



*City of Arts & Innovation*

# Museum of Riverside Board Memorandum

**TO: MUSEUM OF RIVERSIDE BOARD** **DATE: APRIL 28, 2021**

**FROM: MUSEUM COLLECTIONS COMMITTEE**

**SUBJECT: ACCESSION INTO THE PERMANENT COLLECTION OF ONE NEW AND FORMER CITY OF RIVERSIDE FLAGS**

## **ISSUE:**

To approve a recommendation to accession into the permanent collection one new and two former City of Riverside flags.

## **RECOMMENDATION:**

That the Museum of Riverside Board recommends that City Council approve accession into the permanent collection of one new and two former City of Riverside flags.

## **BACKGROUND:**

At its meeting on December 8, 2020, the City Council reviewed the history of its City flag designs. The flag current at the time of that meeting had been designed by Charles L. Bridges, chairman of the Mayor's Conference on Civic Beauty, and was adopted by City Council on January 17, 1967 by recommendation from the Riverside Chamber of Commerce. Riverside's flag was divided horizontally, gold over blue, with the center containing the City's logo, a bell and rain cross. In 2004, the North American Vexillological Association conducted The American City Flag Survey, wherein Riverside's flag ranked 61st out of 150 flags.

The City Council report further examined the challenges and common results of city flag design efforts. It described a competition held by Riverside Unified School District and Alvord Unified earlier in 2020 to redesign the City flag. On September 17, 2020, the Economic Development, Placemaking, and Branding/Marketing Committee heard a presentation from Mayor Bailey and reviewed flag redesigns from Riverside students and local graphic designer David Lauruhn. The Committee voted to continue the discussion with further designs to be developed by Mr. Lauruhn with input from the committee members and students of Riverside.

On November 19, 2020, the Economic Development, Placemaking, and Branding/Marketing Committee recommended one design from graphic designer David Lauruhn unanimously, with two alternatives. At its meeting on December 8, 2020, the City Council selected the recommended design for adoption.

## **DISCUSSION:**

In its Collections Development Plan, the Museum of Riverside (Museum) identifies areas for growth within its historical collections. This document notes that “Through its collections, the Museum will seek to broaden the inquiry into the ways in which material culture defines a shared understanding of history, place, and identity.” It further pinpoints documentation of “locally branded” content as a target area:

### *The Local*

In its role to document Riverside’s history, the Museum should target such objects as have already irregularly been collected, including business signage, police and fire uniforms, school yearbooks, local sports memorabilia, and similar locally branded and/or identifiable content.

As a department of the City of Riverside, the Museum has a further responsibility to acquire noteworthy artifacts reflecting the evolution of the City’s sense of self and its activities. The former and present flag designs are a fit to this collecting direction.

Two of the older flags are recommended, which are not identical. The fringed version was considered ceremonial. Each flag is approximately 50 x 68 inches and made of a durable synthetic fabric. The flags will occupy a small amount of space in rolled textile storage. They are in excellent condition and require no conservation.

## **FISCAL IMPACT:**

There is no fiscal impact associated with this report.

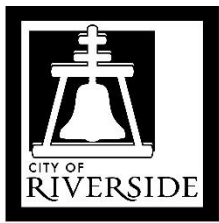
|                        |  |
|------------------------|--|
| Prepared by:           | Robyn G. Peterson, Museum Director                 |
| Certified as to        |  |
| availability of funds: | Edward Enriquez, Chief Financial Officer/Treasurer |
| Approved by:           | Moises Lopez, Deputy City Manager                  |

1967 flag design:



2020 flag design:





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*City of Arts & Innovation*

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**TO: MUSEUM OF RIVERSIDE BOARD** **DATE: APRIL 28, 2021**  
**FROM: MUSEUM COLLECTIONS COMMITTEE** **WARDS: ALL**  
**SUBJECT: ACCESSION INTO THE PERMANENT COLLECTION OF THREE BROWNWARE OBJECTS FROM THE ARCHAEOLOGICAL SITE OF WONG HO LEUN, RIVERSIDE'S CHINATOWN, AND ONE LATER, RELATED CERAMIC ITEM**

## **ISSUE:**

To approve a recommendation to accession into the permanent collection three brownware objects from the archaeological site of Wong Ho Leun, Riverside's Chinatown, and one later, related ceramic item.

## **RECOMMENDATION:**

That the Museum of Riverside Board recommend that the City Council approve accession into the permanent collection of three brownware objects from the archaeological site of Wong Ho Leun, Riverside's Chinatown, and one later, related ceramic item.

## **BACKGROUND:**

Wong Ho Leun, an American Chinatown, was founded in the late nineteenth century to house a community of immigrant Chinese, generally men, who came to Riverside to build canals, roads, bridges, and railroad lines; plant, tend, and harvest crops; and provide goods and services to the growing community. From 1870-1886, Wong Ho Leun was located on Ninth Street between Main and Orange Streets, subsequently relocating to the Tequesquite Arroyo where it remained until 1974.

## **DISCUSSION:**

In 1984 and 1985, the archaeological excavations of the Wong Ho Leun Riverside Chinatown site occurred. The project was headed by the Great Basin Foundation with a variety of funding sources. The bulk of the archaeological materials comprise glass or ceramic artifacts, most in fragmentary condition. The Museum of Riverside (Museum) assumed responsibility for the collection, which the Museum named the Riverside Chinatown Collection. The collection currently comprises 304 accessioned objects in addition to photographs, documents, objects not

yet individually documented, and many boxes of sherds. The objects include coins, household utensils, clothing, jars, bottles, pots, dishes, bowls, pipe, bones, ceramics, plates, teapots, vases, utilitarian stoneware, tea bowl, spoons, metal objects, leather fragments, inkwells, and soya pots.

Local Chinese American businessman David Chang was a major supporter of the Wong Ho Leun Riverside Chinatown archaeological project. Several years ago, Mr. Chang gave the then Riverside Municipal Museum three soya pots that he had received from the site. In spite of their apparent good condition, they are understood to have been excavated from the site. A twentieth-century ceramic whiskey bottle depicting a stereotypic Chinese laundryman was also included in Mr. Chang's donation. A decision was not made at the time regarding accession into the permanent collection, meaning that the objects remained unprocessed. This recommendation resolves the status of the gift from Mr. Chang.

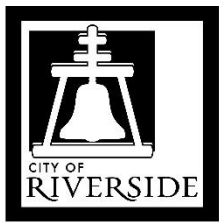
Justification for the recommendation to accession into the Museum's Riverside permanent collection of Chinatown holdings hinges on the significance of any Riverside Chinatown-related material. The Museum's Riverside Chinatown collection is primarily archaeological and fragmentary, meaning that these complete artifacts contribute materially to the collection's interpretive and research potential.

#### **FISCAL IMPACT:**

There is no fiscal impact associated with this report.

|              |                                    |
|--------------|------------------------------------|
| Prepared by: | Robyn G. Peterson, Museum Director |
| Approved by: | Moises Lopez, Deputy City Manager  |





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# Museum of Riverside Board Memorandum

**TO: MUSEUM OF RIVERSIDE BOARD** **DATE: APRIL 28, 2021**

**FROM: MUSEUM COLLECTIONS COMMITTEE** **WARDS: ALL**

**SUBJECT: ACCESSION INTO THE PERMANENT COLLECTION SIX DRAWINGS OF RESIDENCES AND COMMERCIAL REMODELS BY RIVERSIDE ARCHITECT HENRY L. A. JEKEL FOR DOWNTOWN RIVERSIDE AND SAN BERNARDINO**

## **ISSUE:**

To approve a recommendation to accession into the permanent collection six drawings of residences and commercial remodels by Riverside architect Henry L. A. Jekel for downtown Riverside and San Bernardino.

## **RECOMMENDATION:**

That the Museum of Riverside Board recommend that the City Council approve accession into the permanent collection six drawings of residences and commercial remodels by Riverside architect Henry L. A. Jekel for downtown Riverside and San Bernardino.

## **BACKGROUND:**

The following information about Jekel is courtesy of H. Vincent Moses, Ph.D., and Catherine Whitmore, M.A.:

Noted architect Henry L. A. Jekel (1876-1960) designed over seventy-five houses, and many commercial buildings, including the Neighbors of Woodcraft Home, now the James Complex at California Baptist University, and the famous Benedict Castle (Castillo Isabella) in Riverside. He rose to the top of the City's civic leadership and gained renown in the region for his engineering prowess and his mastery of the Spanish Colonial Revival, Tudor Revival, and related architectural styles of the 1920s and 1930s.

Jekel's Riverside-based homes, including his own home at 5063 Magnolia Avenue, evoke Spanish architecture with tile roofs, uneven roof lines, metal grill work, arched windows, and patios. He designed the Mediterranean Villa built for Harry Hammond on Victoria Hill, and homes built for such Riverside notables as A. N. Sweet (4447 Seventh Street), G. A. Hammer (4563 Prospect Avenue), Fred Stebler (4522 Sixth Street), E. P. Clarke (5125 Ramona Drive), Walter Banks (3105 Pine Street), and many others. His reputation spread throughout Southern California where he gained commissions in Laguna Beach,

Palm Springs, San Bernardino, Hemet, and elsewhere. Probably his last work in 1948 was the remodeling of quarters for the Banks Drug Store, in what is now the Mission Inn Foundation Museum, northeast corner of Mission Inn Avenue and Main streets.

Henry Jekel came to Riverside after an illustrious career in eastern skyscraper design and construction, where he helped launch the American skyscraper revolution. He was also associated with nationally prominent building and construction activities with the Thompson Starrett Co., reputedly the world's largest construction firm at the turn of the century, and the George A. Fuller Company, the first general contractor in the world. In 1902, he was architect for the Pennsylvania Building, Philadelphia's first steel frame building, a seventeen-story Beaux-Arts masterpiece. He also designed the Westory Building in Washington, D.C. in 1907, that city's first steel-frame skyscraper. While in Washington, he worked in the Office of the Supervising Architect, Department of the Treasury, where he lent his skills to assisting with the design of the expansion of the Treasury Building.

## **DISCUSSION:**

The Henry L. A. Jekel graphite, ink, and watercolor drawings and photograph offer additional documentation of some of Riverside's historic architectural sites. The Museum of Riverside's existing Jekel collection includes scrapbooks, photographs, documents, architectural drawings, digital copies of documents, and scanned scrapbooks of Krinard House and Benedict Castle newspaper clippings and photographs.

Jekel's Riverside and San Bernardino structures included in the drawings that are the subject of this recommendation include:

1. The A. A. Piddington residence, ca. 1928 Spanish Colonial Revival at Pine and Houghton, Riverside;





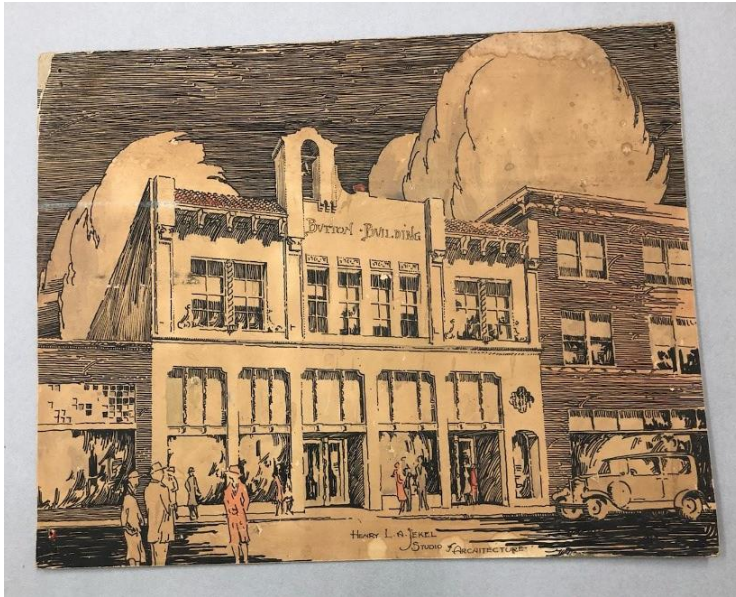
2. California Deco-Moderne Style remodels of the Westbrook Hardware, ca. 1931 (now the façade of Riverside's Imperial Lofts);



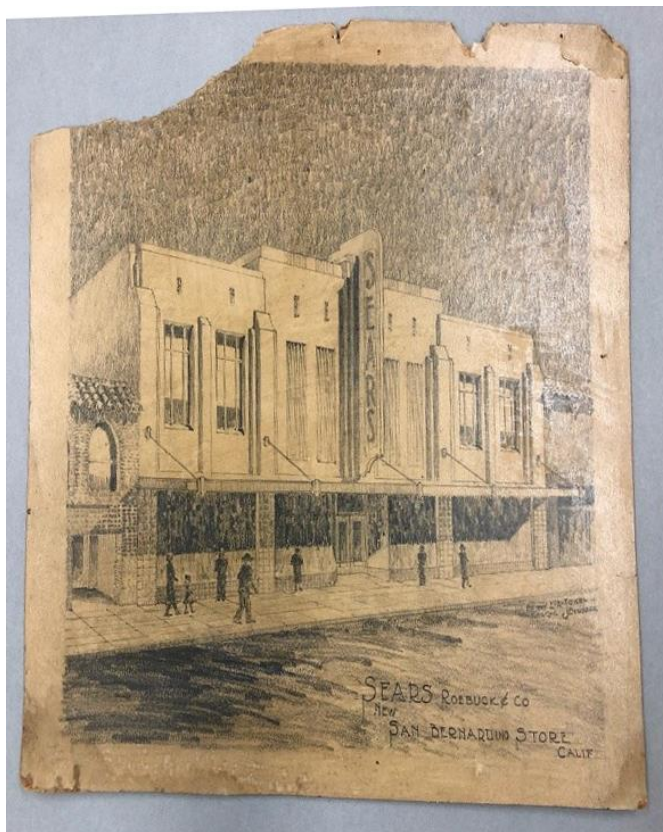
3. Backstrand Hardware, ca. 1941 at 6<sup>th</sup> and Main, Riverside (now covered over);



4. The Button Building, remnant of a late nineteenth-century Riverside building, which was remodeled by Jekel in rusticated Spanish Colonial Revival style in about 1929 (currently Farmer Boys location);



5. Sears Building, San Bernardino, California, razed in late 1970s -1980s; and





6. Sears Roebuck building at Main Street and Mission Inn, Riverside (basically intact and currently Chrystal's Antiques).

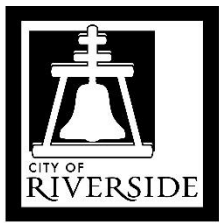


The drawings have been offered by a private donor. The Museum recommends accession of the six Jekel watercolors into the permanent collection as these materials complement and enrich the Museum's existing collection not only of Henry L. A. Jekel's work but of Riverside's architects in general. The drawings exhibit some fading and soiling, and they are mounted to aging backing boards. Conservation is advised but not urgent. Required storage space is minimal as they will be included with the Museum's existing Henry L. A. Jekel collection in flat storage.

#### **FISCAL IMPACT:**

There is no fiscal impact associated with this report.

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|--------------|------------------------------------|
| Prepared by: | Robyn G. Peterson, Museum Director |
| Approved by: | Moises Lopez, Deputy City Manager  |



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# Museum of Riverside Board Memorandum

**TO: MUSEUM OF RIVERSIDE BOARD** **DATE: APRIL 28, 2021**  
**FROM: MUSEUM COLLECTIONS COMMITTEE** **WARDS: ALL**  
**SUBJECT: ACCESSION INTO THE PERMANENT COLLECTION OF ONE HAYES FAMILY QUILT STORAGE CHEST**

## **ISSUE:**

To approve a recommendation to accession into the permanent collection one Hayes Family quilt storage chest.

## **RECOMMENDATION:**

That the Museum of Riverside Board recommend that the City Council approve accession into the permanent collection of one Hayes Family quilt storage chest.

## **BACKGROUND:**

The Museum of Riverside (Museum) quilt collection comprises two hundred fifty-one (251) quilts with the Hayes family quilt collection being the largest family quilt collection of twenty-six (26) quilts. The Hayes quilts thus comprise over ten percent (10%) of the Museum's quilt collection. The Hayes quilts were created by three generations of Hayes women residing in New Hampshire. The family quilt collection began with the wedding quilt made by Lydia Hayes for her 1828 marriage to Simon Hayes.

When Hayes family members moved to Riverside, California, in the late nineteenth century, they brought their personal and household effects with them. Eventually eleven hundred eighty-seven (1,187) Hayes family objects were donated by three different family members to the Museum. One Hayes family object that had not yet come into the possession of the Museum was a quilt storage chest. This object was not in the original donation and remained in the basement of a Riverside Beacon Way residence that had formerly been occupied by Hayes family descendants.

Current residents of the home recently identified the chest as belonging to the former owners, members of the Hayes family. They propose to donate this chest to the Museum for inclusion with the Museum's Hayes Family Collection and to be exhibited with some of the Hayes family quilts.

## **DISCUSSION:**

The early nineteenth-century quilt storage chest illustrated below was probably made in New Hampshire by Lydia Hayes's husband Simon Hayes to store the family's quilts. The Museum's extensive quilt collection has quilts made by three generations of women from this Framingham, New Hampshire, family.

Museum staff recommend the accession of the Hayes quilt storage chest into the permanent collection because it complements and enriches the Museum of Riverside's Hayes Family collection. The object is worn but stable; it does not require immediate conservation.

The quilt storage chest could be installed for exhibition at Heritage House. This object would enable a regular rotation of Hayes family quilts providing more public access to the Museum's popular quilt collection.

## **FISCAL IMPACT:**

There is no fiscal impact associated with this report.

|              |                                    |
|--------------|------------------------------------|
| Prepared by: | Robyn G. Peterson, Museum Director |
| Approved by: | Moises Lopez, Deputy City Manager  |

