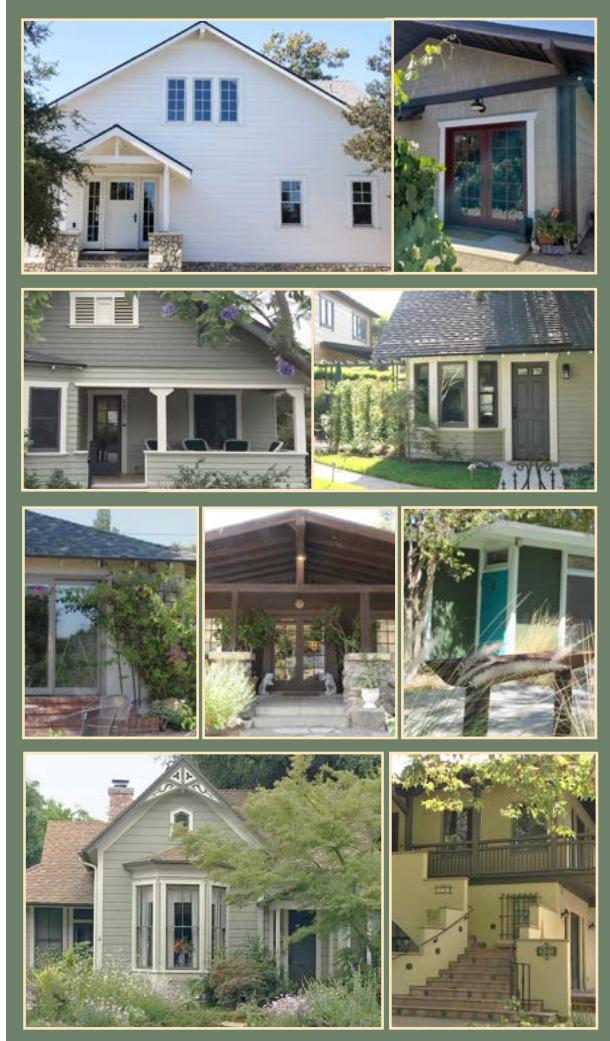


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Small Homes & Accessory Dwelling Units (ADUs)

Claremont Heritage 2020

Virtual Home Tour



38th Annual Home Tour

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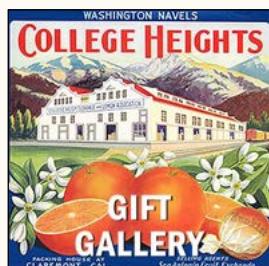
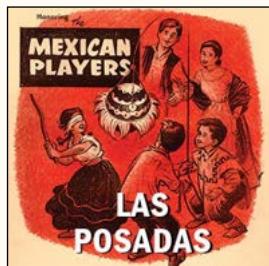
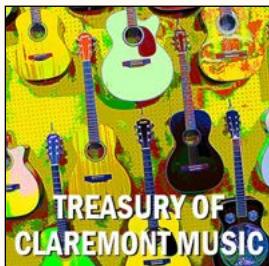
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Our Town



The 38th Annual Claremont Heritage Home Tour, Our Town – Small Homes and Accessory Dwelling Units

Historically, our annual docent-led Home Tour is enjoyed by hundreds of in-person guests. With the uncertainty brought on by the COVID-19 Pandemic, we decided early-on to hold the tour virtually. Often there is an architectural theme or particular neighborhood that is explored, bringing new insight to the history of Claremont's built environment. This year, the focus is on small homes and accessory dwellings.

Although Claremont has its share of significant architect-designed houses, most of Claremont's homes are small, more diminutive in scale. In the past, some fine homes may have been overlooked and their architectural details or merit gone unnoticed. Preservation was once an elitist-oriented activity, focusing primarily on architect-designed houses of the rich or famous. Today the preservation movement's focus is on saving and celebrating a community's sense of place, in its neighborhoods and environments, not just monuments.

Remember that before the building boom that followed World War II, there were no tract homes. But that doesn't mean that everyone who wanted or needed to build a home hired an architect to design one for them. The majority of homes built in Claremont prior to 1940 were done so from pattern books, by merchant builders, from kits, or modeled after architect-designed structures. Most were small in scale and indicative of what Claremont historian, Judy Wright called "fine democratic houses," as opposed to many of the larger houses commissioned by wealthy clients. A consistent development pattern in Claremont is the importance of the corner house. On many blocks in Historic and Old Claremont, the corner houses are anchors. Builders finished the corner houses and used them to lure buyers for the rest of the lots on the blocks.

Today, just 8% of the homes in Claremont were built before 1940, making their preservation even more important. The majority, 54%, were built from 1940 – 1969 and 31% were built from 1970 – 1999. Only about 7% have been built since 2000. What this tells us is that Claremont is essentially "built out." Of all the housing in Claremont, 71% are single family and 68% are three bedrooms and under, and of those 33% are two bedrooms or less.

One thing that makes this tour especially relevant today is how it relates to California's current housing crisis. By focusing the theme of this tour on small homes and accessory dwellings, we are shining a light on one possible solution to Claremont's and the state's lack of affordable housing. ADU stands for "accessory dwelling unit," which is the legal term for what is commonly called "granny flats" or "back houses." ADUs are a second, smaller home on a typical city lot. With the goal of trying to help alleviate the housing shortage, state law has made it easier for homeowners to build or to convert existing structures to accessory dwelling units. Claremont Heritage hopes this tour of small, but graceful and elegant homes, will leave no doubt that you can still live large in a very small space.



School House Farm

Page 32



The Grill Home

464 West Seventh Street

Built: Circa 1885, moved 1903
and again circa 1919

Style: Victorian

Architect: Unknown

Builder: Unknown

Current Owner: Terry and Larry Grill

Historic Name: The Condit House

This charming Victorian cottage was built in 1885 for the Albert P. Condit family in Pomona and moved to Claremont in 1903 when the children attended Pomona College. The house was situated at the corner of Harrison (Fifth) and Harvard. It was purchased by Pomona College, was used as housing for students and was pressed into service as an infirmary during the 1918 flu pandemic. It was sold to the Reverend Douglass who moved it to its present location on West 7th Street, circa 1919, to make way for the construction of Mason Hall. When it was moved, it was turned, with what was once the side entrance, now facing the street.

The Claremont-Courier published a story about the house in December 1965 under the title "A house that wouldn't stay put." The story is mostly about the succession of residents who lived in the house, but does shed some light on how the house moved the second time. Albert Condit, who served in the Union Army during the Civil War and was held in a Confederate prison, had been a rancher in Iowa before he came to Claremont where he was semi-retired but ran an insurance business.

The Courier reports that Condit "was a shrewd business man, who had given a great deal of money to Pomona College, but didn't choose to comply with the college desires to acquire the house at Fifth and Harvard. Instead he traded it for acreage in Perris, California. The new owners promptly sold it to the college."

The home went through a series of owners and renters over the years. In 1938, the home was purchased by Robert C. Clark. He and the father of Bud Day, who founded Bud's Bike Shop, now Jax Bicycle Center on 1st Street, built an apartment over the garage. When Mr. Clark passed away, the home was sold to local realtor, Claude Bradley, who rented the house to various tenants. In 1945, Bradley rented the house to another realtor, Kelsey Goss and his wife who fell in love with it and realizing it was about to be sold again, talked Mrs. Glenda Lewis into buying it so they could continue to live there. Mr. Goss was also an interior designer and the story is told that he would frequently repaint the rooms, but he never removed the pictures on the wall when he did so! Mrs. Lewis left the house to her daughter who rented it in the 1960s and it was owned by Peggy Sweesy in the 1970s.

The home remained virtually untouched until the 1990s when owners Jennifer Berkley and Alan Jones took the poorly maintained rental where vines were growing into the house through the dining room walls and completely renovated the vintage home. Berkley and Jones did most of the meticulous restoration work, stripping the woodwork and finding period appropriate light fixtures. They painstakingly removed paint from hinges by hand with stripping compounds and tooth brushes. They scoured salvage yards and renovated the kitchen and bath with vintage fixtures.

Continued...

The Grill Home - *Continued from page 5*

The current owners, Larry and Terry Grill, have continued the restoration process by acquiring genuine Eastlake period furniture, some from the previous owners, added stenciling to the living room and many of the lace curtains. They worked with Dan Wesley of SRS Construction to design a second floor and wine cellar as well as the wrap-around back porch. They also scoured salvage yards and spent many enjoyable hours in the cities of Orange, Pasadena and Los Angeles and at several San Francisco Bay Area sources for lighting and fixtures. The wine racks were salvaged from the Cornelian Room at the top of the Bank of America building in San Francisco. The metal handrails were designed and built by Paul Mace to reflect the design of the vintage light fixtures in the cellar. The upstairs bathroom tile work was done by Jay Mace. The extensive cabinetry was designed to use all available space, much like that in a boat and were fabricated by Interior Solutions, all under the direction of Dan Wesley. Local landscape architect Bob Perry designed some of the hardscape, and when the owners wanted to remove the grass and install a more drought-tolerant palette, the yard was further enhanced with a rock wall and landscaping by Graciela Gonzalez of G&A Landscaping.



The cottage is 1533 square feet with two bedrooms and two baths and is constructed of redwood, has 12' high ceilings and a cast iron fireplace originally designed to use coal. There is a brick chimney and two bay windows, original to the house. Historic photos show the house originally had a very large kitchen that was reduced in size when the house was moved to its present location. It has a high-pitched gabled roof with two foot overhangs, a small side porch and attractive gingerbread design at the gables, keeping with the Victorian style. The finial at the roof top was missing and replicated by Paul Mace, based on early photographs. The original front door was plain and was trimmed to match the Victorian style found elsewhere in the house. The apartment over the garage is 601 square feet with one bedroom and one bath.



“A house...



*that wouldn’t
stay put.”*

Claremont-Courier, 1965 Article





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The Wright Home

649 Marylind Avenue

Built: 1947

Style: Ranch/Grove House

Architect: Unknown

Builder: Unknown

Current Owner: Elizabeth "Buff" Wright

Historic Name: The Petersen House

This charming Ranch House was built in a citrus grove in 1947. It was most likely built for a grove superintendent. At 792 square feet it is one of the smallest houses ever featured on the home tour. It actually began life as a smaller house and was added onto to reach its current square footage. The home has one bedroom and one bath and is situated on a large lot that still retains older mature citrus trees that harken back to the days when much of Claremont was planted in groves. Today the trees are part of an extensive garden.

While the home is simple and not the stuff of architectural merit, it is an example of the modest homes that have been a mainstay of the Claremont housing inventory. And it is also important for another reason—the people associated with it. For sixty years, it was the home of teacher and fiber artist, Ingrid Halsvo Petersen and for the last two and a half years of her life, Eleanor Daly Condit, teacher, principal and assistant superintendent in the Claremont Unified School District, and for whom Condit Elementary School is named.

Ingrid Petersen was from Denmark and in the summer of 1952 she attended a summer program at Trinity College in Dublin. It is there that she met Eleanor Condit who was studying

there also. Along with another teacher, an African-American from the South, who was studying Irish drama, they spent their free time exploring Dublin and discussing education.

Petersen was going home to lead a two-week camping trip for seventh graders and Condit wanted to observe the educational program, so they arranged for her to go to Copenhagen. Unfortunately, the trip never materialized as Condit had a heart attack upon arrival and Petersen sent her substitute to handle the trip. Petersen then nursed Condit back to health.

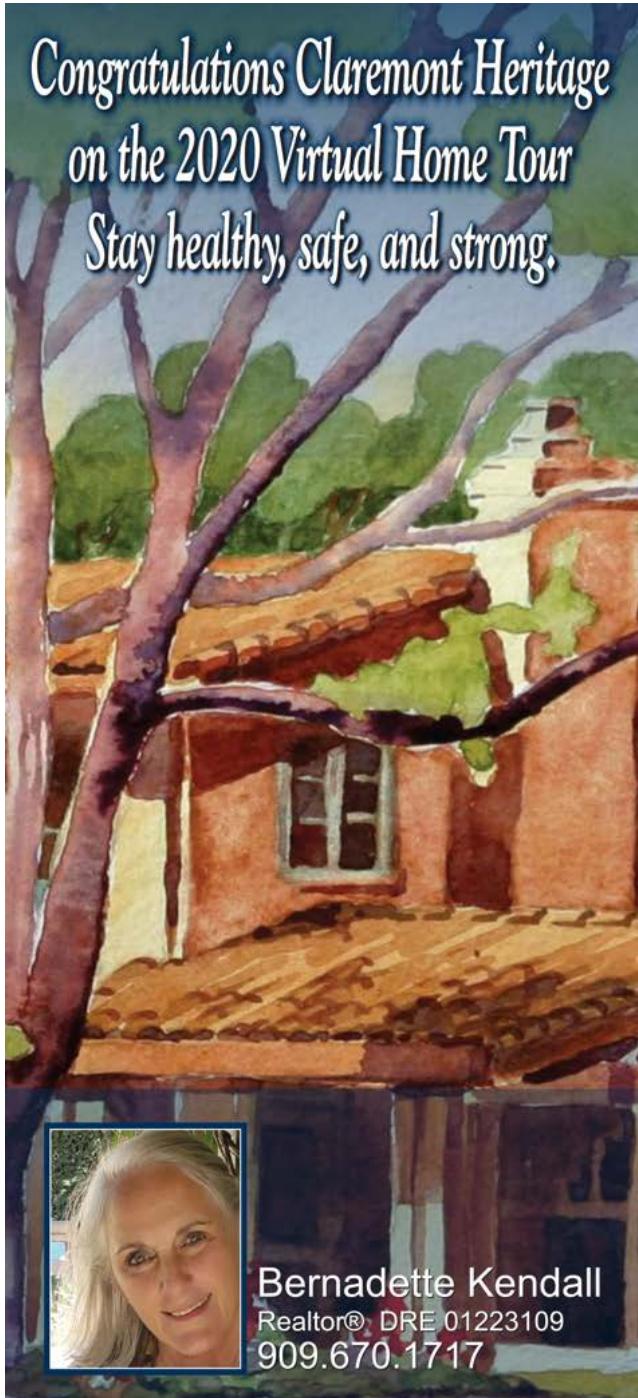
Petersen's interest in American education caused her to apply for a grant from her college to study schools in California the following spring. She came to Claremont to study and also substituted at some of the Claremont schools. She believed one could not truly evaluate a school system without taking part. She was offered a contract for the following year, but, could not take it because of her contract with her Danish school. She returned home but was offered a contract again the following spring with the Claremont Unified School District. She took leave from her Copenhagen School and returned to Claremont to teach. After the first year, she decided to stay on.

Eleanor Condit was in failing health and moved in with Petersen at the Marylind Avenue house. She lived with her for a little over two years until her death in March, 1957. Before her death Condit was honored with the naming of the soon to be built school on Mountain Avenue and by the Intercultural Council for her desegregating the first four years of the elementary grades and uniting Mexican-American and Anglo students in the same classrooms.

Petersen was an artist who painted and sculpted but is best known for her weaving and tapestry. She taught the techniques at Claremont High School and produced works for many years. She was one of the featured artists in the 2018 Claremont Museum of Art exhibition, *Primal Nature, Animalia by Women in*

Continued...

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The Wright Home - Continued from page 11

Post-War Claremont, that featured fauna of various stripes and feathers represented in a variety of media—from sculptures in bronze, clay and wood to watercolor paintings to wool fiber needlework, all by Claremont women artists.

The exhibition was curated by Susan M. Anderson, who formerly worked at the Pomona College Montgomery Gallery and the Laguna Art Museum. She was assisted by Linnea Rosenberg, a student at Scripps College at the time and installation assistant through a Millard Sheets Art Internship Grant, who said that the art of Ingrid Petersen stood out in the collection, “A lot of her works are meditations on nature and animals, and she really instills an animated quality to her forms, with lots of biblical references, into really dynamic compositions. She’s turning 101 this year, and through my internship I had the privilege to meet her. It’s not often you get to meet the artist of a work you so love.”

The Wright House is set apart from the other homes on the street. It sits far back on the lot, providing privacy and is approached from a long drive or a meandering path through the garden. The entrance is at the side of the house rather than facing the street. The home features a brick fireplace with built-in bookcases, wainscoting and a built-in corner cabinet and hutch. The home is stucco, with a low hipped roof and the garage was converted into an art studio that is filled with natural light. One feature of the property is the rock wall at the rear that includes a stone fireplace. The wall is a relic from the days when the land was cleared of rocks for the citrus groves. The rocks were used in the construction of everything from garden walls to houses.





The Grill Home

492 West Eight Street

Built: 1909

Style: Transitional Craftsman Bungalow

Architect: Unknown

Builder: Unknown

Current Owner: Terry and Larry Grill

Historic Name: The Clevenger House

This 1909 Transitional Craftsman Bungalow is located at the southeast corner of Berkeley Avenue and Eighth Street in the Eucacia Park development of the Historic Claremont Neighborhood. The property was part of a citrus ranch that was bordered by 8th Street on the north, Harrison Avenue on the south, Indian Hill Boulevard on the east and Berkeley Avenue on the west. Winfield Palmer, the owner of the 20 acre ranch, partnered with three other investors to subdivide the ranch in 1906 to sell lots and also build homes in some cases.

The home was built for the first owners, Charles A. Clevenger and Maggie L. Clevenger. In 1921, Charles Clevenger was named marshal at a salary of \$125 a month. Clevenger served for seven years as city marshal until State law changed for small city police departments, when he was given a raise to \$135 per month and was named police chief. Clevenger patrolled the entire town, monitored the Pomona College football games, served as the traffic cop and the town night watchman, either on foot or on his bicycle, all with Claremont's first "police dog," a small terrier mix named Spitz. Even after cars became commonly used for police departments, Clevenger liked walking or using his bicycle because he thought it to be more sociable.

Clevenger also oversaw the relocation of the police department in 1925, when it moved with City Hall and the fire department to the Second Street building that now houses the City Council chambers. In 1932, Clevenger's health forced the well-liked and popular Chief to retire, but he continued as the night patrolman until his death in 1936.

The home remained relatively untouched for many years, save for part of the front porch being enclosed in 1968 to create more storage and a poorly constructed shed roof addition at the rear of home that lacked an adequate foundation, being supported by un-mortared masonry blocks.

Purchased in 2017, Terry and Larry Grill have done an extensive two year renovation and restoration to the single story home. The original house was 1300 square feet. The Grill's worked with Dan Wesley of SRS Construction to reopen the enclosed front porch at 77.5 square feet and remove the non-permitted 132 square foot addition on the back. The renovation also included a seamless addition of a master bath, guest bedroom and combination breakfast room/laundry at 373 square feet. The guest room addition covers a hidden bonus. Entered through a trap-door stairway in the hall, one accesses a large wine cellar under the guest bedroom. A 110 square foot back porch was also added. There was originally a driveway approach on the Berkeley side of the property, but no covered parking. The Grill's added a 389 square foot garage with an attached 373 square foot carriage house, legally known as an accessory dwelling unit.

The renovation and restoration paid attention to detail, ensuring that existing architectural elements were replicated in the additions and where entire replications were executed, such as the kitchen and bathrooms, they were in keeping with period appropriate materials and design. The moderate-pitched sloping roof with exposed eaves, the unenclosed brackets and decorative brackets were continued on the addition to the home and also replicated in the garage/carriage house building. The barge-

Continued...



The Grill Home - Continued from page 15

boards with milled decorative ends were also replicated elsewhere, as were the double-hung windows, angled ends at the top of window casings, the horizontal siding on the body of the home, the shingle siding at the gable ends and the front bay window that was replicated in the carriage house.

In the interior, the original wood flooring and baseboards were either refinished or repainted respectively. The original picture rails were retained and replicated in the additions. An original claw foot bathtub was restored. Tile work was done by Jay Mace. The five panel doors were retained or sourced from Pasadena Architectural Salvage and replicated in the additions as were the window moldings and hardware. The door hardware was retained and more sourced from Liz's Antique Hardware.

The Grills are planning for even more restoration in the future. Work on the foundation is planned as is the reconstruction of a dividing wall with period-appropriate features in its previous location where the shadow exists on the original floor between the living room and dining room.

The carriage house consists of an open concept living, dining and kitchen area. The kitchen cabinets were designed to replicate the cabinetry in the main house. Both kitchens have soapstone counter tops. There is also a hall with stacked washer/dryer at one end with storage. A bathroom with period-appropriate fixtures and a bedroom that accommodates a queen size bed fill out the small but very welcoming space.

The renovation also included the addition of a sidewalk where one did not exist that now connects 7th and 8th Streets. The low rock wall, the foundation for the addition, sidewalk and brick and concrete walkways were done by Jonescape. The water-wise landscaping and patio area were designed by Graciela Gonzalez of G&A Landscaping. Decorative iron gates were added to the low rock wall at the north and west entries to the garden as well as railings to the front and back porch. The ironwork was done by Paul Mace.

The home includes transitional elements from the earlier Victorian style, most notably the bay window at the front of the house, yet combined with the Craftsman features such as the rock foundation, the use of shingle and clapboard siding and the brackets at the eaves, the home presents as a welcoming bungalow, ready to provide another 100 years of livability.

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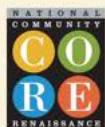
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The Schlick Home

2933 North Mountain Avenue

Built: 1926

Style: Craftsman Bungalow

Architect: Unknown

Builder: Unknown

Current Owner: Lisa Schlick

Historic Name: The Fedor Home

This California Craftsman bungalow has a magnetic pull to family and kinship that truly makes it a special space. The popularity of the bungalow form and Craftsman style swept across the nation from 1905 through the 1920s, thanks to the American Arts and Crafts Movement spearheaded by Gustav Stickley and popular coverage in publications like *House Beautiful* and *Ladies' Home Journal*, plus the availability of pattern books and kit homes.

Surrounded by citrus groves when it was built in 1926, the wood framed residence offers a practical, modest floor plan with two small bedrooms, one bathroom, a wide front room, den, mud room and kitchen. The house has classic Craftsman features as seen in the character-defining features of the low-pitched gable roof, broad porch with exposed beams, stone pilasters, shingled siding and tapered trim at the window and door casing. There once was a pond between the house and the driveway. There is no evidence the home was ever moved, but it was potentially built on top of rubble. The current homeowner found ashes and broken dishes under the front room crawl space.

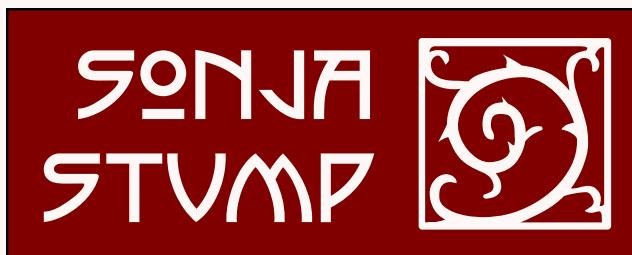
For nearly 40 years, the Fedor Family resided in the home. Emma and Louie Fedor bought the home in 1955 for around \$16,000. The entire Fedor family, including aunts, uncles and cousins, moved from Chicago to California in the early 1950s. Mr. Fedor was a tool and die maker, and with the burgeoning aerospace industry in Southern California, his skills were much sought after. He spent countless hours in the back garage/barn. Mrs. Fedor was a homemaker and avid gardener. Louie was known to make excursions out to the desert to go rock hunting, later using his findings to make jewelry.

During Christmas, holidays and family time, the Fedor home was the ultimate hub of activity. Emma was Austrian and Hungarian and a great cook. A typical family gathering would look like this: The men would play cards, the women would visit and the kids would play around outside.

Louie would often pile eight grandkids into his 1957 Chevy, drive along Baseline Road, where the road followed the big dips cut out by the San Antonio Creek runoff during storms, and to children's glee, intentionally hit the ruts. Family gatherings were frequent. Emma would start cooking days in advance and prepare at least three kinds of meats, vegetables, and desserts to make sure everyone had something they enjoyed. Their son lived in the house and worked on the construction of the San Antonio Dam, which tamed the runoff from San Antonio Creek and allowed for the removal of the "dips" on Baseline Road, most likely to the chagrin of Louie and his grandchildren. Louie passed away in the 1970s and Emma passed away in the 1980s.

The current homeowner, Lisa Schlick, bought the house in 2018 and did some minimal restorations. She was told that the house was a kit home like so many of the period and prevalent in Claremont, but so far, hasn't found any evidence to prove it.

Continued...



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The Schlick Home - *Continued from page 21*

During her first week in the home, Lisa and her son were working on removing newer bifold doors from the front room closet. As Lisa hammered away, her son heard a thud. A dusty, old skeleton key had fallen from a hiding place in the wall. The surprise discovery happened to be the home's original front door key, which still worked. Lisa believes this was a welcome gesture from the house. Another find was a cache of old newspapers in the attic from the 1950s.

Since moving in two years ago, the homeowner has enjoyed spontaneous visits from Fedor family members and previous renters. The little bungalow holds many warm memories for everyone who lived beneath its charming roof. The homeowner feels like a caretaker of the house, continuing its legacy.



Thank you to the homeowners
and volunteers
for making the 2020 Home Tour
such a success.

And congratulations to
the Home Tour Committee
on a virtual
Our Town achievement!

John Faranda



Harvard Steps

1250 North Harvard Avenue

Built: 1931 and 1933, with extensive renovations

Style: Spanish Monterrey Revival

Architect: William Brandt

Builder: Thompson Webb

Current Owner: Francine and Bill Baker

Historic Name: Las Solanas Apartments

Nestled around a picturesque Mediterranean courtyard is this delightful complex of six small apartments, unique among the single-family homes that predominate the leafy streets of the Claremont Village.

The apartments were built by Thompson Webb, founder of the Webb Schools in Claremont. Subsequently owned by the Webb sons, who also founded Foothill Country Day School, they were constructed as "senior housing" for their grandmothers, an aunt, and a cousin. William Brandt, architect of the complex, was a former prize fighter, turned mining engineer, turned architect. He lived in Australia and Mexico, the latter influencing his design style. He began his work at Webb School in 1930 by designing the original administration building and gymnasium (now reconstructed as the Hooper Community Center). The Alamo dorm at Webb also was designed by Brandt and completed in 1936, along with a mission-style bell tower.

The complex was constructed in two stages, with the front building coming in 1931; the separate structure in the rear was designed at the same time but built a few years later. The exterior stucco is complemented by red tile roofs and wood railings along the second

story. An unusual arch reveals a first-floor window and small balcony. All the apartments have metal casement windows, beamed ceilings, built-in pine kitchen cabinets, and large fireplaces. Many also have recessed bookcases with carved wooden doors or open shelving with curved wooden end pieces.

Local businessman Frank Hungerford and his wife, Jeanne Kennedy, bought the buildings from the Webb family; they sold them in 2004 to Francine and Bill Baker, who have made many notable upgrades.

The Bakers' first order was to retain Hartman-Baldwin Design/Build to plan how best to renovate the complex while maintaining the unique details and charming style. After much planning and thought, it was decided to renovate the rear building, which was in worse condition. The rear building had two decaying and structurally unsound wooden staircases. The second-floor catwalk was deflecting, making it uncomfortable to walk. The second-floor patio leaked into the garages below. Each apartment had water damage and the kitchens and bathrooms were dated, damaged, and unsightly. Both staircases and the catwalk were demolished. New staircases were constructed with stucco, ceramic pavers, and Malibu custom tile from Mission Tile West. Each staircase and the catwalk were widened by at least eight inches to provide a welcoming experience; wrought iron railings were added to match the window grilles. Under one of the staircases, a community laundry room was added for the convenience of the residents. Niches and ceramic figures were added to these special places. Small ceramic faces are at the foot of each staircase. In the three rear apartments, the bathrooms and kitchens were reconstructed. New lighting, HVAC, and ceiling fans were installed throughout.

In 2007, renovation began on the front building, including upgrades to the three apartments. The front building also had two staircases, both with dry rot and in complete disrepair. One wooden stairway was replaced. The front staircase is an entry statement to the building and it was important to "get this

Continued...



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Harvard Steps - *Continued from page 25*

right" during the renovation. The existing staircase had irregular flagstone pavers that leaked through the concrete mortar, causing dry rot and structural integrity issues. The existing staircase had no handrails and was narrow, resulting in safety issues. The staircase was demolished and was rebuilt with the same front arch and a widened footprint. The lower level of the stairs was "fanned" in order to provide a welcoming entry. The Malibu tile was applied to the risers. Due to the increase in size of the staircase, new mailboxes were incorporated into the structure. During the process, outside lights were installed for security and ambiance. New landscaping and a front courtyard were added.

In 2014, HartmanBaldwin was retained to address the issue of the deflecting second floor of the front building. The walkway was demolished, and the new walkway was reinforced with steel along with new posts and lighting.

The Bakers say that "the renovation really never stops." In 2019, the master bathroom in apartment A was completely renovated. They contemplate more kitchen and bathroom renovations, along with a renewal of the parking lot.

Because all four of the complexes' distinctive staircases became a major issue—structurally, aesthetically, and financially—the Bakers decided to name the property "Harvard Steps."



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The Dominguez Home

615 East First Street

Built: 1948

Style: Modern International

Architect: Louis Crutcher

Builder: Roger Curtis

Current Owner: John Dominguez

Historic Name: Langston Residence

This 848 square foot Modern International Style house was constructed in 1948 on a 7,657 square foot lot but began life at 800 square feet and was expanded when an additional bedroom was added in the 1960s. The house was part of the development of the Intercultural Council of Claremont Housing Project that today is located in the Intercultural Council Housing Project Historic District that was listed on the National Register of Historic Places on April 7, 2015. It is significant because of the cultural and historic impacts it had on the Latino community in 20th century California.

The Intercultural Council of Claremont (ICC), led by Ruth Ordway and Harland Hogue of the Claremont Congregational Church (now United Church of Christ), was organized to lead in the formulation of plans for an intercultural experiment in the community of Arbol Verde, then considered the West Barrio in Claremont. The project was the first of its kind in Claremont at a time when minorities could not own property due to restrictive covenants. The ICC project was created in the mid-1940s, over 20 years before the Fair Housing Act of 1968 was enacted.

The property between Blanchard Place and East First Street was purchased by the ICC for a housing project. The ICC Housing Project was financed by the Pomona Valley Housing Authority who provided individual mortgages to both Anglo and Mexican Americans to build homes. Twelve houses were built and were of different sizes, shapes, and were angled on the lot with their orientation to the rear yard, which was a shared park with communal wash house for laundry, a community room, a barbecue, and a tot lot. In addition to the housing project, the ICC also helped form Club de Damas (a women's social club that served the community) and hosted a Well Baby Clinic, run by Dr. John C. Wilcox.

The basic design of the homes was simple and modern. Louis Crutcher, an architecture student at Scripps College drew up the plans. Crutcher was overseen by Millard Sheets and noted architect Whitney Smith who was hired by Sheets to teach architecture at Scripps. The houses were simple, single wall construction, with flat roofs and high transom or clearstory windows that could be opened for cross ventilation. The materials were considered experimental and of the time; many developed for the war effort - marine plywood, waterproof glue and 4" x 4" wood beams were used due to their low cost.

The goal of the project was to help desegregate the Anglo-American and Mexican-American communities in Claremont, to address social injustice and poor living conditions by providing decent housing, and as a social experiment to encourage intercultural exchanges, much like the Padua Institute did, providing cross-cultural experiences at the Padua Hills Theatre with performances by the Mexican Players. The project was an expression of the high ideals that had been fostered in this intellectually rich community. It was cooperative in nature and may have been one of the first co-op style developments in California.

Continued...



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The Dominguez Home - *Continued from page 29*

The house consisted of 2 bedrooms and 1 bathroom. Mrs. Lewise Langston bought the house to make it available as a rental for married graduate students. The first couple to live there were Hilda and Bill Wilcox. When they graduated, an African-American couple named Livingston moved in while attending Pomona College. In the mid-fifties, the Livingstons moved to San Francisco after graduation to teach and the house was sold to the Abundiz Family. Mr. and Mrs. Abundiz were brought to Claremont from Mexico by the Garners to perform with the Mexican Players at the Padua Hills Theatre as dancers and musicians. They lived for six years in a cabin on the grounds of the theatre and were made aware of the opportunity to buy their own house through the Congregational Church. They paid \$6,000 and the loan was secured by the ICC but repaid monthly to Security Pacific Bank. Mr. Abundiz added one bedroom for their growing family and still owned it in 1972 when the sewers were put in.

While Mr. Abundiz lived in Claremont, he became a citizen, got a job with the Pomona School District, which paid more than Padua Hills, and then later became custodian for the Our Lady of Assumption (OLA) School. He continued to sing and perform with his roving Mariachi band at Griswold's Indian Hill Dining Room. He moved to a larger house in north Pomona, and for a few years rented the house to the Felix family who purchased it in 1972.

John Dominguez, who grew up in an ICC house on Blanchard, bought the home in 1981 and has been restoring it through the Mills Act for several years, removing stucco added by previous owners and repairing the wood structure due to termite and weather damage. John Dominguez is also the recipient of the 2020 Claremont Heritage Bess Garner Historic Preservation Award. For over 40 years, John has plied his craft in Claremont and surrounding communities as *the* expert in historic flooring. His knowledge of his craft is unequaled in the trade and his craftsmanship is second to none.

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School House Farm

1876 Abilene Way

Built: 1922; 1924; 1950

Style: Transitional Craftsman; Craftsman; Eclectic

Architect: Unknown, Henry Greene, Millard Sheets

Builder: Wallace Lee

Current Owner: Cate & Eddy Hartenstein

Historic Name: The Wood House; The Mary B. Eyre School; The Darling House

School House Farm, the name given to this collection of historic structures that were moved to this site and adaptively reused, is located in one of the most unique areas of Claremont, Abilene Way. Home to a few dozen residents, it is zoned as a Rural Residential District. Devoid of fences and together with the Bernard Biological Field Station to the south, the Santa Ana Botanic Garden to the west and the Pomona Water Company to the east, it provides a habitat for native mammals, birds, reptiles and insects. There are no streetlights and no paved roads leading to the eight parcels that make up Abilene Way. With no fences that would create a division between properties, it is a rural lifestyle in the middle of the city.

The property was vacant until 2001, when the 1.2 acre lot was purchased by Douglas McGoan and Judy Ott-McGoan. The lot had been sold at least three times prior to the McGoan's purchase because there were no easements for services. No one wanted a lot without water. Only electricity was onsite, however, the McGoans were prepared to use a water tank, septic tank and propane to meet

their needs. Then the neighbor to the east was granted an easement by the city, which the McGoans jumped at the chance to buy into, allowing connection to the city sewer and the water company.

In 2001, the couple purchased the Mary B. Eyre Children's School for \$1 from Scripps College and moved the building to Abilene Way. The building was cut in half and a portion of the roof was removed for the move. The school's observation room, a small cottage connected to the school by a breezeway and designed by Millard Sheets, was also part of the move. The structures were moved and stored on an old masonry yard site on Monte Vista Avenue, north of Foothill Blvd, until the Abilene Way site was readied.

The School had begun its life in 1922 at the northeast corner of 12th Street and Dartmouth Avenue as the home of William W. and Beatrice Wood. William Wood served as the Vice Principal of Claremont High School and later was the Business Manager of the school district. Another adjacent building for the Children's School was the home of Robert Garrison, for whom the Millard Sheets designed Garrison Theatre is named after. It was converted to a duplex by Otta Mabon and then eventually sold to Scripps College who adaptively reused it as part the Children's School and was later demolished. Over the years the school had been operated by Scripps, Claremont Graduate University, Pitzer College and then Claremont McKenna College.

The school was named after Scripps College Professor of Psychology, Mary B. Eyre. Eyre was a graduate of Swarthmore College and author of *Psychology and Mental Hygiene for Nurses*, published by The Macmillan Company in 1922. After working for various hospitals in Colorado and as an inspector of schools of nursing for the California State Board of Health, she came to Scripps as one of the founding professors and served on interview panels for the first applicants to the college.

Continued...

Eyre was the first woman in the history of Scripps to hold a tenured position in psychology. She recognized the importance of the discipline of psychology in the educational interests and needs of children. Eyre was also instrumental in establishing the Claremont Community Players for whom Padua Theatre was built by the Garners. She lived at 1134 North College Avenue and hosted the poet T.S Eliot when he visited California in 1933.



In 2005, the garage of the 1903 Greene and Greene Darling House at 8th and College Avenue was scheduled to be demolished to make way for a new larger garage and guest quarters. The garage had been designed by Henry Greene but was not part of the original Darling House build. It was commissioned by the home's second owner, Dr. V. Ray Townsend who purchased the house in 1924. The Greene brothers' partnership had been dissolved in 1922 but Townsend, an enthusiast of architecturally significant homes, commissioned Henry to design something compatible with the home in materials, style and features. The two-car garage was 20 feet wide by 30 feet long and housed two cars, a storage room and woodshed. The McGoons purchased the garage from the new owners at the time, Andy and Blenda Wright, and moved it to the Abilene Way property, where it serves as an accessory dwelling unit or guest house.

Today, the compound is called School House Farm, named by the homeowners, Cate and Eddy Hartenstein, as a tribute to the Mary B. Eyre School and the farm created by the



McGoons. The 2110 square foot main house has 2 bedrooms and 2 1/4 bathrooms. It features a large living room with a tiled rock fireplace and dining area, eat-in kitchen with walk-in pantry and built-in china cabinet. The back porch is now an indoor laundry area with 1/4 bath. The primary bedroom suite is upstairs, and the downstairs bedroom has a cedar lined closet and full bath. A "Harry Potter" themed closet under the stairs is the passageway to a full-size basement which was added prior to the house being brought to the site.

The former Darling House garage serves as a 600 square foot, one-bedroom guest house with one bathroom. The approximately 700 square foot Millard Sheets designed Observation Room, built in 1950, originally had louvered windows which would open to observe children interacting on the playground. It was used by Doug McGoons as an art studio and after the current renovation is complete will be used by owner, Cate Hartenstein as her art studio. Before the renovation it was used as a rabbit barn to raise a variety of rare and award-winning rabbits. The rabbits and the miniature ponies will soon be housed in a new stone barn that will duplicate the stone water pump houses that exist in North Claremont along Baseline Road.

The "farm" aspect of the property is apparent in the vegetable gardens, vineyard and in the many fruit and citrus trees. There is a hen house and pools for the waterfowl and rock walls and foundations are all made from locally sourced field stones. The plum jam, fresh squeezed orange juice, lemonade and grapes are favorites from the garden.

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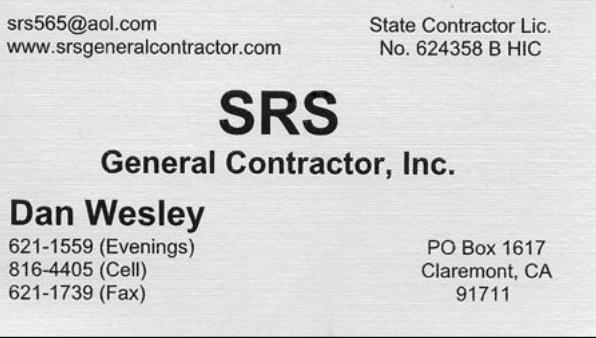
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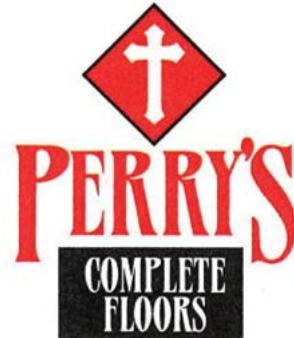
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