

## **Attachment 3: Historic Structures Report**

The attached Historic Structures Report, regarding the buildings in Richmond's Civic Center area, which includes the Main Library, was originally prepared on May 25, 2007 and amended and approved by the Richmond City Council on October 4, 2011.

Information specific to the Main Library can be found on the pages identified below:

- Introduction – p.1
  - Fig. 2 – p.2
- Brief History – p. 11, p. 12,
- Evaluations – p. 13, p. 14, p. 29, p. 30
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  - Fig. 38 – p. 27
  - Fig. 46 – p. 28
  - Fig. 50 – p. 30
- Resources – p. 31 and 1947 Preliminary Elevations and First Floor – pages not numbered

**RESOLUTION NO. 86-11**

**A RESOLUTION OF THE CITY COUNCIL OF THE CITY OF RICHMOND  
ADOPTING THE RECOMMENDATIONS OF THE HISTORIC PRESERVATION  
COMMISSION TO AMEND THE RICHMOND CIVIC CENTER HISTORIC  
STRUCTURES REPORT (PLN11-524)**

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WHEREAS, on September 11, 2007, the City Council designated the Richmond Civic Center as a locally significant historic district per the Historic Structures Report, prepared by Preservation Architecture on May 25, 2007; and

WHEREAS, during the rehabilitation of City Hall it was noted in the Historic Structures Report that the original staircase had been removed, however; during construction this character defining feature was preserved; and

WHEREAS, on September 13, 2011, the Richmond Historic Preservation Commission held a duly noticed public hearing and voted 6-0 to recommend approval of a resolution to the City Council recommending certain amendments to the Civic Center's Historic Structures Report (the "proposed project" or project"); and

WHEREAS, on October 4, 2011, the City Council held a duly noticed public hearing;  
and

WHEREAS, the City Council agrees that the Richmond Civic Center Historic Structures Report should be amended based on the character defining features of City Hall's main staircase and the brick plaza steps; and

NOW THEREFORE BE IT RESOLVED, that the City Council adopts the recommended amendments to the Civic Center Historic Structures Report identifying the main interior City Hall staircase and brick plaza steps as character defining features:

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# ATTACHMENT 2

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## RICHMOND CIVIC CENTER



## HISTORIC STRUCTURES REPORT

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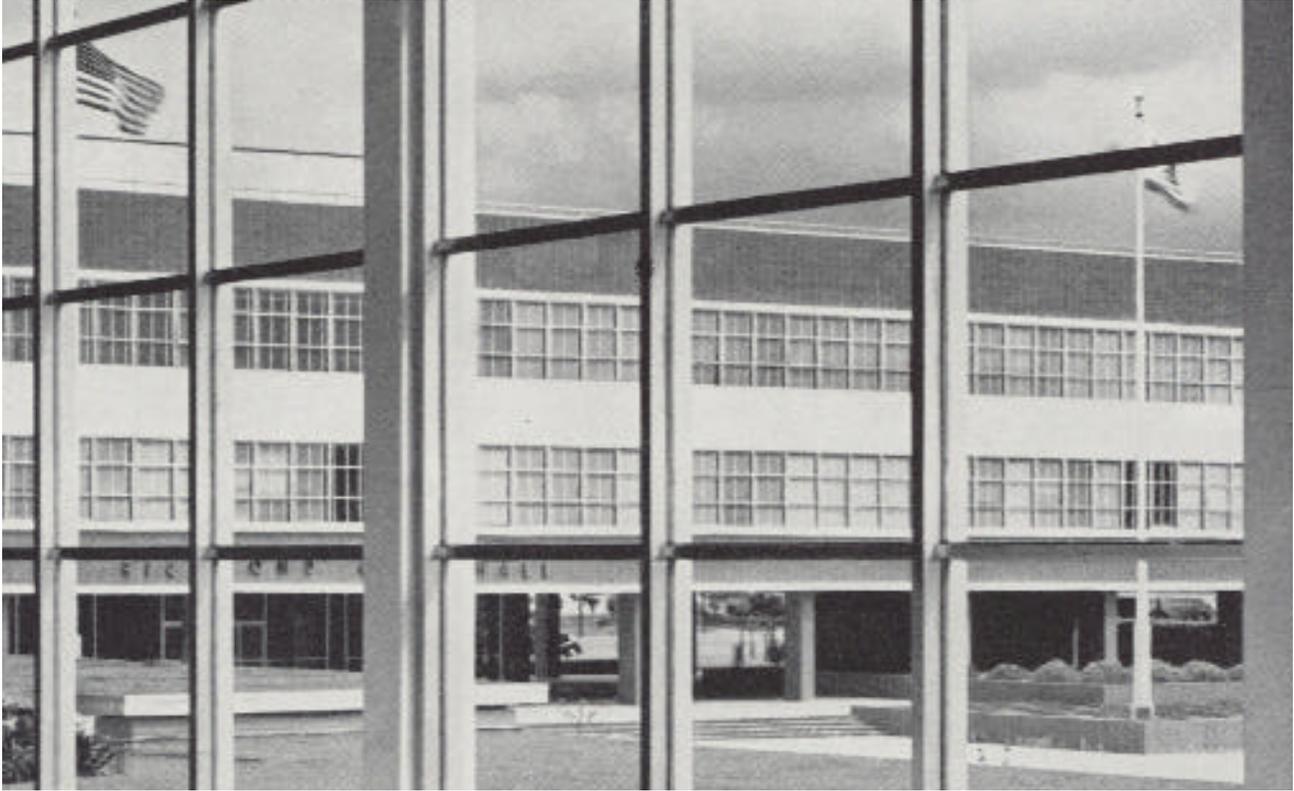
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**RCCHSR**

**Fig.1: RCC, c1956**

## INTRODUCTION

View of City Hall from Auditorium Lobby  
(from *Aluminum in Architecture*)

Richmond’s Civic Center (hereafter referred to as the RCC) is a mid-twentieth century Modernist campus designed from 1945-1948 by the architects Timothy L. and Milton T. Pflueger, and constructed from 1949-1951. As illustrated on the attached plan (Fig.2), the RCC is clearly bounded—starting at its north edge and moving clockwise, by Barrett Avenue, 27th Street, Macdonald Avenue, 26th Street, Nevin Avenue, and 25th Street. The 13+ acre property consists of the following individual buildings and landscapes:

- Civic Center Plaza
- City Hall, including directly adjoining outdoor circulation, entry spaces and yards
- Barrett and 27th surface parking lot, including covered stalls
- Hall of Justice
- Macdonald Avenue and 27th surface parking lot and landscape, including entry path and auditorium signage
- Public Library (including courtyard);

- Memorial Auditorium building, including Art Center and courtyard;
- 25th and Barrett surface parking lots

In magazine and news accounts of the RCC, there is much ado about the modern, cutting edge intention of this place. But such expressive pride comes with at least an equal measure of civic and commercial boosterism. Nevertheless, the RCC is perhaps not only the first, but plausibly the one and only, given its particular mix of geography, people and built environment. Moreover, the title of Modern is very authentic to this institution. It was named as a memorial to the Second World War, which was not yet over by the time planning was fully and realistically underway. On August 3 of 1945, the Richmond City Council deemed the name of its future civic center the “Memorial Civic Center.” On August 6 and 9th, respectively, the U.S. launched atomic bombs on the Japanese cities of Nagasaki and Hiroshima. By mid-August, the War was over.

Before that war, Richmond was a small town. During and thereafter, Richmond was a City. Richmond and the



Fig.2: RCC Aerial View c2007  
(North is up)

war effort were uniquely allied, and the RCC is a child of that alliance.

In this context, it is not inappropriate to say that the design intentions of the RCC were heroic. The “aren’t we the best/the skies the limit” spirit is certainly manifest in the writings about this place in its day, but it is also arguably manifest in the place itself.

The RCC is of a particularly ambitious time. It and the bridge and the highway. Products of a culture that was literally barreling ahead, making things from whole cloth. Was it optimism? Is that fair to imagine on another people and time, as we often do of the American way of the mid-twentieth century? We say they were barreling ahead, optimistically. But is optimism the reason that we barrel ahead? As we do. Would we call our reason for doing so optimism? After all, we build bridges and civic centers — or rebuild them, anyway. What is our reason?

Certainly, such activities have to do with forward motion. What culture doesn’t move forward? Even those that face despair move forward. So it can’t be the moving forward that distinguishes the American people of the 1950s. Rather, it is the nature of their moving forward. Their necessities were on the scale of city building, and for what was then distinctly emerging as mass American culture. New bridges, interstate highways, shopping malls, airports, corporate headquarters, etc.

Richmond epitomized that culture. The RCC came directly in the wake of the building of whole shipyards from scratch, or nearly so. It also came directly in the wake of WWII and its victory, and the part that those very shipyards directly played in that victory.

In reality, such things as the shipyards didn’t spring up overnight. Richmond’s port facilities were begun earlier in the century, along with the arrival of the railroads and Standard Oil. Which is where industrialization began for Richmond. But, even then, settlement remained at the density of a small town through the 1930s, while the Port remained fledgling, without a primary purpose other than the desire to attract port related activity.

The RCC didn’t arrive whole cloth either. As discussed herein, earlier iterations indicate longstanding intentions to create a bona fide civic center for Richmond. Such intentions were set aside during the

years of the Great Depression and then the Second World War, as so many institutional ambitions were. Yet, in Richmond’s case, such ambitions were not lost to time, but were realized without any additional delay, resulting in the RCC that has stood upon this site, with little in the way of intervention, for very nearly sixty years.

### **Purpose and Methodology**

The primary purpose for this HSR is to document historic site and building significance, and to specifically identify the relative significance of site and building spaces and features, in order to provide and disseminate such information to those responsible for ongoing and future projects that may affect the property.

This HSR is generally intended to provide:

- Baseline historical information summarizing the significance of the subject property
- Detailed description of the subject resources
- Preservation planning in the form of the identification of characteristic features of the subject historical resource

Otherwise, as this HSR is specifically about physical structures and sites, no analysis of the various artworks that grace the property is provided.

### **RCC Project Team**

#### **Project Sponsor:**

#### **City of Richmond Planning Department**

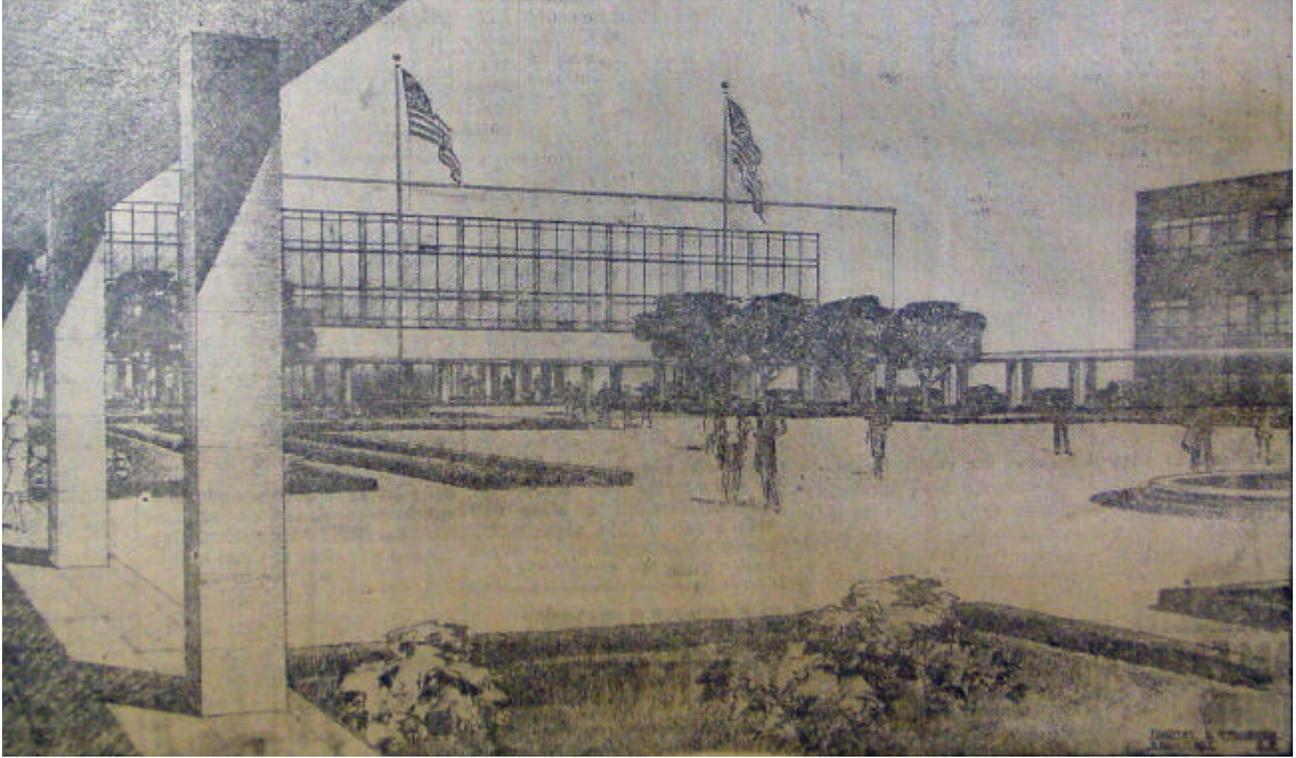
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**RCCHSR**

## SIGNIFICANCE

### BRIEF HISTORY OF THE RCC

Development of a civic center for the City of Richmond took shape over the course of three decades, with an initial planning proposal in 1920, followed by a more detailed yet very conceptual design proposal in 1930 and, finally, the design and construction that came to realization in the late-1940s and early-1950s.

#### 1920s

While the WWII era resulted in a tremendous population boom in Richmond — from a pre-war population of some 25,000 to that of some 125,000 post-war, the need for a civic center was in fact envisioned in an era much closer to the City’s inception, when its population was just 17,000 and its form and institutions less than 20 years old. The 1921 Comprehensive City Plan for the City of Richmond, by planners Aronovici and Hagler, called specifically for the development of a Civic Center consisting of the then extant City Hall, a new auditorium building, and a new police and fire building, all located on the eventual site of the current Civic Center. A narrative accompanied this scheme, as follows:

“A proposed scheme of development for a civic cen-

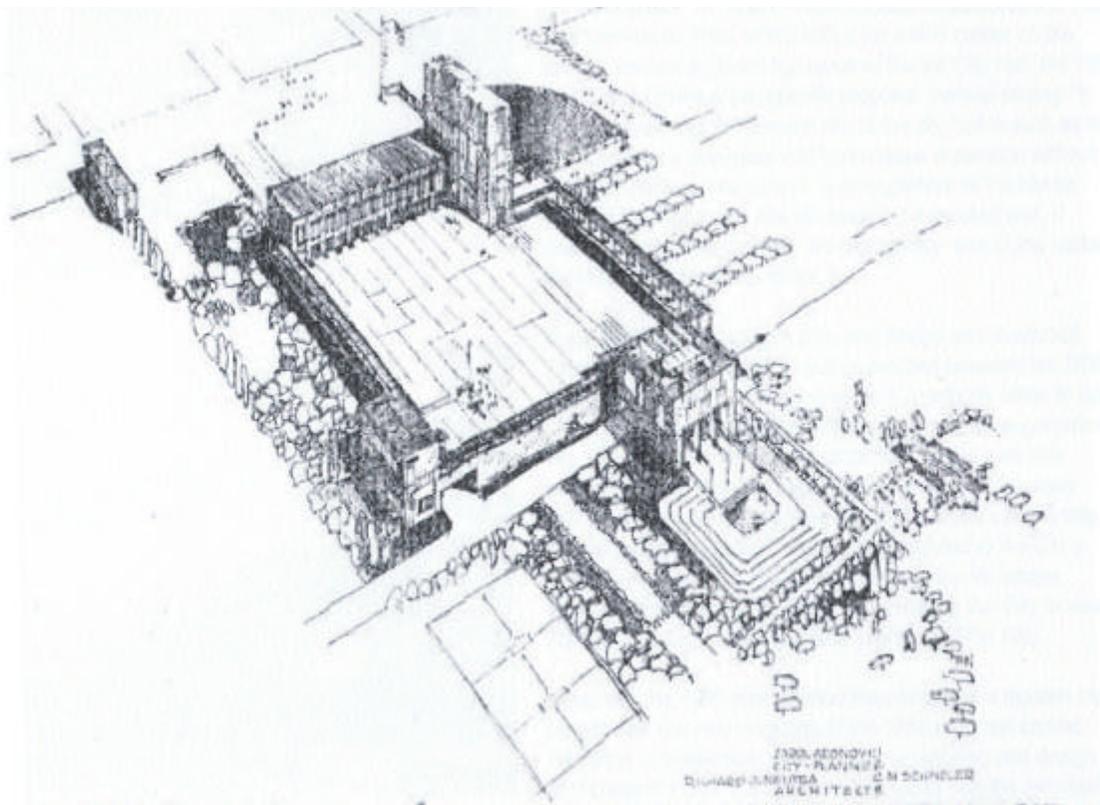
**Fig.3: RCC Rendering, c1945**

From the Nov. 21, 1945 Richmond Record-Herald under caption “Richmond Votes Yes for New Civic Center,” and signed in lower right corner by “Timothy L. Pflueger, Architect, SF”

ter is advisable, but each public building in itself should be treated as a unit of civic development. The present site of the City Hall should be used as a nucleus for a civic center as originally intended, while at least one half block east and west of the City Hall, fronting on Nevin Avenue, should be devoted to an auditorium and other public building respectively. The half block on the road of the property should be acquired as park property. The three half blocks south of Nevin Ave. from 25th to 27th Streets should be acquired by the City, the center half block to be used for a combined police and fire station and the north and south half block to be used for park purposes until such time as they are needed for other public buildings. This is the minimum of area that should be devoted to the civic center. The acquiring of all the six blocks concerned would be preferable.”

#### 1930s

The next step in the development of a civic center occurs in 1930, with a proposal, entitled “A Civic Center for the City of Richmond,” by the planning and design team of the Architectural Group for Industry and



**Fig.4: Rendering of Proposed Civic Center for Richmond, c1930**  
 Architectural Group of Industry & Commerce

Commerce (AGIC), a collaboration of planner Carol Aronovici and architects Richard Neutra and R.M. Schindler (Fig.4). Although the principle author, Mr. Carol Aronovici, had co-authored the 1921 Comprehensive Plan, which called for a civic center on the current site and included the reuse of the old City Hall, the 1930 plan did not make a site specific proposal, instead stating: “it is unfortunate that the present site of the city hall is such as to be incapable of adequate and harmonious expansion without heavy investment and radical re-arrangement of the blocks. This means that a new site will have to be secured and, if possible and consistent with the city’s policy, one of the parks might be used for this purpose.”

Nonetheless, a general site plan and design was illustrated. And despite the effort to distance a civic center from the former city hall and current civic center site, there is a relatively clear and primary formal connection between the 1930 plan and the Civic Center scheme as it eventually came to be in the late 1940s, including the building program, its segregation into individual building units, and its colonnaded park-like setting. There is also

the direct link to all of the early RCC planning due to Aronovici’s authorship, as well as the connection of Aronovici to the City’s future efforts, evidenced by a 1952 news article in the Richmond Independent reporting on Aronovici’s return to the City to view the Civic Center that he “visioned years ago” (see attached).

Moreover, the 1930 plan initiated the concept of a modern civic center. And the very language of the 1930 proposal carried modernism directly into the planning and design of Richmond’s civic environment, proposing that the eventual civic center be “a new expression,” as “we are no longer willing to accept the limitation and anachronisms of traditionalism. We are living in an age of clear and well diversified objectives, and architecture must meet these objectives. We are now living in a mechanical, rational, abstractly imaginative age and our architecture should bear the imprint of the age.” Such modernist precepts were certainly carried into the eventual civic center project of the 1940s, as the Pflueger’s and their clients at the City would certainly have been aware of AGIC’s earlier work.

## 1940s

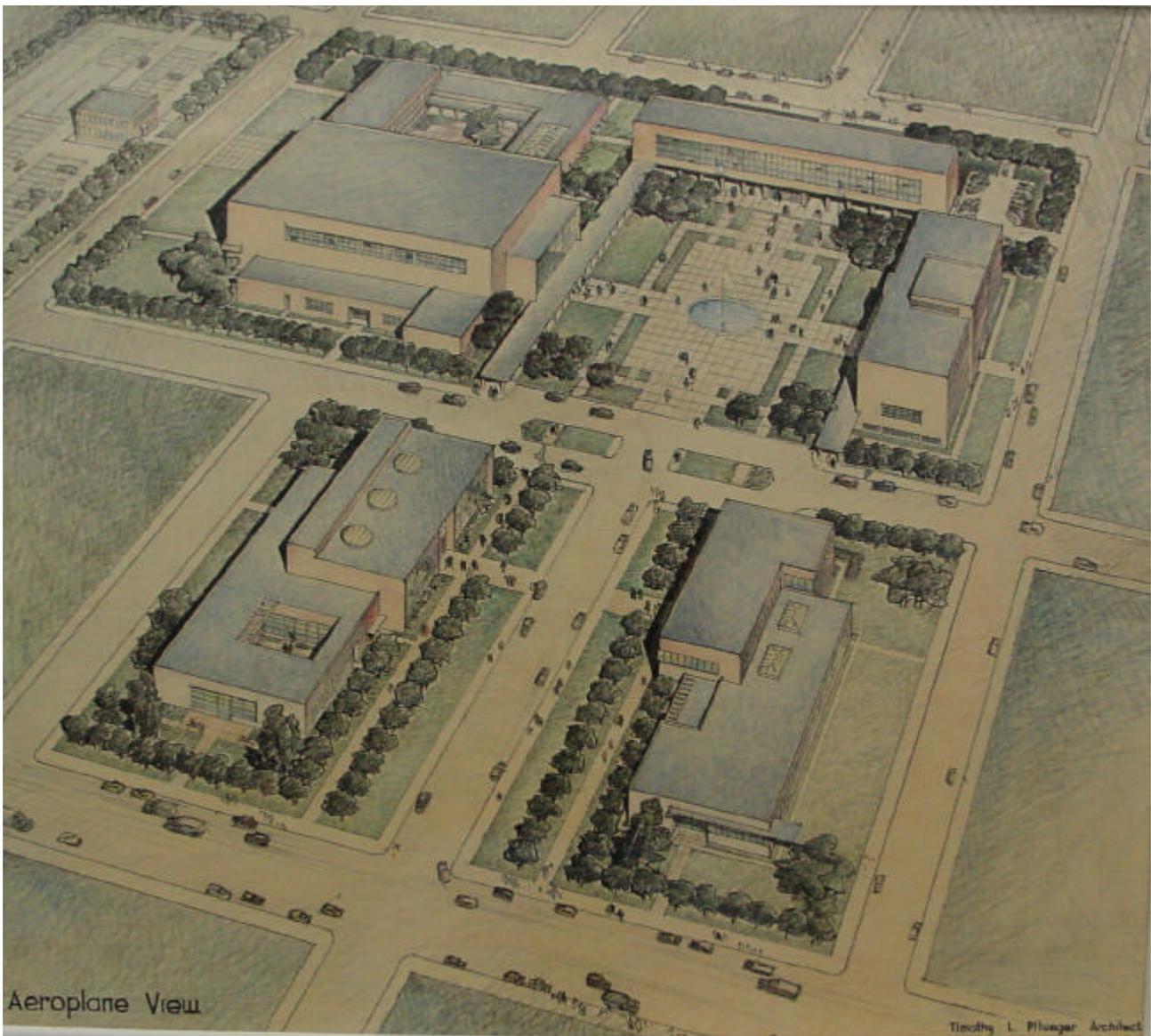
The RCC project that was brought to fruition was initiated in mid-1945, in the direct wake of WWII, and was dubbed the Memorial Civic Center in deference to that heroic war. Its chief promoter was the newly appointed Richmond City Manager, Wayne Thompson.

By August of 1945, the Richmond Planning Commission adopted a resolution approving a Memorial Civic Center plan as outlined in a survey and sketches presented by Timothy L. Pflueger, architect, who reported that “the center would be of modern design, simple in character and faced with brick.” “The design,” Pflueger

said, “is consistent with the streamlined modern industries which have come and will continue to come to Richmond.”

He further pointed out that the Civic Center could be arranged as separate units, stating that to do so “would provide an advantage inasmuch as the buildings planned under the system could be ex[panded].”

The bonds that paid for property acquisition and construction won election in November of 1945; ballot propositions for 1) bonded indebtedness of \$3,850,000 for construction, and 2) for the Memorial Civic Center plan were passed by voters, albeit with a turnout of just



**Fig.5: RCC “Aeroplane View”, c1945**

Signed in lower right corner by “Timothy L. Pflueger, Architect”

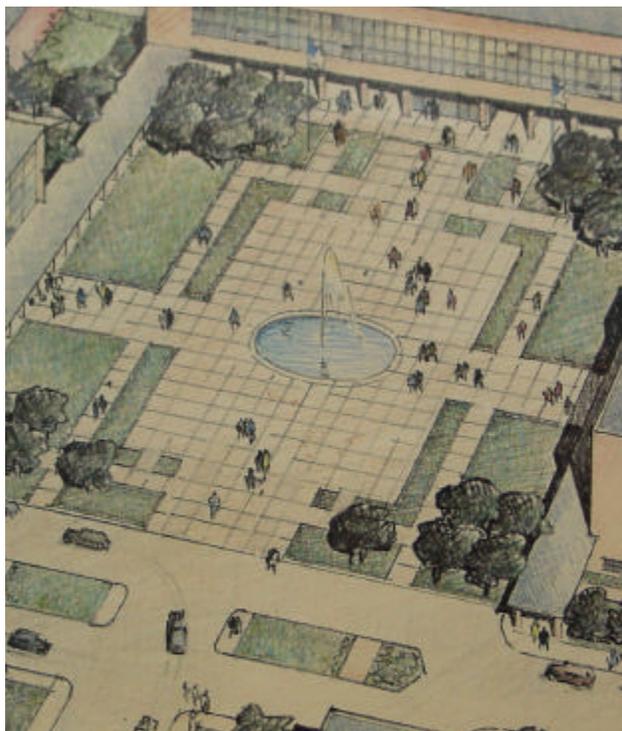
over 20% of eligible voters. Nonetheless, then Mayor C. D. Erickson stated that the “people of Richmond have proved they have vision for the future.” Wayne Thompson, City Manager, added that “this is a vote of confidence that Richmond is destined for great cultural and industrial progress,...and will become the best city in California in which to live.”

Timothy L. Pflueger, the principal architect, died in late-1946, at which time his firm and the RCC project were passed to his younger brother, Milton T. Pflueger. Nevertheless, a good deal of the RCC design was in place prior to his death, as evidenced by drawings published during the 1945 campaign, as well as a surviving “aero-plane view” of the RCC signed by Timothy L. Pflueger, architect (fig.5). Moreover, the realized RCC is quite faithful to the drawings completed by Timothy L. Pflueger.

Construction documents were completed and the construction proceeded in stages, with the City Hall and Public Safety Building opening in 1949, the Library in 1950, and the Auditorium and Arts Center in 1951;

Open house events were hosted at the RCC in May, 1952.

A detailed chronology concludes this HSR section.



**Fig.6: RCC**  
Detail of 1945 Rendering

## IMPORTANT PERSONS

The following discussion addresses specific persons associated with creation of the RCC.

### Wayne Thompson, Richmond City Manager

Mr. Wayne Thompson, a native of St. Paul, Minnesota, yet raised in Oakland and a graduate of U.C., Berkeley, served the City of Richmond as their City Manager for 10 years, starting in that role at 27 years of age, in 1945. Prior thereto, while a naval officer in World War II, he served as a security coordinator at the Kaiser shipyards in Richmond.

His role as City Manager would witness the closure of those very shipyards, and the resulting economic downturn and wave of unemployment for the many working class members of the Richmond community. Yet, Thompson is credited with ambitiously fostering both the Richmond Civic Center and the Richmond/San Rafael Bridge.

He left his post in Richmond for the same position in Oakland, where he remained until 1965, and where he championed the Oakland Coliseum complex. Following a later career in development in Minneapolis, Thompson retired to Kenwood, California, where he died at 85.

### Timothy Ludwig Pflueger, Architect

Timothy Ludwig Pflueger was born to German immigrant parents in San Francisco in 1892, and raised in that City’s Mission District. He died on November 18, 1946. As noted above, his death coincided with the early design stages of the RCC.

Timothy Pflueger began his career directly out of high school as a draftsman in the office of Miller & Colmesnil where, at the age of 18, he took part in the design of the Metropolitan Life Insurance Company (subsequently Cogswell College and currently the San Francisco Ritz Carlton), and also where, at the age of 20, he designed his first solo project, Our Lady of the Wayside in Portola Valley on San Francisco’s peninsula. Pflueger became a junior partner of the firm in 1919 and remained until the late 1930s, during which time the firm transformed to that of Miller & Pflueger.

Early works of Miller & Pflueger include the Castro Theater (1921), Roosevelt Jr. High School (1924), the Pacific Telephone and Telegraph Building (1925), the Pacific Stock



**Fig.7: RCC**

Image of Timothy L. Pflueger presenting project (from Richmond Independent, October 9, 1945)

Exchange (1928), the Alhambra Theater (1928), and the Medical-Dental Office Building at 450 Sutter Street (1929), all located in San Francisco, and most attributed to the architectural hand of Pflueger.

A selection of Pflueger's later work includes Oakland's Paramount Theater (1931), and another group of San Francisco projects, including the remodel of the New Mission Theater (1932), George Washington High School (1932), El Rey Theater (1936), Transbay Terminal (1939), and the Union Square Garage and Plaza. He also served as Chairman of the Board of Consulting Architects for the S.F.-Oakland Bay Bridge (1939) and on the Board of Architects in charge of designing the 1939 Golden Gate International Exposition.

Timothy L. Pflueger's architectural work is well known and deeply respected in the Bay Area. Though but few of his buildings have been recognized as landmarks (the Castro and Paramount Theaters are so designated), nearly all of those listed above remain standing today and are widely acknowledged as important, local works of architecture. The majority of his projects, including all of his most well known works, are modernist designs yet executed in the manner of the art deco style. Even his latter and more utilitarian projects, for example the Bay Bridge and associated Transbay Terminal, avoided undecorated modernism. He also designed some of San Francisco's most celebrated clubs, including the City Club at the Pacific Stock Exchange, the Top of the Mark at the Mark Hopkins Hotel (another designated landmark) and Le Cirque at the Fairmont Hotel, each of

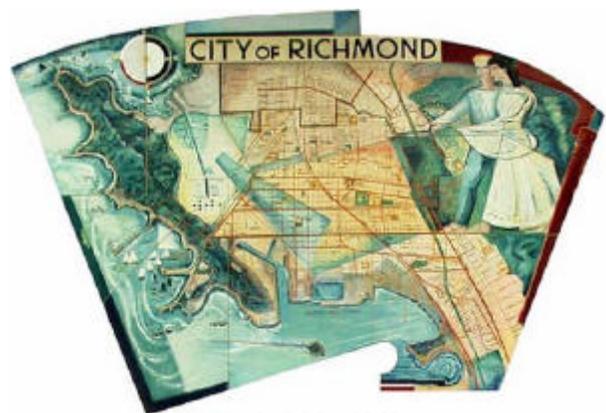
which is exuberantly decorative. Moreover, many of Pflueger's projects integrated art and architecture, as he collaborated with select American artists, of which Ralph Stackpole, Sargent Johnson, Ansel Adams and Diego Rivera were but four. Such is also the case, in fact, with the RCC, for which Sargent Johnson produced a mural for the City Council chambers in City Hall (fig.8), although this work was obviously posthumous with respect to Pflueger.

Altogether, Timothy Pflueger's work exhibited unparalleled exuberance and finesse, and has proven itself as a lasting legacy of early to mid-twentieth century architecture and design in the Bay Area.

Since he passed away so early in the process, Timothy Pflueger's design role and influence on the RCC project have been questioned. Nor are his distinguished decorative arts style and oeuvre evident in the design of the RCC, a fact which has added to the question of his authorship, since it is otherwise a uniquely modern project for Pflueger.

However, during the war years of the 1940s, few architectural projects were completed, so these first post-war projects were possible breakthroughs for even the most mature architect.

Furthermore, documentary evidence unequivocally demonstrates that Timothy Pflueger had a central role in the design of the RCC, along with the promotion thereof, to the extent that the project's design must be attributed to him. This finding is of importance in the context of any historic architectural discussion, as Timothy Pflueger's attribution is essential for a finding of significance on the basis of the project's link to an important architect.



**Fig.8: RCC c1949**

City Council Chamber Mural, by Sargent Johnson

**H. Leland Vaughan (1905-1974)**

**Adele W. Vaughan (c.1916-c.1955)**

The landscape architect for the RCC was the office of H. Leland Vaughan. Correspondence held in the Vaughan archives at the UC's Environmental Design Archive (EDA), includes a letter dated August 2, 1945, from the office of Timothy L. Pflueger, Architect, and signed by Milton Pflueger, requesting landscape consultation from Prof. H. L. Vaughan. Subsequent correspondence follow the design process, and conclude with a 1951 letter from Vaughan to Wayne Thompson, congratulating him on the successful construction of the RCC landscape, and expressing his "great satisfaction with the way the landscape work at the Civic Center has been installed," and adding that "in no other case have I seen the work done as efficiently, or as well...".

U.C. Berkeley's EDA also holds Vaughan's original landscape drawings for the RCC (see attached copies). From their website, the following biographical information is provided (<http://content.cdlib.org/view?docId=kt9x0nb5v5&chunk.id=bioghist-1.8.4&query=vaughan&brand=oac>)

"Hollyngsworth Leland Vaughan was born in Alliance, Ohio, in 1905. He graduated with a bachelor's degree in Landscape Architecture from Ohio State in 1929 and then continued his studies as a Fellow at the Lake Forest Foundation. At Ohio State, Vaughan studied with Thomas Church, who taught there from 1927-1929. Through extensive travel in Italy, France, and Spain, Vaughan developed a special affinity for the California landscape, and in the early 1930s he settled in Point Richmond, California.

Vaughan served as professor of landscape architecture at the University of California, Berkeley, from 1930 to 1969, and oversaw the department's critical years of growth from 1947 to 1962 as Chairman. During these years, Vaughan increased faculty size and introduced the first visiting lecturers to the department. In the late 1940s, he contributed to the formation of an independent Department of City and Regional Planning and to the formation of the College of Environmental Design. Prior to his retirement in 1969, Vaughan served several years as Assistant Dean of the College of Environmental Design. His students remember him as "a young maverick, an inspiring teacher, who encouraged his students to keep an open mind and to form their own opinions" (Laurie,

1988).

Vaughan was an active member of the American Society of Landscape Architects, the Association of Landscape Architects, and served as Chairman of the education committee of the International Federation of Landscape Architects. He also served as a member of the City Planning Commission and the Parks and Recreation Commission of his own town of Pt. Richmond, CA."

Adele Wharton received a B.S. from the University of California, Berkeley, Department of Landscape Architecture in 1937 and an M.S. from the same department in 1938. H. Leland and Adele were married in 1937 and worked together in professional practice until Adele passed away ca. 1955.

**SUMMARY OF SIGNIFICANCE**

The RCC has not been identified or designated as an historic resource at any level of consideration – local, state or national. Nevertheless, an assumption that the facility is eligible for identification as a bona fide historic resource underlies the extended course of planning and design efforts to rehabilitate this complex.

This underlying assumption acknowledges the RCC's historic architectural significance based on the identified importance of the RCC to the history of the City of Richmond and, in particular, to the City's development during and immediately following WWII. The case for significance is furthered by the importance of its architecture, being a singular, local, representative example of the Modernist period and architectural style. Finally, the case is strengthened by the RCC's association to persons important to regional history, including the then



**Fig.9: RCC Auditorium, c1956**  
East Elevation  
(from *Aluminum in Modern Architecture*)

Richmond City Manager, Wayne Thompson, who fostered Richmond's post-WWII growth, and the RCC in particular; as well as to the architect Timothy L. Pflueger, who is considered a regional master, who authored the design of the RCC, and which was apparently the last of his designs to be realized, as he died following completion and approval of the RCC design.

Thus, each of the three criterion for a finding of eligibility to the NR (A,B,C) and CR (1,2,3) are met by the RCC:

- A/1: **Events**, as the RCC is associated with an important era in the history of Richmond, WWII and its aftermath
- B/2: **Persons**, as the RCC is associated with at least one person of importance to the history of Richmond, Wayne Thompson, Richmond's City Manager from 1945-1954.
- C/3: **Design and Construction**, as the RCC, as a district, embodies the distinctive characteristics of the Modernist period of design and construction, and is also the work of a master architect, Timothy L. Pflueger.

It can also be demonstrated that the RCC meets the criteria for a finding of significance per the City's Municipal Code, Historic Structures Code Chapter 6.06, which lists fourteen purposes for promoting the identification and preservation of historical and architectural heritage, of which the following are directly relevant to the RCC, and which provide a clear cause for consideration of the historic recognition of Richmond's Civic Center:

- (1) To encourage public knowledge, understanding, appreciation, and use of the City's past;
- (2) To foster civic pride in the beauty and personality of the City and in the accomplishments of its past;
- (7) To conserve valuable material and energy resources by ongoing use and maintenance of the existing built environment.

Section 6.06.060 further provides six criteria for the designation of historic resources, five of which are relevant in the context of the RCC's potential significance. As stated therein, "A structure, site or other improvement...may be designated a historic resource...if it meets any of the following criteria:

- (1) It exemplifies or reflects valued elements of the City's cultural, social, economic, political, aesthetic, ... or architectural history [in the form

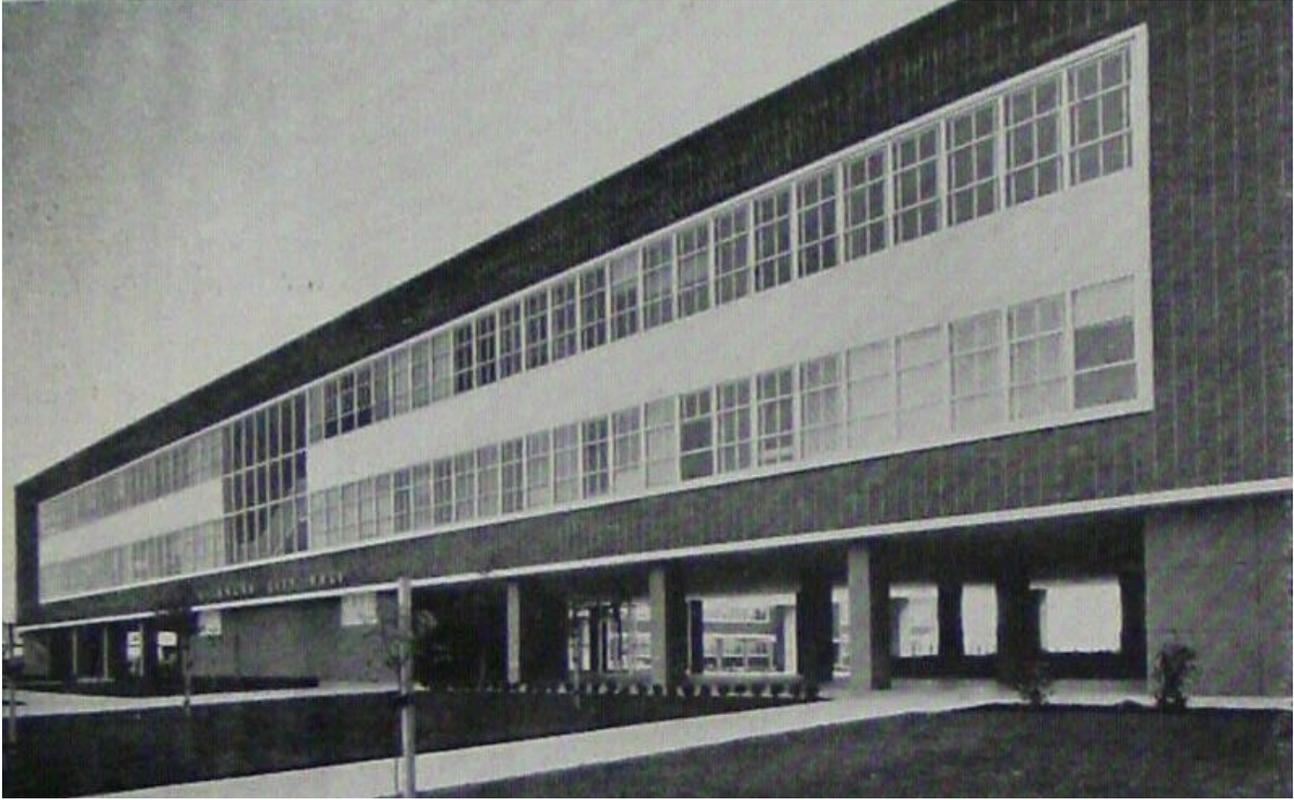
of a comprehensive and modern civic center]; or,

- (3) It reflects significant geographical patterns, including those associated with different eras of settlement and growth... [important patterns of settlement and growth associated with WWII and its immediate aftermath]; or;
- (4) It embodies distinguishing characteristics of an architectural style, type, period... [Modernism]; or;
- (5) It is representative of the notable work of a builder, designer, or architect... [Timothy L. Pflueger].

A determination of significance also requires agreement on behalf of a relevant constituency, and such agreement undoubtedly always includes at least a measure of respectful affection for a given place. In this regard and in the context of post WWII architecture, despite its initial billing, the RCC may not withstand as inspired planning or architecture. However, from an historical perspective, it is inarguable that the RCC stands to represent a significant local event – specifically the creation of an ambitious and unified civic center as a manifestation of



**Fig.10: RCC Auditorium, c1956**  
View of Lobby Interior  
(from *Aluminum in Modern Architecture*)



**Fig.11: RCC City Hall, c1952**  
 North Elevation (from Thompson "A Unique Civic Center")

a uniquely burgeoning industrial city. In this context, it is well worth noting that the RCC was built at the same time as the Richmond-San Rafael bridge – with both fully opening within a year of each other – and that this period stands as one of outstanding progress and achievement for the City.

Finally, given the unity and uniformity of the RCC’s site plan and building designs, it is unlikely that individual spaces or buildings would be eligible for designation as individual historic resources. Rather, a finding of significance is more likely be based on the context of an historic district, bounded as described in our introductory paragraph, and consisting of the collection of resources also listed therein.

**INTEGRITY**

In any discussion of a property’s potential significance, it is important that the question of ‘integrity’ be addressed. In order to convey significance, a property must have ‘integrity,’ meaning that a critical mass of its essential physical features must be intact and visible.

Essential exterior features of the RCC include:

**Site:**

- Central, open, landscaped plaza (concrete and brick paving, brick walled or bordered planting beds, ornamental light standards);
- Integrated city streets and sidewalks;
- Colonnaded walkways (concrete paving, columns and roofs);
- Secondary, enclosed, landscaped courtyards (at Art Center and Library), and entries (on Barrett Avenue at City Hall and on 27th Street at Public Safety Building).

**Building Exteriors:**

- Red, roman brick (facades, landscape walls and paving borders)
- Concrete (paving, columns, canopies and roofs, belt courses, window and door frames)
- Aluminum and glass (doors and window walls, fascias, and copings)

The RCC retains a high, even remarkable, degree of integrity. Its original setting and exterior site and building materials are intact, with very few and mostly minor

alterations. To illustrate this integrity, one need only analyze the existing site and landscape against that of the original, every portion of which is largely intact: from the central plaza, including its paving, planting beds and lighting; to City Hall's entry space on Barrett Street; to the courtyards with their original paving and planting beds; and even to the paved parking areas. As keyed on the attached plan, the only substantial alterations that have affected the overall site are:

- Dead-ending 26th Street behind the Library (along with an addition to the adjoining building);
- Adding an entry stair and an entrance at the southeast corner of the Auditorium;
- Adding an enclosed exit stair at the northwest corner of the Public Safety Building;
- Modified entry doors at the Library and Public Safety Building;
- And the addition of miscellaneous exterior paths, ramps and railing systems.

Moreover, as the surrounding streets are, even today, largely small scale residential, it is very likely that the overall feeling and character of the RCC has remained substantially unchanged from the early 1950s, when the RCC was first completed and opened to the public. It is also noteworthy that the RCC provides largely the same civic functions as originally served, including municipal offices, public safety divisions, a public library, an auditorium and an arts center.

Interior integrity is not as substantially intact, as changes have been made to each of the buildings. And yet, such interior modifications have not altered the overall feeling and character of the complex, by largely respecting and furthering the original civic uses. Such changes may also arguably be considered modifications necessary to the maintenance of functioning programs and facilities. Indeed, as with the degree of integrity of exterior setting and materials, it is surprising how few interior changes have been made over the course of 50 years of evolving governance.

**CHRONOLOGY**

1921 First call for a civic center included in the 1921 Comprehensive Plan for the City of Richmond

1930 First scheme for a civic center for Richmond, CA, by AGIC

1938 Richmond Art Center founded

Dec.,'40 Kaiser's first shipyard established in Richmond

Dec.7,'41 Japan launches attack at Pearl Harbor

Dec.8,'41 U.S. enters WWII, declaring war on Japan

June,'45 Wayne Thompson appointed Richmond City Manager

Aug.3,'45 Official title, "Memorial Civic Center," officially assigned

Aug.6,'45 U.S. drops atomic bomb at Nagasaki

Aug.9,'45 U.S. drops atomic bomb at Hiroshima

Aug.14,'45 Japan surrenders, ending World War II

Sep.12,'45 City Planning Commission adopts resolution approving Memorial Civic Center plan as outlined in a survey and sketches presented by Timothy L. Pflueger, architect.

Sep.14,'45 Architect's sketch of proposed memorial civic center published in Oakland Tribune.

Nov.20,'45 RCC ballot propositions passed.

Nov.20,'46 Architect Timothy L. Pflueger dies at 54.

Jan.19,'48 Richmond City Council approves construction plans for City Hall and Hall of Justice buildings.

Jul.26,'48 Richmond City Council approves construction plans for Public Library building.

May.2,'49 Richmond City Council approves construction plans for Auditorium and Art Center Building, and City Hall Plaza

Sep.,'49 City Hall and Hall of Justice dedicated

Apr.22,'51 Memorial Auditorium dedicated

Aug.1,'01 Former Richmond City Manager Wayne Thompson dies in Kenwood at age 85.

Sep.12,'06 Richmond City Council approves Civic Center Phase I project





**RCCHSR**

## EVALUATIONS

**Fig.12: Aerial View c1952 (looking south)**

Photo of RCC dedication ceremonies  
from article written by Wayne Thompson

The Richmond Civic Center (RCC) is a cloister-like place, complete with colonnade. Many important precedents exist for this type of civic and architectural space: the most infamous being the Campidoglio, in Rome (1564-1800) – perhaps the foremost, classical civic center. Nationally, there's important examples such as Boston's Christian Science Church Center (1894-1970); statewide, there's the Salk Institute in La Jolla (1959-66); and locally, there's another important civic center, San Francisco's (1912), which is also celebrated for its firsts – in this case, a first of the City Beautiful movement.

What each share are their forms, with a monumental civic space at their centers, into which all of the surrounding uses are oriented, and towards which most face. Yet of equal importance is the fact that these spaces aren't fully cloistered, but are open ended, at once extending themselves into and at the same time embracing the surrounding environment. As such, and despite the religious center cited, all of these examples make profound secular (i.e., civic) spaces.

Architecturally speaking, the RCC is a work of Modernism, yet has a beaux arts composition, biaxial and symmetrical. In its center, unlike the cited precedents, the RCC retains very little evidence of an intentionally landscaped plaza, though it was professionally designed.

Or else it is a plaza that was intentionally minimal. A void-like open space, surrounded on three sides by the faces of its strictly Modernist buildings – two of which are fronted by a linear and covered colonnade – while the plaza's fourth side remains open, with that opening serving as a front, gesturing towards downtown, and of which the RCC was envisioned as an extension. This curious empty space is the core, it is what gives the overall complex its meaning. Public space at the center of things – open and free.

The RCC, of course, embodies more than this open space. In fact, the above description takes in only the foremost grouping of buildings and the plaza, whereas a second, sub-area resides between the aforementioned front and the actual frontage on Macdonald Avenue, where there is a curiously off-center, semi-circular sub-plaza that serves as the entry forecourt to the RCC, and which further reinforces the overall orientation of the center towards Macdonald Avenue and downtown.

In the central plaza area are three buildings: the City Hall at the head of the plaza, a Hall of Justice at the eastern flank, and an Auditorium with an attached Arts Center at the western flank. In the sub area is the Public Library along the western side. Such is the grouping of primary buildings and spaces referred to as the RCC.

The RCC's overall characteristics, including those of its central plaza and courtyards, are its architectural (rather than landscape) forms and spaces. The primary spaces are like outdoor rooms, their characteristics being their architectural definition and the resulting spatial volumes. Despite the evidence of original landscape treatments — pavings, planting beds and trees — such landscape details aren't paramount, but are quite interchangeable. In fact, many of the original landscape components, such as trees, are no longer extant. With due respect to the landscape designers of these spaces, it is evident that the landscapes were an overlay to the architecture, rather than integral thereto. It is also evident that the landscapes have not maintained their historical integrity.

Such a judgement is not made carelessly. As said, there was apparently intentional landscape planning and design behind the RCC, and by an influential group of planners and designers. If only the current landscape were representative of the original. Were that the case, we would today witness a set of blocks greatly softened by a dense, mature landscape of many trees, including a plaza filled with trees and shadows, as was apparently intended, as the original plan shows as many as three dozen potentially prominent trees within the Plaza, of which there are two (scrawny) survivors. For a variety of reasons, this designed landscape did not grow, and for this reason there is not historical integrity — using that term to mean that the present resource is not what it was meant to be.

A result of this finding is that surviving landscape features are mostly not, herein, identified as significant.

These landscape spaces are also essentially architectural, as it is evident that some of their spaciousness was simply conceived as allowance for building expansion, about which we read in various accounts at the time the RCC was under development. Thus, while one explanation for the lifting of the City Hall above an open ground floor may be the Modernist conception of buildings raised upon poles (pilotis) in order to free the public space from encumbrance, its creators are on record as saying that this open ground level would allow for easy, future building expansion.

It is also the case that the landscape designs were incremental, rather than whole. With respect to the Plaza, a range of solutions were included in the documents. We first see the c1945 conception of the overall RCC, where-

in the Plaza is a formal, biaxial space with a prominent, fountain-like feature at its center (figs. 3, 5 and 6, above). Although such a landscape arrangement is not again presented, the built forms of the RCC are remarkably faithful to these original design sketches. Thereafter, during documentation phases (see attached landscape drawings), the most published central court design scheme retained 26th Street, with a cul-de-sac in the front of the new City Hall. This scheme is included in the original City Hall drawings. And then there are several landscape architectural schemes, one reflecting the retention of 26th Street, along with two others, the last having been built, although one can't help but think of it as a less than rigorous attempt to create a meaningful landscape.

Nevertheless, the architecture and architectural spaces were a constant throughout the original design effort, and the resulting public spaces are thus both extant and inexorable. These spaces include:

- The City Hall Plaza (originally "City Hall Court")
- City Hall Yard on the Barrett Avenue frontage
- Library Courtyard
- Art Center Courtyard

Of these, the RCC Plaza is, in the analysis that follows, identified as the pre-eminent space of this work of architecture, so is designated as Very Significant. Each of the other listed spaces are designated as Significant.

Additional site spaces include:

- Civic Center Forecourt on Macdonald Avenue
- Main Library Yards at the Civic Center Plaza, Macdonald Avenue and Nevin Avenue frontages
- Art Center Yards at the Barrett Avenue frontage
- Municipal Auditorium Yards at the Nevin Avenue and 25th Street frontages
- Hall of Justice Yards at the Nevin Avenue and 27th Street frontages

Each of these site areas is, per the evaluation that follows, designated as Contributing.

Finally, the remainder of the site are streets and parking areas. While the streets form an essential pattern within the RCC, they are not recognized herein, as they are strictly public domain, and are likewise presumed to be a given. On the other hand, parking areas are herein designated as non-contributing, as they in fact contribute nothing to the urban, architectural, or historical character of the RCC.

## HISTORIC PRESERVATION EVALUATIONS

The evaluation of an historical resource, and the definition of the relative significance of its component spaces, forms and elements, intends to establish the framework for treatment of the historic resource by zoning the property and buildings into logical areas, primarily based on the integrity of original use and design – with integrity meaning that a critical mass of essential uses and physical features are intact and visible – as well as on the degree of public access.

An historic resource, whether a district or an individual building, is an integrated whole consisting of site and landscape, building exterior and interior spaces, features and materials. That resources are so considered is not to say that each component of a resource are equally significant. Indeed, historic properties are generally considered from the outside in. We also look at historic properties from the perspective of public versus private, with greater significance granted to the former due to the understanding that historic resources generally benefit society over-and-above individuals. One can, therefore, generally conclude, especially in the context of an historic district, that formal and public exterior spaces and building elevations are of the greatest significance, and that significance recedes towards the rear of a property, as well as towards the interior – increasingly so with more and more utilitarian and back-of-house uses and their spaces. This method of interpretation parallels the way that landscape and architectural design acknowledge the relative importance of public place and form, resulting in greater formality and consequence at primary public spaces and facades, versus simplification and utility at, for example, service areas, which relatively few might appreciate, and where utility is the expedient.

It is therefore understood that there are degrees of significance within any given historic resource, regardless of scale. As well, that such degrees are measured by a general grading system that implicitly identifies exterior landscapes, elevations, spaces and features as more significant and thus of greater sensitivity than interior spaces. As such, exterior and interior areas are herein divided into four historic categories – Very Significant, Significant, Contributing and Non-Contributing.

The intent of historic zoning is to prioritize an historic property by defining zones of greater and lesser historic significance and, therefore, greater and lesser sen-

sitivity to maintenance, alteration, rehabilitation or change. Relative significance is important in the context of planning for the future of historic resources. Giving consideration to the relative importance of one space to another, or one material to another, allows for the prioritization of individual landscapes, buildings, spaces, elements and materials. It is an attempt to define what is most important to the potential significance of a resource, and thus what deserves the greatest attention towards preservation. Conversely, designating relative significance allows for a consideration of what is of lesser significance and least sensitive to change, thus suggesting where necessary alterations are best focused.

It is not the intent of this effort to prohibit alteration and additions to this historic property. All active properties necessarily undergo change in order to maintain uses, or adapt new uses in order to sustain existence. Such actions as are required to maintain and sustain historic properties are allowed under the guidance of the Secretary of the Interior's Standards. The two applicable treatment standards are:

“Preservation, [which] places a high premium on the retention of all historic fabric through conservation, maintenance and repair. It reflects a building's continuum over time, through successive occupancies, and the respectful changes and alterations that are made.”

“Rehabilitation, [which] emphasizes the retention and repair of historic materials, but more latitude is provided for replacement because it is assumed the property is more deteriorated prior to work.” (from the Secretary of the Interior's Standards for Rehabilitation @ [http://www.cr.nps.gov/hps/tps/standguide/overview/choose\\_treat.htm](http://www.cr.nps.gov/hps/tps/standguide/overview/choose_treat.htm))

In this case, as the RCC requires work to reinhabit and reuse the facility, including a range of material alterations, Preservation is not the applicable standard, since it emphasizes protection and conservation. Rather, the relevant treatment Standard is Rehabilitation:

“When repair and replacement of deteriorated features are necessary; when alterations or additions to the property are planned for a new or continued use; and when its depiction at a particular period of time is not appropriate, Rehabilitation may be considered as a treatment.

In Rehabilitation, historic building materials and character-defining features are protected and maintained

as they are in the treatment Preservation; however, an assumption is made prior to work that existing historic fabric has become damaged or deteriorated over time and, as a result, more repair and replacement will be required. Thus, latitude is given in the Standards for Rehabilitation and Guidelines for Rehabilitation to replace extensively deteriorated, damaged, or missing features using either traditional or substitute materials.” (from [http://www.cr.nps.gov/hps/tps/standguide/rehab/rehab\\_approach.htm](http://www.cr.nps.gov/hps/tps/standguide/rehab/rehab_approach.htm))

Our specific rating system is applied from the perspective of an historic district. In this overall historical context, the Very Significant designation is intended to identify the spaces and features that are of primary significance to the whole – i.e., the historic district – so this designation is limited to the central Plaza and the primary building facades that form the walls thereof, as illustrated in the attached Site Plan. Building interiors, with few exceptions, are not identified as higher than Contributing, and most are identified as Non-Contributing, since the buildings are not individually significant.

Historic Preservation categories are described and detailed below, followed by plan and elevation diagrams applying these evaluation principals to the RCC site and buildings.

#### **Very Significant**

The Very Significant category consists of exterior areas that are intact and of primary importance to the historic property due to their original location, use and design, as well as their prominence.

Very Significant areas and elements are highly sensitive to alteration. It is strongly recommended that identified Very Significant spaces, elements and materials remain in place, and every effort shall be made to faithfully restore them to their original locations, forms and materials. Where replacement is necessary due to the loss, deterioration or failure of the original, replacements shall faithfully match the original.

Alterations to Very Significant areas may be allowed, but must be limited, and any alteration must not destroy or impose on identified historic features. Where past alterations have been made that are identified as non-contributing, such alterations are recommended to be removed or may be further altered.

#### **Significant**

Exterior areas that are of secondary importance to the historic property, or of less public prominence than Very Significant category, are herein identified as Significant.

Like the Very Significant zone, spaces, elements and materials identified as Significant are recommended to be retained and repaired rather than replaced, and missing or altered historic features may be restored. Past alterations that are identified as non-historic may be removed or further altered based on the Secretary of the Interior’s Standards for Rehabilitation.

New additions and alterations to Significant areas may be allowed, but must be guided in order to strictly meet the Secretary of the Interior’s Standards for the Treatment of Historic Properties. In particular, new work shall not destroy identified historic fabric, and is also recommended to modestly differ from the identified historic character, elements and material while, at the same time, being compatible.

#### **Contributing**

Exterior and interior areas of secondary importance to the overall historic resource, or of less public prominence than Significant categories, or potentially significant spaces that have suffered past alterations affecting historical significance, are herein identified as Contributing.

Like the Significant category, Contributing exterior and interior spaces and features are recommended to be retained and rehabilitated, or repaired rather than replaced, and missing or altered historic features may be restored.

#### **Non-Contributing**

Non-Contributing areas include exterior and interior spaces that may be original to the resource, but are of tertiary importance. However, at the RCC, and given its remarkable integrity, most areas designated as Non-Contributing are identifiable alterations.

Non-Contributing zones are not specifically limited by preservation recommendations. Their uses and elements may be altered or changed, but not without consequence to the historic property and, therefore, the Standards generally apply.

In the following, the relative historical significance of the various exterior spaces of the RCC is defined.

## SITE EVALUATIONS

### RCC Plaza

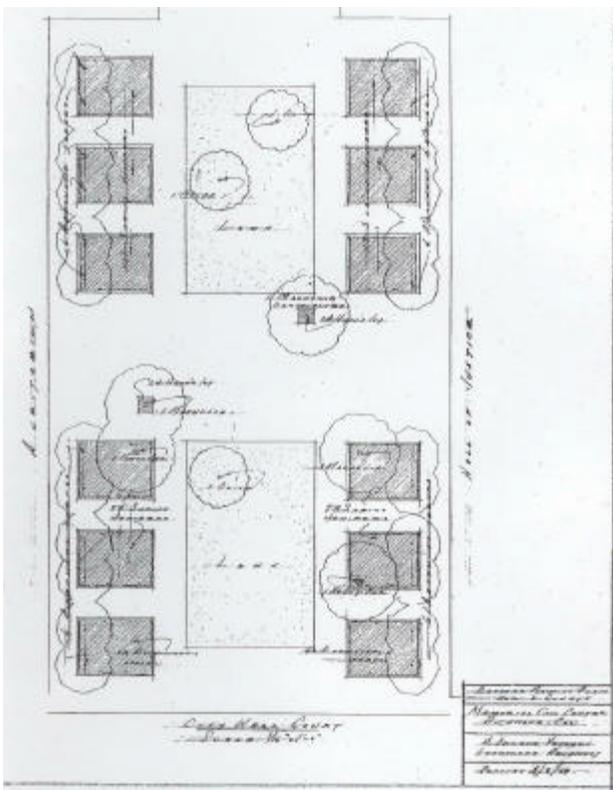
HSR Designation: Very Significant

Characteristic Features:

- Monumental, biaxial, open space
- Brick, concrete and glass building walls surrounding on three sides
- Concrete colonnade columns and roof slabs along east and west sides, with raised, concrete and brick walkways and steps
- Appearance of a colonnade along the City Hall side
- Flagpoles and markers/monuments
- Raised planter with mature trees at southeast corner of Plaza

Non-contributing Features:

- Concrete paving
- Built-in planters in plaza
- Plants and trees
- Light standards
- Site equipment and furnishings
- Signage



**Fig.13: RCC Plaza – Landscape Plan**  
Original Drawing, c1951, H. Leland Vaughan



**Fig.14: RCC Plaza (looking northwest), c2004**  
Very Significant Exterior Space (MH-c2002)

Description:

The RCC Plaza is the pre-eminent space of the RCC, around which the entirety was conceived. The colonnades and building walls that form this plaza were also obviously seminal, since they alone were realized much as they were conceived. Although it is noteworthy that the colonnades were constructed with distinctively stepped roofs, which was not the result of grade changes – since the walkways were not stepped – but was an intentional design feature that presumably added prominence to the City Hall building, where this space culminates. That City Hall was the primary building of this ensemble, as evidenced by the name originally assigned to this space – City Hall Plaza.

At the City Hall end of the plaza, it is true that the spatial definition is indefinite, at least at the ground plane, since the plaza slides under the building. But this is no where represented as a pivotal design strategy, but is otherwise represented as a practical solution to allow for future expansion.

### City Hall Yard

HSR Designation: Significant

Characteristic Features:

- Open, landscape space
- Concrete sidewalks
- Its linearity and symmetry relative to the façade of City Hall
- Brick, concrete and glass wall of City Hall at north

Non-contributing Features:

- Plants and trees
- Site equipment and furnishings
- Light standards
- Signage

Description:

This linear yard separates Barrett Avenue from the City Hall building. It consists of lawn areas with intervening, concrete paved pathways connecting the sidewalk along Barrett Avenue to the ground floor level at City Hall. A narrow and low, boxwood hedge separates the lawns from City Hall, in so doing establishing a visual barrier, while the rectangular forms of these mature hedges also reinforce the linear quality of this frontage. There also remain a number of original trees across this frontage, and they too are lined up, again reinforcing the linearity of this landscape space along Barrett Avenue.



**Fig.15: RCC City Hall Yard (looking west)**  
Significant Exterior Space (MH-c2002)



**Fig.16: RCC Library Courtyard (looking north)**  
Significant Exterior Space (MH-2007)

**Library Courtyard**

HSR Designation: Significant

Characteristic Features:

- Open, landscape space
- Low, brick garden walls on two sides
- Building walls, concrete landings/porch and brick steps at west and north sides
- Scored concrete paving
- Plane trees
- Concrete entry walk

Non-contributing Features:

- Concrete ramp and landing with pipe rail
- Site equipment and furnishings
- Signage

Description:

This courtyard is located at and oriented towards what constitutes the primary entry corner of the RCC, at Macdonald Avenue and Civic Center Plaza Drive. As well that – despite its semi-enclosure via low brick walls with corresponding boxwood hedge – the Library Courtyard is directly accessible via a concrete walk from Plaza Drive, without having to pass through a building or gate. It is a unique landscaped space, with a geometric grove of plane trees. It also appears to stand as conceived, including its trees, and thus represents about the only landscape space of the original RCC that has survived to maturity.

## Arts Center Courtyard

HSR Designation: Significant

Characteristic Features:

- Open, landscape space
- Brick, concrete and glass building walls surrounding on three sides (south, east and west)
- Low, brick garden wall on north side
- Painted wood gate

Non-contributing Features:

- Concrete paving
- Plants and trees
- Site equipment and furnishings
- Art work
- Planter boxes and sculptural elements

Description:

The Arts Center Courtyard is a semi-private space without access from the surrounding site except for a gate within the garden wall at the northwest corner of the space. It is nearly square in plan, which adds to its balanced and sequestered aspect. Single story building walls

and volumes surround it on three sides (south, east and west), and a low, brick garden wall across its northern side finalizes the enclosure. Yet, the relatively massive and multi-storied volume of the Auditorium rises to the south, adding a further measure of enclosure to the space.

While the original landscape layout – consisting of a concrete paved court with four planting beds regularly situated amidst the paving, and a fifth bed along the inside of the garden wall – is intact, little if any of the originally designed planting materials have survived. There are two mature birches at each northern corner, and though these seem aged enough to be original, that design called for a pair of poplars in each of these locations. And in each of the four central planting beds, there were shown olives trees, yet only one large tree remains, in the southwestern bed, and which is not an olive. Several of the planting beds are, today, gravel filled. The one set of plants that appear to match the original design are the linear hedges in the northern half of each of the north planting beds. Finally, a c1981 “Friendship Garden” has been placed in the southeastern bed.



**Fig.17: RCC Art Center Courtyard (looking east)**

Significant Exterior Space (MH-2007)



**Fig.18: RCC Library Front (south) Yard (looking north)**  
Significant Exterior Space

### Library Yards

HSR Designation: Contributing

Characteristic Features:

- Linear, landscaped street frontages
- Concrete entry walk
- Concrete sidewalks
- Olive tree and its location at the south yard

Non-contributing Features:

- Lawns, plants and trees (except as noted)
- Site equipment and furnishings



**Fig.19: RCC Library Front (east) Yard (looking south)**  
Significant Exterior Space (MH-2007)

- Light standards
- Concrete ramps with pipe railings

Description:

Three prominent, street fronting yards surround the Library, to the north, east and south of that building and facing, in the same order, Nevin Avenue, Civic Center Plaza Dr., and Macdonald Avenue, Macdonald Avenue of course being the primary frontage, yet the two others are nearly equal, especially since the Library is oriented to Civic Center Plaza Dr., and since Nevin Avenue is central to the RCC.

Otherwise, these Yards can each be described as lawn areas with intermittent trees, young and old. Their only interruptions are an entry walk across the east yard to the front entry of the Library. This is a wide path of scored concrete paving that, up two brick steps, leads to a concrete landing directly at the library. And a second paved path crossing the yard into the Library Courtyard.

### Forecourt

HSR Designation: Contributing

Characteristic Features:

- Landscaped street frontages
- Semi-circular, paved walk
- Concrete sidewalk

Non-contributing Features:

- Lawns, plants and trees (except as noted)
- Marquee sign
- Site equipment and furnishings
- Light standards



**Fig.20: RCC Forecourt (looking west towards Library)**  
Contributing Exterior Space (MH-2007)

Description:

The Forecourt is a small park situated in the southern 20% of the open block surrounded by Macdonald Avenue, Civic Center Plaza, Nevin Avenue and 27th Streets. It is a rectangular space with what appears to have always been cultivated and consequently low landscaping, and which has also always included a path with a trajectory that enters at the corner of Civic Center Plaza and Macdonald Avenue, and which passes into and through the space in a semi-circle, to exit at 27th Street and Macdonald Avenue, and vice-versa. Within the arc of that path is a sign board announcing the Memorial Auditorium, though the existing sign board and its location differ from the original.

Given its standing at the very front of the RCC, and literally serving as its sign, the Forecourt does not appear in any original planning or design work. Perhaps because this block was designated for a future “County” building, so the resulting spaces were holding places for future development, and this park a temporary improvement. Regardless, this space and its semi-circular path have survived. A native plants garden is presently active in the portion of the yard outside the arc of the path.

**Art Center Yards**

HSR Designation: Contributing

Characteristic Features:

- Landscaped street frontage
- Concrete sidewalk at street
- Mature trees

Non-contributing Features:



**Fig.21: RCC Art Center Front Yard (looking north)**  
Contributing Exterior Space (MH-2007)

- Lawn and plant materials (except as noted)
- Site equipment and furnishings
- Light standards

Description:

North of the Memorial Auditorium’s Art Center wing are a parking lot and, outboard thereof, another yard fronting on Barrett Avenue. In the overall maturity of its trees, this yard seems to uniquely represent the potential of the originally designed landscape.

**Auditorium Yard**

HSR Designation: Contributing

Characteristic Features:

- Landscaped street frontage
- Brick terrace and planter walls and steps at north
- Exterior building walls at north and east

Non-contributing Features:

- Concrete ramp structure with low brick walls and pipe railings.
- Terrace extensions at east and west ends, including concrete terrace and stairs, and metal pipe railings
- Lawn and plant materials (except as noted)
- Site equipment and furnishings
- Light standards

Description:

The Memorial Auditorium’s Yard is located to its south. This yard is, again, an open lawn upon a street frontage, Nevin Avenue, and that again included an original row of street trees, though perhaps two of the originals remain



**Fig.22: RCC Auditorium South Yard (looking east)**  
Contributing Exterior Space (MH-2007)

at the very west end of this yard, and it is otherwise an open lawn area. Its one feature is a concrete entry walk that crosses it to a secondary entry and exit way of the Auditorium. This walk ends at a broad, brick edged stairway eight steps up to a concrete terrace that spans out across the south side of the Auditorium building, and which is separated from the adjoining yard areas below by a mid-height, brick wall. There are also a pair of built-in, brick walled planters that flank the entry steps to this terrace.

Each end of this terrace has been extended, towards the west all the way to end of the building's south elevation, and connecting eastward to the original balcony of the Auditorium's Community (Bermuda) Room wing.

### Auditorium Service Yard

HSR Designation: Contributing

Characteristic Features:

- Concrete loading dock and ramp structures with low pipe railings
- Concrete sidewalks

Non-contributing Features:

- Canopy at south ramp and door
- Utility equipment
- Light standards
- Miscellaneous equipment and signage

Description:

The Auditorium Service Yard is the border area and loading dock at the west side of the Memorial Auditorium.

### Hall of Justice Yards

HSR Designation: Contributing

Characteristic Features:

- Landscaped street frontages
- Concrete sidewalk at street

Non-contributing Features:

- Lawn and plant materials
- Site equipment and furnishings
- Light standards

Description:

Yards surround the Hall of Justice at its east front and south side. These open, landscaped yard areas are original, though there is little in the way of original plantings, except for hedges along the base of the building walls.



**Fig.23: Auditorium Service Areas (looking northeast)**  
Contributing Exterior Spaces (MH-2007)



**Fig.24: Hall of Justice South Yard (looking northwest)**  
Contributing Exterior Space (MH-2007)



**Fig.25: Hall of Justice North Yard (looking south)**  
Non-Contributing Exterior Space (MH-2007)



**Fig.26: RCC Hall of Justice & East Colonnade**  
 Very Significant Exterior

**BUILDING EXTERIOR EVALUATIONS**

Unlike the RCC landscape, the buildings of the RCC did not require time in which to mature, or not. As edifices, they are absolutes. Not that buildings do not change and grow over time, as many of course do, while in the process some acquire relevance and character.

The buildings of the RCC are not such a case. As of this writing, construction of the first phase of work required to rehabilitate these buildings, and which will

also include the addition of new structures adjoining and directly supplementing the RCC, is underway. Although there have been a range of elemental modifications made in recent decades, this is the first substantive repair or alteration work to occur on this campus since its completion in 1952. While they are in need of upgrading – thus their imminent rehabilitation – the buildings are remarkably intact, so exhibit a very high degree of architectural integrity.

Moreover, the few exterior changes that have been made have not added character to the place. Most such additions are identifiable as code related, either for exiting and accessibility, or for building systems that have resulted in rooftop equipment and enclosures. In the summary descriptions that follow, all exterior alterations are identified as non-historic.

Since there is extraordinary architectural and material uniformity, and since the buildings are not, from an historical perspective, individual resources, but are part of a unified group of resources, the following descriptions address them altogether, describing their exteriors as a whole, and grouping their exterior features under categories of relative significance (Very Significant, Significant, Contributing and Non-Contributing).

**Very Significant Building Exteriors**

The primary facades of each of the RCC's three primary buildings – the City Hall (CH) to the north, Municipal Auditorium (MA) to the west, and Hall of Justice (HJ) to



**Fig.27: RCC City Hall, South (Front) Elevation**  
 Very Significant Exterior



**Fig.28: RCC Auditorium, East (Front) Elevation**  
*Very Significant Exterior*

the east — create the space of the Plaza. Though each stands independent and is rigorously symmetrical, they appear to form a continuous enclosure on three sides of the Plaza, in particular as they are gathered together by the 3-sided colonnade that forms the edge of the Plaza.

City Hall's south facade (fig.27) is an elongated, two-story high rectangular plane raised above an open ground floor. This wall is a brick frame penetrated by a long and high band with a stone spandrel separating two floors of continuous windows. The Hall of Justice's pri-

mary facade (fig.29) is also a two-story plane that stands directly upon the ground (a third story is set back from the exterior wall, penthouse-like, and is not visible from many vantages within the Plaza, so is not herein identified as part of the primary and thus very significant facade). This facade also employs the brick frame, yet the brick separates the two bands of windows, so the window assembly is not nearly as monolithic as at City Hall. At its center, this facade is punctuated by an enframed entry portal that rises slightly higher than the facade



**Fig.29: RCC Hall of Justice, West (Front) Elevation**  
*Very Significant Exterior*

itself, and is infilled with glass windows and doors. Directly and axially across from which another entry portal is employed at the MA, although this one is broad and tall, making it a prominent feature of the RCC. The primary facade of the MA (fig.28) is otherwise monolithic, brick masses that recede and step away from its projecting portal.

In addition to their strong formal relations, the materials of each of these buildings are, again, remarkably constrained and unified: red brick, frames and bands of concrete, aluminum and glass window and door units, and aluminum trimwork.

Despite their uniformity and continuity, there exists a simple architectural hierarchy, with the CH granted importance by being placed at the head of the Plaza, and even though the MA is more grandiose and frontal, with its grand and prominent entry portal. This hierarchy is reinforced first by the colonnades that bracket the CH, and at the same time make a form of forced perspective by steeping up toward the CH; and, second, by raising the CH structure a full story up, thus making a 3-story building of a 2-story building, even though the original program didn't justify a 3-story CH. As one of the RCC's creators noted following its completion, "the City Hall building is a 3-story structure, the first story being opened and raised on stilts. This feature not only gives the building added prominence but also simplifies future expansion" (American City: p96).

The three primary building facades facing the RCC Plaza are identified as Very Significant, including the following features:

- Stacked roman brick masonry walls with light colored joints
- Painted concrete walls (@CH) and columns (@CH ↔ MA)
- Painted concrete window and door frames
- Painted concrete fascias and soffits
- Aluminum and glass door and window units
- Carrara marble spandrel panels (@CH windows)
- Aluminum wall copings
- Aluminum and glass (clear ↔ chipped) ticket booths (2@MA)
- Metal pipe railings (@CH parapet)
- Stainless steel building identification letters applied to building walls



**Fig.30: RCC City Hall, North Elevation**  
Significant Exterior

#### Significant Building Exteriors

Each of the remaining exterior, street and courtyard facing facades of the three primary buildings (the CH, MA ↔ HJ) and the Library building are identified as Significant (the Library's front (east) facade is identified as Significant, rather than Very Significant, as it stands outside the central plaza and within a sub area of the RCC), including their following features:

- Stacked roman brick masonry walls with light colored joints (typ.)
- Painted concrete walls and columns (@CH)



**Fig.31: RCC Auditorium, West & South Elevations**  
Significant Exterior



**Fig.32: RCC City Hall, West Elevation**  
Significant Exterior



**Fig.32: RCC Auditorium/Art Center, North Elevations**  
Significant Exterior



**Fig.35: RCC Hall of Justice, East Elevation**  
Significant Exterior

- Painted concrete window and door frames (typ.)
- Painted concrete fascias and soffits (typ.)
- Painted concrete roof slabs/canopies (@MA north entries, AC c'yard, & west loading dock)
- Aluminum and glass door and window units (typ.)
- Carrara marble spandrel panels (@CH windows)
- Aluminum wall copings (typ.)
- Aluminum and glass (clear & chipped) ticket booths (2@MA)
- Scored concrete paving (@MA south terrace, north entries, & loading dock)
- Brick steps (@MA south terrace)
- Metal pipe railings (@CH parapet)
- Stainless steel building identification letters applied to building walls (@CH, north elevation)



**Fig.36: RCC Hall of Justice, South Elevation**  
Significant Exterior



**Fig.33: RCC Auditorium, South Elevations**  
Significant Exterior



**Fig.37: RCC Library, East (front) Elevation**  
Significant Exterior



**Fig.38: RCC Library, West Elevation**  
Contributing Exterior



**Fig.40: RCC City Hall, Rooftop Penthouse**  
Contributing Exterior

**Contributing Building Exteriors**

Secondary areas identified as Contributing include the rear (west) facade of the Library building, the canopied, vehicular entry way of the Hall of Justice, and the loading dock at the Auditorium, along with their specific elements. Otherwise, there are miscellaneous features of largely utilitarian character that are also identified as contributing. Contributing exterior elements are limited to:

- Stacked roman brick masonry walls with light colored joints (@Library west elevation & MA loading area)
- Painted concrete window and door frames (@Library west elevation)
- Aluminum wall copings (@Library west elevation)

- Painted concrete walls and columns (@H) porte cochere)
- Painted concrete roof slabs/canopies (@H) porte cochere)
- Aluminum and glass door and window units (@H) porte cochere/entry way & MA loading area)
- Concrete ramp structures with pipe railings (@MA loading area & southwest entry)
- Concrete area way with pipe railings (@H) east elevation)
- Stucco clad walls (@CH roof penthouse)
- Miscellaneous, utilitarian features (utility louvers, doors & ladders @MA)



**Fig.39: RCC Hall of Justice, Porte Cochere**  
Contributing Exterior



**Fig.41: RCC Auditorium, North Loading Dock**  
Contributing Exterior



**Fig.42: RCC Auditorium, Ramp at South Elevation**  
Non-Contributing Exterior (MH-2007)



**Fig.44: Auditorium, Landing & Stair at South Elevation**  
Non-Contributing Exterior (MH-2007)

**Non-Contributing Building Exteriors**

The designation of Non-Contributing is largely applied to exterior additions and alterations, including:

- Ramp, terrace and landing additions (@MA south elevation)
- Added doors and openings (@MA south elevation)
- Exit stair addition (@H] west elevation)
- Rooftop penthouse addition (@MA stagehouse roof)
- Altered rooftop and penthouse (@H])
- Replacement doors (@H] east and north elevations)
- Metal entry canopy (@MA southwest entry)



**Fig.45: RCC Auditorium, Landing & Doors at South Elev.**  
Non-Contributing Exterior (MH-2007)



**Fig.43: RCC Hall of Justice, West Exit Stair**  
Non-Contributing Exterior (MH-2007)



**Fig.46: RCC Library, Entry Landing, Ramps & Canopy**  
Non-Contributing Exterior (MH-2007)

## BUILDING INTERIORS

Unlike the building exteriors, interior architectural and historical integrity are not as substantially intact, as changes have been made to each of the buildings. And yet, interior modifications have not altered the overall feeling and character of the complex.

As the RCC is an historical district, only selected interior spaces warrant definition as historically important. Given that the primary buildings have been partially unused for some years, for the reason of obsolescence, interior modifications are increasingly necessary for the reuse of these buildings.

Nevertheless, each of the RCC buildings, including the Library, yet excepting the Hall of Justice, house a primary interior space that is of importance.

- City Hall Public Lobby and Stairs;
- Auditorium Lobby and Auditorium;
- Library Main Reading Room.

### Contributing Building Interiors

#### Memorial Auditorium Lobby and Auditorium

The Auditorium building's main public spaces are the most unique of the RCC's interiors. These interiors are also integral to the building, which is to say that the Auditorium building would have no meaning were these primary spaces to be irrevocably altered. So, the Lobby and Auditorium spaces are identified as Contributing.

A further reason for assigning a degree of significance to the Auditorium's interiors is that these spaces are remarkably intact. In the Lobby, the only identifiable alterations are paint colors and carpeting, whereas all of the other original elements remain, as follows:

#### Lobby

- Exposed brick walls
- Exposed concrete columns
- Colored cement and marble stairs and floors (mostly concealed by carpeting)
- Aluminum and glass railings
- Plaster wall and ceiling finishes
- Planting beds
- Lighting fixtures (chandeliers and recessed)
- Bronze wall plaque



**Fig.47: RCC Memorial Auditorium – Lobby, c1951**  
With colored concrete and marble floor



**Fig.48: RCC Memorial Auditorium – Lobby**  
Contributing Interior Space (MH-2007)



**Fig.49: RCC Memorial Auditorium – Lobby, c1953**  
Contributing Interior Space

### City Hall Lobby and Stair

Finally, with respect to City Hall, at this juncture, with that building undergoing renovation, its interiors have been altered, including the removal of the main lobby and stair space. Although these spaces may have likewise been identified as Contributing, there is no point in now doing so, nor were these spaces of the same historical and architectural interest as those of the Auditorium and Library.

### Auditorium

The Auditorium space includes many construction and theatrical elements, of which the following primary ones are the most essential:

- Exposed concrete structure
- Plaster wall and ceiling finishes
- Wood flooring (movable)
- Aluminum pipe railings
- Wood rails and gates
- Lighting fixtures (architectural)

### Public Library Reading Room

While the same degree of uniqueness and integrity are not true of the Library's Reading Room, this space is by far the most publicly accessible interior within the RCC complex. It is also a one-of-a-kind interior space. As such, the Library's Reading Room is also identified as Contributing.



**Fig.50: RCC Public Library – Reading Room, c1953**



**RCCHSR**  
**RESOURCES**

In addition to the documents attached to this HSR, the following resource materials were utilized in its preparation.

**Archives:**

Richmond Collection, Public Library, Richmond, CA.  
Vaughan (H. Leland and Adele W.) Collection, 1931-1956;  
Environmental Design Archives, College of  
Environmental Design, University of California, Berkeley  
<http://www.ced.berkeley.edu/cedarchives/>

**Books:**

Time And Tim Remembered. A Tradition Of Bay Area Architecture. The First Seventy-Five Years, 1908 To 1983;  
Pflueger, Milton T.; Pflueger Architects, San Francisco, 1986.

Aluminum in Architecture, Volume 1; Peter, John;  
Reynolds Metal Company, 1956.

Modern Architecture Since 1900; Curtis, William J. R.;  
Phaidon Press Ltd, Third Edition, 1996.

Modern Architecture: Romanticism and Reintegration;  
Hitchcock, Henry-Russell Jr.; De Capo Press, 1993.

**Newspapers and Periodicals**

Richmond Memorial Auditorium Souvenir Program;  
Richmond Independent; April 21, 1951.

**Reports:**

Richmond Civic Center Master Plan and Facilities  
Assessment; Ai Architecture and BMS DesignGroup;  
January 23, 2003.

**Regulatory Documents:**

City of Richmond Municipal Code, Chapter 6.06,  
Historic Structures Code

State of California Public Resources Code, Sections  
5024 and 5024.5 (@<http://ohp.parks.ca.gov/pages/1071/files/Public%20Resources%20Code%205024.pdf>)

The Secretary of the Interior's Standards for the  
Treatment of Historic Properties; U. S. Department of  
the Interior, National Park Service  
(@[http://www.cr.nps.gov/hps/tps/standguide/overview/choose\\_treat.htm](http://www.cr.nps.gov/hps/tps/standguide/overview/choose_treat.htm))

**Drawings:**

Attached to this HSR are selected architectural sheets  
from the original construction drawings for the RCC  
City Hall, Auditorium and Hall of Justice. Complete  
sets of construction drawings exist in electronic form,  
and have been scanned for the City's use.

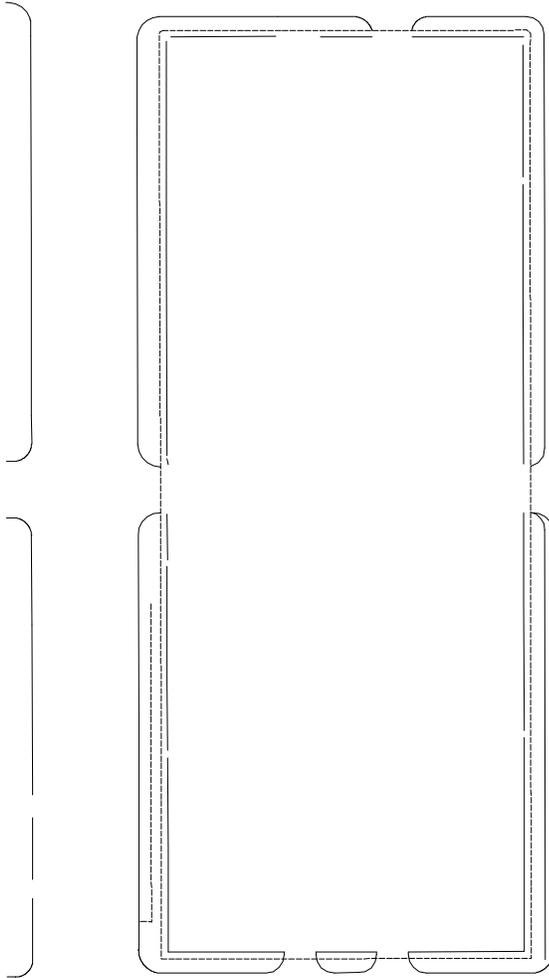
At present, the only original construction drawings  
of the Public Library are a few mechanical and electrical  
plans. The architectural plans and elevations attached  
are "Preliminary" and, in many respects, do not reflect  
the originally built conditions. However, no original  
architectural construction drawings were located or  
made available.

A possible source for additional records associated  
with the RCC is the firm of John Pflueger Architect,  
AIA, who is Milton Pflueger's son, and who apparently  
holds the Pflueger archives. His current contact info is:

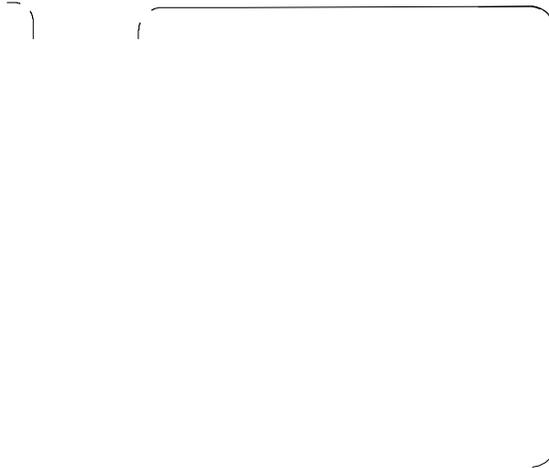
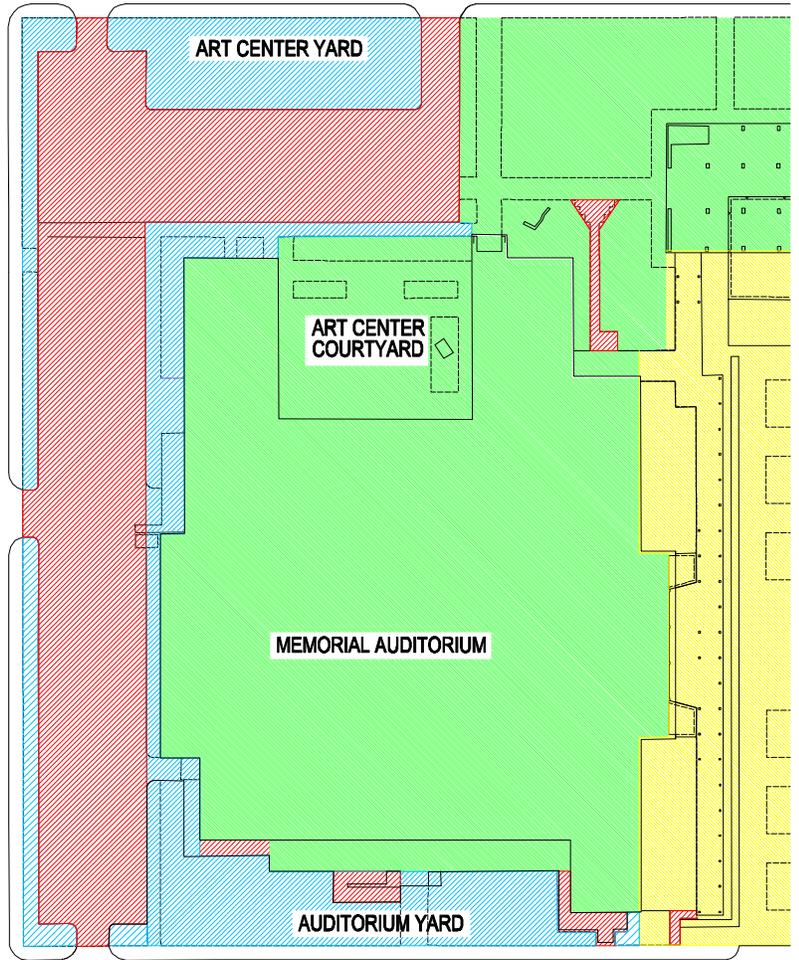
John Pflueger Architect, AIA  
8860 Sonoma Mountain Road  
Glen Ellen, CA 95442  
t.707-996-1488

**Permit Records:**

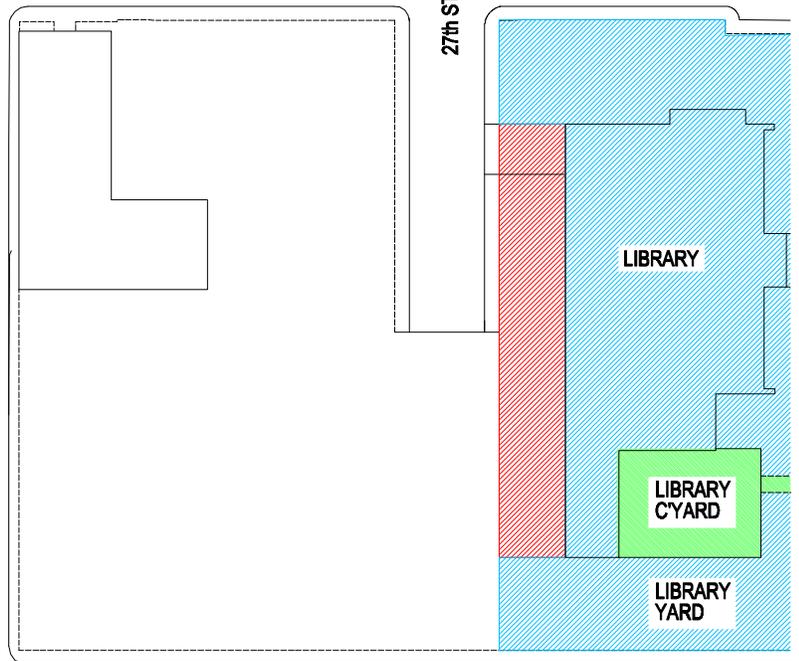
Finally, no planning or building permit records were  
located for the RCC.



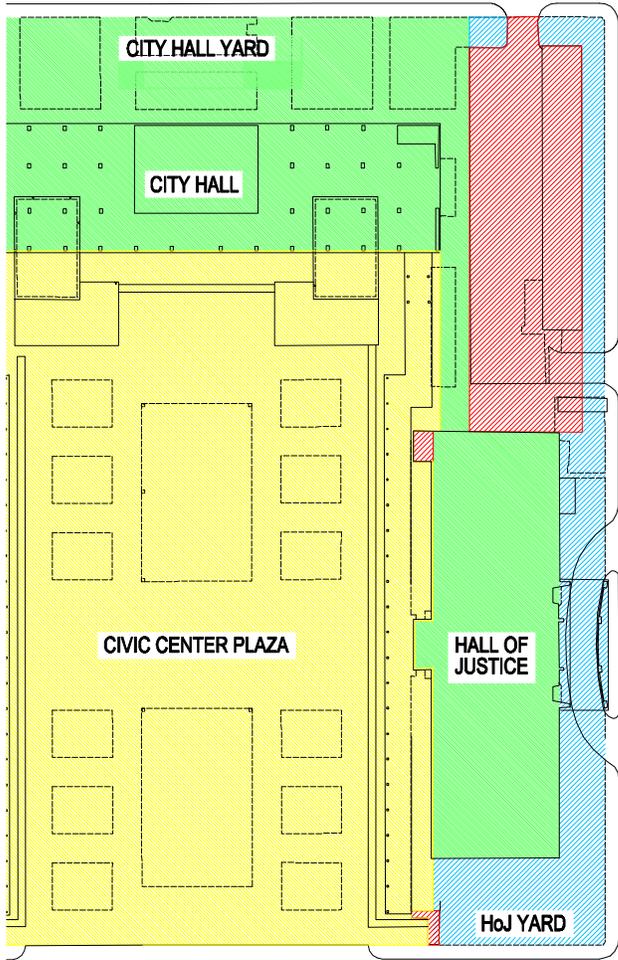
27th STREET



27th STREET

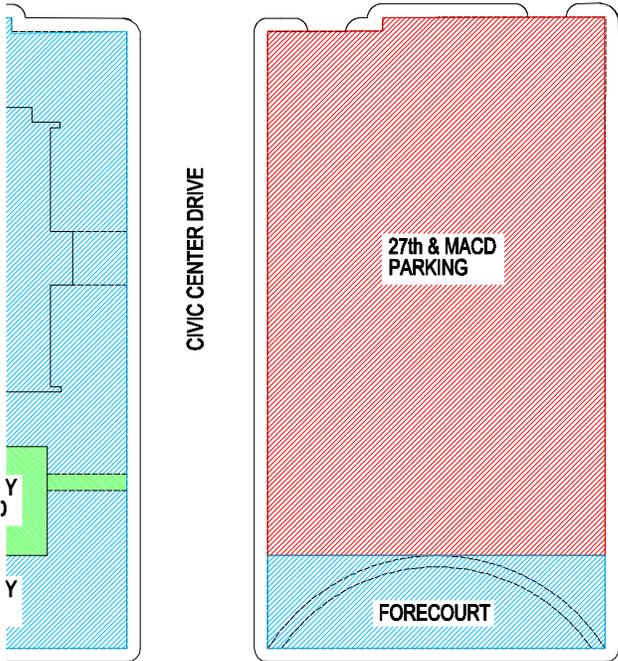


BARRETT AVENUE



27th STREET

NEVIN AVENUE



MACDONALD AVENUE

# RCC

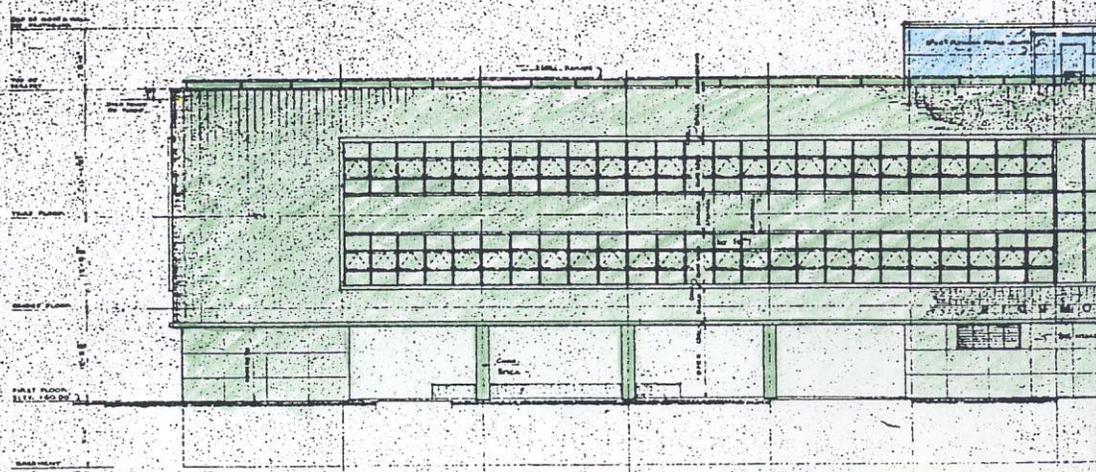
# HISTORIC STRUCTURES REPORT

## HISTORIC ZONES

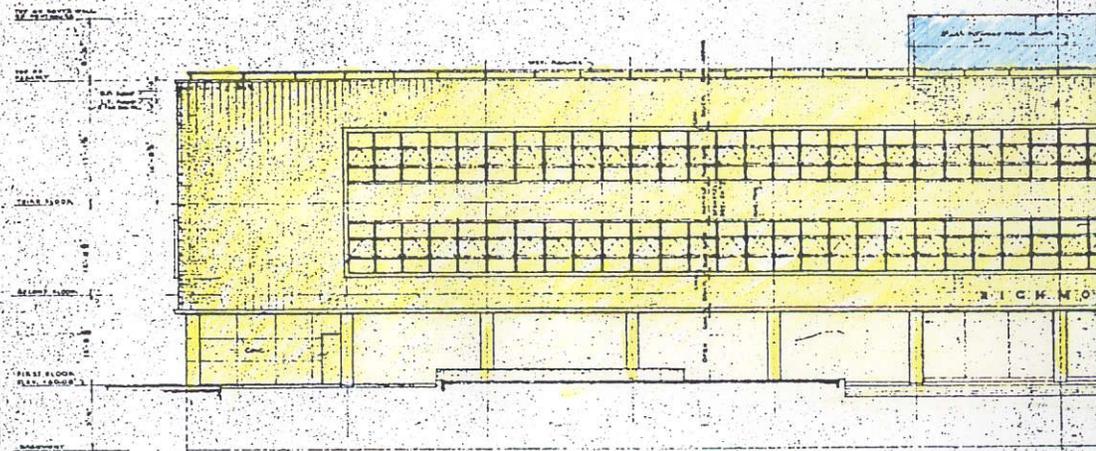
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-  SIGNIFICANT
-  CONTRIBUTING
-  NON-CONTRIBUTIVE

## RICHMOND CIVIC CENTER OVERALL SITE PLAN

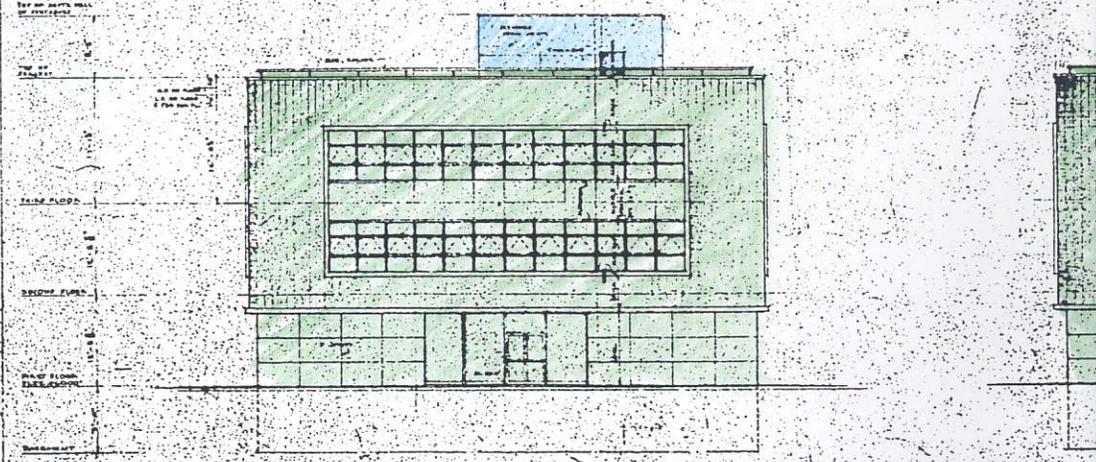




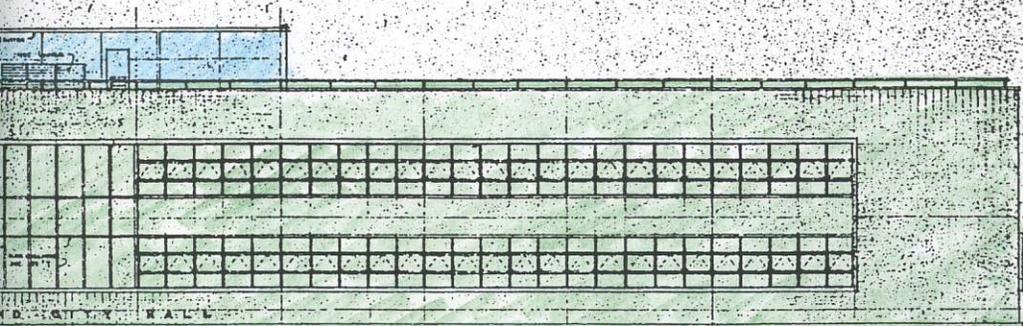
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S O U T H  
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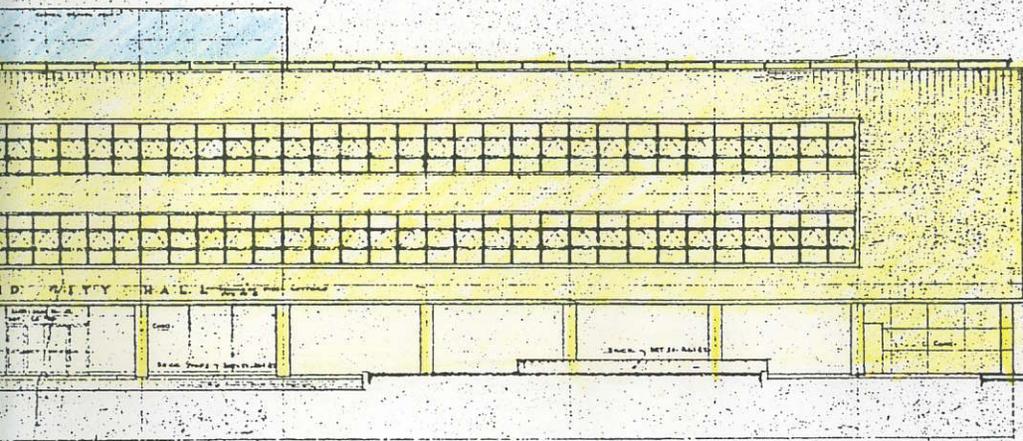


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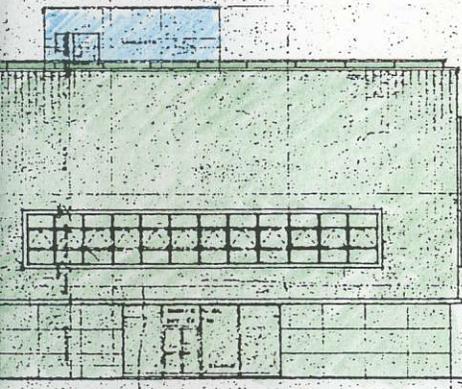
CITY HALL

ELEVATION



CITY HALL

ELEVATION



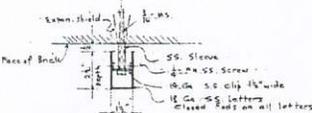
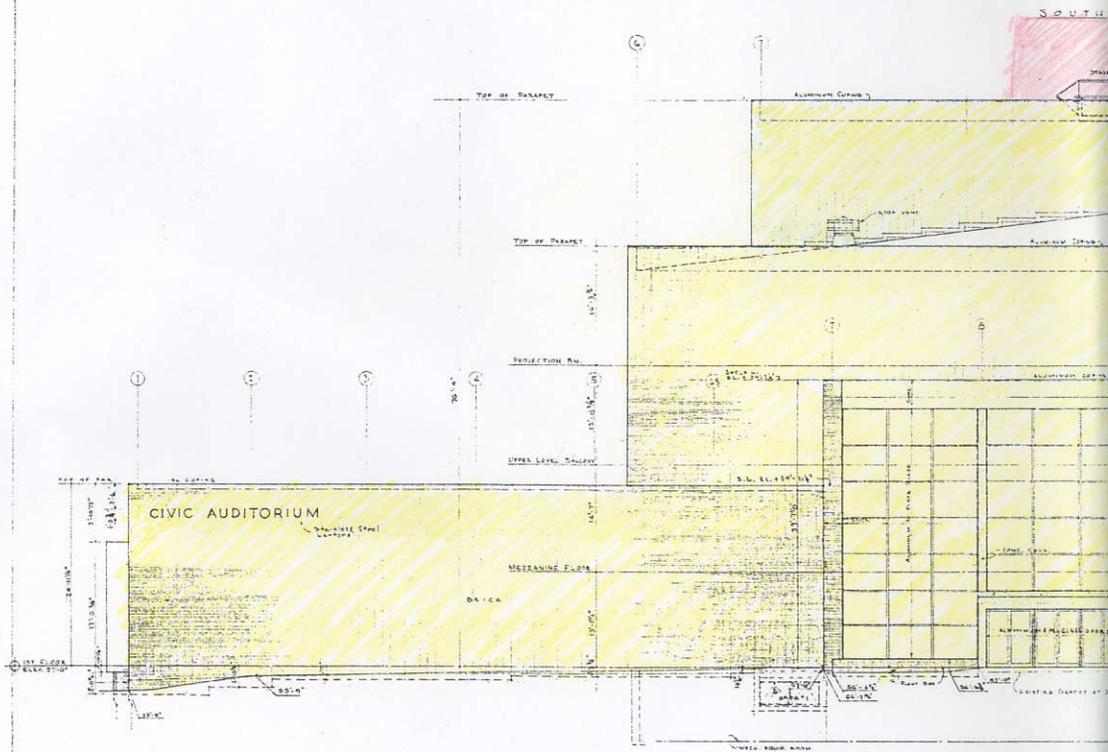
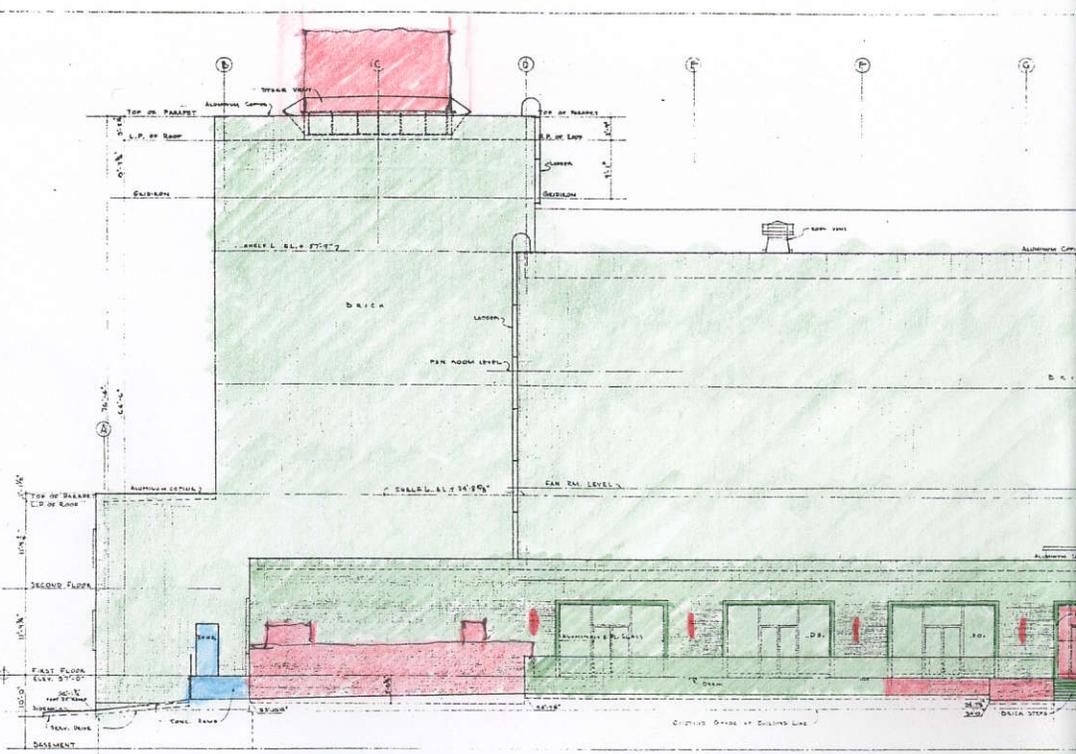
ELEVATION

100' OF SOUTH WALL  
100' OF WEST WALL  
100' OF EAST WALL  
100' OF NORTH WALL  
100' OF SOUTH WALL  
100' OF WEST WALL  
100' OF EAST WALL  
100' OF NORTH WALL

ELEVATIONS	
CITY HALL	
MEMORIAL CIVIC CENTER	
RICHMOND, CALIFORNIA	
MILTON T. PELUEGER	ARCHITECT
SAN FRANCISCO, CALIFORNIA	

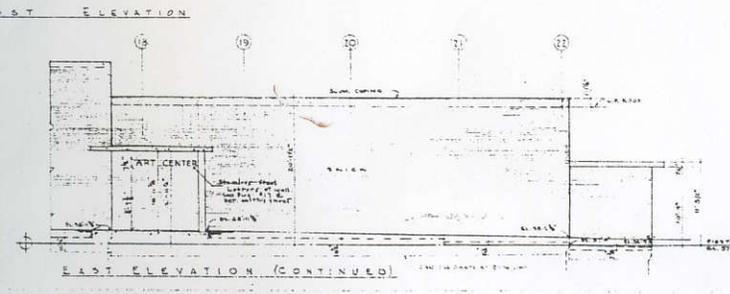
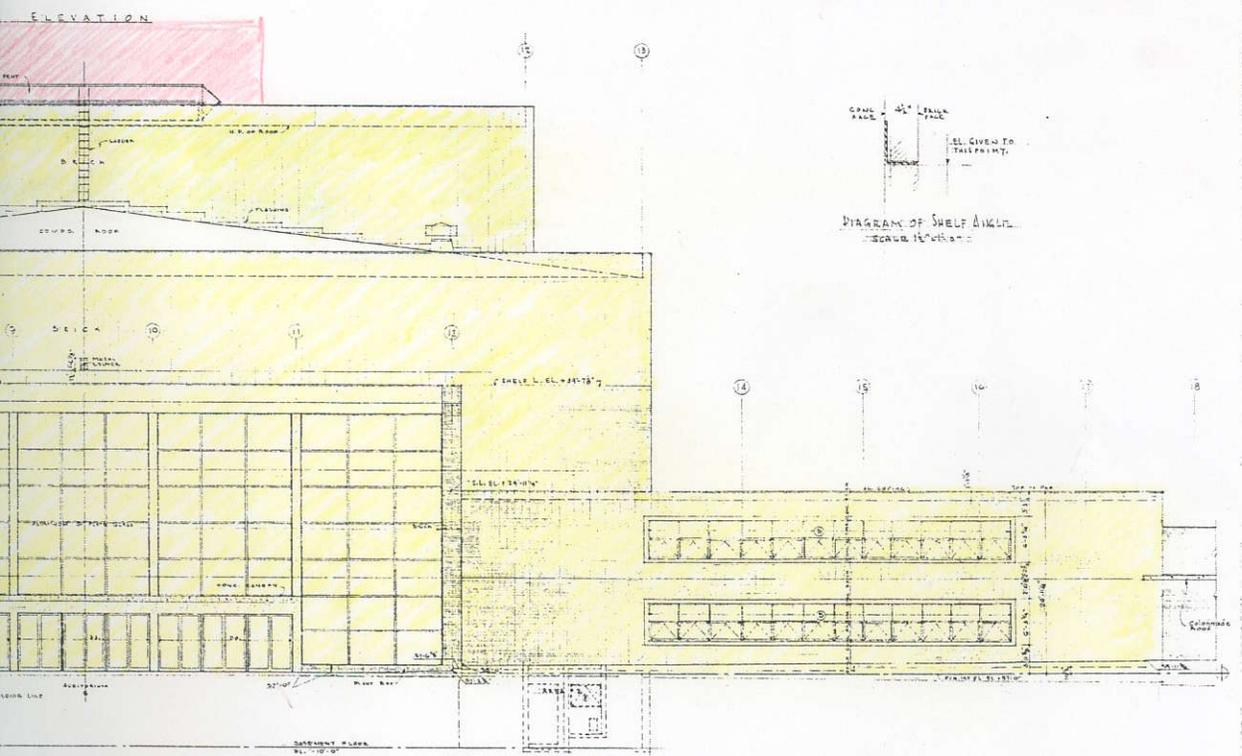
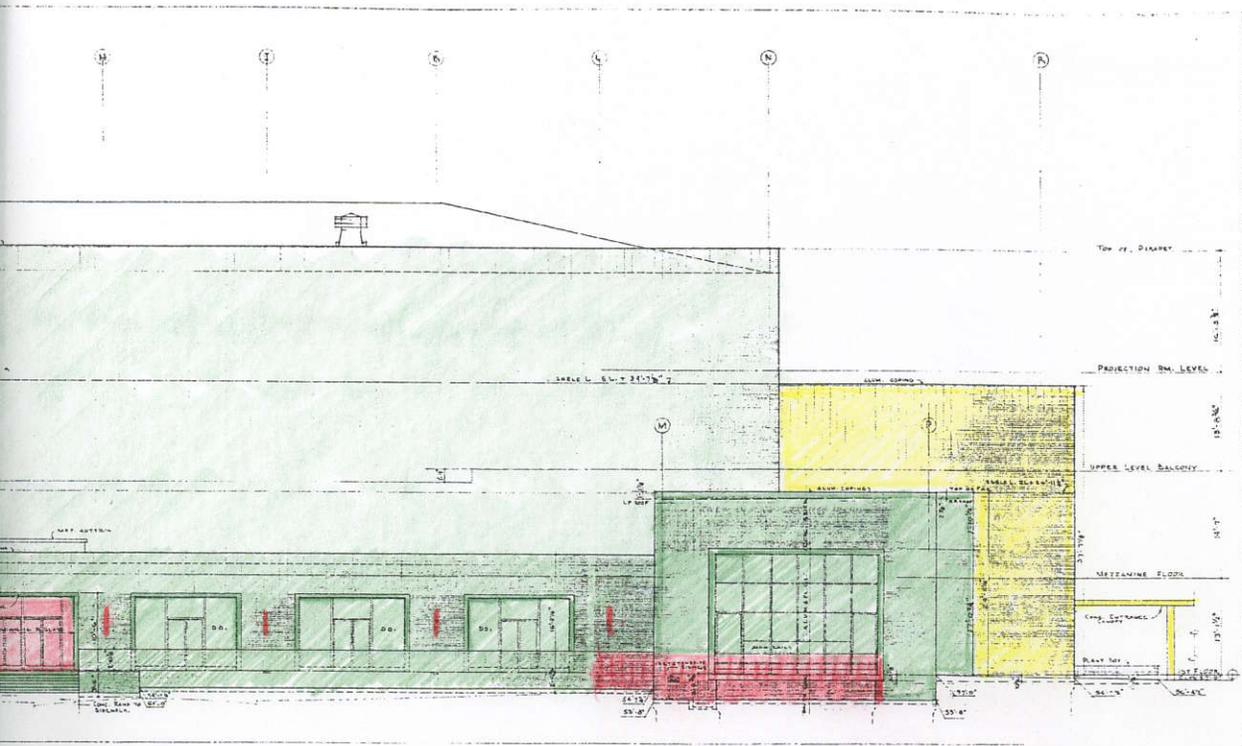
APPROVED: JAN. 16, 1948  
RICHMOND CITY ENGINEER  
*[Signature]*  
CITY ENGINEER

*City Hall Elevations  
(See sheet 1-5 for legend)*



TYP. SECT. THRU 1 1/2" HIGH STAINLESS STEEL LETTERS  
Scale: 3/16" = 1"

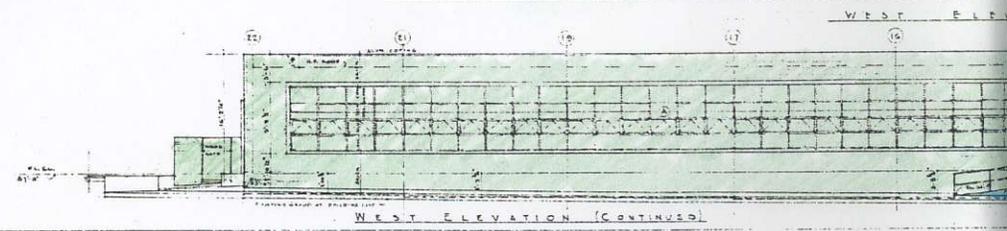
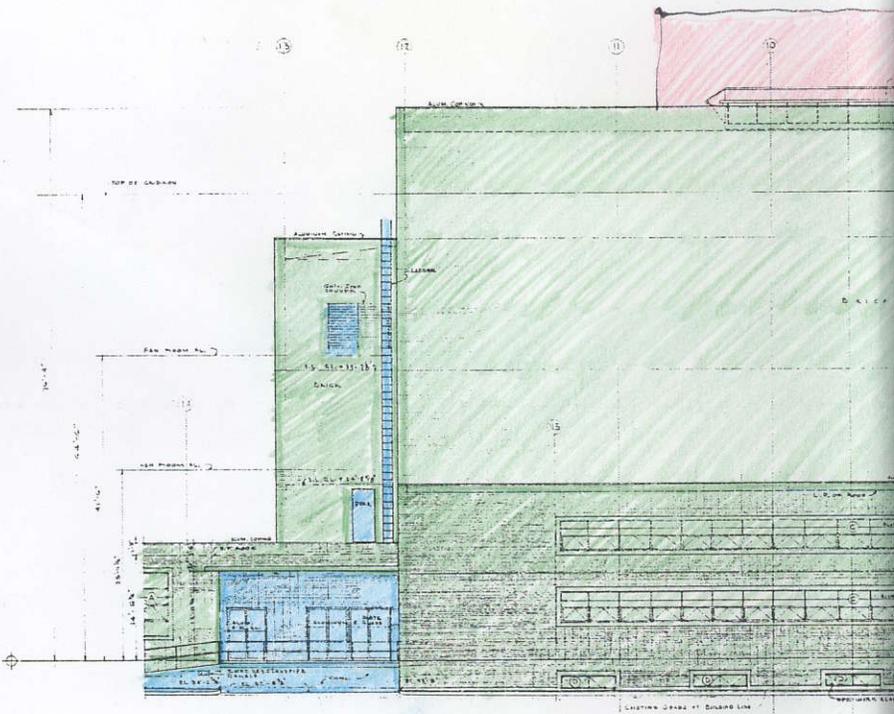
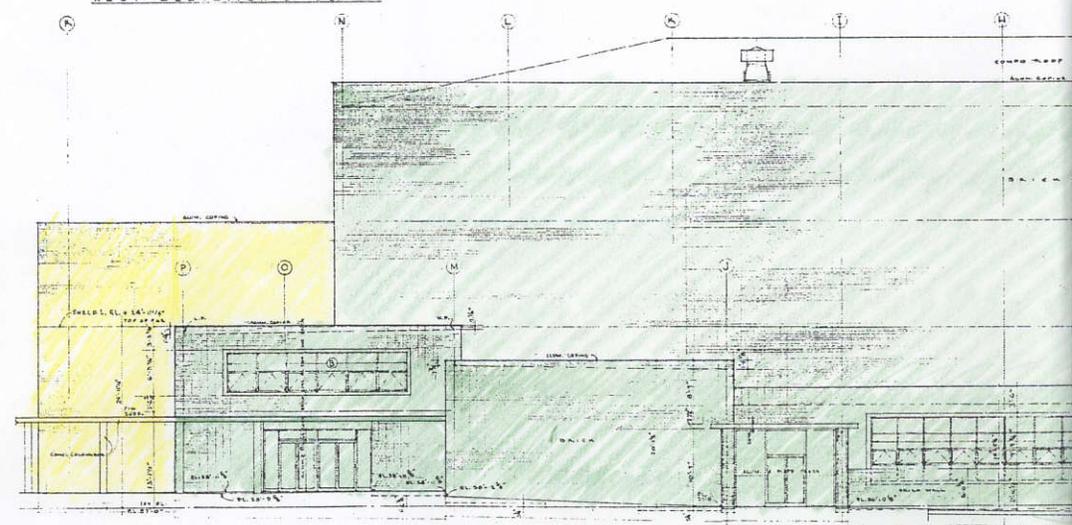
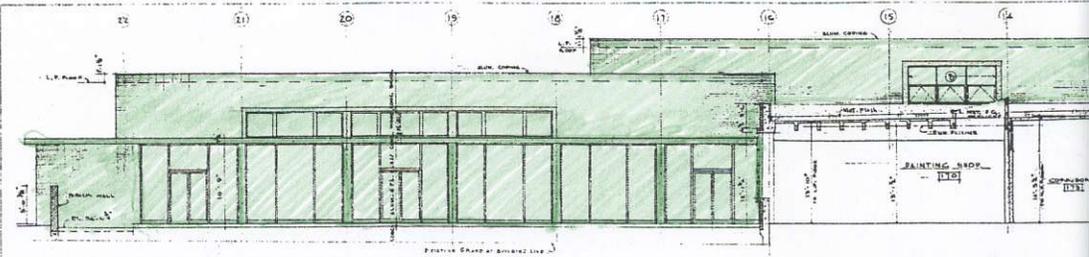
DET. SIMILAR FOR 7/8" LETTERS  
FACE = 1/2"  
DEPTH = 1"



NOTE: ALL WINDOW WEIGHTS ARE MARKED TO THE RIGHT.  
 Refer to Draw. 9, 5, 16 & 17 for window details.

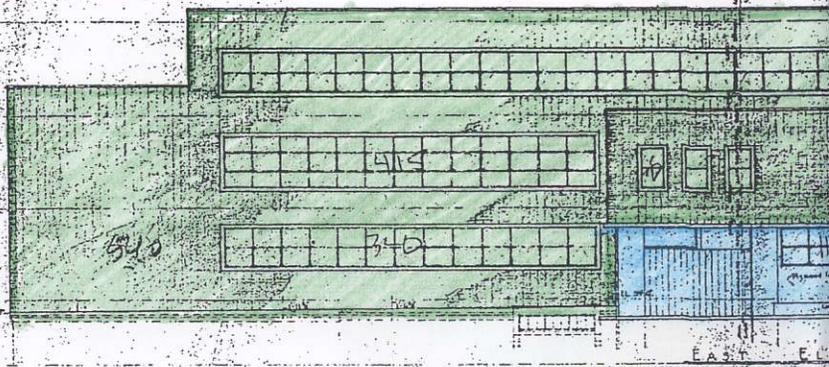
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AUDITORIUM & ART CENTER	
MEMORIAL CIVIC CENTER RICHMOND, CALIFORNIA	
APPROVED MAY 2, 1944 RICHMOND CITY COUNCIL	MILTON T. PFLUEGER ARCHITECT SAN FRANCISCO, CALIFORNIA
<i>R. H. Miller</i> <i>W. J. O'Connell</i> CITY CLERK	DRAWING NO. <b>10</b> DATE <b>4-11-44</b>

Municipal Auditorium Elevations  
 (See Sheet 1/5 for legend)



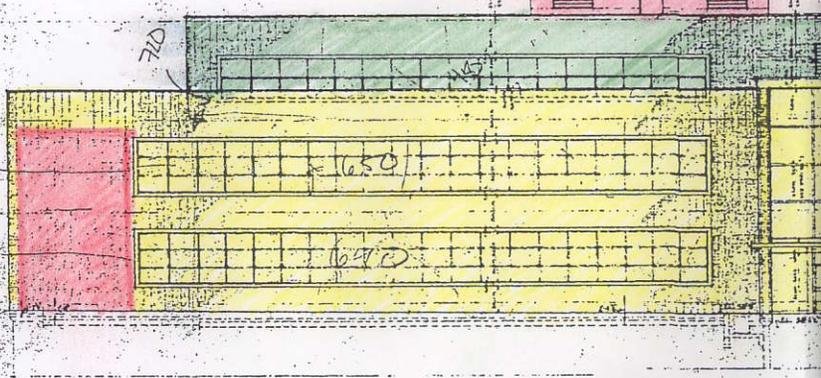


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 9'-0"  
 8'-0"  
 7'-0"  
 6'-0"  
 5'-0"  
 4'-0"  
 3'-0"  
 2'-0"  
 1'-0"  
 0'-0"  
 EL. 80'-0"

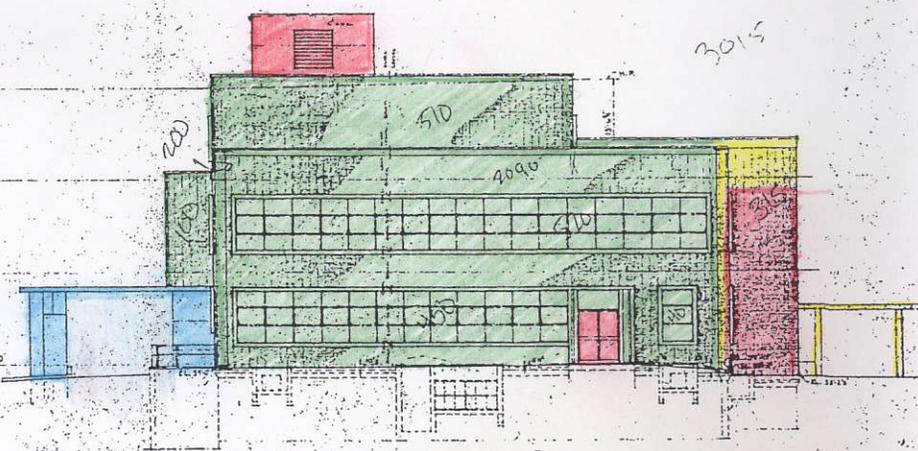


SECTION THRU PORTAL

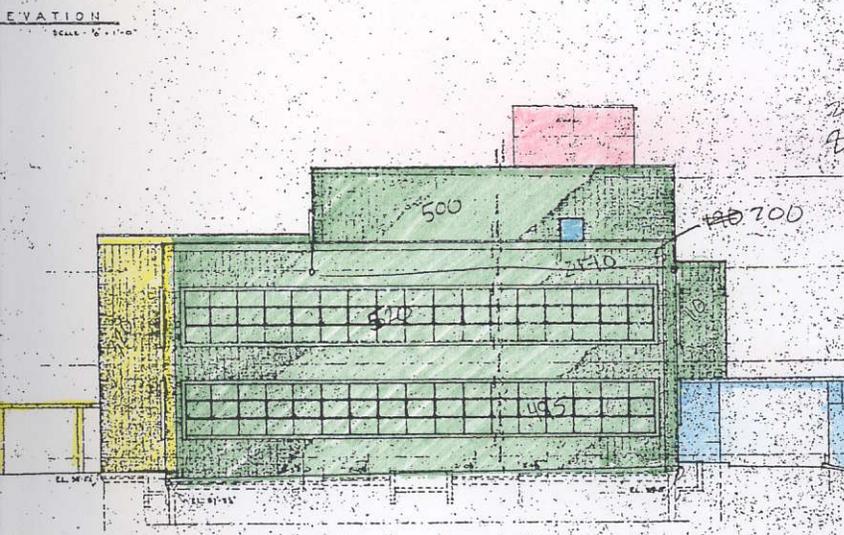
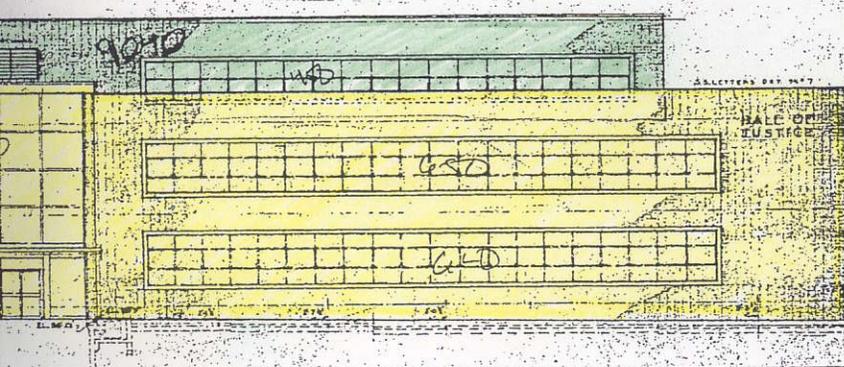
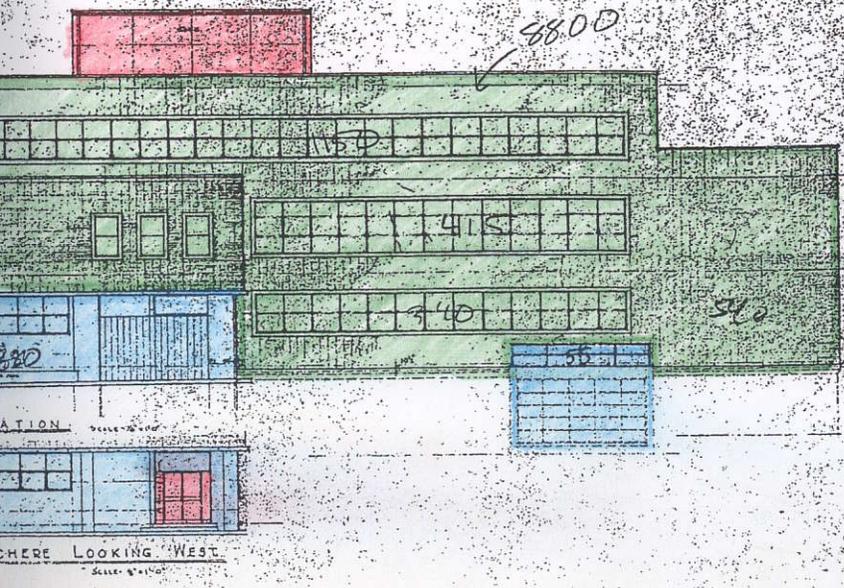
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 7'-0"  
 6'-0"  
 5'-0"  
 4'-0"  
 3'-0"  
 2'-0"  
 1'-0"  
 0'-0"  
 EL. 80'-0"



1. Top of Roof Slab  
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 9'-0"  
 8'-0"  
 7'-0"  
 6'-0"  
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 EL. 80'-0"



NORTH ELEVATION

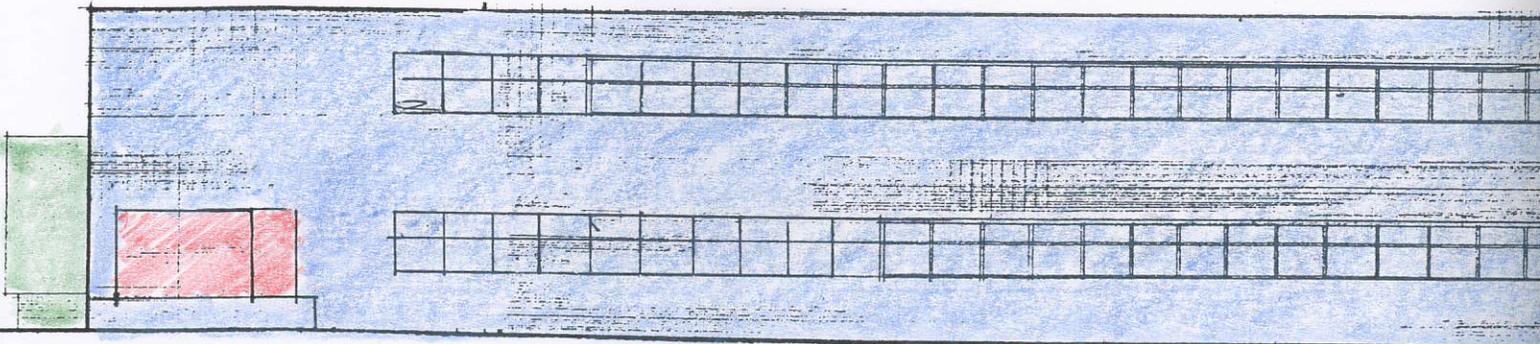
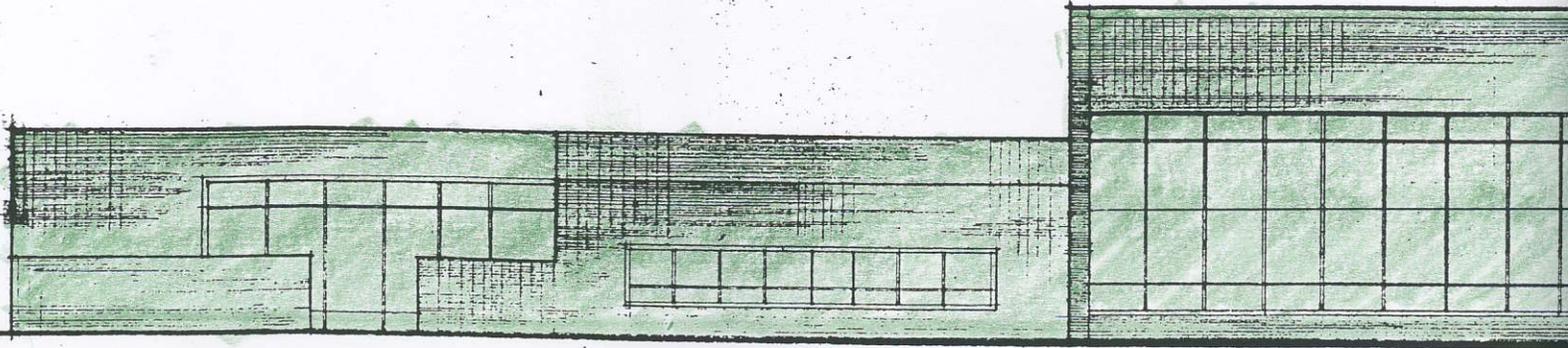


SOUTH ELEVATION  
Scale - 1/4\"/>

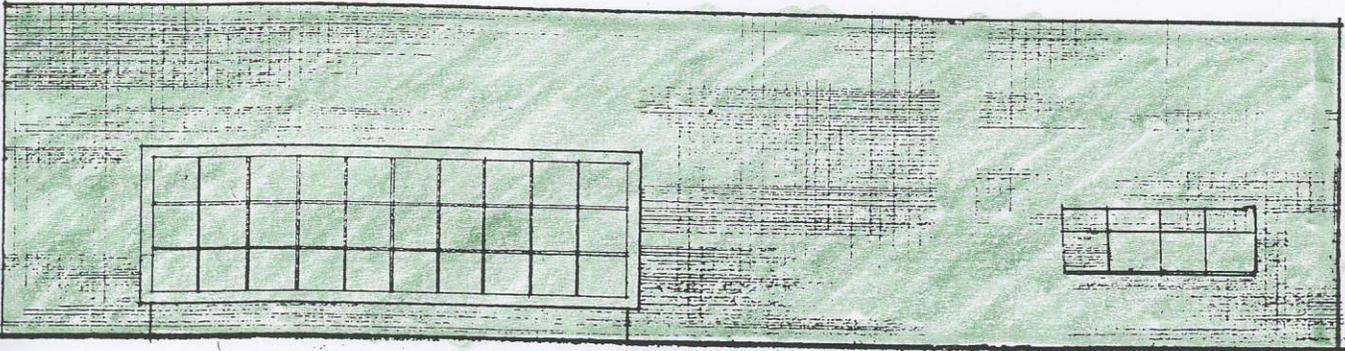
ELEVATIONS	
HALL OF JUSTICE	
MEMORIAL CIVIC CENTER	
RICHMOND, CALIFORNIA	
MILTON T. PFLUEGER ARCHITECT SAN FRANCISCO, CALIFORNIA	DATE 1954

APPROVED JAN 13 1954  
RICHMOND CITY COUNCIL  
*[Signature]*  
CITY CLERK

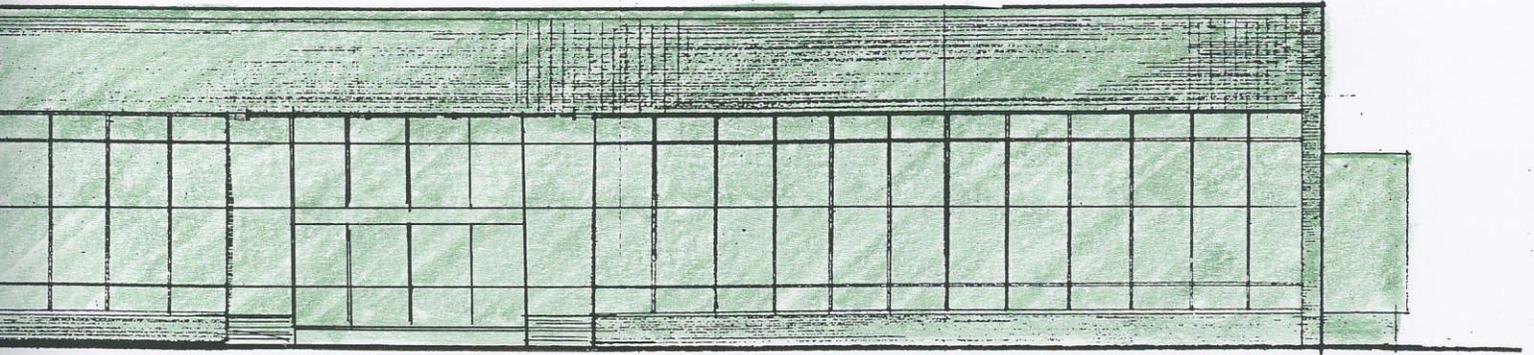
Hall of Justice Elevations  
(See Sheet '15 for legend)



WEST ELEVATION

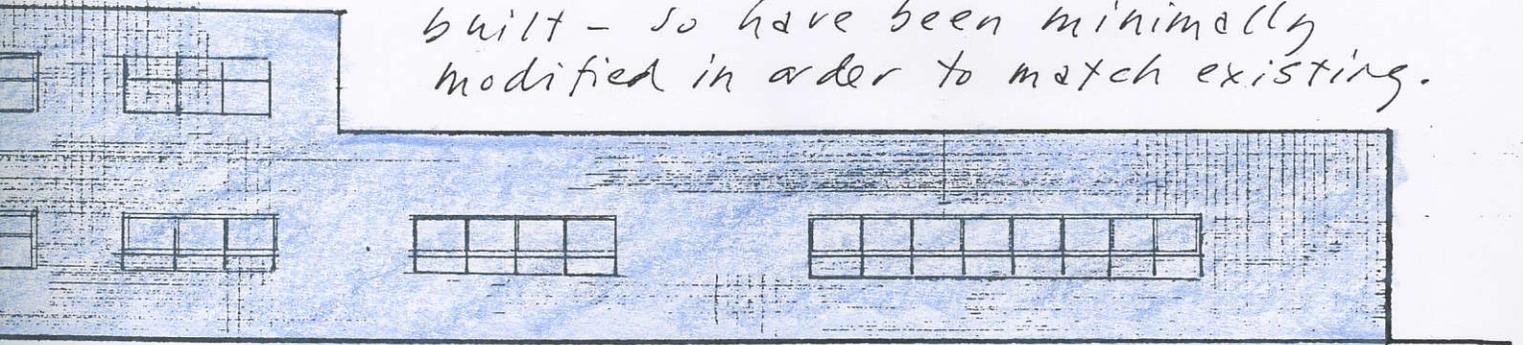


NORTH ELEVATION



EAST ELEVATION  
SCALE: 1/8" = 1'-0"

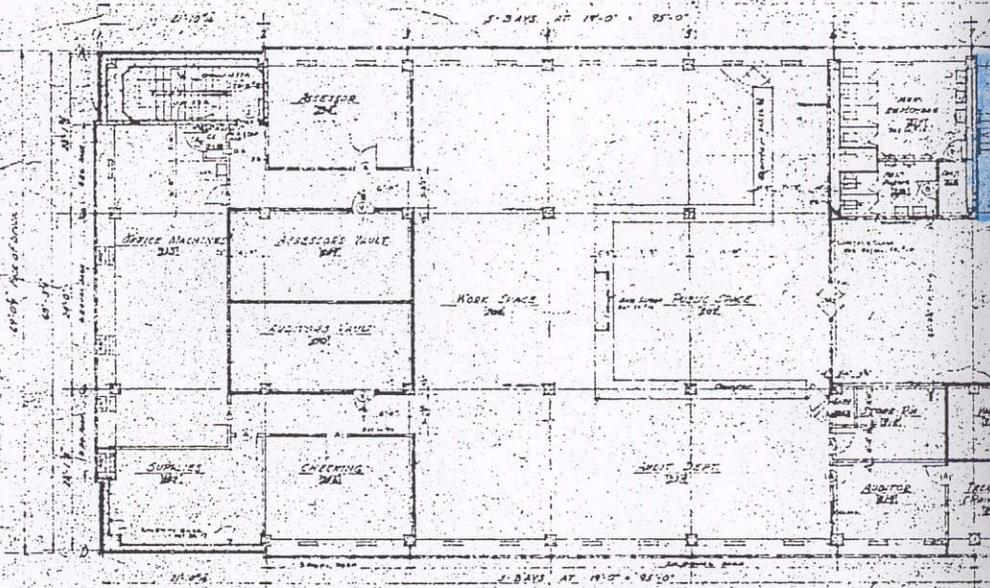
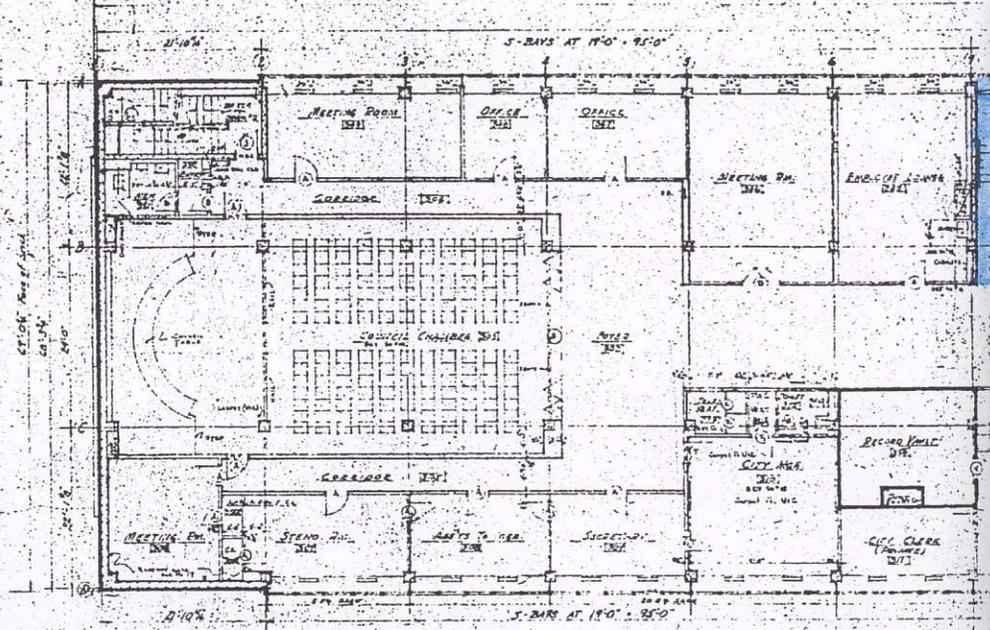
*Note: These 1947 Preliminary Elevations did not reflect what was built - so have been minimally modified in order to match existing.*



SOUTH ELEVATION

PRELIMINARY  
PUBLIC LIBRARY  
RICHMOND CIVIC CENTER  
RICHMOND CALIFORNIA  
MILTON T. PELUEGER, ARCHITECT  
JULY 1, 1947

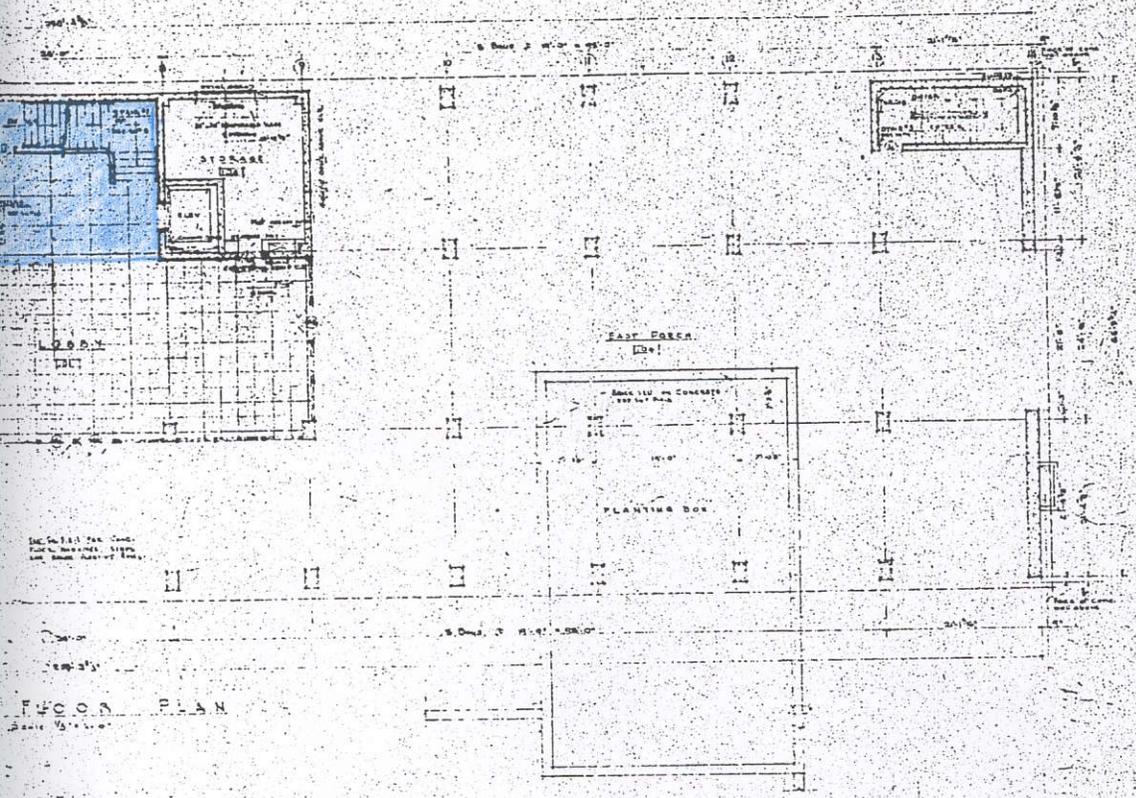




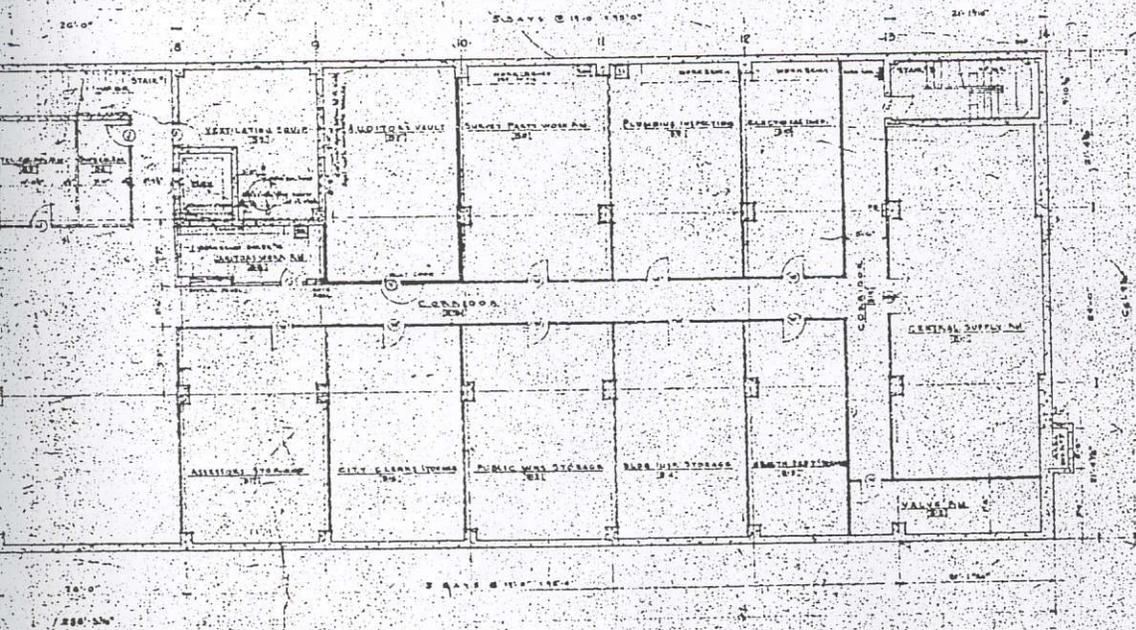
- SYMBOLS
- DA CLIMAC SYSTEM
  - DB DAY STAIR / RA
  - HC CAB HOSE CAB. CABINET
  - MT METAL THRESHOLD
  - ST STEEL THRESHOLD
  - MT T MARBLE THRESHOLD
  - OS OIL SINK
  - FL FLOOR FINISHES
  - FB FLOOR BOARD
  - LAV LAVATORY
  - SD SLOPE DRAIN

FLOOR

SECOND



FLOOR PLAN  
Scale 1/8" = 1'-0"



FLOOR PLAN  
Scale 1/8" = 1'-0"

- WOOD TO TOP CLASS SPECIES W.C. TO CLG.
- WOOD TO 2" CLG. ABOVE W.C. OR RECEPT W/STAIRS.
- PLASTER PART. TIE (MOUNTED) W/STAIR W/STAIRS OR RECEPT.
- GYPSUM BLOCK-PLASTERED.
- PLASTER PART. WOOD UNDER ONE SIDE.
- CONCRETE WITH CURBED PLASTER OR WOOD.
- CONCRETE, EXPOSED OR PLASTERED DIRECT.
- CONCRETE 1-7-5-8-ICE FINISH.
- WALL WITH PARTITION

**BASEMENT AND FIRST FLOOR PLAN**

**CITY HALL**

**MEMORIAL CIVIC CENTER**

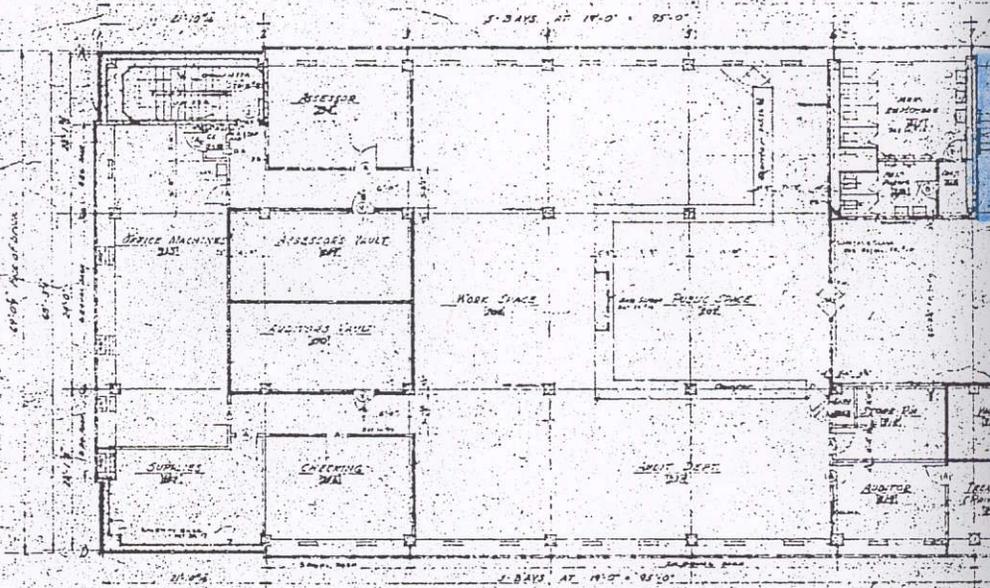
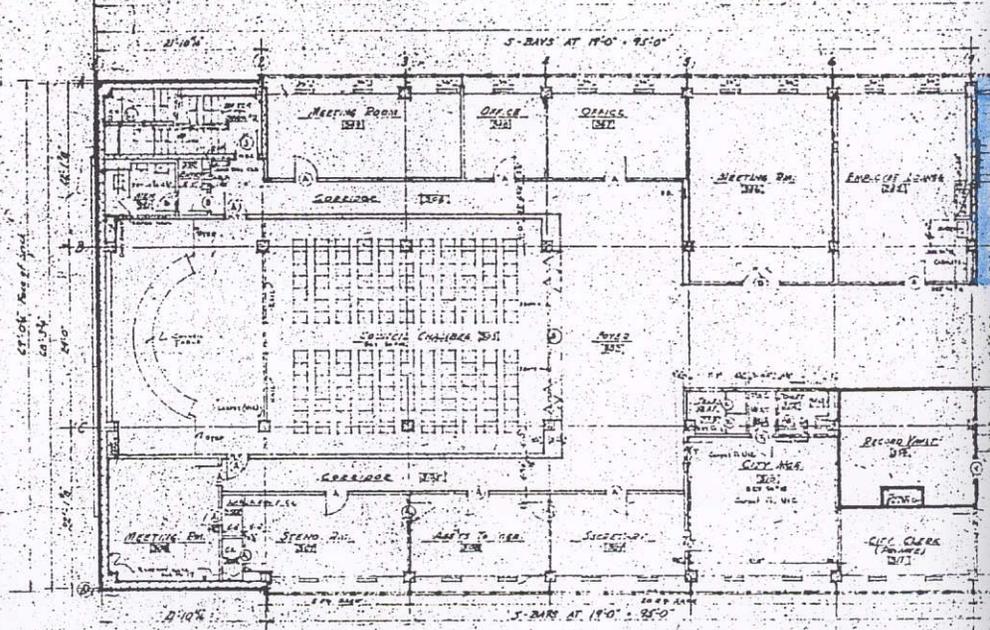
RICHMOND, CALIFORNIA

**MILTON T. PFLEGER**  
ARCHITECT  
SAN FRANCISCO, CALIFORNIA

APPROVED BY THE  
RICHMOND CITY COUNCIL

*[Signature]*  
CITY CLERK

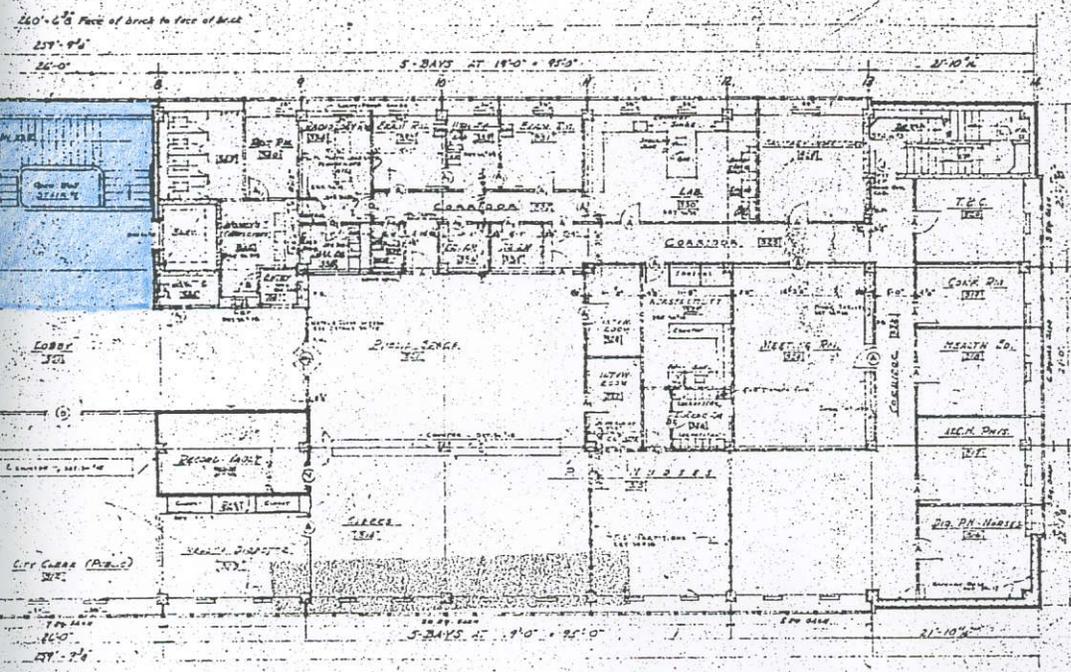
*City Hall*



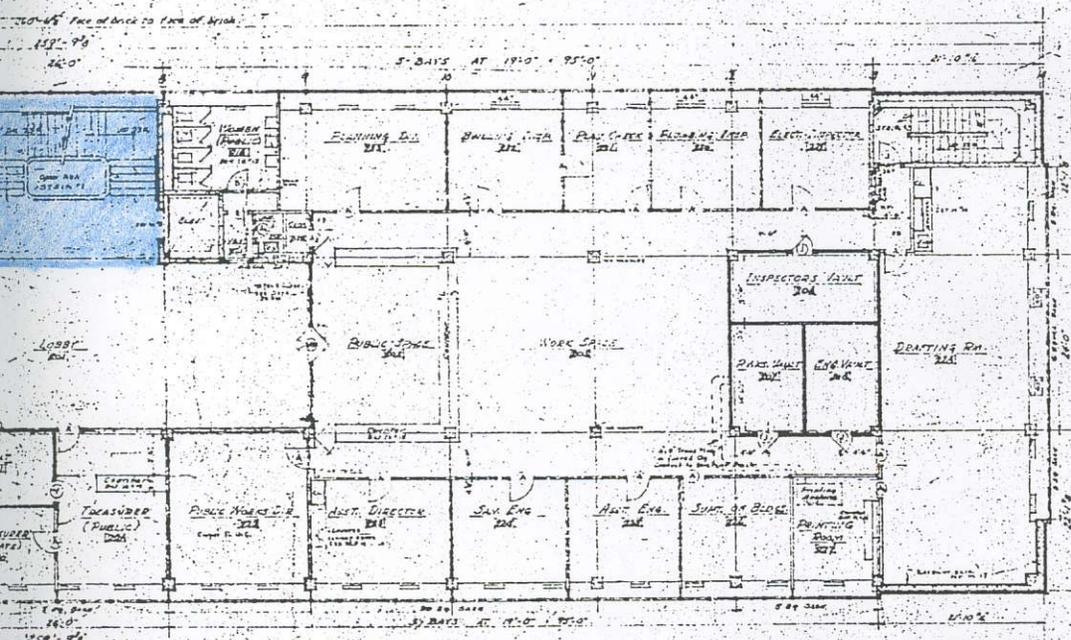
- SYMBOLS
- DA CLIMAC SYSTEM
  - DB DAY STAIR / DA
  - HC CAB HOSE CAB. CABINET
  - MT METAL THRESHOLD
  - FT. METAL SPIR THRESHOLD
  - MT. T. MARBLE THRESHOLD
  - CS CUP SINK
  - FL FLOOR FINISHES
  - FB FLOOR BOARD
  - LAV LAVATORY
  - SD SLOPE DRAIN

FLOOR

SECOND



1ST FLOOR PLAN  
SCALE 1/8" = 1'-0"



2ND FLOOR PLAN  
SCALE 1/8" = 1'-0"

- WOOD TO 1" CLASS ABOVE AND TO 2" CLASS
- WOOD TO 2" CLASS ABOVE AND TO 2" CLASS EXCEPT WHERE NOTED
- PLASTER PARTS - METAL STUDS (LATH-GRID BUILDING WHERE NOTED ON SCHEDULE)
- CEILING - PLASTER
- PLASTER PARTS - WOOD CONCRETE ONE SIDE
- CONCRETE WITH FINISH PLASTER OR GROUT
- CONCRETE EXPOSED OR PLASTERED DIRECT
- CONCRETE WITH BRICK FINISH
- PLASTER PARTS WITH LATH LATH (SEE DETAIL)
- PLASTER PARTS - SOUND INSULATION
- TERRAZZO ON CONCRETE
- TERRAZZO ON PLASTER PARTS



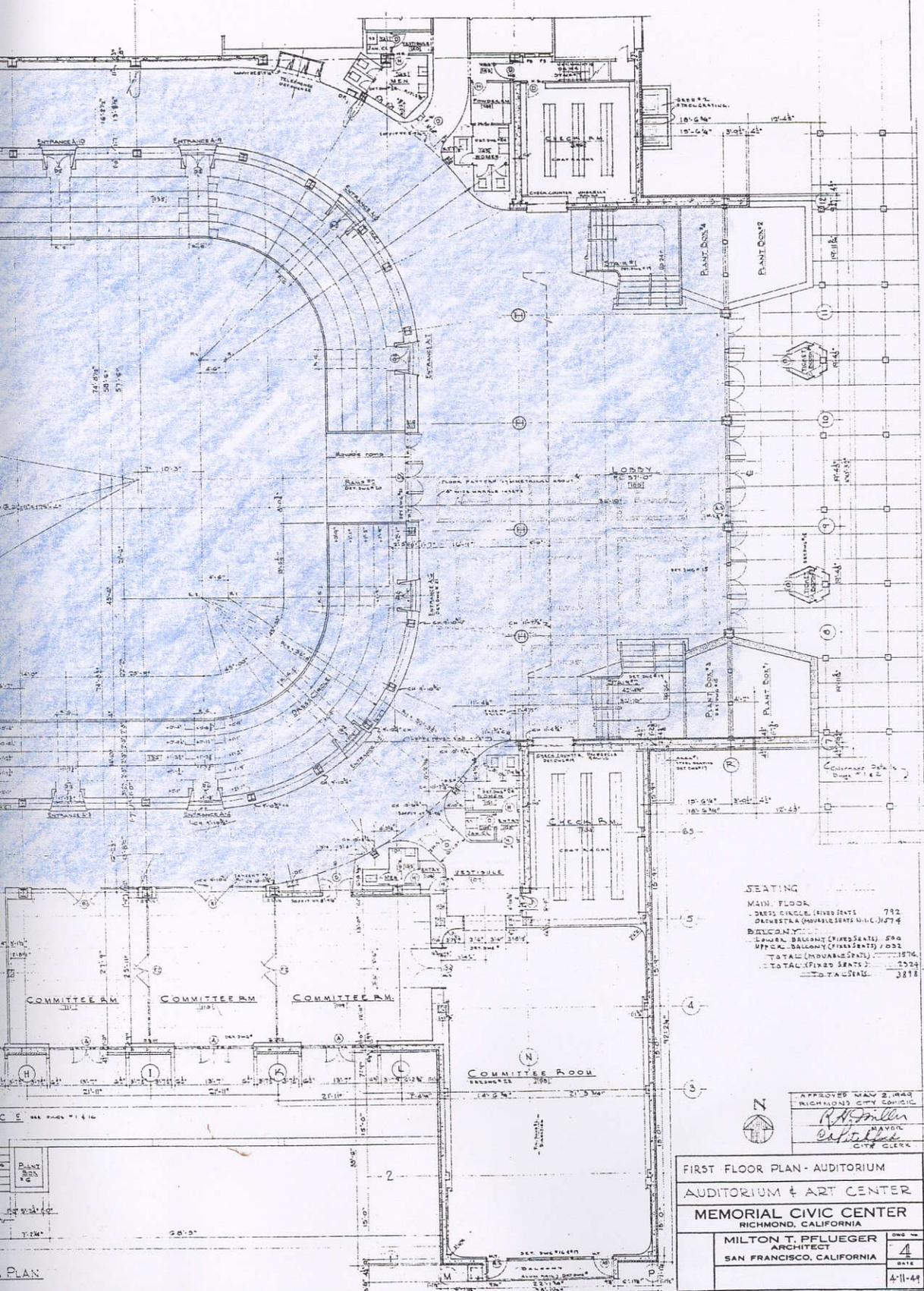
SECOND AND THIRD FLOOR PLANS  
CITY HALL  
MEMORIAL CIVIC CENTER  
RICHMOND, CALIFORNIA

APPROVED JAN 11 1968  
RICHMOND CITY COUNCIL

MILTON T. PFLUEGER  
ARCHITECT  
SAN FRANCISCO, CALIFORNIA

City Hall



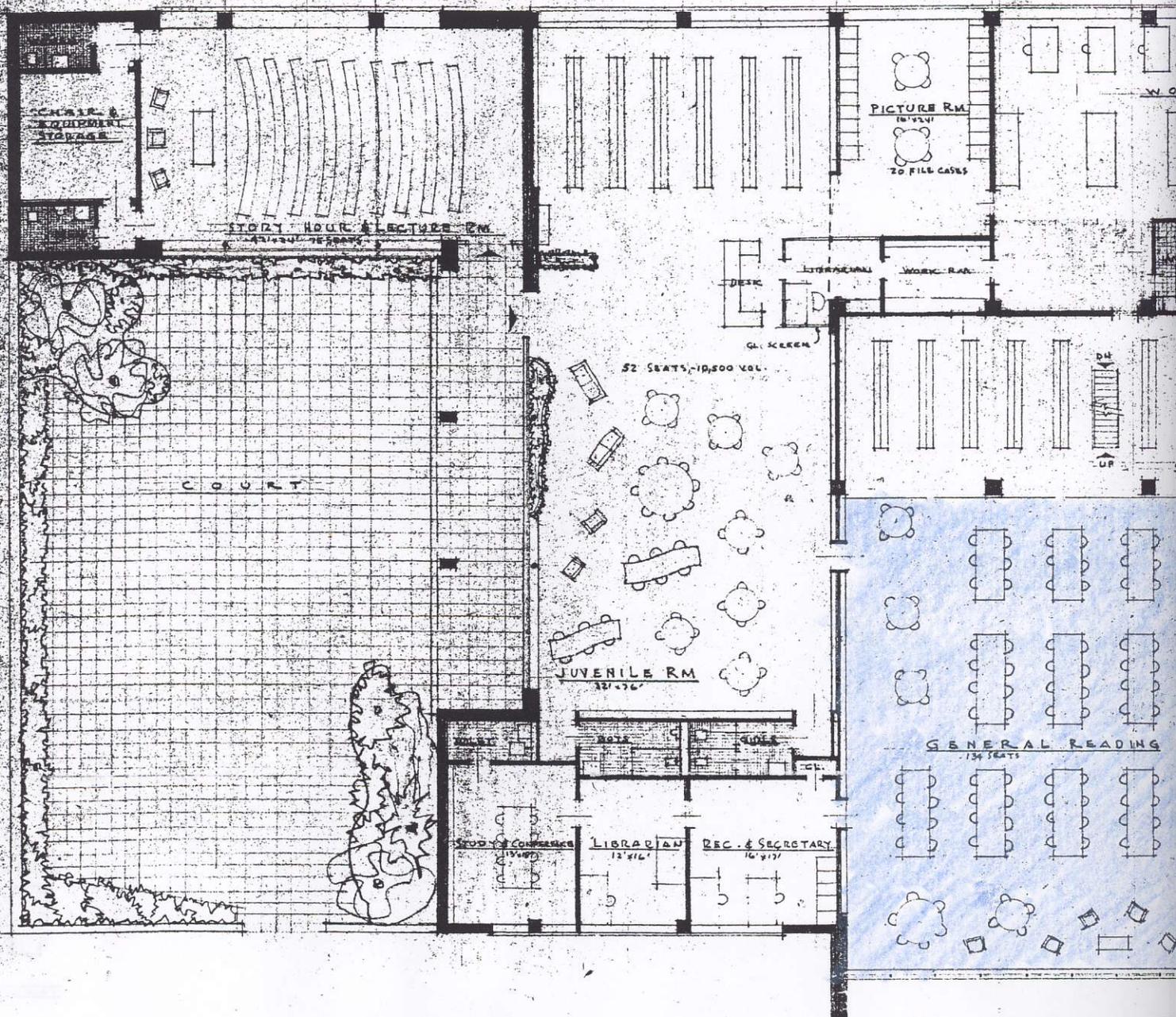


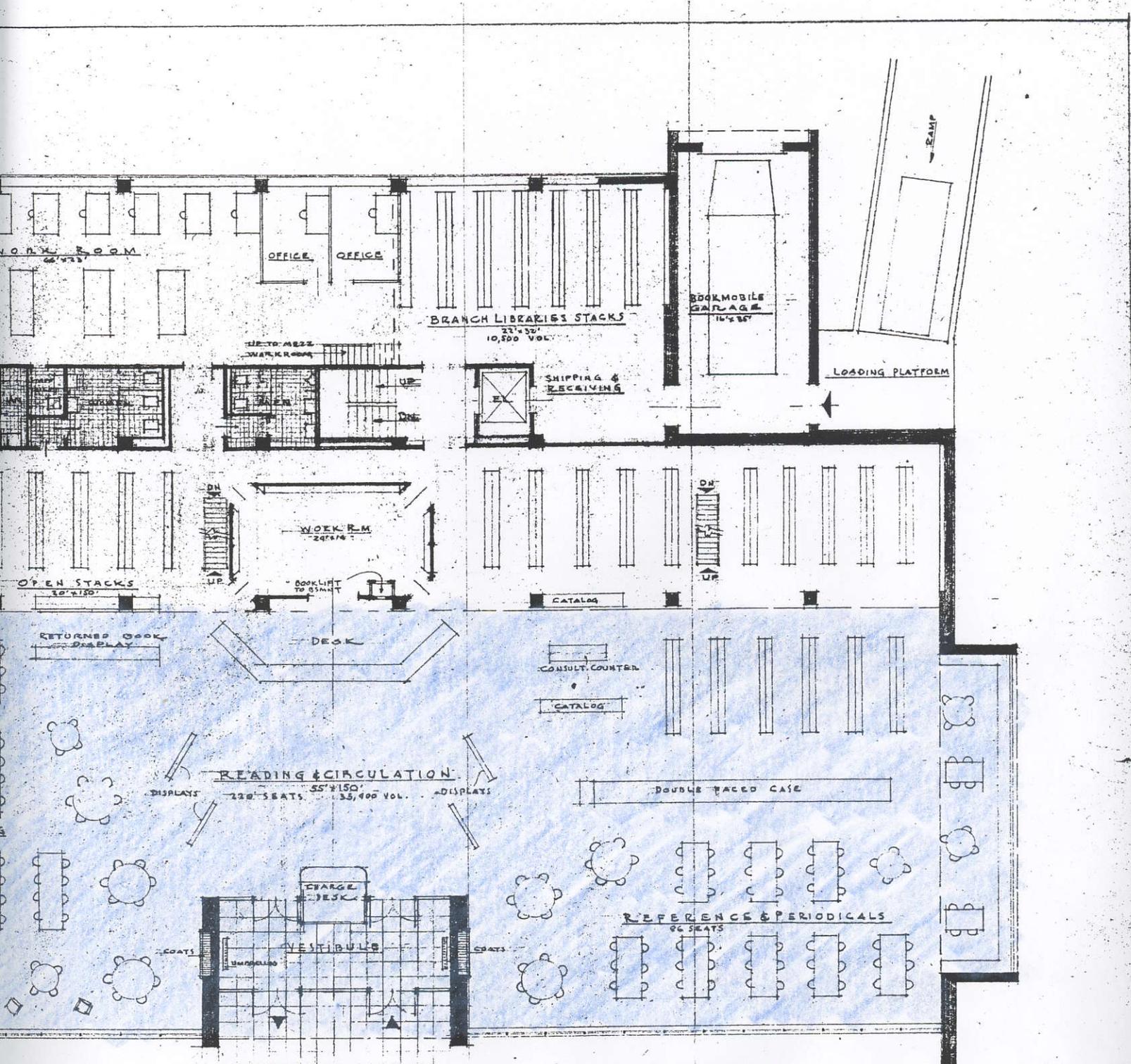
SEATING  
 MAIN FLOOR  
 DRESS CIRCLE (400 SEATS) 792  
 ORCHESTRA (MOVABLE SEATS 111) 1174  
 BALCONY  
 LOWER BALCONY (FIXED SEATS) 500  
 UPPER BALCONY (FIXED SEATS) 1032  
 TOTAL (MOVABLE SEATS) 1876  
 TOTAL (FIXED SEATS) 2524  
 TOTAL SEATS 4400

APPROVED MAY 2, 1949  
 RICHMOND CITY COMMISSION  
 R. H. Miller  
 MAYOR  
 City Clerk

FIRST FLOOR PLAN - AUDITORIUM  
 AUDITORIUM & ART CENTER  
 MEMORIAL CIVIC CENTER  
 RICHMOND, CALIFORNIA  
 MILTON T. PFLUEGER  
 ARCHITECT  
 SAN FRANCISCO, CALIFORNIA  
 DATE 4  
 4-11-49

ACC  
 Auditorium





FIRST FLOOR PLAN  
 SCALE: 1/8" = 1'-0"

PRELIMINARY  
 PUBLIC LIBRARY  
 RICHMOND CIVIC CENTER  
 RICHMOND CALIFORNIA  
 MILTON I. FLEUEGER ARCHITECT

JULY 1, 1947



RCC  
 Library