Number Four February 2000

Mission
of the
Journal of the Riverside Historical Society

- To publish carefully researched and documented articles of broad popular appeal relating to Riverside personalities, events, and institutions of the past.
- To publish personal accounts by witnesses of or participants in significant past events. These are to be derived both from manuscripts and from planned oral history interviews.
- To encourage both established and new historians to research and publish articles on previously unexplored aspects of Riverside's history.
- To foster among Riverside's newer residents a lively interest in Riverside's history and an active concern for Riverside's historic resources.
- To increase participation in Riverside Historical Society membership and activities among the publication's readers.

Adopted by
Historical Society Board
March 1996

INFORMATION FOR CONTRIBUTORS:

The *Journal of the Riverside Historical Society* is currently an annual publication devoted to the history of the City of Riverside. It is the stated intention of the Board of the Society to increase the frequency of the *Journal*.

Contributions of articles, edited documents, and book reviews are welcome on a continuous basis. They should be submitted (at the owner's risk) to: Publications Committee, Riverside Historical Society, P.O. Box 246, Riverside, CA 92502. The *Journal's* Publications Committee will also announce a specific period of solicitation for each issue.

The authority for matters of style will be the *Chicago Manual of Style*, 14th edition. The Editorial Committee reserves the right to return accepted manuscripts to authors for required changes. An author whose article is accepted for publication will receive ten gratis copies of the issue in which his or her article appears. Statements and opinions expressed in articles are the sole responsibility of the authors.

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JOURNAL
of the Riverside Historical Society

Number Four February 2000

Editor

William Swafford

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TABLE OF CONTENTS

Illustrations

Foreword

This issue of the Journal of the Riverside Historical Society is the last of the 20th century. Although our system of numbering years is an artificial construction,* the change from century to century and millennium to millennium has a tremendous psychological impact as well as impacting many more mundane aspects of our lives. For example, using the expression "in the last century" is going to refer to a time when we were all alive, rather than to a more distant past. Our city of Riverside will have a history that covers part of three centuries. All this should raise awareness in us of the importance of preserving our heritage now for those who will someday call the 21st century "the last century." This is, indeed, the role of the Journal: to preserve and make accessible our common heritage.

This issue has a series of articles that deal in some way with enclosures. Two concern the enclosing of areas of land, which is the surveyor's art: Tom Patterson tells us about the vagaries of early 19th century surveying techniques and the resulting legal difficulties and Sarah Healton tells us the background of Fairmount Park's golf course and the people behind its development. Three others deal with enclosing domestic space, which is the builder's art: Dr. Harley traces for us the background of one of Riverside's more resplendent structures, while Daniel Tossounion discusses a detail of architectural design, and Mary Bagne presents a more theoretical work about how we lost the Parlour and gained the Living Room. It may provoke some thought about how we use the rooms of our homes, and perhaps spur one of you to write about a specific example of parlour or living room.

It is the editor's hope that this issue about enclosures will give the reader a sense of closure to this century and inspire many articles for the next.

William Swafford, Editor

*For an excellent summary of how we happen to have the year numbering system we have and how Dionysius Exiguus was really

wrong by about six years, see Leonora Neville, "Fixing the Millennium: Just How Did We Get to the Year 2000 Anyway?", *Archæology Odyssey*, Jan/Feb 2000, pp. 6-7.

About the Authors

Tom Patterson, the dean of Riverside historians, was born in 1909 in Yuma Valley, Arizona Territory. He began his journalism career in 1927 as a reporter for the Long Beach Press-Telegram. In 1946 he came to Riverside to accept a position with the Press-Enterprise. The following year he became city editor of the Riverside newspaper, a position he was to hold until 1955. Early in his career with the Press-Enterprise, he began to do feature articles on local history topics. These resulted in two full-length books: Landmarks of Riverside in 1964 and A Colony for California: Riverside's First Hundred Years in 1971. The latter title, the only book-length history of Riverside, has recently been reprinted. Mr. Patterson retired in 1974 but agreed to continue doing occasional local history feature articles for the Press-Enterprise. By 1978 these articles had evolved into a weekly column called "Out of the County's Past," which ran until December of 1996.

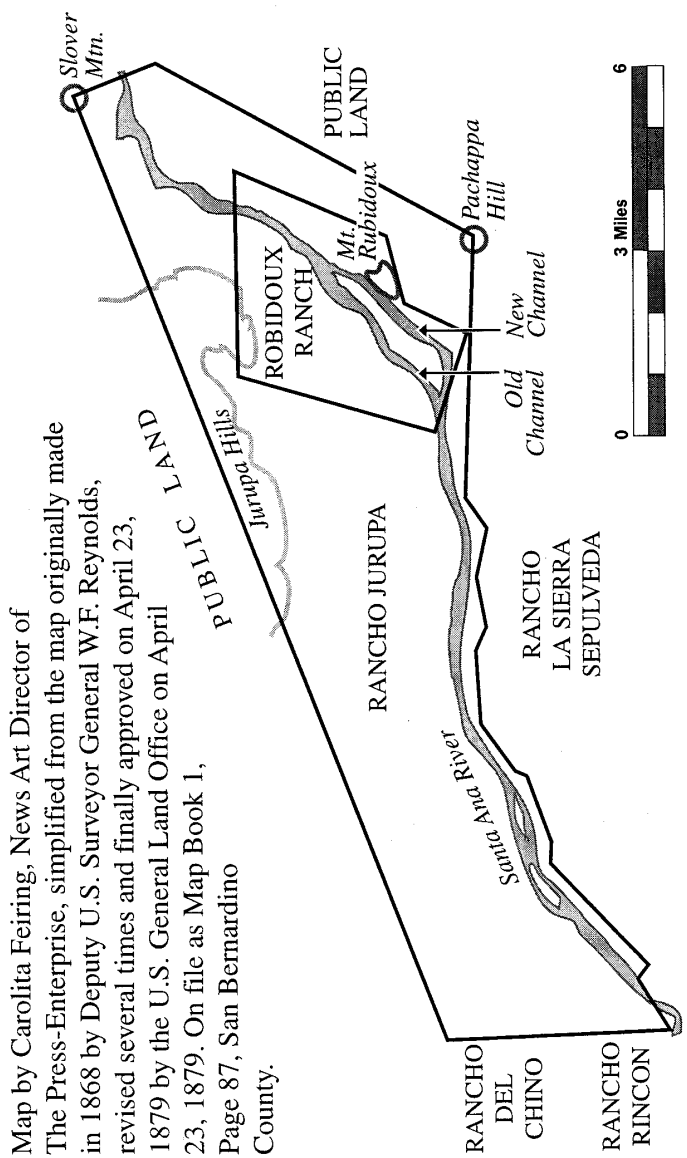
Dr. R. Bruce Harley holds a Ph.D. in American history from the University of Iowa. He was the chief historian at March Air Force Base, 1959-1983. Upon his retirement from federal service, he became the first archivist of the newly-established Catholic diocese of San Bernardino. In this capacity he authored numerous books and articles on church history in the Inland Empire. His final retirement came in 1998, although he continues to write about March Field, the Agua Manza community and the Old Spanish Trail.

Mary Bagne lives in one of Riverside's California bungalows and is pursuing an M.A. at UCR's Program in Historic Resources Management. A former museum professional, Mary

credits her love of history to frequent childhood excursions to historic sites and bringing history to the public remains one of her primary interests. She has recently accepted a position with a publisher of historical reference materials in Santa Barbara.

Daniel Tossounion is a long time Riverside resident and graduate student at Chapman University's school of film and television. He has written articles for the *Press Enterprise* and *Inland Empire Magazine*.

Sarah Healton, a retired educator, is also a published author of children's books. Her most recent book is California - So Wondrous To Behold, a History of California in Choral Verse. She has been a docent at the Riverside Municipal Museum for many years and served as one of the editors of the Riverside Museum Associates Newsletter. She first became acquainted with the Fallon family in 1947 when she had their son Edward in first grade at Bryant School.



Map by Carolita Feiring, News Art Director of The Press-Enterprise, simplified from the map originally made in 1868 by Deputy U.S. Surveyor General W.F. Reynolds, revised several times and finally approved on April 23, 1879 by the U.S. General Land Office on April 23, 1879. On file as Map Book 1, Page 87, San Bernardino County.

Map of the Rancho Jurupa

Rancho Boundaries

by Tom Patterson

The U.S. Land Commission, which had the responsibility of verifying the boundaries of Mexican and Spanish land grants in California, found problems attributable to the earlier lack of surveying instruments and the casual way the grantors and grantees went about the surveying.

In some instances, however, it must have been hard not to believe that fraud was involved in the verifying. By that time most of the original grantees had sold or otherwise transferred their rights to new owners with U.S. personal and political connections.

The range of grant boundary description and creative surveying is illustrated in three of the grants in the Riverside-San Bernardino area: the Ranchos Jurupa, Sobrante de San Jacinto and Muscupiabe.

The original grant description of the Jurupa, as cited the Land Commission's decree of confirmation, is as follows: "Commencing at a mound called 'Pachappa' (the present Mt. Rubidoux; see below)…running west on the bank of the river thirty thousand varas, terminating at a point of table land where the river makes a turn, thence north in front of the mountain Cucamonga seven thousand varas, passing between the two springs of Gaupau, terminating at the first white sand bank in the course last aforesaid; thence east thirty thousand varas to a small isolated mountain to the left of the road running from San Gabriel to San Bernardino; thence south to the place of beginning."[1]

The "Gaupau" name was most frequently spelled Guapa. The possible meanings and the many spellings of Guapa and Jurupa are discussed in detail by Jane Davies Gunther in her book on the County's place names.[2]

In lieu of instruments two mounted Mexican surveyors with a hundred-vara cowhide line, the length of which varied with its dampness and dryness, did the measuring. Compass directions were approximate.[3]

From the starting point of the measurement the river runs not due west, as the grant wording would have it, but west by south. It

makes a number of bends, which aren't mentioned in the grant language but which appear on surveys made for the U.S. Land Commission.

That first 30,000 vara distance starting at Mt. Rubidoux (Pachappa in the grant language) became also the northerly boundary of the Rancho La Sierra de Sepulveda. Note that in the U.S. surveys the "bank of the river" becomes specifically the southerly bank. The bottom land in this stretch, convenient to irrigation, became a favorite location of squatters – a problem for the Land Commission and the courts with many other grants as well. Prior to the La Sierra grant the squatters had better appearance of claim to be occupying government land.[4]

Will L. Brown, who had lived along that line as a youth wrote in 1937 that the settlers on that line "were just squatters – overflow from the San Bernardino colony. They stayed close to water, raised stock and small stuff along the river lowlands … When the Jurupa Rancho line was finally confirmed, all of them had to get off. I don't think they ever expected to get title to the land…"

Brown listed 26 of the squatter households, showing their locations on a map he drew from memory.[5]

Most squatters on other rancho lands also eventually lost out, but their legal maneuvers were major delaying factors in many cases whether their claims were good or bad.

The location of the 7,000-vara west line of the grant, pointing north toward Mount Cucamonga, would seem to be at least approximately where U.S. Surveyor General's survey showed it in 1878 – a straight line running north-south.[6] The "first white sand bank" is long gone. Squatters in that vicinity placed the dried-up Guapa springs at different locations, supporting their boundary claims. Moreover, the influential Isaac (Julian) Williams, grantee in 1843 of the Addition to Rancho Santa Ana del Chino had boundary claims there. As a consequence the first U.S. Surveyor General's survey, made by Deputy Surveyor William Reynolds in 1869, had shown a jagged rather than a straight west line.[7]

The northerly line of the Jurupa, as nearly as can be determined from the grant language and the lay of the land, runs east by north, without any turn, part of its distance following the present Bellegrave Avenue. So it is shown in the 1878 revision map, by Deputy Surveyor William Minto.[8] The Reynolds survey of 1869 had placed an oblique turn midway in the north line, for reasons not clear.[9] The "small isolated mountain" where the northerly line ends is known today as Slover Mountain, in south Colton. (Much of it, being limestone, has been quarried away to make Portland cement.)

The grant language ("south to the place of beginning") placed the easterly boundary along the Santa Ana River, presumably, as the southerly line was interpreted, along its left bank. Why did the U.S. Surveyor General move it, or approved its having been moved, to the bent line from Slover to the present Pachappa Hill, two miles southeast of Mt. Rubidoux, the original Pachappa?

No explanation appears in the proceedings of the Commission or the reports of the Surveyor General. However, the Rancho San Bernardino was granted to the Lugo brothers and their cousin Sepulveda in 1842. Its approved boundary line between Slover Mountain and the approved turn of the Jurupa line in Grand Terrace is identical with the Jurupa line in that distance.

The Commission had apparently established a practice of closing narrow gaps between grants, and this shift had that effect. Both the surveys of 1869 and 1878 specify that the Jurupa line follows the line of Rancho San Bernardino southward to the oblique turn. From there the approved line goes almost due south to the present Pachappa Hill, not to Mt. Rubidoux (the original Pachappa) alongside the river. The changes of the easterly line had the effect of expanding the grant, or, more accurately, of corresponding to the area specified by the Mexican grant.

The original grant language specified that the area was "seven leagues, a little more," square leagues, that is. The seven leagues without "a little more" would have amounted to 30,284.8 acres.[10] With the boundary as eventually approved the "little more" was

added. The acreage as finally approved by the 1878 survey was 32,259.16. That area figure given by the 1869 survey.[11]

In some rancho boundary matters there were questionable expansions or boundary changes, but the Jurupa boundary and area as finally approved appear to be in compliance with the grant's intent. That, however, doesn't explain the absence of explanation for the shifting of the Pachappa name two miles to the southeast.

Indeed no explanation has been found from the time of the change, but it evidently was made before the founding of Riverside in 1870. The Reynolds survey map of 1869 uses the Pachappa name at its present location, showing the present Mt. Rubidoux as a "high detached hill" without name. This is in spite of the grant text showing the boundary running southerly "to the place of beginning," which was alongside the river.

Actually, no dispute over the identification of the easterly Rancho line (which became the easterly line of the original Riverside) arose until 1875 when new operators, the Riverside Land & Irrigation Co., took over the Riverside development, succeeding the founders. The RL&I cited the grant language saying the line ran south (by the compass) from Slover Mountain, without the bend in present Grand Terrace, not to Pachappa Hill but to what is now known as Victoria Hill, which it designates as the real Pachappa. If that were true, much of the homesteading claims made by the original Riversiders along the eastern and souther borders of the Jurupa grant would have belonged to RL&I[12]

A long and bitter dispute followed during which the RL&I expanded its claim by contending that the easterly rancho boundary slanted still farther east, ending at the unnamed little hill eventually surmounted by Bonnie Brae Street. John W. North, Riverside's ousted founder, as attorney for the homesteaders including himself, appealed to the Secretary of the Interior in Washington. C.G. Rollins, then California surveyor general, authorized a new survey by R.C. Hopkins. Rollins then wrote to Washington that "It appears from the report of Hopkins that the Pachappa of the Reynolds survey is not the true Pachappa," but added that any change in the eastern

line of the Rancho Jurupa "would seriously detract from permanent improvements made by settlers near the line." He proposed that "in the general well being of all concerned" to settle the eastern rancho and Riverside colony lines where they had been mapped with the founding of Riverside in 1870. Although he said that the Reynolds Pachappa wasn't the real Pachappa he did not identify the real one. If the line had been moved west to the present Mt. Rubidoux, it would have clouded the titles of virtually all the downtown Riverside property. Nobody wanted to open that can of worms. With that, the conflict ended.[13]

All things considered, the Jurupa grant boundaries and areas were approved in accordance with the grant language as reasonably interpreted. The same cannot be said of the Rancho San Jacinto Sobrante and Rancho Muscupiabe. In both instances the surveyor for eventual claimants was Henry Hancock, formerly the Land Commission's surveyor general for California and later surveyor for highly successful land claimants. He was also a lawyer.

The Rancho Muscupiabe, on Lytle Creek near the foot of Cajon Pass, was granted to Michael White, also known as Miguel Blanco, with the understanding that he would occupy it and combat marauding Indians and other horse and cattle thieves. Its area was one (square) league "a little more or less." White lived on it for less than six months. Under pressure from Indians he abandoned it. Already, however, the Lugos and Juan Bandini, grantees of the Ranchos San Bernardino and Jurupa, were negotiating with Hispanicized Indians and others from New Mexico who soon formed a colony within present day Colton. Its members effectively fought off horse and cattle thieves raiding across the desert from Utah.[14]

Nine years after abandoning the Muscupiabe claim White formed an arrrangement with Hancock. He gave Hancock a half interest to pursue the claim before the Land Commission. The initial petition to that body retained the one-league limitation of its area. Hancock transferred his ownership interest to his brother, John, but continued to manage the claim.[15] He made a survey showing an area of seven square leagues, which after minor change was approved by the

Surveyor General for California and the Secretary of the Interior. One aspect of the dispute was that the survey overlapped slightly on lands of the Rancho San Bernardino, by then owned by Mormon settlers who had founded the town and county of San Bernardino. This was acknowledged and its correction was given the appearance of correcting the survey as a whole. The one-league grant had been expanded to seven.

The San Jacinto land grant was made in 1842 to Juan Antonio Estudillo. Without surviving record or map, its boundaries were so loosely defined as to take in some ten times the area considered the limit, which was 11 square leagues. In January of 1846 part of the ill-defined area was made into a new grant, to Estudillo heirs, under the name of San Jacinto Nuevo y Potrero. The name of the older grant then became San Jacinto Viejo. A few months later the Sobrante (remainder) de San Jacinto was granted to another Estudillo heir. Both the later grants were designated as on the original grant area, without gap.

The San Jacinto grant did not include the Gavilan Hills and the Lake Mathews area where valuable tin was discovered in 1852, quickly attracting a busy community of miners taking claims on what was thought to be government land. The surveyor general for California at the time was Edward Fitzgerald Beale, who formed a partnership with his chief clerk, Edward Conway, seeking to exploit the tin claims. Abel Stearns, major land speculator, bought a questionable land grant claim headquartered in Temescal Valley and sought to have it validated and also to describe its boundaries to include the Lake Mathews area and Gavilan Hills. Beale and Conway joined with a San Francisco mining syndicate headed by Lester L. Robinson, which had bought the Sobrante and engaged Lawyer-Surveyor Henry Hancock of Muscupiabe fame. Hancock made a survey showing the Sobrante boundaries taking in the Lake Mathews area and the Gavilans and showing a miles-wide gap between the Sobrante and the other two San Jacinto grants.

The Land Commission denied the legality of the Temescal claim, eliminating Stearns. It approved the Hancock map of the Sobrante, eliminating the mine prospector claimants.

The winning Robinson syndicate did some highly publicized mining, even arranging for President Benjamin Harrison to pose on the Corona railroad station platform with a pile of tin pigs (castings). The syndicate withheld its announced plan for a major mine development, presumably waiting for formal title to the land. When that title was approved, however, it sold the Sobrante, tin prospects and all, to an English syndicate having tin mining experience in Wales. That group spent a reported $2 million on exploratory shafts, buildings and machinery before finding that the ore was not rich enough to be profitably mined and processed. It would appear that the Robinson syndicate had already discovered that. The original English syndicate sold to another English syndicate, most of whose members had been members of the original one.[16] The new syndicate, operating under the name of San Jacinto Land Co., dropped the tin mine development, but was able to develop some of the acreage, in Riverside's Arlington Heights, arranging for irrigation water from the Gage Canal. Some gold mines operated in the Gavilan Hills, presumably under arrangement with the Land Company.

The Jurupa, the Muscupiabe and the San Jacinto Sobrante ranchos, however, are illustrations of the lack of precision in Mexican area titles and the willingness of subsequent Yankee promoters to take advantage of it, with help from influential friends in official positions.

Notes

[1]Decree of Confirmation, Local History Office, Riverside Public Library.

[2]Jane Davies Gunther, Riverside County, California, Place Names, (Riverside, California,1984), p. 214 (Guapa) and 258 (Jurupa).

[3]Robert Glass Cleland, The Cattle on a Thousand Hills, (Huntington Library, San Marino, California, 1941), p. 62.

[4]Will L. Brown to George Beattie, 11 January 1937. (North Collection, Huntington Library).

[5]Ibid.

[6]Plat of Jurupa Rancho, U.S. Surveyor General, by W. P. Reynolds, deputy surveyor, 1869, revised 1878 by William Minto, deputy surveyor. Map Book 1, San Bernardino County. Hereafter, Minto.

[7]Map of Rancho Jurupa, 1869, by Deputy Surveyor W. P. Reynolds. Hereafter, Reynolds.

[8]Minto, op. cit.

[9]Reynolds, op. cit.

[10]U.S. Archives, Laguna Niguel, California.

[11]Reynolds and Minto, op. cit.

[12]Tom Patterson A Colony for California, (Riverside, California, 1971, reprint 1996), pp 77-83.

[13]H. G. Rollins, Surveyor General for California, to General land Office, Washington, D.C., 27 March 1877. In U.S. Archives, Laguna Niguel, California.

[14]Beattie, George W., Heritage of the Valley, (Pasadena, California, San Pasqual Press, 1939).

[15]Ibid, p. 96.

[16]Public Records Office. London, San Jacinto Land Co. file.

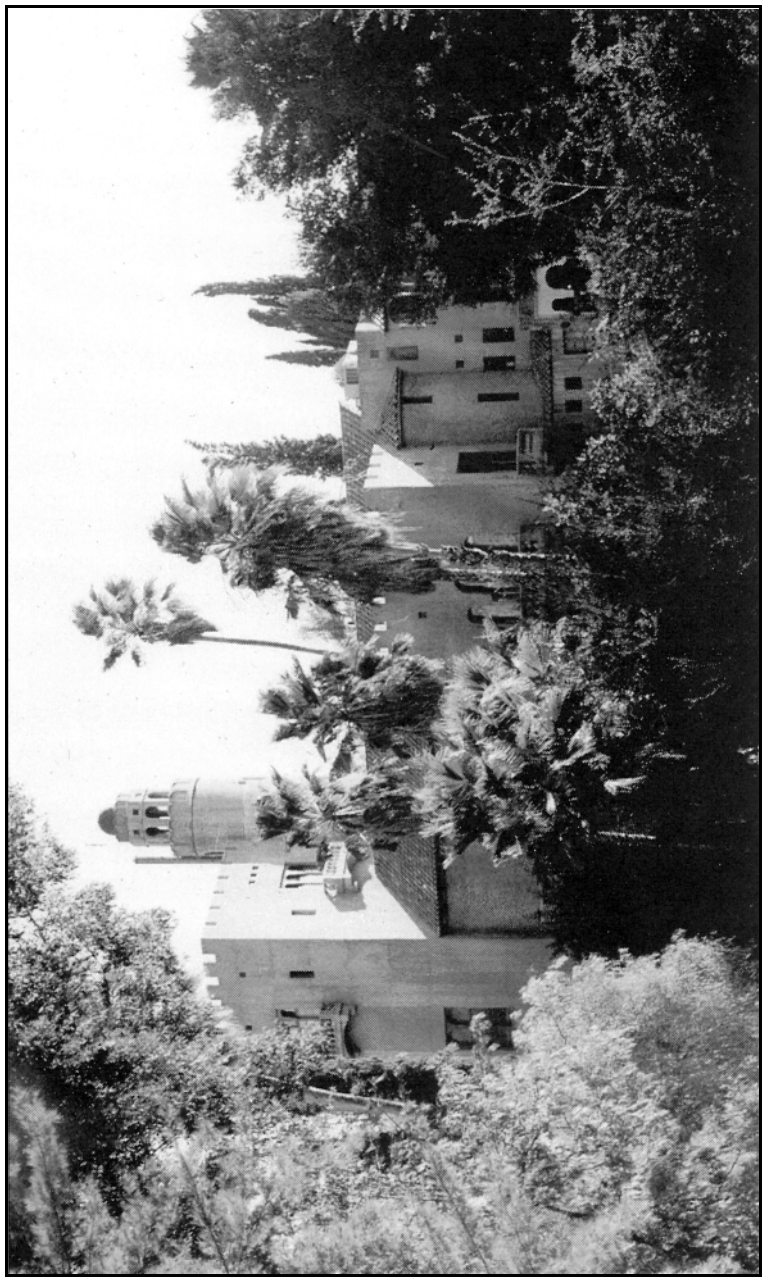
Benedict Castle: Riverside's "Castle in Spain"

by R. Bruce Harley

Many a person has dreamed of owning a castle in Spain, but one resident of Riverside did the next best thing: he built a Spanish-style castle near the city. Charles Williston Benedict left Riverside in the 1880s and prospered in the publishing business, becoming eventually a wealthy financier who traveled the world before World War I and operated in such centers of commerce as New York City, New Orleans, and San Francisco for the Brockmyer Economic Service. After the war he returned to Riverside with his third wife, determined to make his dream come true.

About 1919, he bought an 18-acre piece of mostly rocky land from Peter C. Gernert, who had owned the 2600-acre tract since 1906. (The remainder of the tract became the Canyon Crest housing area after World War II.) At the time Benedict built his castle, however, his parcel of land was a rural location off Old Elsinore Road four miles from the center of the city. The owner soon set plans afoot. The structure to be built was designed by the renowned architect, Henry L. A. Jekel, and what emerged was a rare example of Spanish-Moorish architecture (probably inspired by the Mission Inn's expansion). Construction began in the early 1920s; the original section, dubbed a Spanish Casa, was a six-bedroom ranch house, completed in 1923. The main hall and tower were built in 1929.

The castle itself was named by Mr. Benedict as "Castillo Isabella" for his mother, but the public always called it "Benedict Castle. The tower was called "Torre Luisa" in honor of his last wife. It stretched 90 feet upwards and had to be rebuilt at least once for safety reasons. Williston Benedict was also meticulous about authentic details. It was typical of Spanish monasteries and California's early missions that a stream of water flow down the center of the walks, whether tiled or not. The explanation of usage



View of Castillo Isabella from the entry bridge.

was that the priests wore sandals or went barefoot, and as the tiles were hot in summer, they cooled their feet in the stream when proceeding from one building to another in the compound. Other features of the structure approached by a bridge over a moat were a living room 80 feet long and 11 bedrooms with adjoining baths. A 10 foot wall surrounded the courtyard, a replica of the Alhambra, Spain, Court of Lions.

Benedict's dream ended when he died of a heart attack in 1938. His widow moved to La Jolla after 1949, when the estate was sold to Tom Perrin, a prosperous retired Riverside jeweler, and Francis L. McDowell, a Riverside insurance man. The reported selling price for the 26-room mansion, the grounds and the 14 acres of surrounding citrus land was $52,000. Neither Perrin nor McDowell lived on the property but did rent it out occasionally for exclusive parties.

Meanwhile, by 1950, the religious order of Servants of Mary (Servite Fathers), with provincial headquarters in Chicago, was in need of establishing a seminary to serve the western U.S. Several proposals were made in 1951, with some council members favoring Denver as the most likely location. However, for one reason or another each place investigated (a few members even looking east to New York) proved to be unsatisfactory. Finally, in the fall of 1952, Bishop Charles F. Buddy of the Diocese of San Diego, responded warmly to an inquiry concerning a seminary establishment somewhere in his jurisdiction. Three councillors immediately journeyed to Southern California, but each time they found a likely spot something came up to prevent their buying the property in question. At the time, the most likely candidate was the Alessandro Hotel in Hemet. As a final effort, attention shifted to Riverside's Benedict Castle. After much negotiating they succeeded on 15 November in purchasing the former Castillo Isabella for $85,000. The property was made to order for a religious group, and the Servite Fathers realized their own version of a castle in Spain.

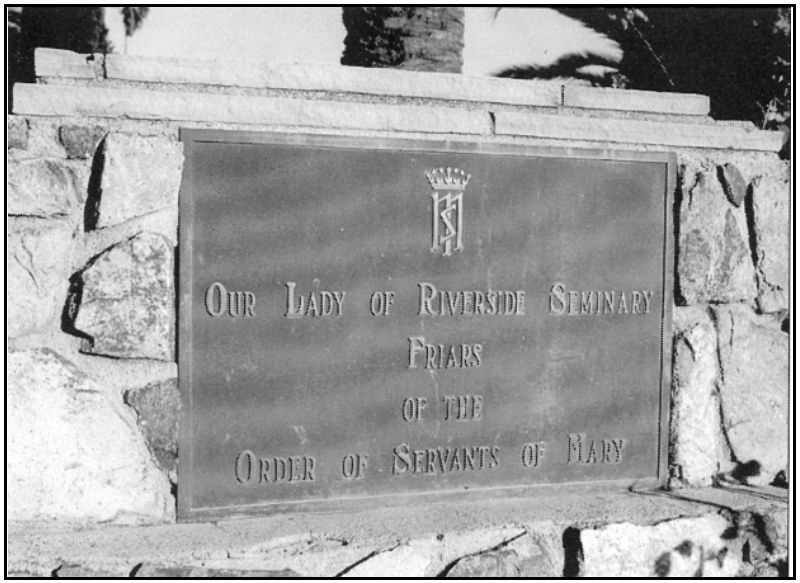
The first Servants of Mary to occupy the newly-designated Our Lady of Riverside Seminary were Father Francis M. Brown, Brother

Alexis M. Fermo, and Richard Armato, a lay brother postulant. The three left St. Joseph Seminary near Chicago the next day after the sale; driving to Riverside, they arrived at the castle on 20 November. The next morning, the Feast of Our Lady's Presentation, Father Brown celebrated mass in the new facility for the first time. That night they immediately began to establish Servite tradition in the house by reciting the "Benedicta Tu," a prayer of gratitude for the preservation of the Servite Order. To cement community relations, the trio held an open house on 15 December.

Since classes would not commence until the first semester of 1953, the men busied themselves with facility modifications such as altering the kitchen arrangements and turning the music room into a chapel. Fortunately, a $5,000 organ had already been installed there about 20 years previously. After a few months, they undertook the construction of a 40-bed dormitory in preparation for a student body expected to grow to at least that size.

All was in readiness to start the first class of novices on 23 August 1953. Two priests were in residence, and two more arrived shortly to complete the faculty of four. Ten novices were on hand, and another group of five second-year men came in September from Illinois to complete the starting student body. The new seminary was dedicated by Bishop Buddy on 12 September 1953, followed by dinner at the Mission Inn. Mrs. Benedict attended the ceremony and festivities.

The regimen established for the college-level curriculum was as follows. The students arose at 5:30 a.m., and the day's activities started with religious exercises, then Mass, followed by classes. The first two years were devoted to courses in logic, philosophy, sociology, and psychology, followed by four years devoted to theology. Any spare time during the day was spent in keeping with the students' cloistered purpose. At the end of the first year, novices were called upon to reconsider and decide anew about



Entry sign to the Seminary of Our Lady of Riverside still stands at the end of Benedict Ave.

continuing. If the decision was positive, they took additional far-reaching vows. Altogether, six years would be spent in study before ordination to priesthood, the usual pattern for seminary studies.

To add to the campus atmosphere, Bishop Buddy on 11 November 1956, dedicated the Shrine of the Assumption, built on the grounds of the seminary. The new shrine, more that 35 feet high, portrayed the corporeal assumption of the blessed Virgin into heaven. The focal point was the statue of Mary which was placed on the pinnacle of the shrine in an alcove lined with blue and gold Venetian mosaic. At the foot of the triple waterfall which sprang from the base of the statue of the Virgin were statues of St. Thomas and St. John beside the empty tomb. All of the statues were life size of white Carrara marble with the exception of two bronze angels placed as sentinels at either side of the shrine.

Despite high initial hopes of success, total enrollment grew slowly during the 1950s and stood only at 19 for the 1958 school year.

Nevertheless, expectations led to additional construction of a combined classroom and dormitory building in 1957. This action anticipated an enrollment increase to the high twenties for the next few years, but the roster's length (with a couple of exceptions) shortened thereafter. Some 40 students were present in 1966 as a high point. This long-term change reflected a nationwide situation and was not locally unique.

To improve somewhat the utilization of the facilities, members of the religious Order of the Daughters of Calvary were permitted to enter the country from Mexico to work at the seminary. To accommodate them, a convent and chapel were built in late 1963. This group of nuns arrived in February 1964 and included: Marie Teresa Carmen Cruez Paniagua, Mari Martha Chavez Ramos, Maria Amalia Ramirez Flores, Maria de Jesus Chaves Flores, Reyna Estrada Rivas, Eulalia Rosillo Lule, and Camilia Hernandez Castillo.

In spite of actions to improve the economic situation of what was becoming an increasingly expensive operation for a small student body, several events occurred which militated against continuance of a major training facility. In April 1967, the Servite Order organized a new western province which eventually was headquartered in Buena Park, California, Some training facilities already existed there, and the theological portion of the curriculum could be consolidated in one place. The seminary of Riverside thereafter was changed to a one-year novitiate schedule, but this program was terminated in August 1970.

In the meantime, the first offer to buy the buildings and grounds was made in December 1968, followed by other offers in 1969. The would-be purchasers were associated with groups such as those seeking a rehabilitation center for teenage boys or structured treatment for the troubled or underachieving child. In the final analysis, these groups could not meet the asking price of $450,000 without an ironclad subsidy of some sort.

With the end of classes in 1970, two Servites remained in residence until either the provincial council could make other arrangements to maintain the property or the Order could sell it.

Brother Raphael de Luca and Brother Stan Frojanowski were the caretakers. Their major action was arranging an auction of art works, furniture and equipment on 25 August 1970. At that time also the four priests and five remaining sisters departed for other assignments.

Two months later, on 21 October 1970, an Assembly of God entity, Teen Challenge, offered to buy the former seminary for $350,000. In the light of previous would-be deals, the Order decided to come down $100,000 on its price and to accept the offer. With this decision reached on 28 October, the two brothers departed the following 8 November. At that time, the buyers leased the property until escrow could close. The group moved two families in to provide security until that day arrived. To alleviate suspicions of the community, the Southern California District Director of Teen Challenge, Cliff Morrison, issued a media statement on 2 December. He assured the upscale Canyon Crest neighborhood that the facility would "not be a halfway house for drug addicts" but would be used as a facility "in the field of education and a strong spiritual Bible training course for young men to go on into the ministry." It was on this premise that the Servites had agreed to sell the place six weeks previously.

Finally, on 20 April 1971, on this same premise the Riverside City Council granted a conditional use permit to Teen Challenge to use the castle as a school. With that accomplished, escrow soon closed 1 May 1971, The Assembly of God formally opened its new facility in January 1972.

Thus, the second chapter – the Servite period – in the history of Benedict Castle ended, and a third one was inaugurated. Who is to say what dreams and aspirations are still coming true for a new generation?

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Changing Homes, Changing Lives: Transitions in the Delineation of Domestic Interior Space

by Mary Bagne

A drive through any of the older sections of Riverside offers all but the most unobservant an overview of the variation and change in domestic architecture since the turn of the century. A brief consultation with any of the various books on the subject reveals that the Victorian home, either the elaborate grove house or smaller farmhouse, gave way to the ubiquitous Craftsman or "California bungalow" in the early decades of this century. While one might naturally assume that this shift was primarily cosmetic, architectural historians have suggested that these exteriors mask dramatic changes to the interior spaces of the home which occurred as people responded to the rapidly changing world around them.

American society underwent rapid change between the late nineteenth and mid-twentieth centuries. Urban life first predominated over rural, the frontier was declared closed, new goods and services proliferated, even time changed as the railroads introduced time zones across the country. Despite idealized notions about the home as a refuge separate from society, domestic architecture also underwent radical changes as the prevailing Victorian style was replaced by the Craftsman or bungalow style. Which spaces changed and how provides insight into the wider changes taking place in society and the individual's response to them.

Increasing industrialization and the accompanying technological innovations that appeared at the end of the nineteenth century were particularly important in reshaping people's homes. Improved transportation and more affordable property and financing allowed more and more average Americans to move to their dream homes in the suburbs. It was also during this period that the services we consider so essential, electricity, gas, heat, water, and sewers

Two examples of Victorian interiors at 227 Vine St. in Riverside

(sewers were installed in the Mile Square area of Riverside around 1910), would become widely available. According to Thomas Schlereth, one of the most important effects of these "luxuries" was that they "blurred outside-inside differences in nature's temperature and climate, they also eradicated nature's time, replacing the natural rhythms of day and night with mechanical impulses of the electric light and electric clock."[1]

This artificial environment eliminated the need for the family to gather around a single light or heat source and allowed the creation of the open floor plan. But reality did not always conform with the possibilities. In The Comfortable House, Alan Gowans points out that "Central heating made much more open planning possible in theory, but in practice the great majority of new suburban houses retained the nineteenth-century system of isolated room boxes, not so much through conservatism as in response to owners' continuing preference for individual privacy."[2] While some may not have embraced the full potential of the new utilities, homeowners could certainly appreciate the comfort and convenience they offered. Electricity was promoted as a solution for the perennial "servant problem." According to a 1917 General Electric advertisement - "There's a big, clean electrical servant that will do all your cooking – without matches, without soot, without coal, without argument – in a cool kitchen. Don't go to the Employment Bureau. Go to your Lighting Company or leading Electric Shop to solve your servant problem."[3]

However, all of the wonderful new amenities cost money. The overall size of the home in general decreased in the early part of the twentieth century, but it did not become any cheaper. Gwendolyn Wright traces this to the additional cost imposed by household technologies which were incorporated at this time, such as plumbing, central heating and electricity claiming that as much as 25 percent of the cost of a new home might lie in the inclusion of new technology.[4] Thomas Schlereth further suggests that families may have been more willing to accept a small house as a result of changing attitudes. "Whereas the family manse built in the 1880s

Two examples of Craftsman interiors: the Hickok House at 3261 Strong St. (Top), and the George Fry House on Linwood.

was viewed as a place in which to 'settle down' for life, the younger generation often thought of a bungalow as only a first home in their quest for social and economic mobility."[5]

A decline in birthrates and family size also made smaller homes more acceptable. These smaller homes encouraged more efficient use of available space and put more pressure on rooms to serve useful functions for the homeowners. To save space and make the most efficient use of what remained, built in features, such as ironing boards, bookshelves, and even breakfast nooks, cropped up in new homes. The idea of using a room for multiple purposes also became popular. Scholars have shown a decline in single purpose rooms such as the library, music room, and sewing room in homes built after 1910.

After the turn of the century, live-in servants became more difficult to find and more of a luxury reserved for the rich. As domestic service shifted from being primarily live-in to live-out, rooms associated with servants, such as the "maid's room," or the "butler's pantry," began to disappear. Particularly noticeable in its disappearance was the Victorian parlor. The parlor had been the home's most public and formal space. It was a space for receiving guests and served as a backdrop for the social rituals of calling, weddings, funerals, and the like. Just as today, critics associated the home environment with the well-being of society and the family. The parlor was the housewife's opportunity to demonstrate that she kept the right kind of home. The abundance of objects in the room were chosen to impress the outsider with the household's family devotion, spirituality, cosmopolitanism, and domesticity. According to Harriet Spofford, a critic of the time, "Provided there is space to move about, without knocking over the furniture, there is hardly likely to be too much in the room."[6]

Less formal lifestyles, the removal of social rituals, notably weddings and funerals, to other locations, and changes in spending priorities all contributed to the demise of the formal parlor in favor of the living room. A new concern with scientific housekeeping and efficiency also served to discourage the clutter that gave the room its

symbolic significance. There was a shift in emphasis, at least among critics, from what a room looked like to what happened in it. According to one writer of the period, "it is a background in every sense of the word, a curtain against which is enacted the drama of home life. To this end it must be simple, free from elaborate decoration with plain, strong colors against which the family life will appear radiant."[7] Thomas Schlereth suggests that the shift may be seen as part of larger societal change. "To cultural historians who maintain that middle-class Americans underwent a basic reorientation in the 1890 - 1920 era – from the culture of character to a cult of personality – the transformation of the parlor into a living room suggests a residential context for such a shift in the collective psyche."[8]

This may be so, but the disappearance of the parlor leads to an important, yet often overlooked question. How much did the home really change? There seems to be little question that commentators, writers, architects and builders advocated changes to the insides as well as the outsides of American homes. Clearly the way the interior of the home was *supposed* to be laid out and utilized changed. But, how widespread were these changes? Were the changes in room use and lifestyle limited to advice manuals and mass produced building plans or did the consumer also adopt them?

It seems clear that consumers were willing and eager to adopt technological innovations as soon as they were physically or financially able to do so, but other changes may have been less readily adopted. The rare blueprints collection of the A.K. Smiley Library in Redlands shows that those who could afford the additional expense continued to build large homes with formal reception halls and spaces dedicated to live-in servants throughout the 1920s. Ten out of the twenty-three Redlands home plans from 1925 through 1928 or forty-three per cent have servant's quarters, usually designated "maid's room" in their plans. Another construction related to the use of servants, the division of the dining room from the kitchen with a butler's pantry continues to appear in plans throughout the 1920s. Six of the twenty-three plans from 1925 to

1928 or 26 per cent contain this feature. Using anecdotes, memoirs and other reminiscences, Katherine Grier has shown the formal parlor maintained by some families into the 1950s and the setting aside of the living room as the same sort of reserved social space even after the "parlor" had been replaced. Citing the famous Lynas Middletown study, Grier suggests that working class families were slower to adopt or abandon various cultural habits. She further suggests that the parlor was also retained among conservative families who still subscribed to the values of formality and gentility that lay behind it. Overall, "Victorian tastes and patterns of room use survived at least through the 1920s. The transformation of the parlor into the living room did occur, but it was gradual and uneven, reflecting the way Victorian culture itself slowly evolved into the modern era."[9]

Innovations in home technology, changing tastes in design, and other "environmental" changes clearly had a part to play in the shifts in architectural styles and layouts which are still apparent today. But, there is little in the way of evidence to tell us how much people changed their habits in tandem with changing architectural features. Most of us do not bother to record exactly how we use the rooms in our homes. While advances in technology certainly change the way we live and work at home, the effects of societal changes are less clear. The parlor and the practice of setting aside a "best" room for receiving guests was deemed impractical and abandoned by the critics before 1920, but when was the last time you used your living room?

Notes

[1]Thomas J. Schlereth, *Victorian America, Transformations in Everyday Life, 1876-1915* (New York: Harper Collins, 1991) 116.

[2]Alan Gowans, *The Comfortable House* (Cambridge: MIT Press, 1987) 27.

[3]Susan Strasser, *Never Done: A History of American Housework* (New York: Pantheon Books, 1982) 76-8.

[4]Gwendolyn Wright, *Building the Dream: A Social History of Housing in America* (New York: Pantheon Books, 1981) 168.

[5]Schlereth, 94

[6]Wright, 110-11.

[7]Clifford Edward Clark, Jr., *The American Family Home, 1800-1960* (Chapel Hill: University of North Carolina Press, 1986) 163.

[8]Schlereth 124.

[9]Katherine C. Grier, "The Decline of the Memory Palace: The Parlor after 1890," *American Home Life 1880-1930: A Social History of Spaces and Services* (Knoxville: University of Tennessee Press, 1992) 63.

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Blueprints from the A.K. Smiley Public Library

Riverside's Architectural Heritage

by Daniel Tossounian

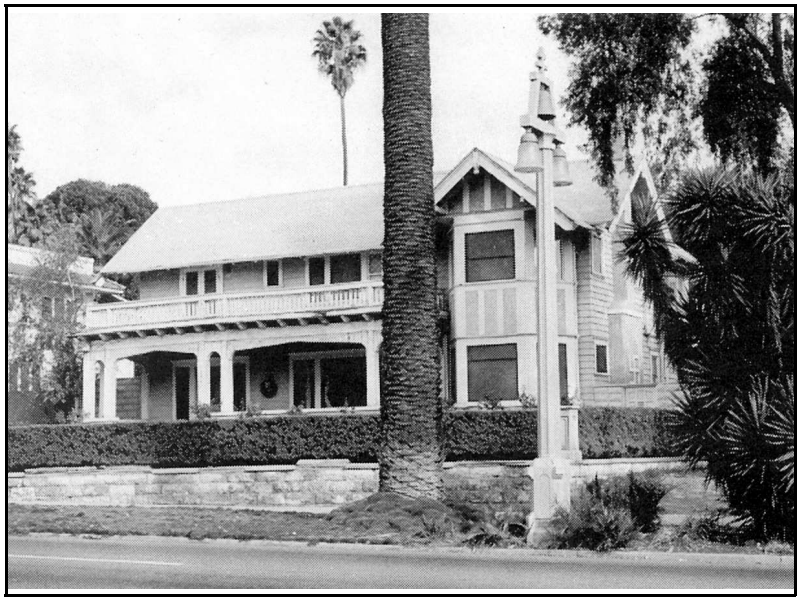
Imagine a turn of the century suburban mansion complete with handsome gables, classic lines and a spacious covered veranda. Now picture this house with a large swastika built into its chimney. Could this be an old relic of Germany's Nazi past ensconced you say somewhere in Europe? No, the house in question can be found in downtown Riverside's Rubidoux Heights district! The explanation to this neighborhood phenomenon reveals an interesting footnote in both Riverside's local history as well as trends in California's architecture at the turn of the century.

In 1902 and 1903 Riverside developers Robert Bettner and Tom Hays subdivided 24 acres of an elevated plain consisting of scattered rock and sage into a large development tract and called it Rubidoux Heights. The area covered what is roughly now the distance between 4th Street and University Avenue, north to south; and Pine Street to the Santa Ana River, east to west.

Rubidoux Heights was one of the first true "quality" subdivisions in the city's history. The tract came complete with rock retaining walls, paved and lighted streets and custom built homes – quite impressive amenities for its day. The aforementioned mansion with the swastika emblem was one of the first to be built on the tract and has come to be known as the Densmore House named after Frank E. Densmore the original owner of the home.

Frank Densmore, an attorney, was representative of Riverside's new class of bourgeois who were emerging into social prominence at the time. Vince Moses, Curator of History at Riverside Municipal Museum explains: "Rubidoux Heights was called 'Bankers Row' because of the number of financial folk living there; of course, there were many attorneys and doctors there, too."

Densmore and his brother Lafayette Gill came to Riverside from Inyo County in 1903, quickly establishing a prosperous law firm. In 1908 an infamous banking scandal caused the early resignation of then sitting Judge Joseph S. Noyes. Densmore was appointed in his absence.



The Densmore House at 4567 Mission Inn Ave.

About the same time he married, purchased the Rubidoux heights tract and planned his new estate which he would name in a rather baronial affectation "Sierra Vista." The home was designed by Los Angeles architect R. Macay Jrippi and reflects a Middle European chateau style, which was popular then among custom homes.

More importantly, however, is the era in which the home was built. In 1907, the year of the Densmore home's construction, California home building was heavily influenced by a new style of architecture – the "Craftsman." This style was really a regional expression of an international trend in art and architecture referred to as the Arts and Crafts movement. Originating in England the movement was championed by William Morris, an interior designer who later rose to prominence as a social and political reformer in the latter half of the 19th century. Morris, an avowed socialist, saw industrialization and modernization as a bane rather than a boon to society. His advocacy of seeking a "simpler, better time," as well as

his reverence for nature, craftsmanship and decorative arts would become the clarion call of the Arts and Crafts movement.

It was about this time, the mid- to late-1890s when the Arts and Crafts movement makes strong inroads into the world of architecture, especially in America. Famous architects of that era such as Bernard Maybeck, the Greene brothers, Frank Lloyd Wright and Julia Morgan are but a few practitioners of the craft whose work bear the hallmarks of this trend.

In California we see the "Spanish Revival" and "California Bungalow" homes which were built roughly between the late 1890s and the 1920s. These dwellings characterize what was and still is the quintessential arts and craft style home in California. Dr. Moses explains: "Certainly the local architects and builders were conscious of the arts and crafts style…or craftsman as it was more often called. They read *Craftsman* magazine…and other architectural publications

The swastika is visible on the chimney of the Densmore House.

as we do today." These homes, a departure from the more convoluted aristocratic Victorian dwellings, were characterized for their solid simple lines, covered porches and large bay windows. Decorative additions, especially those indigenous to the region such as Native American or Latin American artifacts, were highly prized.

This then takes us back to the Densmore house and a possible explanation for the existence of the swastika on its chimney. An all important distinction at this point must be made between the swastika found on the Densmore home and the infamous swastika symbol later adopted by the Nazi Party in the 1920s, 30s, and 40s. At the turn of the century, when the house was built, the swastika was still what it had always been down through history – an ancient symbol for good fortune. In his 1896 book The Swastika, Thomas Wilson, Curator of Prehistoric Anthropology, Smithsonian Institution writes: "What seems to have been at all times the attribute of the swastika is its character as a charm or amulet, as a sign of benediction, blessing long life, good fortune and good luck." He further states: "Whatever else the sign swastika may have stood for and however many meanings it may have had, it was always ornamental." A profound example of the swastika's status as a good luck charm is its appearance on an American postcard published in 1907 (the same year the Densmore house was built). The card depicts a swastika in exactly the same configuration as the one found on the house, and is surrounded by the words "love, light, luck and life." William Swafford, Local History Librarian at the Riverside Public Library states: "As a symbol it was universal. It [the swastika] had the misfortune of catching the attention of Hitler."

It can be surmised that the craftsman penchant for decorative symbols along with what was then (1907) the benign nature of the swastika is what most likely accounts for its existence on the Densmore home's chimney. "Anything more" states Swafford, "is mere speculation." Rob Makay, a zoning official with the city of Riverside and doctoral student in history elaborates: "These people (the arts and crafts builders) were incredibly eclectic. They put together art and elements which drew from a wide variety of sources

and iconology." Makay further states that the idea to put on the swastika icon was probably initiated by the builder or even the masons rather than the architect.

Ironically, Densmore would have relatively little time to enjoy the estate he built with such permanence. He died of a heart attack and stroke in 1916 while in his home only 4 years after being appointed to the bench. It was said that the stress of his heavy court load contributed to his early passing. His wife Nellie and their children, however, continued to live in the house for many years afterward. In 1961 Mrs. Densmore, now a matron of some 87 years, passed away and the house was sold to Lawrence Pleas and his wife who resided there until they sold it in 1974 to the present owner, Spencer Boles and his wife.

As for the swastika emblem, it had been covered over with a vine, presumably to obscure it from view when the Nazi movement began to gain momentum. There it remained in obscurity until the current owners noticed it while first looking over the house. Mr. Boles relates the experience: "My wife and I had decided to marry and immediately began looking for a house. This was one of the first we looked at. When I first saw the chimney, the swastika was partly obscured by the remains of an old vine, long since dead. I was neither appalled nor suspicious that there was some Nazi influence here…the party was not even formed until the 1920s. In 1907 Hitler was an 18-year-old considering a future as a painter. In the first decade of this century…the swastika was a symbol of good fortune in America as well…the swastika was put on the chimney as a symbol of good luck. The swastika lends historic value to the house, but the sense of history comes more from the whole neighborhood than from one house. This area still holds a strong feeling for the older way of life in Riverside."

As we move inexorably into the 21st century we would do well to remember the rich heritage of our city's past, not forgetting that "older way of life" in Riverside.

Golf and the Fallon Dynasty

by Sarah Healton

The Fairmount Golf Course, wedged between State Highway Sixty, the Santa Ana River, and Fairmount Park, has a unique history. It was once part of a farm owned by the Fallon dynasty: Michael, Frank and Ira Sr. It had an artesian stream, known as Spring Brook, running through the property and its swale can still be seen.

Four Fallons invested in the rich bottom land near the Santa Ana River. Mike Fallon and his wife Eliza, moved to the farm in 1918 and soon began raising alfalfa to sell to the adjoining dairy. Mike had been a successful alfalfa farmer, cattle raiser, storekeeper, and postmaster in a settlement east of Reno, Nevada in Churchill County. His store with a post-office in one corner became well enough known that the name Fallon was chosen for the new town.

Before moving to the Riverside farm next to Fairmount Park,

Lucile and Ira Fallon on the Fairmount Golf Course, 28 May 1936.

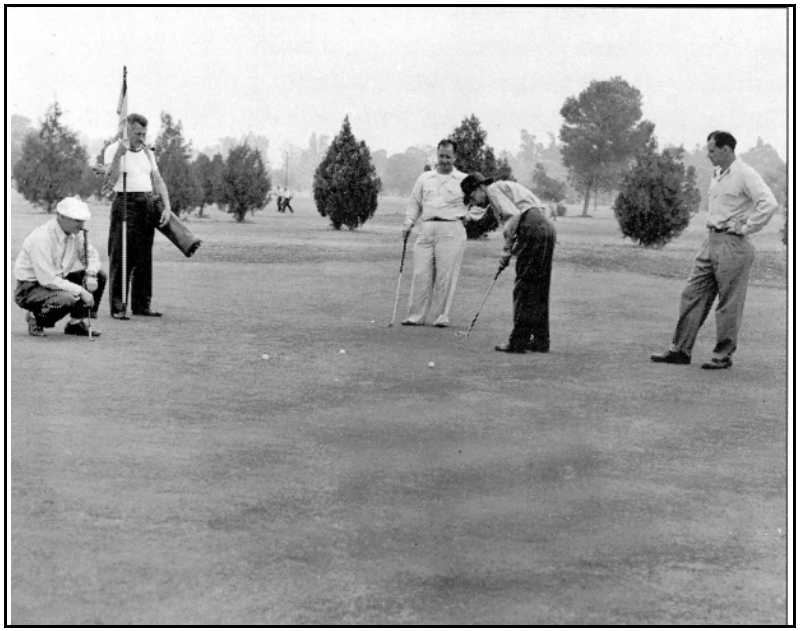
Mike Fallon had retired and moved to Long Beach. On the Riverside farm he once again became a successful farmer, raising alfalfa. He lived on the farm until his death in 1924. His sons, Ira Sr., Frank and Milton inherited the property and Frank, the only one who lived in Riverside, managed it for a while.

When Arthur Brown, a concessionaire at Fairmount Park, proposed to lease some of the farm land and build a golf course and clubhouse on it, the Fallons agreed. The course, made of sand and stabilized with oil, never appealed to the golfers of the area and soon failed. The Fallons took back the lease and summoned Ira Jr. to come and take over the operation of the nine-hole golf course.

Ira Jr. was managing seven ranches in Nevada for his father, Ira Sr. and his duties and responsibilities included: supervising the care of ten thousand head of sheep, lambing, shearing, shipping; moving cattle from one ranch to another to prevent over-grazing, branding, feeding, shipping, buying supplies for the ranches, and feeding the men. He frequently bought a ton of macaroni to cook with meat scraps to feed the sheep dogs.

When the letter arrived, Ira Jr. was married to a pretty young lady, Lucile Lewis Fallon, he had met years ago when they both attended a one room school. She helped with the cooking and housekeeping chores of the many ranches. Reluctantly, Ira Jr. and his wife decided to leave the ranch life where he had been so successful by working long hard hours and move to Riverside because, like his father, Ira Jr. had health problems exacerbated by the cold winters in Nevada. They arrived 21 January 1936. Ira Jr. remembered the date because it was his thirtieth birthday.

Soon after he arrived, he held a golf club in his hand for the first time. With the guidance of Ernest Booth, a golf professional, Ira Jr. laid out the course, including underground sprinkler system. He planted grass and opened it for business on Memorial Day of the same year. Arthur Brown's small building was moved to become part of the larger clubhouse.



FMC Corp. executives play a round of golf at the Fairmount Golf Course in the mid-1940s.

The golf course soon became a popular spot because there were no other courses in the area open to the public.

The flood of 1938 breached the Fairmount Dam and drained the lakes. It also flooded over half of the golf course, damaging the club house and the access road. Ira Jr. made the necessary repairs and had the course open again in record time.

Among the many patrons of those early years were soldiers from Camp Haan and March Field. Golf tournaments held there were popular with the patrons.

The golf course, the headquarters of the "Divot Diggers", had ladies' day once a week. It cost fifty cents a day to play, five dollars per month.

Since the clubhouse didn't have a restaurant, Ira Jr. had sandwiches prepared uptown and brought them to the clubhouse. Sandwiches, salads and dessert cost fifty cents a plate.

The day that Japan surrendered, Ira Jr. sold the golf course to the Mission Inn which had great plans to enlarge and expand the course up to the fairgrounds. Most of these plans failed to materialize and later the Inn traded the golf course to the city for the fairgrounds property. The golf course, now owned by the City of Riverside, is privately operated and continues to be a popular public golf course.

Ira Jr. loved to talk about his days at the golf course and frequently told the joke about the little boy, who after listening to a Sunday school teacher talk about sin, sex and that four letter word, went home and asked his father, "Pop, what's a four letter word?" His father scratched his head and finally responded. "Well… Golf is a four letter word."

Ira Jr. lived in Riverside sixty one years and became a successful well-known real estate broker in the city.

NOTES

Tom Patterson., "Out of the Country's Past", Press-Enterprise, 30 November1986.

Interview by author of Ira Fallon Jr. 1987, plus many personal contacts with Ira Jr. and his wife Lucile.

Notes given to author by Edward Fallon, son of Ira Fallon Jr. 1997.

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