NPS Form 10-900
(Rev. 10-90)

OMB No. 1024-0018

United States Department of the Interior
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 First Congregational Church of Riverside

other names/site number N/A

2. Location

street & number 3504 Mission Inn Avenue not for publication N/A
city or town Riverside vicinity N/A
state California code CA county Riverside code 065
zip code 92501

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X 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 X meets ____ does not meet the National Register Criteria. I recommend that this property be considered significant ___ nationally X statewide ___ locally. (___ See continuation sheet for additional comments.)

Daniel Abeyta, Deputy 2/27/97
Signature of certifying official Date

State Historic Preservation Officer
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

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4. National Park Service Certification

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I, hereby certify that this property is:

X	entered in the National Register ___ See continuation sheet.	Carol R. Lyon	4/3/97
____	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 Keeper Date of Action

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5. Classification

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Ownership of Property (Check as many boxes as apply)

__x__ private
___ public-local
___ public-State
___ public-Federal

Category of Property (Check only one box)

__x__ building(s)
___ district
___ site
___ structure
___ object

Number of Resources within Property

Contributing	Noncontributing	
2	_____	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
2	0	Total

Number of contributing resources previously listed in the National Register N/A

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

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat:	Sub:
RELIGION	religious facility

Current Functions (Enter categories from instructions)

Cat:	Sub:
RELIGION	religious facility

7. Description

Architectural Classification (Enter categories from instructions)

Spanish Colonial Revival

Materials (Enter categories from instructions)

foundation CONCRETE
roof TERRA COTTA
walls BRICK
CONCRETE
STUCCO
other STONE

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

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.

__x__ 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.)

__x__ 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.

Areas of Significance (Enter categories from instructions)
ARCHITECTURE

Period of Significance 1913

Significant Dates 1913

Significant Person (Complete if Criterion B is marked above)
N/A

Cultural Affiliation N/A

Architect/Builder Hunt, Myron & Grey, Elmer
Hunt, Myron

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

9. Major Bibliographical References

(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
___ recorded by Historic American Buildings Survey # _____
___ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data
___ State Historic Preservation Office
___ Other State agency
___ Federal agency
_x_ Local government
___ University
_x_ Other
Name of repository: First Congregational Church of Riverside, Riverside, CA
City of Riverside, Planning Department, Riverside, CA
Riverside Public Library, Riverside, CA

10. Geographical Data

Acreage of Property .82

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	11	465725	3760000				
2				4			

___ See continuation sheet.

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 Janet Tearnen, M.A. and Lauren Weiss Bricker, Ph.D.

organization _____ date January 25, 1997

street & number 224 Norwood Street telephone (909) 793-8583

city or town Redlands state CA zip code 92373

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 First Congregational Church of Riverside

street & number P.O. Box 1648 telephone (909)684-2494

city or town Riverside state CA zip code 92502

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

Narrative Description

The First Congregational Church of Riverside is a two-story and basement Spanish Colonial Revival style religious building, with a 125-foot Churrigueresque style corner tower. The Latin cross plan church building has a reinforced concrete foundation, supporting a brick double-wall perimeter wall. The tower is constructed of reinforced concrete. The building is located on the southwest corner of Mission Inn Avenue (formerly Seventh Street) and Lemon Street in downtown Riverside, and is oriented on an east/west axis. The entrance facade faces north along Mission Inn Avenue, and is set back approximately twenty-five feet from the property line. The building's secondary exposure, along Lemon Street, is limited to a setback of approximately ten feet. Directly south of the east end of the church, and fronting onto Lemon Street, is the parsonage. This two-story Mission Revival style building was constructed in 1905, and was originally located along Seventh Street. It was moved to its present location in 1912, just before construction began on the church. The parsonage is a contributor to the property, since it was *in situ* at the time the church was constructed. A parking lot is located west of (behind) the parsonage. This area was originally a large semi-circular lawn which radiated from the church's outdoor pulpit to the southern property line. With the exception of the parking lot, the church property has changed little from its historic appearance. For over eighty years the highly visible Churrigueresque style tower has served as an urban "anchor," signaling the entrance into Riverside's downtown via the Seventh Street/Mission Inn Avenue corridor. The church building and its generously landscaped linear forecourt perpetuated the image of Riverside as a Mediterranean city--an image initiated by the Mission Revival addition to the Glenwood Inn (now Mission Inn) in 1902. The church building and parsonage retain a high degree of integrity of design and have had little alteration since their construction.

The footprint of the church building follows the traditional Latin cross plan, with its north and south transepts projecting from the western portion of the building. However, as originally designed, the interior of the church is divided between a four-bay, double-aisled basilica plan sanctuary in the eastern two-thirds of the building, and to the west, a Sunday school assembly room (separated from the sanctuary by folding wood doors) with a general parlor and rest room, and a prayer meeting room, occupying the north and south transepts, respectively. This arrangement was first presented in the winning competition submitted by architects Myron Hunt and Elmer Grey. Hunt, who independently saw the building to its completion, maintained this plan. He assumed that as the congregation expanded, the sanctuary would occupy all of the Latin cross plan, with the pulpit, currently sited at the eastern end of the interior to be relocated to the building's west end. The building has three entrances. The main entrance is at the west end of the arcade that runs along its Mission Inn Avenue (north) facade. A second entrance is located at the northeast corner of the building, within the north facade of the tower. The third entrance, is located at the west end of a ramp that extends most of the length of the south (rear) facade.

At the time the First Congregational Church was constructed a streetcar line ran down what was then Seventh Street. In order to soundproof the building, Hunt and Grey designed two-foot thick brick masonry walls, comprised of a double eight inch

wall with an eight inch air space connected by webs. To add structural stability to this wall system, Hunt located a cast-in-place concrete shelf along the top of the east/west oriented exterior walls. The tower at the northeast corner of the building is constructed of reinforced concrete, as are the tower-like corners of the western facade. Internally, brick piers support the arcade of the sanctuary; these bear the weight of the room's exposed redwood truss roof.

The overall form of the two story-and-basement church is composed as a series of simplified masses that project from the spine-like east/west axis of the building. The cubic-like character of these masses results from minimizing the surface ornament and eliminating any extension of the low-pitched gable, shed and pyramidal hip roofs, which are covered with Spanish terra cotta tiles. In a manner consistent with the precedent of eighteenth-century Spanish and Mexican examples of the Churrigueresque style, Myron Hunt concentrated the cast stone surface ornament on three primary areas of the building—the three tiers and dome of the tower, the entrance arcade on the Mission Inn Avenue facade, and the first and second story window surrounds on the north wall of the northern transept. The ornament of the tower and window surround incorporates the *estípites* (vertical stacking of motifs on an inverted pilaster) that are a hallmark of the style. Similarly, the pilasters framing the entrance arcade consist of a series of elements arranged vertically between a console and capital. Engaged Composite order columns support the arched openings. Additional motifs fill the interstices between the pilasters and engaged columns.

The western facade of the church is treated as a two-story classical temple facade, with two-story pilasters framing a simply articulated first floor and the tall second story arcade. The corners of the facade form compressed masses that seem barely contained by their pyramidal roofs. Small medallions are located immediately below the roofs on the three exposed walls of each corner. A small arched opening is located in the pedimental end of the facade. The eastern facade of the church is framed by a similar tower-like element and the three-tier Churrigueresque tower; a modified quatrefoil window, enclosed by horizontal grillwork, is centrally located within the second story of the facade. The most distinguishing feature of the rear (south) facade is an exterior pulpit, octagonal in plan, that projects from the gabled south transept. This element was included for exterior worship. The pulpit is ornamented with pairs of pilasters that frame a niche and blind arched openings. Throughout the building, a quality of sculptural mass is conveyed through the deep-set window reveals and the buttress-like piers that emphasize the rhythm established by the window bays.

The church retains a high level of integrity of design. Alterations consist of the removal of a chimney, which rose above the intersection of the south facade and south transept. The chimney was damaged as a result of the 1992 Landers Earthquake, and was removed for safety reasons. From 1947 to 1955 eight stained glass windows were introduced into the sanctuary, all designed by Judson Studios of Los Angeles. In 1956 the sanctuary was extensively remodeled including the removal and replacement of the original pews, wood paneling, and pulpit. Bells were added to the church tower (for the first time) in 1989.

The parsonage is a two-story rectangular plan building, with a wood frame sheathed in stucco. It has a low-pitched gable roof, running on an east/west axis, that is covered with Spanish terra cotta tiles. Scalloped gable parapets terminate the entrance (east) and rear (west) facades of the building. An arcaded porch, covered by a shed roof with terra cotta tiles, extends the length of the entrance facade. A symmetrical composition of casement windows, and a triple-arched window with diamond panes articulates the upper story of this facade. Elsewhere throughout the building, double-hung and casement windows illuminate its interiors. A chimney projects from the south roof pitch. Although the parsonage was moved to its present location, it retains a high level of integrity of design, with no apparent alterations.

Statement of Significance

The First Congregational Church of Riverside (1913) is significant as an early example of the Churrigueresque phase of Spanish Colonial Revival style architecture in the state of California. This phase of the Spanish Colonial Revival, dating from ca. 1913-1930, is defined by the use of richly decorative groups of vertical rows of *estípites* and other ornamentation to frame, most typically, the entrance, windows and the upper sections of a building, including towers, in a fashion that is derived from the precedent of eighteenth-century Baroque of Spain and Latin American. The church was designed in 1910 by well-known Pasadena architects Myron Hunt and Elmer Grey. Later that same year the team ended their partnership; Hunt took over the project and significantly modified the original design before construction began in 1912. The church design preceded the 1915 California Panama International Exposition, typically considered to be the launching point for the popularity of the Spanish Colonial Revival in California. The First Congregational Church is eligible for listing in the National Register under Criterion C, at the state level of significance. The church also meets Criteria Consideration A: Religious Properties, as the property is significant for its architectural and design values, not for religious doctrine.

The church building has long been recognized as an important contribution to local and state architecture. It is a designated State Point of Historical Interest (Riv-010, 1968), a Riverside County Historical Landmark (1968), and a Riverside City Landmark (No. 6, 1969).

The First Congregational Church of Riverside was organized in 1872, as the Riverside Colony's first church. The colony had been founded only two years earlier by the newly formed Southern California Colony Association (headed by Judge John W. North). Although the church was Congregational in practice, it was originally named the "First Church of Christ in Riverside," serving members of other faiths in the sparsely populated community.(1) In November 1872, the Southern California Colony Association deeded the church a lot at the northeast corner of Sixth and Vine Streets. Within a year Riverside's first church building was erected on the lot, "a scaled down version of a traditional New England Congregational church."(2)

As the population of Southern California rapidly increased during the boom of the 1880s, the First Congregational Church outgrew its quarters. A new site was purchased at the southwest corner of Seventh (now Mission Inn Avenue) and Lemon Streets, and in 1887 a wood-frame Gothic Revival church was constructed on the corner, along with a parsonage.(3) At the time the church was being built, articles of incorporation were filed. The name "First Church of Christ" was dropped, and the name "First Congregational Church of Riverside" was adopted as the corporate name.

By 1905, the church's Woman's Union began a campaign to raise money for the construction of a new parsonage. In July of that year, the parsonage fund was substantial enough to hire the services of Los Angeles architect Arthur B. Benton. Benton designed the two-story residence in the Mission Revival style, with the intention that it would "harmonize" with the church, which was planned to be enlarged.(4) The Mission Revival style seemed a logical choice for the new

parsonage. Located along Seventh Street, it was a highly visible addition to Riverside's developing civic center. The most predominant building along the street was the Glenwood Inn (now Mission Inn, owned by wealthy and highly influential Riverside citizen Frank A. Miller).(5) Miller developed an interest in the Mission Revival movement in the 1890s, at which time he became acquainted with Arthur Benton, an architect working in the style and an advocate for the preservation of California's historic missions. In 1902, Miller hired Benton to design a Mission Revival addition to his inn. Benton's other Mission Revival designs in the Seventh Street area included the First Church of Christ, Scientist (1900-1901) and the city's Carnegie Library (1902). For decades to follow, Miller donated land and money to the development of Seventh Street, promoting his romanticized vision of Riverside as a Mediterranean city.(6)

By 1910, the First Congregational Church began making plans for a new and larger church building. Miller, a member of the church and one of its largest financial contributors, apparently played a decisive role in its planning.(7) A design competition was held that year, and was limited to three invited architects: Arthur B. Benton, Lester Moore (a Los Angeles architect), and the team of Myron Hunt and Elmer Grey. Each competitor was asked to submit a scheme, with a prescribed number of drawings and perspective renderings. Each entrant was paid an equal amount for the design and drawings submitted. The church was aided in the selection of an architect by Theo A. Eisen, a prominent Los Angeles architect. The design of the team of Hunt and Grey was selected as the winner. A 1910 article in *Southwest Contractor and Manufacturer* described the winning design, "The style of the architecture adopted is perhaps best described as Spanish Renaissance. It represents an effort to adapt the architecture of Spain and Mexico, and to some extent that of early buildings of California, to the needs of the present day and to the needs of this climate."(8) According to a 1914 article in *The American Architect*, the plan and general scheme of the church were Hunt's conception, while the exterior was largely the work of Grey.(9) Only months after Hunt and Grey won the Riverside competition, their partnership dissolved. Hunt inherited the project, and modified the original design.

Architects Hunt and Grey had formed their partnership in 1904. Together they designed a number of residences in the Los Angeles area for wealthy residents including Edward Drummond Libbey and Henry E. Huntington. In his essay, "Myron Hunt in Southern California," architectural historian Alson Clark describes the work of the team and their influence of their projects in the development of a regional architecture. He sites the year 1907 an important period in the teams' development of a regional idiom. Their 1908 Wattles house (Hollywood) reflects the vernacular architecture of Mexico.(10) In Riverside, they had collaborated with Arthur B. Benton in his design of the Glenwood Inn. This association may explain, in part, why the firm was invited to submit a scheme for the new church.(11)

The First Congregational Church hired the local contracting company Cresmer Manufacturing Company to construct the church building, and Henry Jekyl served as the structural engineer for the tower. The old Congregational Church was razed in June 1912, and the cornerstone for the new church was laid in December.(12) As a result of the design and positioning of the new building on the church property, the

parsonage was moved to Lemon Street. The new church was completed in December 1913, and officially dedicated on January 25, 1914.

The First Congregational Church of Riverside is an early example of the Churrigueresque phase of Spanish Colonial Revival architecture in California. The style is based on a decorative vocabulary credited to the eighteenth-century Spanish architect Jose Benito Churrigeuera. The key motif of the style was the *estipite.* This has been described as a "Mannerist variant of the classical column consisting of a variety of angular, faceted elements; it suggests in its lower sections an upside-down obelisk and in its entirety an abstract version of an atlante or caryatid figure, as it ascends from its feet at the base through swelling legs, tight waist, broadened shoulders, and narrow neck, to its substantial head, or capital."(13) Eighteenth-century Spanish and Mexican examples of the Churrigueresque are characterized by highly decorative compositions of vertical rows of *estipites* used to frame a central entrance and the upper tiers of corner towers. The effect of these sculptural compositions was made more emphatic in juxtaposition to adjacent, unadorned wall surfaces.

Traditional accounts of American architectural history date the beginning of the Spanish Colonial Revival to 1915—the year of the Panama California Exposition in San Diego. The Exposition was in the planning phases in 1910, and by January 1911, renowned Boston architect Bertram Grosvenor Goodhue was given the position of consulting architect. Goodhue was chosen over San Diego architect Irving Gill. In an effort to obtain the commission, Goodhue contacted Elmer Grey, indicating that the Olmsted Brothers, the well-known Boston landscape architecture and planning firm already commissioned to lay out the fair, had recommended Goodhue as consulting architect since they believed he was "better fitted to deal with [the design problem] than any other architect, thanks to [his] studies of, and book on Spanish Colonial architecture in Mexico."(14) According to architectural historian Esther McCoy, it was on Grey and Hunt's recommendation that Goodhue was invited to interview for the position.(15)

It is likely that Goodhue's literary reference was to the multi-volume study, *Spanish Colonial Architecture in Mexico* (1901), on which he collaborated with Sylvester Baxter and Henry Greenwood Peabody.(16) In this study, Goodhue produced a series of floor plans that accompanied Baxter's text. The majority of the work was devoted to Peabody's photographs. These were pasted on cards, with the historical information on the building provided on the reverse side. This study was one of the earliest and most comprehensive on the subject of colonial architecture in Mexico.(17) Not only was it a valuable reference work for historians, but it was acquired by Southern California architects, presumably as source material.(18)

The San Diego fair was held in honor of the completion of the Panama Canal. It was also intended to call the public's attention to the city. Integral to the program was the view that it would embody the romance of California's mythologized past and its promise for the future. The organizers of the Panama California Exposition had anticipated that its architecture would be modeled on the state's Missions. However, according to Clarence S. Stein's account of the fair, published in *The Architecture and the Gardens of the San Diego Exposition* (1916), Goodhue

considered the Mission Revival style "too limited in its resources." On his advice, "the Spanish-Colonial style of Mexico, of which our Mission style was an outgrowth, was decided upon, not only because of this style's historical significance in California, but because it is most suited to the climate, and also has the gaiety and color so necessary for a fair."(19)

The most celebrated building in the 1915 Exposition was Goodhue's California Building, which according to Ester McCoy, "introduced the Spanish Colonial style into California."(20) This building was designed in the Churrigueresque phase of the Spanish Colonial Revival. As such, the Churrigueresque vocabulary was indelibly tied to the public's perception of the Spanish Colonial Revival style. By the decade of the 1920s, the style, more than any other architectural vocabulary, became synonymous with the regional architectural identity of Southern California. In his monograph *Bertram Grosvenor Goodhue*, Richard Oliver states that the Exposition "launched a revival of the Spanish Colonial style in California."(21) David Gebhard suggests in his seminal article, "The Spanish Colonial Revival in Southern California (1895-1930)," that the fair served the purpose of making the Spanish Colonial Revival mode popular and fashionable, although the style had been introduced earlier.(22) The fair was extensively published in popular and professional journals throughout its duration, well into the next decade. In a fashion not dissimilar to the impact of the "White City" at the World's Columbian Exposition in Chicago (1893), the San Diego fair seemed to capture an idealized moment in time.(23) According to Richard Oliver, "Its composition, romantic style, and lush landscape were fused into an indelible Arcadian vision that seemed to summarize the aspirations of this fabled region."(24)

As Gebhard has noted, Goodhue's designs at the San Diego fair did not initiate the Spanish Colonial Revival that followed the earlier Mission Revival.(25) In two respects, the Mission Revival exerted an influence on the more historically correct, European- and Latin American-derived Spanish Colonial Revival architecture of the 1910s and carrying through the 1920s. The earlier Mission Revival generally established a receptivity to Hispanic architectural imagery within the context of the Southern California region. On a more specific level, it fostered a taste for a number of architectural elements which were refined during the Spanish Colonial Revival period. These include the simple and often primitive treatment of wall surface, which during the later period, was influenced by the precedent of the rural architecture of Southern Spain and the adobe tradition of Mexico. In contrast, surface ornamentation which had traditionally been part of the Mission Revival vocabulary, was given greater sculptural character as architects associated with the Spanish Colonial Revival studied the historic examples of Spanish and Latin American Baroque Churrigueresque buildings. In the case of the latter trend, no known examples pre-dating the First Congregational Church have been identified.

The examples of the Churrigueresque style that Gebhard cites all post-date the fair, e.g., the Bliss house in Montecito (1916) designed by Carleton Monroe Winslow, Sr. (Goodhue's collaborator at the fair), Albert C. Martin's design for St. Vincent's Church in Los Angeles (1923), and various other works in Los Angeles all dating from the 1920s.(26) In Northern California, the application of the Spanish Renaissance style (a term erroneously applied to the Churrigueresque) was even more

limited. An outstanding example of the Spanish Renaissance period's Plateresque vocabulary (a precursor to the Churrigueresque) was Louis Christian Mullgardt's design for the M.H. de Young Memorial Museum in San Francisco (1916-19). It was inspired by Mullgardt's earlier design for the Court of the Ages at the Panama-Pacific International Exposition (1912-1914, demolished). Unfortunately, an extensive alteration of the museum building entailed the removal of Mullgardt's architectural ornament.(27) As was true for Southern California, use of the Churrigueresque in Northern California occurred during the 1920s, e.g., the Orpheum Theater (originally Pantages)in San Francisco (1925) by B. Marcus Priteca.(28)

The relationship between the Mission Revival and the Spanish Colonial Revival is demonstrated in the evolution of the design of the First Congregational Church.(29) The winning scheme submitted by Hunt and Grey was a Mission Revival style work. Framed scalloped gable ends (visible in the presentation drawing) terminate the north transept and eastern facade. The corner tower consists of fairly squat tiers where simply articulated pilasters frame arched and rectangular openings. There is an overall horizontal emphasis to the design, made more emphatic by the cloister-like area created between the arcade of the entrance facade and the fence that encloses the property. Karen J. Weitze, in her volume on *California's Mission Revival,* suggests that the firm's approach to the Mission Revival was influenced by their experience working in collaboration with Benton on the Mission Inn.(30)

While Hunt made no changes to the footprint of the First Congregational Church, the alterations he made to the building's massing and detail transformed the building into a work of the Spanish Colonial Revival. By eliminating the scalloped gable ends, he emphasized the cubic character of the projecting bays and tower-like ends to the east and west facades. This change, along with heightening the corner tower, elimination of the balustrade along the north facade, and removal of any roof overhang, were all changes that purified the geometry of the building form, a trend that is associated with the development of the Spanish Colonial Revival. These alterations in combination with the Churrigueresque forms reflected a new historicist attitude that differed from the tradition that Hunt and Grey had been working with up to this time. The changes Hunt made to the church are significant enough to view his design as an extremely early example of the Churrigueresque phase of the Spanish Colonial Revival, rather than a transitional work that combines elements of the Mission Revival with Spanish Colonial Revival. The history of the building's development provides specific evidence of the relationship that existed between the Mission Revival and the Spanish Colonial Revival.

In their *Architecture in Los Angeles and Southern California,* David Gebhard and Robert Winter call the First Congregational Church "one of the first major buildings in the Spanish Colonial mode to appear in Southern California."(31) Alson Clark likewise recognizes the building as important to the development of the style, "The main tower rose in three exuberant Churrigueresque stages, while the north transept was enlivened with restrained Churrigueresque motifs played off against plain plaster wall. Perhaps no elevation of a single building was more influential in the development of an architectural idiom for southern California for the next generation than this one."(32)

As Clark notes, the importance of the First Congregational Church goes beyond its individual merits. Its wider significance is based on the building's role in the development of the Spanish Colonial Revival. By the 1920s the style not only had a pervasive impact on California's architecture generally, but also became axiomatic of Southern California's regional identity.

Notes:

1. According to Riverside historian Tom Patterson, the Episcopalians, Methodists, and Baptists helped fund and construct the church, and also attended services there until they raised funds for their own church buildings. See Tom Patterson, A Colony for California (Riverside: Press-Enterprise Company, 1971), 51-53.

2. George A. Zentmeyer, ed., The Lighted Cross: The First 100 Years of Riverside's First Church, 1872-1972 (Riverside: First Congregational Church, 1972), 50.

3. The architect for the new church was Charles W. Davis of Los Angeles. The building measured 53 x 53 feet with the entrance facing the corner of Lemon and Seventh streets. The parsonage was actually built before the church, and was located just west of the church building facing north onto Seventh Street. See G.A. Zentmeyer, ed., The Lighted Cross, 81.

4. "Congregational New Parsonage," Riverside Enterprise, 15 July 1905.

5. The Mission Inn actually started in 1875 as The Glenwood, under the ownership of Frank Miller's parents. Frank inherited the property in 1880, and spent several decades rebuilding and expanding the Inn as a romanticized expression of the state's mission and Spanish heritage.

6. In 1926 Charles Cheney was hired as Riverside's first city planner. His master plan focused on Seventh Street and the recognition of an official civic center for Riverside. However, historians typically trace the origins of the civic center idea to turn of the century boosterism, the City Beautification Movement and, in particular, to Frank Miller and his Mission Inn. In 1928, the City's Planning Commission passed a resolution adopting the "California Style" as the official architecture of Riverside. The style was defined as "that distinctive type which for several decades has been successfully developing in this State, deriving its chief inspiration directly or indirectly from Latin types which developed under similar climatic conditions along the Mediterranean or at points in California, such as Monterey." See Margaret Duncan-Abrams, "The History of the Riverside Planning Commission 1914-1928" (Master's thesis, University of California, Riverside, 1994), 158.

7. Patterson, 284.

8. "Church Competition Conducted by A.I.A. Rules," Southwest Contractor and Manufacturer 3 (15 October 1910). The article states that the competition was

noteworthy as the first competition in Southern California to be conducted under the principles outlined by the American Institute of Architects to govern competitions along lines consistent with professional ethics.

9. "First Congregational Church," The American Architect 105, No. 2005 (27 May 1914): 267.

10. Alson Clark, "Myron Hunt in Southern California," in Myron Hunt 1868-1952: The Search for A Regional Architecture, David Gebhard, ed., California Architecture and Architects, Number IV (Santa Monica: Hennessey & Ingalls, Inc., 1984), 29-30.

11. Karen J. Weitze, California's Mission Revival (Los Angeles: Hennessy & Ingalls, 1984), 93-94.

12. It is interesting to note that the pews and lumber from the old church were donated to the African Methodist Church for their new church building. See "Old Building Has Served Man Well," Riverside Enterprise, 19 June 1912, 1.

13. James Early, The Colonial Architecture of Mexico (Albuquerque: University of New Mexico Press, 1994), 167.

14. Richard Oliver, Bertram Grosvenor Goodhue (New York: The Architectural History Foundation, 1983), 110.

15. Esther McCoy, Five California Architects (New York: Praeger Publishers, 1960), 89.

16. Sylvester Baxter, Henry Greenwood Peabody and Bertram Grosvenor Goodhue, Spanish Colonial Architecture in Mexico (Boston: J.B. Millet, 1901).

17. See the bibliographical note in Pal Kelemen's Baroque and Rococo in Latin America, vol. 1, 2nd edition (New York: Dover Publications, Inc., 1967), 273.

18. The architectural office of Johnson, Kaufmann and Coate had a copy of this work in their Los Angeles offices during the 1920s. Much of their practice was in Pasadena, and professionally, they functioned in the same circles as Hunt and Grey.

19. Clarence S. Stein, "A Triumph of the Spanish-Colonial Style," in The Architecture and the Gardens of the San Diego Exposition (San Francisco: Paul Elder and Company, Publishers, 1916), 12.

20. McCoy, 89.

21. Oliver, 116.

22. David Gebhard, "The Spanish Colonial Revival in Southern California (1895-1930)," Journal of the Society of Architectural Historians 26, no. 2 (May 1967): 136.

23. The analogy between the World's Columbian Exposition and the Panama-California Exposition was made in one of the official publications of the latter, by Clarence S. Stein. See: The Architecture and the Gardens of the San Diego Exposition (San Francisco: Paul Elder and Company, 1916), 10-11.

24. Richard Oliver, "Bertram Goodhue," in Caltech 1910-1950: An Urban Architecture for Southern California (Pasadena: Baxter Art Gallery, 1983), 17.

25. In his article of 1967, Gebhard treats the Mission Revival as the first phase of the two-part development of the Spanish Colonial Revival; the second phase which he also calls "Mediterranean" includes the revival of eighteenth century Churrigueresque forms. In subsequent writing, Gebhard treats the Mission Revival as a style distinct from the Spanish Colonial Revival, see his, "Architectural Imagery, the Mission and California," The Harvard Architectural Review I (Spring 1980); 137, and the most recent edition of Los Angeles, An Architectural Guide, co-authored with Robert Winter (Salt Lake City: Gibbs-Smith Publisher, 1994), xvii-xix.

26. Gebhard, 136-137.

27. Mullgardt's design was a somewhat tamer and "more correct" expression of the imagery he created in the Court of the Ages at the Panama-Pacific International Exposition (1912-14). See: Robert Judson Clark. Louis Christian Mullgardt 1866-1942 (Santa Barbara: The Art Gallery, University of California, Santa Barbara, 1966); Sally B. Woodbridge and John M. Woodbridge, San Francisco: The Guide (San Francisco: American Institute of Architects, San Francisco Chapter, 1982), 157.

28. Michael R. Corbett, Splendid Survivors (San Francisco: The Foundation for San Francisco's Architectural Heritage, 1979), 99.

29. Hunt and Grey's Throop Hall (originally Pasadena Hall) at California Institute of Technology, Pasadena (1910) shares a number of features with their original scheme for the First Congregational Church, an observation that is not surprising given that Grey is credited with the design of Throop Hall, and according to Hunt, Grey was also responsible for the exterior treatment of the church competition scheme. On Throop Hall, see: Alson, 34; Alice Stone and Judith R. Goodstein, "Windows Back of a Dream," in Caltech catalog, 7-9; Judith R. Goodstein and Alice Stone, Caltech's Throop Hall (Pasadena: Friends of Caltech Libraries, 1981).

30. Karen J. Weitze, 93-94.

31. David Gebhard and Robert Winter, A Guide to Architecture in Los Angeles and Southern California (Salt Lake City: Peregrine Smith, Inc., 1977), 402.

32. Clark, 37.

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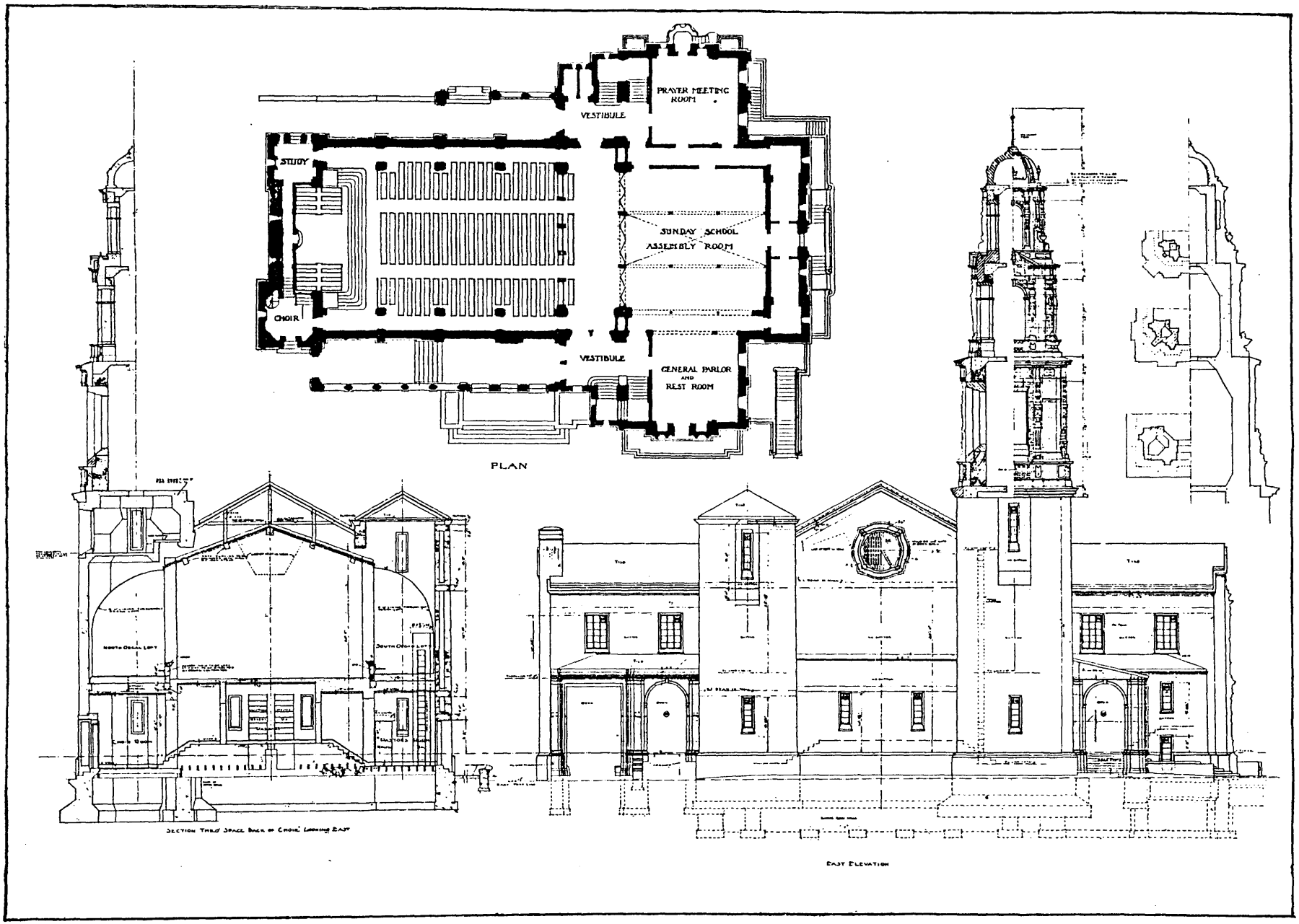
Myron Hunt Collection, University Art Museum, University of California Santa Barbara, Santa Barbara, CA.

Verbal Boundary Description

Assessor's Parcel No. 213-272-003 described as Block 7 Range 5, Map Book 007/017 San Bernardino, Town of Riverside; and Assessor's Parcel No. 217-272-002 described as .57 acres more or less, Portion Block 7, Range 5 Map Book 007/017 San Bernardino, Town of Riverside.

Boundary Justification

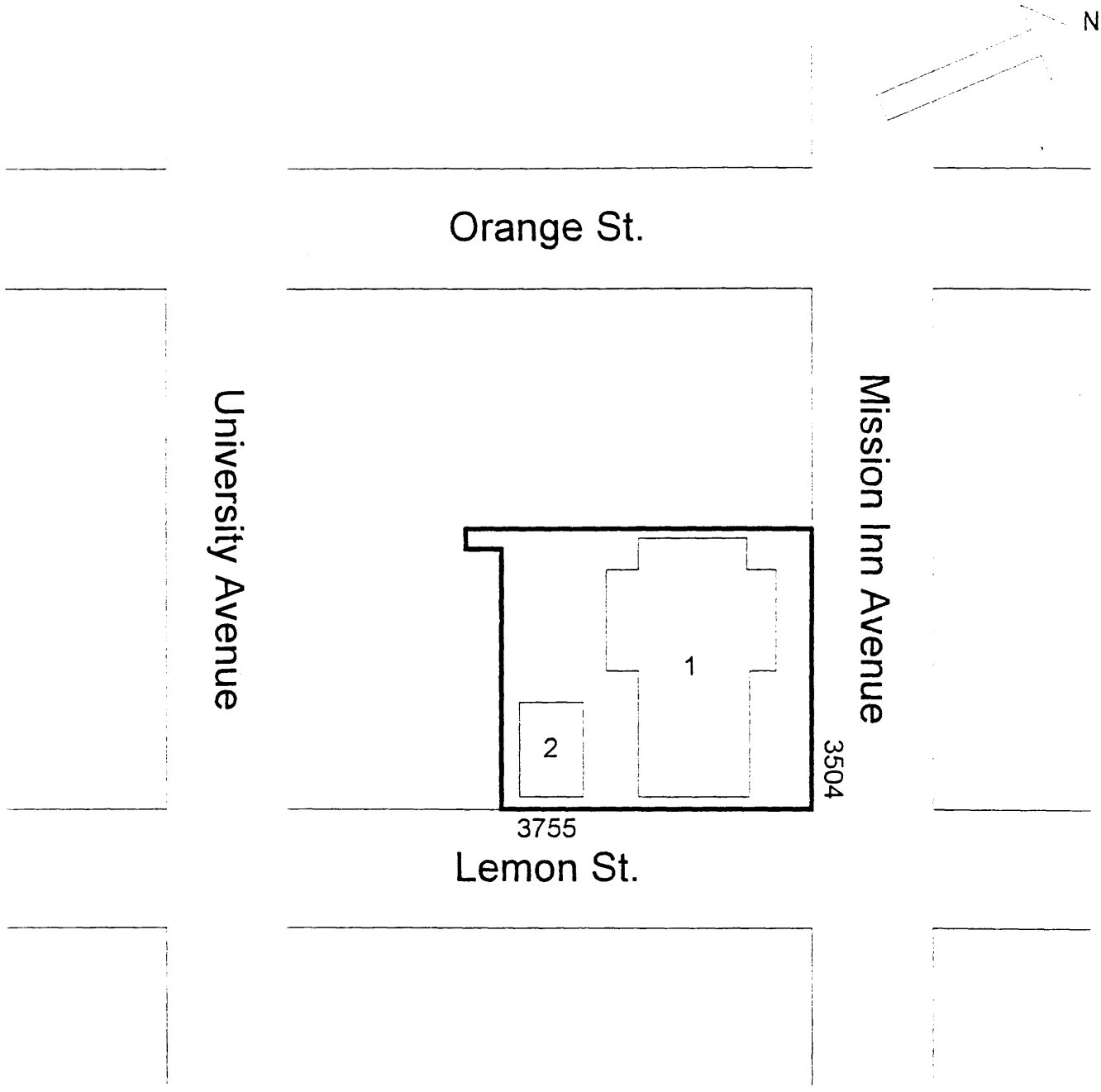
The boundaries include parcels 213-272-002 and 213-272-003, owned by the First Congregational Church of Riverside and located on the southwest corner of the intersection of Mission Inn Avenue and Lemon Street in the City of Riverside. The parcels include the church building and the parsonage.



Floor Plan and Elevation Drawings — First Congregational Church of Riverside
Reprinted from The American Architect, Vol. CV, No. 2008, May 27, 1914.

Sketch Map

First Congregational Church of Riverside
Riverside County, California



Scale

0 50 100 150 200

Key:
1 — First Congregational Church
2 — Parsonage (contributor)

Sources:
Sanborn Fire Insurance Company Map, 1951
Assessor's Map Book 213. pg 27, Riverside County, CA