

PH0505820

DATA SHEET

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY

RECEIVED OCT 18 1977

DATE ENTERED MAR 31 1978

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

JUN 20 1977

1 NAME

HISTORIC Riverside Municipal Auditorium and Soldier's Memorial Building OHP

AND/OR COMMON

Riverside Municipal Auditorium

LOCATION

STREET & NUMBER

3485 Seventh Street

NOT FOR PUBLICATION

CITY, TOWN

Riverside

VICINITY OF

CONGRESSIONAL DISTRICT
36th

STATE

California 92501

CODE

06

COUNTY

Riverside

CODE

065

CLASSIFICATION

CATEGORY

OWNERSHIP

STATUS

PRESENT USE

___DISTRICT

PUBLIC

OCCUPIED

___AGRICULTURE

___MUSEUM

BUILDING(S)

___PRIVATE

___UNOCCUPIED

___COMMERCIAL

___PARK

___STRUCTURE

___BOTH

___WORK IN PROGRESS

EDUCATIONAL

___PRIVATE RESIDENCE

___SITE

PUBLIC ACQUISITION

ACCESSIBLE

ENTERTAINMENT

___RELIGIOUS

___OBJECT

___IN PROCESS

YES: RESTRICTED

___GOVERNMENT

___SCIENTIFIC

___BEING CONSIDERED

___YES: UNRESTRICTED

___INDUSTRIAL

___TRANSPORTATION

___NO

___MILITARY

___OTHER:

OWNER OF PROPERTY

NAME City of Riverside

STREET & NUMBER
c/o Property Services 3900 Main Street

CITY, TOWN
Riverside

VICINITY OF

STATE
California 92501

LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC. Riverside County Administrative Center

STREET & NUMBER
4080 Lemon Street

CITY, TOWN
Riverside

STATE
California 92501

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
Riverside Cultural Heritage Board Landmark #17

DATE
March, 1973

___FEDERAL ___STATE ___COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS Riverside Municipal Museum 3720 Orange Street

CITY, TOWN
Riverside

STATE
California 92501

7 DESCRIPTION

CONDITION

EXCELLENT
 GOOD
 FAIR

DETERIORATED
 RUINS
 UNEXPOSED

CHECK ONE

UNALTERED
 ALTERED

CHECK ONE

ORIGINAL SITE
 MOVED DATE _____

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

[Descriptive information supplied by F. Carl Fowler, Restoration Specialist, Riverside Municipal Museum.]

The structure's architectural style combines Hispanic features: Mission, Moorish, Mexican Colonial (with additional revivalist cliches of the 1920s). The structure presents a massive, luxurious appearance with an air of simple ruggedness.

The building has had only very minor alterations (air vent ducts, acoustical ceiling, minor repairs, etc).

EXTERIOR: The structure is in the basic form of a rectangle: 109 feet frontage by 172 feet long with a tower at each front corner and a cloistered walk along the west side which meets a projecting wing at the west rear corner. The structural system is comprised of formed concrete with a plank finish over a steel supporting frame. The roof is Mission (barrel) red clay tile of a gentle pitch.

The main entrance (front, south) is served by two pairs of oak paneled decorative doors. An imposing feature, the entrance is made of a cast concrete classic design which embodies features of Roman and Moorish details. The plain columns at the sides of the entrance have capitals with an eagle at each corner and a Moorish band at the top. The cast concrete entrance extends above the doorway and embraces a set of three art glass windows (see interior description for window details). A wrought iron balcony rail connects larger windows above the art glass windows. The elaborately-sculptured entrance frame has a travertined texture of tan concrete. (The work was a special design; the mold was destroyed at its completion). The entrance is reached by a broad flight of stairs and a landing. Covering the gable is a cast concrete matching cap edge, crowned by a large cast concrete or clay eagle, wings upraised, perched over a shield. In the center of the facade, below the eagle, is a decorative star-shaped window with a matching frame. The opening is similar to those found above California Mission entrances. The curvilinear edge of the front parapet suggests the outline of the Mission style.

The cloistered walk, designed with Mission arches and columns, serves as an exterior landing for the building's side exits. The walk is covered with a low-pitched red clay tile roof. Wide stairs to Seventh Street connect the walk to the front of the auditorium. Above the cloister roof, the sides of the main section of the building are designed with a series of windows which light the interior of the auditorium during daylight hours. Along the covered cloister porch is a series of French doors which provide exits and floor-level interior lighting. Below the cloister is another set of arches and a partial lower cloister which provides the entrance to the lower exhibit hall level.

The tall, west tower has arched openings at its top, similar to a Mission bell tower. The flat top of the tower is surmounted by a richly-colored, glazed tile dome with an ogee shape. The dome's tile pattern is geometric, a series of interlocking points. The east tower is much lower and smaller than its partner. The saw-tooth tile design of the east dome contrasts with the more regular pattern of the west dome.

PLEASE SEE CONTINUATION SHEET...

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Additional exterior details: There are numerous wrought iron window grilles and handrails involved in the total design. Exterior finishes are geared for minimal maintenance. The concrete walls and formed concrete sculpture are unpainted. The wooden entrance doors are stained and oil finished. Wooden window sashes and the French doors are painted green. All iron work (rails, grilles, lighting fixtures) is painted a rusty-iron finish. The floors and stairs of the cloister, main entrance, and landings, are made of 12 inch by 12 inch red clay floor tile.

INTERIOR: The overall plan consists of four levels:

1. Lower Level: exhibit hall, stair hall, toilets.
2. Main Floor: entrance, foyer, ticket office, stair hall, auditorium, stage.
3. cross hall with stairs, balcony, organ chambers, toilets.
4. cross hall, Deaver Hall (meeting hall).

The entrance foyer is in the Spanish style. (Facing the main entrance [north]): the cross hall at the second level crosses the foyer to form a narrow balcony with three plaster arches. Through wrought iron balcony railing, one may view the art glass windows of the main entrance. An arched wall fountain, of blue glazed tile, is located between two sets of entrance doors. Two drinking fountains are placed in the edge of the base of the fountain to form a single design unit. Behind the fountain, across the foyer to the north, are right- and left-hand stairways to the lower and upper levels. The stairs to the upper levels are decorative, with hand-decorated tiles on the risers and wrought iron railings of antique design. The floor and six-foot dado are done in 12 inch by 12 inch red Spanish tile. Nearby are two hand-carved wooden Spanish style benches, part of the original furnishings.

The main auditorium, with a seating capacity of about 2,000 persons, was originally designed as a multi-purpose room. Three-fourths of the main floor, adjacent to the stage, is of level hardwood (intended for dancing). The other quarter of the floor is inclined with fixed seating. The original wooden folding (tandem of four) seats are still in use. The portable tandems are stored in cabinets in the wood paneled walls at each side of the room. The stage is located at the north end of the main room. Double arches, one smaller than the other, form the proscenium of the generously-proportioned stage. At each side

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of the proscenium arch, at a splayed angle, is a decorative wall of four doric, three-fourths pilasters, forming three arched panels. The center panel frames a pipe organ grille (an organ was never installed). The orchestra pit is covered by removeable hardwood panels.

The seating balcony is faced by a wooden balustrade of heavy turned balusters. This arrangement extends across and down each side, forming narrow passage balconies for access to the organ chambers.

The ceiling, now covered with acoustic tile, is decorated with six original wrought iron and mica paper chandeliers. Over the projected area of the stage hang two large wrought iron lanterns of a Spanish design. Other original lighting fixtures include wall fixtures and closely-spaced chandeliers under the seating balcony.

The plaster walls of both the main room and the foyer have a texture similar to present-day "acoustic plaster."

Art Glass Windows: The scenes depicted relate to California and Riverside history. (Facing south) The window at the left depicts California Mission life: monks, Indians, Mission arches. At the bottom of the window are two shields with symbolic motifs. The center window contains representations of four human figures: a female Red Cross nurse and three males dressed in military uniforms. It appears that Riverside's Mount Rubidoux, with its cross, is depicted in the background. At the bottom of the central window are shields relating to the American military scene above. The right window depicts the arrival of the Spanish in California: soldiers, missionaries, and Indians.

GARDENS AND GROUNDS: One unusual feature of the entrance to the lower level is the sunken garden, located to the immediate west of the auditorium. The garden and supporting landscaping features form the northwest corner of Seventh and Lemon streets. The sunken garden is entered by a flight of stairs at each side. Broken with landings, turning at right angles, the steps are decorated with hand-painted Spanish tiles. The steps descend to a courtyard paved with red tiles. In its center is a small square lily pool with raised decorative concrete sides. The courtyard is surrounded by decorative benches and flower pots containing several varieties of palms.

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At the north end of the courtyard is another garden at street level. This garden, containing a rustic waterfall and lily pool built of rough natural stone, is surrounded by free-standing square columns tied together by arches. The columns are of formed concrete with exposed board-form texture. The garden is landscaped with ferns, mosses, and shade plants.

Both the courtyard and front landscaped areas are surrounded by wrought iron fences with a black finish. The front landscaping consists of low-maintenance shrubs and trees. Small areas of lawn and borders of clipped hedges complete the overall landscape design.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input checked="" type="checkbox"/> MILITARY	<input checked="" type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input checked="" type="checkbox"/> MUSIC	<input checked="" type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES construction: 1927-29 BUILDER/ARCHITECT (Architects): Arthur Benton,
G. Stanley Wilson

STATEMENT OF SIGNIFICANCE

Significance relates to three areas of cultural resource interpretation: architecture, history, and environmental integrity.

Architectural significance lies in the style of the structure and its designers. The Auditorium, an intriguing mixture of Hispanic architectural elements, influenced by the design of earlier Riverside structures, was produced in the late 1920s as the last work of Arthur Benton, the original architect of Riverside's Mission Inn (a National Register property and a California State Historical Landmark). When Benton died before the auditorium was completed, he was replaced by G. Stanley Wilson, another architect influential in later additions at the Mission Inn.

Frank Miller, humanitarian and proprietor of the Mission Inn, commissioned Benton (and then Wilson) to design Riverside's memorial to American war dead. It was Miller who, in 1925, deeded the land for the auditorium to the city with the stipulation that the property be "maintained in perpetuity" as a Soldiers' Memorial with exhibit space and meeting hall. True to Miller's original wishes, the auditorium maintained its central role as a center for the arts for fifty years (dance, opera, pageants, exhibits, "big bands," lectures, etc.). Proposed future use as a permanent home for the Riverside Municipal Museum will assure future preservation while meeting Miller's original deed stipulations.

The structure's contribution to the overall environmental integrity of Riverside's downtown area also enhances its significance. Original architectural and landscaping features exist to the present day and serve to incorporate the structure as a pivotal element in the old Seventh Street Civic Center district, which, today, contains ten Cultural Heritage Board Landmarks (including the Mission Inn). The auditorium's relationship to the Inn and its proximity to other potential National Register properties support its consideration as a significant environmental element.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Patterson, Tom. Landmarks of Riverside. Riverside: Press-Enterprise Co., 1964.

Patterson, Tom. A Colony for California. Riverside: Press-Enterprise Co., 1971.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 1.05 acres

UTM REFERENCES

A

1	1	4	6	5	830	3	7	6	0	0	2	0
ZONE				EASTING				NORTHING				

C

ZONE				EASTING				NORTHING				

B

ZONE				EASTING				NORTHING				

D

ZONE				EASTING				NORTHING				

VERBAL BOUNDARY DESCRIPTION

Commencing at the SW corner of Block 6, Range 4 of the City of Riverside; thence running northerly along the easterly line of Lemon St. 220 feet; thence at right angles easterly parallel with the northerly line of Seventh St. 165 feet; thence at right angles southerly and parallel with said easterly line of Lemon St. 220 feet to the northerly line of Seventh St; and thence westerly along the northerly line of Seventh St. 165 feet to the point of beginning.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE Mark H. Rawitsch, History Intern

ORGANIZATION Riverside Cultural Heritage Board

DATE 6-10-77

STREET & NUMBER 3720 Orange Street

TELEPHONE (714) 787-7273

CITY OR TOWN Riverside

STATE California 92501

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

Knox Mellon

TITLE

SHPO

DATE

9/30/77

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DIRECTOR, OFFICE OF ARCHAEOLOGY AND HISTORIC PRESERVATION

ATTEST: W. M. ...

W. M. ...

KEEPER OF THE NATIONAL REGISTER

KEEPER OF THE NATIONAL REGISTER

DATE 3/3/78

DATE 3/15/78