

1570

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: The Luella Garvey House

other names/site number: N/A

2. Location

street & number 589-599 California Avenue not for publication N/A

city or town Reno vicinity N/A

state Nevada code NV county Washoe code 031 zip code 89509

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.)

Ronald M. Jan, SHPO
Signature of certifying official/Title

12-15-03
Date

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):

Edson H. Beall 1/28/04

Signature of Keeper

Date of Action

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	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>0</u>	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: Domestic Sub: Multiple dwelling/duplex

Current Functions (Enter categories from instructions)

Cat: Domestic Sub: Single dwelling

7. Description

Architectural Classification (Enter categories from instructions)

Colonial Revival with Regency detailing

Materials (Enter categories from instructions)

foundation Concrete

roof Composition Shingles

walls Brick; board-and-batten

other _____

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

Areas of Significance (Enter categories from instructions)

Architecture

Period of Significance 1934
Significant Dates 1934
Significant Person (Complete if Criterion B is marked above) N/A
Cultural Affiliation N/A
Architect/Builder Paul Revere Williams/C.D. Jameson

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

9. Major Bibliographical References

Bibliography (Cite 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
- Local government
- University
- Other

Name of repository: _____

10. Geographical Data

Acreage of Property 0.355 acre

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

	Zone	Easting	Northing	Zone	Easting	Northing
1	<u>11</u>	<u>257670</u>	<u>4378130</u>	3	___	___
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 Mella Rothwell Harmon
organization State Historic Preservation Office date August 2003
street & number 100 N. Stewart Street telephone 775-684-3447
city or town Carson City state NV zip code 89701

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 Ardith Baldwin
street & number 599 California Avenue telephone 775-786-4275
city or town Reno state NV zip code 89509

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.

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NATIONAL REGISTER OF HISTORIC PLACES
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Section 7, 8 Page 1

The Luella Garvey House, Reno, Washoe County, Nevada

7.0 Description

The Luella Garvey House is located at 589-599 California Avenue, on the corner of Nixon Avenue. The house was built in 1934 for a cost of \$40,000. The house and grounds fill three lots. The architectural style of the house falls within the general Colonial Revival mode, but includes French Regency details, which were signature style elements for architect Paul Revere Williams at the time. It is not clear whether Paul Williams's original plan was for a single residence or a duplex, but from fire insurance maps and city directories, it is clear that as soon as the house was occupied it functioned as a duplex. Mrs. Garvey occupied the front single story section, and her friend and lawyer Edward Lunsford lived in the rear.

The plan from the street appears to be L-shaped, but in fact it is a compound plan with an open central patio. One wing (visible from the street, and giving it the L-shape appearance) extends to the west, while another wing that is hidden behind the main U and the mature foliage of the grounds extends to the southeast. A small one-story projection extends from the west end of the two-story wing. The front, south-facing section is one story, while the section to the north and west is two stories. The area created by the angle of the wings originally was a patio, but it now serves as parking. A walled garden with large trees and lush plantings obscure the northeast wing and garage. This rear wing originally housed Mrs. Garvey's servants.

The complex gabled roofline is covered in composition shingles, and a brick chimney projects from it to the rear of the two-story wing. The walls are brick in the lower half and board-and-batten above. The two-story portion has an open balcony with ornamental ironwork railing. The one-story section contains a recessed loggia with decorative ironwork panels (with foliate designs) and a projecting French Regency-styled window screened with iron. Windows are a variety of shapes and sizes, but most have divided lights. There is a wrought iron fence at the property line on California Avenue.

Integrity

The Garvey House is in excellent condition. With the exception of the conversion of a patio into a parking area, the house retains a high degree of all seven aspects of integrity. There are no conditions that diminish the house's ability to convey its significance as a work of master architect Paul Revere Williams.

8.0 Statement of Significance

The Luella Rhodes Garvey House is eligible for listing in the National Register of Historic Places under criterion C as the earliest Reno commission of the noted African-American architect Paul Revere Williams. It is being nominated at the state level of significance for its association with Paul R. Williams, who designed more than 15 properties in Nevada, and who is recognized for his contributions to

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Section 8 Page 2

The Luella Garvey House, Reno, Washoe County, Nevada

8.0 Significance, continued

architecture nationally and internationally, and also for his quiet yet determined struggle for African-American civil rights.

History of Reno

Washoe and Paiute peoples inhabited the land along the Truckee River when the first white men passed through in the 1840s. In the late 1840s and 1850s, thousands of emigrants crossed the Sierra Nevada to the gold fields of California. The travelers would remain a few days in the Truckee Meadows to allow their animals to feed on the native grasses. The first permanent white settlement along the Truckee River was Jamison's Station. Jamison was among the Mormon contingent sent by Brigham Young in 1855, to establish agricultural settlements in the western part of Utah Territory. Later, Young recalled his followers to Salt Lake City, and non-Mormons, or gentiles, took over the places established by the Mormons. Agriculture in the Truckee Meadows flourished as emigrants established ranches and stations along the travel routes to harvest native grasses for their animals as they made their way to the California Gold Rush (Angel 1881:623).

The lush fields of the Truckee Meadows offered excellent conditions for cattle and sheep grazing and the development of certain crops, and with the discovery of gold and silver on the Comstock, the number of settlers to the area increased. Reno was established with the construction of the Central Pacific Railroad in 1868-1869. The 1872 construction of the Virginia and Truckee Railroad, connecting Reno to Carson City and the Comstock, brought greater traffic. At first the little town was clustered around the railroad tracks and the Truckee River, consisting mostly of wood-framed structures with little architectural style or ornamentation. Agriculture thrived in the surrounding areas, especially with ready access to the railroad and the strong demand from booming mining districts. The state university was moved to Reno from Elko in 1885, establishing Reno as the state's educational center (Harmon 1999).

Reno remained a relatively quiet place until the divorce trade, which began as early as 1900, developed into a thriving industry. Except for a two-year period, when the residency requirement was increased to one year (with noticeably disastrous economic effects), the waiting period for a Nevada divorce was six months. In 1927, during a period of competition among several states for the migratory divorce trade, the Nevada legislature shortened the residency period to three months. This act boosted the industry and divorce-seekers flocked to Reno. At the same time, Reno was the political center of the state. Figures such as Senator Francis Newlands, Senator George Nixon, and George Wingfield built mansions near the downtown core, through which the Truckee River runs. As the population grew, Reno gained political power that would not be eclipsed for half a century. In 1931, Nevada was beginning to feel the effects of the Great Depression. Mining was in a slump, and a devastating drought had seriously damaged crops,

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The Luella Garvey House, Reno, Washoe County, Nevada

8.0 Significance, continued

and sheep and cattle herds. Seeking a means to ameliorate the growing poverty in the State, the Nevada legislature revised its divorce law once again. This time, it shortened the residency requirement to six weeks and made the grounds for divorce more lenient. This act served to open the divorce floodgates. Over the ten years between 1929 and 1939, Washoe County courts granted more than 30,000 divorces (Harmon 1998).

The legalization of gambling, also in 1931, created an industry that would grow to surpass the divorce trade. Hotels, clubs, and bars quickly added casinos. Soon Reno's downtown pulsed with neon lights and excited gamblers. By the 1940s, Virginia Street had become the main thoroughfare, serving as the center of activity from its crossing of the Truckee River to Ninth Street. The railroad, passing through the center of town, disembarked tourists daily, and the completion of U.S. 40, which traveled along Fourth Street, brought a steady stream of motorists through town (Harmon 1999).

Reno held an international reputation for its divorce trade, legalized gambling, and tolerated prostitution. During the 1930s, thousands of divorce-seekers flocked to Reno and the surrounding countryside, partaking of a certain high-life that was prevalent at the time. Still another another Reno thrived during this time:

... Reno is not merely a pleasure city: it is after all, a residence city, with thousands of modest, well-cared-for cottages; a city to which families with small children may come to live in beautiful, inspiring surroundings, with assurance that the little ones will have every opportunity and good influence to become well-educated and self-reliant citizens. Reno probably has more church members in proportion to its population than any other city in the far west: a fact which, unfortunately, is not sufficiently sensational to be given headlines in newspapers (Siggers 1934:14).

In addition to "well-cared for cottages," Reno had an exclusive neighborhood of mansions. The area, which became known as the Newlands Neighborhood, included California Avenue from Belmont Road (now Arlington Avenue) to Keystone and Court Street from Belmont to Elm Circle. Many of the fashionable homes sat on the bluff overlooking the Truckee River. Senator Francis G. Newlands, who built his two-and-one-half-story Shingle-style home on Elm Court at the end of Court Street in 1890, set the tone of wealth and stature in the area.¹ Newlands was a San Francisco lawyer and son-in-law to Comstock silver baron William Sharon. He was the author of the Reclamation Act of 1902, which established a federal program to irrigate the arid West and open it for farming (Larew 1978).

¹ The Newlands House was designated a National Historic Landmark in 1966.

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The Luella Garvey House, Reno, Washoe County, Nevada

8.0 Significance, continued

Other prominent people built large homes in the neighborhood, including Senator George S. Nixon. George Nixon was one of Nevada's most powerful men, a wealthy banker who increased his wealth in the mining boom in Tonopah and Goldfield, and became a U.S. Senator in 1905. Nixon's mansion is an imposing 21,000-square-foot Spanish Colonial Revival built in 1906 on California Avenue. Another notable residence on Court Street is the home of Prince Hawkins, built in 1911 and designed by Elmer Grey, whose other projects include the Beverly Hills Hotel and the Huntington Library and Art Gallery (Nicoletta 2000:76-77).²

By the 1920s, Reno's population was expanding and with various regional mining booms and its reputation as a divorce colony, a number of wealthy people had settled here. When the Great Depression began in 1929, Reno was thriving. In an attempt to finance the growing need for social services, other states placed a particularly heavy tax burden on the wealthy. Nevada did other things to bolster its economy like legalize gambling and reduce the divorce residency requirement to six weeks. It also marketed itself as a haven for all who felt they were over-taxed (Lilliard 1942:86-95).

One Sound State Program

Nevada, with so few natural resources, embraced every creative money making idea that came along, regardless of how respectable it was. By the mid-1930s, the divorce trade alone contributed around \$5,000,000 annually to the state economy. During that period, Governor Kirman reported: "The State of Nevada has a treasury surplus of more than \$3,000,000, has no bonded debt outside the state, has never defaulted on a bond issue, and the state tax rate has declined over a period of years." Then, someone had the brilliant idea to promote Nevada's beneficial tax situation to the wealthy (some of whom were already in Nevada awaiting a divorce), who in their home states paid exorbitant taxes of various types. Promoters felt Nevada could be a haven for the tax-burdened. They would come to Nevada and spend all the money they would save in taxes. Come and spend they did, and they left mansions behind.

The governor, the state legislature, and Nevada businessmen embraced the plan. In 1936, First National Bank in Reno and the Nevada State Journal published an informational booklet entitled *One Sound State*, which presented all of the benefits of moving ones domicile to Nevada. In the words of Christian Arthur Wellesley, Fourth Lord Cowley, "Why do I like Nevada, and why did I choose Washoe Valley for my permanent home? For years I had been seeking a place to live, where the climate is reasonable, the taxes reasonable and the people reasonable. I found all three in Nevada." In glowing terms, Lord Cowley extols the merits of living in Nevada. The booklet shows a photograph of Lord Cowley's manorial home "at the foot of the Sierra Nevada Mountains, near Reno."

² The Hawkins House was listed in the National Register of Historic Places in 1979.

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The Luella Garvey House, Reno, Washoe County, Nevada

8.0 Significance, continued

Listed among the Nevada virtues, besides tax advantages, were the university, the great outdoors, corporate advantages, Boulder Dam, sunshine and clean air, laws favoring mining, a state without radicals ("Nevada has no reds, and no reason for them"), transportation, uniform laws, and homes and culture. *One Sound State* identified Nevada as the wealthiest state *per capita* in the nation—with "twice the buying power" of other states. In support of this glowing assessment were statistics like: "44% of Reno housewives have electricity in their homes."

The majority of the wealthy who took advantage of One Sound State came from California and settled in northern Nevada. They built lavish homes and ranches. Among the One Sound State participants were E.L. Cord, Philip C. Kaufman, Lewis Luckenback, John Raskob, Max Fleischmann, Billy Burke (stage and screen star), Dr. Raphael Norman (who engaged Paul Revere Williams to design his ranch house at Ranch San Rafael), Lora J. Knight (of Vikingsholm fame), Mrs. Luella Garvey (another one of Paul R. Williams's clients), Arthur Bourne (of the Singer Sewing Machine Company), the aforementioned Lord Cowley, and undoubtedly the most colorful of all, George Whittell (First National Bank 1936; Lilliard 1942:93).

Luella Rhodes Garvey

Luella Garvey was counted as a tax émigré, but she actually arrived in Reno from Pasadena, California in 1929, several years before the One Sound State program was conceived. Mrs. Garvey was widow of Clayton H. Garvey, Cincinnati, Ohio steel magnate who had passed away in 1923. Little has survived about Mrs. Garvey's life in Reno. Construction of her home on California Avenue was covered in the *Reno Evening Gazette* as the most expensive home built in 1934 (*Reno Evening Gazette*, June 23, 1934; June 30, 1934). It was not until she died in February 1942 that details about her, appearing in her obituaries, emerged publicly.

Mrs. Garvey left Reno for Los Angeles in December 1941 to visit her 90-year-old mother. While in southern California, Mrs. Garvey suffered a stroke. She lingered in a paralyzed state for two weeks, finally succumbing February 18, 1942. She was buried in Forest Lawn Cemetery (*Reno Evening Gazette* February 19, 1942). A February 26, 1942 article (*Reno Evening Gazette*) described Mrs. Garvey estate, which amounted to more than \$3,000,000 in personal property (presumably including a considerable amount of cash) and \$75,000 in real property in Nevada, and an additional \$130,000 in real property and \$75,000 in personal property in California. Mrs. Garvey's obituary described her as being active in charity work in Reno, and the terms of her will continued in that vein.

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The Luella Garvey House, Reno, Washoe County, Nevada

8.0 Significance, continued

Mrs. Garvey's will named 52 beneficiaries. The First Church of Christ Scientist, to which Mrs. Garvey had previously given \$125,000 to assist construction of the church building in 1938, received a \$100,000 trust fund. The Reno Boy Scouts were also given a \$100,000 trust fund, from which they could draw \$2,500 annually. The local Red Cross chapter received an outright gift of \$100,000, and a \$5,000 contingent bequest. In the name of her mother, Mrs. Mary A. Rhodes, Mrs. Garvey set up a \$100,000 loan fund for students at the university. The Garvey-Rhodes loan program continues today, with repayment at 5% interest to start six months after graduation. Mrs. Garvey also left gifts or trust funds to the Reno Salvation Army, the Nevada State Orphans' Home in Carson City, and a variety of other charitable organizations in California. Margaret Peterson, Gladys Little, Ethel Shields, and Mrs. Garvey's long time friend and attorney, Edward Lunsford received bequests, as well (*Reno Evening Gazette*, February 26, 1942).

The information from Mrs. Garvey's will provides us a sense of her interests and the level of her generosity but does not reveal much about the woman. We are left to wonder why she move to Reno in the first place, since she left an elderly mother and two brothers in Pasadena. We can only speculate as to how she came to engage Paul Revere Williams to design her beautiful California Avenue home and what connection she had with the First Church of Christ Scientist. Whatever the answer to these questions might be, we are grateful to her for her architectural and historical legacy, which transcends her monetary bequests.

Following Mrs. Garvey's death, Judge Edward Lunsford (as executor of Mrs. Garvey's estate) sold the house to Mr. and Mrs. Nathan "Nick" Abelman. Nick Abelman was a Nevada gaming pioneer, who went to Goldfield during the height of the mining boom there from Chicago in 1906. In Goldfield, Nick Abelman operated clubs and casinos, moving to Tonopah in 1913. In Tonopah, he owned and operated the Big Casino and the Tonopah Club and became associated Bill Graham, James McKay, and George Wingfield. In 1927, George Wingfield, who had become Reno's most powerful businessman, urged Mr. Abelman to come to Reno and work with him, and Graham and McKay. Over the next two and a half decades, Nick Abelman operated such prominent Reno gambling establishments as the Ship and Bottle Club, the Riverside Hotel, the Waldorf Club, the Christmas Tree Lodge, the Stateline Country Club at Lake Tahoe, and others. Nick Ableman died in 1951, and his widow, June, occupied the house on California until December 1978, when it was purchased by the present owner.

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The Luella Garvey House, Reno, Washoe County, Nevada

8. Significance, continued

The Garvey House

The Garvey House is an unusual architectural design for 1930s Reno. The one- and two-story, L-shaped duplex reflects French architectural influences, with balconies with ornamental iron railings and Regency-style windows with iron grilles. The house has been described as reflecting "the occasionally flamboyant Regency styles of Los Angeles" (Historic Environment Consultants 1992). Mrs. Garvey lived in one half of the duplex (589) and rented the other half to her attorney and friend, Edward Lunsford.

Mrs. Garvey's application for a building permit in 1934 made enough of an impact to attract press coverage. The property was valued at \$40,000 and was the most expensive building under construction during that year. The June 23, 1934 edition of the *Reno Evening Gazette* carried a rendering of Mrs. Garvey's home-to-be with the headline: "Work is started on \$40,000 Reno residence." The caption below read:

Construction of a large, artistic home at the corner of California Avenue and Nixon Avenue was started a few days ago by Mrs. Luella Rhodes Garvey of Reno. The above architect's drawing of the building was made by Paul R. Williams, architect. C.D. Jameson of Reno is the contractor. The building will cost about \$40,000 while it is estimated that another \$10,000 will be expended in work on the grounds. Mrs. Garvey, whose home was formerly in Los Angeles, has resided in Reno for several years and has other property interests here.

Although the sum of \$10,000 seems a bit extravagant for landscaping, it was one of the design features that distinguished Paul R. Williams's work. Williams learned early in his training the value of incorporating landscaping with architecture.

The site of Mrs. Garvey's new home comprised three parcels in the Rio Vista Heights subdivision of Grimmon and Jensen's Addition to the City of Reno. The addition was platted in 1905 by the Newlands Company, which, over the course of four decades, subdivided the majority of the greater Newlands neighborhood south of the Truckee River. The other homes in the Rio Vista Heights subdivision were smaller than Mrs. Garvey's, but along California Avenue to the west, in the neighboring Newlands Heights subdivision, the homes were larger and more lavish, and were occupied by prominent people. Senator George Nixon's Spanish Colonial Revival mansion had been built directly across Nixon Avenue in 1906. West of the Nixon mansion was the Mediterranean Revival home of Dr. and Mrs. Vinton Muller (1923), followed by the Period Revival home local architect Edward Parsons designed for Mr. and Mrs. Frank Payne in 1942. Next door to the Paynes was the Georgian-style home of local dentist Dr.

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The Luella Garvey House, Reno, Washoe County, Nevada

8.0 Significance, continued

Steinmiller that architect Fred Schadler designed in 1922.³ On the crest of the bluff overlooking the river is a Neoclassical home reflecting the influence of Mt. Vernon that Edward Parsons designed in 1939 for Irving Dexter, a lumber baron who came to Nevada for the One Sound State program.⁴ Last in the line of distinctive homes, is the "Castle" designed in the French Manor style by Dan Kirkoff for Dr. and Mrs. William Johnston. Mrs. Johnston was the daughter of Senator Francis Newlands (Historic Environment Consultants 1982).

The Garvey House may have been Williams's first Nevada commission (or so it seems). It came on the heels of Williams's E.L. Cord House in Beverly Hills, which was designed in 1931 and completed in 1932. So far, Williams's association with Nevada or with Mrs. Garvey is not understood. Given Mr. Williams's stature in southern California by the 1930s, he might have been brought to Nevada by Mrs. Garvey, or Raphael Herman, both of whom were from the greater Los Angeles area. Williams's stylistic sensibilities that he so emphatically and elegantly manifested in E.L. Cord's huge Beverly Hills mansion can be seen in the Garvey and Herman houses, and the First Church of Christ, Scientist.⁵ The architectural style of Cord's estate (described at the time of its construction as "Southern colonial") marked a shift in California architecture from the regional Hispanic-Mediterranean style to the nationalism of the East Coast colonial tradition (Gebhard 1993). These two trends merged in the West in the Monterey revival, of which a mere hint is reflected in the second story section of the Garvey House.

Williams's penchant for the Regency style was reflected in the Garvey House, as well. The style is not overly developed, however. In the French cottage designs he submitted for the Architect's Building Materials Exhibition in 1936, for example, the essence of 'French' was represented only in "its vaguely reminiscent roof and its potted plants by the door" (Gebhard 1993:23). The architectural style of the Garvey House is difficult to pin down. It is vaguely French, vaguely Monterey, vaguely Regency, and thoroughly Williams. Williams's work, especially the few distinctive Nevada examples, are similar to the tried-and-true Bungalow, about which one might say, "I don't know how to define it, but I recognize it when I see it."

³ Well-known boxer Jack Dempsey rented this home in the 1930s.

⁴ In 1945, John McLaughlin, the famous FBI agent who handled the Lindberg kidnapping, Dillinger, Ma Barker, and Baby Face Nelson cases, purchased the house.

⁵ E.L. Cord's Beverly Hills estate comprised 8.5 acres of land, a 32,000 square-foot mansion, with sixteen bedrooms, and 22 bathrooms (Hudson 1993:60).

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The Luella Garvey House, Reno, Washoe County, Nevada

8.0 Significance, continued

Master Architect Paul Revere Williams

Paul Revere Williams was not only a popular and prolific architect; he was also a remarkable person. African-American Paul Williams was born in Los Angeles in 1894, and orphaned at the age of four. He grew up in a neighborhood that was generally racially integrated, but by the time Williams reached high school, he began to feel the sting of prejudice. While a student at Los Angeles Polytechnic High School, Williams developed his artistic abilities and studied architecture.

The turning point in Paul Williams's life came when he announced to a design instructor his interest in pursuing a career in architecture. Astonished, the instructor declared, "Who ever heard of a Negro being an architect? You have the ability—but use it some other way. Don't butt your head futilely against the stone wall of prejudice." Williams encountered difficulties on his road to success and acceptance. He passed through "successive stages of bewilderment, inarticulate protest, resentment, and finally reconciliation to the status of my race." Williams eventually changed his view on his condition and saw it as an incentive to personal accomplishment, "an inspiring challenge." Williams became determined to vindicate every ability he had and to acquire new ones. He wanted to prove that he, "as an individual, deserved a place in the world" (Williams 1937:161).

To further broaden his artistic abilities, in 1912 Williams enrolled in the Beaux-Arts Institute of Design, a New York institution with an atelier in Los Angeles. It was there that Williams was introduced to the architecture of Europe, which would greatly influence his later work. Williams excelled at the Institute, winning the coveted Beaux-Arts medal after three years of study. His success reinforced his belief that he could compete on his own merit. Over the next few years, young Paul Williams won several other design awards in national competitions including first prize in a civic center design competition for the City of Pasadena, first honorable mention in architecture at the Chicago Emancipation Celebration in 1915, and third place for the Sperling Prize (Hudson 1993:11-13).

In 1913, Williams took a job with landscape architect Wilbur D. Cook, where he learned town planning and integrating garden design with architecture. Williams realized while under Cook's tutelage that he needed to have broader knowledge beyond mere design in order to be a successful architect. As a result, he enrolled in a course of architectural engineering at the University of Southern California. He also attended three different art schools for intensive study in design, color harmony, and rendering. In 1915, California certified Williams as an architect (Hudson 1993).

From Cook's practice, Williams went to work for Reginald D. Johnson, where he honed his skills in residential design. Between 1920 and 1922, Williams worked for the firm of John C. Austin. During this time, he worked on more than 30 school designs, and assisted in the preparation of construction drawings

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8.0 Significance, continued

for the Shrine Civic Auditorium, the Los Angeles Chamber of Commerce, and the First Methodist Church in Los Angeles. Williams continued to enter design competitions and over this period he won three consecutive competitions for small house designs, establishing himself as a small-house specialist. This nascent reputation became the foundation for Williams' own practice. Louis Cass, a former classmate of Williams', had heard about his success and came to him with a commission to design a home in the affluent Los Angeles community of Flintridge. This allowed Williams to open his own office in the Stock Exchange Building in downtown Los Angeles. By 1929, Williams had moved from being a small-house specialist to designing large estates. In 1931, he received a commission from automobile magnate E.L. Cord, to design a \$300,000, 32,000-square-foot home in Beverly Hills. The Cord estate became a standing advertisement for Williams' work.

While the nation suffered through the Great Depression during the 1930s, Williams' architectural practice flourished. This was due in part to the fact that Williams' work was embraced by the Hollywood movie scene, and film stars, directors, and producers sought him out. He was in such demand that he became known as "the architect to the stars" (Hudson 1993). Paul Williams did not cater solely to the rich and famous, however. He was an associate architect with the Federal Negro Housing Project in the late 1930s, and maintained an office in Washington D.C., as well as his private practice in Los Angeles (Williams 1937). In 1936, presumably in association with the Federal Negro Housing Project, Williams collaborated with another noted black architect, Hilyard Robinson, on the federally-funded, 200-unit Langston Terrace Housing Project in Washington, D.C. Langston Terrace still stands today and was listed in the National Register of Historic Places in 1987 (National Park Service 1999).

President Franklin Roosevelt's New Deal public housing projects led directly to defense housing ventures as America geared up for World War II. Built in 1940, Pueblo Del Rio was a federally-funded, 400-unit housing project in Southeast Los Angeles that was open to African-American residents. The project was a joint venture, which included such notable architects as Adrian Wilson, Gordon Kaufman, Becket and Wurdeman, and Richard Neutra. Paul Williams was appointed chief architect for the project (Gebhard 1993). In 1941, President Roosevelt signed Executive Order 8802, which outlawed segregationist hiring practices by defense-related industries holding federal contracts. In 1942, Basic Magnesium Incorporated (BMI) built a plant in what became Henderson, Nevada, and imported a crew of 13,000 workers, 3,000 of who were African-American laborers from Arkansas and Louisiana. To house its employees, BMI built two housing developments, Victory Village and Carver Park. Carver Park was specifically built for the African-American workers and their families. The complex consisted of 324 units and a dormitory. Carver Park was designed by Paul Williams and constructed by Hammes-Euclemiler Company of Los Angeles. Other defense housing projects followed for Williams, primarily in the West, and during the war years he served as an architect for the U.S. Navy (Kimball and Blair 1991).

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8.0 Significance, continued

During and after World War II, Williams continued in his role as premier architect of individual residences, mostly in southern California. His reputation was made not only in residential architecture, however. Williams won commissions to design numerous and varied commercial buildings, school buildings (a number of which were located on the campuses of historically black universities), churches, hospitals, hotels and motels, and restaurants. Williams, both the man and the architect, won many awards and accolades through the years. In addition to four honorary doctoral degrees, he won numerous awards for architecture. In 1923, Williams became the first African-American to become a member of the American Institute of Architects (AIA), and in 1957 he was elected to the AIA College of Fellows, the first African-American to be so honored. In 1953, he was awarded the Springarn Medal by the National Association for the Advancement of Colored People (NAACP). Paul Williams retired from his architectural practice in 1973 and died in Los Angeles on January 23, 1980 (Hudson 1993).

Paul Williams's Stylistic Development

When Paul Williams entered the architectural field early in the second decade of the twentieth century, southern California was nearing the end of its Craftsman phase. Craftsman principles were incorporated into a variety of designs, including English forms and Hispanic-Mediterranean styles. As Williams developed his early reputation as a designer of small houses, he tended to prefer Spanish colonial designs.

This style easily and effectively integrated formal gardens, a design element Williams learned to employ while working for planner and landscape architect, Wilbur D. Cook. When Williams struck out on his own in 1922, one of his first commissions was an English Tudor style residence rendered in stucco and half-timbering. As Williams' practice developed toward the middle of the decade, he favored the picturesque English styles, and his designs were called, "lively and openly romantic" (Gebhard 1993:21). He nevertheless continued designing Spanish colonial revival houses throughout the decade (Gebhard 1993).

By 1930, what David Gebhard (1993) described as "East Coast Colonial" styles began to supersede the Hispanic forms in California. Williams' commission for E.L. Cord was described as a "Southern Colonial design," in which "the colonial image was carefully abstracted, in order to be simultaneously traditional and modern" (Gebhard 1993:22). Gebhard (1993:23) further describes the Cord house as, "In contrast to the reductive simplicity of the exterior, the interiors are almost archaeologically correct in their use of Georgian and French details." During the 1930s, the vast majority of Williams' residential commissions were in the Georgian or Regency styles, and although he favored classical forms, he softened the symmetry with non-formal elements, and his use of historical styles always had a modernist flavor (Gebhard 1993:24).

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8.0 Significance, continued

Williams was also able to work in a fully modern idiom. In 1936, Williams designed two houses for the California House and Garden Exhibit. One was a French cottage, which was really in the Regency style, and a three-room "Steel House." The steel house was what would become the California Ranch style and it employed modern materials in such a way as to look traditional. From a distance, the steel walls looked like wood, and the interior wall treatment suggested painted wood paneling (Gebhard 1993). Williams' experience with experimental construction using modern materials no doubt recommended him for the 15-unit El Reno project, completed in 1939. Williams also had good grounding in structural engineering and was a pioneer in using structural steel in residential construction. Los Angeles and Reno are both high-risk earthquake zones, and Williams constructed his buildings in both places with seismic safety in mind.

Williams' greatest successes during the 1930s drew on the classical styles. His most widely publicized (and award-winning) non-residential commissions of the decade were the Music Corporation of America's Beverly Hills building (1936), and the Saks Fifth Avenue store, also in Beverly Hills (1939). The Music Corporation of America building resembled an elegant Georgian country house with white-painted brick walls, the two-story columned entrance, and the central cupola. The Saks store united the traditional Regency style with elements of Streamline Moderne (Gebhard 1993:25). Williams was a master of portraying the building's purpose in its style and for fitting the building in its setting. It was during this phase of Paul Williams' design development that he rendered Reno's Christian Science church in Neoclassical elegance, but at a scale that complemented the towering cottonwood trees that lined the Truckee River and asserted itself, but did not dominate, its location in the Biggest Little City in the World.

During World War II, Williams' commissions dropped off, no doubt as a result of his active participation in a variety of defense-housing projects. After the war, however, Williams' designs changed from the classical and traditional to modern, contemporary ranch styles, although he tended to retain Regency tastes in the interiors or display the classical tradition in elements such as delicate fenestration, symmetry, and proportions. Even though Williams was sensitive to changes in architectural fashion, he would draw on historical styles, transforming them with a sense of modernity (Gebhard 1993).

Williams' work has been described as following the Regency style. This style was particularly popular during the 1930s and was loosely based on the English Neoclassical style common during the regency of George IV (1811-1830). The principal attributes of the style were plain façades with quoins at the corners and main entrance, hipped roofs, a flat-roofed entry, and the use of decorative cast-iron scrollwork (Bucher 1996:378). What is called Regency is also similar to the Adam style, which is characterized by "clarity of form, use of color, subtle detailing, and unified schemes of interior design" (Harris 1977). The

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8.0 Significance, continued

significance of the Regency and Adam styles to Williams's designs is three-fold. They were both detail oriented, influential in the USA, and neoclassical (so ripe for integrating into Neoclassical Revival forms). Williams' employees reported that he particularly liked designing details. The delicate detailing of the Regency and Adam styles allow for creative adjustment of proportions, and this may have appealed to Williams (Wesley Henderson, personal communication, May 3, 1999).

Paul Williams's National and International Contributions

Paul Williams's first commissions were in various exclusive communities in Los Angeles County, where he was given the sobriquet "architect to the stars." As his residential commissions branched out in the 1930s—to Reno, Cedar Rapids, Iowa (1931), Medford, Oregon (1933), he also designed government housing projects, such as Langston Terrace in Washington, D.C. (1936), the Pueblo Del Rio Housing project in Los Angeles (1940), and the Carver Park Housing project at Basic Magnesium outside of Las Vegas (ca. 1942). Williams's role in depression- and World War II-era housing projects was significant, as one of President Roosevelt's goals was to eliminate racial discrimination in government contracts—a program that unfortunately was not completely successful.

Williams left his mark on communities in the form of homes (large and small), churches, educational institutions, commercial and municipal buildings. Early in his career he was thought of as a small house specialist, publishing two books: *Small Homes of Tomorrow* (1945) and *New Homes of Today* (1946). Soon, however, he was producing dramatic, high profile designs like the highly recognizable theme building at the Los Angeles International Airport, St. Jude's Hospital in Memphis, the Los Angeles County Courthouse, and an extensive remodel and expansion at the Beverly Hills Hotel. His international commissions included the U.N. Building in Paris, a number of buildings in Bogotá and Medellín, Colombia, San Juan, Puerto Rico, the Jamaican Hotel in Jamaica, the La Playa Hotel in Ensenada, Mexico and a residence in Mexico City, the Tubercular Hospital in Guayaquil, Ecuador, The Samoan Hotel in Pago Pago, American Samoa, Ontario, Canada, and a residence in Liberia (Hudson 1993). These were important buildings, designed by an important man, who through sheer force of will and exceptional talent overcame the limitations placed on him by racial prejudice and discrimination.

Williams's scope and skill as an architect brought him to the attention of other prominent architects with whom he collaborated on a number of projects. William's first public housing project was Langston Terrace in 1936, with Hilyard Robinson, the African-American architect from Washington, D.C. In 1943, Williams was appointed chief architect on the Pueblo Del Rio Housing project in Los Angeles. With him on the project were such notable modernists as Adrian Wilson, Gordon B. Kaufman, Becket and

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Wurdeman, and Richard Neutra. Other projects brought him into partnership with the likes of Norman Bel Geddes and William Pereira (Gebhard 1993).

Paul R. Williams in Reno

How, and exactly when, Paul R. Williams came to Reno remains a mystery. It is most likely that Williams was brought to Reno by an out-of-towner (of which there were many in Reno at the time). Mrs. Garvey or Dr. Raphael Herman are possible candidates. E.L. Cord has long been suspected of being Williams's Reno sponsor, but according to E.L. Cord's eldest daughter, Nancy Phelps, Mr. Cord did not come to Reno until the late 1930s, in time to make a donation to the construction of the First Church of Christ, Scientist (Cord's wife was a Christian Scientist), but several years later than Paul Williams's first Reno commissions.

Reno in the 1930s was a conservative town and one that would soon earn the title "the Mississippi of the West" for its segregationist practices. Williams would have needed a sponsor in order to survive professionally in that climate. According to Andrea Pelter, current owner of Reno Iron Works (and daughter of Andrew Ginocchio), Williams experienced discrimination in Reno and often had difficulty getting paid for his work. He worked with a small staff, perhaps a secretary and a draftsman. Although unconfirmed, Mrs. Pelter recalls that Williams had a small office in the home of Ethel Zimmer, a local piano teacher, whose home at 529 West First Street was directly across the street from the First Church of Christ, Scientist. We have yet to learn where Williams lived while working in Reno. He would have been barred from local hotels and auto camps. There were a few boardinghouses in town that catered to African-Americans, although if Williams did have an office at Mrs. Zimmer's house, he may have lived there, too. Also, as a member of the A.M.E. Church in Los Angeles, he may have made connections with Reno's Bethel A.M.E. Church, which operated a boardinghouse next to their small church. Bethel A.M.E. Church is located a block north of the First Church of Christ, Scientist.

Williams, who used structural steel in his construction and decorative iron on his facades, worked locally with Andrew Ginocchio of Reno Iron Works. Mr. Ginocchio was a pioneer in the manufacture of structural steel, and his first love was decorative ironwork. Mr. Ginocchio recognized in Paul Williams both his expertise in structural engineering and his artistic talent. The two men forged a professional alliance—and friendship—based on mutual interests and respect. Paul Williams may have designed the Ginocchio family home at 801 S. Arlington Street in 1934. Andrea Pelter, who grew up in the house, believes her father traded services with Williams for the design. The house has all of Paul Williams's signature elements, including the double lot on which to support the ever important landscaping, which was more extensive than it is today (reduced by street widening over the years) (Andrea Palter, personal communication, September 12, 2003).

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Paul Williams' Nevada Commissions

There are currently 15 known Paul Williams commissions completed in Nevada between 1933 and 1963, although there are likely to be more that remain unsubstantiated. Of Williams' known works, five were in Reno. It is not known whether the Garvey House, in town on upscale California Avenue, or the Rafael Herman House,¹ at Rancho San Rafael, was the first of Williams' Nevada commissions. It is probable that both Luella Garvey and the Herman brothers knew of Williams through their associations with southern California. Although no direct association with E.L. Cord could be found, Garvey and the Hermans may have had knowledge of Cord's Paul Williams'-designed home in Beverly Hills, as well.

First Church of Christ Scientist

A wide variety of religions have been represented in Reno historically, including Christian Science. In a 1930 Nevada Religious Census, it was reported that of the statewide population of 91,000, 19,769 were churchgoers. The majority of the latter number was Roman Catholic (8,447) and Latter-day Saints (4,889), but the report indicated a Christian Science congregation of 180 (WPA 1940:92). The first group of Christian Scientists to assemble in Nevada held its first meeting in the community of Elko, in northeastern Nevada. The group met in 1903 in a private home. Other Christian Science groups organized over the next few years: in Goldfield in 1905, Reno in 1906, Ely in 1907, and Carson City in 1911 (WPA 1940:92). The Reno group began with a membership of four individuals, who met in a private home. By the 1930s, the Reno Christian Scientists had their church and reading room at 210 Granite Street (now Sierra Street), but membership was growing and the group was ready for a larger church.

Using loans, proceeds from the sale of the Granite Street property, and gifts from benefactors, including E.L. Cord, the congregation purchased the parcel at 501 Riverside Drive and prepared to build their new church. Mrs. Garvey, who was not a member of the Christian Science church, wanted to contribute to a church construction project. One local denomination turned down her offer, but the Christian Scientists accepted her offer of \$125,000 (Warnock 1999). Through Mrs. Garvey, Williams was approached for the

¹ Karen Hudson's 1993 book, *A Legacy of Style*, lists two specific Reno commissions, the N.B. Herman Residence (1936) and the Rafael Norman House (n.d.). Research has revealed that this is one and the same house. Norman Herman was Rafael Herman's brother and together they were part owners of Rancho San Rafael, in northwest Reno. According to Norman Herman's widow, Paul Williams was hired to design the main ranch house in 1933 (Rusco 1998; Polk 1933, 1938).

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job of designing the new church. The Christian Scientists were pleased with the plans Paul Williams created for their church: a traditional monumental design in the Neoclassical style, one with which Paul Williams was particularly familiar, and which he had earlier employed in the E.L. Cord Estate in Beverly Hills (Wesley Henderson, personal communication, March 24, 1999). Reno builder, Walker Boudwin, was hired to construct the building according to Williams' design. The relationship between architect and builder must have been satisfactory, because Boudwin constructed several other Reno buildings designed by Paul Williams during this decade (Palmer 1993).

The architectural style of Reno's First Church of Christ, Scientist has been described as Neoclassical and "Colonial Revival with Regency influences" (Historic Environment Consultants 1982). It is not known how Paul Williams classified his building, but clearly the Regency influence is his signature. For the purposes of this nomination, the building is being identified as Neoclassical Revival. This allows for the monumental full-height porch and the eclectic mix of architectural details, including Regency styling. Neoclassical was a dominant style for domestic buildings nation-wide during the first half of the twentieth century. The style traces its roots to the World's Columbian Exposition in 1893 in Chicago. The event had a classical theme and dramatic, colonnaded buildings were constructed around a central court. The exposition was widely attended and was the subject of numerous photographs and reports. Soon the Neoclassical style was all the fashion for residential and commercial buildings (McAlester and McAlester 1990).

Rancho San Rafael

The ranch house at Rancho San Rafael was built for Dr. Rafael Herman and his brother Norman, who ran cattle on the property and visited infrequently from their permanent homes in Los Angeles (Rusco 1998). Stylistically, the house, with eighteen rooms and a full basement, most closely fits the "Minimal Traditional" style described by J.M. Baker (1994:148), although there are hints of French and Craftsman details. The ranch house, like the Garvey House, is L-shaped, forming a patio entered through two pergolas. The contractor on the project was Walker Boudwin, who constructed the Christian Science church six years later. Rancho San Rafael was acquired by Washoe County for a park in the 1980s. The ranch house is currently used as a meeting house and wedding location (Rusco 1998).

Loomis Manor

In addition to the Christian Science church, Williams completed two other projects in Reno in 1939. Whereas the 1933 projects and the church reflect Williams' facility with classical styles, the two 1939 projects demonstrated that Williams was proficient with modern forms. Loomis Manor is located several

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blocks west of the church and was built for Anna Loomis, a member of the church and a Christian Science practitioner. The apartment building, originally painted a stark white, is a U-shaped, Art Moderne complex, with smooth stuccoed walls, string-courses emphasizing horizontality, and steel-framed casement windows wrapping around the building's sharp corners. Sitting across the street from the Truckee River, amidst towering cottonwood trees, Loomis Manor remains today a treasure of Reno's historic architecture (Palmer 1993).

El Reno Apartments

The 15 housing units of the El Reno project displayed modern materials as well as modern design. Roland Giroux built the El Reno housing project at the corner of Mount Rose Street and South Virginia Street in Reno. Roland Giroux was a wealthy developer from southern California and no doubt knew Williams, or knew of him, from Williams' successes there. The project consisted of 15 "apartment homes," constructed of state-of-the-art materials and methods. They were steel framed, and the interior walls were insulated with fabric-covered panels that fit into channels and could be removed. Each unit was heated with radiant heat and the electrical wiring was enclosed in conduit. Only one El Reno unit remains in its original location. The others have been moved around town, and most remain extant; a testament to their design and construction (Spencer Hobson, personal communication, December 1998, Carson City).

There are two residential structures in Reno attributed by some to Williams. One dates to the 1940s and the other to the early 1960s. Both are of a similar style to the Garvey House, with decorative ironwork and a French flavor, but Williams' association has yet to be substantiated. Unfortunately, many of Paul Williams' records were lost and/or destroyed while in storage during World War II and later during the civil unrest in Los Angeles in 1992 (Hudson 1993).

During the 1940s, Williams' Nevada projects included a ranch for E.L. Cord in rural Esmeralda County, and the 498-unit Carver Park housing development, built to house African-American workers at the BMI plant in Henderson, in southern Nevada. Little is known about the Cord ranch, located near Silver Peak, although reports indicate the current owner has made major—and "unsympathetic"—modifications to the property. E.L. Cord died on his ranch in 1974. Carver Park was a complex of single-story, flat-roofed structures, consisting of 64 dormitory units, 104 one-bedroom units, 104 two-bedroom units, and 52 three-bedroom units. All had modern kitchens, swamp coolers, running hot and cold water, and on-site laundry facilities. Carver Park was demolished in the 1970s (Kimball and Blair 1991).

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In her 1993 book, William's granddaughter, Karen Hudson, provided a selected list of his commissions. From that source, seven Paul Williams projects were identified in Las Vegas, Nevada dating to the 1950s and 1960s. With the exception of the La Concha Motel, built in the 1950s, locating these properties has been largely unsuccessful. According to architectural historian, Wesley Henderson, who researched Paul Williams' career for his Ph.D. dissertation, the Las Vegas properties have fallen into obscurity and may all have been demolished by this time (personal communication, March 24, 1999, via e-mail). The following is the list of Williams' Nevada commissions from Karen Hudson's 1993 book:

Paul Revere Williams Nevada Commissions (from Hudson 1993 and Pelter 2003)

- 1933 Garvey House, 589 California Avenue, Reno
- 1933 Rafael Herman House, Rancho San Rafael Park, Reno
- 1939 Loomis Apartments, 1045 Riverside Drive, Reno
- 1939 First Church of Christ, Scientist, Reno
- 1939 El Reno Housing Project (15 houses) South Virginia Street at Mount Rose Street, Reno
- 1940 Circle L Ranch, Fish Lake, Nevada
- 1940 E.L. Cord Ranch, Silver Peak, Nevada (this may be the same as the Circle L Ranch)
- 1942 Carver Park (498 units), Basic Townsite (Henderson)
- 1950s La Concha Motel, Las Vegas
- 1951 O.H. Nelson Residence, Las Vegas
- 1957 Las Vegas Hotel Casino and Shopping Center, Las Vegas
- 1957 Stalcup Shopping Center, Las Vegas
- 1959 Flamingo Hotel (alterations and additions), Las Vegas
- 1963 St. Viator's Church and Parish School, Las Vegas
- n.d. Frederick Leistikow Residence, Las Vegas

Summary

The Luella Garvey House epitomizes the work of master architect Paul R. Williams. The house possesses the characteristic residential design elements Williams perfected in the 1920s and 1930s, particularly in his work for movie stars in and around the Hollywood hills. The Garvey House is especially significant as possibly the first of Williams' Nevada commissions, which would ultimately total a minimum of 15. Paul Williams' work in Nevada was remarkable, for at the time the state had the reputation as the "Mississippi of the West" in regards to its dealings with blacks. In overcoming prejudice and discrimination, Williams' accomplishments transcend his considerable architectural skill.

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10. Geographical Data

Boundary Description

The National Register boundaries of the Luella Garvey House includes the 0.355-acre parcel identified as Assessor's Parcel Number 11-152-32, Washoe County, Nevada, located in Section 11, T. 19N, R. 19E, MDB&M.

Boundary Justification

Resource boundaries include all land commonly associated with the lot identified as Washoe County, Nevada APN 11-152-32.

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photographs Page 23

The Luella Garvey House, Reno, Washoe County, Nevada

Name of Property: The Luella Garvey House

Location of Property: 589-599 California Avenue
Reno Washoe County, Nevada

Photographer: Mella Rothwell Harmon

Date of Photograph: October 11, 2003

Location of Negative: State Historic Preservation Office
100 North Stewart Street
Carson City, NV 89701

Photograph 1: 589 California Avenue
South elevation of single-story section
Facing northeast

Photograph 2: 599 California Avenue
South elevation of two-story section
Facing northeast

Photograph 3: 589-599 California Avenue
Front elevation
Facing north

Photograph 4: 589-599 California Avenue
West elevation showing connection between the two sections
Facing east