City of
FRESNO

Development and Resource Management Department

2600 Fresno Street, Third Floor

Historic Preservation Commission Agenda

DON SIMMONS Ph.D.
Chair
CHARLOTTE KONCZAL ESQ., Vice Chair

Commission Members
PATRICK BOYD
JOE MOORE
MOLLY LM SMITH
LISA WOOLF
VACANCY

MARK SCOTT
City Manager/Interim Planning Director

KARANA HATTERSLEY-DRAYTON, M.A.
Secretary
Historic Preservation Project Manager

WILL TACKETT, Supervising Planner

Any interested person may appear at the public hearing and present written testimony, or speak in favor or against the matters scheduled on the agenda.

If you challenge these matters in court, you may be limited to raising only those issues you or someone else raised in oral or written testimony at or before the close of the hearing.

The meeting room is accessible to the physically disabled, and the services of a translator can be made available. Requests for additional accommodations for the disabled, signers, assistive listening devices, or translators should be made one week prior to the meeting. Please call the Historic Preservation Project Manager at 621-8520.

The Historic Preservation Commission welcomes you to this meeting.

May 20, 2013 MONDAY 5:30 p.m.

City Hall, Second Floor, CONFERENCE ROOM A, 2600 FRESNO STREET

I. CALL TO ORDER AND ROLL CALL

II. APPROVE MEETING MINUTES

A. Approve Minutes of March 25, 2013.

III. APPROVE AGENDA

IV. CONSENT CALENDAR

None

V. CONTINUED MATTERS

None

VI. COMMISSION ITEMS

A. Consideration of Approval of Request by the Property Owner to Recommend to the City Council the Designation of the Lake Moon Company Building Located at 902 F Street to Fresno's Local Register of Historic Resources and Adoption of Findings Necessary to Support Recommendation Pursuant to FMC 12-1609 ***(ACTION ITEM)***.

Staff Recommendation: Approve recommendation under criterion 1.

B. Consider Recommendation to the City Council Designation of Bob Wills' Triple B Ranch (APN: 310-040-99) Located on the Northwest Corner of E. Clinton and N. Armstrong to Fresno's Local Register of Historic Resources and Adoption of Findings Necessary to Support Recommendation Pursuant to FMC 12-1609 ***(ACTION ITEM)***.

Staff Recommendation: Find eligible to Fresno's Local Register under criteria i and ii. Continue item until June 24th meeting to allow for additional consultation with property owner, City and the community.

C. Review and Provide Comments on the Evaluation of Historic Resources within the Area of Potential Effects (APE) for the Proposed Fulton Mall Project Pursuant to 36 CFR (Federal Code of Regulations) Part 800.2(c)(3)(5) and FMC 12-1606(b)(12) and 12-1606 (a)(1). ***(ACTION ITEM).***

1. Review and provide comments on the project's proposed Area of Potential Effects (APE) pursuant to 12-1606 (b)(12).
2. Review and provide comments on resources within the APE for eligibility to the National Register of Historic Places Pursuant to FMC12-1606(b)(12).

Staff Recommendation: Provide Comments. Concur with the evaluation of the following buildings as eligible to the National Register of Historic Places: The Helm Building, 1101 Fulton Mall; Luftenberg's, 901 Fulton Mall; Radin-Kamp (J.C. Penney's) 959 Fulton Mall; T.W. Patterson Building, 2014 Tulare; Gottschalk's Department Store, 802 Fulton Mall.

3. Review and provide comments on resources within the APE for their eligibility to Fresno's Local Register of Historic Resources pursuant to FMC 12-1606 (a)(1).

Staff Recommendation: Concur that the following properties appear eligible for listing on Fresno's Local Register of Historic Resources: The Kress Building, 1118 Fulton Mall; Luftenberg's, 901 Fulton Mall; the City's Spiral Garage, 801 Van Ness Avenue; Gottschalk's Department Store, 801 Fulton Mall; and the Brix Building, 1221 Fulton Mall. Consider eligibility of 1133 Fulton Mall due to association with William Helm.

VII. CHAIRPERSON'S REPORT

A. Consider Change in Start Time of Historic Preservation Commission Meetings from 5:30 P.M. to 6:00 P.M.

VIII. UNSCHEDULED ITEMS

A. Members of the Commission

B. Staff

1. Report on "See It, Save It, Celebrate It," Fresno's Historic Preservation Week, May 3-11.

C. General Public

IX. NEXT REGULAR MEETING: June 24, 2013.

X. ADJOURNMENT

City of
FRESNO

Development and Resource Management Department

2600 Fresno Street, Third Floor

Historic Preservation Commission Minutes

March 25, 2013 **MONDAY** **5:30 p.m.**

I. CALL TO ORDER AND ROLL CALL

*The meeting was called to order by Vice-Chair **Charlotte Konczal** at 5:35 P.M.*

Commissioners Present: *Boyd, Konczal, Moore, Simmons (5:37), Smith and Woolf.*
Staff Present: *Hattersley-Drayton and Tackett.*

II. APPROVE MEETING MINUTES

*The minutes of February 25th were approved as presented, 5-0-1, motion by **Smith** and second by **Woolf** with **Konczal** abstaining due to absence at this meeting.*

III. APPROVE AGENDA

*Upon motion of **Smith** and second of **Konczal** the agenda was changed to allow discussion first of item VIB. Approved 6-0.*

IV. CONSENT CALENDAR

There were no items on the consent calendar.

V. CONTINUED MATTERS

There were no continued matters.

VI. COMMISSION ITEMS

A. Review and Receive Status Reports for Properties on the Historic Preservation Watch List Pursuant to FMC 12-1626:
   1. Cowdrey Home, 330 N. Park Avenue (HP#033)
   2. Helm Home, 1749 L Street (HP#112)
   3. Collins Home, 1752 L Street (Heritage Property)
   4. The Donahoo Home, 103 N. Park (HP#218)
   5. The McKay Home, 201 N. Clark (HP#044)
   6. The Frank J. Craycroft Home, 6545 N. Palm Avenue (HP#182)
   7. The Nestel Home, 1527 L Street (HP#152)
   8. Hotel Fresno, 1257 Broadway (HP#166)
   9. Jose Garcia (Brewer) Adobe, 5901 W. Shaw (HP#227)
   10. Sham's Rio Grande Service Station, 205 Fulton Street (HP#246)
   11. PGE Building (Theatre 3) 1544 Fulton Street (HP#164)
   12. Bank of Italy, 1001 Fulton Mall (HP#123)

13. Radin-Kamp Department Store (J.C. Penney's) 959 Fulton Mall (HP#124)
14. Fresno Memorial Auditorium, Fresno and N Streets (HP#052)
15. The Thompson Home, 274 N. Glenn (HP#135).

This item was heard after VI B. *Staff gave a brief Power Point noting current status of properties.*
Joe Moore: *Asked if there are any outstanding code issues on the Thompson Home.*
Drayton: *No, not to her knowledge.*
Konczal: *Asked whether there is a new owner for Hotel Fresno or the Bank of Italy.*
Drayton: *No changes or news on either property.*

B. Consider Initiation of Process to Designate Bob Wills' Triple B Ranch (APN: 310-040-99) Located on the Northwest Corner of E. Clinton and N. Armstrong to Fresno's Local Register of Historic Resources Pursuant to FMC 12-1609 ***(ACTION ITEM).***

Commissioner Joe Moore *recused himself from the discussion of this agenda item as Mr. Assemi of Granville Homes sits on a board of Valley Public Radio, for which Mr. Moore works.*

Karana Hattersley-Drayton *gave the staff presentation as a Power Point, with recommendation that the Triple B Ranch house and olive trees appear eligible for designation to the Local Register under Criteria i and ii and the California Register of Historical Resources under Criteria I and 2 with a period of significance of 1945-1950, due to their association with musician and film star Bob Wills and his connection to the ethnic and social history of the San Joaquin Valley. Additionally, recommended that the Commission consider the formal recommendation of the site to the Local Register at its April 22nd meeting, following protocols (notice in the Fresno Bee) as required under the City's Historic Preservation Ordinance.*

Chair Simmons *asked if there were additional letters beyond the two that were presented.*
Hattersley-Drayton *answered no, but there also was relatively little time for folks to respond to this preliminary review.*
Lisa Woolf *asked who built the house.*
Drayton: *we do not know due to a lack of records at the time, but house pre-dates the Wills' occupation.*
Patrick Boyd *asked if there was a Bob Wills Foundation and if so, what did they do?*
Woolf: *Verified if Bob Wills lived in Fresno just the five years?*
Drayton: *It appears that he lived at the ranch for 2 plus years and owned the property for five years. However, he and his band had a significant connection to the area's ethnic and cultural history, through their music and local performances at the Old Fresno Barn.*
Simmons: *Notes the Tiffany Recordings and Wills' guitar which are located in the Seattle Sound Museum, also Wills' influence on various American musicians.*
Charlotte Konczal: *Her mother was from Oklahoma and was a huge fan of Bob Wills and the Texas Playboys. Wills had a huge influence on her family and on the regional culture.*
Simmons: *Mentions that numerous artists covered Wills compositions, "Faded Love," for example, was recorded by the Rolling Stones, by Elvis Presley and by the Beatles.*
Woolf: *Notes that she is not impressed with the fact that Bob Wills lived here for a short period of time.*

Jeff Roberts (Granville Homes, Property Owner): *Mentions that his personal nickname as a child was "Punkin" (same as Bob Wills' horse) and he inherited a stack of 78 recordings from his father of Bob Wills and the Texas Playboys. No question as to the significance of Bob Wills. However, Granville Homes questions whether the property meets the criteria of listing.*

The property was purchased in 2006 for project, Tract Map 5717. Granville submitted a Plan Amendment, Rezone and Conditional Use Permit. On November 16, 2006 the City recorded a mitigated negative

declaration with a finding of no significant cultural or historic resources or impacts. Changed land use for portion from industrial to residential. Noticed property owners within 500 feet of proposed project and received no comments. Olive trees on site are not healthy and house contains asbestos and lead and has an infestation of bees. Additions made to the home [as also noted in the staff power point and survey forms]. Feels the structure overall is dilapidated.

Mr. Roberts reads from bulletins from the National Register of Historic Places for Significance Criterion B and states that it is their opinion that Wills' tenure in Fresno was not significant, that he was born in Texas, lived in numerous places and thus other sites are also connected with him. Granville Homes is not supportive of listing any aspect of the property and wishes to proceed as entitled.

Konczal: *Asked was any aspect of Wills' association or the Triple B considered during the initial environmental reviews?*
Simmons: *How as this not identified during environmental review?*
Drayton: *Notes that she is not aware of any prior review of this property. And it was only through oral evidence that the association of this property with Bob Wills came to light---this information would not have been available through the normal preliminary research one does for a property. She disagrees with the property owner's reference to the National Register criteria as not appropriate, as the Commission is under the purview of the City's Historic Preservation Ordinance and what is being considered is Local Register eligibility. Ms. Drayton mentions that she did contact the former Deputy SHPO who reviewed the survey forms and concurred with the findings.*
Woolf: *Asks if there is a possibility of memorializing the property through naming the tract after Wills or the ranch?*
Simmons: *Appreciates Granville's efforts and responsibility to historic properties. Feels obligated to go through the process for consideration of eligibility. Given the process and Council consideration, why opposition to going through the process?*
Roberts: *Would be happy to honor Mr. Wills but committed to moving forward with approved project.*
Darius Assemi (Granville Homes): *They need level of security to invest and move project forward based upon previous findings. Need predictability and reliability. House has been modified multiple times.*
Konczal: *Nothing proposed to go there now has anything to do with considerations made today. She is weighing all possibilities.*
Smith: *Issue is reminiscent of the Droge Building. Appreciates commitment made to project and previous findings of City but feels that it is necessary to allow process so that more information can be presented and we can make an informed decision.*
Konczal: *She notes that a cabin associated with Mark Twain is landmarked in California and he lived there for less than a year.*
Assemi: *Asks if it is appropriate to expend resources on this evaluation.*
Drayton: *Wonders at what point Granville Homes staff knew this was the Triple B Ranch?*
Goldie Lewis (Granville Homes): *Feels that the National Register of Historic Preservation criteria provides good guidelines whereas the local ordinance does not.*
Drayton: *Authority for this review comes from the City's Local Register and Historic Preservation Ordinance.*
Konczal: *Have two letters from family and foundation expressing feelings that the property is significant. [Discussion between Roberts and Konczal as to "middle-step" in process.]*
Drayton: *Letters just arrived, one today in fact.*
Woolf: *Why are the letters just coming now?*
Drayton: *Reminds all that the review is preliminary, that a demolition permit for the property was only submitted a few weeks ago; that it took time to do review to verify that this was a site that should be considered by the Commission. In fact, a member of the public notified staff about historic importance in 2011 and staff notified the property owners, Granville Homes, that the site appeared to be significant.*

Chair Simmons opens the agenda item to the public.

Pauline Florez Jimenez *[student in Chair Simmons seminar at FSU]: If placed on the Local Register, what happens?*
Chair Simmons defers to staff for response:
Drayton: *Reviews possibilities. Property if designated does not have to be open to the public.*
Ms. Jimenez: *Whose responsibility is it to take care of property?*
Drayton: *It is the property owner's responsibility under the Minimum Maintenance provisions of the City's Historic Preservation Ordinance.*
Maria Sanchez (2626 E. Peralta Way) *The letter from the City indicated that there were no resources... isn't that enough?*
Drayton: *You don't always know everything about a property when evaluated. She mentions that she doesn't know if a survey was every conducted or not. However, we would not have known about association with Bob Wills [and family] if someone hadn't come forward in the interim.*
Sanchez: *Wonders if evidence presented from a family member may be biased.*
Konczal: *That is why additional time and formal consideration may be warranted.*
Sunhia Johal (44086 Limestone Court, Coursegold, CA): *Appreciates need for business and developer. However, does also see that additional consideration is warranted.*
Madeline Cuellar (Granville Homes) *Wonders if Karana Hattersley-Drayton was staff at the time of the initial environmental review? She notes that Bob Wills moved to Sacramento to open a new club.*
Drayton: *What Sacramento does (regarding historic preservation) may not be relevant to Fresno; Sacramento may not have the same cultural connection as does Fresno.*
Roberts: *Notes that there are provisions in the City's MEIR (Master Environmental Impact Report) related to cultural mitigations. Not the case for historic structures.*

Chair Simmons closed the public hearing on this agenda item.

Molly Smith *moved and* ***Charlotte Konczal*** *seconded to accept staff recommendation, [to bring the consideration of the Triple B Ranch back to the Commission at its April meeting for a formal review for designation to the Local Register.]* ***Motion passed 3-1*** *with* ***Commissioner Woolf*** *dissenting. [****Patrick Boyd*** *left meeting prior to the actual vote].*

Chair Simmons called for a brief recess. The meeting was called to order again at 7:05 P.M.

VII. CHAIRPERSON'S REPORT

A. Consider Change in Start Time of Historic Preservation Commission Meetings from 5:30 P.M. to 6:00 P.M.

Lisa Woolf: *Prefers to keep start time of the meeting as it is scheduled.*
Joe Moore: *Acknowledges that it is difficult to reach downtown in time from his office. 6:00 PM would be more convenient but acknowledges that meetings would then go later.*
Don Simmons: *Prefers a 6 PM start time*
Karana Drayton: *Notes that the By-Laws of the Commission need to be changed; actually they have never reflected the change in 2002 from 5:00 PM to 5:30 PM! She suggests that perhaps this item can be continued one month in order to solicit input from* ***Commissioner Boyd.***
Item continued to April meeting.

B. "See It, Save It, Celebrate It" Activities Planned for National Historic Preservation Month (Fresno Preservation Week: May 4th-12th).

Hattersley-Drayton *and* ***Chair Simmons*** *briefly discussed the calendar of preservation events.*

VIII. UNSCHEDULED ITEMS

A. Members of the Commission

Joe Moore *noted that* ***Commission Chair Simmons*** *will be on Valley Public Radio tomorrow to discuss the Fulton-Lowell Community.*

Don Simmons *asked whether the Commission would have an opportunity to review the Council's Infill Initiative.*

B. Staff

1. Update on Old Fig Garden Community, Transportation and Land Use Study.

Karana Hattersley-Drayton *commented that the Caltrans funded project has been completed. She gave each commissioner one of the Fig Garden architectural brochures. She also gave Commissioner Woolf a copy of the Historic Context as Ms. Woolf lives in the project area and her home is discussed in the narrative.*

2. Status of Thematic Historic District for Fresno Hitching Posts/Rings.

Karana Hattersley-Drayton *reported that she is making slow progress on the District nomination. Unfortunately the intern lost all the fieldwork notes (not once but twice) and Drayton needs to go back and redo the individual survey forms for the extant hitching posts. She has completed five of the 11 or so individual forms.*

C. General Public

Patricia Murray Rodriguez*: What does Commission participation require?*

Simmons: *Commissioners are appointed by the Mayor; look for a diversity in backgrounds.*

Drayton: *Notes that the City is required to include a variety of academic/professional disciplines. Also, she would love to see one position delegated to a student.*

IX. NEXT REGULAR MEETING: April 22nd, 2013.

X. ADJOURNMENT: *The meeting was adjourned at 7:58 PM.*

City of FRESNO

REPORT TO THE HISTORIC PRESERVATION COMMISSION

AGENDA ITEM NO. VIA HPC MEETING: 5/20/2013
APPROVED BY
DEPARTMENT DIRECTOR

May 20, 2013

FROM: KARANA HATTERSLEY-DRAYTON
Historic Preservation Project Manager
Secretary, Historic Preservation Commission

SUBJECT: CONSIDERATION OF APPROVAL OF REQUEST BY PROPERTY OWNER TO DESIGNATE THE LAKE MOON COMPANY BUILDING LOCATED AT 920 F STREET TO FRESNO'S LOCAL REGISTER OF HISTORIC RESOURCES AND ADOPTION OF FINDINGS NECESSARY TO SUPPORT RECOMMENDATION PURSUANT TO FMC-12 1609 ***(ACTION ITEM).***

RECOMMENDATION

Staff recommends that the Commission find that the Lake Moon Company Building (*Kogetsu-Do* Building) is eligible for listing on the Local Register of Historic Resources under Criterion i with a period of significance of 1915-2013. Staff further recommends that the property be forwarded to the Fresno City Council for designation pursuant to FMC 12-1609.

EXECUTIVE SUMMARY

The property owners, Lynn Ikeda and Steve Ikeda, have requested that their property located at 920 F Street in Fresno's Chinatown be considered for designation to the Local Register of Historic Resources pursuant to 12-1609(a).

At a noticed public hearing held on October 22, 20123, the Historic Preservation Commission designated the Lake Moon Company Building as a Heritage Property and concurred with staff that it appeared eligible for individual listing on the Local Register of Historic Resources. As a consequence of this recommendation and as required by the City's Historic Preservation Ordinance, tonight's review of the property was publicly noticed in the *Fresno Bee* (published May 10, 2013).

BACKGROUND

The one-story commercial building was constructed circa 1900 and was formally evaluated in 2006 as eligible for the Local Register of Historic Resources by Architectural Resources Group for the City of Fresno's Chinatown Historic Property Survey. The brick and stucco-clad building has been altered over the years, including subdivision of the building into two commercial spaces in 1910 and subsequent major façade alterations. However, the building is associated with the rich social history of Chinatown, housing The Lake Moon Company confectionary since 1915. Family descendents of founders Sakino and Sugimakso Ikeda continue to make the Japanese rice flour and red bean filled pastry, *manjū-ya*, by hand. Manju is derived from a type of mocha or pounded rice cake that was exported to Japan from China in 1341. The rice pounder in the kitchen dates to pre-World War II.

The Lake Moon Company Building appears to be eligible for individual designation to Fresno's Local Register of Historic Resources under Criterion i, with a period of significance of 1915-2013 due to its association with events that have made a significant contribution to the broad patterns of our history, specifically the early commercial development of Chinatown.

Attachments: Exhibit A - State of California Primary and BSO Forms for The Lake Moon Company Building 920 F Street. Update Prepared 19 February 2013 by Karana Hattersley-Drayton for the City of Fresno; 2006 Survey Forms Prepared by Architectural Resources Group for the Chinatown Historic Property Survey.

State of California — The Resources Agency DEPARTMENT OF PARKS AND RECREATION **PRIMARY RECORD**	Primary # HRI # Trinomial NRHP Status Code

Other Listings
Review Code Reviewer Date

P1. Resource Name: The Lake Moon Company Building **(Kogetsu-Do Building) UPDATE to 2006 Forms**
***P2. Location: *a. County:** Fresno
***b. USGS 7.5' Quad**: Fresno South 1978
c. Address: 920 F Street
d. Assessor's Parcel Number: 467-071-11

***P3a. Description:** This single-story commercial building was formally evaluated in the City's 2006 Chinatown Historic Property Survey and found eligible to Fresno's Local Register of Historic Resources under Criterion i due to its association with events that have made a significant contribution to the broad patterns of our history, specifically the early commercial development of Chinatown (April 2006 survey ARG).

In fact the north volume of this two-bay building houses a business which is nearly 100 years old. The Lake Moon Company (<Japanese, *Kogetsu-Do*) was founded as a confectionary in 1915 by Sakino and Sugimakso Ikeda, who emigrated to Fresno from Hiroshima. As in 1915, family descendents make *Manjū -ya* by hand, a popular Japanese sweet made with rice flour and red bean paste or filled with a variety of fruits. The rice pounder in the back kitchen dates at least to pre-World War II when the family was relocated. During their absence a Chinese family leased the building (personal interview with Lynn Ikeda 11 February 2013). *Manjū* is derived from a type of *mocha* or pounded rice cake that was exported to Japan from China in 1341 ("Manjū" Wikipedia.org/wiki/Manju_(food) accessed 11 February 2013).

Although the building has had numerous alterations which has led to some loss of integrity, its association with the social history of the Japanese community in Chinatown and specifically the Kogetsu-Do company makes it eligible for listing on Fresno's Local Register of Historic Resources under Criterion i with a period of significance of 1915-2013.

***P3b. Resource Attributes:** HP6 (1-3 story commercial building)
***P4. Resources Present:** ●Building ●Element of District

P5b Photo date: 2.11.13

***P6. Date Constructed/Age and Sources:** c1900 (Sanborn Fire Insurance Maps, 1898 and 1906)

***P7. Owner and Address:**
Steven Ikeda Trustee
Lynn Ikeda
6305 N. Dewey
Fresno, CA 93711

***P8. Recorded by:**
Karana Hattersley-Drayton
Historic Preservation Project Manager, City of Fresno

***P9. Date Recorded:** 2.11.13

***P10. Survey Type:** Intensive

***P11. Report Citation:** Evaluation of The Lake Moon Company Building (Kogetsu-Do) to Fresno's Local Register of Historic Resources.

***Attachments:** ●Continuation Sheet; ● DPR survey forms prepared 2006 by Architectural Resources Group for the City of Fresno's Chinatown Historic Survey.

*Recorded by: Karana Hattersley-Drayton *Date: 2/11/13 ■ Continuation ■ Update

Interior of Store, 1920; Interior 2013

State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code 5B

Other Listings
Review Code Reviewer Date

Page 1 of 4 Resource Name or #: (Assigned by recorder) 914-920 F Street

P1. Other Identifier: 914-920 F Street

P2. Location: ☐ Not for Publication ☒ Unrestricted a. County Fresno

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

b. USGS 7.5' Quad Fresno South Date 1978 T ; R ; 1/4 of 1/4 of Sec ; B.M.

c. Address 914 F Street City Fresno Zip 93706

d. UTM: (Give more than one for large and/or linear resources) Zone 11 ; 250471 mE/ 4068594 mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

Parcel No.

P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

This single-story commercial structure has a rectangular footprint with parapet roof. This structure is brick with stucco applied to the façade. This building (shared by two commercial spaces) is divided by a shared interior wall. An enframed window wall with centrally-placed paired glazed door with transom occupies the first floor of both commercial spaces. Above the window wall runs a recessed rectangular space allotted for commercial signage. A canopy projects from the cornice, running the length of the commercial space at 920 F Street. A "Victory Café" sign is painted above the commercial space at 914 F Street.

P3b. Resource Attributes: HP6 - 1-3 story Commercial Building

P4. Resources Present: ☒ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates,etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)

P5b. Description of Photo: (View, date, accession #)
View looking east, May 2005

P6. Date Constructed/Age and Sources:
☒ Historic ☐ Prehistoric ☐ Both
c. 1900/ 1898 &1906 Sanborn Maps

P7. Owner and Address:
Steven and Lynn Ikeda
6305 N. Dewey
Fresno, CA 93711

P8. Recorded by:
J. Stock & L. MacDonald
Architectural Resources Group
Pier 9, The Embarcadero
San Francisco, CA 94111

P9. Date Recorded: April 2006

P10. Survey Type (Describe)
City of Fresno Chinatown Historic Property Survey

P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Attachments:
☐ None ☒ Continuation Sheet ☐ District Record ☐ Rock Art Record ☐ Other (List)
☐ Location Map ☒ Building, Structure, and Object Record ☐ Linear Feature Record ☐ Artifact Record
☐ Sketch Map ☐ Archaeological Record ☐ Milling Station Record ☒ Photograph Record

State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

Primary #
HRI #

BUILDING, STRUCTURE, AND OBJECT RECORD

NRHP Status Code 5B

Resource Name or #: (Assigned by recorder) 914-920 F Street

B1. Historic Name:
B2. Common Name:
B3. Original Use: Commercial Building
B4. Present Use: Commercial Building
B5. Architectural Style: Mid twentieth century commercial
B6. Construction History: (Construction date, alterations, and date of alterations)
See B10. Significance.

B7. Moved? ☒ No ☐ Yes ☐ Unknown Date: Original Location:
B8. Related Features:

B9a. Architect:
b. Builder:
B10. Significance: Theme Development of Chinatown
Area Fresno
Period of Significance 1872-1942, Property Type commercial Applicable Criteria A
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The commercial building at 914-920 F Street was built c. 1900 (it was shown on the 1906 Sanborn Map but not on the 1898 map). In 1906 the building, which is now divided into two commercial spaces, was a large space occupied by a pool hall. "Japanese Female Boarding," most likely prostitution cribs, flanked the building. Repairs were made to the structure in 1910; at this time the building was divided into two separate commercial spaces and rented to a variety of tenants. The primary owner of this building during its early history was the Lake Moon Company.

In 1918 the space at 914 functioned as a shop. The address was not listed in city directories until 1931, when it was a restaurant under the management of Moritaro Nakamoto and later C.W. Quong. From 1951 until at least 1993 the building housed the Victory Café owned by W. Lee Chinn.

In 1918 the space at 920 functioned as a restaurant, and by 1926 it was occupied by the Kogetsu-do confectionary. The Kogetsu-do confectionary continues to operate in this commercial space today. The Victory Café appears to be out of business. Steven Ikeda has owned the building since 2002. (See Continuation Sheet.)

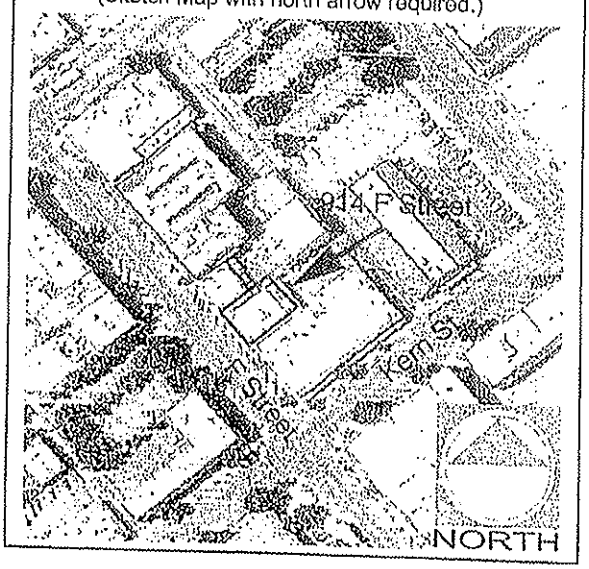
B11. Additional Resource Attributes: HP6 - 1-3 story Commercial Building
B12. References:
See continuation sheet.

B13. Remarks:

B14. Evaluator: J. Stock & L. MacDonald
Architectural Resources Group
Date of Evaluation: April 2006

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

CONTINUATION SHEET

Primary #
HRI #
Trinomial

Resource Name or #: (Assigned by recorder) *914-920 F Street*

Recorded by *J. Stock & L. MacDonald Arch. Resources Group* Date *April 2006* ☒ Continuation ☐ Update

Supplemental Photograph or Drawing

Description of Photo:
(View, date, accession #)

Supplemental Photograph or Drawing

Description of Photo:
(View, date, accession #)

B10. Significance:

The building retains a fair degree of integrity; the location, setting, feeling, and association appear to remain unchanged. However, the material, design, and workmanship have been negatively affected by façade alterations. The current footprint of the building matches that shown on the 1906 Sanborn Map.

The building at 914-920 F Street does not appear to meet the level of significance necessary for the National Register or California Register. However, it does appear to meet the level of significance necessary for Fresno's Local Register under Criterion I; it is associated with events that have made a significant contribution to the broad patterns of our history. In this case it represents the early commercial development of Chinatown.

Additionally, this building appears to be eligible as part of a potential district under Fresno Register Criterion I: *it is associated with events that have made a significant contribution to the broad patterns of our history.* The district is important for its representation of the development of Fresno's Chinatown and a new phase of growth after World War II. All of the district contributors are one or two stories, but vary in style and detail according to their period of construction. Many are two-part commercial blocks with commercial functions on the first floor and lodgings on the second. Two of the structures, the Bow On and Bing Kong Association Buildings, combine commercial uses with religious and social functions. Despite the modifications of some structures and vacant lots resulting from demolition, the district conveys a strong sense of time and place.

City of FRESNO

REPORT TO THE HISTORIC PRESERVATION COMMISSION

AGENDA ITEM NO. VIB HPC MEETING: 05/20/13
APPROVED BY
DEPARTMENT DIRECTOR

May 20, 2013

FROM: KARANA HATTERSLEY-DRAYTON KHD
Historic Preservation Project Manager
Secretary, Historic Preservation Commission

SUBJECT: CONSIDER RECOMMENDATION TO THE CITY COUNCIL DESIGNATION OF BOB WILLS' TRIPLE B RANCH (APN: 310-040-99) LOCATED ON THE NORTHWEST CORNER OF E. CLINTON AND N. ARMSTRONG AVENUES TO FRESNO'S LOCAL REGISTER OF HISTORIC RESOURCES PURSUANT TO FMC 12-1609 ***(ACTION ITEM)***

RECOMMENDATION

Staff recommends that the Historic Preservation Commission find that the Triple B Ranch and alleé of olive trees, located on the Northwest corner of E. Clinton and N. Armstrong Avenues, eligible for listing on the Local Register of Historic Resources under Criteria i and ii, with a period of significance of 1945-1950. Although the recommendation that was initially included in the meeting agenda was to make a finding on the site's eligibility, but delay recommendation to the City Council until the June 24th Commission meeting, it appears since the posting that the property owner wishes to have the historic designation for the site resolved as quickly as possible. Therefore Staff further recommends that the property be forwarded to the Fresno City Council for designation pursuant to FMC 12-1609.

EXECUTIVE SUMMARY

In August 2011 a member of the public came to City Hall to ask about the potential for listing two sites associated with Bob Wills and the Texas Playboys. Wills (March 6, 1905-May 13, 1975) "the King of Western Swing" was inducted into the Country Music Hall of Fame (1968), the Rock and Roll Hall of Fame, the Jazz Hall of Fame, was posthumously granted a Grammy Lifetime Achievement Award (2007) and is one of only four country music stars to be featured on a U.S. Postage stamp (1963). Bob Wills and his band also appeared in numerous Hollywood films, including the 1940 *Take Me Back to Oklahoma*, with Tex Ritter. One of the two sites associated with Wills and his Texas Playboys, the Big Fresno Barn, is outside city limits. The other, a former ranch located at N. Armstrong and E. Clinton Avenues, is located within Fresno City limits. Following preliminary research, it appeared that there was sufficient evidence to suggest that this was the Triple B Ranch of Wills and his family. City staff contacted a representative of the property owner, Granville Homes, to alert them to the possibility of a historic resource at this site.

On March 5th a demolition permit for the ranch house and the landscape of olive trees was presented at the Planning Division's public counter. Pursuant to the City's 2025 General Plan and the 2002 Internal Planning Policy for demolition review, staff held the permit pending further review and arranged for a site visit. The critical question was whether this was indeed the former Triple B Ranch, or not. Staff conducted research through the Fresno Historical Society, the California Room of the Fresno County Library and through the Fresno Bee archives. In addition, Fresno has a rich legacy of country music and family members of the Texas Playboys were contacted as were Charles Townsend (biographer for Bob Wills), country music radio hosts, Dr. Gerald Haslam (Professor Emeritus) etc. Ultimately staff was able to contact Carolyn Wills, who quite by accident was born on the Triple B Ranch in 1946. Her family photos and letters, with support from Fresno Bee articles in particular, provided proof of the ranch location.

Consideration of the eligibility of the Triple B Ranch was brought before the Commission on March 25, 2013 in a preliminary review. Due to the time required to do the background research, literally up to the day of the Commission meeting, there was not sufficient time pursuant to FMC 12-1608 (b)(2) to post a notice ten days prior in the Fresno Bee as required for a formal consideration for designation. At this hearing the property owner clearly stated his opposition to designation. However, the Commission on a 4-1 vote asked to have the issue brought back for a formal hearing.

The formal review of the ranch and olive trees for the Local Register was tentatively scheduled for the April 22nd meeting of the Commission. However, four of the six seated Commissioners were unable to attend the meeting, all for legitimate health and work issues, and the Commission lacked a quorum to make a finding. In addition, in a prior meeting with City staff, the recommendation was made to delay action for one additional month so that a "win-win" solution, favorable to all parties, could be reached with the property owner. Again, this recommendation was moot due to a lack of a quorum at the April meeting.

In anticipation of tonight's hearing, the review of this property for the Local Register of Historic Resources has been publicly noticed in the Fresno Bee (published May 10, 2013).

BACKGROUND

Demolition protocols. This delay in proceedings has allowed additional time for research and public outreach. It should be noted that the demolition permit for this property, in fact all permits, are now on hold for 90 days pursuant to FMC 12-1609(b)(3). Although delays for any property developer can seem onerous, suitable time for all aspects of planning is required to provide a thoughtful appraisal and one, in this case, which reflects the community's interest in its heritage. The City of Fresno requires review of demolition permits. Each year 60-100 permits are submitted and reviewed by the Historic Preservation Project Manager and (as appropriate) by liaison staff for the Fulton-Lowell and Tower District Specific Plan areas. Rarely are permits put on hold but some resources, such as the Droge Building, Cedar Lanes Bowling Alley, the Julia Morgan designed YWCA Information Center and now this ranch site, warrant thoughtful review. In contrast, buildings within the County of Fresno, even those designated as historic resources, may be demolished with NO review whatsoever.

Tract Map 5717: Following the March 25 Commission meeting, staff reviewed past records for tract map activity, based on the testimony provided that evening by the property owner. The ranch house and trees (and the debris from a now demolished outbuilding) are indeed located on the southern edge of a potential 218 parcel subdivision (Vesting Tentative Tract Map 5717) which was previously approved by the Planning Commission and considered by the City Council. In 2006 Historic Preservation staff reviewed the tract map for the potential to include any historic resources. The address associated with the property appeared to indicate only a 1985 residence and outbuilding. Therefore a historic survey report was not required for the property and the memo to file, dated 21 November 2006 stated "Notwithstanding any late discoveries pre or during construction, there do not appear to be any historic or cultural resources for the purposes of the California Environmental Quality Act (CEQA) (Karana Hattersley-Drayton to David Braun, Planner III). However, even had a historic survey been required it would have been unlikely that even the most ardent researcher would have made the connection to Bob Wills; until recently the parcel was located in the County and thus there are no building permits, Sanborn fire insurance maps or Polk Directory listings that would have provided traditional documentation. (See the March 25th HPC staff report for more information on this research effort).

The positive news is that the house and trees are located within the very southern edge of this proposed subdivision. The developer has indicated some interest in the possibility of parceling off the 3-4 parcels that would include the house and trees for resale. This action would entail a Minor Revision to the approved Tentative Map only with no new CEQA document. Access from E. Clinton Avenue could be retained. Another option would be to include the site within the actual project and, as with the historic Levinson Home, use it as a community facility. It also seems natural to consider branding the entire project with the former ranch name, "The Triple B Ranch," as is common with subdivisions throughout the County. As of May 16th a Final Map for the residential phase of the Tract has not been submitted and plan check sets have not been submitted to the Building and Safety Services Division for purposes of permits. Thus, there would appear to be some period of time before development is likely to occur on this property.

Condition Versus Integrity and Criteria for Significance. Concerns about the condition of the ranch house (and the olive trees) were raised at the March 25th hearing by the property owner. For properties to be eligible to the Local Register of Historic Resources they must generally be 50 years of age and possess integrity of location, design, setting, materials, workmanship, feeling and association and have historic significance under one or more criteria (FMC 12-1607). Integrity is the ability of a property to convey its historic significance and is different from the condition of the property. The ranch house appears to have an infestation of bees in the basement, and reportedly has lead paint and asbestos in the home, as is common in most pre-1950 buildings in Fresno. Bees can be eradicated. The property owner has also raised concerns about the lack of explicit guidelines for the criteria for significance, as included in the Local Register of Historic Resources. The Commission may indeed choose in the future to address this question, it should be noted that the property is being considered for inclusion in the Local Register, not the National Register of Historic Places, and so the guidelines from the National Register Bulletin (as attached to the letter of March 26, 2013) are not applicable.

Historic Significance: The ranch house and plantings of olive trees on this parcel are significant for their association with Bob Wills (March 6, 1905-May 13, 1975), musician and film star, who moved to the ranch in June of 1945 with his wife Betty and young son, James Robert Wills II, hence the "Triple B" (Carolyn Wills 19 March 2013). Wills, the "King of Western Swing" is credited as the co-founder of a genre of country music called "Western Swing." As noted in his biography prepared for his induction into the Rock and Roll Hall of Fame, Bob Wills was a "master of synthesizing styles, Wills brought jazz, hillbilly, boogie, blues, big-band-swing, rhumba, mariachi, jitterbug music and more under his ecumenical umbrella." Wills has been referred to as the "first great amalgamator of American music" and his early band the antecedent to American rock and roll (rockhall.com/inductees/bob-wills-and-his texas-playboys/bio/ accessed 7 March 2013). Wills was inducted into the Country Music Hall of Fame (1968) and was awarded posthumously a Grammy Lifetime Achievement Award in 2007. He and his band appeared in numerous Western-themed films during the 1940s. Bob Wills is also one of four country musicians featured on a U.S. postage stamp issued in 1993.

Wills bought the 80-acre ranch outside of Fresno and moved there with his wife and young son in June 1945 (Townsend 1976:242). That same month he purchased a Palomino from G.A. Dickey of Fresno to use in future films. The horse was named "Fresno" and was intended to replace Will's beloved but aging stallion Punkin (Fresno Bee 3 June 1945). Wills also purchased an adjoining farm for his wife's parents. Wills set about building barns and fences for his horses, and invited band members to help. Singer Tommy Duncan "practically lived at the ranch" (Townsend 1976:243). By February 1946 Wills had acquired 30 head of quarter mares and a stud, and was looking to purchase purebred hogs and cattle as well (Fresno Bee 24 February 1946). On October 4th, 1946, Bob Wills helped deliver his second child, a daughter Carolyn, when they were unable to get to the hospital on time. Carolyn Wills' was born at the

Triple B and her birth certificate has her place of birth as Route 2, Box 217 Fresno, California (Personal communication, Carolyn Wills 12 March 2013).

Wills' tenure in Fresno coincided with additional success in music and films. His biggest hit, "New Spanish Two Step" topped the country charts for 16 weeks in 1946 (Rockhall.com accessed 7 March 2013). Bob Wills and the Texas Playboys also began making radio transcriptions for Tiffany Music, Incorporated in Oakland. These live broadcasts were recorded at the Fairmont Hotel in San Francisco and included extended improvisational work by any number of the band's instrumentalists, including left-handed fiddler Joe Holley (Wikipedia; Townsend 1976:250). Of interest is that the Columbia reissue, "The Essential Bob Wills" includes 5 of 20 cuts which were recorded during his tenure in Fresno. Four other pieces were recorded just prior to the family's move to the ranch.

The band continued to tour extensively but Wills attempted to stay as close to Fresno as possible. Both his wife and close friends recall the he was happiest on the Triple B Ranch and hoped to retire in Fresno: "Bob talked about the ranch a lot saying it was the best place he had ever lived and the happiest times for him" (Casey Dickens, Personal communication Carolyn Wills 19 March 2013). Unfortunately by 1947 it was apparent that they "were not going to establish another Tulsa in the San Joaquin Valley" and in 1947 the Wills reluctantly moved to Sacramento. They continued to own the ranch until 1950 when the property was sold to rodeo star Lex Connelly. Connelly's mother continued to live at the property, identified as 6410 E. Clinton, through 1968 (Fresno Bee 12 October 1953; 24 January 1968).

Wills is important not only for his musical genius but also for his relationship to the significant "Okie" population in the San Joaquin Valley. By 1950 1 out of 4 adults in the SJ Valley was from Oklahoma, Texas, Arkansas or Missouri (Gregory 1989:78). Although few suffered the severe conditions made infamous in John Steinbeck's' Grapes of Wrath, as a group "Okies" faced prejudice and a lack of economic parity. This hostility effectively created a minority group: "Facing social rejection many Southwesterners---particularly in the San Joaquin Valley where the tensions were greatest--- pulled together defensively. Treated as outsiders, they fashioned a separate group mentality, and that in turn encouraged them to maintain some of the distinguishing cultural traditions of their region of birth (Ibid:79). These cultural traditions included foodways, evangelical religion and music. "Bob Wills was the real favorite. He drew enormous crowds of transplanted Southwesterners wherever he appeared." As Merle Haggard recalled, "We needed a hero and Bob was certainly that and more... it was like he brought some of home with him." (Quoted in James N. Gregory, Dust Bowl Legacies... California History, Fall 1989).

CONCLUSION

The former Triple B Ranch house and the accompanying plantings of olive trees appear to be eligible for designation to Fresno's Local Register of Historic Resources and the California Register of Historical Resources under Criterion i/1 and ii/2 for the site's association with Bob Wills, "the King of Western Swing" and for its association with the area's cultural and ethnic heritage. It is also important to note, as has Bruce Owdom of the Fresno Historical Society, that the house itself is of interest as a rare example of a vernacular building traditional which is quickly vanishing (22 April 2013). The recommended boundary of the site includes the house and all the 60-75 year-old olive trees.

Attachments: Exhibit A - State of California Primary and BSO Survey Forms for the Triple B Ranch Site [APN: 310-040-99] Prepared 19 March 2013 by Karana Hattersley-Drayton for the City of Fresno's Historic Preservation Commission.

Exhibit B - Letter to the Historic Preservation Commission from Carolyn Wills 21 March 2013.

Exhibit C - Letter to the Historic Preservation Commission from Dwight Adair 19 March 2013.

Exhibit D - Letter to the City of Fresno Historic Preservation Commission from Goldie Lewis (Granville Homes) 26 March 2013.

Exhibit E - Letter to the City of Fresno Historic Preservation Commission from Gerald Haslam Ph.D. (Professor Emeritus, Sonoma State University) 30 March 2013.

Exhibit F - Letter to the Historic Preservation Commission from Bruce Owdom, Fresno Historical Society 22 April 2013.

Exhibit G - Copy of e-mail sent to Mayor and City Council from the Board of the Californi State Old Time Fiddle Association 20 April 2013.

Exhibit G - "Country singer's ranch still there," "Ask Me Column, Fresno Bee 28 April 2013.

Exhibit I - Letter to City of Fresno Historic Preservation Commission from Goldie Lewis (Granville Homes) 14 May 2013.

Exhibit J - James N. Gregory, Ph.D. "Dust Bowl Legacies: The Okie Impact on California, 1939-1989," California History, Fall 1989.

State of California — The Resources Agency DEPARTMENT OF PARKS AND RECREATION **PRIMARY RECORD**	Primary # HRI # Trinomial NRHP Status Code
Other Listings Review Code Reviewer Date	

P1. Resource Name: Triple B Ranch (house and designed landscape)
***P2. Location: *a. County:** Fresno
***b. USGS 7.5' Quad:** Clovis, 1964 photorevised 1982; parcel located in the n/w ¼ of Section 27 R21 E, T 13S
c. Address: Property is located on the n/w 46.59 acres at E. Clinton Avenue and N. Armstrong, Fresno
d. Assessor's Parcel Number: 310-040-99

***P3a. Description:** Two resources are located on this 46.59 acre parcel: a circa 1928 vernacular farmhouse and a designed landscape of olive trees. **Resource #1:** The 1-story wood frame house has a nominal rectangular footprint and faces east towards N. Armstrong Avenue and the Sierras. The residence is on a raised foundation and is clad with narrow shiplap siding. The façade has an asymmetrical design with the main entrance on the south end of the porch. Four windows are located to the north of the door; all windows and doors (with two exceptions) were boarded during the site visit, however most windows appear to be double hung sash, based on one basement window that was visible. The shadows from decorative shutters are visible on all façade windows and on the south (Clinton Avenue) elevation. The medium pitch gablet roof has projecting eaves and exposed rafter tails. A porch extends across the façade and wraps around the northern end of the home. A shed roof is supported by square wood posts and the entire porch has a simple wood balustrade. The skirting for the porch is horizontal rustic siding. The porch deck narrows at the north end to what apparently was the width of the original deck. A steep shed roof protects an entrance on the north end. A wood panel door leads to what appears to be a full basement. Two windows (now boarded) are located on the south end, with one double hung sash window on the basement. The rear (west) elevation of the farmhouse includes three small additions. A square room with flat roof and exposed rafter tails is located on the northwest corner. A cantilevered room supported by square posts has two vertical windows (boarded) and is located midway on the west elevation. What was probably a bathroom addition with a water heater closet is south of the cantilevered room. The "bathroom" has horizontal rustic siding, similar to the porch skirt. The other two rooms are clad with vertical boards.

***P3b. Resource Attributes:** HP2 (Single-family property); HP29 (Historic landscape); HP33 (former farm/ranch)
***P4. Resources Present:** •Building •Site

P5b Photo date: March 5, 2013

***P6. Date Constructed/Age and Sources:** c1928, American Title Company; architectural style

***P7. Owner and Address:**
Locan Investments LLC
1396 W. Herndon Avenue #101
Fresno, CA 93711

***P8. Recorded by:**
Karana Hattersley-Drayton, M.A.
Historic Preservation Project Manager, City of Fresno

***P9. Date Recorded:** 19 March 2013

***P10. Survey Type:** Intensive

***P11. Report Citation:** "Review of APN 310-040-99 (Triple B Ranch) for Fresno's Local Register of Historic Resources.

***Attachments:** • Building, Structure and Object Report; •Continuation Sheet

*Recorded by: Karana Hattersley-Drayton *Date: 19 March 2013 ■ Continuation

Resource #2: A second resource on this property is a designed landscape consisting of an alleé of olive trees, which line the dirt road up to the home. Olive trees have also been planted on the west side of the front "yard" and along the E. Clinton Avenue frontage. The trees have been estimated (through photographic review only) to be 60-75 years in age.

Looking south towards E. Clinton along alleé

*Recorded by: Karana Hattersley-Drayton *Date: 19 March 2013 ■ Continuation

Façade of ranchhouse, looking southwest

South (E. Clinton) end of residence;

West elevation with additions

State of California — The Resources Agency **Primary #**_____
DEPARTMENT OF PARKS AND RECREATION **HRI#**_____

BUILDING, STRUCTURE, AND OBJECT RECORD

***NRHP Status Code**: 3S; 3CS; 5S3

***Resource Name:** The Triple B Ranch (Ranch house and designed landscape)

B3. Original Use: Ranch **B4. Present Use**: Vacant

***B5. Architectural Style:** Vernacular farmhouse and vernacular landscape

***B6. Construction History:** No building permits exist for this property and there is no assessor record with a construction date. The American Title Company record for 6410 E. Clinton (address on mail box but now the assigned address for property to the west) lists a 1928 construction date, which appears to be consistent with the architectural detailing of this home (gablet roof, exposed rafter tails, narrow shiplap siding, age of olive trees). Outbuildings have been demolished (other than one storage shed) and there is a pile of debris to the northeast of the rear of the home.

***B7. Moved?** ■**No**

***B8. Related Features:** The property is located within the City limits on the east side of Fresno. Nearby properties are rural residential. Newer subdivisions are located north of the parcel.

B9a. Architect: Unknown **B9b. Builder**: Unknown

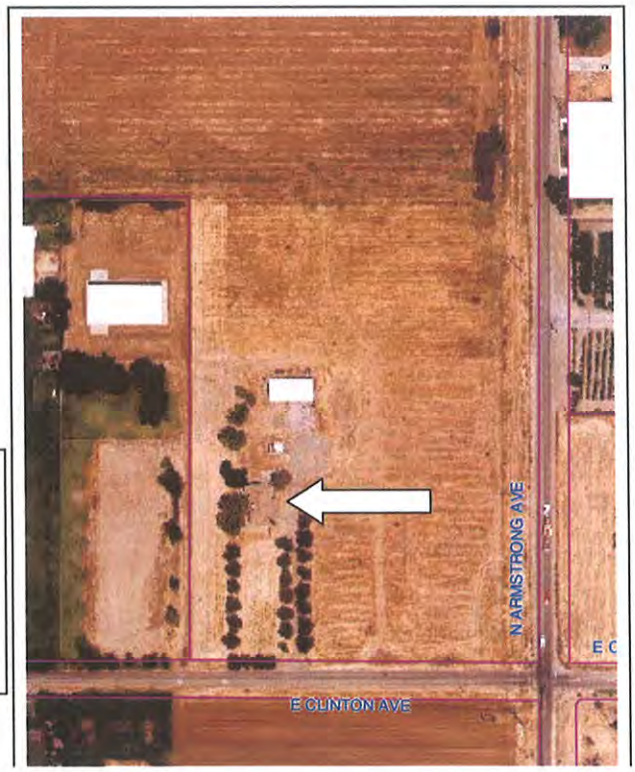
***B10. Significance: Theme:** "Okie" Cultural heritage **Area:** San Joaquin Valley
Period of Significance: 1945-1950 **Property Type:** Vernacular architecture/landscape
Applicable Criteria: Local Register i/ii; California Register 1 and 2; possibly National Register eligible

The ranch house and plantings of olive trees on this parcel are significant for their association with Bob Wills (March 6, 1905-May 13, 1975), musician and film star, who moved to the ranch in June of 1945 with his wife Betty and young son, James Robert Wills II, hence the "Triple B" (Carolyn Wills 19 March 2013). Wills, the "King of Western Swing" is credited as the co-founder of a genre of country music called "Western Swing." As noted in his biography prepared for his induction into the Rock and Roll Hall of Fame, Bob Wills was a "master of synthesizing styles, Wills brought jazz, hillbilly, boogie, blues, big-band-swing, rhumba, mariachi, jitterbug music and more under his ecumenical umbrella." Wills has been refered to as the "first great amalgamator of American music" and his early band the antecedent to American rock and roll (rockhall.com/inductees/bob-wills-and-his texas-playboys/bio/ accessed 7 March 2013). Wills was inducted into the Country Music Hall of Fame (1968) and was awarded posthumously a Grammy Lifetime Achievement Award in 2007. He and his band appeared in numerous Western-themed films during the 1940s. Bob Wills is also one of four country musicians featured on a U.S. postage stamp issued in 1993.
(see continuation sheet)

***B12. References:** 1935 Progressive Atlas; Charles R. Townsend, San Antonio Rose: The Life and Music of Bob Wills, 1976; Charles R. Townsend personal correspondence 12 March 2013; Carolyn Wills, personal correspondence 12 and 19 March 2013; Carolyn Wills, "Bob Wills... Cowboys and Indians July 2010; 1947 Fresno Directory; Fresno Bee 12 October 1953, p. 14-A; Fresno Bee 24 January 1968 1-B; "Bob Wills biography, The Rock and Roll Hall of Fame and Museum" accessed 7 March 2013; "Browsing Around" Fresno Bee 24 February 1946; Fresno Bee, 3 June 1945; "Bob Wills" Wikipedia accessed 5 March 2013; James N. Gregory, "Dust Bowl Legacies: The Okie Impact on California, 1939-1989, California History Fall 1989.

***B14. Evaluator:** Karana Hattersley-Drayton, Historic Preservation Project Manager, City of Fresno

***Date of Evaluation:** March 21, 2013



(This space reserved for official comments.)

Bob Wills and Punkin, on the Triple B Ranch, Fresno.

Photo: Carolyn Wills

BSO Continued:

Bob Wills and the Texas Playboys: James Robert Wills was born the oldest of ten children on a farm near Kosee, Texas on March 6, 1905. His father was a statewide fiddle champion and struggling cotton farmer and the young Wills grew up playing fiddle for country dances at night and working the farm during the day (Carolyn Wills July 2010; Wikipedia). Texas with its diverse cultural heritage provided a folk version of the Julliard: Wills learned blues and hollers from working in the fields and later incorporated Mexican and German tunes into his repertoire. He had a particular regard for African-American music and was a huge fan of blues singer Bessie Smith. He once rode 50 miles on horseback to see her perform live: "She was about the greatest thing I had ever heard. In fact, there was no doubt about it. She *was* the greatest thing I ever heard". Wills' music ultimately influenced black musicians as well: his 1938 recording of "Ida Red" served as a model for Chuck Berry's version of the same song, "Maybellene." Fats Domino once remarked that he patterned his 1960 rhythm section after Bob Wills' band. (Wikipedia).

Bob Wills left the farm at 16 and after drifting for several years landed in Fort Worth where he formed the "Wills Fiddle Band." By 1934 he was in Oklahoma City and then Tulsa with his renamed group, "The Texas Playboys." By 1935 he had added horn and reed players as well as drums and the steel guitar (with Leon McAuliffe) and the band became the first superstars of the genre that came to be called "Western Swing." In 1940 Wills' "New San Antonio Rose" sold a million records and became the group's signature song. That year Wills and the band also co-starred with Tex Ritter in *Take Me Back to Oklahoma."* Ultimately Wills appeared in at least 9 films and possibly as many as 19 (Wikipedia).

The Fresno Connection: Bob Wills served briefly in the Army during World War II. In 1943 he moved to Hollywood and began to reorganize the Playboys. The band had an enormous draw in Los Angeles and San Diego due to the number of people from the Southwest who had relocated to California during the Great Depression and World War II. He commanded "enormous fees' for dances and, according to Billboard Magazine, out-grossed Harry James, Benny Goodman and the Dorseys when the band played at the Civic Auditorium in Oakland in January 1944 ("Bob Wills" Wikipedia accessed 5 March 2013).

With a successful performing career and a string of Hollywood western movies it is initially surprising that Bob Wills chose to buy an 80-acre ranch in Fresno in 1945. The only motivation for this move comes from family letters and a brief interview with the Fresno Bee in 1946. Wills was first and foremost a country boy and farmer and apparently had been looking for a place to put down roots, raise his family and breed horses. He felt that the land in the east was "worn out." He first visited Fresno in the summer, remarking "it was hot, all right, but I found I did not mind it. I waited around until Winter and I found there was a Winter too. A change of seasons" (Fresno Bee 24 February 1946). He had a difficult time convincing his band members to relocate as "they had sort of got set on Los Angeles." But Wills prevailed: "'Boys,' I said, 'The valley has everything in the world. Lots of possibilities there. It is a little slower than the big towns and that is our speed.' Well they came along.'" (Fresno Bee 24 February 1946).

Bob Wills and the Texas Playboys, Fresno 1945

Betty Wills, James Robert Jr. and Carolyn, Triple B, Fresno; Bob and Betty Wills, Triple B Ranch, 1947. Photos courtesy: Carolyn Wills

Bob Wills married Betty Lou Anderson in 1942; the two were married for 33 years. A letter from Mrs. Wills to her aunt, on June 26, 1945, gives additional insight into the move to Fresno:

> *"I guess you've heard and know already that we've moved. We're living in Fresno now. It's a railroad center. It's almost the size of Tulsa. There are four army camps here and several big packing houses. It's in the heart of the San Joaquin Valley. That's where they raise all California fruit and vegetables. There are several big fruit drying factories. The SunMaid Raisin plant is here. I like it real well. A lot more than I ever did Los Angeles." (Betty Wills 26 June 1945; courtesy of Carolyn Wills.)*

Mrs. Wills' extended comment about the area's importance in agriculture parallels Bob Wills' remark to the Bee: "Well I have been all over the West from Seattle on down and back to New Orleans and through the Middle West. This is the garden spot for me" (Fresno Bee 24 February 1946).

Additionally, Fresno was the heart of the San Joaquin Valley with its large "Okie" population. In 1950 one out of every four adults in the Valley was from Oklahoma, Texas, Arkansas or Missouri and the ratio around Bakersfield was one in three (Gregory 1989:78). Although few suffered the severe conditions made infamous in John Steinbeck's' Grapes of Wrath, as a group "Okies" faced prejudice and a lack of economic parity. This hostility effectively created a minority group: "Facing social rejection many Southwesterners---particularly in the San Joaquin Valley where the tensions were greatest--- pulled together defensively. Treated as outsiders, they fashioned a separate group mentality, and that in turn encouraged them to maintain some of the distinguishing cultural traditions of their region of birth (Ibid:79). These cultural traditions included foodways, evangelical religion and music. The rising popularity of Gene Autry and Hollywood's fascination with singing cowboys allowed Okies to "take charge of the medium". Southwestern-born film and radio stars included Tex Ritter, Patsy Montana, Spade Cooley and Bob Wills (Ibid: 81). Wills and The Texas Playboys played dances throughout the San Joaquin Valley, including the Big Fresno Barn (the building is still located on Olive Avenue outside the Fresno city limits.) The band also inspired local performers such as Buck Owens and Merle Haggard and helped to spawn a style of music known as the "Bakersfield Sound" (Wikipedia).

Wills bought the 80-acre ranch outside of Fresno and moved there with his wife and young son in June 1945 (Townsend 1976:242). That same month he purchased a Palomino from G.A. Dickey of Fresno to use in future films. The horse was named "Fresno" and was intended to replace Will's beloved but aging stallion Punkin (Fresno Bee 3 June 1945). Wills also purchased an adjoining farm for his wife's parents. Wills set about building barns and fences for his horses, and invited band members to help. Singer Tommy Duncan "practically lived at the ranch" (Townsend 1976:243). By February 1946 Wills had acquired 30 head of quarter mares and a stud, and was looking to purchase purebred hogs and cattle as well (Fresno Bee 24 February 1946). On October 4th, 1946, Bob Wills helped deliver his second child, a daughter Carolyn, when they were unable to get to the hospital on time. Carolyn Wills' was born at the Triple B and her birth certificate has her place of birth as Route 2, Box 217 Fresno, California (Personal communication, Carolyn Wills 12 March 2013).

Wills' tenure in Fresno coincided with additional success in music and films. His biggest hit, "New Spanish Two Step" topped the country charts for 16 weeks in 1946 (Rockhall.com accessed 7 March 2013). Bob Wills and the Texas Playboys also began making radio transcriptions for Tiffany Music, Incorporated in Oakland. These live broadcasts were recorded at the Fairmont Hotel in San Francisco and included extended improvisational work by any number of the band's instrumentalists, including left-handed fiddler Joe Holley (Wikipedia; Townsend 1976:250). The band continued to tour extensively but Wills attempted to stay as close to Fresno as possible. Both his wife and close friends recall the he was happiest on the Triple B Ranch and hoped to retire in Fresno: "Bob talked about the ranch a lot saying it was the best place he had ever lived and the happiest times for him" (Casey Dickens, Personal communication Carolyn Wills 19 March 2013). Unfortunately by 1947 it was apparent that they "were not going to establish another Tulsa in the San Joaquin Valley" and in 1947 the Wills reluctantly moved to Sacramento. They continued to own the ranch until 1950 when the property was sold to rodeo star Lex Connelly. His mother continued to live at the property, identified as 6410 E. Clinton, through 1968 (Fresno Bee 12 October 1953; 24 January 1968).

The former Triple B Ranch house and alleé of olive trees are eligible for listing on Fresno's Local Register of Historic Resources and the California Register of Historical Resources under Criterion i/1 and ii/2; for the site's association with Bob Wills, "the King of Western Swing" and for its association with the area's cultural and ethnic heritage. The recommended boundary of the site includes the house and all the 60-75 year-old olive trees.

Bob Wills

HERITAGE FOUNDATION

March 21, 2013

Historic Preservation Commission
c/o Karana Hattersley-Drayton
Development and Resource Management
2600 Fresno Street
Fresno, CA 93721

To Whom It May Concern:

On behalf of the Estate of Bob Wills and the Bob Wills Heritage Foundation, thank you for this opportunity to support the goal of preserving the Bob Wills Triple B Ranch.

Across five decades, Bob Wills shared an American art form known as Western swing. He was a visionary, fiddler, composer, bandleader and showman. Among his recognitions are inductions into the Country Music Hall of Fame, Jazz Hall of Fame, Nashville Songwriters Hall of Fame, and Rock and Roll Hall of Fame. In 2007, he was honored posthumously with a GRAMMY Lifetime Achievement Award.

His impact was personal. People met and fell in love at his dances. They found refuge in his radio broadcasts. He was the son of a sharecropper who rose to fame; and people, particularly in the 30s and 40s, found encouragement in his story.

The Triple B Ranch is an important chapter in the Bob Wills story. It is also significant to the histories of America, California, the San Joaquin Valley and the city of Fresno. The structure is tangible history and it is important for it to be preserved.

Again, thank you for this opportunity to support the preservation of the Bob Wills Triple B Ranch.

Sincerely,

Carolyn Wills

Carolyn Wills
Member of the Estate of Bob Wills, Inc.
President of Bob Wills Heritage Foundation, Inc.

Bob Wills Heritage Foundation | PO Box 1945 | Burleson, TX 76097

Bob Wills Heritage Foundation, Inc. is a 501 (c)(3) organization established on August 14, 2008, to preserve and promote the legacy of a great American artist and innovator.

Dwight Adair
11511 Queens Way Austin Texas 78759
Phone 512-431-0679
dwightadair@gmail.com

March 19, 2013

Historic Preservation Commission
c/o Karana Hattersley-Drayton
Development and Resource Management
2600 Fresno Street
Fresno, CA 93721

Dear Ms. Hattersley-Drayton,
I am writing to urge your commission to preserve the Triple B Ranch House located at NW corner of E. Clinton and N. Armstrong in Fresno and designate it of historical significance.

The house is substantially the same as when it was owned by the famous musician and bandleader, Bob Wills, and his family back in 1945-1950. As I'm sure you are aware, Bob Wills and his Texas Playboys became famous nationally by 1941 for songs that are still recorded today by many artists, "San Antonio Rose" "Faded Love" "Maidens Prayer" "Roly Poly" "Time Changes Everything" "Bubbles in my Beer" and many others. Bob Wills and his Texas Playboys appeared in almost a dozen movies during the 1940's and he and his family enjoyed raising exquisite horses at the Triple B Ranch.

I have owned and managed **www.bobwills.com** for many years and am well aware of the international following Bob Wills and his music enjoys today. I also own the FaceBook page of "Bob Wills and his Texas Playboys" and this site is visited by over 40,000 people a week. I own the motion picture and television rights to the Bob Wills life story and plan on producing a motion picture based on his life and music.

I urge you to preserve the Triple B Ranch House for posterity, not only because of the significance it holds in regards to Bob Wills, however, but also as a testament to the migration of Americans from all across the Southwest and South during the years of and following the Dust Bowl.

Best regards,

Dwight Adair

GRANVILLE

Passion, Commitment & Innovation *Everlasting*

March 26, 2013

City of Fresno Historic Preservation Commission
c/o Karana Hattersley-Drayton, Historic Preservation Project Manager
City of Fresno
2600 Fresno Street
Fresno, CA 93721-3601

Dear Commissioners,

Subject: Criteria for Evaluation of Historic Resources

This letter is in regards to the designation criteria for Historic Resources identified in Section 12.1607 of the Fresno Municipal Code. The designation criteria is listed below.

SEC. 12-1607. - DESIGNATION CRITERIA.

(a) HISTORIC RESOURCES: Any building, structure, object or site may be designated as an Historic Resource if it is found by the Commission and Council to meet the following criteria:

(1) It has been in existence more than fifty years and it possesses integrity of location, design, setting, materials, workmanship, feeling and association, and:

(i) It is associated with events that have made a significant contribution to the broad patterns of our history; or

(ii) It is associated with the lives of persons significant in our past; or

(iii) It embodies the distinctive characteristics of a type, period or method of construction, or represents the work of a master, or possesses high artistic values; or

(iv) It has yielded or may be likely to yield, information important in prehistory or history.

(2) It has been in existence less than fifty years, it meets the criteria of subdivision (1) of subsection (a) of this section and is of exceptional importance within the appropriate historical context, local, state or national.

Granville Homes

GRANVILLE

Passion, Commitment & Innovation *Everlasting*

The subject criteria are very subjective and subject to individuals interpretation. We are requesting that the commission generate Criteria for Evaluation similar to the attached National Register Bulletin, How to apply the National Register Criteria for Evaluation.

We need to establish a thorough and predictable process in evaluating and establishing historical resources in the City of Fresno. This along with the surveys that are proposed in downtown and hopefully throughout the Fresno area will provide the critical information needed for the community to preserve our historic resources.

Thank you for your consideration of this request. Should you need any additional information from me please do not hesitate to contact me at 559.440.8373.

Sincerely,

Goldie Lewis
Granville Homes, Inc.

cc: Mark Scott

Attachment

Granville Homes

NATIONAL REGISTER BULLETIN

HOW TO APPLY THE NATIONAL REGISTER CRITERIA FOR EVALUATION

U.S. Department of the Interior, National Park Service

VI. HOW TO IDENTIFY THE TYPE OF SIGNIFICANCE OF A PROPERTY

INTRODUCTION

When evaluated within its historic context, a property must be shown to be significant for *one or more of the four Criteria for Evaluation - A, B, C, or D* (listed earlier in Part II). The Criteria describe how properties are significant for their association with important events or persons, for their importance in design or construction, or for their information potential.

The basis for judging a property's significance and, ultimately, its eligibility under the Criteria is *historic context.* The use of historic context allows a property to be properly evaluated in a nearly infinite number of capacities. For instance, Criterion C: Design/Construction can accommodate properties representing construction types that are unusual or widely practiced, that are innovative or traditional, that are "high style" or vernacular, that are the work of a famous architect or an unknown master craftsman. *The key to determining whether the characteristics or associations of a particular property are significant is to consider the property within its historic context.*

After identifying the relevant historic context(s) with which the property is associated, the four Criteria are applied to the property. Within the scope of the historic context, the National Register Criteria define the kind of significance that the properties represent.

For example, within the context of "19th Century Gunpowder Production in the Brandywine Valley," Criterion A would apply to those properties associated with important events in the founding and development of the industry. Criterion B would apply to those properties associated with persons who are significant in the founding of the industry or associated with important inventions related to gunpowder manufacturing. Criterion C would apply to those buildings, structures, or objects whose architectural form or style reflect important design qualities integral to the industry. And Criterion D would apply to properties that can convey information important in our understanding of this industrial process. If a property qualifies under more than one of the Criteria, its significance under each should be considered, if possible, in order to identify all aspects of its historical value.

National Register Criteria for Evaluation**

1. Criterion A: Event
2. Criterion B: Person
3. Criterion C: Design/Construction
4. Criterion D: Information Potential

**For a complete listing of the Criteria for Evaluation, refer to Part II of this bulletin

The National Register Criteria recognize different types of values embodied in districts, sites, buildings, structures, and objects. These values fall into the following categories:

> **Associative value (Criteria A and B)**: Properties significant for their association or linkage to events (Criteria A) or persons (Criteria B) important in the past.
> **Design or Construction value (Criterion C)**: Properites significant as representatives of the manmade expression of culture or technology.
> **Information value (Criterion D)**: Properties significant for their ability to yield important information about prehistory or history.

CRITERION A: EVENT

Properties can be eligible for the National Register if they are associated with events that have made a significant contribution to the broad patterns of our history.

Understanding Criterion A: Event

To be considered for listing under Criterion A, a property must be associated with one or more events important in the defined historic context. Criterion A recognizes properties associated with single events, such as the founding of a town, or with a pattern of events, repeated activities, or historic trends, such as the gradual rise of a port city's prominence in trade and commerce. The event or trends, however, must clearly be important within the associated context: settlement, in the case of the town, or development of a maritime economy, in the case of the port city. Moreover, the property must have an important association with the event or historic trends, and it must retain historic integrity. (See Part V: *How to Evaluate a Property Within its Historic Context.*)

Several steps are involved in determining whether a property is significant for its associative values:

- Determine the nature and origin of the property,
- Identify the historic context with which it is associated, and
- Evaluate the property's history to determine whether it is associated with the historic context in any important way.

Applying Criterion A: Event

Types of Events

A property can be associated with either (or both) of two types of events:

- A specific event marking an important moment in American prehistory or history and
- A pattern of events or a historic trend that made a significant contribution to the development of a community, a State, or the nation.

EXAMPLES OF PROPERTIES ASSOCIATED WITH EVENTS

Properties associated with specific events:

- *The site of a battle.*
- *The building in which an important invention was developed.*
- *A factory district where a significant strike occurred.*
- *An archeological site at which a major new aspect of prehistory was discovered, such as the first evidence of man and extinct Pleistocene animals being contemporaneous.*
- *A site where an important facet of European exploration occurred.*

Properties associated with a pattern of events:

- *A trail associated with western migration.*
- *A railroad station that served as the focus of a community's transportation system and commerce.*
- *A mill district reflecting the importance of textile manufacturing during a given period.*
- *A building used by an important local social organization.*
- *A site where prehistoric Native Americans annually gathered for seasonally available resources and for social interaction.*
- *A downtown district representing a town's growth as the commercial focus of the surrounding agricultural area.*

Association of the Property with the Events

The property you are evaluating must be documented, through accepted means of historical or archeological research (including oral history), to have existed at the time of the event or pattern of events and to have been associated with those events. A property is not eligible if its associations are speculative. For archeological sites, well reasoned inferences drawn from data recovered at the site can be used to establish the association between the site and the events.

Significance of the Association

Mere association with historic events or trends is not enough, in and of itself, to qualify under Criterion A: the property's specific association must be considered important as well. For example, a building historically in commercial use must be shown to have been significant in commercial history.

Traditional Cultural Values

Traditional cultural significance is derived from the role a property plays in a community's historically rooted beliefs, customs, and practices. Properties may have significance under Criterion A if they are associated with events, or series of events, significant to the cultural traditions of a community. *(For more information, refer to National Register Bulletin: Guidelines for Evaluating and Documenting Traditional Cultural Properties.)*

Eligible

- A hilltop associated in oral historical accounts with the founding of an Indian tribe or society is eligible.
- A rural community can be eligible whose organization, buildings, or patterns of land use reflect the cultural traditions valued by its long-term residents.
- An urban neighborhood can be eligible as the traditional home of a particular cultural group and as a reflection of its beliefs and practices.

Not Eligible

- A site viewed as sacred by a recently established utopian or religious community does not have traditional cultural value and is not eligible.

CRITERION B: PERSON

Properties may be eligible for the National Register if they are associated with the lives of persons significant in our past.
(For further information on properties eligible under Criterion B, refer to National Register Bulletin: Guidelines for Evaluating and Documenting Properties Associated with Significant Persons.)

Understanding Criterion B: Person

Criterion B applies to properties associated with individuals whose specific contributions to history can be identified and documented. Persons "significant in our past" refers to individuals whose activities are demonstrably important within a local, State, or national historic context. The criterion is generally restricted to those properties that illustrate (rather than commemorate) a person's important achievements. (The policy regarding commemorative properties, birthplaces, and graves is explained further in Part VII: *How to Apply the Criteria Considerations.*)

Several steps are involved in determining whether a property is significant for its associative

values under Criterion B. First, determine the importance of the individual. Second, ascertain the length and nature of his/her association with the property under study and identify the other properties associated with the individual. Third, consider the property under Criterion B, as outlined below.

EXAMPLES OF PROPERTIES ASSOCIATED WITH PERSONS

Properties associated with a Significant Person:

- *The home of an important merchant or labor leader.*
- *The studio of a significant artist.*
- *The business headquarters of an important industrialst.*

Applying Criterion B: Person

Significance of the Individual

The persons associated with the property must be individually significant within a historic context. A property is not eligible if its only justification for significance is that it was owned or used by a person who is a member of an identifiable profession, class, or social or ethnic group. It must be shown that the person gained importance within his or her profession or group.

Eligible

- The residence of a doctor, a mayor, or a merchant is eligible under Criterion B if the person was significant in the field of medicine, politics, or commerce, respectively.

Not Eligible

- A property is not eligible under Criterion B if it is associated with an individual about whom no scholarly judgement can be made because either research has not revealed specific information about the person's activities and their impact, or there is insufficient perspective to determine whether those activities or contributions were historically important.

Association with the Property

Properties eligible under Criterion B are usually those associated with a person's productive life, reflecting the time period when he or she achieved significance. In some instances this may be the person's home; in other cases, a person's business, office, laboratory, or studio may best represent his or her contribution. Properties that pre- or post-date an individual's significant accomplishments are usually not eligible.

The individual's association with the property must be documented by accepted methods of historical or archeological research, including written or oral history. Speculative associations are not acceptable. For archeological sites, well reasoned inferences drawn from data recovered at the site are acceptable.

Comparison to Related Properties

Each property associated with an important individual should be compared to other associated properties to identify those that best represent the person's historic contributions. The best representatives usually are properties associated with the person's adult or productive life. Properties associated with an individual's formative or later years may also qualify if it can be demonstrated that the person's activities during this period were historically significant or if no properties from the person's productive years survives. Length of association is an important factor when assessing several properties with similar associations.

A community or State may contain several properties eligible for associations with the same important person, if each represents a different aspect of the person's productive life. A property can also be eligible if it has brief but consequential associations with an important individual. (Such associations are often related to specific events that occurred at the property and, therefore, it may also be eligible under Criterion A.)

Association with Groups

For properties associated with several community leaders or with a prominent family, it is necessary to identify specific individuals and to explain their significant accomplishments.

Eligible

- A residential district in which a large number of prominent or influential merchants, professionals, civic leaders, politicians, etc., lived will be eligible under Criterion B if the significance of one or more specific individual residents is explicitly justified.

- A building that served as the seat of an important family is eligible under Criterion B if the significant accomplishments of one or more individual family members is explicitly justified.

Not Eligible

- A residential district in which a large number of influential persons lived is not eligible under Criterion B if the accomplishments of a specific individual(s) cannot be documented. If the significance of the district rests in the cumulative importance of prominent residents, however, then the district might still be eligible under Criterion A. Eligibility, in this case, would be based on the broad pattern of community development, through which the neighborhood evolved into the primary residential area for this class of citizens.

- A building that served as the seat of an important family will not be eligible under Criterion B if the significant accomplishments of individual family members cannot be documented. In cases where a succession of family members have lived in a house and collectively have had a demonstrably significant impact on the community, as a family, the house is more likely to be significant under Criterion A for association with a pattern of events.

Association with Living Persons

Properties associated with living persons are usually not eligible for inclusion in the National Register. Sufficient time must have elapsed to assess both the person's field of endeavor and his/her contribution to that field. Generally, the person's active participation in the endeavor must be finished for this historic perspective to emerge. (See Criteria Considerations C and G in Part VII: *How to Apply the Criteria Considerations.*)

Association with Architects/Artisans

Architects, artisans, artists, and engineers are often represented by their works, which are eligible under Criterion C. Their homes and studios, however, can be eligible for consideration under Criterion B, because these usually are the properties with which they are most personally associated.

Native American Sites

The known major villages of individual Native Americans who were important during the contact period or later can qualify under Criterion B. As with all Criterion B properties, the individual associated with the property must have made some specific important contribution to history. Examples include sites significantly associated with Chief Joseph and Geronimo. *(For more information, refer to National Register Bulletin: Guidelines for Evaluating and Documenting Traditional Cultural Properties.)*

CRITERION C: DESIGN/CONSTRUCTION

Properties may be eligible for the National Register if they embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.

Understanding Criterion C: Design/Construction

This criterion applies to properties significant for their physical design or construction, including such elements as architecture, landscape architecture, engineering, and artwork. To be eligible under Criterion C, a property must meet at least one of the following requirements:

- Embody distinctive characteristics of a type, period, or method of construction.
- Represent the work of a master.
- Possess high artistic value.
- Represent a significant and distinguishable entity whose components may lack individual distinction.

The first requirement, that properties "embody the distinctive characteristics of a type, period, or method of construction," refers to the way in which a property was conceived,

designed, or fabricated by a people or culture in past periods of history. "The work of a master" refers to the technical or aesthetic achievements of an architect or craftsman. "High artistic values" concerns the expression of aesthetic ideals or preferences and applies to aesthetic achievement.

EXAMPLES OF PROPERTIES ASSOCIATED WITH DESIGN/CONSTRUCTION

Properties associated with design and construction:

- *A house or commercial building representing a significant style of architecture.*
- *A designed park or garden associated with a particular landscape design philosophy.*
- *A movie theater embodying high artistic value in its decorative features.*
- *A bridge or dam representing technological advances.*

Resources "that represent a significant and distinguishable entity whose components may lack individual distinction" are called "districts." In the Criteria for Evaluation (as published in the Code of Federal Regulations and reprinted in Part II), districts are defined within the context of Criterion C. *Districts, however, can be considered for eligibility under all the Criteria*, individually or in any combination, as is appropriate. For this reason, the full discussion of districts is contained in Part IV: *How to Define Categories of Historic Properties*. Throughout the bulletin, however, districts are mentioned within the context of a specific subject, such as an individual Criterion.

Applying Criterion C: Design/Construction

Distinctive Characteristics of Type, Period, and Method of Construction

This is the portion of Criterion C under which most properties are eligible, for it encompasses all architectural styles and construction practices. To be eligible under this portion of the Criterion, a property must clearly illustrate, through "distinctive characteristics," the following:

- The pattern of features common to a particular class of resources,
- The individuality or variation of features that occurs within the class,
- The evolution of that class, or
- The transition between classes of resources.

Distinctive Characteristics: "Distinctive characteristics" are the physical features or traits that commonly recur in individual types, periods, or methods of construction. To be eligible, a property must clearly contain enough of those characteristics to be considered a true representative of a particular type, period, or method of construction.

Characteristics can be expressed in terms such as form, proportion, structure, plan, style, or materials. They can be general, referring to ideas of design and construction such as basic

plan or form, or they can be specific, referring to precise ways of combining particular kinds of materials.

Eligible

- A building eligible under the theme of Gothic Revival architecture must have the distinctive characteristics that make up the vertical and picturesque qualities of the style, such as pointed gables, steep roof pitch, board and batten siding, and ornamental bargeboard and veranda trim.

- A late Mississippian village that illustrates the important concepts in prehistoric community design and planning will qualify.

- A designed historic landscape will qualify if it reflects a historic trend or school of theory and practice, such as the City Beautiful Movement, evidencing distinguished design, layout, and the work of skilled craftsmanship.

Not Eligible

- A commercial building with some Art Deco detailing is not eligible under Criterion C if the detailing was added merely as an afterthought, rather than fully integrated with overall lines and massing typical of the Art Deco style or the transition between that and another style.

- A designed landscape that has had major changes to its historic design, vegetation, original boundary, topography/grading, architectural features, and circulation system will not qualify.

Type, Period, and Method of Construction:
"Type, period, or method of construction" refers to the way certain properties are related to one another by cultural tradition or function, by dates of construction or style, or by choice or availability of materials and technology.

A structure is eligible as a specimen of its type or period of construction if it is an important example (within its context) of building practices of a particular time in history. For properties that represent the variation, evolution, or transition of construction types, it must be demonstrated that the variation, etc., was an important phase of the architectural development of the area or community in that it had an impact as evidenced by later buildings. A property is not eligible, however, simply because it has been identified as the only such property ever fabricated; it must be demonstrated to be significant as well.

Eligible

- A building that has some characteristics of the Romanesque Revival style and some characteristics of the Commercial style can qualify if it illustrates the transition of architectural design and the transition itself is considered an important architectural development.

- A Hopewellian mound, if it is an important example of mound building construction techniques, would qualify as a method or type of construction.

- A building which illustrates the early or the developing technology of particular structural systems, such as skeletal steel framing, is eligible as an example of a particular method of construction.

Historic Adaptation of the Original Property

A property can be significant not only for the way it was originally constructed or crafted, but also for the way it was adapted at a later period, or for the way it illustrates changing tastes, attitudes, and uses over a period of time.

A district is eligible under this guideline if it illustrates the evolution of historic character of a place over a particular span of time.

Eligible

- A Native American irrigation system modified for use by Europeans could be eligible if it illustrates the technology of either or both periods of construction.

- An early 19th century farmhouse modified in the 1880s with Queen Anne style ornamentation could be significant for the modification itself, if it represented a local variation or significant trend in building construction or remodelling, was the work of a local master (see Works of a Master below), or reflected the tastes of an important person associated with the property at the time of its alteration.

- A district encompassing the commercial development of a town between 1820 and 1910, characterized by buildings of various styles and eras, can be eligible.

Works of a Master

A master is a figure of generally recognized greatness in a field, a known craftsman of consummate skill, or an anonymous craftsman whose work is distinguishable from others by its characteristic style and quality. The property must express a particular phase in the development of the master's career, an aspect of his or her work, or a particular idea or theme in his or her craft.

A property is not eligible as the work of a master, however, simply because it was designed by a prominent architect. For example, not every building designed by Frank Lloyd Wright is eligible under this portion of Criterion C, although it might meet other portions of the Criterion, for instance as a representative of the Prairie style.

The work of an unidentified craftsman is eligible if it rises above the level of workmanship of the other properties encompassed by the historic context.

Properties Possessing High Artistic Values

High artistic values may be expressed in many ways, including areas as diverse as community design or planning, engineering, and sculpture. A property is eligible for its high artistic values if it so fully articulates a particular concept of design that it expresses an aesthetic ideal. A property is not eligible, however, if it does not express aesthetic ideals or design concepts more fully than other properties of its type.

Eligible

- A sculpture in a town square that epitomizes the design principles of the Art Deco style is eligible.
- A building that is a classic expression of the design theories of the Craftsman Style, such as carefully detailed handwork, is eligible.
- A landscaped park that synthesizes early 20th century principles of landscape architecture and expresses an aesthetic ideal of environment can be eligible.
- Properties that are important representatives of the aesthetic values of a cultural group, such as petroglyphs and ground drawings by Native Americans, are eligible.

Not Eligible

- A sculpture in a town square that is a typical example of sculpture design during its period would not qualify for high artistic value, although it might be eligible if it were significant for other reasons.
- A building that is a modest example (within its historic context) of the Craftsman Style of architecture, or a landscaped park that is characteristic of turn of the century landscape design would not qualify for high artistic value.

A Significant and Distinguishable Entity Whose Components May Lack Individual Distinction: This portion of Criterion C refers to districts. For detailed information on districts, refer to Part IV of this bulletin.

CRITERION D: INFORMATION POTENTIAL

Properties may be eligible for the National Register if they have yielded, or may be likely to yield, information important in prehistory or history.

Understanding Criterion D: Information Potential

Certain important research questions about human history can only be answered by the actual physical material of cultural resources. Criterion D encompasses the properties that have the potential to answer, in whole or in part, those types of research questions. The most common type of property nominated under this Criterion is the archeological site (or a district comprised of archeological sites). Buildings, objects, and structures (or districts comprised of these property types), however, can also be eligible for their information potential.

Criterion D has two requirements, which must *both* be met for a property to qualify:

- The property must have, or have had, information to contribute to our understanding of human history or prehistory, and

- The information must be considered important.

Under the first of these requirements, a property is eligible if it has been used as a source of data and contains more, as yet unretrieved data. A property is also eligible if it has not yet yielded information but, through testing or research, is determined a likely source of data.

Under the second requirement, the information must be carefully evaluated within an appropriate context to determine its importance. Information is considered "important" when it is shown to have a significant bearing on a research design that addresses such areas as: 1) current data gaps or alternative theories that challenge existing ones or 2) priority areas identified under a State or Federal agency management plan.

Applying Criterion D: Information Potential

Archeological Sites

Criterion D most commonly applies to properties that contain or are *likely* to contain information bearing on an important archeological research question. The property must have characteristics suggesting the likelihood that it possesses configurations of artifacts, soil strata, structural remains, or other natural or cultural features that make it possible to do the following:

- Test a hypothesis or hypotheses about events, groups, or processes in the past that bear on important research questions in the social or natural sciences or the humanities; or
- Corroborate or amplify currently available information suggesting that a hypothesis is either true or false; or
- Reconstruct the sequence of archeological cultures for the purpose of identifying and explaining continuities and discontinuities in the archeologieal record for a particular area.

Buildings, Structures, and Objects

While most often applied to archeological districts and sites, Criterion D can also apply to buildings, structures, and objects that contain important information. In order for these types of properties to be eligible under Criterion D, they themselves must be, or must have been, the principal source of the important information.

Eligible

- A building exhibiting a local variation on a standard design or construction technique can be eligible if study could yield important information, such as how local availability of materials or construction expertise affected the evolution of local building development.

Not Eligible

- The ruins of a hacienda once contained murals that have since been destroyed. Histori

Gerald W. Haslam
P.O. Box 969
Penngrove, CA 94951

March 30, 2013

City of Fresno Historic Preservation Commission
c/o Karana Hattersley-Drayton
Development and Resource Management Dept.
2600 Fresno Street
Fresno, Ca 93721

Dear folks:

Bob Wills was a giant in American popular music. His western swing helped define the link between pop', jazz (especially the Kansas City sound), and country styles in the 1930s and 1940s, paving the way for many later developments such as rockabilly and the Bakersfield Sound.

Bob was a pioneer of western swing, and California's Central Valley was a hotbed of Wills' fans and imitators. It is especially relevant that he chose to live in both Fresno and Sacramento because he found society in those places comfortably western and rural. Dust Bowl migrants, in turn, found in Bob and his Texas Playboys symbolic standard-bearers for their transplanted, increasingly eclectic culture. "We'd look at the stage and see ourselves up there," recalled Bill Woods.

My parents--one from Texas, the other from California--never missed a chance to dance to Bob's music. Neither did our neighbors in Oildale. His music became, in a sense, a tribal expression for blue-collar folks from all over.

Bob's western swing also made explicit the influence of African-American styles on what had previously been considered "white" music, with both white and black swing bands playing a "dancing" variation of big-band jazz during the 1930s. Country bands tried new rhythms then, new arrangements, new instrumentation (pianos, horns, drums, and the electric steel guitars all took on greater importance) and expanded their audiences as a result. George T. Simon, editor of *Metronome* magazine, wrote that Bob Wills "began to bridge the gap between country and western music and big band swing during the forties by presenting the simpler C&W songs in more sophisticated, updated arrangements, a compromise that resulted in thousands of dedicated West Coast fans, attracted by the sight of cowboy attired musicians who sounded more like city-slickers."

The Texas Playboys became a fixture in California, and their "San Antonio Rose"--recorded first in 1938 then again in 1940, and covered successfully by Bing Crosby in 1941--remains perhaps the landmark tune for this style of music.

It would be fitting that the home Bob chose in Fresno, Triple B Ranch, also be a landmark, for it links the older southwest (Texas, Oklahoma, Louisiana, etc.) with the new one where they settled (Bakersfield, Fresno, Sacramento, etc.).

With best wishes,

Gerald W. Haslam, Ph.D.
Professor Emeritus of English
Sonoma State University
(author, "*Workin' Man Blues: Country Music in California*")

The Board Members of District 2 of the California State Old Time Fiddle Association (CSOTFA) would like to voice its support to adding the Bob Wills Triple B Ranch and Olive Trees to the list of Fresno's Local Registry of Historic Resources and the California Register of Historic Resources.

CSOTFA is a non-profit organization dedicated to the preservation and perpetuation of Old Time Fiddling. Our local chapter was established during the time that "Bob Wills was Still the King" and his influence on the genre of old time fiddling in the Fresno area was very great. His songs are still played by members of our club that range in age from 6-92. We would love to see him honored in this town that he called home, even if it was for just a short period of his life. It would be a fitting tribute to the "okie" culture in our community.

4/20/13 e-mail copy sent to Mayor + City Council

FRESNO HISTORICAL SOCIETY AT KEARNEY RANCH

April 22, 2013

Historic Preservation Commission
c/o Ms. Karana Hattersley-Drayton
City of Fresno
Development and Resource Management Department
2600 Fresno Street, Room 3065
Fresno, California 93721

Re: Bob Wills Triple B Ranch
Designation to Fresno Local Register of Historic Resources

Dear Ms. Hattersley-Drayton:

On behalf of the Fresno City and County Historical Society, I am pleased to offer this letter in enthusiastic support for the nomination and addition of the Bob Wills Triple B Ranch to the Fresno Local Register of Historic Resources.

As documented in the staff's Report to the Historic Preservation Commission, Bob Wills and his Texas Playboys were instrumental in the merging of diverse musical genres from jazz and big band swing to hillbilly and blues, among other strains of traditional music into the idiom known as "Western Swing." Mr. Wills was inducted into the Country Music Hall of Fame in 1968 and was awarded a Grammy Lifetime Achievement Award posthumously in 2007. Mr. Wills' popularity in the mid-20th century music scene cannot be overstated. He was immensely popular with audiences of his time and appeared in Hollywood western movies. Mr. Wills and the Texas Playboys performed throughout California and the San Joaquin Valley and in Fresno at the Big Fresno Barn. A Texan by birth, by the mid-1940s, Mr. Wills found life in the San Joaquin Valley more appealing than Hollywood.

In 1945, Mr. Wills bought the Triple B Ranch in Fresno and relocated with his family to this "garden spot." The 1928 vernacular farmhouse and the designed olive plantings of the Triple B Ranch are significant in their own right. Small but unique farmhouses of this type were prevalent in the late 19th and early 20th centuries, but many have been demolished over the years as suburban development encroaches on rural lands and as small farms are consolidated into larger operations.

7160 W. KEARNEY BOULEVARD FRESNO, CALIFORNIA 93706 T 559.441.0862 559.441.1372 F
valleyhistory.org

It is fitting that our community recognizes the iconic musical and cultural contributions of Bob Wills by preserving his modest, but "lovely little place" in Fresno as the physical reminder of those contributions. Based on the excellent and detailed research by city staff, the Fresno City and County Historical Society concludes that the Triple B Ranch clearly meets and exceeds the designation criteria for both integrity and historic significance under the Fresno Municipal Code and should be nominated and added to the Local Register of Historic Resources. Thank you for your consideration of our views.

Very truly yours,

FRESNO CITY AND COUNTY HISTORICAL SOCIETY

Bruce A. Owdom

Bruce A. Owdom

BAO/llb
cc: Mayor Ashley Swearengin
Mr. Craig Scharton
Ms. Ruth Lang, Director of Administration and Operation,
Fresno City and County Historical Society
M:\dhg\BAO\misc\FCCHS\hattersley-drayton042213.wpd

4/28/13

LOCAL

ASK ME

Country singer's ranch still here

Question: Where in Fresno was the Triple B Ranch located, owned by country singer Bob Wills?

—**Mark W. King, Fresno**

Answer: Bob Wills bought the one-story wood-frame house at 6410 E. Clinton Ave. and the surrounding 80 acres near Armstrong Avenue in 1945. The name Triple B stands for Bob, his wife Betty and their son Little Bob, according to daughter Carolyn Wills of Texas.

PAULA LLOYD

In a June 1945 letter to an aunt, Betty Wills wrote, "We're living in Fresno now. It's almost the size of Tulsa. It's in the San Joaquin Valley. That's where they raise all California fruit and vegetables. ... I like it real well. A lot more than I ever did Los Angeles."

Carolyn Wills said she was "accidentally" born at the ranch house in 1946 because her parents couldn't get to a hospital in time.

Wills built barns and fences for the seven stallions and 40 brood mares he bought for the ranch, his daughter said. "My father was always the happiest he'd ever been" on the ranch, she said.

LLOYD

Continued from A3

Wills moved his family to Sacramento in 1938 and owned the ranch until 1951.

With his band, the Texas Playboys, Wills was dubbed "The King of Western Swing." They recorded his biggest hit, "Now Spanish Two Step" in 1946. They played often at the Big Fresno Barn. Wills and the Texas Playboys also appeared in several Western movies, including "Take Me Back to Oklahoma," which featured country star Tex Ritter and was filmed in 1940.

Wills, who died in 1975, was featured on a U.S. postage stamp in 1983 and was inducted into the Country Music Hall of Fame in 1968. He is also listed in the Rock and Roll Hall of Fame and was awarded a Grammy Lifetime Achievement Award posthumously in 2007.

The city of Fresno's Historic Preservation Commission is considering a request to list Wills' former home on the city's Local Register of Historic Resources.

SPECIAL TO THE BEE

Bob and Betty Wills are seen in front of their Triple B Ranch at 6410 E. Clinton Ave. near Armstrong Avenue.

GRANVILLE

Passion, Commitment & Innovation *Everlasting*

May 14, 2013

City of Fresno Historic Preservation Commission
c/o Karana Hattersley-Drayton, Historic Preservation Project Manager
City of Fresno
2600 Fresno Street
Fresno, CA 93721-3601

Dear Commissioners,

Subject: Historic Preservation Commission Agenda Dated May 20, 2013, Item VI. B. Consider Recommendation to the City Council Designation of Bob Wills Triple B Ranch (APN 310-040-99)

This letter is in regards to the above mentioned property. The consideration of this property for designation has been included at the last three Historic Preservation Commission Meetings, including May 20, 2013. To date the Commission has yet to make a recommendation on the designation.

On March 5, 2013, our contractor applied for a demolition permit for the existing house located on this property. The house is located within approved Tentative Tract Map 5717, which was approved in 2007. Our contractor was informed that the demolition permit could not be issued and the demolition needed to be considered by the Historic Preservation Commission. We have now been delayed 70 days from demolishing this dilapidated, unsafe building.

May 20, 2013 will be the third HPC meeting considering this item. Staff is recommending that the Item be continued again. We are opposed to any more delays and we request the Commission take action to allow us to proceed forward with the demolition.

Sincerely,

Goldie Lewis
Granville Homes, Inc.

cc: Mark Scott
Darius Assemi

Dust Bowl Legacies:

The Okie Impact on California, 1939-1989

by James N. Gregory

It became one of those rare books that not only records history but makes history. Even as the first copies of *The Grapes of Wrath* rolled off the presses in the spring of 1939, it was clear that the novel was going to have an extraordinary impact. John Steinbeck's story of a dispossessed Oklahoma farm family struggling to survive among the fields of plenty in California touched the conscience of a nation. Steinbeck was not the first to write about the Dust Bowl migrants and their plight. For the better part of four years the story had been earning newspaper headlines, especially in California, where by 1939 the public was in the midst of a massive debate over the "Okie crisis." But Steinbeck did something that the journalists, photographers, and politicians could not do: he made sure that the Okies would never be forgotten. *The Grapes of Wrath* turned the Dust Bowl migrants into one of the enduring symbols of the Great Depression. Ever since 1939, Americans of various generations have found in the tragic heroism of the Joad family a metaphor for the nation's depression-era experience.

And what has become of the real Dust Bowl migrants, the Oklahomans, Arkansans, Texans, and Missourians who were the models for Steinbeck's book? On this fiftieth anniversary of the publication of *The Grapes of Wrath*, it is fitting that we update the story. Steinbeck never did. It is too bad, for he would have been quite surprised. The history of the Dust Bowl migrants in the past five decades has defied many of the understandings and expectations that governed his 1939 portrait.

The Grapes of Wrath foresaw a difficult future for the Okies and Arkies. Steinbeck was not at all sure that California could or would provide an adequate home, and he thought a great deal depended upon important changes in the structure of California agriculture. In the novel, and even more clearly in a sequence of newspaper articles he wrote in 1936 and 1938, he linked the migrants' future to the success of farm labor unions. Only when the power of organized agriculture had been curbed and minimum living standards imposed would California's newest and poorest residents stand a chance.[1]

Steinbeck seemed to think as well that the Dust Bowl migrants had a great deal to learn about the standards of modern life in California. For all of the book's rural romanticism, its tremendous empathy for the simple, honest way of life represented by the Joads, *The Grapes of Wrath* casts them as backward, barely educated, even premodern. The scenes in the government camp and the portrayals of religious activities reveal Steinbeck's assumptions. The migrants were going to have to learn how to live in an organized community and give up anachronistic attachments to enthusiastic religion.

Time has proved the inadequacy of each of these expectations. The Dust Bowl migrants had nothing like the long-term difficulties that Steinbeck (and many others) foresaw, and deliverance had nothing to do with labor unions or any dismantling of California agribusiness. Equally, Steinbeck was wrong about the terms of the cultural negotiation that the Dust Bowl migrants would conduct with California. The issue, it turned out, was not modern culture versus rural backwardness, but rather one regional culture versus another. And the Okies were not the only ones to change. In ways that

California had not been kind to this family. An infant died of exposure during the winter. *Photo by Dorothea Lange. Courtesy Bancroft Library.*

Steinbeck could not have imagined in 1939, the Dust Bowl migrants managed to imprint many of their own values and outlooks on California.

First some background and some clarifications. Partly because of the novel, Americans today hold some misleading images of the Dust Bowl migrants. That label itself is confusing. There was no migration of any consequence from the actual Dust Bowl, because few people lived in the parts of the southern plains that were devastated by the dramatic dust storms of the mid-1930s. Thousands of people did leave the broader region formed by Oklahoma, Arkansas, Texas, and Missouri, an area we can call the Southwest or better still the western South.[2]

Furthermore, migration from this region was not just a 1930s phenomenon. Southwesterners had been coming to California in large numbers since World War I. About a quarter of a million had settled in the state in the 1920s; during the depression another 350-400,000 came. But the biggest influx came during World War II, when defense work lured between 600-700,000 more Southwesterners to California. Migration continued at a somewhat reduced pace in the 1950s, until the sunbelt oil boom of the 1960s turned Texas and Oklahoma into job-rich, population-importing states. By 1960, there were more than 1.7 million Oklahomans, Texans, Arkansans, and Missourians living in California, constituting one-eighth of the state population. The vast majority of them were whites.[3]

Standard impressions of the social composition of the migration are also too limited. Even in the 1930s phase, the migrants included many Southwesterners who were neither farmers nor poor people. Surveys show that about half came from rural areas, and half from towns and cities. The region suffered terribly from the depression, and that was a reason for much of the migration, but those leaving included a substantial representation of white collar families and industrial workers, as well as the stereotypic tenant farmers.[4]

Nor did they all head for California's agricultural valleys. In the 1930s, half of all Southwesterners moving to California settled in Los Angeles, the Bay Area, or San Diego—and a still larger percentage did so in the 1940s. This was not just a rural to rural migration of farm folk. The Joads, in other words, were not necessarily typical.[5]

Finally, it is important to modify impressions of what awaited them. Even in areas like the San Joaquin Valley, the conditions that the newcomers encountered were not uniformly horrible. Stories of hardship were real enough. Some people lived in tents, endured long stretches of unemployment,

and suffered from shortages of various kinds. There were cases of malnutrition, disease, and even death. But severe difficulties were not typical. Most people found what they were looking for—work and a better standard of living—and that is why they stayed.

The tragic images of this migration have been overblown. The experience was often tough, certainly by the standards of white middle-class society. But the challenge cannot be compared to the pioneer migrations of the nineteenth century, nor with the refugee migrations that occur with such frequency in the third world. The Latin Americans who continue to cross international boundaries in pursuit of an uncertain future in the United States know at least as much about risk, hardship, and struggle as the Dust Bowl migrants of the 1930s.

If Steinbeck's contemporary assessments were sometimes skewed, his reading of the future was more so. It could hardly have been otherwise. His anxiety about the migrants' place in California reflected the moods and conditions of 1939. He had no way of knowing how much the world around him would change, or how quickly.

There are two stories to be told about the Dust Bowl migrants' experience since the publication of *The Grapes of Wrath*. The economic story is the most straightforward. The past five decades have meant considerable improvements in the social position and standard of living for the migrants and their descendants.

The changing occupational and income profiles of white Southwesterners can be followed in the Public Use Microdata samples recently issued by the U.S. Census Bureau. The starting point is the 1940 census, taken just one year after publication of *The Grapes of Wrath*. Southwesterners who had arrived in the previous decade were predictably concentrated at the low end of the socioeconomic scale. This was true in the Los Angeles and the Bay Area, where their rates of unemployment exceeded other whites and where almost three-quarters of those employed worked in blue-collar positions. It was much more true in the San Joaquin Valley, where in 1940, well over two-thirds of Southwestern males worked as unskilled laborers, mostly as farm workers. A similar percentage of the recently settled families in turn earned less than the $790 annual income that experts termed a "subsistence" budget.[6]

Ten years later much had changed. World War II had restarted the economy, creating unprecedented

World War II provided California's Okies with steady jobs in industries such as the Kaiser Shipyard in Richmond, photographed here in 1943. One result was a trend toward integration into the existing and newly-forming urban communities, and a lessening of the Okies' isolation. *Photo by Dorothea Lange, © 1982. Courtesy Oakland Museum.*

job opportunities both in the coastal areas, where the shipyards and aircraft factories were located, and in the valleys, where revitalized demand for agricultural products meant all sorts of new commercial and service jobs. By 1950, Southwesterners in both settings were rapidly working their way up the occupational and income scale. To take the San Joaquin Valley case, most Southwestern males were no longer doing farm work; now, instead of employing 58% of them, the fields provided a living for only 25%. The majority had moved into blue-collar trades, many working in construction, the oil industry, and transportation. Standards of living were also way up; family incomes had increased an amazing 276% in just one decade, although one quarter of that went to inflation.[7]

By 1970, the work careers of many of the Dust Bowl and defense era migrants were coming to an end. Some had already retired, but by tracing the occupations of men aged 40-62, we get some idea of the final economic position of that initial generation. The record shows further progress. Some were wealthy, a number having made fortunes in real estate, oil, or farming. Some were still poor. In the San Joaquin Valley, 14% continued to earn a living through agricultural labor, 10% reported incomes that fell below the 1970 poverty line, and 6% collected welfare payments. The majority were in between. Not too many had found their way into white-collar occupations, only 24% compared to 45% of other whites living in the valley. Most were closing out their working lives in blue-collar respectability. In the metropolitan areas, more had attained white-collar positions, but the general pattern was similar. Compared to the rest of the white population, Southwesterners of that first generation were more apt to be found in the lower-middle class.[8]

Unfortunately, there is no similar data on their children, who nowadays are middle-aged adults. There are indications that the second generation was less likely to go to college than other segments of the white population, but apart from that the evidence points to further socioeconomic progress. A large part of this generation found its way into white-collar and professional jobs.

How one sums up the issue of economic progress depends upon the point of reference. Relative to the expectations of John Steinbeck and most other 1930s witnesses, this has been a remarkable story. But in 1939 no one could predict the structural economic changes that over the course of the next generation would lift almost all white Americans out of poverty. Seen in this newer context, there was nothing spectacular about the improvements registered by the migrants in California. With some notable exceptions, theirs has not been a rags-to-riches tale. Rather it is a story of modest, steady economic improvement, decade by decade, generation by generation—a story very similar to that of most white Americans of these age groups. One final perspective may be helpful. The economies of the Southwestern states also changed over these decades, and so did the fortunes of most residents. Whatever their economic success in California, it seems to be the case that the migrants would have had relatively similar chances had they remained in their home states.

Economic progress is the issue that has always attracted the most attention, but the Dust Bowl migration is ultimately more important to California because of its cultural impact. This is where the update gets interesting. The place to begin to understand the cultural legacy of the Dust Bowl migration is the San Joaquin Valley, particularly its southern end near Bakersfield, where John Steinbeck settled the Joad family. In all of California, this is where white Southwesterners gained the highest concentration in the overall population. In 1950, one out of every four adults in the San Joaquin Valley was an Oklahoman, Texan, Arkansan, or Missourian; and the ratio was closer to one in three in Kern County. The proportion is much reduced these days because migration from the Southwest slowed in the 1960s, even while the valley's growth continued from other sources. On the other hand, there are also many second- and third-generation Okies in the valley, though the census provides no count.[9]

The San Joaquin Valley is and always has been a complex, multi-cultural society, settled by all sorts of European and Asian groups, along with migrants from various parts of the United States. But nowadays visitors are apt to miss much of that. Especially in the southern counties, two cultural styles seem to dominate. The Latino influence is easily recognized, and serves notice that Hispanics are the fastest-growing group in the area. The other influence is confusing unless one knows something about American regional cultures. Coastal Californians notice the pickup trucks, the cowboy hats, the folksy mannerisms, the different ways that people talk, and assume that these are rural standards, that the valley is dominated by country folk. That is not quite right. The valley is not even

remotely a rural society. The vast majority of residents live in cities and have nothing to do with farms. The style of life there is not rooted in the land, it is rather a function of the cultural heritages of the people and the way those have been negotiated and modified over the last half century.[10]

The clues are there if one takes the time to look. Visit some of the coffee shops and notice the menus. Chicken-fried steak, chili, grits, and biscuits and gravy are favorites in the valley, just as they are in the western South. This is also Dr. Pepper country; Coke and Pepsi face the same sort of competition they find in the Dallas-based bottler's home region.

The churches offer other clues. For one thing, there are so many of them. Bakersfield and its surrounding area have more churches than San Francisco, with only a third the population. And notice the denominations: most are Southern Baptist and Pentecostal. Evangelical Protestantism dominates the religious life of the valley these days. This is California's bible belt.[11]

It is also home to a particular commercial medium. To turn on the radio is to choose between three types of stations: Spanish language, religious broadcasts, and country music, lots of country music.

All of these institutions and symbols derive from a particular regional heritage, from the Southwest, or more broadly from the white South. If you listen closely to the people, you hear other clues. The accents are not rural; they are Southwestern. Most whites in the valley have picked up a bit of the dipthongal vowels characteristic of Oklahoma or Texas.[12]

The area's politics and social values are telling too. This is one of the most conservative sections of California. Only recently has voting registration shifted towards the Republican party, but the San Joaquin Valley has been voting conservative for some time. Racism is also a problem. Blacks in Bakersfield face difficulties not common in many other parts of California, and there is conflict as well between whites and Hispanics. Cesar Chavez and the UFW are decidedly unpopular in most Anglo circles.[13]

Much has changed in this part of California since the 1930s. A former Oklahoman who came to California as a child more than fifty years ago summarized the transformation. "I think that we won," he told an interviewer. "By that I mean, we took over . . . By moving into the cities and moving into the towns, the society got changed by us. When I go there [he no longer lives in the Valley] I feel I am in Oklahoma, Arkansas and Texas."

How did this happen? How did a despised and economically impaired group become so influential? Numbers are part of the answer, but only part. The large representation of Southwesterners in this section of California clearly makes this possible. But there is more to it than that. A lot of Americans from different regions have poured into California over the years without leaving such an imprint. Usually they become quickly Californianized, more or less fitting into California society on California's terms.

Two additional factors help explain the Southwestern cultural influence. One is the prejudice and hostility that the migrants faced in the 1930s. Calling the newcomers "Okies," a label which initially had the pejorative connotations of "poor white trash," Californians in effect created a minority group. Facing social rejection, many Southwesterners—particularly in the San Joaquin Valley where the tensions were greatest—pulled together defensively. Treated as outsiders, they fashioned a separate group mentality, and that in turn encouraged them to maintain some of the distinguishing cultural traditions of their region of birth.

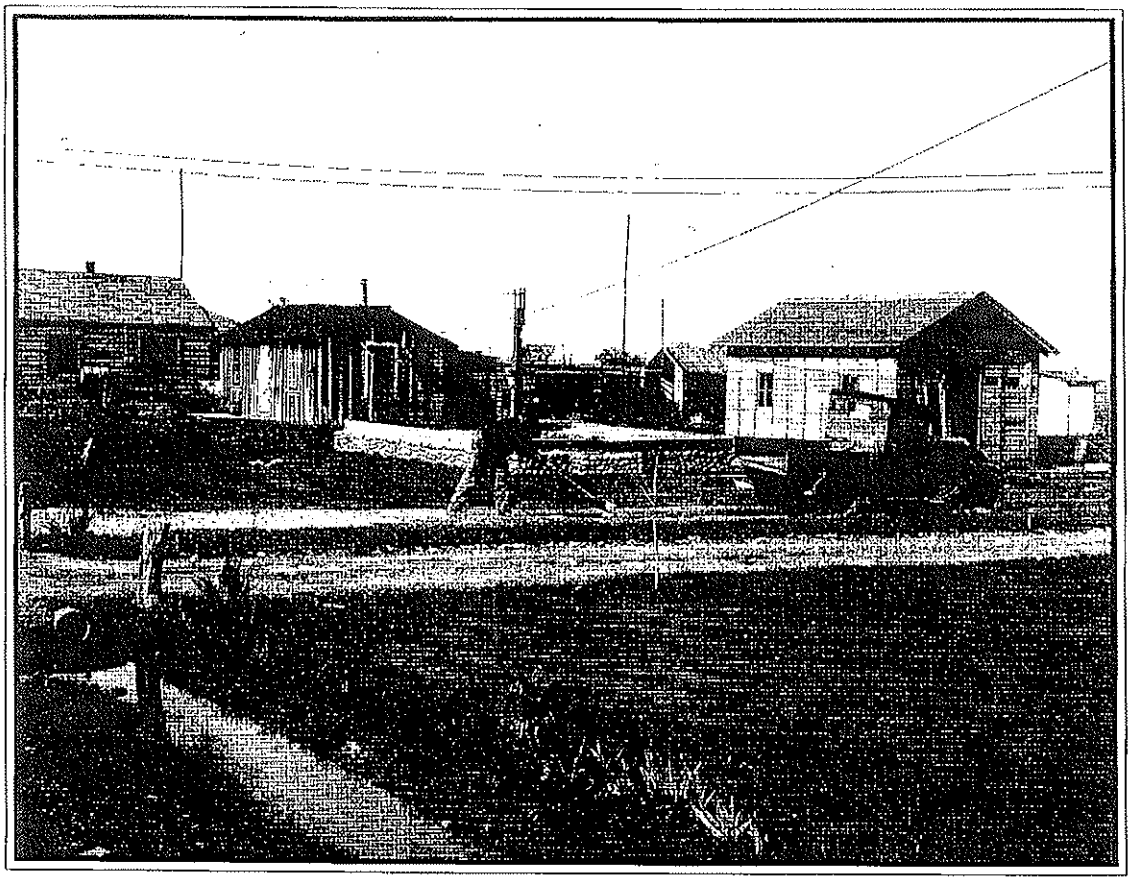
The other factor has to do with the nature of those cultural resources. Southwestern influences have been successfully transferred to California via a discrete set of institutions, and as a result only a particular version of Southwestern culture has taken root. This is the way subcultures often establish themselves. A migrating group does not just come into an already settled society and then recreate its old way of life. The host society leaves only certain limited venues for independent community life. With towns, schools, political parties, and media institutions already well established, there was not much room for Southwesterners to build their own infrastructure. On the other hand, sometimes the newcomer group brings with it institutions or commitments that are new and that have some potentially wider role to play in the host society. Examples can be seen in the experiences of other ethnic groups. The Irish found such an institution in the Catholic church; Jews something similar in the garment industry and Hollywood; African-Americans have likewise gained both legitimacy and influence through a century of contributions to the world of music. My argument is that the key to Okie cultural authority in California is to

be found in two similar structures—evangelical Protestantism and country music.[14]

There is room only for a few words about the religious institutions. California, which had been largely settled by Northeasterners, Midwesterners, and European Catholics (that is after the Mexicans and Indians had been pushed aside), knew relatively little about the fervent, fundamentalist side of Protestantism. Southwesterners brought the Southern Baptist faith with them, and were also the primary constituency for the holiness and pentecostal movements. Initially in the 1930s and 1940s, these churches were small, insulated institutions, catering solely to congregations of poor and still despised Okies. But in the decades that followed, as many Americans turned to organized religion, and as evangelical Protestantism gained legitimacy and stature throughout the country, these became the fastest growing churches in California. Today, the Southern Baptists are the state's second largest Protestant denomination, and the more diffuse pentecostal movement gains converts even within the mainline churches. For their Okie proprietors, the success of these institutions has brought validation and feelings of pride. The churches have served as centers for maintaining Southwestern culture and identity, and also, as they grow more and more popular, for spreading aspects of that regional culture.[15]

Country music has worked in much the same way, and its role warrants a closer look. Country music is both one of the Southwest's gifts to California and a medium for the infusion of other aspects of Southwestern culture. The music has inspired regional loyalty among transplanted Southwesterners and their children, while also inspiring interest in certain values and outlooks among wider groups of Californians. It is, I argue elsewhere, the essential language of the Okie subculture.[16]

When country music emerged as a commercial medium with the spread of radio in the 1920s, its



The Oakies, refused by many towns, established their own communities. One of these was Olivehurst, in Yuba County. Land was cheap, and many of the migrants built their own modest homes. *Photo by Dorothea Lange, © 1982. Courtesy Oakland Museum.*

Sunday school pick-up near a labor camp in Kern County, 1938. Within a generation, Southwesterners would help make evangelicalism the fastest-growing force in California Protestantism. *Photo by Dorothea Lange. Courtesy Bancroft Library.*

major markets became the South and the rural Midwest. Californians showed but slight initial interest. A few hillbilly and cowboy singers could be heard on California radio stations prior to the mid-1930s, but most Californians regarded that sort of music as rustic and unsophisticated and left it to a marginal audience of senior citizens and newcomers from regions where it was more popular.[17]

As it happened, the California market began to grow just about the time that migration from the Southwest reached major proportions. This was only partly due to the newcomers; the advent of Gene Autry and Hollywood's new fascination with singing cowboys also created a wider demand among Californians. But the timing enabled Okies effectively to take charge of the medium, doing so both as performers and audience.[18]

Southwesterners dominated the production of country music in California for obvious reasons. It had been Texans and Oklahomans who had pioneered the cowboy styles just then becoming popular. And in recognition of that fact Hollywood began importing professional musicians from the Southwest. By the early 1940s, Gene Autry headed a list of Southwestern-born film and radio stars which included Tex Ritter, Stuart Hamblen, Bob Wills, Patsy Montana, Jimmy Wakely, Spade Cooley, Tim Spencer, Eddy Dean, and Elton Britt—Roy Rogers, an Ohioan, was a major exception.[19]

Many of these performers had made names for themselves before moving West, but the singing cowboy craze also provided opportunities for migrants who had initially come to California with different purposes in mind. Arriving in Los Angeles in 1937, Oklahoman Woody Guthrie found his relatives busy trying to capitalize on the Gene Autry phenomenon. Cousin Jack Guthrie had outfitted himself in cowboy gear and was trying to talk his way into auditions with local radio stations. Several other relatives had also formed a band and were hoping to get into the movies. The band went nowhere, but Jack got his audition, invited Woody to become his singing sidekick, and launched two musical careers, one of them legendary.[20]

The same sort of aspirations registered in the valley, where the growing migrant population was attracting the attention of radio station managers, dance promoters, and tavern owners. When folklorists Charles Todd and Charles Sonkin visited the migrant labor camps operated by the Farm Security Administration in the summers of 1940 and 1941, they found more musical talent than they had time to record. Young men and women stepped forth to showcase their talents, claiming that they were "goin' on the air soon."[21]

Rose Maddox started her career in that formative period when California was beginning to listen to country music. Eleven years old, she sang her first audition for a Modesto radio station in 1937, accom-

Western Swing started among the migrants, but gained a large and enthusiastic audience. The Dude Martin band was popular in the San Francisco Bay area during the War. *Photo by Dorothea Lange © 1982. Courtesy Oakland Museum.*

panied by her four brothers. The manager liked their sound, and within a few years the Maddox Brothers and Rose had a recording contract and a nationwide following.[22]

For those who were not performers, the music served other purposes. Apart from the obvious pleasure it provided listeners, it became for Southwesterners something of a group enterprise. They were initially its chief fans and took pride in the music's expanding popularity. Even as audiences grew, the music belonged to Okies in many symbolic ways.

For one thing, country music of the 1930s and 1940s was loaded down with Southwestern references. Many of the most popular songs of the period utilized the landscapes, folk heroes, and place names of the region. Texas, for obvious reasons, figured prominently as a setting for cowboy songs. Compositions like "Deep in the Heart of Texas," "By the Silvery Rio Grande," and "Red River Valley" appeared in endless number. Songs about Oklahoma were fewer but included some of the most popular tunes of the period: Bob Wills' "Take Me Back to Tulsa," Spade Cooley's "Oklahoma Stomp," and Woody and Jack Guthrie's "Oklahoma Hills."

The connection to the Southwest was also established in the names of bands. In addition to Bob Wills and his Texas Playboys, bands performing in California included Don Churchill and his Texas Mavericks, Jerry Irby and his Texas Ranchers, Merle Lindsay and his Oklahoma Nightriders, a female singing group called The Oklahoma Sweethearts, and "T" Texas Tyler, who with his Oklahoma Melody Boys, managed to identify with both states.

The naming practices suggest a two-way relationship between audience and performer. Musicians catered closely to their core audience, and many Southwesterners in turn invested great loyalty in this medium and its stars. What Frank Sinatra was to Italians, and Paul Robeson was for blacks, Gene Autry and Bob Wills were to Okies: standard bearers for a group looking for symbols of success and pride.

Bob Wills was the real favorite. He drew enormous crowds of transplanted Southwesterners wherever he appeared. Future country star Merle Haggard was too young to attend the dances, but when Wills came to Bakersfield in the late 1940s, Haggard and his friends would stand outside the hall absorbing the excitement. These periodic appearances were events of communal significance

for the area's Southwesterners, particularly for the younger generation. "We needed a hero," Haggard recalls, "and Bob was certainly that and more . . . it was like he brought some of home with him."[23] Oklahoma-born Ken Griffis speaks in similar terms of Wills' effect on Southwesterners living in Los Angeles. Wills, he insists, "was very important to people like myself . . . He was one of us Okies and Arkies. People would say 'That's old Bob, that's our boy' . . . We were on that stage with Bob Wills."[24]

This was audience involvement of a special kind, and with it went a great deal of potential influence. Country music played a role in the adjustment experiences of Southwesterners in California, providing symbols and ideas that shaped a group identity while preserving commitments to ways of life that people had known back home. The music, for example, was an obvious factor in the retention of Southwestern speech patterns into the second and subsequent generations. Here was a powerful counterweight to the admonitions of school teachers who tried to teach young people the benefits of a California accent. What did they know? If radio heroes like Ernest Tubb and Lefty Frizzell could stretch their vowels, if Bob Wills could carry on in his high-pitched Texas twang, why should young people be ashamed of a Southwestern accent?

Songs and performers also helped the migrants establish some of the social and political perspectives that have become emblematic of the Okie presence in California. The Okie subculture has important ideological dimensions that have made it an influential force in California's complex political system, and country music has been intimately involved.

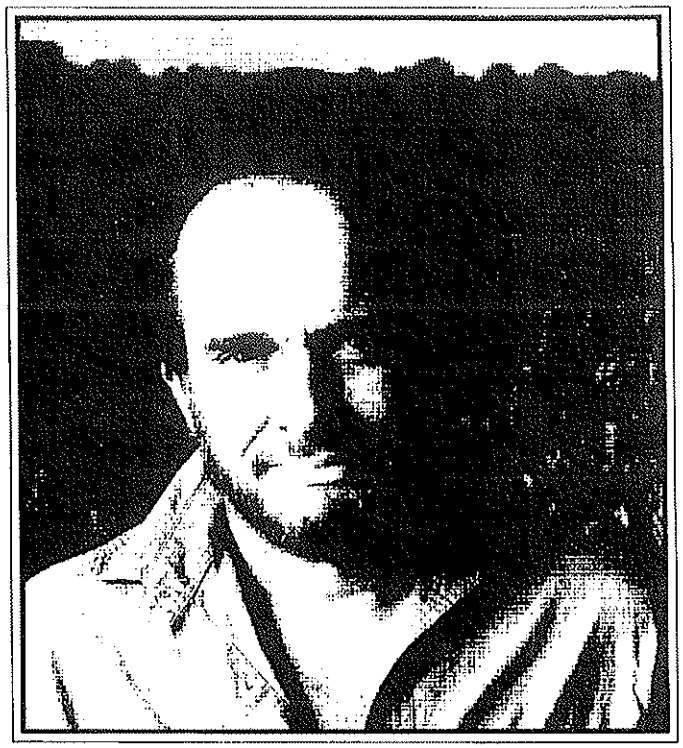
Coming from a region with historic links to the South, many of the migrants brought with them elements of a political culture that is best labeled "plain-folk Americanism." Derived from principles once widely held throughout Protestant America, the perspective enjoys its most consistent constituency among rural and working class whites in the greater South. It blends several elements: first an egalitarian ethos, a populist commitment to ordinary folks as the bone and sinew of American society, but a commitment that in practice worries more about elitist styles than actual disparities of wealth and power. Second, an ethnocentric impulse that at times manifests itself through racism, at other times through patriotic or nativistic fervor. And third, a celebration of toughness and individualism, a belief in hard-jawed individualistic solutions to most problems.[25]

Country music helped promote these values, both reinforcing them for resettled Southwesterners and introducing them to a wider audience of Californians. Much about the medium has changed over the years, but not its populist flavor, its down-home allegiance to ordinary people, especially ordinary white people. Highly didactic, with songs that often narrate a partial story—usually one that explores important personal problems—the medium has generally stressed some combination of traditionalism and heroic individualism. Whether the symbols are the brave cowboys and sweet mountain homes of the 1930s or the truck drivers and warmly remembered mamas of recent years, the dualism blends toughness and independence with moral and sometimes political conservatism.

The 1960s witnessed a dramatic expansion of both country music and the political culture that it supported. Disturbed by the social upheaval of that decade—by Civil Rights measures, anti-war protests, and counter-cultural rejection of traditional morality—many white Americans, particularly in the lower-middle class, embraced populist-conservative formulas that previously had belonged mostly to the white South. Country music helped with the diffusion. As sociologists Richard Peterson and Paul Di Maggio have shown, its locus had by then shifted "from region to class." Country was now the favorite medium of lower-middle-class Americans. Its audience was almost entirely white, mostly blue-collar, over thirty, and increasingly conservative.[26]

Okies had quite a lot to do with these changes in California. One Okie in particular became the nation's foremost symbol of blue-collar conservatism and country music's tough new patriotic populism. Merle Haggard was born near Bakersfield in 1937. His parents had left Oklahoma a year and a half earlier, heading to California like so many others to find a better life. Their initial years out west were tough but not the stuff of the Joad family. Merle's father found work with the Santa Fe railroad not long after arriving. The family's first California home sounds worse than it was, an old converted box car. Sometime later, they moved to Oildale, a Kern county community consisting almost entirely of fellow Southwesterners.[27]

Tragedy struck when Merle was nine years old. His father died suddenly, and although his mother was able to support the family working as a book-



Merle Haggard, "The Okie from Muskogee," in a recent photograph. *Randee St. Nicholas, Courtesy CBS Records.*

keeper, the loss made a huge impact on the young boy. Restless and troubled, he fell in with that portion of the younger generation who got more out of toughness and juvenile delinquency than school. At age ten he hopped his first freight train and turned up in Fresno. At fourteen he hitchhiked to Texas, bought his first cowboy boots, and spent his first week in jail, an adult jail. Juvenile arrests had started earlier, for truancy, theft, fighting, and drinking. In and out of reform school more often than he could count, he was every inch the rebel he later sang about in songs like "Mama Tried."

It was a road that finally led to San Quentin. He "turned twenty-one in prison," to quote another song, serving almost three years for burglary and attempted escape. But the experience had its desired effect. When they released him in 1960, he was ready to change his ways.

He had always loved music, learning that apparently from his fiddle-playing father, and at an early age became good with the guitar. When not up to some wildness, he made a few dollars singing in the dives and honky tonks that sprinkled Kern County. By the time he got out of prison, Bakersfield had developed a reputation as an up and coming center for country music. Big name performers rolled through town on their western tours, and the area supported a variety of radio programs, a daily country music television show, and a couple of fledgling record labels. Most important, Bakersfield was just then producing its first genuine star, a sandy-haired former Texan named Buck Owens, who over the next decade would build the city a reputation as "Nashville West."[28]

Merle Haggard followed in his footsteps. He made his first record in 1962, hit the charts in 1964, signed with a major label in 1965, and then caught on with a string of number one and top ten hits. Most of this early material featured themes from his rough and rowdy youth, mostly remorseful convict songs like "Sing Me Back Home," "Branded Man," and "Mama Tried." He thus quickly became identified with the social realist perspective that was changing the tone of country music in the late 1960s, turning the medium in more topical and political directions.[29]

His next song-writing phase established him as the leader of this movement. With songs like "Working Man's Blues," "I Take a Lot of Pride in What I Am," and "The Fighting Side of Me," he gave voice to the angry, conservative populism that was sweeping lower-middle-class white America and which had come to him by way of his upbringing in California's Okie communities. By 1969 the press was calling him "the poet laureate of the hard hats," song-writer to the Silent Majority. The composition that really fixed this reputation was the one he wrote with Roy Burris twenty years ago, "Okie from Muskogee." Catchy, semi-humorous, but ultimately quite serious, the lyric that began "we don't smoke marijuana in Muskogee" spoke for millions of white Americans worried about Vietnam protests, campus radicalism, and "hippies out in San Francisco."[30]

Haggard's influence was nationwide in those years, but nowhere was the impact more profound than in California. The songs that he sang and the public recognition that he received helped bring about an important change in the relationship of former Southwesterners to California. His songs kindled a major outpouring of Okie pride. "Okie from Muskogee," though it said nothing about the Dust Bowl migration, offered California's Southwesterners a compelling slogan. "I'm proud to be an Okie from Muskogee" became something of a rallying cry.

And that was not Haggard's only contribution to the Okie renaissance. Even before his blockbuster hit, Haggard had begun writing songs specifically about the Dust Bowl migrant experience, songs that eventually included "Mama's Hungry Eyes," "Cotton Fields," "Tulare Dust," "They're Tearing the Labor Camps Down," and "The Roots of My Raising." Here he resurrected stories of hardship and struggle that had received little attention in almost a generation. The Okie experience—largely forgotten since the Depression, except by those who lived personally with the memories—now was being celebrated and reaffirmed.

Former Southwesterners and their children and sometimes grandchildren responded enthusiastically. By the mid-1970s an Okie pride movement was in full flower. Other musicians, like Buck Owens, Tommy Collins, and Larry Hosgood, turned out additional Okie pride songs. A literary circle led by writers Gerald Haslam and James Houston began to publish the poetry and fiction of a dozen or so second-generation Okie authors. Newspapers caught the spirit and commissioned a new round of "where are they now?" articles about the Dust Bowl migrants. Colleges, libraries, and city administrations in the San Joaquin Valley sponsored programs to celebrate or study the Okie experience, and one or two high schools and colleges experimented with Okie Studies programs.[31]

All this attended a more far-reaching change at a personal level. For the first time it had become acceptable, almost fashionable, to be an Okie. A proliferation of "Okie Pride" bumper stickers, beltbuckles, and trucker caps heralded the change. First and second generation Okies, some of whom had spent the better part of a lifetime hiding from that label, now embraced it. For Frank Manies, who had at times passed himself off as an Arizonian, for Peggy Staggs, who had spent her formative years becoming a perfect Californian, for Ernest Martin, who as a young man had fled the valley so as not to be "associated with the 'Okie' image," these years brought a new reckoning with what had been a troublesome background.[32]

Haggard, it must be understood, was the catalyst, not really the cause. His songs reflected a search for roots which blossomed in many corners of America during the 1960s and 1970s. His quest and the response to it rested on recent changes in the way Americans thought about ethnicity and cultural differentiation. Okie pride was closely tied to the new ethnic consciousness that swept the country in the wake of the Civil Rights and Black Power movements. The "new ethnicity" made it socially acceptable to be an Okie, just as it made it safe to be Jewish, Italian, Chicano, and so on. In an era that was uniquely and genuinely celebrating pluralism, many Americans were thinking in new ways about their backgrounds.[33]

But it was no accident that country music provided the medium for the reconstruction of Okie consciousness. All along, that industry had helped to define the migrants' changing relationship with California. A group project that paid dividends of recognition and validation as it became more and more popular, it was also a fluid cultural system that again and again conveyed symbols of great meaning to the group.

John Steinbeck predicted none of this. How could he? In 1939 he looked at the Southwesterners settling in his state and saw mostly tragedy and injustice. How could he know that a generation later these victims, these scorned newcomers, would be presiding over important changes in California's religious and political values? How could he have known that the San Joaquin Valley, site of so much antagonism and hostility in his day, would, a few decades later, bear the clear imprint of an Okie subculture? How could he know that Kern County, where in 1939 public hysteria had culminated in the removal of *The Grapes of Wrath* from schools and libraries, would one day regard a guitar-playing second-generation Okie as its most illustrious citizen? How could he possibly understand the transforming historical processes that would years later allow Bakersfield's mayor to conclude that Merle Haggard's songs speak for Kern County. "Merle Haggard summed up our philosophy here," Mayor Donald S. Hart announced not long ago. "We respect and love America, its flags and symbols. We believe in paternalism, a strong family . . . and the merits of good old hard work. That's all —nothin' very sophisticated about it?"[34]

See notes beginning on page 146.

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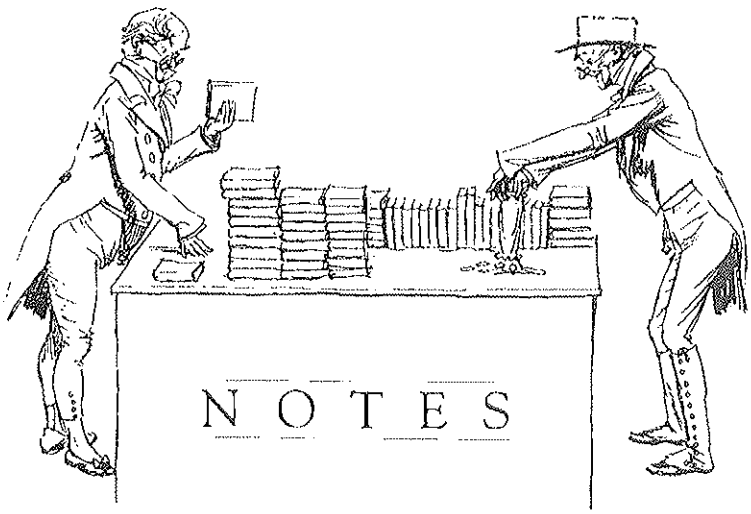
An earlier version of this paper was presented at The Grapes of Wrath 1939-1989: An Interdisciplinary Forum, San Jose State University, March 17, 1989



GREGORY, "Dust Bowl," pp.74–85.

1. The articles were written for the San Francisco *News* (Oct. 5-11, 1936) and republished as *Their Blood is Strong* (San Francisco, 1938). A new edition, edited by Charles Wollenberg, has recently been issued as *The Harvest Gypsies: On the Road to the Grapes of Wrath* (Berkeley, 1988).
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3. U.S. Bureau of the Census, *Census of the United States, Population: 1920*, Vol. II, 628-29; *1930*, Vol. II, 155-56; *1940, State of Birth*, 17-18; *1950, State of Birth*, 20-24; *1960, State of Birth*, 22-23; *1970, State of Birth*, 28-29.
4. U.S. Department of Agriculture, Bureau of Agricultural Economics, Seymour J. Janow, "Volume and Characteristics of Recent Migration to the Far West," in U.S. Congress, House of Representatives, Select Committee to Investigate the Interstate Migration of Destitute Citizens, Pursuant to H. Res. 63, 491, 629 (76th Congress) and H. Res. 16 (77th Congress), *Hearings* (Wash. D.C., 1940, 1941), Part 6, 2307.
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6. U.S. Bureau of the Census, 1940 Census Public Use Microdata Sample (Wash. D.C., 1983). This is a machine-readable data file consisting of a 1 percent sample of enumerated households. For a fuller reporting of the migrants' socioeconomic experience see the tables in Gregory, *American Exodus*, 49, 60, 186-87, 252-53.
7. 1950 Census Public Use Microdata Sample.
8. 1970 Census Public Use Microdata Sample.
9. 1950 and 1970 Census Public Use Samples. See Gregory, *American Exodus*, appendix B, 250-51.
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11. Pacific Bell Bakersfield Telephone Directory yellow pages (July 1984), 171-76; Bernard Quinn, et al., *Churches and Church Membership in the United States 1980* (Atlanta, 1982), 45-46, shows that 58 percent of Kern County Protestants belong to evangelical churches.
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13. Michael Barone, Grant Ujifusa, and Douglas Matthews, *The Almanac of American Politics 1978* (New York, 1977), 77; Tony Quinn, "Anatomy of an Electorate: 75% Faithful, 25% Fickle," *California Journal* XIII (March 1982): 100-102.
14. The literature on American ethnic experience is vast and complex. The place to begin is *Harvard Encyclopedia of American Ethnic Groups*, ed. by Stephan Thernstrom (Cambridge, 1980), especially the theoretical articles on leadership, religion, assimilation and pluralism, and concepts of ethnicity. The importance of institutional opportunities is also suggested in William L. Yancey, Eugene P. Ericksen and Richard N. Juliani, "Emergent Ethnicity: A Review and Reformulation," *American Sociological Review* XLI (June 1976): 391-403; Grace DeSantis and Richard Benkin, "Ethnicity Without Community," *Ethnicity* VII (June 1980): 137-43; Jay P. Dolan, *The Immigrant Church: New York's Irish and German Catholics, 1815-1865* (Baltimore, 1975).
    The recollection of the former Oklahoman, quoted above, is from Ernest Martin, interviewed by Judith Gannon, April 5, 1981, California Odyssey Program, California State University, Bakersfield, Library.
15. Quinn, *Churches and Church Membership*, 11; Gregory, *American Exodus*, 191-221.
16. James N. Gregory, "Country Music and the Okie Subculture," in *New Directions in California History*, ed. by James J. Rawls, (New York, 1988), 281-94.
17. The seminal exploration of country music origins is Archie Green, "Hillbilly Music: Source and Symbol," *Journal of American Folklore* LXXVIII (July-September 1965): 204-28. The standard full-length treatment is Bill C. Malone, *Country Music USA: A Fifty-Year History*, (Austin, 1968). Other essential works include D.K. Wilgus, "Country-Western Music and the Urban Hillbilly," *Journal of American Folklore* LXXXIII (April-June 1970): 157-79; and Patricia Averill, "Can the Circle Be Unbroken: A Study of the Modernization of Rural Born Southern Whites Since World War I Using Country Music" (Ph.D. dissertation, University of Pennsylvania, 1975); Richard A. Peterson and Russell Davis Jr., "The Fertile Crescent of Country Music," *Journal of Country Music* VI (Spring 1975):

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23. Merle Haggard with Peggy Russell, *Sing Me Back Home: My Story* (New York, 1981), 108.
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34. Hunter, "The Bakersfield Sound," 28.

HAYDEN, "Mason," pp. 86–99.

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City of FRESNO

REPORT TO THE HISTORIC PRESERVATION COMMISSION

AGENDA ITEM NO. VIC HPC MEETING: 05/20/2013
APPROVED BY
DEPARTMENT DIRECTOR

May 20, 2013

FROM: KARANA HATTERSLEY-DRAYTON KHD
Secretary
Historic Preservation Project Manager

SUBJECT: REVIEW AND PROVIDE COMMENTS ON THE EVALUATION OF HISTORIC RESOURCES WITHIN THE AREA OF POTENTIAL EFFECTS (APE) FOR THE PROPOSED FULTON MALL PROJECT PURSUANT TO 36 CFR (CODE OF FEDERAL REGULATIONS) PART 800.2(c)(3)(5) and FMC 12-1606(b)(12) and 12-1606(a)(1) ***(ACTION ITEM)***

1. Review and provide comments on the project's proposed Area of Potential Effects (APE) pursuant to 12-1606(b)(12).
2. Review and provide comments on resources within the APE for eligibility to the National Register of Historic Places pursuant to FMC12-1606(b)(12).
3. Review and provide comments on resources within the APE for their eligibility to Fresno's Local Register of Historic Resources pursuant to FMC 12-1606(a)(1).

RECOMMENDATION

Staff recommends that the Historic Preservation Commission receive reports from City staff, consultants and Caltrans personnel and provide comments regarding protocols pursuant to federal review of historic resources within the proposed Fulton Mall project area. Staff concurs that the Area of Potential Effects (APE) as developed for the proposed project is appropriate. Staff further concurs with the evaluation by the project consultants (Historic Resources Group) of the eligibility to the National Register of Historic Places of several properties that are within the project APE. City staff also agrees with the recommendation by the consultants for the potential eligibility of properties to Fresno's Local Register of Historic Resources but also finds that other resources, found ineligible for the Local Register, may in fact be worthy of designation.

EXECUTIVE SUMMARY

The City of Fresno in cooperation with the California Department of Transportation (Caltrans) is proposing to reconstruct the Fresno Fulton Mall as a complete street with three possible Alternatives under the National Environmental Policy Act (NEPA), two Build Alternatives and one No Build Alternative. Caltrans has been delegated the responsibility to conduct federal environmental review of federally funded state and local projects through a Memorandum of Understanding (MOU) with the Federal Highway Administration (FHWA) and thus is the lead agency for this proposed project under NEPA. The City of Fresno is the lead agency, however, for reviews performed under the California Environmental Quality Act (CEQA). Due to the use of federal funds, the proposed project is considered a "federal undertaking" pursuant to CFR 800.16(y). Thus Section 106 of the National Historic Preservation Act (1966 as amended) is triggered and public review and consultation are critical to this process. Additionally, the City's Historic Preservation Commission is authorized to review and make recommendations on "any proceedings under Section 106 "(FMC 12-1606(b)(12).

Although tonight's hearing will include a brief overview of the three project alternatives, neither the Historic Preservation Commission nor the public is asked to comment on the actual project itself. The City of Fresno concurrently is preparing an Environmental Impact Report (EIR) pursuant to the CEQA for

the Fulton Mall Project as well as for the Downtown Neighborhoods Community Plan and Fulton Corridor Specific Plans. Both the environmental documents prepared by Caltrans as required under NEPA and the City's CEQA documents will be presented to the HPC and to the public once these reviews are completed. It should be noted that there will be numerous opportunities for the public to comment on both the NEPA and CEQA environmental reviews and the Fulton Mall project itself in future meetings of the HPC, the Planning Commission and the City Council.

Specifically, the HPC and the public are asked to comment tonight on two aspects of the federal review process under Section 106: is the Area of Potential Effects (APE) adequately drawn and are there (additional) historic properties within the APE? "Area of Potential Effects" means "the geographic area or areas within which an undertaking may directly or indirectly cause alterations in the character or use of historic properties, if any such properties exist. The area of potential effects is influenced by the scale and nature of an undertaking ..." (CFR 800.16(d). "Historic Property" is defined as any resource included in, or eligible for inclusion in, the National Register of Historic Places. (Please note that the Bank of Italy, the Hotel Californian as well as the Fulton Mall itself are historic properties as defined by CFR 800.16(l)).

In addition, several properties within the APE have been evaluated in the historic survey as eligible or ineligible for listing on the Local Register of Historic Resources. As the City's Historic Preservation Commission is specifically tasked with "the identification, designation and preservation of Historic Resources and Districts owned by the city or located within city limits" (FMC 12-1606(a)(1), City staff is asking the Commission and the public to comment on these evaluations as well. No action will be taken at this hearing to recommend to the Council the designation of any properties, whether National, California or Local Register. Comments, however, will inform Caltrans and City staff as they prepare the environmental reviews as required for this proposed project.

BACKGROUND

Section 106: The National Historic Preservation Act of 1966 (as amended) was adopted by Congress the same year that Fresno demolished the County Courthouse. The Act includes several provisions such as Section 101, which revised regulations for State Historic Preservation programs, and Section 106, which mandates that federal agencies must take into account the effect of an undertaking on properties that are included in or eligible for inclusion in the National Register of Historic Places. The protocols and procedures for Section 106 are found at 36 CFR Part 800, Protection of Historic Properties.

What is useful about Section 106 is that it is explicit, with a clear process and defined protocols. Is the project a federal undertaking...yes, if there are federal funds or federal permits involved. Participants in the review process are identified, with public involvement addressed throughout: "The Agency official shall seek and consider the views of the public in a manner that reflects the nature and complexity of the undertaking and its effects on historic properties". Once the project is delineated, the Area of Potential Effects (APE) is defined--- that area where the character or use of historic properties may be directly or indirectly altered. Historic properties are then identified through research, consultation and surveys, although "survey" per se is never defined per se. Finally, Section 106 provides a protocol for evaluating the effects to a property. If there are historic properties (thus properties listed on or eligible for the National Register) will the project affect them, and if so how can these adverse effects be avoided, minimized or mitigated?

Fulton Mall Proposed Project: The City of Fresno in cooperation with the California Department of Transportation (Caltrans) as assigned by the Federal Highway Administration (FHWA) proposes to reconstruct Fulton Mall as a complete street by reintroducing vehicle traffic lanes to the existing pedestrian mall. The six linear blocks of the Mall are bounded by Tuolumne Street on the north and Inyo Street on the south with portions of three cross streets. The proposed project has three Alternatives under NEPA, including two Build Alternatives and a No Build Alternative. Caltrans has been delegated responsibility by the Federal Highway Administration to conduct federal environmental review of state and local projects using federal transportation grant funds and thus for purposes of NEPA is considered the lead agency.

Due to the use of federal transportation dollars for two of the Alternatives, the project meets the definition of a federal "undertaking." As previously discussed, the Historic Preservation Commission and the public are asked to comment on two aspects of the required federal review, the Area of Potential Effects and the potential for "historic properties" within the APE.

The Area of Potential Effects: The APE Maps (as attached) were drawn to include all parcels which are adjacent to the Mall and the cross malls and which are thus immediately adjacent to the proposed project. Depending upon the scale of a project, APE maps are occasionally drawn to include additional parcels, but the "one parcel away from the project footprint" is a consistent general rule for APE maps. City Staff has participated in the discussion about the proposed Fulton Mall Project APE map and agrees that it is appropriately drawn. None of the project alternatives propose to demolish or directly or indirectly alter any of the properties within the APE with the exception of the Mall itself, which will be significantly affected under Alternatives 1 and 2. Pursuant to federal protocols, a Finding of Effects document (FOE), which assesses the impact of the project to "historic properties," will be prepared subsequent to the SHPO review of the summary document, the Historic Property Survey Report (HPSR).

Historic Survey: State of California Department of Parks and Recreation (DPR) forms for all properties within the Project APE have been prepared for the Fulton Corridor Specific Plan, a City-sponsored planning document (in progress). As part of this effort, a 300-property historic survey has been prepared by consultants, the Historic Resources Group. Although this survey is not completed and has therefore not been released in full to the public, the consultants were able to finalize forms for the properties within the proposed Mall project APE (as attached).

Sixty-nine (69) parcels are included within the Project APE. Of this number, fifty-one (51) have properties that are least 45 years of age and required evaluation. Three (3) properties of the 51 are currently designated on or eligible for listing on the National Register of Historic Places and thus did not require additional evaluation: the Bank of Italy, the Hotel Californian and the Fulton Mall. The remaining 48 properties were evaluated for their eligibility to the National Register of Historic Places, the California Register of Historical Resources and the Local Register of Historic Resources.

Of the 48 properties evaluated the consultants found that the following eight (8) were eligible for listing on the National Register of Historic Places and thus also the California Register of Historical Resources:

- Mason Building, 1044 Fulton Mall
- Pacific Southwest Building, 1060 Fulton Mall
- Helm Building, 1101 Fulton Mall
- Luftenburg's 901 Fulton Mall

- Radin-Kamp (J.C. Penney's) 959 Fulton Mall
- T.W. Patterson Building, 2014 Tulare Street
- Mattei/Guarantee Savings, 1177 Fulton Mall
- Gottschalk's Department Store, 802 Fulton Mall

The consultants also found that the following structure is eligible for listing on both the California Register of Historical Resources and the Local Register of Historic Resources:

- The City's Spiral Parking Garage, 801 Van Ness

The following property was evaluated as potentially eligible for the Local Register (n.b. only the Historic Preservation Commission and the City Council can make a final determination):

- The Brix Building, 1221 Fulton Mall.

Finally, the City's Historic Preservation Project Manager has reviewed these survey forms and makes the following additional recommendations for potential listing to the Local Register of Historic Resources:

- The Kress Building, 1118 Fulton Mall
- 1133 Fulton Mall

Name of Resource	**Address**	**Current Historic Designation**	**HRG Recommendation and Criteria**	**City Staff Recommendation**
Mason Building	1044 Fulton Mall	Local Register HP# 122	National and California Registers, C/3	Concur
Pacific Southwest Building	1060 Fulton Mall	Local Register, HP#121	National and California Registers A/1, C/3	Concur
Helm Building	1101 Fulton Mall	Local Register HP#168	National, California A/1, C/3	Concur
Kress Building	1118 Fulton Mall	None	Not eligible for any register	Eligible for Local Register
Luftenburg's	901 Fulton Mall	None	National, California, Local Criterion A/1	Concur
Radin-Kamp J.C. Penney's	959 Fulton	Local Register HP# 124	National and California under Criterion C/3	Concur
T.W. Patterson Building	2014 Tulare	Local Register HP#125	National and California, Criterion C/3	Concur
City, Spiral Parking Garage	801 Van Ness	None	California Register and Local Register, Criteria	Less than 50 years of age but

			2/ii and 3/iii	may be worthy of NR now or in the future
Mattei Building/Guarantee Savings	1177 Fulton Mall	Local Register HP#167	National, and California Registers, A/1 and C/3 Periods of Significance 1921, 1961	Concur
Brix Building	1221 Fulton Mall	None	Found eligible to the Local Register, 5S3	Concur
Gottschalk's Department Store	802 Fulton Mall	None	National, California and Local, period of significance, 1948.	Concur
1133 Fulton Mall	1133 Fulton Mall	None	Ineligible due to extensive alterations—however upgrades in 1915 by R.F. Felchlin!	Appears to be 1888 building associated with William Helm, eligible potentially for the Local Register

The following is a brief summary of the properties found eligible for designation to one or more historic registers:

Mason Building (1044 Fulton Mall) was built in 1918 and designed by Eugene Mathewson. The six-story building is listed on Fresno's Local Register and has been evaluated as eligible to the National Register and California Register under Criterion C/3 as an excellent example of Renaissance Revival commercial architecture in Fresno.

Pacific Southwest Building (1060 Fulton Mall) was built in 1923 during the heyday of Fresno's Classic Revival boom and was designed and built by the R.F. Felchlin Company. The firm designed numerous downtown "high style" and vernacular buildings, including the Bank of Italy and the Hotel Virginia. The Pacific Southwest Building has previously been found eligible for listing on the National Register through a Section 106 consensus in 1995 and is newly evaluated as eligible to the National and California Registers under Criteria A/1 and C/3.

The Helm Building (1101 Fulton Mall) was constructed in 1914 and is Fresno's first steel frame "high-rise" building. It was designed by architect George Kelham in a Renaissance Revival style. Kelham was trained at Harvard and the Ecole des Beaux Arts in Paris and was the Chief of Architecture for the Panama-Pacific International Exposition in San Francisco in 1915. The building is on Fresno's Local Register of Historic Resources and has been found eligible to the National and California Registers under Criteria A/1 and C/3.

Luftenburg's (901 Fulton Mall) was designed by Edward Avedesian for the Walter Smith Store in 1961. The Mid-century style department store used the first floor of an early 20th century building. Luftenburg's has been found eligible to the National/California and Local Registers under Criterion A/1/i as an excellent example of a post World War II department store.

Radin-Kamp/J.C. Penney's (959 Fulton Mall) is one of several downtown buildings from the design-build firm of R.F. Felchlin (or by 1925, Felchlin, Shaw and Franklin). Unlike many early commercial buildings, the ground floor has not been altered and the building is therefore a rare example of a department store from the era. Radin-Kamp's is on Fresno's Local Register and has been evaluated as eligible for the National Register and the California Register under Criterion C/3.

T.W. Patterson Building (2014 Tulare Street) is a Classic Revival commercial structure by the design-build firm of R.F. Felchlin and Company. It was built in 1922 and is listed on the Local Register and has been evaluated as eligible for both the National and California Registers under Criteria A/1 and C/3.

Mattei Building/Guarantee Savings (1177 Fulton Mall) was initially constructed in 1921 by Eugene Mathewson who designed many of Fresno's important commercial and civic buildings, including the first Fresno City Hall (1905). In 1961 the first three floors of the building were remodeled for Guarantee Savings by noted Robert Stevens Associates. This Classic Revival style commercial building is on Fresno's Local Register and has been found eligible for the National and California Registers under Criteria A/1 and C/3 with two periods of significance, 1921 and 1961.

Gottschalk's Department Store (802 Fulton Mall) was originally constructed in 1914 and later remodeled and expanded in 1948 in a Late Moderne style. The consultants have found the building eligible to the National, California and Local Registers under Criterion A/1/i as the flagship store for the regionally significant department store, and under Criterion C/3/iii as an excellent example of the Late Modern style.

The City of Fresno Spiral Garage (801 Van Ness) seems to quote the work of modernist Frank Lloyd Wright and was designed by Walter Wagner and J. Martin Temple, two of Fresno's leading Mid-Century Modern architects. The construction date of 1968 makes the structure less than 50 years of age. However the consultants have found it eligible for the California and Local Registers under Criteria 2/ii and 3/iii as a unique example of a parking structure which is representative of the work of Wagner and Temple. In five years the evaluation of this resource should be revisited for eligibility to the National Register.

The Brix Building (1221 Fulton Mall) was built in 1922 and designed by Eugene Mathewson. The façade was altered in 1979 by Edwin S. Darden Associates. Due to the alterations the consultants found that there was a lack of integrity to warrant listing on either the National Register or the California Register, but recommended that it be listed on the Local Register under Criterion i for its association with the commercial development of downtown. As the Darden firm (still practicing) is one of the major mid-century firms in Fresno it is worth considering National or California Register status once the Darden rehabilitation is 50 years of age.

The Kress Building was constructed in 1921. When a 1959 façade improvement was removed, the original fenestration of the upper two floors was revealed and the property owner willingly retained the original fabric. The building is a rare example of a mid-size commercial building from the era and appears eligible to the Local Register under Criterion i.

1127-1139 Fulton Mall (Brix Estate Building) may date to the late 1880s and be associated with William Helm. More information will be forthcoming at tonight's hearing.

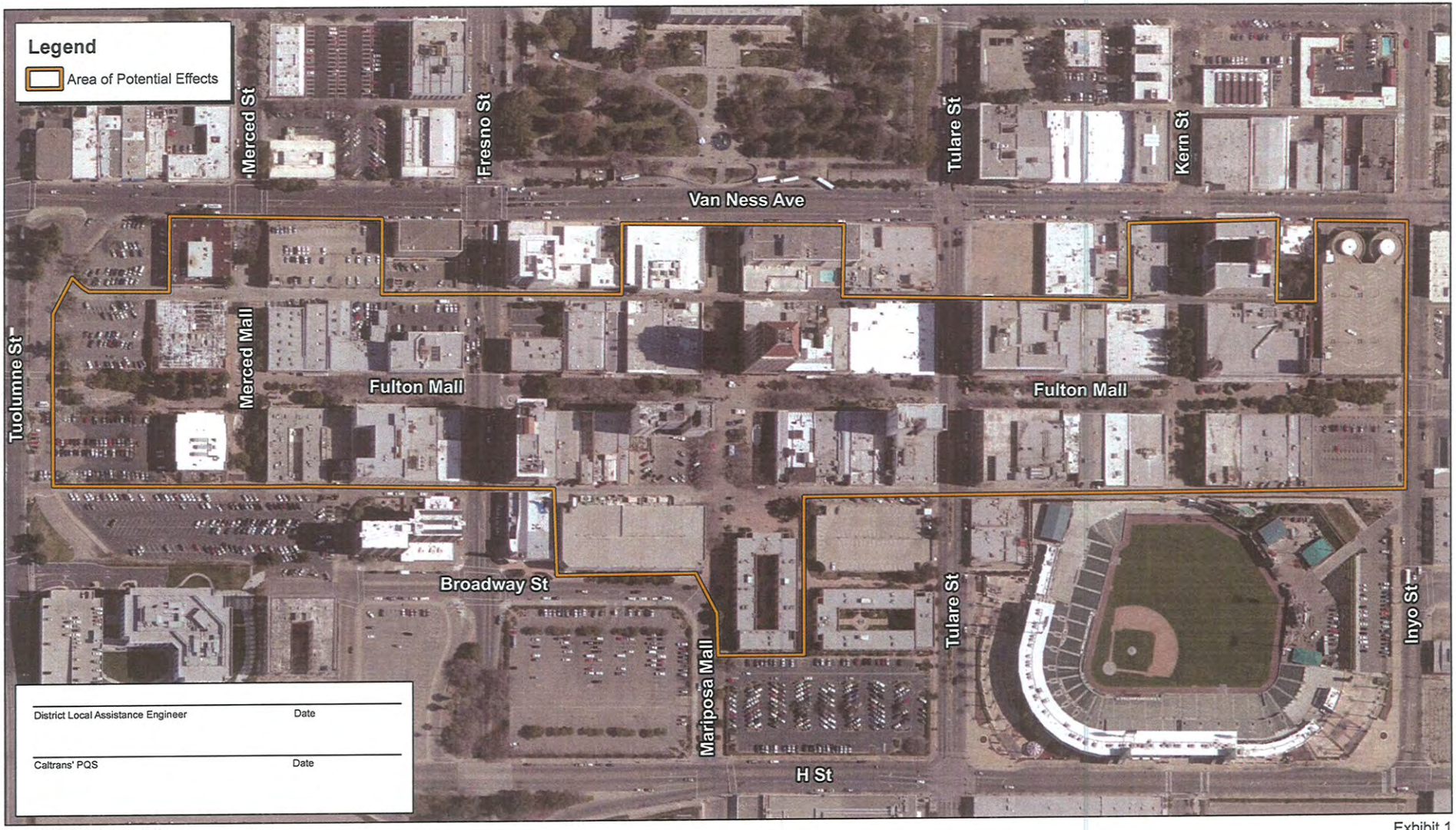
In addition, the Commission may wish in the future to consider whether some early Fulton Mall Buildings, encased in 1950s and 1960s façade improvements, are eligible for Heritage Property listing. This designation would allow a property owner to use the California Historical Building Code in any renovation or rehabilitation.

CONCLUSION

Caltrans and City staff are conducting public outreach as required under the Section 106 of the National Historic Preservation Act for proposed projects which use federal funds or permits and which may include historic properties. Staff recommends that the Commission do the following:

1) Hold a public hearing and solicit public input on the Section 106 protocols.
2) Barring additional information, concur with the APE Map as developed by Caltrans, consultants and the City for the proposed Project.
3) Concur with the recommendations that the following buildings are eligible for the National (and thus the California) Registers: The Mason Building, the Pacific Southwest Building, the Helm Building, Luftenburg's, Radin-Kamps (J.C. Penneys), the T.W. Patterson Building, Guarantee Savings and Gottschalks Department Store.
4) Concur with the evaluation of the City's Spiral Garage as eligible to the California Register and to Fresno's Local Register.
5) Concur with the consultant's recommendation of Luftenburg's, Gottschalks, and the Brix Building as eligible to the Local Register.
6) Concur with staff that the Kress Building is also eligible for the Local Register of Historic Resources.
7) Review the potential of 1333 Fulton Mall (the Brix Estate Building) as potentially eligible to the Local Register.

Attachments:
- Exhibit A - Area of Potential Effects (APE) Maps for the Fulton Mall Project.
- Exhibit B - Fulton Corridor Specific Plan (select pages from public draft).
- Exhibit C - State of California DPR Survey Forms for Properties Included in the APE for the Proposed Fulton Mall Project, Prepared for the City of Fresno by Historic Resources Group.



Source: ESRI Aerial Imagery, 2013.

NORTH 250 125 0 250 Feet

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Exhibit 1
Area of Potential Effects
Fulton Mall Project
FPN: (To Be Determined)