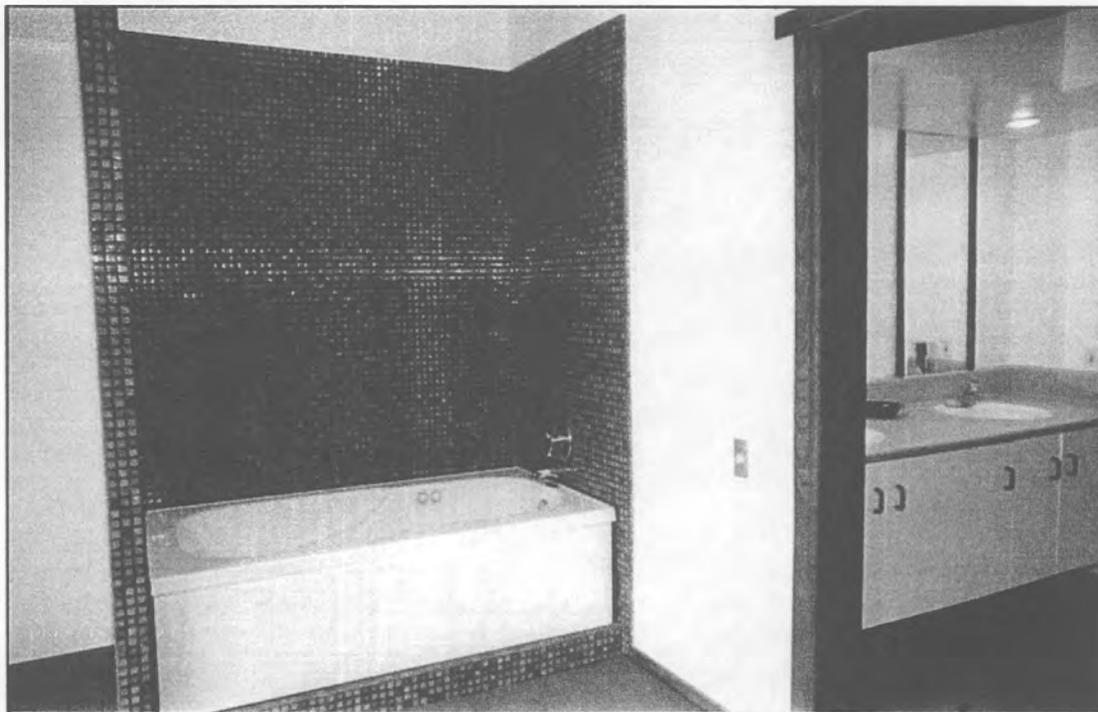


Figure 34: Sam and Alfreda Maloof Compound, Main House, interior, first floor, view southwest of master bedroom bath (Chattel Architecture, 2003)



Figure 35: Sam and Alfreda Maloof Compound, Main House, interior, first floor, view southeast of stair to second floor gallery (Chattel Architecture, 2003)



Figure 36: Sam and Alfreda Maloof Compound, Main House, interior, view northeast looking toward hallway to guestroom (left) (Chattel Architecture, 2003)



Figure 37: Sam and Alfreda Maloof Compound, Main House, interior, first floor, detail view northeast of guest bedroom ceiling-mounted chandelier in guest bedroom (Chattel Architecture, 2003)

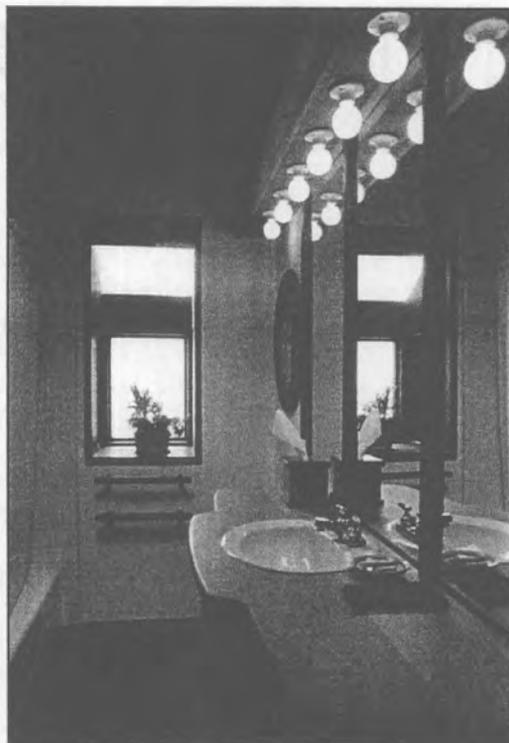


Figure 38: Sam and Alfreda Maloof Compound, Main House, interior, view east of first floor guest bathroom (Chattel Architecture, 2003)



Figure 39: Sam and Alfreda Maloof Compound, Main House, interior, second floor, view west of stair from gallery (Chattel Architecture, 2003)



Figure 40: Sam and Alfreda Maloof Compound, Main House, interior, second floor, view southwest of gallery (Chattel Architecture, 2003)

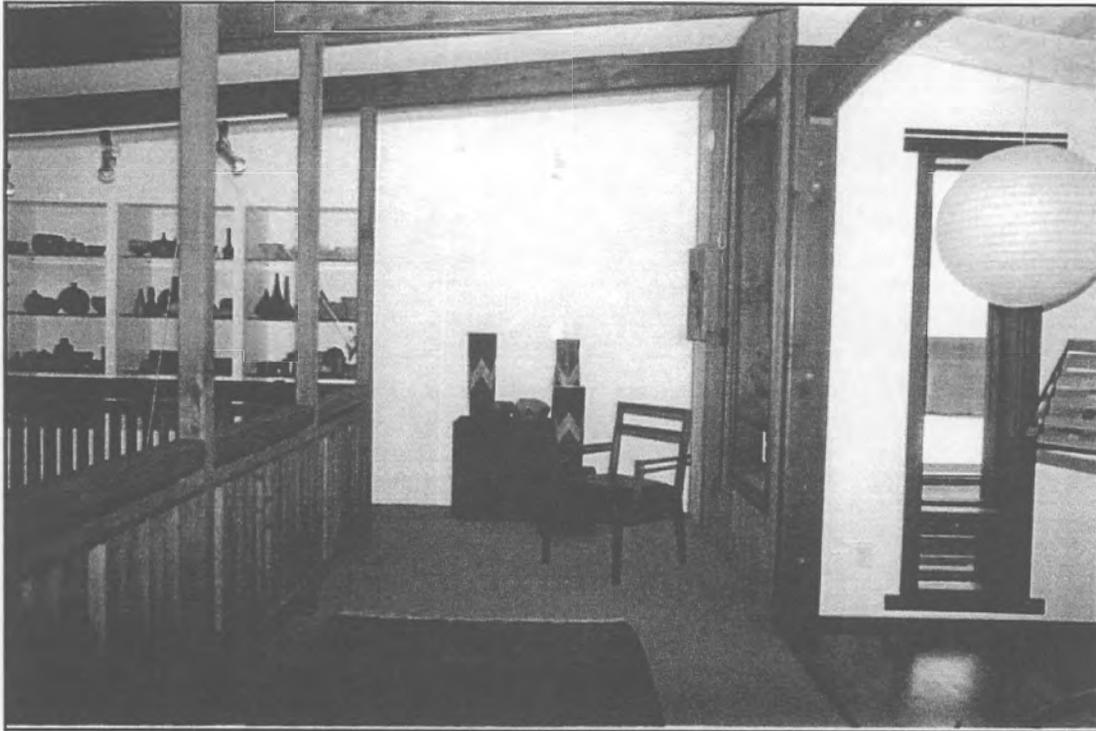


Figure 41: Sam and Alfreda Maloof Compound, Main House, interior, second floor, view west of gallery (Chattel Architecture, 2003)



Figure 42: Sam and Alfreda Maloof Compound, Main House, interior, second floor, view southwest of studio (Chattel Architecture, 2003)

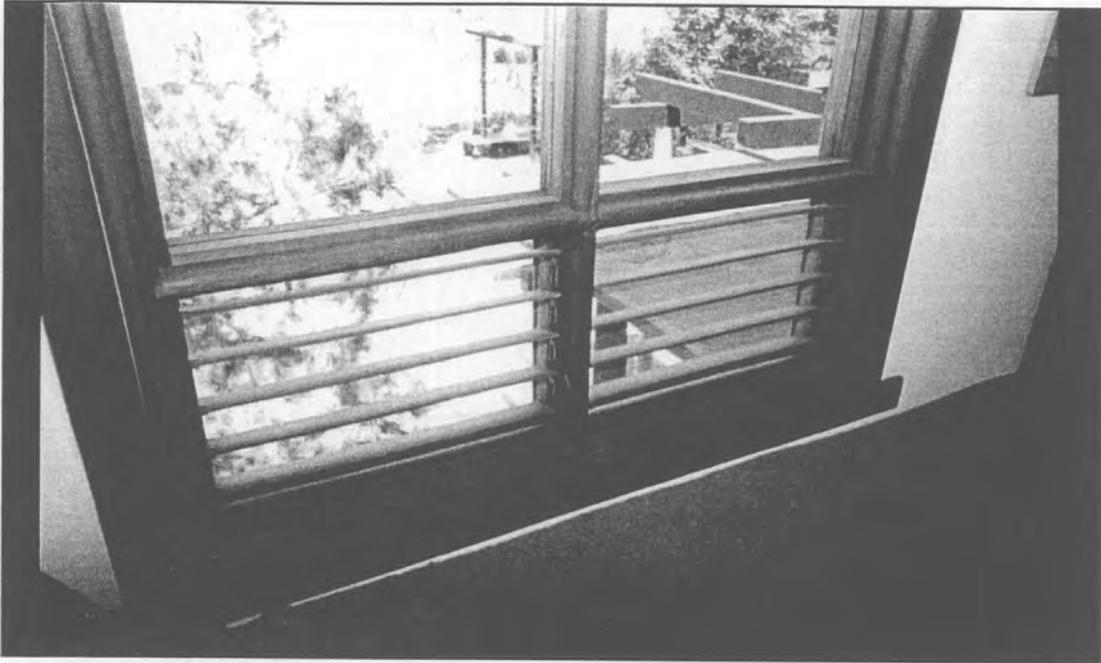


Figure 43: Sam and Alfreda Maloof Compound, Main House, interior, detail west view of second floor window frame (Chattel Architecture, 2003)



Figure 44: Sam and Alfreda Maloof Compound, Main House, interior, view north of second floor sitting room (Chattel Architecture, 2003)



Figure 45: Sam and Alfred Maloof Compound, Main House, interior, view south of second floor sitting room (Chattel Architecture, 2003)

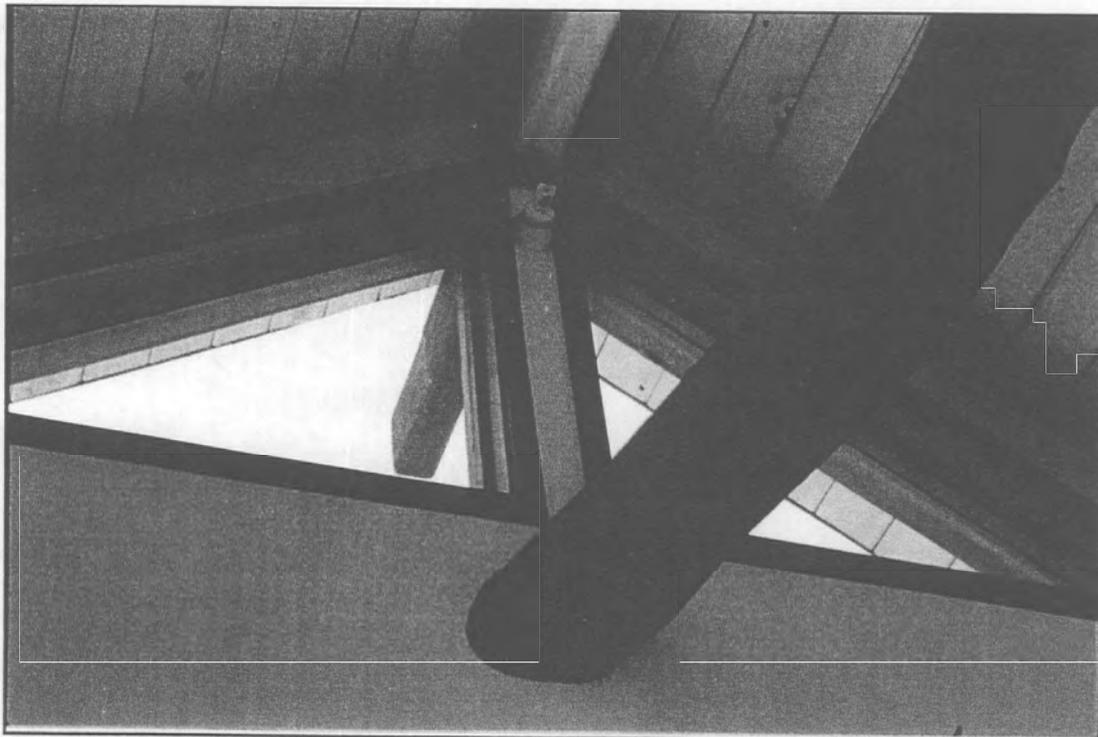


Figure 46: Sam and Alfred Maloof Compound, Main House, interior, detail view south of second floor sitting room wall and ceiling (note large branch as ceiling beam) (Chattel Architecture, 2003)

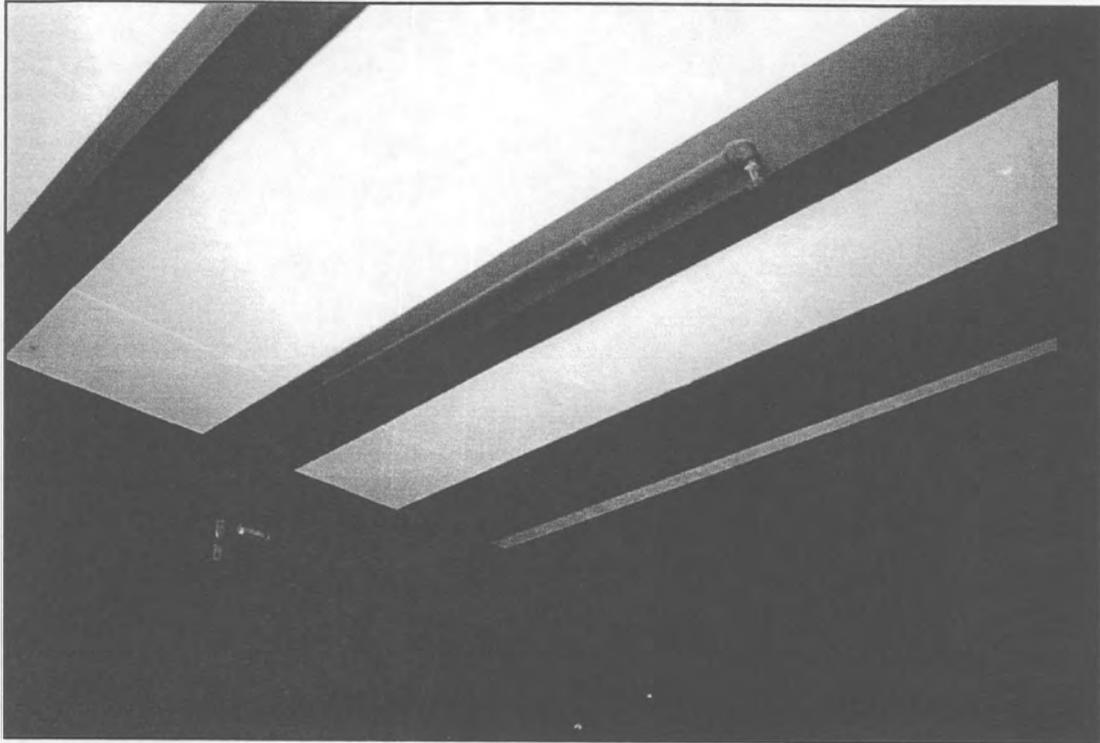


Figure 47: Sam and Alfreda Maloof Compound, Main House, exterior, detail view north of workshop roof (Chattel Architecture, 2003)

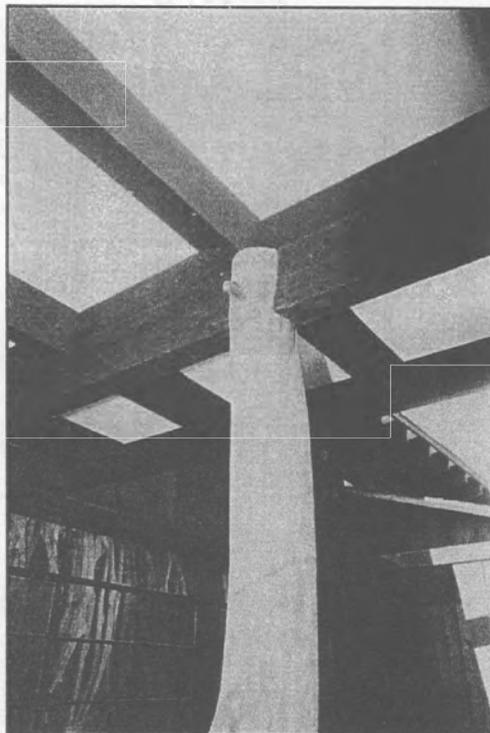


Figure 48: Sam and Alfreda Maloof Compound, Main House, exterior, detail view northwest of roof and entrance to Workshop 1 (Chattel Architecture, 2003)

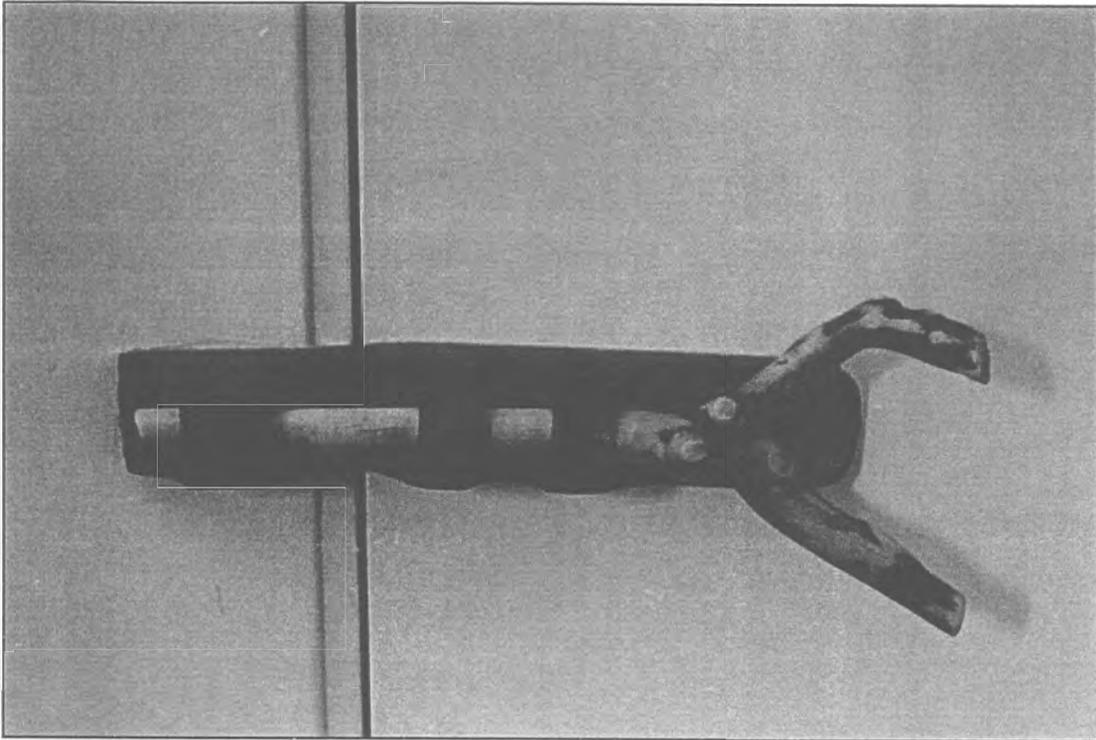


Figure 49: Sam and Alfreda Maloof Compound, Main House, interior, detail view east of hand-carved door latch in hallway (Chattel Architecture, 2003)



Figure 50: Sam and Alfreda Maloof Compound, Workshop 1, interior, view northeast (Chattel Architecture, 2003)

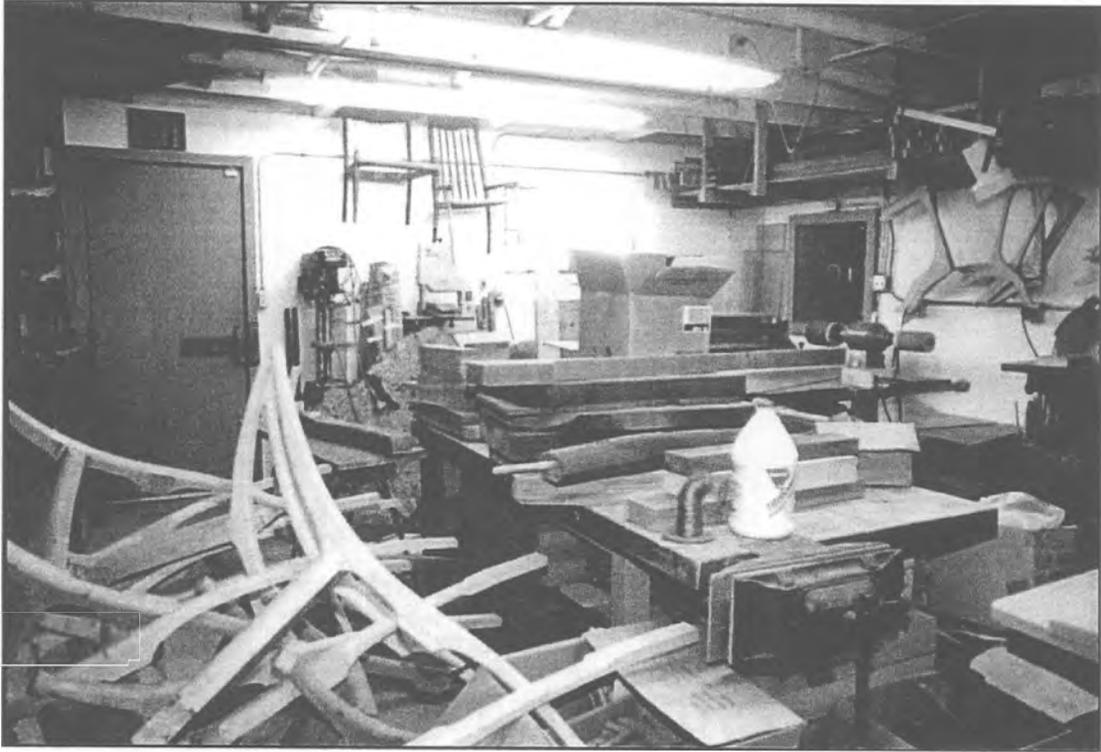


Figure 51: Sam and Alfreda Maloof Compound, Workshop 1, interior, view southwest of (Chattel Architecture, 2003)



Figure 52: Sam and Alfreda Maloof Compound, Workshop 1, interior, view northwest (Chattel Architecture, 2003)



Figure 53: Sam and Alfreda Maloof Compound, Guesthouse, exterior, view southwest of north elevation (right) and east elevation (left) (Chattel Architecture, 2003)

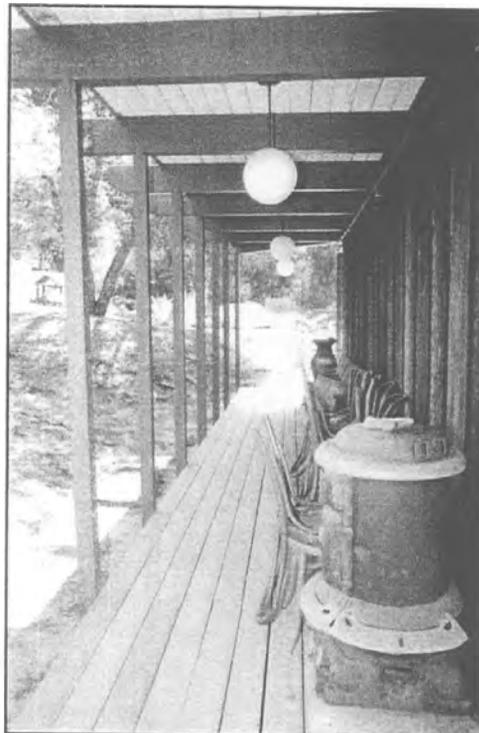


Figure 54: Sam and Alfreda Maloof Compound, Guesthouse, exterior, detail view east of south elevation (right) and porch (Chattel Architecture, 2003)



Figure 55: Sam and Alfreda Maloof Compound, Guesthouse, exterior, view northwest of south elevation (left) and east elevation (right) (Chattel Architecture, 2009)

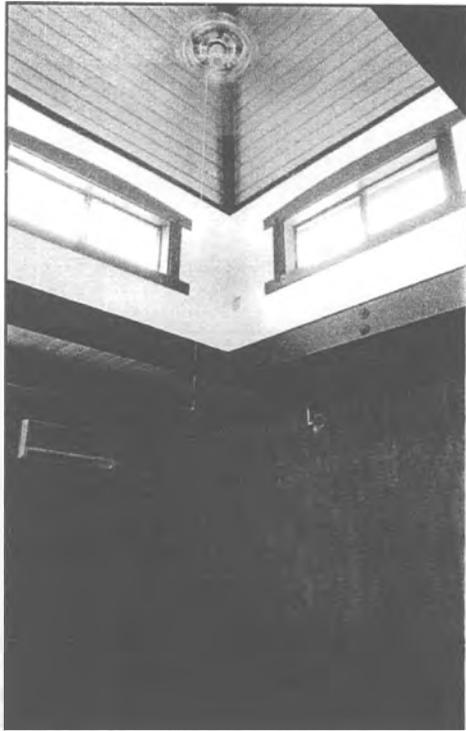


Figure 56: Sam and Alfreda Maloof Compound, Guesthouse, interior, detail view northwest of walls and ceiling (Chattel Architecture, 2003)



Figure 57: Sam and Alfreda Maloof Compound, Guesthouse, exterior, view northwest of walkway (Chattel Architecture, 2009)



Figure 58: Sam and Alfreda Maloof Compound, Guesthouse, exterior, detail view southwest walkway (Chattel Architecture, 2009)



Figure 59: Sam and Alfreda Maloof Compound, Guesthouse, interior, view south of restroom (Chattel Architecture, 2009)



Figure 60: Sam and Alfreda Maloof Compound, Guesthouse, interior, view southwest of kitchen (Chattel Architecture, 2009)



Figure 61: Sam and Alfreda Maloof Compound, Guesthouse, interior, view southeast (Chattel Architecture, 2009)



Figure 62: Sam and Alfreda Maloof Compound, Guesthouse, interior, view northeast of main room (Chattel Architecture, 2009)



Figure 63: Sam and Alfreda Maloof Compound, Guesthouse, interior, view northwest of main room (Chattel Architecture, 2009)



Figure 64: Sam and Alfreda Maloof Compound, New House, exterior, view southwest of north elevation (Chattel Architecture, 2003)



Figure 65: Sam and Alfreda Maloof Compound, New House, exterior, primary entrance, view south of north elevation (Chattel Architecture, 2009)

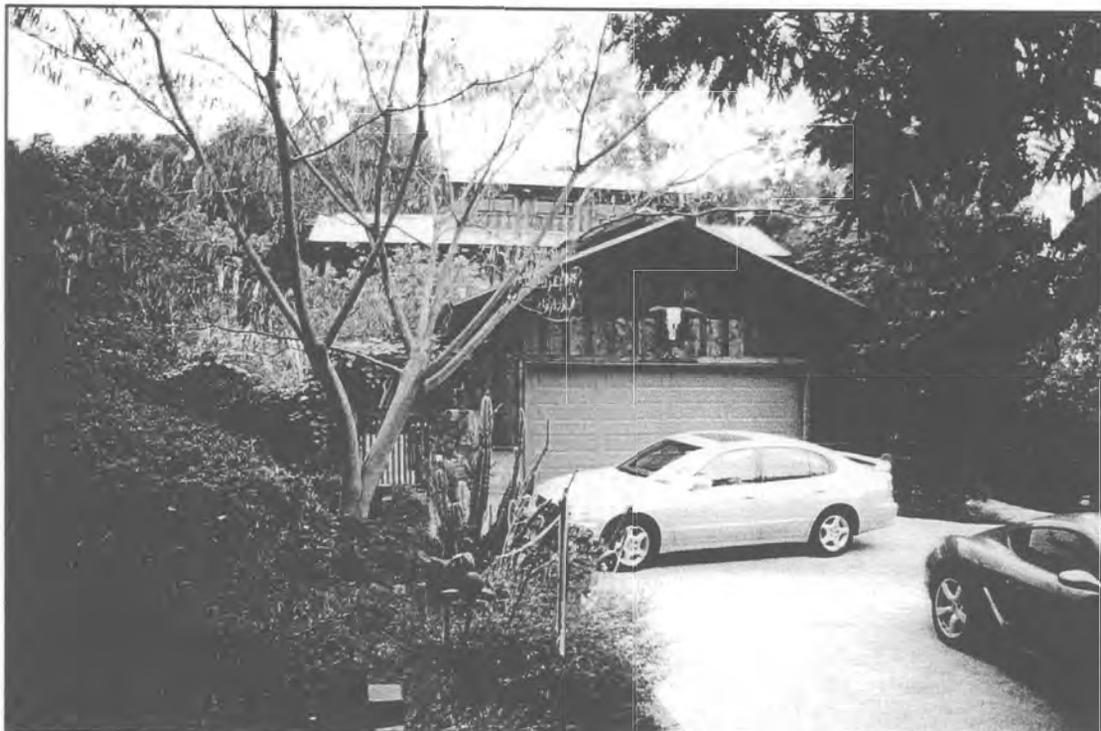


Figure 66: Sam and Alfreda Maloof Compound, New House, exterior, view north of south elevation showing driveway (Chattel Architecture, 2009)

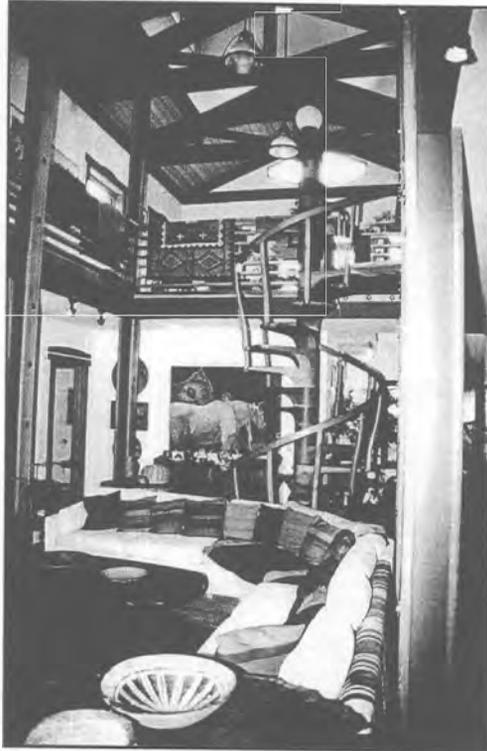


Figure 67: Sam and Alfreda Maloof Compound, New House, interior, view south of main stair to second floor from first floor living room (Chattel Architecture, 2009)



Figure 68: Sam and Alfreda Maloof Compound, New House, interior, first floor, view east of kitchen (Chattel Architecture, 2009)



Figure 69: Sam and Alfreda Maloof Compound, New House, exterior, view northwest of south elevation (Chattel Architecture, 2003)

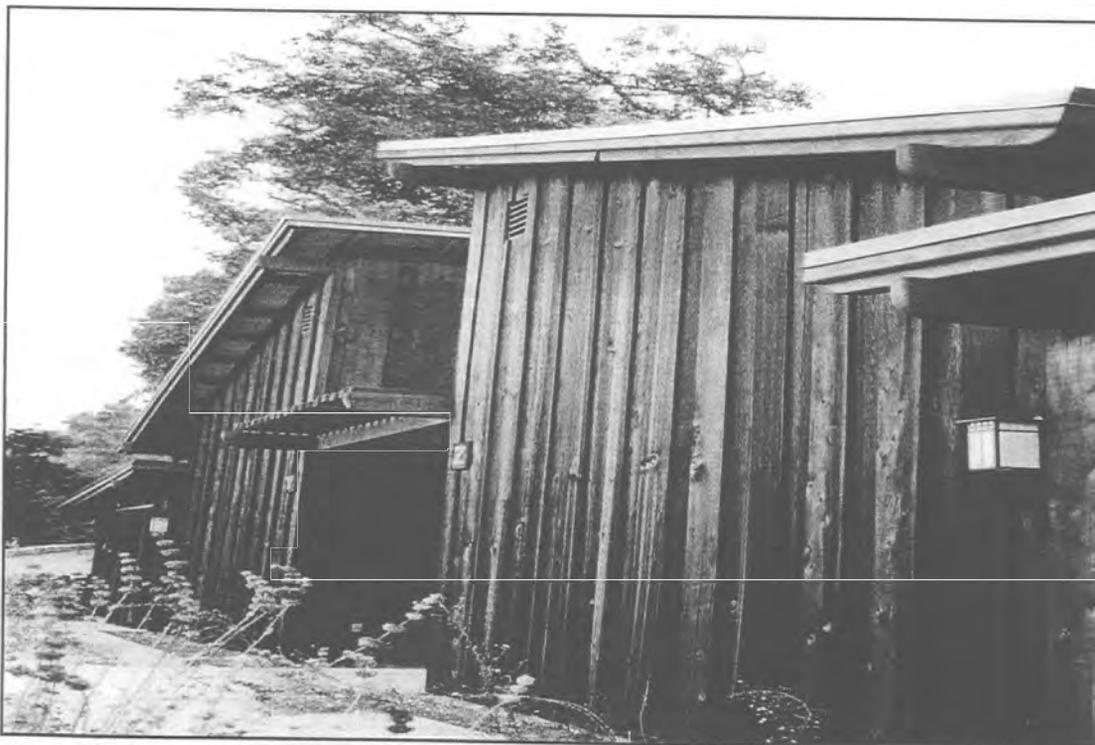


Figure 70: Sam and Alfreda Maloof Compound, Wood Storage Buildings Y (left) and Z (right), exterior, view northwest of south elevations (Chattel Architecture, 2009)

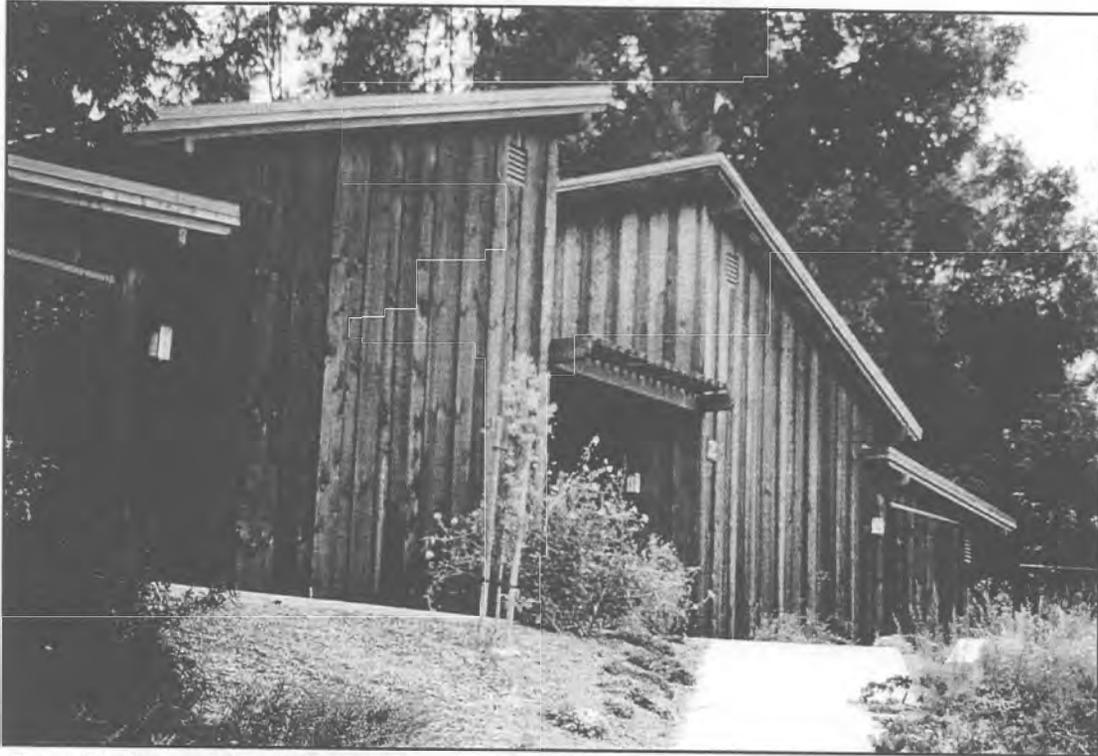


Figure 71: Sam and Alfreda Maloof Compound, Wood Storage Buildings Y (left) and Z (right), exterior, view northeast of south elevations (Chattel Architecture, 2009)



Figure 72: Sam and Alfreda Maloof Compound, Wood Storage (building Y and Z), exterior, view east of north elevations (Chattel Architecture, 2009)



Figure 73: Sam and Alfreda Maloof Compound, Wood Storage Buildings Y (left) and Z (right), exterior, view northeast of south elevations (Chattel Architecture, 2009)

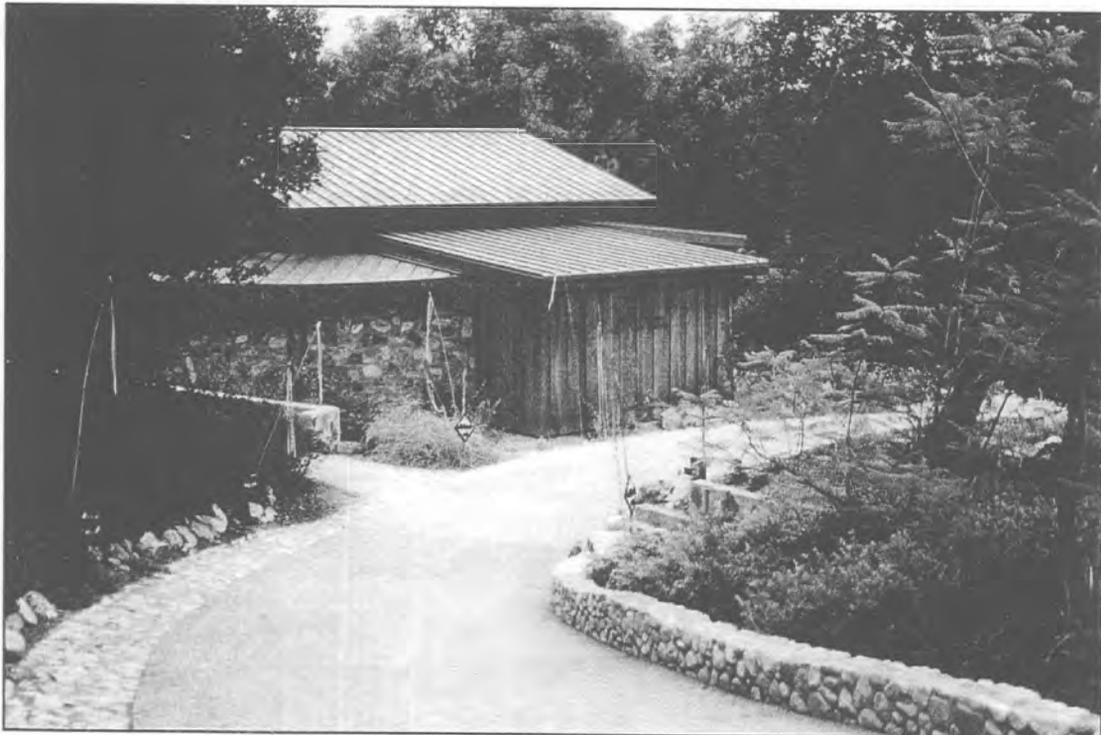


Figure 74: Sam and Alfreda Maloof Compound, Jacobs Education Center, exterior, view southeast of west elevation (Chattel Architecture, 2009)

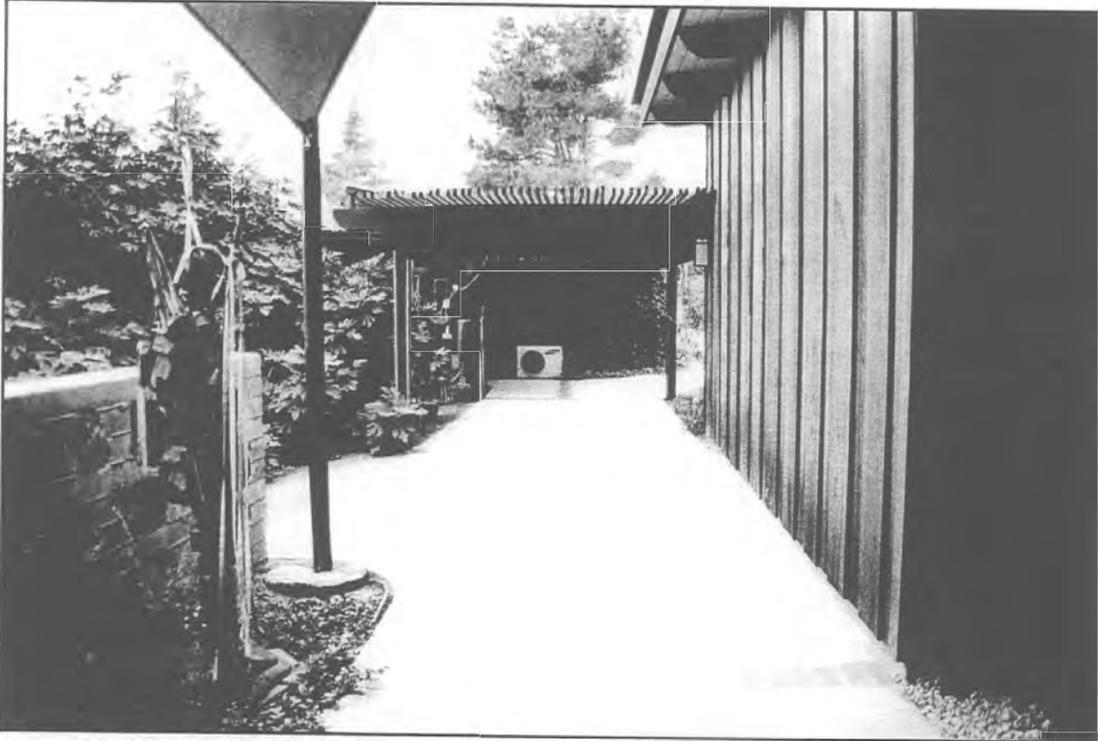


Figure 75: Sam and Alfreda Maloof Compound, Jacobs Education Center, exterior, view west showing walkway at north elevation (left) (Chattel Architecture, 2009)



Figure 76: Sam and Alfreda Maloof Compound, Hanna Archival Conservancy, exterior, view northeast of south and east elevations (Chattel Architecture, 2009)



Figure 77: Sam and Alfreda Maloof Compound, Hanna Archival Conservancy, exterior, view east of south elevation (Chattel Architecture, 2009)



Figure 78: Sam and Alfreda Maloof Compound, Jacobs Education Center, exterior, view northwest of entrance at south elevation (Chattel Architecture, 2009)



Figure 79: Sam and Alfreda Maloof Compound, Jacobs Education Center (left) and Hanna Archival Conservancy (right) exterior, view north (Chattel Architecture, 2009)



Figure 80: Sam and Alfreda Maloof Compound, Jacobs Education Center (right) and Hanna Archival Conservancy (center), exterior, view southeast of courtyard (Chattel Architecture, 2009)



Figure 81: Sam and Alfreda Maloof Compound, Jacobs Education Center (right) and Hanna Archival Conservancy (center), exterior, view southeast of courtyard (Chattel Architecture, 2009)



Figure 82: Sam and Alfreda Maloof Compound, exterior, Jacobs Education Center (center) and Wood Storage Buildings Y and Z (right), view northeast of west and south elevations (Chattel Architecture, 2009)



Figure 83: Sam and Alfreda Maloof Compound, Wood Storage A (left) and B (right), exterior, view south of north elevations (Chattel Architecture, 2009)



Figure 84: Sam and Alfreda Maloof Compound, Wood Storage A, exterior, view south of north elevation (Chattel Architecture, 2009)

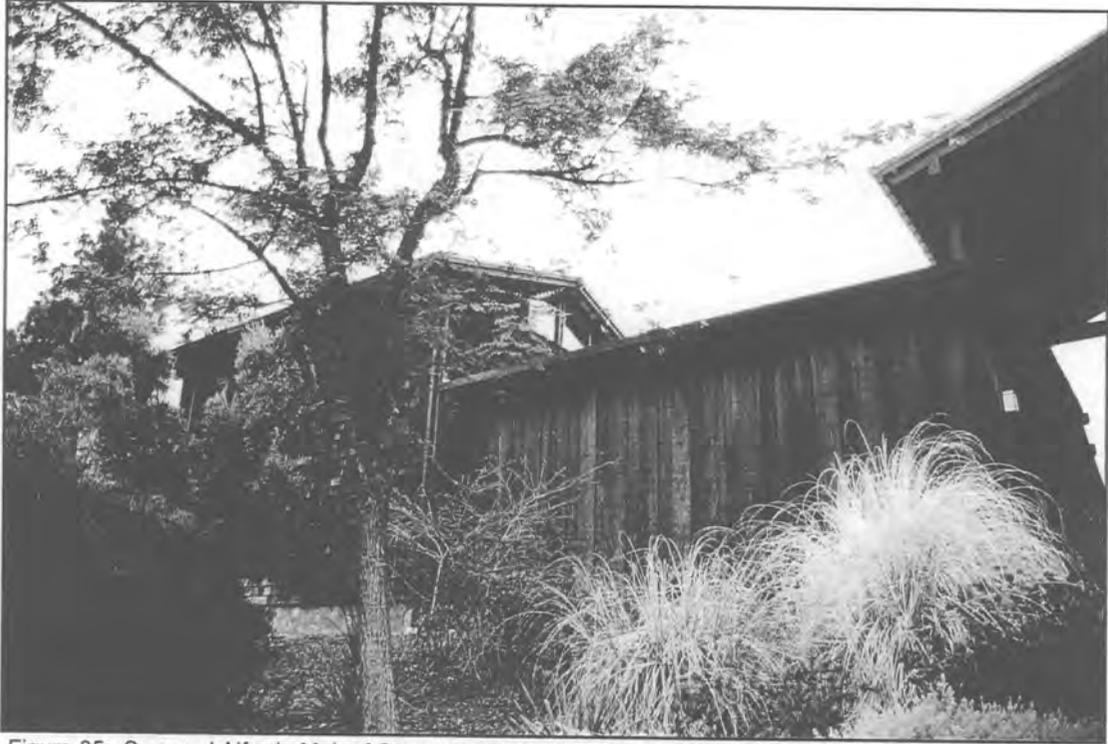


Figure 85: Sam and Alfreda Maloof Compound, Wood Storage A, exterior, detail view south of north elevation (Chattel Architecture, 2009)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Maloof, Sam and Alfreda, Compound

MULTIPLE NAME:

STATE & COUNTY: CALIFORNIA, San Bernardino

DATE RECEIVED: 4/14/03 DATE OF PENDING LIST: 5/13/03
DATE OF 16TH DAY: 5/29/03 DATE OF 45TH DAY: 5/29/03
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 03000471

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

___ ACCEPT ___ RETURN ___ REJECT _____ DATE

ABSTRACT/SUMMARY COMMENTS:

RETURN

SEE ATTACHED COMMENTS

RECOM./CRITERIA RETURN

REVIEWER PAUL R LUSIGNAN DISCIPLINE HISTORIAN

TELEPHONE 202.354.2229 DATE 5/29/03

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

SAM AND ALFREDA MALOOF COMPOUND

San Bernardino County, CA

National Register of Historic Places - Return Comments:

The current documentation is being returned based on the substantive issues outlined below.

Significance

In evaluating the eligibility of the Maloof Compound, the National Register felt that the nomination materials did an excellent job of documenting the unique nature of the home and studio buildings, including the significant ties between twentieth century modern furniture design, art, and building construction. The National Register of Historic Places, however, has had a longstanding policy regarding listing resources associated with living individuals still actively practicing in their respective fields, particularly architects, artists, and designers. Such properties generally are not considered eligible for inclusion in the National Register. While the designer of the property—Mr. Maloof—is advanced in age, according to the nomination he still “continues as master craftsman/woodworker in residence at the site. The woodworking business Maloof established at the donor site continues to this day. Maloof, at age 86, guides, oversees and refines the woodworking process, participates in SAMFAC activities, and occupies the new house constructed for his use during his lifetime.” (NR nomination, page 8.19)

It is obvious from the documentation provided that Mr. Maloof still actively maintains a working studio and participates in design projects and exhibitions at the site. It also appears from the documentation that Maloof himself sees the site as a still evolving work in progress. From the nomination, “Maloof envisioned ‘that the New Site (could) receive and expand the Historic Elements of the Property and develop them to further reflect the relationship between Maloof’s furniture making, the architecture that he has created, and the California Arts and Crafts movement.’” (ibid.)

The nomination of properties associated with living persons still actively practicing or participating in their chosen fields is discouraged in order to avoid the use of the National Register to endorse the work or reputation of such individuals, as well as to consider the need for adequate historic perspective in evaluating the full body of their work. This policy has been reiterated through program guidelines and directives since the early establishment of the National Register program.

It is our recommendation that the nomination for the Maloof property be retained by the State until such time as Mr. Maloof retires from active practice in his field and that it then be resubmitted to the National Register for consideration under Criterion B, and possibly Criterion C.

Criterion C. The nomination focuses considerable attention on justifying the exceptional significance of Maloof’s contributions to the field of furniture design and art, citing the extensive respect and appreciation his work has received. It is less clear, however, whether this same level of critical

scholarly analysis has been directly applied to his residence and shop buildings within the context of twentieth century modern architectural design. In light of Criterion Consideration G, should the nomination be resubmitted once Mr. Maloof retires, the justification for the significance of the Maloof compound under Criterion C (Architecture) should directly cite the level of scholarly consideration, if any, directly applied to these properties within the context of architecture. While existing as a unique expression of Maloof's artistic home life, the architectural context for the nominated property does not seem to have engendered the same level of critical analysis as the body of his contributions to the field of art and design.

Description

The nomination provides only a limited discussion addressing the issue of the *partial* removal of extant properties from the historic site to the new location and the inclusion of additional modern improvements at the current site. In light of the involvement of National Register Criteria consideration B (moved resources) and G (less than fifty year resources), the documentation should provide a very clear, direct discussion regarding the overall integrity of the nominated property. The nomination makes note of the fact that only three of the original buildings at the historic property were relocated as part of the move and that additional new resources were added to the compound at its new location. The impact of these changes needs to be more directly addressed in the nomination.

Photographic Documentation.

The black and white photographs of the current site appear to have a purple/sepia tint to them and were likely printed using color processing and/or papers. Such photographs do not meet the current National Register archival standards.

Please note that our office is not unsympathetic to the issues raised by this nomination, and others, regarding sites associated with noteworthy contemporary artists, designers, and architects. In response to this nomination and other questions raised regarding National Register policies associated with properties from the recent past, we are considering requesting comments to evaluate whether there is a need to update the guidance provided in our National Register Bulletins. We look forward to hearing your views regarding the challenges faced in recognizing such sites.

If you have questions regarding these comments, please contact Paul Lusignan directly at the number listed below.



Paul R. Lusignan, Historian
(for) Keeper of the National Register
(202) 354-2229

7/29/03

Date

A:\maloof1.rtn

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: RESUBMISSION

PROPERTY NAME: Maloof, Sam and Alfreda, Compound

MULTIPLE NAME:

STATE & COUNTY: CALIFORNIA, San Beradino County

DATE RECEIVED: 10/08/10 DATE OF PENDING LIST:
DATE OF 16TH DAY: DATE OF 45TH DAY: 11/22/10
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 03000471

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: Y SAMPLE: N SLR DRAFT: Y NATIONAL: N

COMMENT WAIVER: N

___ACCEPT ___RETURN ___REJECT _____DATE

ABSTRACT/SUMMARY COMMENTS:

See Attached Comments

RECOM./CRITERIA Accept CRITERIA B+C
REVIEWER Paul R. Lusignea DISCIPLINE HISTORIAN
Phone 202.354.2229 Date 11/9/10

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the National Park Service.

**Sam and Alfreda Maloof Compound
San Bernardino County, CA**

**National Register of Historic Places-Review Comments
Less than 50 Property-Moved Property**

The Sam & Alfreda Maloof Compound is significant under National Register Criteria B and C in the areas of Art and Architecture. The complex of three historic buildings was built by and directly associated with the productive career of widely acclaimed master woodworker and furniture craftsman Samuel Maloof (1916-2009). The buildings served as Maloof's residence and workshop for the majority of his extended career. The house in particular is correctly cited as a work of art in its own right, embodying Maloof's evolving design aesthetic as the building grew and was modified by the artist over a period of 40-50 years.

In 2000 the buildings were moved and placed on a new site, with considerable attention to detail and re-landscaping to maintain a setting close to the original expansive lot. The move was mandated because of a local highway project and was conducted under the provisions of a federal/state MOA. The period of significance from 1956 to 2000, reflects the fact that Maloof continued to work out of the complex throughout his prolific career--changing, expanding, decorating and re-inventing the architecture of the property.

Sam Maloof is readily acknowledged by scholars as one of the finest woodworkers of his time. As a leader of the California modern arts movement, he designed and produced furniture infused with profound artistic vision for more than half a century until his death in 2009. Maloof's work was the subject of a prestigious retrospective at the Smithsonian American Art Museum's Renwick Gallery in 2001 and is part of their permanent collection. His furniture is in some of the most important private collections in the nation and the permanent collections of the Boston Museum of Art, the New York Metropolitan Museum of Art and many other fine museums. The property meets Criteria Considerations B and G for its exceptional significance in conveying important aspects of modern art and architecture.



















list

MALOOF
VISITOR'S CENTER
→





































EXIT

WINDMILL

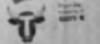






EXIT

Hanes



Hanes



Hanes





Draw Winky

























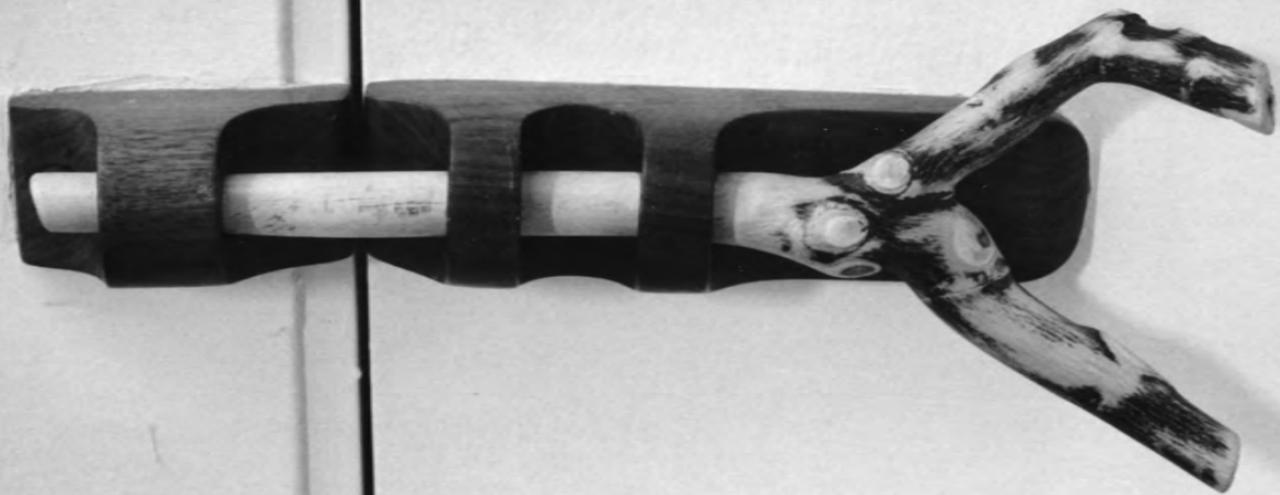










































































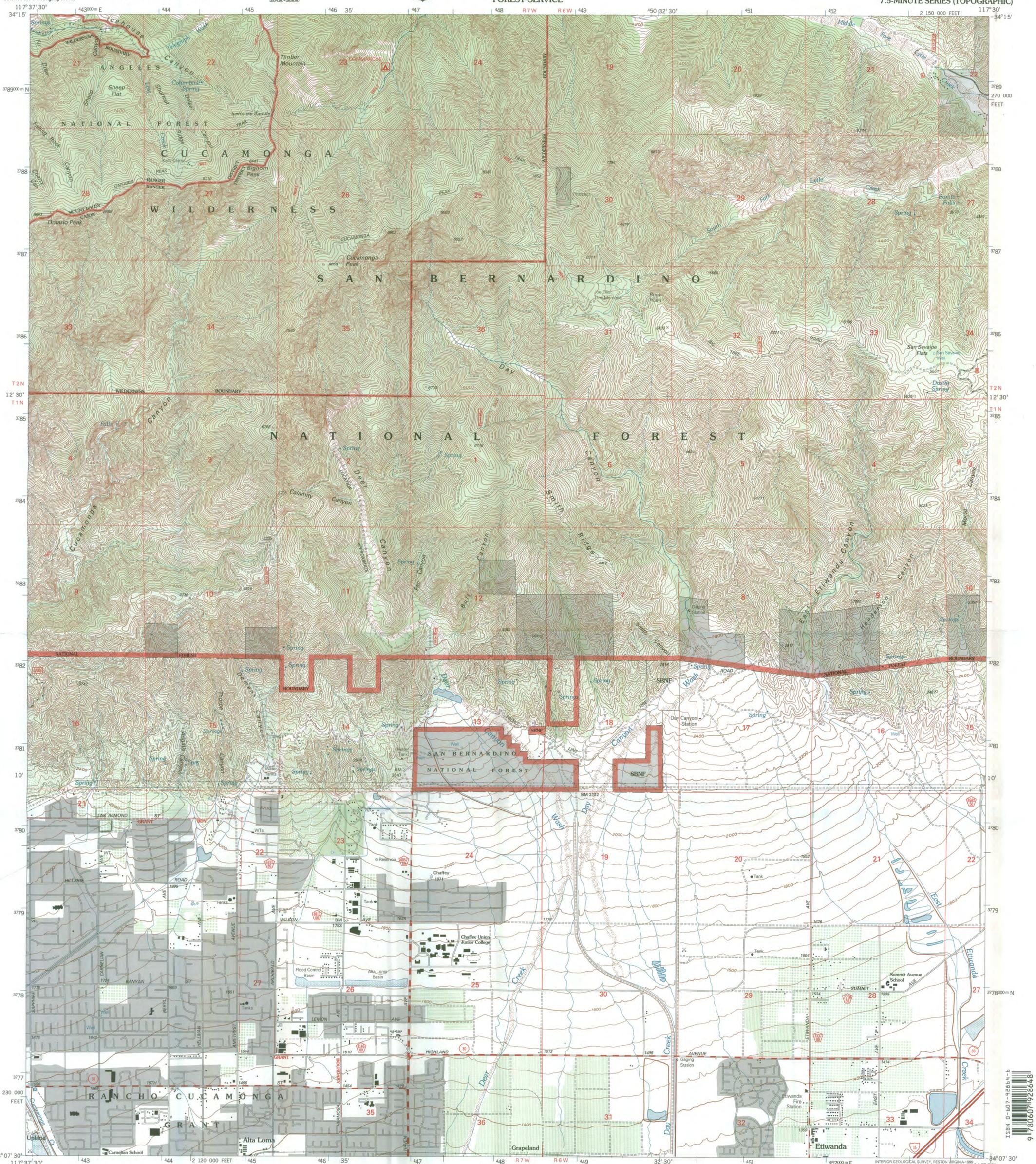




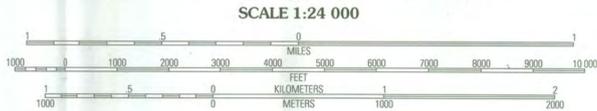
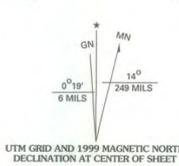








Produced by the United States Geological Survey 1988
Revision within and adjacent to National Forest System lands by USDA Forest Service 1996
Compiled from aerial photographs taken 1952 and planimetric surveys 1933
Contours have not been revised
North American Datum of 1927 (NAD 27). Projection and 10 000-foot ticks: California coordinate system, zone 5 (Lambert conformal conic)
Blue 1000-meter Universal Transverse Mercator ticks, zone 11
North American Datum of 1983 (NAD 83) is shown by dashed corner ticks
The values of the shift between NAD 27 and NAD 83 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software
Non-National Forest System lands within the National Forest
Inholdings may exist in other National or State reservations
This map is not a legal land line or ownership document. Public lands are subject to change and leasing, and may have access restrictions; check with local offices. Obtain permission before entering private lands



SCALE 1:24 000

CONTOUR INTERVAL 40 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
TO CONVERT FEET TO METERS MULTIPLY BY 0.3048

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



ADJOINING 7.5' QUADRANGLES

1	2	3	1 Mount San Antonio
			2 Telegraph Peak
			3 Cajon
4		5	4 Mount Baldy
			5 Devere
			6 Ontario
			7 Quail
6	7	8	8 Fontana

HIGHWAYS AND ROADS

Interstate	.....	5	Primary highway	.....
U. S.	.....	163	Secondary highway	.....
State	.....	78	Light-duty road	.....
County	.....	6	Paved	.....
National Forest, suitable for passenger cars	.....	41	Gravel	.....
National Forest, suitable for high clearance vehicles	.....	161	Dirt	.....
National Forest Trail	.....	344	Composition unspecified	.....
			Unimproved; 4 wheel drive	.....
			Trail	.....
			Gate; Barrier	.....

CUCAMONGA PEAK, CA
1996
NIMA 2452 II NE - SERIES V895

Sam and Alfreda Maloot Compound
Zone 11 E443247 N3780209

**OFFICE OF HISTORIC PRESERVATION
DEPARTMENT OF PARKS AND RECREATION**

P.O. BOX 942896
SACRAMENTO, CA 94296-0001
(916) 653-6624 Fax: (916) 653-9824
calshpo@ohp.parks.ca.gov



April 7, 2003

Ms. Carol D. Shull, Keeper
National Register of Historic Places
National Park Service 2280
1201 "I" (Eye) Street, NW
WASHINGTON, D.C. 20005

Subject: Maloof, Sam and Alfreda Compound
Nomination to the National Register of Historic Places

Dear Ms. Shull:

Enclosed is the National Register nomination for the property named above. This property is located in Alta Loma, San Bernardino County, California. If you have any questions regarding this nomination, please contact Maryln Bourne Lortie of my staff at (916) 653-8911.

Sincerely,

Dr. Knox Mellon
State Historic Preservation Officer

**OFFICE OF HISTORIC PRESERVATION
DEPARTMENT OF PARKS AND RECREATION**

1725 23rd Street, Suite 100
SACRAMENTO, CA 95816-7100
(916) 445-7000 Fax: (916) 445-7053
calshpo@parks.ca.gov
www.ohp.parks.ca.gov

September 2, 2010

The Honorable Mayor Donald Kurth
City of Rancho Cucamonga
10500 Civic Center Drive
Rancho Cucamonga, CA 91730

**RE: National Register of Historic Places Nomination for Sam and Alfreda
Maloof Compound**

Dear Mayor:

On July 29, 2003, the Keeper of the National Register (Keeper) returned the above nomination with comments asking for major revisions. Pursuant to Federal Regulations 36 CFR Part 60.6(w) I am notifying you that the applicant has addressed those comments and that this office will re-submit the nomination to the Keeper 30 days from the date of this letter. The National Register is the federal government's official list of historic buildings and other cultural resources worthy of preservation. Listing in the National Register provides recognition and assists in preserving California's cultural heritage.

Local government comments regarding the National Register eligibility of this property are welcomed. Letters should be sent to California State Parks, Attn: Office of Historic Preservation, Milford Wayne Donaldson, FAIA, State Historic Preservation Officer, 1725 23rd Street, Suite 100, Sacramento, CA, 95816-7100. So that the SHRC will have adequate time to consider them, it is requested, but not required, that written comments be received by the Office of Historic Preservation fifteen (15) days before the SHRC meeting. Interested parties are encouraged to attend the SHRC meeting and present oral testimony.

As of January 1, 1993, all National Register properties are automatically included in the California Register of Historical Resources (California Register) and afforded consideration in accordance with state and local environmental review procedures.

A copy of the nomination has been included for your review. Supplemental information on the National Register and the California Register programs is available on our website at the following address: <http://ohp.parks.ca.gov>. The federal requirements covering the National Register program are to be found in the National Preservation Act of 1966, as amended, and in Federal Regulations 36 CFR Part 60. State law regarding the California Register is in the Public Resources Code, Section 5024. Should you have questions regarding this nomination, please contact the Registration Unit at (916) 653-6624.

Sincerely,

A handwritten signature in black ink that reads "Milford Wayne Donaldson".

Milford Wayne Donaldson, FAIA
State Historic Preservation Officer

Enclosures: Nomination, Meeting Notice

**OFFICE OF HISTORIC PRESERVATION
DEPARTMENT OF PARKS AND RECREATION**

1725 23rd Street, Suite 100
SACRAMENTO, CA 95816-7100
(916) 445-7000 Fax: (916) 445-7053
calshpo@parks.ca.gov
www.ohp.parks.ca.gov



September 2, 2010

Sam & Alfreda Maloof Foundation for the Arts
5131 Carnelian Street
Rancho Cucamonga, CA 91701

RE: National Register of Historic Places Nomination for Sam and Alfreda Maloof Compound

Dear Sam & Alfreda Maloof Foundation for the Arts:

On July 29, 2003, the Keeper of the National Register (Keeper) returned the above nomination with comments asking for major revisions. Pursuant to Federal Regulations 36 CFR Part 60.6(w) I am notifying you that the applicant has addressed those comments and that this office will re-submit the nomination to the Keeper 30 days from the date of this letter.

The National Register is the United States' official list of historic properties worthy of preservation. Listing in the National Register provides recognition and assists in preserving California's heritage. Listing in the National Register assures review of federal projects that might adversely affect the character of the historic property. In addition, as of January 1, 1993, all National Register properties are now automatically listed in the California Register of Historical Resources (California Register) and afforded consideration during the State (CEQA) environmental review process. This includes properties formally determined eligible for the National Register. Listing in the National Register does not mean that the federal or state government will attach restrictive covenants to the property or try to acquire it. Public visitation rights are not required of owners. National Register listed properties may qualify for state and federal benefits. Additional information may be found at our website at www.ohp.parks.ca.gov.

A copy of the nomination is enclosed. Written comments regarding the nomination may be submitted to California State Parks, Attn: Office of Historic Preservation, Milford Wayne Donaldson, FAIA, State Historic Preservation Officer, 1725 23rd Street, Suite 100, Sacramento, CA, 95816-7100. Please contact the Registration Unit at (916) 445-7000 if you have further questions.

Sincerely,

A handwritten signature in black ink, appearing to read "Milford Wayne Donaldson".

Milford Wayne Donaldson, FAIA
State Historic Preservation Officer



RANCHO
CUCAMONGA

THE CITY OF RANCHO CUCAMONGA

RECEIVED
SEP 20 2010
OHP

Mayor
DONALD J. KURTH, M.D.
Mayor Pro Tem
L. DENNIS MICHAEL
Councilmembers
REX GUTIERREZ
SAM SPAGNOLO
DIANE WILLIAMS
City Manager
JACK LAM, AICP

September 9, 2010

Mr. Milford Wayne Donaldson, FAIA
Attn: Mr. Jay Correia, Registration Supervisor
Office of Historic Preservation
1725 23rd Street, Suite 100
Sacramento, CA 95816

SUBJECT: SAM AND ALFREDA MALOOF COMPOUND, RANCHO CUCAMONGA
(ALTA LOMA), COUNTY OF SAN BERNARDINO, CALIFORNIA

Dear Mr. Donaldson:

On behalf of the City of Rancho Cucamonga, I am writing to express the City's support for the National Register nomination of the Sam and Alfreda Maloof Compound.

In 1996, the City recognized the significance of the Compound in our community by designating it a local landmark for its exceptional level of craftsmanship and design reflecting the back-to-earth counterculture movement of the 1960s and 1970s. I have personally lived in the Alta Loma community for over 35 years and have experienced the larger impact of the Compound on our daily lives.

Chattel Architects recently worked on our 2010 General Plan Update. Historic preservation was a guiding principal throughout the process. Their work included a historic context statement and a reconnaissance survey in support of preservation policies that are incorporated throughout the document. In reviewing the nomination form, also prepared by Chattel Architects, it appears they maintained the same attention to detail and integrity as they did in the General Plan Update.

We look forward to a favorable decision by the Keeper of the National Register, recognizing this important landmark in our City.

Sincerely,

Diane Williams
Councilmember, City of Rancho Cucamonga

DW:MN/ge

file
Mayor

DONALD J. KURTH, M.D.

Mayor Pro Tem

L. DENNIS MICHAEL

Councilmembers

REX GUTIERREZ

SAM SPAGNOLO

DIANE WILLIAMS

City Manager

JACK LAM, AICP



THE CITY OF RANCHO CUCAMONGA

RANCHO
CUCAMONGA

September 9, 2010

Mr. Milford Wayne Donaldson, FAIA
Attn: Mr. Jay Correia, Registration Supervisor
Office of Historic Preservation
1725 23rd Street, Suite 100
Sacramento, CA 95816

SUBJECT: SAM AND ALFREDA MALOOF COMPOUND, RANCHO CUCAMONGA
(ALTA LOMA), COUNTY OF SAN BERNARDINO, CALIFORNIA

Dear Mr. Donaldson:

On behalf of the City of Rancho Cucamonga, I am writing to express the City's support for the National Register nomination of the Sam and Alfreda Maloof Compound.

In 1996, the City recognized the significance of the Compound in our community by designating it a local landmark for its exceptional level of craftsmanship and design reflecting the back-to-earth counterculture movement of the 1960s and 1970s. I have personally lived in the Alta Loma community for over 35 years and have experienced the larger impact of the Compound on our daily lives.

Chattel Architects recently worked on our 2010 General Plan Update. Historic preservation was a guiding principal throughout the process. Their work included a historic context statement and a reconnaissance survey in support of preservation policies that are incorporated throughout the document. In reviewing the nomination form, also prepared by Chattel Architects, it appears they maintained the same attention to detail and integrity as they did in the General Plan Update.

We look forward to a favorable decision by the Keeper of the National Register, recognizing this important landmark in our City.

Sincerely,

Diane Williams
Councilmember, City of Rancho Cucamonga

DW:MN/ge





SAM AND ALFREDA MALOOOF FOUNDATION FOR ARTS AND CRAFTS

September 21, 2010

Mr. Milford Wayne Donaldson, FAIA
Attn: Mr. Jay Correia, Registration Supervisor
Office of Historic Preservation
1725 23rd Street, Suite 100,
Sacramento CA 95816

RE: Sam and Alfreda Malooof Compound, Rancho Cucamonga (Alta Loma)
County of San Bernardino, California

Dear Mr. Donaldson:

On behalf of the Sam and Alfreda Malooof Foundation for Arts and Crafts, I am writing to express our unreserved support of the National Register nomination for the Sam and Alfreda Malooof Compound. We commend Chattel Architecture on preparing such an excellent nomination.

The mission of the Malooof Foundation is to perpetuate excellence in craftsmanship, encourage artists, and make available to the public the treasure house that the Malooofs lovingly created. Sam Malooof is acknowledged as one of the finest woodworkers of our time. Central to Sam's work and life is the hand-built residence and adjoining woodshop. Today the relocated residence is open as a living museum. A principal responsibility of the Malooof Foundation is protection and conservation of the art, furnishings, structures, and grounds entrusted to it. Having the property officially recognized with a National Register listing will assist in furthering our goals.

In celebration of Sam Malooof's life, we will be marking what would have been his 95th birthday this coming January. We are hopeful that the Keeper of the National Register will by then have completed the listing process, allowing us to celebrate this milestone as well!

Please do not hesitate to contact us for clarification or additional information.

Sincerely,

A handwritten signature in black ink, appearing to read "Joseph S. Unis".

Joseph S. Unis, M.D.
President
Board of Directors

**OFFICE OF HISTORIC PRESERVATION
DEPARTMENT OF PARKS AND RECREATION**

P.O. BOX 942896
SACRAMENTO, CA 94296-0001
(916) 653-6624 Fax: (916) 653-9824
calshpo@ohp.parks.ca.gov



October 7, 2010

Ms. Carol Shull, Keeper
National Register of Historic Places
National Park Service 2280
1201 I (Eye) Street, NW
Washington, DC 20005



Subject: **Sam and Alfreda Maloof Compound
Rancho Cucamonga, San Bernardino County, California
National Register of Historic Places**

Dear Ms. Shull:

Enclosed please find the **Sam and Alfreda Maloof** nomination to the National Register of Historic Places. This property is located in Rancho Cucamonga, San Bernardino County, California. On February 7, 2003, the State Historical Resources Commission unanimously found the property eligible for the National Register under Criteria B and C at the local level of significance, meeting the requirements of Criteria Considerations B and G.

The property is nominated on behalf of the property owners, the Sam and Alfreda Maloof Foundation for Arts and Crafts.

If you have any questions regarding this nomination, please contact William Burg of my staff at 916-445-7004.

Sincerely,

Milford Wayne Donaldson, FAIA
State Historic Preservation Officer

Enclosures

Carol,

I talked with Marlyn at the CA SHPO this morning. They had a meeting with the nomination proponents on Tuesday. The State felt that our return letter was OK. The only question they raised was whether our policy on living/practicing individuals applied to both Criterion B and C. (Could they revise the nomination to address our Criterion C questions and skirt the living person issue.) I told her that the issue applied to both Criteria since the architecture was really just an extension of the work of the master artist. It wasn't like he designed a school that was only being nominated under Education, separate from his artistic contributions – see art gallery in Texas. In this case criterion C significance would be entirely wrapped in Maloof's work and activities.

I made a few minor revisions to the return letter that I hope clarify the issue.

Paul

Carol,

I talked with Marlyn at the CA SHPO this morning nomination proponents on Tuesday. The State felt The only question they raised was whether our po individuals applied to both Criterion B and C. (C address our Criterion C questions and skirt the liv the issue applied to both Criteria since the architect of the work of the master artist. It wasn't like he being nominated under Education, separate from his gallery in Texas. In this case criterion C significance would be entirely wrapped in Maloof's work and activities.

Paul, This looks good to me with the revisions. C.

I made a few minor revisions to the return letter that I hope clarify the issue.

Paul

Return

✓ Living Designer/Indiv
Active / - career
productive

• Critical analysis
but also trying to promote
work/career of PRACT ARTIST.

✓ Exception ^{signif} to C NOT SHOWN.

? Model - not order.

Period of sign - entirely < 50
1956-2000

Malout Compound

Moved 1999-2000

(but not all of the bldgs)

JUST 3 contributing ones.

2 1/2 miles

[Is there a plan of
old location + a new
one to verify setting +
orientation - ?]

but also now # of new
bldgs added further eroding

integrity of site

body was exhumed + moved?

Less than 50 yr

1956 house - exceptional

1954 shop significance

1961 guesthouse ?

POS 1956-2000

Crit. B + C

Crit. Loss B - moved

not only Crit B + only remain property but
integrity.

NATIONAL significance.

ART B

Archit C

1956-2000

Move according to stipul.
in MOA

(OK prior to listing or
JUST OK after listing to
remain on NR).

[How was it moved + were custom
features kept? How]

NR Bulletin #6

Need context to Amer Funmit

ANT.
(While unique expression of artist however
NOT exposed to critical analysis era #25
to view except significant work)

DOES Exceptional sign of home

under C need scholarly
Appreciation + critical eye

to justify its ^{except} sign in context
of "Coc Museum/ANT?"

or is it just idiosyncratic of ART STAGE
Funmit
& WORKS is his ART.

SAM AND ALFREDA MALOOF COMPOUND

San Bernardino County, CA

National Register of Historic Places - Return Comments:

The current documentation is being returned based on the substantive issues outlined below.

Significance

In evaluating the eligibility of the Maloof Compound, the National Register felt that the nomination materials did an excellent job of documenting the unique nature of the home and studio buildings, including the significant ties between twentieth century modern furniture design, art, and building construction. The National Register of Historic Places, however, has had a longstanding policy regarding listing resources associated with living individuals still actively practicing in their respective fields, particularly architects, artists, and designers. Such properties generally are not considered eligible for inclusion in the National Register. While the designer of the property—Mr. Maloof—is advanced in age, according to the nomination he still “continues as master craftsman/woodworker in residence at the site. The woodworking business Maloof established at the donor site continues to this day. Maloof, at age 86, guides, oversees and refines the woodworking process, participates in SAMFAC activities, and occupies the new house constructed for his use during his lifetime.” (NR nomination, page 8.19)

It is obvious from the documentation provided that Mr. Maloof still actively maintains a working studio and participates in design projects and exhibitions at the site. It also appears from the documentation that Maloof himself sees the site as a still evolving work in progress. From the nomination, “Maloof envisioned ‘that the New Site (could) receive and expand the Historic Elements of the Property and develop them to further reflect the relationship between Maloof’s furniture making, the architecture that he has created, and the California Arts and Crafts movement.’” (ibid.)

The nomination of properties associated with living persons still actively practicing or participating in their chosen fields is discouraged in order to avoid the use of the National Register to endorse the work or reputation of such individuals, as well as to consider the need for adequate historic perspective in evaluating the full body of their work. This policy has been reiterated through program guidelines and directives since the early establishment of the National Register program.

It is our recommendation that the nomination for the Maloof property be retained by the State until such time as Mr. Maloof retires from active practice in his field and that it then be resubmitted to the National Register for consideration under Criterion B, **and possibly Criterion C.**

Criterion C. The nomination focuses considerable attention on justifying the exceptional significance of Maloof’s contributions to the field of furniture design and art, citing the extensive respect and appreciation his work has received. It is less clear, however, whether this same level of critical

scholarly analysis has been directly applied to his residence and shop buildings within the context of twentieth century modern architectural design. In light of Criterion Consideration G, **should the nomination be resubmitted once Mr. Maloof retires**, the justification for the significance of the Maloof compound under Criterion C (Architecture) should directly cite the level of scholarly consideration, if any, directly applied to these properties within the context of architecture. While existing as a unique expression of Maloof's artistic home life, the architectural context for the nominated property does not seem to have engendered the same level of critical analysis as the body of his contributions to the field of art and design. ✓

Description

The nomination provides only a limited discussion addressing the issue of the *partial* removal of extant properties from the historic site to the new location and the inclusion of additional modern improvements at the current site. In light of the involvement of National Register Criteria consideration B (moved resources) and G (less than fifty year resources), the documentation should provide a very clear, direct discussion regarding the overall integrity of the nominated property. The nomination makes note of the fact that only three of the original buildings at the historic property were relocated as part of the move and that additional new resources were added to the compound at its new location. The impact of these changes needs to be more directly addressed in the nomination.

Photographic Documentation.

The black and white photographs of the current site appear to have a purple/sepia tint to them and were likely printed using color processing and/or papers. Such photographs do not meet the current National Register archival standards.

Please note that our office is not unsympathetic to the issues raised by this nomination, and others, regarding sites associated with noteworthy contemporary artists, designers, and architects. In response to this nomination and other questions raised regarding National Register policies associated with properties from the recent past, we are considering requesting comments to evaluate whether there is a need to update the guidance provided in our National Register Bulletins. We look forward to hearing your views regarding the challenges faced in recognizing such sites.

If you have questions regarding these comments, please contact Paul Lusignan directly at the number listed below.

Paul R. Lusignan, Historian
(for) Keeper of the National Register
(202) 354-2229

Date

A:\maloof1.rtn

SAM AND ALFREDA MALOOF COMPOUND

San Bernardino County, CA

DRAFT

National Register of Historic Places - Return Comments:

The current documentation is being returned based on the substantive issues outlined below.

Significance

In evaluating the eligibility of the Maloof Compound, the National Register felt that the nomination materials did an excellent job of documenting the unique nature of the home and studio buildings, including the significant ties between twentieth century modern furniture design, art, and building construction. The National Register of Historic Places, however, has had a longstanding policy regarding listing resources associated with living individuals still actively practicing in their respective fields, particularly architects, artists, and designers. Such properties generally are not considered eligible for inclusion in the National Register. While the designer of the property—Mr. Maloof—is advanced in age, according to the nomination he still “continues as master craftsman/woodworker in residence at the site. The woodworking business Maloof established at the donor site continues to this day. Maloof, at age 86, guides, oversees and refines the woodworking process, participates in SAMFAC activities, and occupies the new house constructed for his use during his lifetime.” (NR nomination, page 8.19)

It is obvious from the documentation provided that Mr. Maloof still actively maintains a working studio and participates in design projects and exhibitions at the site. It also appears from the documentation that Maloof himself sees the site as a still evolving work in progress. From the nomination, “Maloof envisioned ‘that the New Site (could) receive and expand the Historic Elements of the Property and develop them to further reflect the relationship between Maloof’s furniture making, the architecture that he has created, and the California Arts and Crafts movement.’” (ibid.)

The nomination of properties associated with living persons still actively practicing or participating in their chosen fields is discouraged in order to avoid the use of the National Register to endorse the work or reputation of such individuals, as well as to consider the need for adequate historic perspective in evaluating the full body of their work. This policy has been reiterated through program guidelines and directives since the early establishment of the National Register program.

It is our recommendation that the nomination for the Maloof property be retained by the State until such time as Mr. Maloof retires from active practice in his field and that it then be resubmitted to the National Register for consideration under Criterion B.

Criterion C. The nomination focuses considerable attention on justifying the exceptional significance of Maloof’s contributions to the field of furniture design and art, citing the extensive respect and appreciation his work has received. It is less clear, however, whether this same level of critical

scholarly analysis has been directly applied to his residence and shop buildings within the context of twentieth century modern architectural design. In light of Criterion Consideration G, the justification for the significance of the Maloof compound under Criterion C (Architecture) should directly cite the level of scholarly consideration, if any, directly applied to these properties within the context of architecture. While existing as a unique expression of Maloof's artistic home life, the architectural context for the nominated property does not seem to have engendered the same level of critical analysis as the body of his contributions to the field of art and design.

Description

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Photographic Documentation.

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Please note that our office is not unsympathetic to the issues raised by this nomination, and others, regarding sites associated with noteworthy contemporary artists, designers, and architects. In response to this nomination and other questions raised regarding National Register policies associated with properties from the recent past, we are considering requesting comments to evaluate whether there is a need to update the guidance provided in our National Register Bulletins. We look forward to hearing your views regarding the challenges faced in recognizing such sites.

If you have questions regarding these comments, please contact Paul Lusignan directly at the number listed below.

Paul R. Lusignan, Historian
(for) Keeper of the National Register
(202) 354-2229

Date

A:\maloof1.rtn

Sam and Alfreda Maloof Compound
Alta Loma, San Bernardino County
Staff Evaluation



The Sam and Alfreda Maloof Compound consists of the famed furniture craftsman's main historic residence (now a museum), a guesthouse (now retail shop and storage) and a workshop, all contributing features, and four non-contributing buildings – a new home, another workshop, and two wood storage buildings. Also at the property is the grave of Alfreda Maloof, Sam's wife and partner of fifty years. She died in 1998. In 1999-2000 to avoid the impact of road construction, the main house, guesthouse and a workshop were moved two and a half miles from their original site, a property quite similar to the current one. The landscape of the property includes citrus, Japanese maple, oak, olive and other trees, some of which were relocated from the Maloof buildings' former location. Six buildings were not relocated – a woodshop, three wood storage buildings, a home belonging to Sam and Alfreda's son, and a greenhouse. Every effort was made to re-create the historic setting for the moved features.

The one and two-story main house consists of a core dating to 1956 and various hand-made additions contributed by Sam Maloof over more than a forty-year time span. The house is a series of pavilions that together form a roughly U or J form with an entrance courtyard in the center. Twelve inch wide unstained overlapped redwood siding, rounded window surrounds and blue accents are major elements that recur, but a variety of rooflines, windows, towers, bridges and decorative elements make this wooden building more an individual work of art than an architectural design. The interior detailing reflects Maloof's craftsmanship -- for example, mortise and tenon joints on many window surrounds, ceiling beams, and a freestanding spiral staircase created from scrap wood.

Workshop 1 is attached to the eastern side of the main house. The workshop is covered with vertical redwood siding and consists of a 1954 core with four additions of differing roof heights. North of Workshop 1 is Workshop 2 (nc) which was reconstructed with materials salvaged from a workshop at the original location. Northeast of Workshop 2 is the Guesthouse, a 1961 building covered with the same vertical redwood siding as the other buildings. The guesthouse is square in plan, with covered decks wrapping around the entire building.

Except for their new location and a slightly changed setting, the buildings retain integrity. The new house, wood storage and workshop buildings were designed to blend with the historic features. The new house is set apart from the old at a distance. The period of significance begins in 1956 with the construction of the main house, and ends in 2000 when Sam Maloof moved into the new home at the new site.

The Maloof Compound is being proposed for National Register designation under criteria B and C. It was for more than forty years the home of Sam Maloof (1916-), internationally renowned woodworker and furniture maker. Further, it has architectural merit for the high artistic values it embodies. The compound also appears to meet the requirements of criteria considerations B and G governing moved buildings and buildings less than fifty years old. Criteria consideration B states that a moved building can be listed if it "is significant primarily for architectural value, or ...is the surviving structure most importantly associated with an historic person or event." The Maloof residence is significant for its architectural value and is the remaining property most importantly associated with the life of Sam Maloof. Criteria consideration G requires that properties less than fifty years old be shown to be exceptionally significant. Additionally, guidance found in National Register Bulletin 32 states: "Because it is important to be able to evaluate the accomplishments of an individual objectively, with the benefit of historical perspective, the function of the Register would be substantially changed if the National Register were to become a means of honoring living figures....Therefore, properties associated with living persons generally are not considered eligible for inclusion in the Nation Register. If a person has ceased making contributions in a field of achievement for a sufficient length of time to allow a scholarly and objective assessment of his or role within that field, the National Register will consider listing a property that represents the person's assessed significance. The National Register criteria define a sufficient passage of time as fifty years unless the individual's accomplishments can be documented as having been exceptionally significant." Extensive documentation establishes that the still very much alive Sam Maloof is an exceptionally significant artist and craftsman, recognized for his accomplishments within the national context. His contributions to the modern arts and crafts movement date back to the late 1940s, making it possible to gain some distance and perspective on the importance of his work. Page 27, Section 8 of the National Register application enumerates the books and monographs that deal with his work and the prominent museums and exhibits, e.g., the Smithsonian American Art Museum and the Boston Museum of Fine Arts, that have displayed his furniture.

Jonathan Fairbanks, formerly curator at the latter museum provides a description of Maloof's work: "Perhaps the hallmark of Maloof furniture is its half-lap joint, which follows the contour of the chair surface. Structurally sound and visually appealing, this joint artfully provides detail at the point of transition." Maloof helped to revive a national and international interest in handcrafted design. Fairbanks noted that "Sam's work has influenced so many craftsmen that one is tempted to place him at the head of a 'school'" (quoted in the nomination, p. 17, Sec.8).

The Maloof house appears to have architectural significance as the highly original and artistic work of a master craftsman. Growing organically over many years as Sam Maloof added each room and decorative detail, the house became a showcase for his skill and imagination.

As a result of the highway project mentioned above, the complex as it existed at its former location was evaluated for its National Register eligibility. At that time a consensus determination of the Federal Highways Administration and the State Historic Preservation Officer found the property eligible under criteria B and C. Although the buildings have since been moved, they appear to meet the requirements imposed by the Register for moved properties. Staff recommends listing at the national level of significance.

Maryln Bourne Lortie
January 28, 2003

SAM AND ALFREDA MALOOF COMPOUND
San Bernardino County, CA

National Register of Historic Places - Return Comments:

The current documentation is being returned based on the substantive issues outlined below. In addition, the contemporary photographs do not meet the current National Register archival standards.

Description

The nomination does not directly address the issue of the partial removal of properties from the historic site to the new location. *A impact of new buildg to site.*

Significance

In evaluating the eligibility of the Maloof Compound, the National Register felt that the nomination materials did an excellent job of documenting the unique nature of the home and studio buildings, including significant ties between twentieth century modern furniture design, art, and building construction. The National Register of Historic Places, however, has had a longstanding policy regarding listing resources associated with living individuals, particularly practicing architects, artists, and designers. Properties associated with living persons generally are not considered eligible for inclusion in the National Register. While the designer of the property—Mr. Maloof—has limited his work in recent years, he still maintains a working studio and actively participates in design projects and exhibitions. *still practicing field then*

The nomination of properties associated with living persons is discouraged in order to avoid the use of the National Register to endorse the work or reputation of a living person. The integrity of the National Register as a reference list of historic properties depends upon the professional objectivity with which each nomination is evaluated. If the National Register were to become a means of honoring living figures, the function of the National Register would be substantially changed; the impossibility of maintaining historic perspective in the listing process would ultimately have the effect of devaluing the recognition afforded by listing in the National Register. This policy has been reiterated through program guidelines and directives since the early establishment of the National Register program. *at the new site - p19 - review & expansion element*

The issues surrounding the listing of a property associated with a living individual are further exacerbated in the case of the Maloof Compound by the fact that the period of significance rests entirely in the period less than 50 years ago and has been taken up to the year 2000. While the Maloof's continued to occupy the property up to the present, the need for objective evaluation of the significant period and the significance of Maloof is made nearly impossible by such a recent date. The relocation of the property and the need to justify criteria consideration B further clouds the questions of eligibility.

Photographic Documentation

The black and white photographs of the current site all appear to have a purple/sepia tint to them and

Contingency as mask crack/8/8 man / woodwork in residence at receiver site.

to figure out p. 79

need to check answers to questions p. 19
still on 2/15/01
At Chicago
summit
20L
in architect
an except
siting.

Note he still sees site every himself. p 19, para 1

quote bulletin - about production like.

were likely printed using color processing and/or papers. Such photographs do not meet the National Register archival standards.

If you have questions regarding these comments, please contact me directly at the number listed below.

Paul R. Lusignan, Historian
(for) Keeper of the National Register
(202) 354-2229

Date

A:\maloof.rtn

SAM AND ALFREDA MALOOF COMPOUND

San Bernardino County, CA

National Register of Historic Places - Return Comments:

The current documentation is being returned based on the substantive issues outlined below.

Significance

In evaluating the eligibility of the Maloof Compound, the National Register felt that the nomination materials did an excellent job of documenting the unique nature of the home and studio buildings, including the significant ties between twentieth century modern furniture design, art, and building construction. The National Register of Historic Places, however, has had a longstanding policy regarding listing resources associated with living individuals still actively practicing in their respective fields, particularly architects, artists, and designers. ^{J. H. C.} ~~Properties associated with living persons generally are not considered eligible for inclusion in the National Register. While the designer of the property—Mr. Maloof—is advanced in age, according to the nomination he still “continues as master craftsman/woodworker in residence at the site. The woodworking business Maloof established at the donor site continues to this day. Maloof, at age 86, guides, oversees and refines the woodworking process, participates in SAMFAC activities, and occupies the new house constructed for his use during his lifetime.” (NR nomination, page 8.19)~~

It is obvious from the documentation provided that Mr. Maloof still actively maintains a working studio and participates in design projects and exhibitions at the site. It also appears from the documentation that Maloof himself sees the site as a still evolving work in progress. From the nomination, “Maloo envisioned ‘that the New Site (could) receive and expand the Historic Elements of the Property and develop them to further reflect the relationship between Maloo’s furniture making, the architecture that he has created, and the California Arts and Crafts movement.’” (ibid.)

The nomination of properties associated with living persons still actively practicing or participating in their chosen fields is discouraged in order to avoid the use of the National Register to endorse the work or reputation of such individuals, as well as to consider the need for adequate historic perspective in evaluating the full body of their work. This policy has been reiterated through program guidelines and directives since the early establishment of the National Register program.

It is our recommendation that the nomination for the Maloof property be retained by the State until such time as Mr. Maloof effectively retires from active practice in his field and the artist’s contributions have had the benefit of the passage of time sufficient to objectively evaluate the body of his work. At that time the National Register may reconsider the nomination under Criterion B.

ask that it then be resubmitted to
Criterion C. The nomination focuses considerable attention on justifying the exceptional significance of Maloof’s contributions to the field of furniture design and art, citing the extensive respect and

appreciation his work has received. It is less clear, however, whether this same level of critical scholarly analysis has been directly applied to his residence and shop buildings within the context of twentieth century modern architectural design. In light of Criterion Consideration G, the justification for the significance of the Maloof compound under Criterion C (Architecture) should directly cite the level of scholarly consideration, if any, directly applied to these properties within the context of architecture. While existing as a unique expression of Maloof's artistic home life, the architectural context for the nominated property does not seem to have engendered the same level of critical analysis as the body of his contributions to the field of art and design. ~~The relocation of the Maloof properties and the need to justify criteria consideration B further clouds the questions of eligibility for the San Bernardino County property.~~

Description

The nomination provides only a limited discussion addressing the issue of the *partial* removal of extant properties from the historic site to the new location and the inclusion of additional modern improvements at the current site. In light of the involvement of National Register Criteria consideration B (moved resources) and G (less than fifty year resources), the documentation should provide a very clear, direct discussion regarding the overall integrity of the nominated property. The nomination makes note of the fact that only three of the original buildings at the historic property were relocated as part of the move and that additional new resources were added to the compound at its new location. The impact of these changes needs to be more directly addressed in the nomination.

Photographic Documentation.

The black and white photographs of the current site appear to have a purple/sepia tint to them and were likely printed using color processing and/or papers. Such photographs do not meet the current National Register archival standards.

Please note that our office is not unsympathetic to the issues raised by this nomination, and others, regarding sites associated with noteworthy contemporary artists, designers, and architects. In response to this nomination and other questions raised regarding the National Register's policies, we ~~intend on~~ ^{are considering} requesting comments and ~~considering~~ ^{do evaluate} whether there is a need to update the guidance provided in our National Register Bulletins. We look forward to hearing your views regarding the challenges faced in protecting and preserving such sites.

associated with properties from the recent past

If you have questions regarding these comments, please contact Paul Lusignan directly at the number listed below.

Paul R. Lusignan, Historian
(for) Keeper of the National Register
(202) 354-2229

Date

A:\maloof1.rtn

RETURN

SEE ATTACHED COMMENTS

SAM AND ALFREDA MALOOF COMPOUND
San Bernardino County, CA

DRAFT

National Register of Historic Places - Return Comments:

The current documentation is being returned based on the substantive issues outlined below.

Significance

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It is obvious from the documentation provided that Mr. Maloof still actively maintains a working studio and participates in design projects and exhibitions at the site. It also appears from the documentation that Maloof himself sees the site as a still evolving work in progress. From the nomination, “Maloofo envisioned ‘that the New Site (could) receive and expand the Historic Elements of the Property and develop them to further reflect the relationship between Maloofo’s furniture making, the architecture that he has created, and the California Arts and Crafts movement.’” (ibid.)

The nomination of properties associated with living persons is discouraged in order to avoid the use of the National Register to endorse the work or reputation of a living person. If the National Register were to become a means of honoring living figures, ~~the function of the National Register would be substantially changed and the impossibility of maintaining historic perspective in the listing process could ultimately have the effect of devaluing the recognition afforded by listing in the National Register.~~ This policy has been reiterated through program guidelines and directives since the early establishment of the National Register program.

The issues surrounding the listing of a property associated with a living individual are further exacerbated in the case of the Maloof Compound by the fact that the period of significance rests entirely in the period less than 50 years ago and has been taken up to the year 2000. While Maloof continued to occupy the property up to the present, the need for an objective evaluation of the significant period and the significance of the artist’s contributions are made nearly impossible by such a

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recent date. [In the case of the Elijah Pierce Properties in Ohio—a situation where the National Register determined the circumstances were sufficient to merit the listing of resources associated with a living African-American artist—Mr. Pierce's active career as an artist was considered to be demonstrably over by the time of nomination. Scholarly recognition of the artists' contributions had had the benefit of the passage of sufficient time with which to objectively evaluate the body of his work during his prolific active career.]

Criterion C. The nomination focuses considerable attention on justifying the exceptional significance of Maloof's contributions to the field of furniture design and art, citing the extensive respect and appreciation his work has received. It is less clear, however, whether this same level of critical scholarly analysis has been directly applied to his residence and shop buildings within the context of twentieth century modern architectural design. In light of Criterion Consideration G, the justification for the significance of the Maloof compound under Criterion C (Architecture) should directly cite the level of scholarly consideration, if any, directly applied to these properties within the context of architecture. While existing as a unique expression of Maloof's artistic home life, the architectural context for the nominated property does not seem to have engendered the same level of critical analysis as the body of his contributions to the field of art and design. The relocation of the Maloof properties and the need to justify criteria consideration B further clouds the questions of eligibility for the San Bernardino County property.

Description

The nomination provides only a limited discussion addressing the issue of the *partial* removal of extant properties from the historic site to the new location and the inclusion of additional modern improvements at the current site. In light of the involvement of National Register Criteria consideration B (moved resources) and G (less than fifty year resources), the documentation should provide a very clear, direct discussion regarding the overall integrity of the nominated property. The nomination makes note of the fact that only three of the original buildings at the historic property were relocated as part of the move and that additional new resources were added to the compound at its new location. The impact of these changes needs to be more directly addressed in the nomination.

Photographic Documentation.

The black and white photographs of the current site appear to have a purple/sepia tint to them and were likely printed using color processing and/or papers. Such photographs do not meet the current National Register archival standards.

Please note that our office is not unsympathetic to the issues raised by this nomination, and others, regarding sites associated with noteworthy contemporary artists, designers, and architects. In response to this nomination and other questions raised regarding the National Register's long-standing policy regarding living individuals, we intend on ~~taking active steps to assess whether or not sufficient evidence exists for revising the current policy or applying additional flexibility in its implementation.~~ We look forward to hearing your views regarding the challenges faced in protecting and preserving such sites.

✓ requesting comments and considering whether there is a need to update the NR Bulletin

If you have questions regarding these comments, please contact Paul Lusignan directly at the number listed below.

Paul R. Lusignan, Historian
(for) Keeper of the National Register
(202) 354-2229

Date

A:\maloof1.rtn

RETURN



ZOOM

Sam Maloof

Lo-Back Settee, 1996
 Fiddleback Maple: 29" high, 39"
 wide, 21" deep
 Owned by Private Collector
 Courtesy of Connell Gallery,
 Atlanta
 Photograph by Gene Sasse

To hear Maloof speak of wood is to be in the presence of THE Zen master of woodworking. He describes wood as the most sensuous material to work with, and he insists that his work have soul.

Maloof has stressed the need for communion between an object maker and the material he is working with. There is a triune between the object maker, his material and his client. And then, there is something much greater that transcends into God the creator of all things, who uses our hands as his tools to make these beautiful objects.

As Maloof has said, The designer, I have always felt, should also be the maker. So much of what I believe goes into each piece that I make. I do not think I could ever let a piece of work go out of my shop that I did not make. Each piece that I start is a renewal of my life.

Maloof has three co-workers who have worked with him for many years. Though he still assembles and works on each piece, the men who work in the shop are vital to what he creates.

Maloof's trademark is a simple design of classic and elegant form which he lovingly coaxes from each piece of wood. Learning by trial and error, he admits to marching to a different drummer. For example, he uses a bandsaw to cut wood, a most unorthodox method of furniture making.

Most famous for his rocking chairs, he also designs and builds tables, chests, desks, cradles, cabinets and music stands. One thing is certain, all of his designs have a communion with the chosen wood.

The son of Lebanese immigrants, Maloof fell in love with wood as a child, designing and making detailed cars and trucks. His family still possesses the plywood and dowel spatula he made at the age of ten for turning loaves of bread.

Maloof is self-taught. His only formal training in woodworking was a high school course, which he failed because he couldn't afford the required materials. He did attend junior college.

For several years after graduating from high school in the early 1930s, he worked as a graphic artist. Eventually he joined the office of a Bauhaus-trained industrial designer where he did architectural drafting.

Maloof credits his wife, Freda, with spurring him into woodworking, urging him to quit his job and to just do it!

He came to his medium untouched by preconceived design ideas. His only desire at the time was to produce and sell his works in order to support his family. Most craftspeople of his generation relied on their university teaching positions for base income. From the beginning Maloof made everything by commission, producing approximately 50 pieces annually.

Maloof sells his work from his workshop. His home is his showroom. He says, I like the contact between the client and the maker. Though 90% of his work is sold through his shop, he also works with architects and decorators. For Maloof this provides the link between his art, the product and the end user.

CURRICULUM VITAE

BORN

January 24, 1916

ORGANIZATIONS

Past President of Southern California Designer
 Past Trustee of the Southeast Region of American Craft Council
 Board of Directors of World Craft Congress, U.S. Section
 Past Trustee, American Craft Council
 Past Chairman of the Academy of Fellows, American Craft Council

AWARDS

1959 Hardwoods Industry Exhibit, Museum of Science and Industry
 1962 Gold Key, S. CA Chapter, National Home Furnishings League
 1967 AIA Award, Pasadena Chapter, Outstanding Excellence of Craftsmanship
 1969 Louis Comfort Tiffany Grant for Craftsman Apprentice Program, First Recipient
 1972 AIA Award, Inland Chapter (CA), Craftsmanship in Allied Arts
 1975 Fellow, American Crafts Council
 1984 National Endowment for the Arts, Fellowship Grant
 1984 Living Treasure of Rancho Cucamonga City Council
 1985 Living Treasure of California, California Creative Arts League of Sacramento, CA
 1985 John D. & Catherine T. MacArthur Foundation Fellowship
 1987 California Classics Award, Craft and Folk Art Museum, Los Angeles, CA
 1988 American Craft Council Gold Medal
 1988 Industrial Education Service Project, CA
 1990 Lifetime Achievement Award, The Arts Foundation of San Bernardino County, CA
 1991 Excellence in Crafts, Merit Award, The Society of Arts and Crafts, Boston, MA
 1991 Recognition of Outstanding Achievement in Creative Arts, The Kahlil Gibran Centennial Foundation, Washington, DC
 1991 Award for Distinguished Achievement in American Craft Art, Sponsored by the Women's Committee of The Philadelphia Museum of Art
 1992 Honorary Doctor of Fine Arts, Rhode Island School of Design, Providence, RI
 1992 Maloof International, Washington, DC, Lifetime Achievement Award for Outstanding Representation of the Family Name
 1992 Rice University, Houston, TX, Arab American Education Foundation, The Achievement of Excellence Award
 1993 American Institute of Architects, California Council, AIACC Service Award in Craftsmanship
 1993 American Institute of Architects, Honorary AIA Inland California Award California Association for Construction Technology Education Achievement Award - A California Treasure who is an inspiration to all who teach woodworking to the young
 1994 The Bishop Gerald Kennedy Award, Honored Layman of the California Pacific Annual Conference In Recognition of Distinguished Service to The United Methodist Church
 1995 Chaffey College Foundation, Outstanding Alumni of the Year

EXHIBITIONS

1954-71 California Design I - XI
 1970 Smithsonian Institution, Washington, DC, Objects U.S.A.
 1971 Renwick Gallery, Smithsonian American Art Museum, Smithsonian Institution, Washington, DC, Woodenworks
 1972 Minnesota Art Museum, St Paul, MN, Woodenworks
 1974 World Crafts Council, Toronto, Canada, In Praise of Hands
 1976 41st International Eucharistic Congress, Philadelphia, PA, Exhibition of Liturgical Arts
 1976 Museum of Contemporary Art, Chicago, IL, American Craft
 1976 Following Sea Gallery, Honolulu, HI, Cream of Wood
 1976 Honolulu Academy of Art, Honolulu, HI, Vignettes of American Art and Life 1776-1976
 1977 Craft & Folk Art Museum, Los Angeles, CA, L.A. Collects Folk Art
 1977 The Hand & The Spirit, Scottsdale, AZ, California Craftsmen
 1977 Contemporary Crafts Gallery, Portland, OR
 1977 American Crafts Council Fellows Exhibit, Winston-Salem, NC
 1978 Following Sea Gallery, Honolulu, HI, Exhibition Six
 1978 Philadelphia Museum of Art, Philadelphia, PA, Philadelphia Crafts Show
 1978 J. M. Kohler Arts Center, Sheboygan, WI, Form & Fantasy
 1978 Vatican Museum, Rome, Italy
 1979 American Crafts Museum, New York, NY, New Handmade Furniture

- 1980 Galveston Art Center, Galveston, TX, 30 Americans
 1980 Vice President's House, Washington, DC
 1981 Craft & Folk Art Museum, Los Angeles, CA, Made in L.A.
 1981 Oakland Art Museum, Oakland, CA, California Woodworker
 1981 American Craft Museum, Silver Benefit Auction
 1982 American Craft Council, Collector's Weekend in New York City
 1982 Gallery Fair, Mendocino, CA, Sam Maloof
 1983 J. M. Kohler Arts Center, Sheboygan, WI
 1983 Craft Alliance, St. Louis, MO, Wood Invitational
 1983 Craft & Folk Art Museum, Contemporary Craft Council 4th Annual Auction
 1984 Riverside County Art & Culture, Edward Dean Museum, Cherry Valley, CA, Curves, Turns & Bends: The Woodworkers Art
 1984 Lyon Art Gallery of the Redlands Art Association, Diverging Directions: Artists' Furniture
 1984 Museum of History & Art, Ontario, CA, Golden Age of Navajo Weaving and Indian Pottery
 1984 Barnsdell Art Center, Los Angeles, CA, Olympic Art Festival
 1984 Robinson's Home Design Expo □84, Fashion Island, Newport Beach, CA
 1984 The Dairy Barn, Southeastern Ohio Cultural Center, Athens, OH, American Contemporary in Wood
 1984 Galleries of the Claremont Colleges, Claremont, CA, Professors Choice II
 1984-85 Anderson Ranch Arts Center, Snowmass at Aspen, CO, The Chair Show
 1985 Art Gallery, California State University, Northridge, CA, Statements in Wood
 1985 American Craft Council, S.E. Winter Conference, Tupelo, MS, National Furniture Invitational
 1985 Gamble House - Friends of the Gamble House Homes Tour Palos Verdes Estates
 1985 Creative Arts League of Sacramento California Crafts XIV: Living Treasures of California
 1985 Santa Ana College, Santa Ana, CA, The Art of Craft-Art Week
 1985 Itawamba Junior College, Fulton, MS, National Furniture Invitational
 1985 Esther Saks Gallery, Chicago, IL, A Renaissance in Furniture as Art: Master Woodworkers
 1985 Haggin Museum, Stockton, CA, Three California Woodworkers
 1985 Whitney Museum of American Art, New York, NY, High Styles: Twentieth Century American Design
 1985 Craft Alliance, St. Louis, MO, About Chair: National Wood Invitational 1985
 1985 Snyderman Gallery, Philadelphia, PA, Ten Contemporary Woodworkers
 1986 Mingei International, La Jolla, CA, Two Hundred and Ten Years Without End: Arts of the People
 1986 American Craft Museum, New York, NY, Craft Today: Poetry of the Physical
 1986 La Jolla Gallery Eight, La Jolla, CA, Masters: A Tribute to Sam Maloof
 1986 Hillcrest Congregational Church, La Habra Heights, CA
 1986 Dallas Museum of Art, Dallas, TX - three pieces on loan from the Bybee Collection of American Furniture
 1986 Euphrat Gallery, Cupertino, CA
 1986-89 US Information Agency, Brooklyn, NY, Design in America
 1987 Craft & Folk Art Museum, Los Angeles, CA, 16 pieces in California Classics
 1987 Los Angeles County Museum of Art, Los Angeles, CA
 1987 Mendocino Art Center and Gallery Fair
 1987 Claremont Colleges, Claremont, CA, Claremont Artists 1930-1980s
 1987 The Worcester Craft Center, Worcester, MA, In New Traditions
 1987 Muckenthaler Cultural Center, Fullerton, CA, Cross Grain: A Survey in Wood
 1987 Philbrook Art Center, Tulsa, OK, The Eloquent Object
 1987 Curated Wood Exhibition for Contemporary Crafts Museum, Portland, OR., Contemporary Crafts 50th Anniversary
 1987 Joanne Lyon Gallery, Aspen, CO
 1988 The Oakland Museum, Oakland, CA
 1988 Museum of Fine Arts, Boston, MA
 1988 The Chicago Public Library Cultural Center, Chicago, IL
 1988 Laguna Beach Museum of Art, Laguna, CA
 1989 American Craft Museum, New York, NY, CRAFT TODAY USA Poetry of the Physical
 1989 Dallas Museum of Art, Faith Bybee Collection, Dallas, TX
 1992 Cypress College, Cypress, CA
 1992 Renwick Gallery, Smithsonian American Art Museum, Smithsonian Institution, Washington, DC, American Crafts: The Nation's Collection
 1992 Stary Sheets Fine Art Galleries, Irvine, CA, A Preview of 25 Works Created by Sam Maloof in the 1970s
 1992 American Craft Museum, New York, NY, 8 Boxes Celebrating Jack Larsen
 1993 Esther Saks Fine Art Ltd., Chicago, IL, Celebrating Artistry in Craft
 1993 University Art Gallery, Riverside, CA
 1993 Los Angeles County Fair, The Fine Art of American Craft
 1993 Chicago International New Art Forms Exposition, Navy Pier Joanne Rapp Gallery/The Hand and the Spirit

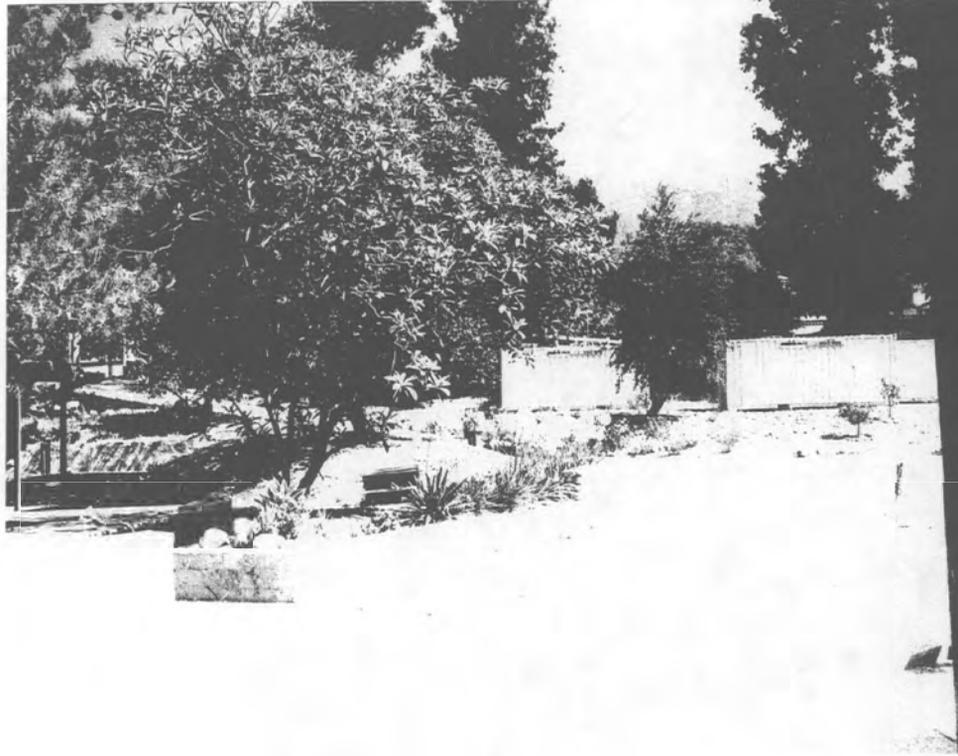
- 1993 Longhouse Foundation, East Hampton, NY, Jack Larsen: Celebrating Jack Exhibit
- 1993 Wustum Museum of Fine Arts, Racine, WI, American Craft Council Gold Medal Recipients: 1975-1993
- 1993 American Craft Council, New York, NY, Fiftieth Anniversary in conjunction with the CINAFAE in Chicago, IL
- 1993 San Antonio Community Hospital, San Antonio, TX, Caring Hearts Support Group Gifts From The Heart
- 1993/1994 Mingei International Museum, LaJolla, CA, Heirlooms of the Future Masterworks of West Coast American Designer/Craftsmen
- 1993 Rhode Island School of Design, Museum of Art, Providence, RI, Two Fiddleback Maple Settees for the new Daphne Farago Wing
- 1993 The Sybaris Gallery, Royal Oak, MI, Living Treasures Celebrating the Year of American Craft
- 1995 Northeastern Woodworkers Association, Expo 95 Low back dining or side chair, walnut
- 1996 Connell Gallery, Atlanta, GA, Unique Visions with Ed and Phil Moulthrop in conjunction with the 1996 Centennial Olympic Games

MUSEUM COLLECTIONS

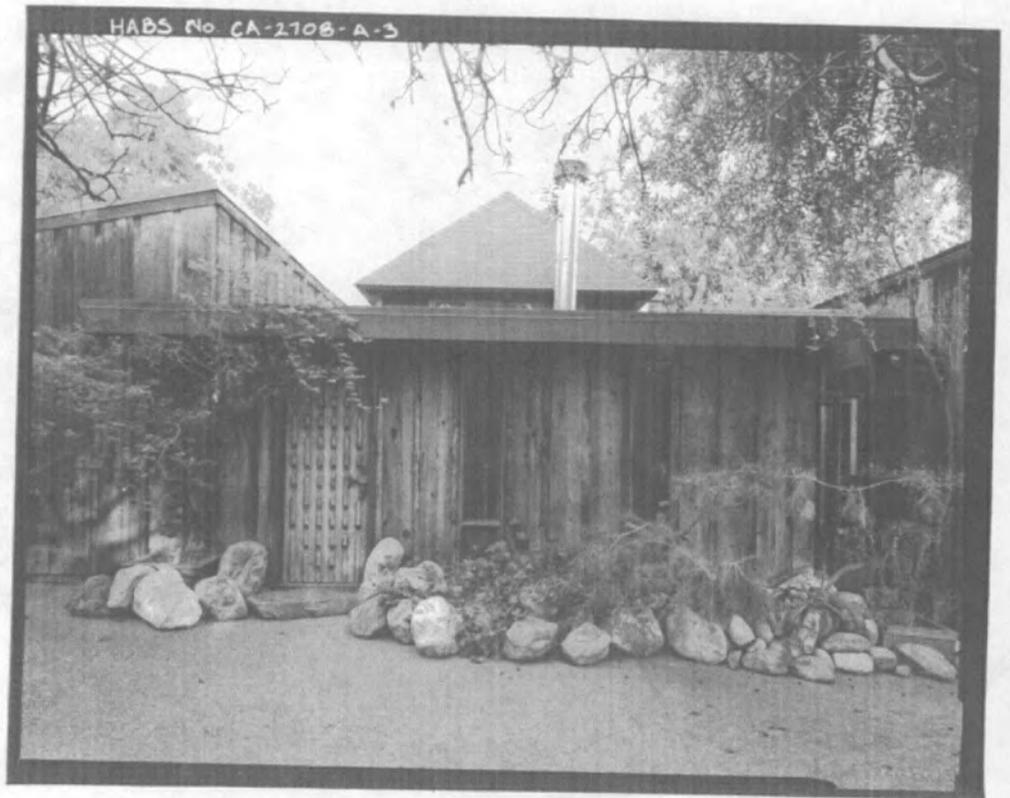
- 1959 Minnesota Art Museum, St. Paul, MN
- 1960 The American Craft Museum, New York, NY
- 1969/1984 Oakland Art Museum, Oakland, CA
- 1969 The Council House, Racine, WI, S.C. Johnson Co. Collection
- 1976 The Fine Art Museum, Boston, MA
- 1980 Vice President's House, Washington, DC
- 1980 Craft and Folk Art Museum, Los Angeles, CA
- 1981 The White House, Washington, DC
- 1983 St. Louis Art Museum, St. Louis, MO
- 1985 Carter Presidential Library, Atlanta, GA
- 1986 Albuquerque Art Museum, Albuquerque, NM
- 1986 Dallas Art Museum, Dallas, TX
- 1987 Los Angeles County Museum of Art, Los Angeles, CA
- 1988 The Metropolitan Museum of Art, New York, NY
- 1990 The Fine Arts Museum of San Francisco, M. H. deYoung Memorial Museum, Golden Gate Park, CA
- 1981/1991 Philadelphia Museum of Art, Philadelphia, PA
- 1991 Detroit Art Museum, Detroit, MI
- 1992 The Renwick Gallery, Smithsonian American Art Museum, Smithsonian Institution, Washington, DC - American Crafts: The Nation's Collection
- 1992 The Toledo Museum of Art, Toledo, OH
- 1995 The White House Collection of Arts and Crafts, Washington, DC

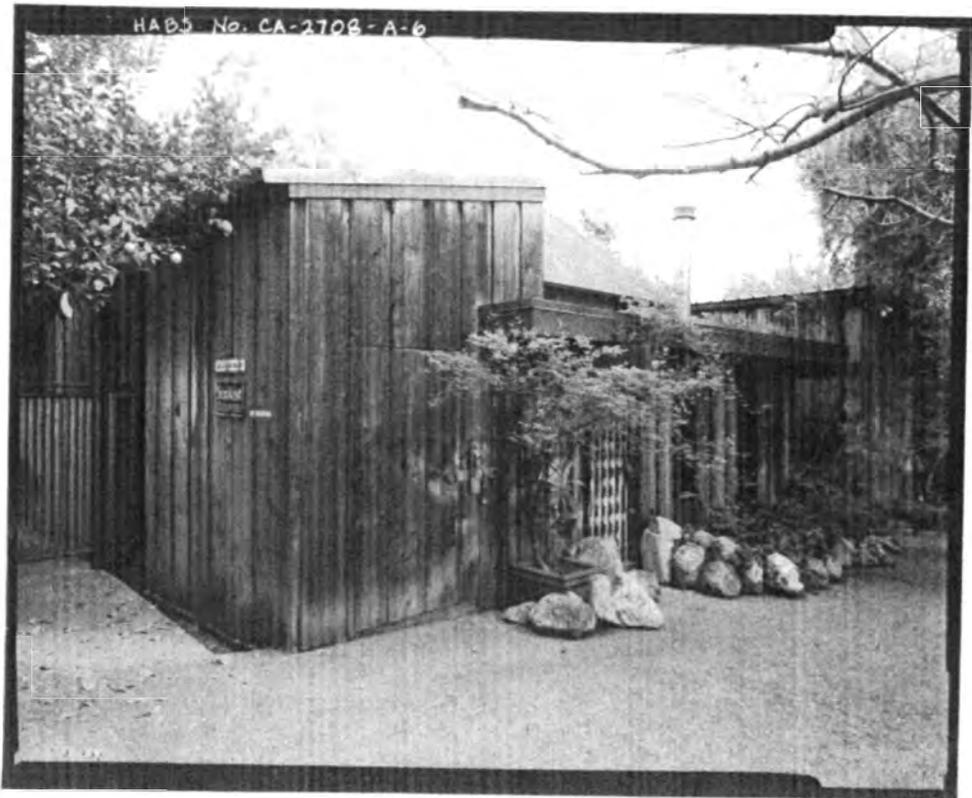






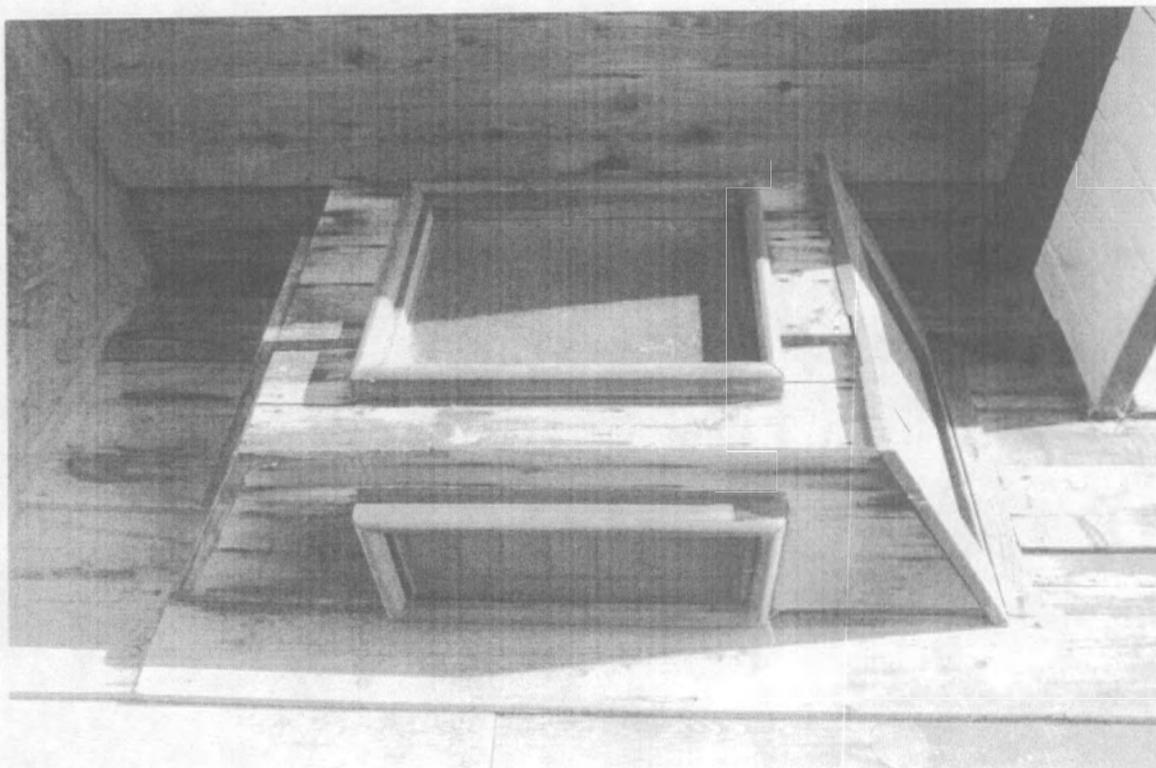


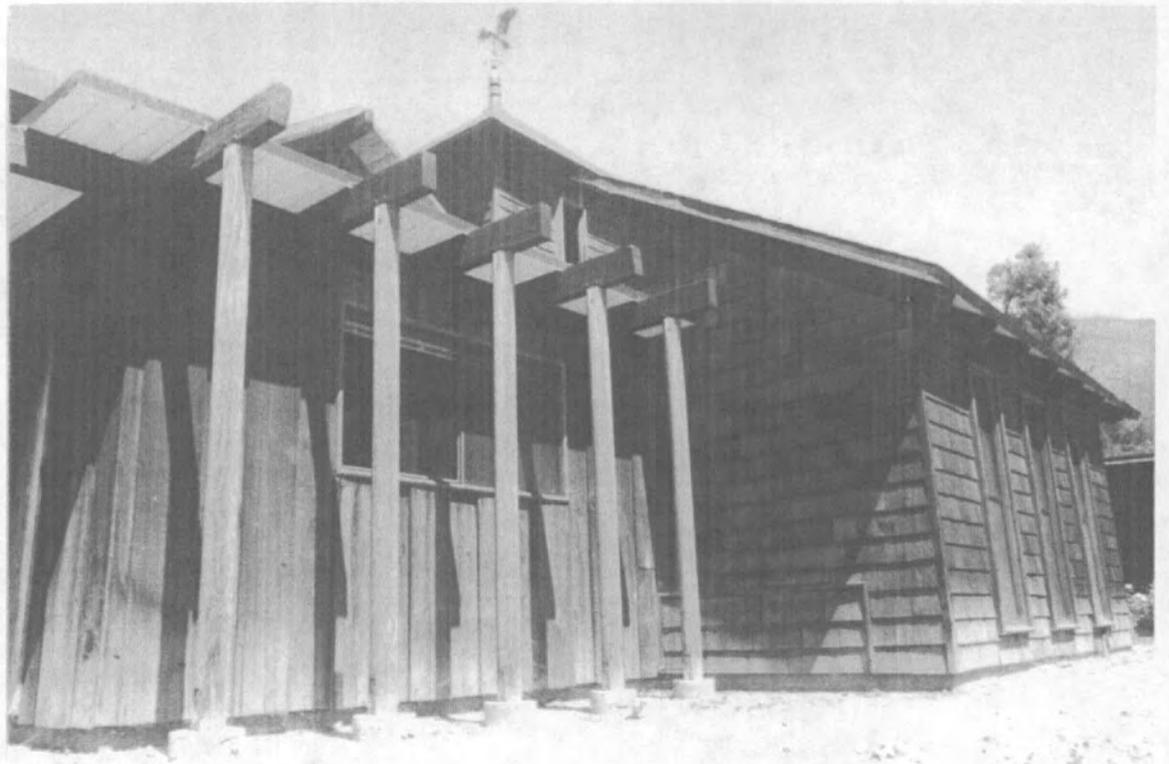


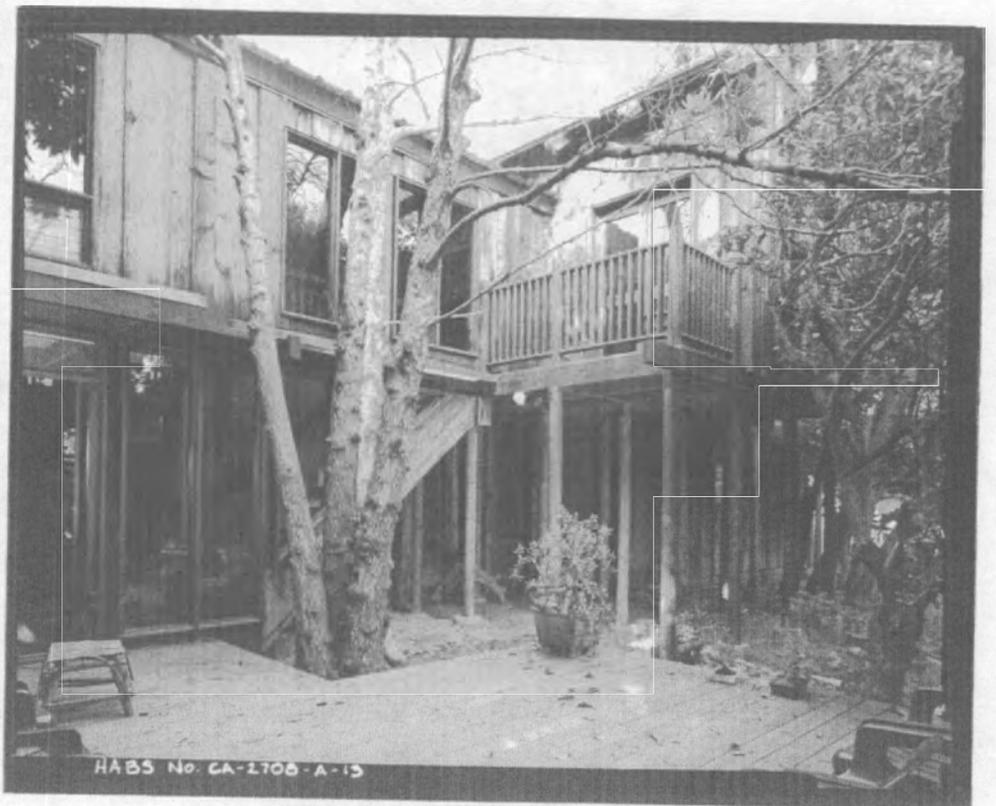




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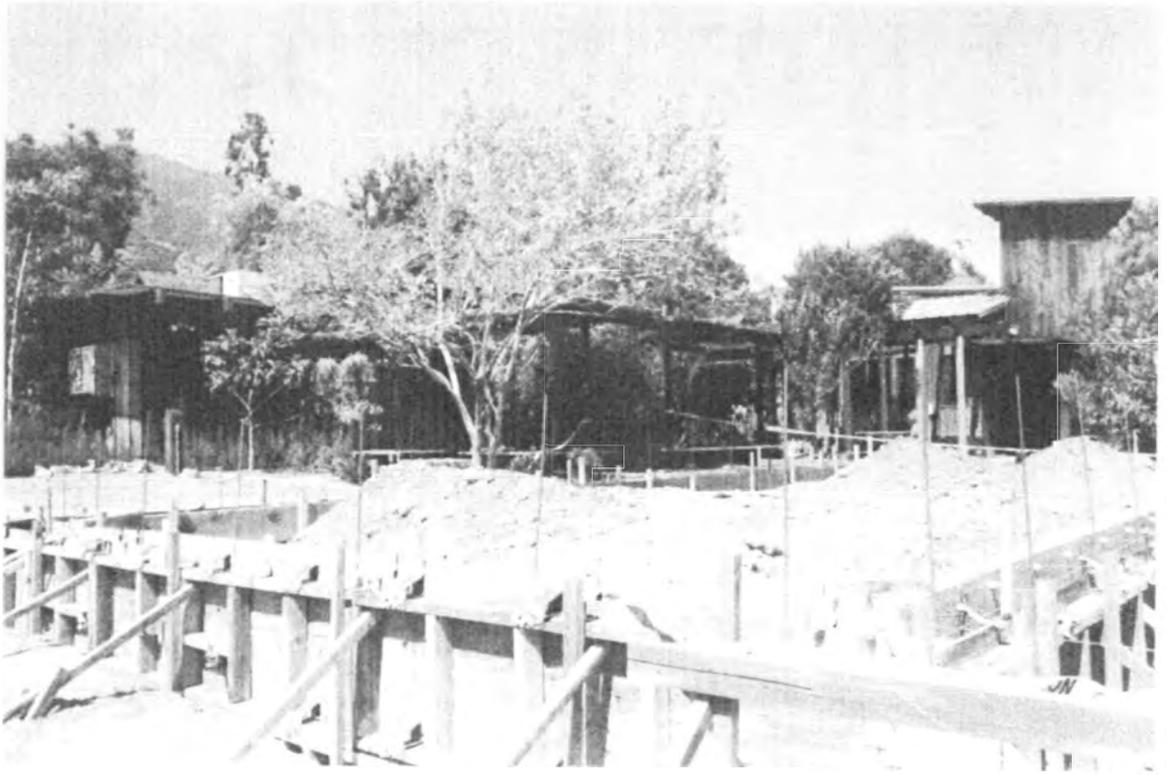




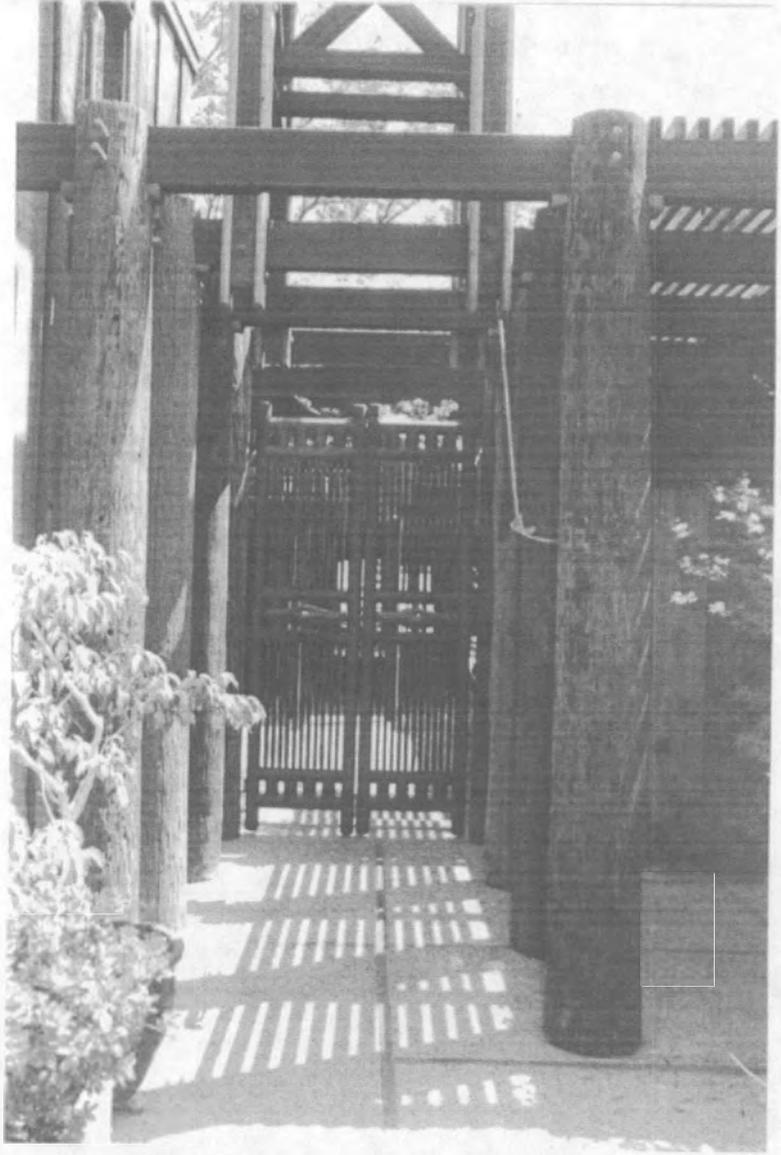
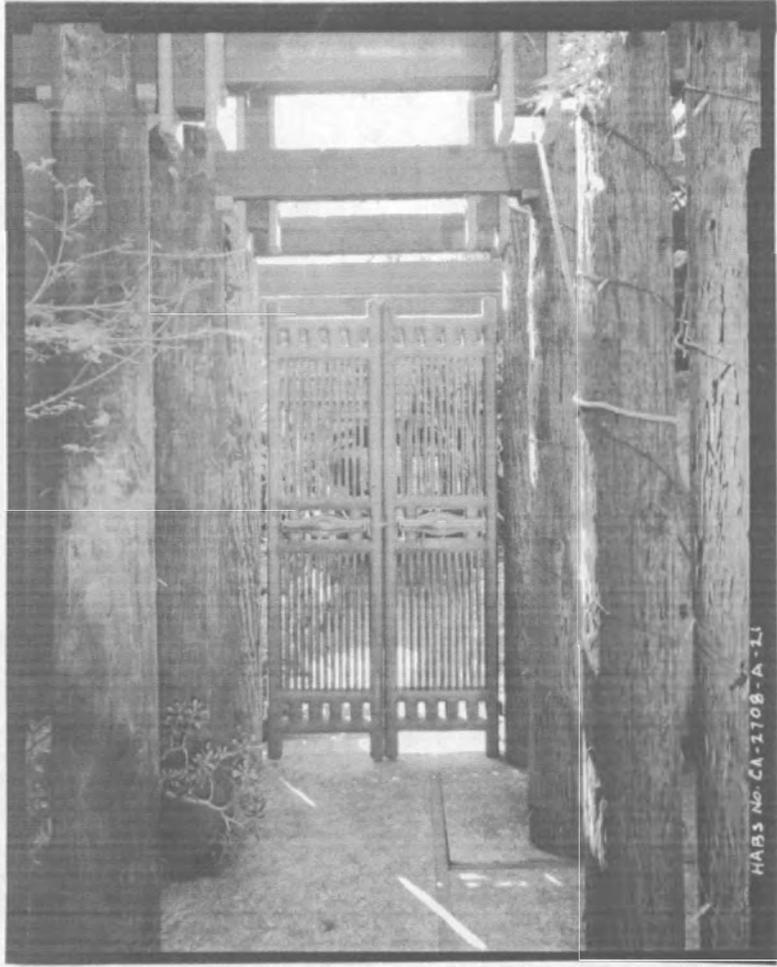








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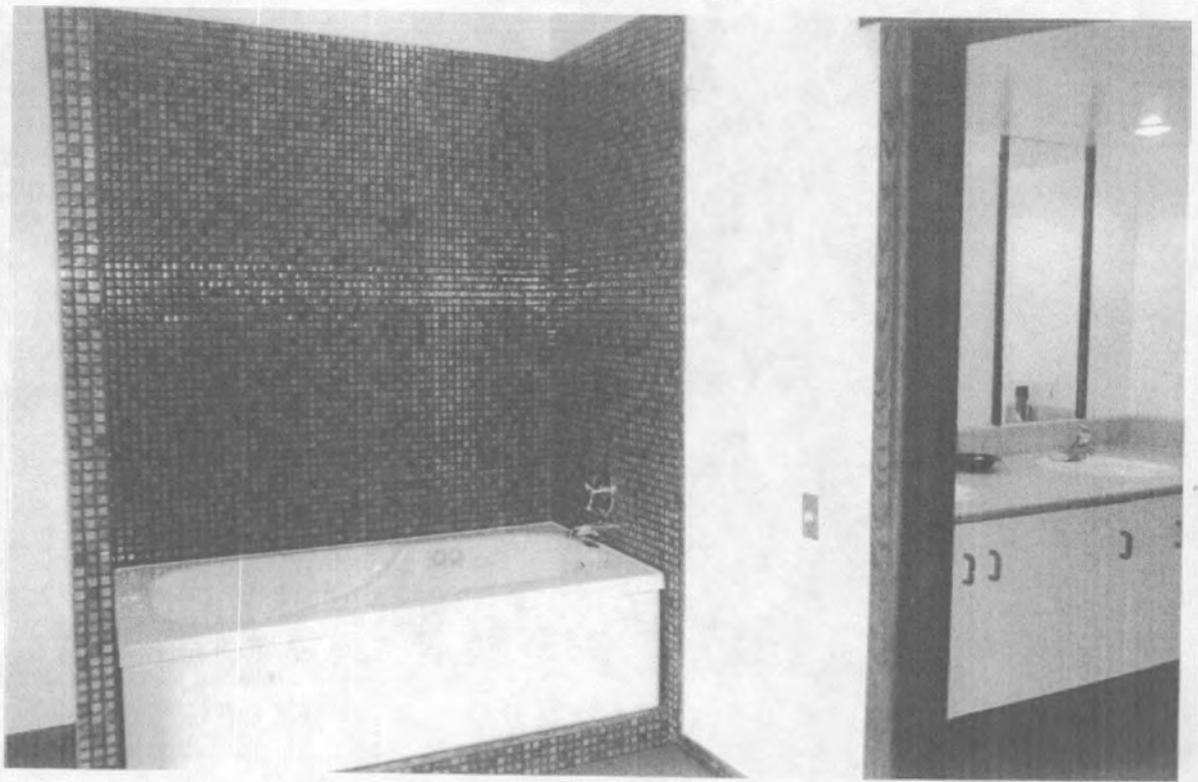


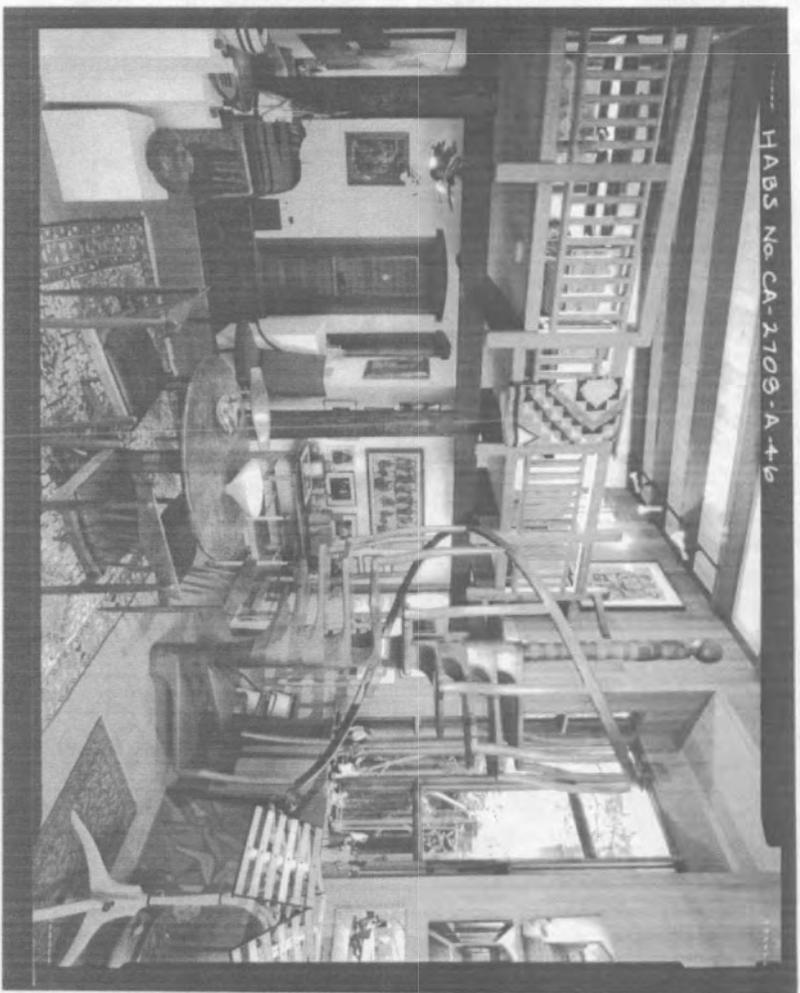








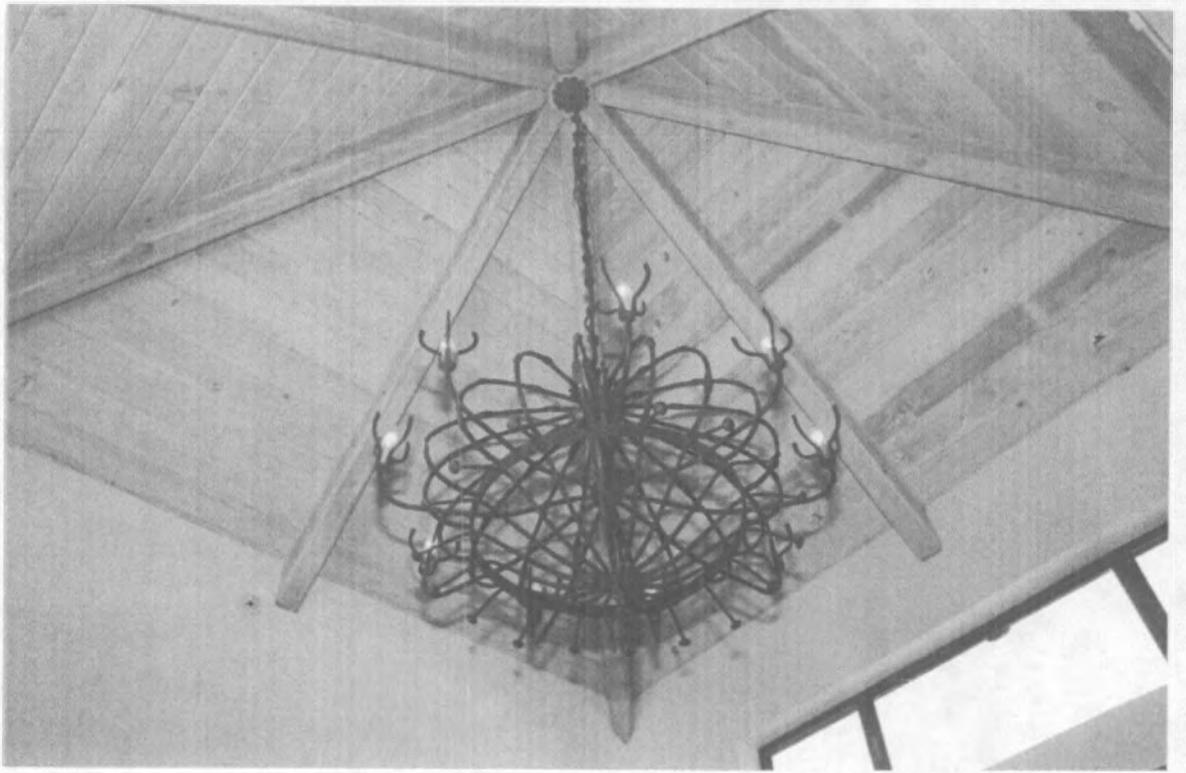




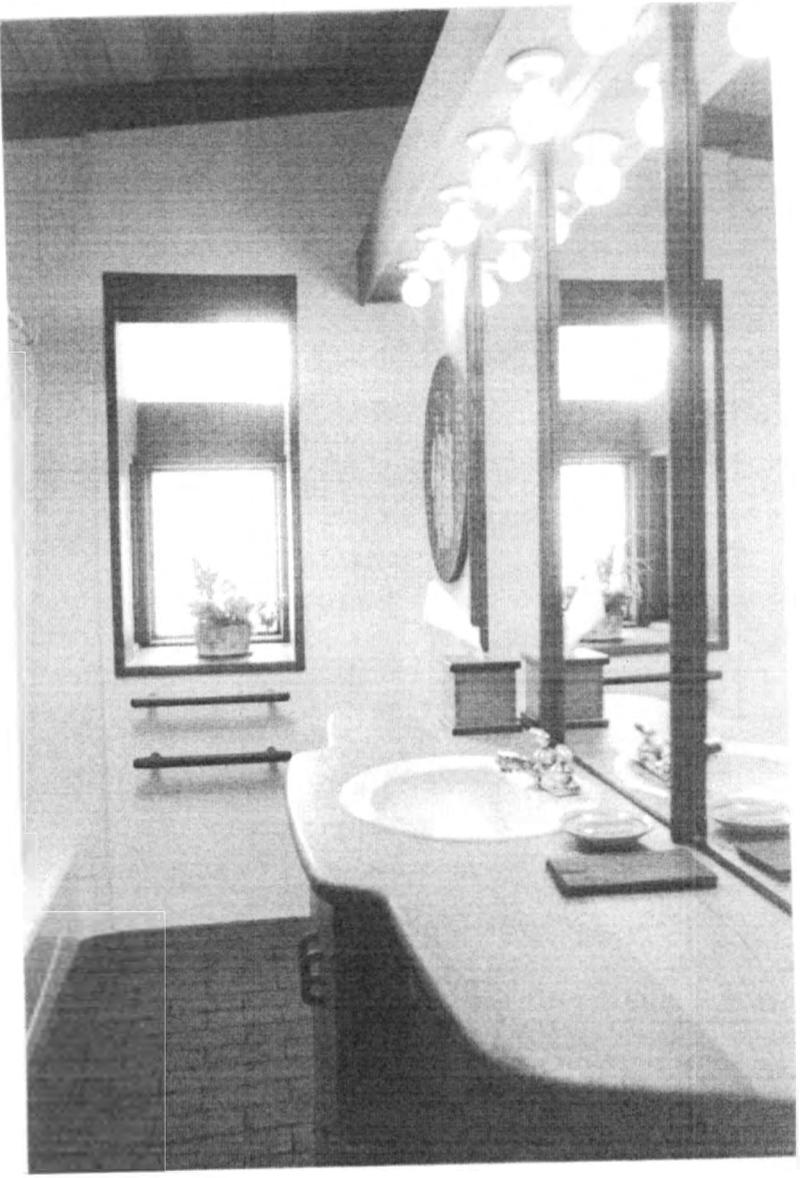
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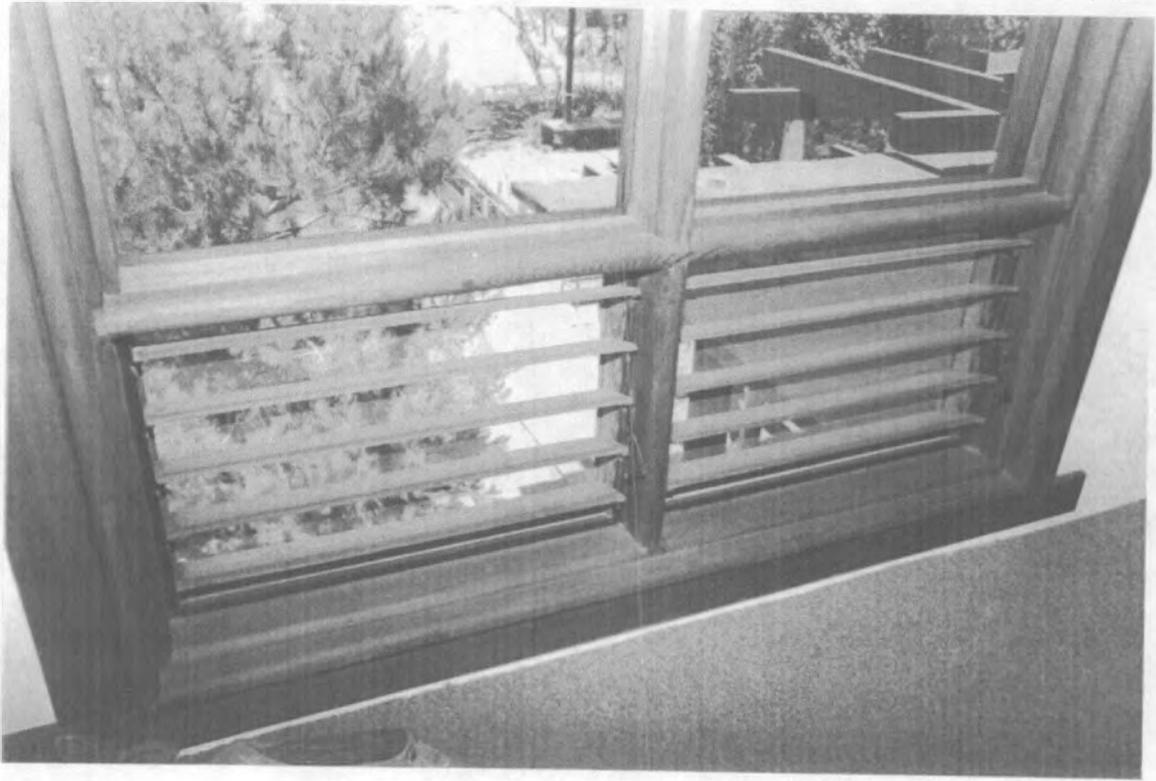
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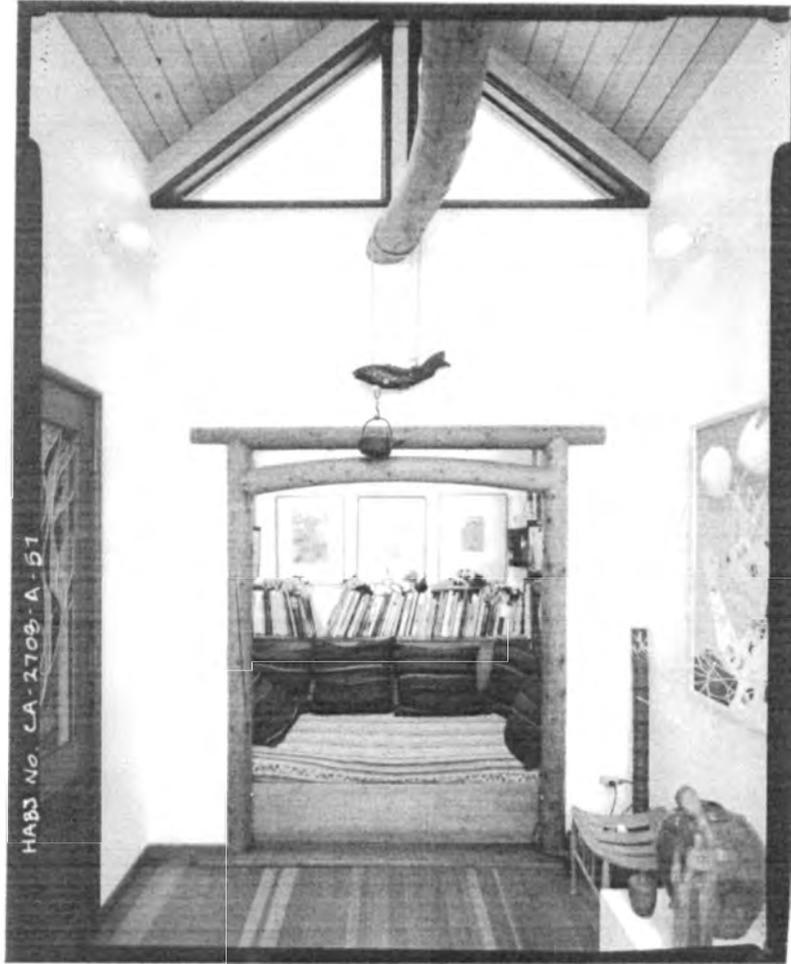




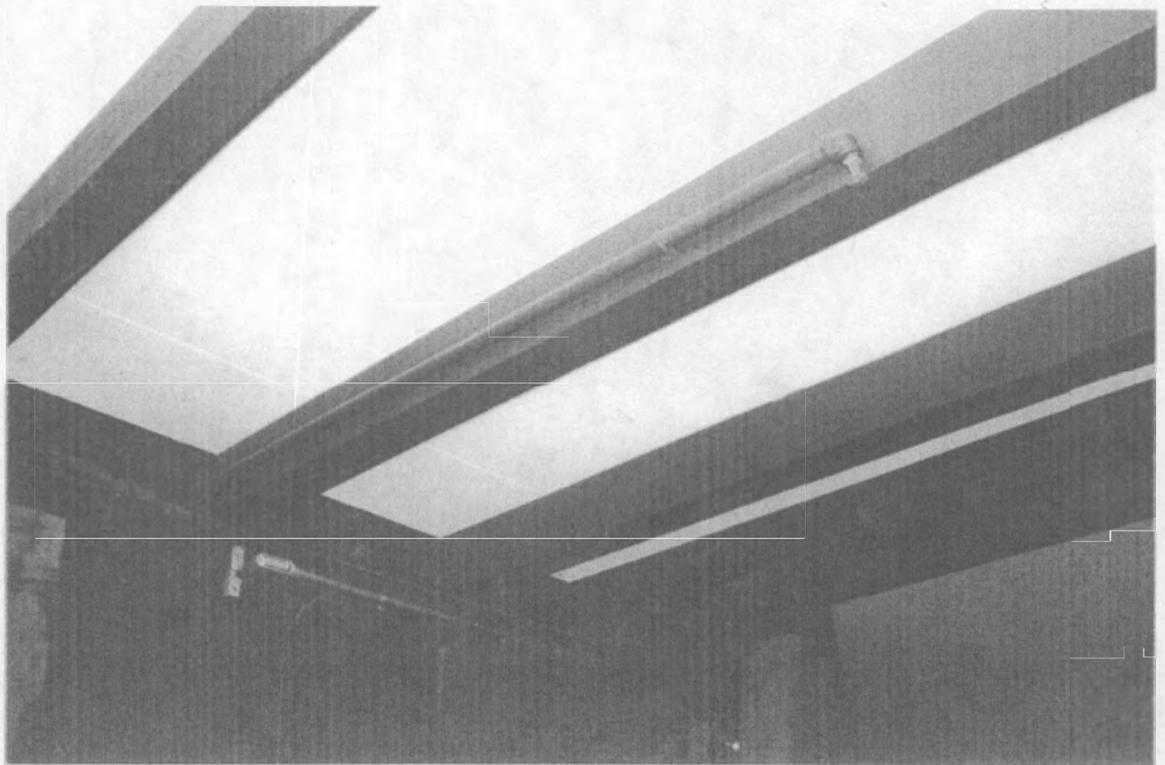
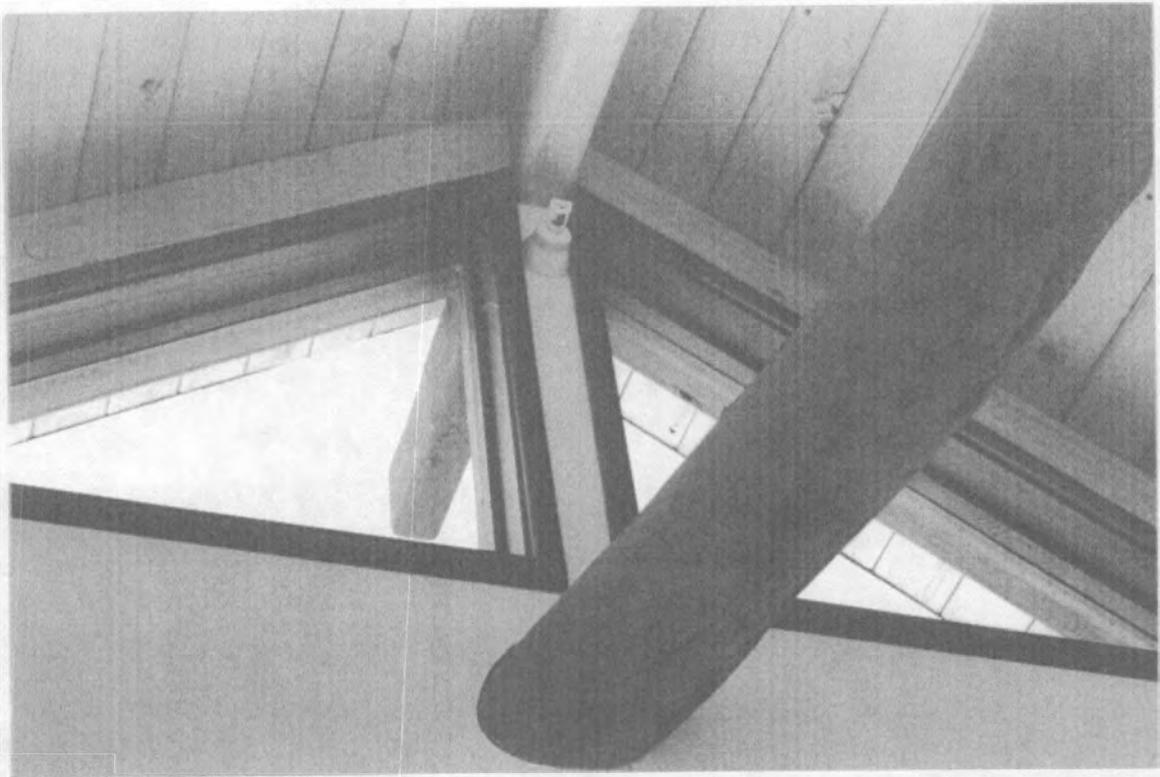


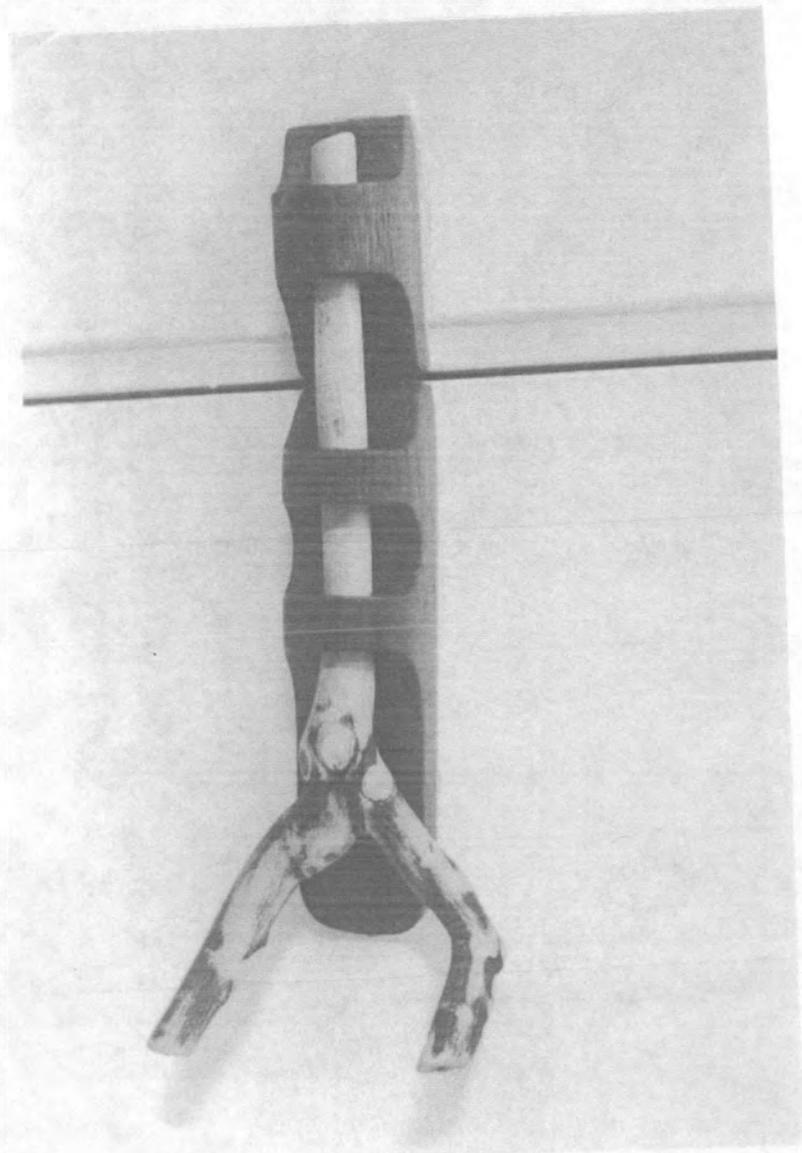


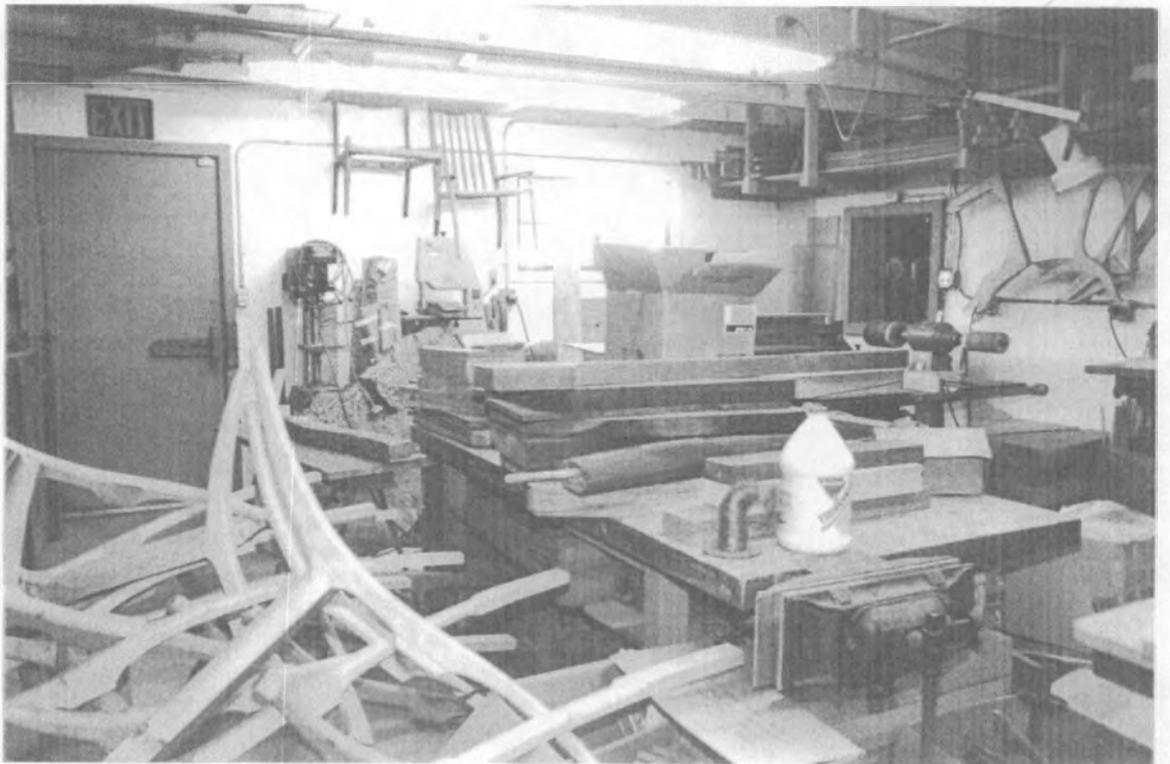
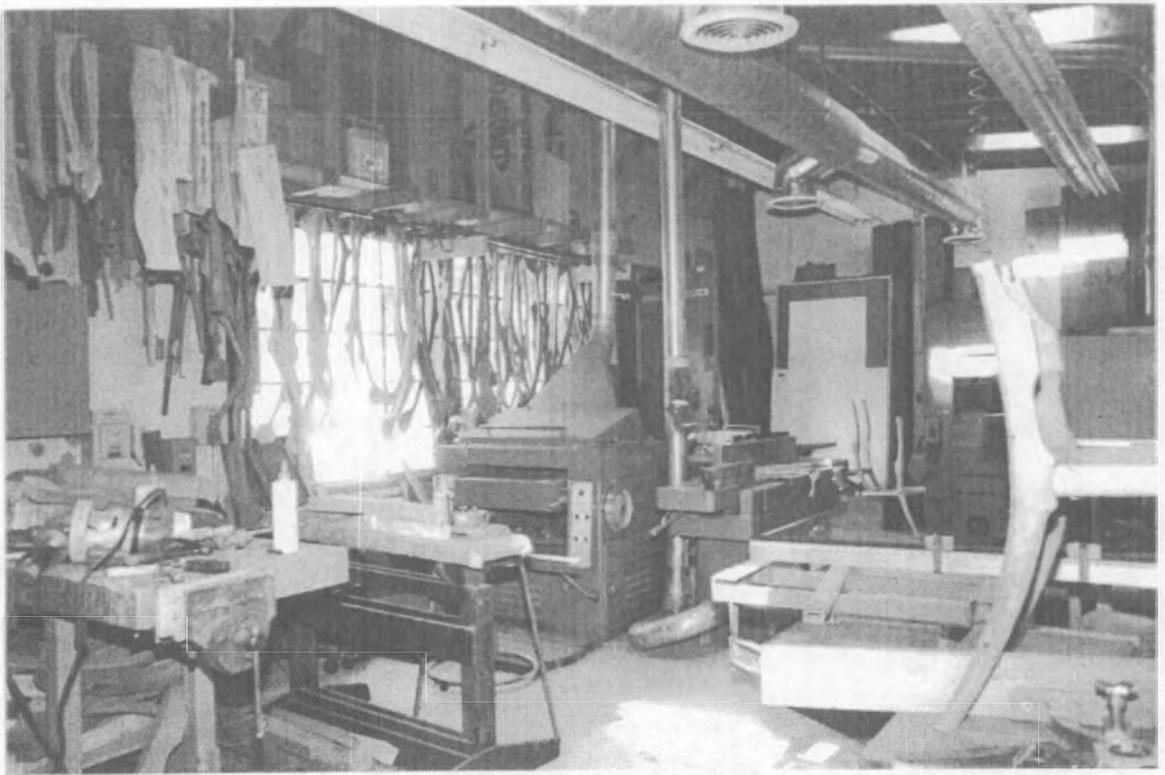










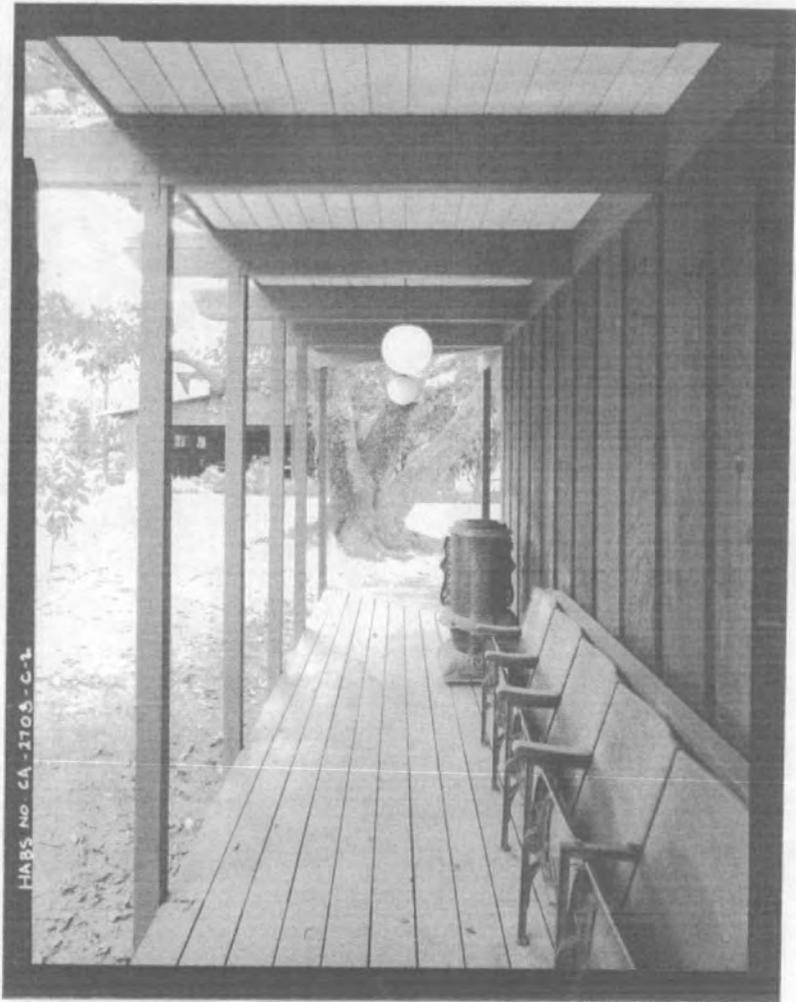
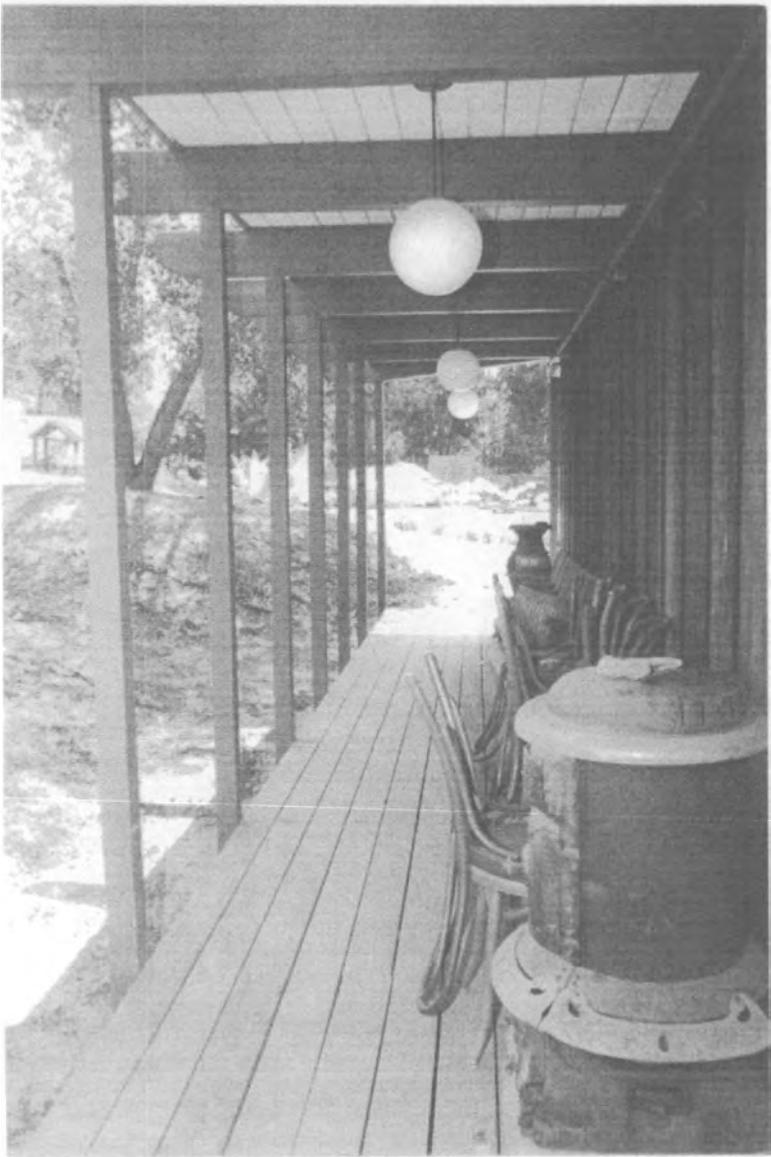


HA 65 No. CA-2700-A-27









HABS No. CA-3705-C-1







United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Sam and Alfreda Maloof Compound
San Bernardino County, California

Section 8 Page 19

corporation. The purpose of SAMFAC was to use "the New Site as a center for the 'arts and crafts movement', of which Samuel Maloof has been an integral and vital part over the past 50 years."²² Maloof envisioned "that the New Site (could) receive and expand the Historic Elements of the Property and develop them to further reflect the relationship between Maloof's furniture-making, the architecture that he has created, and the California Arts and Crafts movement."²³

The subsequent MOA drafting process was completed in November of 1995. The receiver site was first identified in 1996, and actual relocation of the main house, guesthouse and workshop 1 occurred in 1999-2000. Fee title to the receiver site transferred to SAMFAC in December of 2001. As envisioned and permitted under the MOA, Maloof continues as "master craftsman/woodworker in residence" at the receiver site. The woodworking business Maloof established at the donor site continues to this day, with the help of studio assistants. Maloof, at age 86, guides, oversees and refines the woodworking process, participates in SAMFAC activities, and occupies the new house constructed for his use during his lifetime. The museum and cultural center will open to the public in October of 2002 as a living legacy to Sam Maloof.

Alfreda Ward Maloof (1911-1998)

Sam Maloof's wife, Alfreda Louise Ward Maloof was a noted artist and educator. Between 1938 and 1941, she was Director of Arts and Crafts at the Indian School in Santa Fe, New Mexico. It was her influence that led to the Maloofs' shared interests in Southwestern artifacts, and in part, their ever-expanding collection, which provided impetus for continual expansion of their family home.²⁴ She met and married Sam Maloof while completing her Master of Fine Arts degree at Scripps College in Claremont, California. In 1948, Alfreda made a bold move encouraging Sam to leave his graphic design position to pursue his career in woodworking and furniture design. She inspired his work and managed the woodworking business until her death in 1998.²⁵ As a tribute befitting her role in Sam's life and work, Alfreda is buried at the compound.

²² "Agreement" 5.

²³ "Agreement" 6.

²⁴ Tommy Simpson with Lisa Hammel, *Hand and Home: The Homes of American Craftsmen* (New York: Little, Brown and Company, 1994) np.

²⁵ www.ci.rancho-cucamonga.ca.us/RCReporter_Summer2002.pdf